

PHOTO BY DANICA PAULOS



MARK MORRIS DANCE GROUP AND MUSIC ENSEMBLE

Friday–Saturday, February 9–10, 2024, at 7:30pm

Tryon Festival Theatre

PROGRAM

MARK MORRIS DANCE GROUP AND MUSIC ENSEMBLE

MARK MORRIS DANCE GROUP

Mica Bernas Karlie Budge Sarah Hillmon* Courtney Lopes
Taína Lyons Griffin Massey* Matthew McLaughlin Dallas McMurray
Brandon Randolph Nicole Sabella Christina Sahaida Billy Smith
Joslin Vezeau* Noah Vinson

MMDG MUSIC ENSEMBLE

Colin Fowler Vlad Hontilă Gregory Luce Marc Trembovelski Georgy Valtchev

ARTISTIC DIRECTOR

Mark Morris

EXECUTIVE DIRECTOR

Nancy Umanoff

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WATER

Music

George Frideric Handel
Suite in F Major, HWV 348
(*Water Music*)

Overture (Largo – Allegro)
Adagio e staccato

Air

Alla Hornpipe
Bourrée
Hornpipe

Lighting Design
Nick Kolin

Violin

Georgy Valtchev
Vlad Hontilă

Viola

Gregory Luce

Cello

Marc Trembovelski

Piano

Colin Fowler

Dancers

Mica Bernas
Karlie Budge

Courtney Lopes

Taína Lyons
Griffin Massey
Matthew McLaughlin
Dallas McMurray
Brandon Randolph
Nicole Sabella
Christina Sahaida
Billy Smith
Joslin Vezeau
Noah Vinson

*Premiere: September 25, 2021 –
Brooklyn Bridge Park, Brooklyn,
New York*

CASTOR AND POLLUX

Music
Harry Partch
Castor and Pollux

Costume Design
Amy Page

Original Lighting Design
William C. Yehle

Lighting Recreation
Nick Kolin

Dancers
Karlie Budge
Courtney Lopes
Matthew McLaughlin
Dallas McMurray
Brandon Randolph
Christina Sahaida
Billy Smith
Noah Vinson

*Premiere: November 28, 1980 – Merce
Cunningham Studio, New York, New York*

20-MINUTE INTERMISSION

V

Music
Robert Schumann
Quintet in E flat major for Piano and Strings, Op. 44
Allegro brillante
In modo d'una Marcia. Un poco largamente –
Agitato
Scherzo molto vivace
Allegro, ma non troppo

Costume Design
Martin Pakledinaz

Lighting Design
Michael Chybowski

Violin
Georgy Valtchev
Vlad Hontilă

Viola
Gregory Luce

Cello
Marc Trembovelski

Piano
Colin Fowler

Dancers
Mica Bernas
Karlie Budge
Sarah Hillmon
Courtney Lopes
Ta'ina Lyons
Griffin Massey
Matthew McLaughlin
Dallas McMurray
Brandon Randolph
Nicole Sabella
Christina Sahaida
Billy Smith
Joslin Vezeau
Noah Vinson

*Premiere: October 16, 2001 – Sadler's Wells,
London, United Kingdom*

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PROFILES



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed

the Mark Morris Dance Group (MMDG) in 1980 and has since created over 150 works for the company. From 1988 to 1991, he was Director of Dance at Brussels' Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Morris has created 22 ballets since 1986, and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet am Rhein, Dusseldorf, and the Royal New Zealand Ballet. Noted for his musicality, Morris has been described as "undeviating in his devotion to music" (*The New Yorker*). He began conducting performances for MMDG in 2006 and has since conducted at Tanglewood Music Center, Lincoln Center, and BAM (Brooklyn Academy of Music). He served as Music Director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera; New York City Opera; English National Opera; and The Royal Opera, Covent Garden; among others. He was named a Fellow of the MacArthur Foundation in 1991 and has received eleven honorary doctorates to date. He has taught at the University of Washington, Princeton University,

and Tanglewood Music Center. A Doris Duke Artist, Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an advisory board member for the Rolex Mentor and Protégé Arts Initiative. He has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the International Society for the Performing Arts' Distinguished Artist Award, Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York. Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, subsidized rental space for local artists, community education programs for children and seniors, and a school offering dance classes to students of all ages and levels of experience with and without disabilities. Morris' memoir, *Out Loud*, co-written with Wesley Stace, was published in paperback by Penguin Press in October 2021.

The **Mark Morris Dance Group** was formed in 1980 and gave its first performance that year in New York City. The company's touring schedule steadily expanded to include cities in the United States and around the world, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium and spent

three years in residence at the Théâtre Royal de la Monnaie in Brussels. The Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, New York, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, Krannert Center for the Performing Arts at the University of Illinois Urbana-Champaign. In New York, the company has performed at New York City Center's Fall for Dance Festival, regularly performs at Lincoln Center for the Performing Arts' Mostly Mozart and White Light festivals, and collaborates yearly with BAM on performances and master classes. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Morris' commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz pianist Ethan Iverson, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera, and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers, including painters Robert Bordo and the late Howard Hodgkin, set designers Adrienne Lobel and Allen Moyer, costume designers Isaac Mizrahi and the late Martin Pakledinaz, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the United Kingdom's *South Bank Show*, and PBS' *Live from Lincoln Center*. In 2015, Morris' signature work *L'Allegro, il Penseroso ed il Moderato* had its national television premiere on PBS' *Great*

Performances. While on tour, the Dance Group partners with local cultural institutions and community organizations to present arts and humanities-based activities for people of all ages and abilities.

The **MMDG Music Ensemble**, formed in 1996, is integral to the Dance Group. "With the dancers come the musicians . . . and what a difference it makes" (*Classical Voice of North Carolina*). The Ensemble's repertory ranges from 17th- and 18th-century works by John Wilson and Henry Purcell to more recent scores by Ethan Iverson, Lou Harrison, and Henry Cowell. The musicians also participate in the Dance Group's educational and community programming at home and on tour. The Music Ensemble is led by Colin Fowler, who began to collaborate with MMDG in 2005 during the creation of *Mozart Dances*.



Colin Fowler (music director, piano) began his musical study at the age of five in Kansas City, went on to study at the Interlochen Arts Academy, and continued his education at The Juilliard School, where he received his Bachelor of Music in 2003 and his Master of Music in 2005. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, harpsichord with Lionel Party, and conducting with James dePriest and Judith Clurman. A versatile musician and conductor, Fowler works in many areas of the music scene in New York City. He is a veteran conductor and keyboardist of many Broadway shows, including *Jersey Boys*, *In the Heights*, *Wicked*, and the *Radio City Christmas Spectacular*. As a classical soloist and collaborative artist, he has performed and recorded with many world-renowned musicians and ensembles, including Deborah Voigt, Renée Fleming, The Knights, and

the Los Angeles Philharmonic. He has arranged and conducted for numerous TV and film productions, including *Yellowstone* and Greta Gerwig's *Little Women*. He began to collaborate with the Mark Morris Dance Group in 2005 and has performed over 60 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano. He has conducted performances of *Mozart Dances*, *Acis and Galatea*, *The Hard Nut*, and *L'Allegro, il Penseroso ed il Moderato*, and helped edit and create over 15 videodances with Mark Morris during the pandemic. Hailed by *The New York Times* as "invaluable" and "central to Morris' music," he was appointed Music Director in 2013.



Sam Black (company director) is originally from Berkeley, California, and received his BFA in dance from SUNY Purchase. He first appeared with MMDG in 2005 and danced with the company until 2019, when he became the Rehearsal Director. He was promoted to Company Director in 2021.



Mica Bernas, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as a member of the corps de ballet and rose up the ranks to Soloist. While at Ballet Philippines, she also studied at De La Salle University and

graduated with a bachelor's degree in organizational communication in 2006. Upon graduating, she moved to New York and joined Carolyn Dorfman Dance. She was a guest artist with the Limón Dance Company and worked with Karole Armitage, Gallim Dance, Marta Renzi, and

Connecticut Ballet. As an educator, she has taught all levels of dance, including after school programs, pre-professional, and master classes. She has taught at the Limón Institute and formerly ran the dance program at BIMA at Brandeis University. She joined MMDG as a company member in 2017.



Karlie Budge grew up in Knoxville, Tennessee, training and performing with the Tennessee Children's Dance Ensemble. She attended Case Western Reserve University on a full scholarship from the department of dance, graduating magna cum laude with a BA in dance and a BS in

statistics in 2016. Budge has performed with Graham 2, Merce Cunningham Trust, and in her own solo and duet choreography. Budge joined MMDG as an apprentice in September 2018 and became a company member in November 2019.



Sarah Hillmon was born and raised in Rochester, New York. There she trained with Garth Fagan and Timothy M. Draper and was a member of the Rochester City Ballet. She graduated with a BFA in dance from New York University's Tisch School of the Arts, where she had the privilege of

performing works by talented artists including Sidra Bell, Lucinda Childs, Gus Solomons Jr., and Charles Weidman. After college, she became a member of Lucinda Childs Dance Company, where she toured the world performing classic works. While in New York City, she has also had the honor to perform with artists such as Solange Knowles as well as a number of dance companies including Robert Mark Dance, Suzanne Beahrs

Dance, BodyStories: Teresa Fellion Dance, DanceBoissiere, and the Daniel Gwirtzman Dance Company. She joined MMDG as an apprentice in September 2023.



Vlad Hontilă (violin) was born in Cluj-Napoca, Romania, and began playing the violin at the age of seven. In 2015, he was awarded the President's International String Quartet Scholarship, a full scholarship that brought him to the United States to complete his bachelor's degree in music

performance at Western Illinois University under the guidance of Dr. Julieta Mihai. For the four years he spent there, he held the Concertmaster seat for both the Chamber and Symphony orchestras. In 2019, he was awarded Manhattan School of Music's prestigious Robert Mann Endowed Scholarship for Violin and Chamber Studies, a full scholarship that allowed him to move to New York City to study with Lucie Robert. Following the completion of his master's degree at Manhattan School of Music, he was accepted into the school's Professional Studies program and stayed at the school for an additional year. In his three years at Manhattan School of Music, he was chosen as Concertmaster for various cycles and performances under maestro George Manahan. He also studied chamber music with Peter Winograd and Nicholas Mann and won the Lilian Fuchs Chamber Music Competition with two different groups. In the summer of 2022, he was awarded the Kraeuter Musical Foundation Award for excellence in chamber music performance. Now based in New York City, Hontilă is active as a solo, chamber, and orchestral musician, performing in venues such as Carnegie Hall, Lincoln Center, the DiMenna Center for Classical Music, and more. His life-long

passion for chamber music and solo repertoire pushes him to continue exploring the secrets of violin technique and interpretation.



Courtney Lopes is originally from Bermuda and attended the University of North Carolina School of the Arts for her high school education. She graduated magna cum laude with a BFA in dance from SUNY Purchase in 2012 and studied in Taiwan at the Taipei National University of the Arts. As a

student, she performed works by Paul Taylor, Jessica Lang, Lar Lubovitch, and Huang Yi of Cloud Gate Dance Theater. In addition to performing with Dance Heginbotham for over nine years, she has worked as a freelance artist with Megan Williams, Sameena Mitta, Kathryn Alter, Sue Bernhard, and Robert Mark Burke. As an educator and répétiteur, she has worked with the Mason Gross School of the Arts at Rutgers University, Ballet Tech, 92Y Harkness Dance Center, Dance for PD®, and the José Limón Institute. She first performed with MMDG in 2018 and became a company member in 2023.



Gregory Luce (viola), praised by the *Washington Post* as an "appealing, natural player," has performed around the world in Europe, the United States, and Asia. He has also premiered dozens of pieces in varied ensembles, performing in notable concert venues such as the Kennedy Center, Carnegie

Hall, and the Meyerhoff Concert Hall. He has been invited to coach, teach privately, and perform at numerous schools and festivals including The Juilliard School, Stanford University, and the Interlochen Summer Arts Academy. A

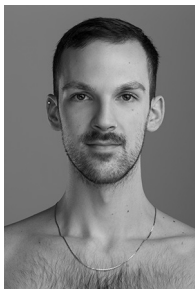
graduate of The Juilliard School, Luce enjoys many interdisciplinary collaborations, most notably with the Mark Morris Dance Group, with which he gave a two-week tour of Taiwan in 2014 and performed in the Lincoln Center's 2013 White Light Festival. He has also enjoyed an ongoing working relationship with the Conspirare Symphonic Choir of Austin, Texas, since 2011. Since 2008, Luce has been violist of the Aeolus Quartet, top prizewinners at numerous competitions. Following their performance in Trondheim's International Chamber Music Competition of 2009, the Aeolus Quartet was praised by *Strad* magazine for their "high-octane performance," with Luce noted as being "especially enjoyable." Luce plays on a viola made by Samuel Zygmuntowicz for celebrated violist Walter Trampler in 1991, generously on loan from Ruth Sumners Trampler.



Taína Lyons is a San Pedro, California, native who began her dance training at the San Pedro Ballet School at the age of four. Her professional dance training started at the Debbie Allen Dance Academy, eventually being mentored by Debbie Allen herself. She graduated from New York

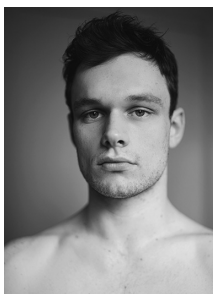
University's Tisch School of the Arts with a BFA in dance and a minor in Spanish in 2020. There she performed in guest works by Ronald K. Brown, Wayne McGregor, and Lar Lubovitch. In the spring of 2019, she also had the pleasure of studying abroad at the Academy of Performing Arts in Prague, Czech Republic. Since graduating, she has had the honor of being a founding member of the Limón Dance Company's Limón2 (L2) company, an apprentice with Ronald K. Brown's Evidence, as well as performing and touring with Kyle Marshall

Choreography. She joined MMDG as a company member in 2022.



Griffin Massey was born in Tulsa, Oklahoma. After training in Oklahoma and Texas, he moved to New York City where he earned his BFA in dance in 2023 from The Juilliard School under Alicia Graf Mack, Dean and Director of the Dance Division, and Mario Alberto Zambrano, Associate Director.

While at Juilliard, he had the opportunity to perform works by Sonya Tayeh, Donald McKayle, Ohad Naharin, Aszure Barton, Spencer Theberge, Jermaine Spivey, and Hofesh Shechter. He has also studied at Springboard Danse Montréal under the direction of Alexandra Wells. He joined MMDG as an apprentice in August 2023.



Matthew McLaughlin discovered movement at age one and danced hula in Hawaii until age four. As a child with parents in the military, he moved and traveled frequently and explored many different sports and art forms. He graduated from SUNY

Purchase with a BFA in dance. During this time, he performed works by Aszure Barton, Kevin Wynn, Kyle Abraham, George Balanchine, and Doug Varone. In 2018, he had the opportunity to perform in the Lar Lubovitch Dance Company's 50th anniversary celebration. He joined MMDG as an apprentice in 2019 and became a company member in 2021. McLaughlin would like to thank his family for their love and inspiration.



Dallas McMurray, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in

addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



Brandon Randolph began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev

and Bobby Barnett. Randolph received his BFA in dance from Purchase College in 2012. There he had the opportunity to perform with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Randolph began working with MMDG in 2013 and became a company member in 2014.



Nicole Sabella is originally from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff. In 2009, she graduated from the University of the Arts in

Philadelphia, Pennsylvania, earning her BFA in modern dance performance and the "Outstanding Performance in Modern Dance" Award. She was a performer with Zane Booker's Smoke, Lilies, and Jade Arts Initiative. Sabella first performed with MMDG in 2013 and became a company member in 2015.



Christina Sahaida grew up in Pittsburgh, Pennsylvania, and began her early dance training at the Pittsburgh Ballet Theatre School. In 2012, she graduated with honors from Butler University, receiving a BFA in dance performance. She has worked with Ballet Quad Cities, Texture Contemporary Ballet, and most recently the Big Muddy Dance Company in St. Louis, Missouri. Sahaida joined MMDG as an apprentice in 2017 and became a company member in 2019.



Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While

at George Mason, he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Smith's regional

theater credits include Tulsa in *Gypsy*, Mistofffeles in *CATS*, and Dream Curly in *Oklahoma!* Smith danced with Parsons Dance from 2007–2010. He joined MMDG as a company member in 2010.



Marc Trembovelski (cello) is a French cellist based in New York. He received his Bachelor of Music degree from the Royal Academy of Music and a Master of Music from the Manhattan School of Music. Trembovelski is a multifaceted musician and involved in numerous chamber and solo

projects in the United States and Europe. He has taken part in several competitions where he won prizes. These competitions include the Artur Balsam Competition for Duos in New York, the International Competition of the CRR of Paris, and the S. Knushevitsky International Cello Competition in Russia. He has performed concerts with prestigious ensembles in great venues, including the Merkin Concert Hall in the Kaufman Center, Carnegie Hall, Salle Cortot in Paris, the Concert Hall of the Saratov's Conservatory in Russia, and the Russian Cultural Center's Auditorium of Paris and London. He is currently playing on a cello made in 1901 by Charles Resuche in France.



Georgy Valtchev (violin) has performed on some of the world's most prestigious stages as a soloist, with orchestras, in recitals, and as a chamber musician. In the United States, he has appeared at Lincoln Center's Alice Tully Hall, New York's Carnegie Hall, Kennedy Center in Washington DC, the

92nd Street Y, and Chicago's Cultural Institute. In

Europe, he has appeared at venues such as Wigmore Hall and the Barbican Centre in London; La Cité de la Musique in Paris; Amsterdam's Royal Carré Theatre; and Bulgaria Hall in Sofia. He has toured Asia, Australia, and Israel with performances in Beijing Cultural Arts Center, Guangzhou Opera House, Sydney Opera House, Tel Aviv Opera House, Taipei Cultural Center Taiwan, Hong Kong, and Suntory Hall in Tokyo. A dedicated collaborative musician, Valtchev enjoys frequent performances with distinguished international artists and ensembles in the United States and Europe. As a principal member of the MMDG Music Ensemble, he frequently travels around the world. Valtchev has been honored to lead several major symphony orchestras as guest concertmaster, most notably the London Philharmonic and the Royal Symphony Orchestra of Madrid. He is a founder and artistic director of the Unbeaten Path chamber music festival in Kovachevitsa, Bulgaria, and a founding member of the chamber music series Bulgarian Concert Evenings in New York.



Joslin Vezeau is from St. Louis, Missouri, where she trained at the Center of Creative Arts (COCA). She graduated magna cum laude from the Ailey/Fordham BFA program in dance performance in 2018 and while there was awarded the Denise Jefferson Memorial

Scholarship. During her senior year in college, she joined Peridance Contemporary Dance Company in New York and danced with that company for six seasons. When not dancing, she is a personal trainer and loves rock climbing, volunteering at Brooklyn farmers markets, and taking care of dogs. She joined MMDG as an apprentice in August 2023.



Noah Vinson is originally from Springfield, Illinois, and received his BA in dance from Columbia College Chicago. He was named a *Dance Magazine* "Dancer on the Rise" in 2009 and assisted Mark Morris in the creation of *The Letter V* for Houston Ballet. He began dancing with MMDG in 2002

and became a company member in 2004.

MARK MORRIS DANCE GROUP

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contribution to the work.

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2,100 contributors and members giving \$1-1,499 annually.

LEGACY GIVING: Individuals who name the Mark Morris Dance Group in estate plans through bequests, gift annuities, charitable trusts, and beneficiary designations ensure a strong future for our organization. MMDG gratefully acknowledges recent living legacy commitments from Sandy Hill, Jane F. Troy, and Patrick Leader. If you're new to legacy planning, explore our free tool at freewill.com/mmdg. If you have already planned for MMDG in your will, please let us know so we can welcome you to our Legacy Society. Visit freewill.com/record/mmdg to create your will or if you have already made plans to include us, please notify us of your intended support. We would be honored to recognize your generosity in future programs.

Mark Morris Dance Group acknowledges special gifts. **IN MEMORY** Howard Abrams, Ralph Alpert, Christine Austria, Arnie Beiles, Bruce Bennett, PhD, Michael Blackwood, Ben-Carr Blake, Rex Davenport, Bill Davis, June Quackenbush Denham, David Holmes Drennen, Zoltan David Farkas, Adolph Fuerst, Lawton Johnson, Herb Kaufman, Nathaniel Lee, Dr. Carl Leventhal, Howard Levin, Harvey Lichtenstein, Marshall Marcovitz, Kitt Barnes Martone, Shoron E. McNamara, John O. Miller, Maxine Morris, Mary Evangeline Munzenrider, Ellen Offner, Pauline Y. Pon, K Robert Reaster, Judy Rosenblatt, Carolyn Shen, Gary Sherwood, Allyne Simmons, Nancy Snyder, Eileen Stief, Michael Tickle, Tommy Vigorita, Richard Tarlow, Stanley J. Wertheimer, Donna Jean Wienecke, Raymond Wolf, Harold W. Young, and Jim Young. **IN HONOR** Artists Everywhere, Amy Jo Bauman, Patricia Beilman, Larry Biren, Toby Brickner, Carol Cohn, Domingo Estrada, Jr., Ann Feldman, Judith R. Fishman, Elise Gaugert, Cyndy Gilbertson, Lauren Grant, Pat

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The Mark Morris Dance Group is a member of the Cultural Solidarity Fund, Dance/USA, the Downtown Brooklyn Arts Alliance, and Museum Arts and Culture Access Consortium.

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The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



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Krannert Center is committed to providing an inclusive space where students, community members, visiting artists, and friends can gather for enriching performances and cultural experiences. The support of our donors and friends enables the Center to produce creative programming that ignites a passion for the arts that is invaluable.

Together, we can ensure that students and the greater community continue to have access to transformative performing arts experiences.

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Krannert Center's dedication to the celebration, exploration, and cross-pollination of the arts is advanced through these special programs. Donors who champion such work make it possible for more people in our community to participate in life-affirming experiences.

2023-2024 ADVANCEMENT COUNCIL

This passionate group of arts advocates assists Krannert Center staff in expanding the Center's leadership and financial resources.

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2023-2024 KRANNERT CENTER YOUTH SERIES

The Youth Series features daytime performances, online media created by performing artists, and educational activities designed especially for pre-K through high-school-aged students.

Children who participate learn to appreciate the performing arts, gain knowledge, build social skills, and integrate live performance experiences into classroom work. Thank you to our Youth Series sponsors. If you'd like to learn how you can become a sponsor for the Krannert Center Youth Series, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

Ann H. Bender Youth Series Endowment

The Susan Sargeant McDonald Endowed Fund for Youth Programming (Suzi was the founder/developer of the Krannert Center Youth Series)

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Linda & Ronald Roaks

Carol & Ed Scharlau

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Bernard and Prudence Spodek Endowed Fund

Illinois Arts Council

National Endowment for the Arts

2023-2024 CAMPAIGN FOR YOUNG AUDIENCES

Through the Campaign for Young Audiences, students at the U of I enjoy \$10 tickets for nearly every event presented at Krannert Center while other college students and children receive significant discounts. If you'd like to learn how you can become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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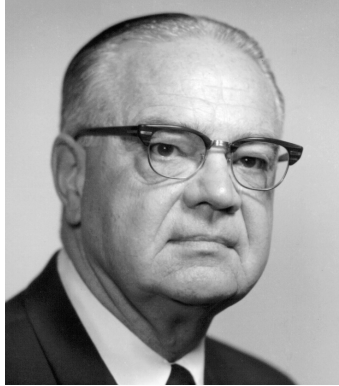
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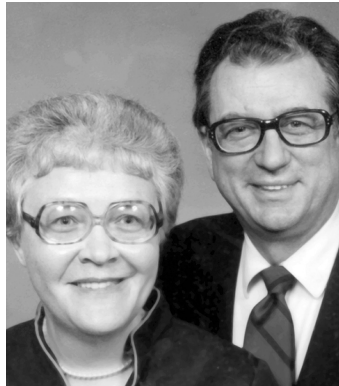
The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through donations, pledges, and residual gifts of \$1 million or more, these open-hearted visionaries help build a thriving community and encourage cross-cultural understanding. Their support sustains the extraordinary vision of Herman and Ellnora Krannert to create a vibrant gathering place like no other.



VALENTINE JOBST III (1904-1993)
March 1994



CLAIR MAE ARENDS (1912-2000)
G. WILLIAM ARENDS (1914-1997)
March 2000



MARILYN PFLEDERER ZIMMERMAN
(1929-1995)
VERNON K. ZIMMERMAN
(1928-1996)
November 2003



HELEN FARMER
JAMES FARMER (1931-2020)
April 2014

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Demonstrating their steadfast dedication to the arts, members of the Foellinger Society have donated or pledged \$500,000 to \$999,999. Because of their generosity, everyone in this community can unite in joyful and engaging experiences. These magnanimous arts lovers celebrate the spirit of Helene Foellinger, whose memorial gift honored her sister, Loretta Foellinger Teeple, and established the Marquee Performance Endowment.



AVIS HILFINGER (1915-2004)
DEAN HILFINGER (1912-2006)
April 2000



KENNETH ANDERSEN (1933-2020)
MARY ANDERSEN
August 2009



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April 2012



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April 2014



EDITH ANN STOTLER
(1946-2022)
August 2017



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(1930-2022)
Feb 2017



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SCHERER**
June 2022



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June 2022

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University of Illinois President Emeritus and First Lady Stan and Judy Ikenberry have long demonstrated their love for the arts and their deep commitment to enhancing learning experiences for all University of Illinois students. Krannert Center gratefully acknowledges their steadfast support by introducing the Ikenberry Society to recognize donated gifts or pledges of \$250,000 to \$499,999.



JUDITH & STANLEY IKENBERRY
September 2014



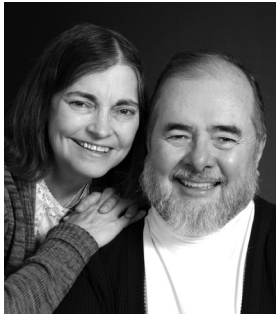
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May 2018



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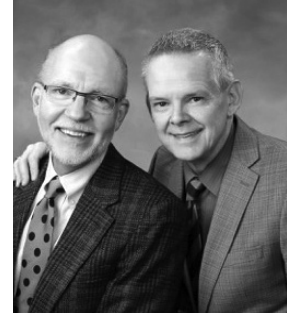
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COLWELL SOCIETY

Dr. John B. Colwell, Pauline Groves Colwell, and R. Forrest Colwell provided critical funding for the Marquee Performance Endowment, and the Colwell Society gratefully acknowledges their invaluable assistance. Members have donated or pledged \$100,000 to \$249,999 for celebrating, preserving, and exploring the arts right here and around the globe.



DOLORIS DWYER
(1918-1997)
April 1996



EMILY GILLESPIE
(1909-2000)
JAMES GILLESPIE
(1905-1999)
December 1996



ROSANN NOEL
(1932-2018)
RICHARD NOEL
April 1997



JAMES W. ARMSEY
(1917-2008)
BETH L. ARMSEY
(1918-2019)
February 1998



LOIS KENT
(1912-1999)
LOUIS KENT
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October 2000



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November 2006



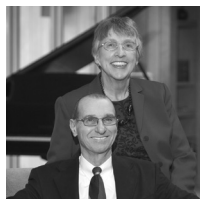
JOHN PFEFFER
(1935-2017)
ALICE PFEFFER
November 2006



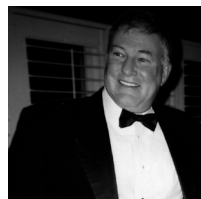
ANONYMOUS
November 2006



LINDA M. MILLS
(1940-2006)
October 2007



JUDITH LIEBMAN
(1936-2023)
JON LIEBMAN
January 2008



MICHAEL CARRAGHER
(1946-2009)
September 2008



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(1922-2008)
February 2009

THE SUSAN SARGEANT MCDONALD ENDOWED FUND FOR YOUTH PROGRAMMING
Suzi was the founder/ developer of the Krannert Center Youth Series
July 2010



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October 2010



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March 2011



**GRACE & JOHN
MICETICH**
March 2011



JO ANN TRISLER
(1946-2010)
November 2011



LEA GIESELMAN
(1932-2014)
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(1932-2015)
April 2013



**JULIE & NATHAN
GUNN**
April 2014



MICHAEL SWINDLE
April 2014



ANONYMOUS
November 2015



LINDA WEINER
(1944-2021)
BARRY WEINER
February 2017



**ANNE MISCHAKOFF
HEILES & WILLIAM
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May 2017



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QUISENBERRY**
May 2017



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(1922-2018)
**MARGARET
STEFFENSEN**
June 2017



**CECILE & IRA
LEBENSON**
December 2017



BURT SWANSON
(1939-2020)
IRIS SWANSON
December 2017



**TERRY & BARBARA
ENGLAND**
April 2018



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& FAMILY**
February 2019
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(1929-2021)



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FRAME**
April 2019



**MICHAEL &
MARGARET ROSSO
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July 2019



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TUCHMAN**
April 2021



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(1935-2018)
JUDITH FELDMAN
(1938-2021)**
September 2021



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SCHNUER**
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KAPLAN**
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**KATHRYN I. SEYBERT
& MICHAEL J.
ANDRECHAK**
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**PATRICIA PLAUT &
KENNETH SUSLICK**
October 2022



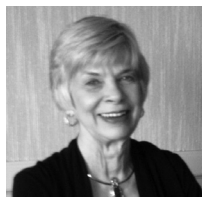
**RICHARD & JAYNE
BURKHARDT**
January 2023



**SELMA K. RICHARDSON
(1931-2019)**
March 2023



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September 2023

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The Illinois Arts Council Agency provides general programming support to ensure that audiences of all ages have direct access to world-class theatre, dance, and music.

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THE AUGUSTINE FOUNDATION

The Augustine Foundation provides continued major support for ELLNORA | The Guitar Festival.



THIS PROJECT FUNDED BY
STUDENT SUSTAINABILITY COMMITTEE

THE STUDENT SUSTAINABILITY COMMITTEE

The Student Sustainability Committee provided funding for the Krannert Center Audiences Lighting Retrofit Project, which continues to increase energy efficiency, decrease labor requirements, and improve safety conditions.



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The George A. Miller Endowment Programs Committee supports CultureTalk and other special collaborative projects.

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We gratefully acknowledge these individuals and businesses for their generosity and commitment to the arts. Their support enabled the Center to welcome back in-person audiences for Music, Theatre, Dance, and visiting artist productions this past season. Krannert Center continues to make accessibility improvements, co-commission works to help support artist partners, and focus on engagement work within the community. If your membership has lapsed and you'd like to renew, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

PHONES AND DEVICES

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email:

Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

स्वागत हे! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

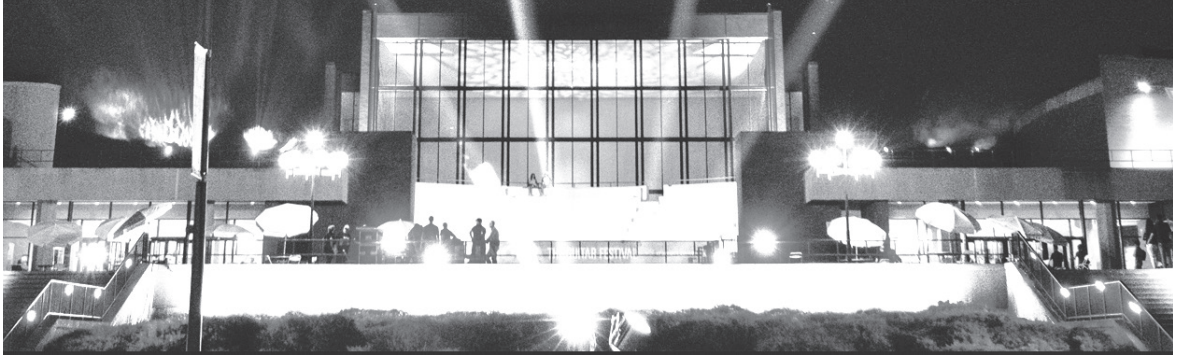
환영합니다! 방문에 관해 도움이 필요하실 때에는...

에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716



EST.
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COME AS YOU ARE. LEAVE DIFFERENT.



U of I students, come on in. In whatever clothes, whatever state of mind, from whatever world of experience, you are welcome here. We don't have a dress code, we don't have an opinion code, and we want the Center to be your kind of place. Because of the vital support of Krannert Center donors and the Krannert Center U of I student fee, U of I students never pay more than \$10 for a ticket, and dozens of events each year are completely free.

Your presence helps to make Krannert Center a place like nowhere else—and what you can experience here makes your education like nobody else's. If you are inspired by what you find here, invite others to join you.

When you come to Krannert Center, we promise that you'll leave different: refreshed, reaffirmed, renewed!

