

PHOTO: STEPHANIE BERGER



**MARK MORRIS DANCE GROUP AND MUSIC ENSEMBLE**

Friday, February 21, 2025, at 7:30pm

Saturday, February 22, 2025, at 3pm

Tryon Festival Theatre

# PROGRAM

## MARK MORRIS DANCE GROUP AND MUSIC ENSEMBLE

### CANDLEFLOWERDANCE

Music: *Serenade in A*, by Igor Stravinsky

### EXCURSIONS

Music: *Excursions for the Piano*, by Samuel Barber

### VIA DOLOROSA

Music: *The Street (14 Meditations on the Stations of the Cross)*, by Nico Muhly

Based on original texts by Alice Goodman

#### MARK MORRIS DANCE GROUP

Mica Bernas  
Karlie Budge  
Sarah Hillmon  
Courtney Lopes  
Dallas McMurray  
Alex Meeth\*  
Sloan Pearson†  
Brandon Randolph  
Christina Sahaïda  
Billy Smith  
Joslin Vezeau  
Noah Vinson

#### MMDG MUSIC ENSEMBLE

Ryan MacEvoy McCullough  
Parker Ramsay

#### ARTISTIC DIRECTOR

Mark Morris

#### EXECUTIVE DIRECTOR

Nancy Umanoff

*Official Tour Sponsor*

**Bloomberg  
Philanthropies**

\* Apprentice.

† Guest Performer

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# CANDLEFLOWERDANCE

## MUSIC

Igor Stravinsky, *Serenade in A*

## COSTUME DESIGN

Katherine M. Patterson

## LIGHTING DESIGN

Nicole Pearce

## PIANO

Ryan MacEvoy McCullough

## DANCERS

Mica Bernas  
Courtney Lopes  
Alex Meeth  
Brandon Randolph  
Christina Sahaida  
Joslin Vezeau

*For Susan Sontag*

*Premiere: September 22, 2005—Cal Performances, Zellerbach Hall, Berkeley, California*

*Commissioned in part by Cal Performances, Berkeley.*

*Music by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.*

# EXCURSIONS

**MUSIC**

Samuel Barber, *Excursions for the Piano* (Op. 20, IV, III, II, I)

**COSTUME DESIGN**

Katherine M. Patterson

**LIGHTING DESIGN**

Nicole Pearce

**PIANO**

Ryan MacEvoy McCullough

**DANCERS**

Mica Bernas  
Sarah Hillmon  
Courtney Lopes  
Dallas McMurray  
Sloan Pearson  
Noah Vinson

*Premiere: June 26, 2008—Seiji Ozawa Hall, Tanglewood Music Center, Lenox, Massachusetts*

*Commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra.*

*Music by arrangement with G. Schirmer, Inc., publisher and copyright owner.*

*20-minute Intermission*

# VIA DOLOROSA

**MUSIC**

Nico Muhly, *The Street (14 Meditations on the Stations of the Cross)*

*Based on original texts by Alice Goodman*

**SCENIC DESIGN**

Howard Hodgkin

**COSTUME DESIGN**

Elizabeth Kurtzman

**LIGHTING DESIGN**

Nicole Pearce

**HARP**

Parker Ramsay

**DANCERS**

Mica Bernas  
Karlie Budge  
Sarah Hillmon  
Dallas McMurray  
Brandon Randolph  
Christina Sahaida  
Billy Smith  
Joslin Vezeau  
Noah Vinson

*Premiere: April 19, 2024—Cal Performances, Zellerbach Hall, Berkeley, California*

*Commissioned, in part, by Cal Performances, Berkeley*

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# PROGRAM NOTES

## VIA DOLOROSA

Mark Morris' *Via Dolorosa* (2024) is set to Nico Muhly's *The Street*, a collection of meditations on the 14 stations of the cross, scored for solo harp. Each movement is based on texts by the poet and librettist Alice Goodman that, in some performances, are read aloud and paired with plainchant chosen to augment an in some cases provide counterpoint to the traditional narrative of Good Friday. Morris' *Via Dolorosa* is set to the version for solo harp and does not include recitation or singing. Below are the original Goodman Texts that inspired *The Street*.

### **The Street** **Text by Alice Goodman**

#### *I. Jesus is Condemned to Death*

Did you expect it to go any other way? It makes a difference though to hear the words clattering out into the waiting room. The weight of the apprehensive moment. Yes, but he could have died at any time. He could have been stillborn, or slaughtered with the Innocents. He could have died on the road, or of sickness, or by accident. He was always going to die. Conceived as our mortal flesh, he bore our infirmities. Yes, and we killed him deliberately. We put on the black cap and pronounced his death. "Take him out and crucify him." There's the Doppler effect in the crowd below, shouting: "CRUCIFY HIM! CRUCIFY HIM! CRUCIFY HIM!" the pitch dropping as it passes where you stand.

#### *II. Jesus Takes Up His Cross*

Remember the carpenter's work; the smell of the cut wood. Cedar, cypress, pine, or oak. Light coming through the door. Or an overcast day,

with the sawdust trodden down. Remember learning the names of trees: cedar; cypress; pine. He knows how to bend to lift this beam and how to straighten his back. He's done it before. This is sound wood, and it will bear him. This is the oak of Mamre under whose shade Abraham sat until the three angels appeared. This is the cedar from the forests of Lebanon, the very image of majesty. This is green wood. He bends and lifts it. And all the trees of the field shall know that I am the Lord; I bring low the high tree, and make high the low tree, dry up the green tree, and make the dry tree flourish. I am the Lord; I have spoken, and I will do it.

#### *III. Jesus Falls for the First Time*

"My strength is made perfect in weakness." It's one thing to say it, another to witness. The sheer weight of the cross was unexpected, as was the mass of human depravity, ignorance, cruelty, apathy; the sediment built up since before the Flood. A man fell among thieves, who stripped him and left him bleeding. He never said a mumbling word. These are the street sounds of Jerusalem, layers of them, all the various accents and dialects of those come up for the Passover; throat-clearing, street vendors, laughter, excuses, curses. The sound of a slap and a child's wail. The cattle are lowing, and the sheep and goats bleat together in one herd. Hobnailed sandals scrape the stone. The man falling makes almost no sound.

#### *IV. Jesus Meets His Mother*

Nothing can be said to console her. No one is more painfully aware. A sword will pierce your own soul too. Her son is perfect. He has held her finger in the grip of his hand, she has kissed

the soles of his feet. She remembers the day of his circumcision: a bridegroom of blood you are to me. First blood shed since the cord was cut. "Who is my mother?" he asked "Who are my brothers and my sisters?" For three years she stepped aside, now she has come up to Jerusalem. She takes her place by the side of the road of sorrows to see him and be seen in that first long look between mother and child. "I now see bone of my bone, flesh of my flesh, my self before me." "Woman, behold your son." She sees the place under his rib where the sword will go. "Behold your mother."

#### *V. Simon of Cyrene Helps Jesus Carry the Cross*

He didn't choose to help. He was compelled. With half an eye they could see he was up to the job; he was a big guy up from the south. O Simon from Cyrene, father of Rufus and Alexander, you were the first to take up your cross and follow. Your cross is the cross of forced labour: your yoke chafes and your burden is as much as you can bear. Jesus is walking in front of you, you are hard on his heels. What brought you to Jerusalem? Were you here for the Passover? Going up to the Temple to make the sacrifice and eat the lamb? Pharaoh enslaved us and laid burdens upon us, and look, here we are. Blessed are you, O Lord our God, who brought us out of the land of Egypt, out of the house of bondage. You shall not oppress a stranger, for you were strangers in the land of Egypt. You shall not oppress a stranger, for I, the Lord your God am holy. Even here, even in occupied Jerusalem. Your children will praise your name.

#### *VI. Veronica Wipes the Face of Jesus*

What became of that woman who stepped into the line of traffic and wiped his face with her veil? She will keep this cloth forever because it smells like his sweat, and because it absorbed a little of his blood, and, it may be, tears and phlegm. She

covered her hair modestly before she went out; she covered her face so no stranger would see it; she never told her name. She touched him, not with the hem of her garment, but with the whole cloth. Consider what this means, and whether you'd have dared do it. Without asking, she unveiled herself to wipe his thorn-crowned face. He is printed in molecules of blood and sweat. "Thy face, Lord, will I seek" we say, and through her came to see his face and live.

#### *VII. Jesus Falls for the Second Time*

Does his foot hit a stumbling-stone? Maybe one of the Stolpersteine standing proud of the road on the way to Golgotha? Or does he fall beneath the burden of our sins? Not ours. Mine. He falls the second time because of me. My fault. I put out my foot and tripped him. What can I say? I couldn't resist the temptation. The work of an instant. He was looking so pathetic, I couldn't bear it. The whole crowd needed a pratfall to relieve the tension. For my sins, I couldn't bear his sorrow. So he fell for my sins? That's about it. In the sweat of thy brow shalt thou eat bread by the roadside, watching him fall and be hauled back onto his feet. Remember, thou art dust and to dust shalt thou return.

#### *VIII. Jesus Meets the Women of Jerusalem*

The daughters of Jerusalem are crying, genuinely crying. They are office cleaners, night shift nurses, shopping cart women, security guards on the Métro, clerks in bodegas, nail artists, students, policewomen, sex workers, all their wet faces turned up; a river of faces. Do not be afraid. When you are living in a world of lies, hearing the hard truth is a comfort. Well, you don't need to be afraid any more. It's good to see the truth and know it for certain, that Love, unimaginably vast and powerful, eternal, magnificent, working wonders; is infinitely vulnerable to rough handling.



#### *IX. Jesus Falls for the Third Time*

O felix culpa! Happy fall! Don't you see? Jesus falls because he comes down to us, and always has, and we are there on the ground looking up. He came down to be among us. He lowered himself to the ground with becoming gravity, gravity which he himself had created. Willingly accepting the accidents of our nature, humbling himself, going into exile. This falling is a blessing: he touches the earth and blesses it. Jesus, there he is, on hands and knees among the broken vessels. He gathers grace. What he made he can mend, even what we have marred. Holy Jesus, full of grace, you emptied yourself for our sake to fall broken by the stones of your own city. However low I fall, let me not fall far from you.

#### *X. Jesus Is Stripped of His Garments*

They part my garments among them and cast lots upon my vesture.

His mother wrapped him in swaddling clothes and laid him in a manger, and from that moment to this Jesus has never been seen naked. Do you see him now? Or are you distracted by the soldiers gambling? Or wondering about the seamless garment?

None of you shall approach to any that is near of kin to him to uncover their nakedness: I am the LORD.

We have stripped our Lord naked as the day he was born. Jesus is shivering. His knees are skinned like a child's; his back cross-hatched with blood, like a slave's. Are you ashamed that your eyes are drawn irresistibly to the centre of the picture? You want to see, see for yourself, despite yourself. You want to see the organs of generation, the sign of full humanity, vulnerability, and covenant. You want to see Jesus naked as Adam in Paradise, naked, but woefully battered by the Fall.

#### *XI. Jesus Is Nailed to the Cross*

Except I shall see in his hand the print of the nails, and put my finger into the print of the nails, and thrust my hand into his side, I will not believe.

So much happens so fast once you get outside the city limits. Three men to be crucified and raised up to view. The crowd stands back, nervous to the point of laughter. Where are the friends that followed him? There's one. And there are the muffled women. The nail sinks into flesh, descends through tendon, bone, wood. And another. And another, and the rich, ferrous smell of blood. The man knows what he's doing. This will hold. "If you are the Messiah, get down from your cross," cry the priests and the officials. "If you're the Messiah, save yourself and us," Gestas says out of the corner of his mouth.

#### *XII. Jesus Dies on the Cross*

He humbled himself, and became obedient unto death, even the death of the cross.

"I sin every day without repenting, the fear of death disturbs me. Lord, remember me when you come into your kingdom." Jesus replies somehow, turns his head, makes the connection. "This is the truth. Today you shall be with me in Paradise." Then, after a few more words, the last breath rattles out, and his face changes. Later they said that that the sun was eclipsed, the veil of the Temple torn, the dead rose from their tombs. Maybe so. Isn't it enough though that he died? He shrank somehow into himself. The eyes became jelly, the mouth hung open a little, the skin of his face went yellow and grey. Jesus of Nazareth. King of the Jews. One soldier, the one not occupied breaking legs, pushes up with his lance, an iron willow leaf fixed on a pole. The leaves of the tree are for the healing of the nations. Thick blood and thin water splash over his feet onto the ground. I can see it all.

#### *XIII. Jesus Is Taken Down From the Cross*

Pilate gave permission. Why not? He had nothing against the Nazarene, who was in any case, dead. And Joseph of Arimathea knew how to ask such a favor. Joseph was hauled out of the pit by his brethren. Jesus is taken down from the cross by Joseph; by Joseph, by bald-headed Peter, by Nicodemus, who's stopped being worried about appearances, Two men on ladders, one with the pincers to pull out the nails. Gently. Not that gentleness matters to him now, but not a bone shall be broken. This is not the kind of work we're used to. Let's get it done before it's too dark to see. Gently now, before rigor mortis sets in.

#### *XIV. Jesus Is Laid in the Tomb*

Before sunset and the appearance of the first star in the sky, just before the beginning of the sabbath, two men enshroud a body. Never have they done this work before. Though well-versed in the laws and traditions involved in the task, their hands lack skill. Wash the body. Lay it out. Fetch the clean linen cloths. Fold the shroud like this, and the other cloth over the face. In every fold, pour spices. Spices and more spices; myrrh and aloes. Thou wilt not give thy holy one to see corruption. Jesus never hesitated to touch the dead—the widow's son being carried out of Nain for burial, Jairus' little girl laid on the bed while the mourners wailed outside. Every touch tells them: Jesus is dead, as dead as earth. They know when one is dead and when one lives. While still inside the tomb they pray: "Blessed and praised, glorified and exalted, extolled and honoured, adored and lauded be the name of the Holy One, blessed be He, beyond all the blessings, and hymns, praises, and consolations that are ever uttered in the world; and let all say, Amen"

# 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, the 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 UK'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*.



**Nico Muhly** (composer, *Via Dolorosa*), born in 1981, is an American composer who writes orchestral music, works for the stage, music for film, choral music, chamber music, and sacred music. He has received commissions from the Metropolitan Opera: *Two Boys* (2011) and *Marnie* (2018);

Carnegie Hall; the Los Angeles Philharmonic; the Australian Chamber Orchestra; the New York Philharmonic; the Tallis Scholars; and King's College, and Sidney Sussex College, Cambridge, at which he is composer-in-residence. He is a collaborative partner at the San Francisco Symphony and has been featured at the Barbican and the Philharmonie de Paris as composer, performer, and curator. An avid collaborator, he has worked with choreographers Benjamin Millepied at the Paris Opera Ballet; Bobbi Jene Smith at the Juilliard School; Justin Peck and Kyle Abraham at New York City Ballet; and musicians Sufjan Stevens, The National, Teitur, Anohni, James Blake, and Paul Simon. His work for the

screen includes scores for *The Reader* (2008), *Kill Your Darlings* (2013), *Howards End* (2017), and *Pachinko* (2022). Recordings of his works have been released by Decca and Nonesuch, and he is part of the artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mothertongue* (2008).



**Alice Goodman** (librettist, *Via Dolorosa*) was born in Minnesota in 1958 into a Reform Jewish family and was educated at Harvard and Cambridge universities. In 1985, she was approached by the director Peter Sellars to write the libretto for John Adams' opera *Nixon in China*, a

work which is now recognized as one of the major operas of the 20th century. Another collaboration with Peter Sellars, John Adams, and choreographer Mark Morris produced *The Death of Klinghoffer*, which premiered in Brussels in 1991. This opera recounts the execution of the wheelchair-bound Jewish passenger Leon Klinghoffer by Palestinian terrorists on board the Italian cruise liner Achille Lauro in 1984. *Klinghoffer* drew, and continues to draw, acclaim—and vocal condemnation from some quarters—for its sympathetic and humane portrayal of both the victims and perpetrators of political violence. In 1991, Goodman also translated *The Magic Flute* for Sellars' production at Glyndebourne Festival Opera. More recently, Goodman has collaborated with the composer Tarik O'Regan on a cantata, *A Letter of Rights*, in 2015 for Salisbury Cathedral; with Peter Sellars and Benjamin Bagby on *Fauvel* at the Théâtre du Châtelet (March 2022); and with Nico Muhly on *The Street (14 Meditations on the Stations of the Cross)* for harp soloist, reader, and choir (April 2022). In 1990, Goodman was accepted into the Church. She studied theology at Boston

University School of Theology and Ripon College Cuddesdon and was ordained in the Church of England in 2001. Since 2011, she has been Rector of three parishes in Cambridgeshire. Alice Goodman's libretti were published as a New York Review of Books Classic in May 2017, under the title *History is Our Mother*.



**Howard Hodgkin** (Scenic Design, *Via Dolorosa*) was born in London in 1932 and evacuated during the war to the United States, where he lived on Long Island from 1940 to 1943. He studied at the Camberwell School of Art and the Bath Academy of Art, Corsham. In 1984 he

represented Britain at the Venice Biennale and won the Turner Prize the following year. He was knighted in 1992 and made a Companion of Honour in 2003. An exhibition of his "Paintings 1975–1995," organized by the Modern Art Museum of Fort Worth, opened in 1995 at the Metropolitan Museum of Art in New York and toured to museums in Fort Worth and Düsseldorf, and to London's Hayward Gallery. A retrospective opened at the Irish Museum of Modern Art, Dublin, in Spring 2006. It traveled to London's Tate Britain and then to the Museo Nacional Centro de Arte Reina Sofía in Madrid. Hodgkin first worked in the theatre in 1981, when he designed the set and costumes for Richard Alston's *Night Music* with the Ballet Rambert. They later collaborated on *Pulcinella*, which was filmed by the BBC and released on DVD. For the Mark Morris Dance Group, Hodgkin designed the sets for *Rhymes with Silver* (1997), *Kolam* (2002), *Mozart Dances* (2006), and *Layla and Majnun* (2016). He is represented by Gagosian Gallery and has shown with them in New York, Los Angeles, Paris, Rome and London. He was passionate about India and Indian art for most of his life.

Toronto's Aga Khan Museum exhibited Hodgkin's own paintings "Inspired by India" along with Indian miniatures from his collection in 2015. "After All," an exhibition of prints, opened the Alan Cristea Gallery in Pall Mall, London in October 2016. Hodgkin died March 9, 2017 in London, England.



**Colin Fowler** (music director) 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.



**Elisa Clark** (rehearsal director) is an award-winning artist, educator, and administrator who trained at the Maryland Youth Ballet prior to receiving a BFA from The Juilliard School under the direction of Benjamin Harkavy, with guidance from Carolyn Adams. She first performed with Mark Morris

Dance Group in 2005, remained a full-time company member through 2011, and frequently returned as a guest performer, company teacher, and stager through 2024, when she was appointed Rehearsal Director. In addition to MMDG, she has been a featured company member with Alvin Ailey American Dance Theater, Lar Lubovitch Dance Company, and Monica Bill Barnes & Co, a guest artist for Buglisi Dance Theater, and has performed with Nederlands Dans Theater and the Metropolitan Opera in works by Jiri Kylian and Crystal Pite respectively, amongst others. Elisa was also a founding member and company manager for Robert Battle's Battleworks Dance Company and has served as Battle's artistic assistant for over two decades. As an educator and mentor, she has been on faculty at the School at Jacob's Pillow, Princeton University, University of the Arts, American Dance Festival, Move NYC, Steps on Broadway, Marymount Manhattan College, and at Bard College in partnership with Gibney Company, to name a few, and has taught company class for MMDG, Alvin Ailey American Dance Theater, Ailey II, Ballet Hispanico, Gibney Company, Hubbard Street Dance Chicago and the Metropolitan Opera Ballet. She is currently on the ballet faculty at the Ailey School, Gibney, and the Mark Morris Dance Center. Elisa is a



répétiteur for both Battle and Morris' works, and is also a Princess Grace Award Winner and a Certified Life Coach.



**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, 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 Gwartzman Dance Company. She joined MMDG as an apprentice in 2023 and became a company member in 2024.



**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.



**Ryan MacEvoy McCullough** (piano) was born in Boston, raised behind the Redwood Curtain of northern California, and has developed a diverse career as a soloist, vocal and instrumental collaborator, composer, recording artist, and pedagogue. McCullough's growing discography features

many world premiere recordings, including solo piano works of Milosz Magin (*Acte Prealable*), Andrew McPherson (*Secrets of Antikythera, Innova*), John Liberatore (*Line Drawings, Albany*), Nicholas Vines (*Hipster Zombies from Mars, Navona*), art song and solo piano music of John Harbison and James Primrosch with Lucy Fitz Gibbon (*Descent/Return, Albany*), and art song by Sheila Silver (*Albany*, also with Fitz Gibbon). He has also appeared on PBS's *Great Performances* (*Now Hear This*, "The Schubert Generation") and is an alumnus of NPR's *From the Top*. McCullough has appeared as a concerto soloist with major orchestras, including with the Los Angeles Philharmonic and Toronto Symphony Orchestra, and has worked with such conductors as Gisele Ben-Dor, George Benjamin, Fabien Gabel, Leonid Grin, Anthony Parnter, Larry Rachleff, Mischa Santora, and Joshua Weilerstein. He lives in Kingston, New York, with his wife, soprano Lucy Fitz Gibbon. For additional information and curios, visit [www.RyanMMcCullough.com](http://www.RyanMMcCullough.com).



**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.



**Alex Meeth** grew up in Dousman, Wisconsin, and began his dance training with Eddy Bray at the age of thirteen. After graduating from the Kettle Moraine School for Arts and Performance, he was accepted on scholarship to the Boston Conservatory at Berklee, where he graduated with a BFA in

contemporary dance performance (emphasis in choreography) in 2022. While at the Boston Conservatory, he performed works by Mark Morris, Catherine Coury, José Limón, Daniel Pelzig, and Bradley Shelver. Since 2019, he has additionally danced with the Boston Early Music Festival under the direction of Kathleen Fay and Melinda Sullivan. Meeth joined MMDG as an apprentice in 2024.



**Sloan Pearson** is a multifaceted artist based in New York City. Originally from Charlotte, North Carolina, she began studying at Charlotte Ballet under the direction of ballet luminaries Jean-Pierre Bonnefoux and Patricia McBride. She received her BFA

with a modern dance emphasis from the Point Park University Conservatory of Performing Arts. While at Point Park, Sloan was offered an apprenticeship with the August Wilson Dance Ensemble. Sloan has danced with Dayton Contemporary Dance Company, Kybele Dance Theater, and Debbie Allen as a dancer in her dance ensemble—later to be featured in her Netflix documentary. She was honored to dance with the Paul Taylor 2 Dance Company, where she was Paul Taylor's last chosen dancer. During her four seasons she worked with Ron K. Brown, Larry Keigwen, and Peter Chu, before joining his company chuthis. Sloan has since worked with TommieOwaheed Evans, Princess Grace Recipient, both dancing and remounting his works; Holly Blakey for Puma New York Fashion Week; Yin Yue Dance Company; the Metropolitan Opera in *Carmen*, choreographed by Ann Ye and directed by Carrie Cracknell; and most recently with Mark Morris Dance Group in Gluck's *Orfeo ed Euridice*.



**Parker Ramsay** (harp) has forged a career defying easy categorization. Equally at home on modern and period harps, he pursues his passions by tackling new and underperformed works and bringing his instrument to new audiences. Recent and upcoming performances

include solo appearances at Alice Tully Hall; the Miller Theatre at Columbia University; the Phillips Collection; Cal Performances; Shriver Hall; IRCAM; King's College, Cambridge; the Spoleto Festival USA; and the Center for the Art of Performing at UCLA. His recording of Bach's Goldberg Variations was praised as "remarkably special" (*Gramophone*), "nuanced and insightful" (*BBC Music Magazine*), "relentlessly beautiful"

(*WQXR*), and "marked by a keen musical intelligence" (*Wall Street Journal*). His most recent album, released in October 2022, features *The Street*, a new concert-length work for solo harp and text by Nico Muhly and Alice Goodman. He has also collaborated with composers such as Marcos Balter, Saad Haddad, Josh Levine, Jared Miller, and Sarah Kirkland Snider. Alongside gambist Arnie Tanimoto, Ramsay is co-director of A Golden Wire, a period-instrument ensemble based in New York. As an organist, he has performed at Washington National Cathedral, Verizon Hall at the Kimmel Center, Saint Thomas Fifth Avenue, and the Concertgebouw in Amsterdam. He has presented talks, performances, and lectures on period instruments at the Smithsonian Collection and the Metropolitan Museum of Art. He has been published in *VAN Magazine*, *Early Music America Magazine*, the *Washington Post*, and the *New York Times*. Raised in Tennessee, Ramsay began harp studies with his mother, Carol McClure. He served as organ scholar at King's College, Cambridge before pursuing graduate studies at Oberlin and Juilliard. In 2014, he was awarded First Prize at the Sweelinck International Organ Competition. He lives in Paris.



**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.



**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*, *Mistoffelees in CATS*, and *Dream Curly in Oklahoma!* Smith danced with Parsons Dance

from 2007–2010. He joined MMDG as a company member in 2010.



**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 2023 and became a company member in 2024.



**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.

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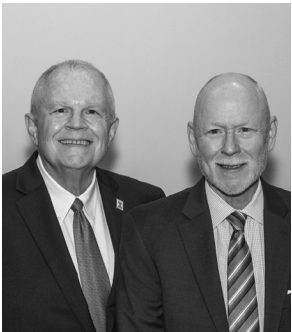




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CARDEN**  
June 2022



**FRAN & MARC ANSEL**  
June 2022



**TRENT A. SHEPARD**  
September 2023



**DALE STEFFENSEN**  
(1922-2018)  
**MARGARET  
STEFFENSEN**  
(1936-2024)  
August 2024

**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**  
(1914-1994)  
October 2000



**JUNE SEITZINGER**  
(1928-2020)  
**GROVER SEITZINGER**  
(1925-2019)  
September 2001



**RICHARD MERRITT**  
(1933-2005)  
**ANNA MERRITT**  
November 2006



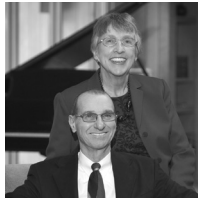
**JOHN PFEFFER**  
(1935-2017)  
**ALICE PFEFFER**  
November 2006



**ANONYMOUS**  
November 2006



**LINDA M. MILLS**  
(1940-2006)  
October 2007



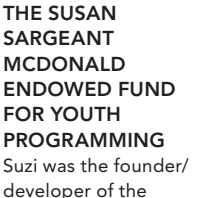
**JUDITH LIEBMAN**  
(1936-2023)  
**JON LIEBMAN**  
January 2008



**MICHAEL  
CARRAGHER**  
(1946-2009)  
September 2008



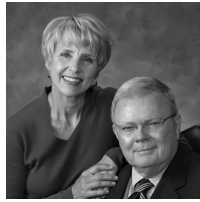
**VIRGINIA R. IVENS**  
(1922-2008)  
February 2009



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



**MISAHO &  
RICHARD BERLIN**  
October 2010



**DIANA & WARD  
MCDONALD**  
March 2011



**GRACE & JOHN  
MICETICH**  
March 2011



**JO ANN TRISLER**  
(1946-2010)  
November 2011



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



**JULIE & NATHAN  
GUNN**  
April 2014



**MICHAEL &  
MARGARET ROSSO  
GROSSMAN**  
July 2019



**PATRICIA & ALLAN  
TUCHMAN**  
April 2021



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



**SUSAN & RICHARD  
SCHNUER**  
November 2021



**JUDITH & RICHARD  
KAPLAN**  
February 2022



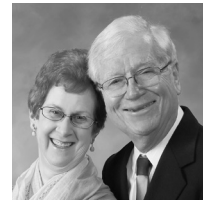
**MICHAEL SWINDLE**  
April 2014



**ANONYMOUS**  
November 2015



**LINDA WEINER**  
(1944-2021)  
**BARRY WEINER**  
February 2017



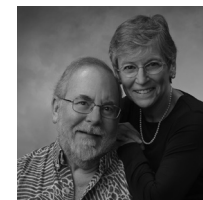
**ANNE MISCHAKOFF  
HEILES & WILLIAM  
HEILES**  
May 2017



**JILL & JAMES  
QUISENBERRY**  
May 2017



**KATHRYN I. SEYBERT  
& MICHAEL J.  
ANDRECHAK**  
June 2022



**PATRICIA PLAUT &  
KENNETH SUSLICK**  
October 2022



**RICHARD & JAYNE  
BURKHARDT**  
January 2023



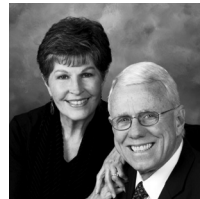
**SELMA K. RICHARDSON**  
(1931-2019)  
March 2023



**WILLIAM K. ARCHER**  
(1927-1997)  
**FOROUGH ARCHER**  
July 2023



**CECILE & IRA  
LEBENSON**  
December 2017



**BURT SWANSON**  
(1939-2020)  
**IRIS SWANSON**  
December 2017



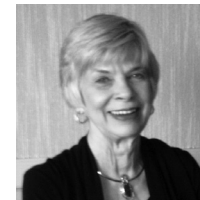
**TERRY & BARBARA  
ENGLAND**  
April 2018



**PHYLLIS ROBESON  
& FAMILY**  
February 2019  
**KYLE ROBESON**  
(1929-2021)



**JAMES R. FRAME  
& CANDACE PENN  
FRAME**  
April 2019



**KENNETH BENGOCHEA**  
(1937-2022)  
**NANCY L. JOHNSON**  
September 2023

*Donations by society members include estate gifts; outright donations; charitable gift annuities; charitable remainder trusts; gifts of real estate, insurance, and securities; and pledges fulfilled over a period of five years. To explore how you can create your own lasting legacy, contact us at 217.333.6700 or [advancement@krannertcenter.illinois.edu](mailto:advancement@krannertcenter.illinois.edu).*

2024-2025 MARQUEE CORPORATE & COMMUNITY SPONSORS

Corporate and community support—both cash and in-kind—deepens Krannert Center’s capacity to inspire public discourse, communal respect, and collective joy. Please join Krannert Center in thanking the following corporate and community sponsors for their support of Krannert Center performances and initiatives.

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# 2024-2025 GRANTS



DORIS DUKE  
CHARITABLE FOUNDATION

## DORIS DUKE CHARITABLE FOUNDATION

Endowment support from the Doris Duke Charitable Foundation continues to enhance Krannert Center’s presentation of diverse, world-class national and international visiting artistry; supporting the creation of new work; and increasing engagement and collaboration across campus.



## ILLINOIS ARTS COUNCIL

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

## THE AUGUSTINE FOUNDATION

### 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.



Center for  
Advanced  
Study

## GEORGE A. MILLER ENDOWMENT PROGRAMS COMMITTEE

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

## MARQUEE PATRON SPONSORS

Krannert Center is grateful for the passion and commitment of the following individuals whose gifts support the expansive range of experiences offered at Krannert Center: formative moments for tomorrow’s global leaders, performances that comfort and transform, opportunities to create and enjoy groundbreaking work, engagement activities that offer self-discovery and hope, architectural treasures to delight the senses, and remarkable moments to foster lifelong memories. **If you’d like to learn more about how to become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or [advancement@krannertcenter.illinois.edu](mailto:advancement@krannertcenter.illinois.edu).**

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McDonald Endowed  
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Programming (Suzi was  
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## MARQUEE CIRCLE AND LOOP MEMBERS

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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Maxine Kaler  
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Cheryl Snyder, Director of Advancement  
Terri Anne Ciofalo, Associate Director for Production  
Maureen V. Reagan, Associate Director for Administration and Patron Experience  
Lindsay Dalrymple, Assistant Director for Operations  
Julianne Ehre, Assistant Director for Programming and Engagement

### EVENTS

Andrew Almeter, Senior Production Coordinator for Events  
Bree Brock, Production Coordinator for Events  
Rachel Gladd, Performing Arts Events Coordinator  
Rebecca Russell, Events Technical Supervisor

### PROGRAMMING AND ENGAGEMENT

Julianne Ehre, Assistant Director for Programming and Engagement  
Jason Finkelman, Artistic Director of Global Arts Performance Initiatives  
Emily Laugesen, Director of Community Engagement  
Sam Smith, Director of Civic Engagement and Social Practice  
Dora Watkins, Director of Campus Engagement

### ADVANCEMENT

Cheryl Snyder, Director of Advancement  
Bethany Whoric, Associate Director of Advancement  
David Drake, Advancement Team Assistant  
Frank Niemeyer, FAA Annual Giving Officer

### OPERATIONS

Lindsay Dalrymple, General Manager

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Zia Moon, Krannert Center Showcase Director, Office and Communications Support Specialist  
Vanessa Lane, Office Manager

### Building Operations

John O. Williams, Facility Manager  
Tony Mapson, Assistant Facility Manager  
Joe Butsch, Building Electrician  
Jared Painter, Assistant Chief Building Operations Engineer  
Scott Butler, Eric Carr, Austin Dearth, Sara Dietrich, Jessica Fancher, Bryan Franzen, Jacob Lerch, Chad Schwenk, Attendants

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Maureen V. Reagan, Associate Director for Administration and Patron Experience

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Sean Kutzko, Assistant Communications Director  
Nicholas Mulvaney, Art Director  
Jodee Stanley, Program and Web Editor

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Amy Thomas, Food Services Director  
Elizabeth Henke, Stage 5 Bar Manager  
Michael Bunting, Hospitality Supervisor  
John Ingalls, Culinary Worker  
Whitney Havice, Ticketing and Patron Services Director  
Ann-Marie Dittmann, Patron Services Assistant Director  
Ty Mingo, Assistant Ticket Services Director  
Jon Proctor, Nick Wurl, Ticket Sales Supervisors  
Adrian Rochelle, Front of House Performance Supervisor

### PRODUCTION

Terri Anne Ciofalo, Director of Production  
Maria Miguens, Production Manager

### Audio Department

Rick Scholwin, Audio Director  
Alec LaBau, Associate Audio Director/Video Director  
Tyler Knowles, Assistant Audio Director

### Costume Shop

Andrea Bouck, Costume Director  
Richard Gregg, Costume Rentals Director/Wardrobe Adviser/Associate Costume Director

Paige Stewart-Rankins, Hair & Makeup Supervisor  
Julianna Steitz, First Hand  
April McKinnis, EB McTigue, Cutters/Drapers  
Kari Little-McKinney, Theatrical Stitcher

### Lighting Department

Lisa Kidd, Lighting Director  
David Krupla, Associate Lighting Director  
Nick Jukes, Theatrical Lighting Coordinator

### Properties Department

Adriane Binky Donley, Properties Director  
Kira Lyon, Assistant Properties Director

### Scene Shop

Ryan Schultz, Technical Director  
Tatsuya Ito, Associate Technical Director  
Bill Kephart, Scene Shop Chief Clerk  
Bobby Reynolds, Theatrical Scene Shop Coordinator  
Kayley Woolums, Theatrical Scene Shop Assistant

### PERFORMING ARTS BUSINESS SERVICE CENTER

Jenell Hardy, Director of Business Services  
Macauley Allen, Business Services Specialist  
Debbie Delaney, Accounting Staff

## WE'RE SO GLAD YOU'RE AT THE CENTER

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 or 217.333.6280). 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.

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SU APR 27 AT 3PM

# 123 ANDRÉS

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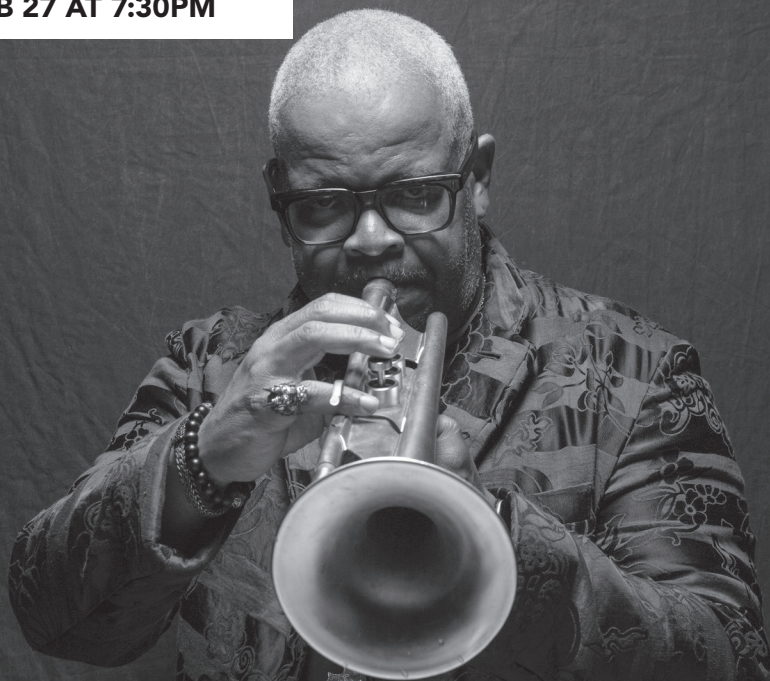
TH-SA MAR 6-8 AT 7:30PM

# GEOFF SOBELLE FOOD

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**TH FEB 27 AT 7:30PM**



**TERENCE BLANCHARD**  
**FIRE SHUT UP IN MY BONES**  
**EXCERPTS IN CONCERT**



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