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STEEL HAMMER

JULIA WOLFE / SITI COMPANY / BANG ON A CAN ALL-STARS

World Premiere | Saturday, September 26, 2015, at 7:30pm

Colwell Playhouse

WELCOME

From its widely celebrated and auspicious opening in 1969—and against all odds in the midst of extraordinary domestic and global instability—there would be communion in this temple of the living arts.

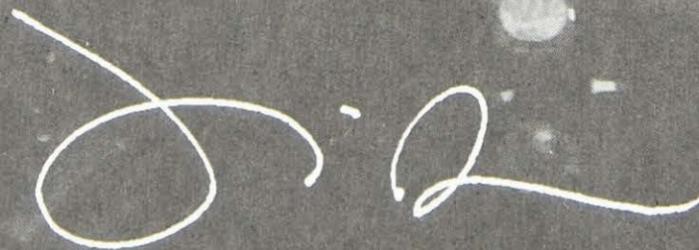
Year after year, for nearly five decades, Krannert Center has served as a source of joy, discovery, and restoration. For the students, faculty, and staff of this great land-grant university, and for the youth, families, and citizenry of our community and across Illinois.

A temple in which artists from every continent have been welcomed, and will continue to be welcomed. And in which artists across the cultural spectrum of America have found voice, and will continue to find voice.

A communal touchstone within which the most socially secure and most vulnerable can seek and find fulfillment. Together. Side by side. In the midst of persistent instability, and against all odds.

With thanks to all who make this possible, welcome to Krannert Center.

All good things,

A handwritten signature in white ink, appearing to read "Mike Ross", is centered on the page. The signature is fluid and cursive, with a large loop at the beginning and a long, sweeping tail.

MIKE ROSS, DIRECTOR



OUR MISSION, OUR VALUES

Krannert Center for the Performing Arts is dedicated to the advancement of education, research, and public engagement through the pursuit of excellence and innovation in the performing arts. Embracing the art of the past as well as the art of our time, the Center supports the belief that creativity is a core human characteristic and that the arts hold uniquely transformative potential. Through its multiple and integrated roles as classroom, laboratory, and public square, Krannert Center serves as a touchstone for the exploration and expansion of human experience.

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Funding for this presentation was provided in part by the Frances P. Rohlen Visiting Artists Fund/College of Fine + Applied Arts.



The presentation of *Steel Hammer* is supported by the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from Illinois Arts Council, the Crane Group, and General Mills Foundation.

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PROGRAM

STEEL HAMMER

Julia Wolfe / SITI Company

Bang on a Can All-Stars

World Premiere

Directed by Anne Bogart

Music and Lyrics by Julia Wolfe

Original text by Kia Corthron, Will Power,

Carl Hancock, and Regina Taylor

Music performed by Bang on a Can All-Stars

Play performed and created by SITI Company

Lighting Design by Brian H Scott**

Scenic and Costume Design by James Schuette**

Choreography by Barney O'Hanlon*

Sound Design by Andrew Cotton and Christian
Frederickson

Production Stage Management by Ellen Mezzera*

Assistant Stage Manager: Jason Pacella*

Assistant Director: Laura Sheedy

Directing Assistant: Jacob Sexton

SITI Company Executive Director:

Michelle Preston

Bang on a Can Executive Director:

Kenny Savelson

Cast

Akiko Aizawa*

Eric Berryman*

Patrice Johnson Chevannes*

Gian-Murray Gianino*

Barney O'Hanlon*

Stephen Duff Webber*

Bang on a Can All-Stars

Ashley Bathgate, cello

Robert Black, bass

Vicky Chow, piano

David Cossin, percussion

Mark Stewart, electric guitar, mountain dulcimer,
harmonica

Ken Thomson, clarinets, harmonica
with

Emily Eagen, voice

Katie Geissinger, voice

Molly Quinn, voice

**Member of Actors' Equity Association, the union of professional actors and stage managers of the United States.*

***Member of the United Scenic Artists Union (USA).*

Anne Bogart is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

This performance will be presented with no intermission.

A free Talkback will take place immediately following the performance, in the theatre. Audience members can hear more from SITI Company and Bang on a Can about the development of *Steel Hammer* and ask questions of the artists.

Steel Hammer the score was commissioned by Bang on a Can with generous support from Maria and Robert A. Skirnick and Carnegie Hall. The play Steel Hammer premiered at Actors Theatre of Louisville in the 2014 Humana Festival of New American Plays with support from the National Endowment for the Arts. The dramatized stage production of Steel Hammer featuring SITI Company and Bang on a Can All-Stars was developed and premiered at Krannert Center for the Performing Arts/University of Illinois at Urbana-Champaign and was commissioned by Krannert Center and by BAM for the 2015 Next Wave Festival.

PROGRAM NOTES

JULIA WOLFE (COMPOSER): *Steel Hammer* was inspired by my love for the legends and music of Appalachia. The text was culled from the over 200 versions of the John Henry ballad. The various versions, based on hearsay, recollection, and tall tales, explore the subject of human versus machine in the quintessential American legend. Many of the facts are unclear: some say he's from West Virginia; some say he's from South Carolina; some say he's from New Jersey. But regardless of the details, John Henry, wielding a steel hammer, faces the onslaught of the industrial age as his super-human strength is challenged in a contest to out-dig an engine.

I drew upon the extreme variations of the story, fragmenting and weaving the contradictory versions of the ballad that have circulated since the late 1800s into a new whole—at times meditating on single words or phrases—in order to tell the story of the story and to embody the simultaneous diverse paths it traveled. The Bang on a Can All-Stars add a chorus of instruments including mountain dulcimer, wooden bones, banjo, harmonica, and body percussion, and are joined by a trio of three female voices.

ANNE BOGART (DIRECTOR): *Steel Hammer* traces the trajectory of a powerful story passed from one generation to next, a fable pitting the work of a man against a machine. John Henry, a railroad worker, equipped with only a steel-driving hammer, raced in a competition against a powerful steam engine to tunnel through a mountain. He won the race and became a folk hero but lost his life in the process. This poignant tale of human struggle survived in ballads, songs, and poetry, and it travelled from one person to the next through time and across many territories.

Perhaps the story of John Henry was a cautionary tale that warned other railroad workers to slow down in order to survive. Possibly it was based upon a real man or was an amalgamation of different individual struggles of African Americans in the post civil war period.

Julia Wolfe originally composed *Steel Hammer* as an oratorio inspired by her love of the Appalachian music tradition and the many faceted stories of John Henry. She drew inspiration from both the music and oral traditions of the Appalachian region, using a chorus of instruments including mountain dulcimers, wooden bones, banjo, steel hammers, and more. The Bang on a Can All-Stars has performed *Steel Hammer* in concert at many music venues around the country. Julia and I wanted to work together and the prospect of expanding *Steel Hammer* into a music-theater piece delighted both of us.

Our production explores two basic themes: the ancient human necessity for telling stories and the cost of hard labor on the body and the spirit. We began by asking questions about both subjects: Why do we tell stories? How do stories work? Who owns a story? How do stories travel through time? What is the function of stories in society? Are we too easily slaves to ambition and striving? Do we live in an era where work is killing us? Is the 24-hour electronic connection creating more useless work than it is purporting to alleviate? We wonder whether we are currently pitted against the machine in an even more insidious way than John Henry?

For thousands of years humans have stood in front of one another to tell stories. This impulse to use spoken narrative to explain and shape our

PROGRAM NOTES

life experiences lies at the heart of *Steel Hammer*. I invited playwrights Kia Corthron, Carl Hancock Rux, Will Power, and Regina Taylor to each write their version of the John Henry story and we wove their work into the fabric of *Steel Hammer*.

What you will experience tonight is a meeting of hearts, minds, and bodies: Julia Wolfe's extraordinary music composition, the brilliance of the Bang on a Can All-Stars, the fluency of four remarkable playwrights and the shared sensibilities of SITl Company's actors and designers.

TEXTS

SPOKEN:

Tunnel Tale by Kia Corthron

Migrant Mamie Remembers John Henry

by Carl Hancock Rux

John Henry, Polly Ann by Will Power

John by Regina Taylor

SUNG:

Steel Hammer lyrics by Julia Wolfe

SOME SAY

Some say he's from

some say he

some say he's from

some say

some say he

say he

he

THE STATES

Georgia

Tennessee

Columbus, Ohio

Kentucky

Alabama

New Jersey

Yew Pine Mountains

Mississippi

Mountain

West Virginia

South Carolina

DESTINY

John Henry

was a little boy

sitting on his papa's knee

John Henry

was a little man

sitting on his mama's knee

a baby boy

sitting on his daddy's knee

John Henry

he said, "I'm gonna be a steel drivin' man."

He picked up his hammer and a little piece of steel

He said, "This hammer's gonna be the death of me."

MOUNTAIN

The mountain was so tall

John Henry was so small

CHARACTERISTICS

He was small

He was tall

He was black

He was white

He was true

He was false

He was two hundred pounds

He was two twenty-five

He's a worker

Convict

Singer

Thirty-five years

Twenty-two

Fifty

Cotton picker

Steel Driver (hammer, hammer, steel, steel)

He was true

He was false

He was six feet tall

He was five foot one

He was tall

He was small

He was small

He was tall

ural Acts, *Three Sisters*, and *The Tempest* (Classic Stage Company); *Through the Yellow Hour* (Rattlestick Playwrights Theater—2013 Drama Desk Nomination); *The Painted Bird Trilogy* (The Wexner Center); *The Emperor Jones* (Irish Repertory Theater—Lortel Nomination); *The Awake* (59E59—NYIT award).

www.christianfrederickson.com

ELLEN MEZZERA (Production Stage Manager), originally from San Francisco, now resides in New York City. Her Broadway credits include *The Lion King*, *Annie*, *Les Misérables*, and *Matilda*. New York credits include *Gentlemen Prefer Blondes* with New York City Center Encores!; *Macbeth* and *A Man's a Man* with Classic Stage Company; and Shen Wei Dance Arts at the Park Avenue Armory. Regional credits include *Steel Hammer* at Actors Theatre of Louisville, *Persians* at The Getty Villa, and *the theater is a blank page* at the Wexner Center for the Arts. Mezzera has toured internationally through China, Georgia, Hong Kong, Italy, Romania, Slovenia, and Switzerland. She had the opportunity to work on *The Sound of Music Live!* (NBC Universal) and the 2013 Tony Awards. She holds an MFA from Columbia University and a BA from Gonzaga University and is a member of Actors' Equity Association and Local 764.

JASON PACELLA'S (Assistant Stage Manager) credits include, with SITI Company, *Steel Hammer* (Assistant Stage Manager) and *Café Variations* (Assistant Stage Manager); with The Public Theater, *The Odyssey* (Production Assistant), *The Tempest* (Production Assistant), *Total Bent* workshop (Production Assistant), and *Jane Says* workshop (Production Assistant); with New York Theatre Workshop: *Scenes from a Marriage* (Production Assistant); with Actors Theatre of Louisville: *Dot* (Assistant Stage Manager), *Dracula* (Stage Management Intern), and *A Christmas Carol* (Stage Management Intern); with Contemporary American Theater Festival: *One*

Night (Assistant Stage Manager) and *North of the Boulevard* (Assistant Stage Manager). Other theatre credits include *The Shakespearean Jazz Show* (Stage Manager), *I Am Gordafarid* workshop (Stage Manager) with The Rising Circle, and two seasons as the Stage Management Intern at Totem Pole Playhouse in Pennsylvania. Film and TV credits include NBC's *Peter Pan Live!* (Production Assistant), and *Jim Norton: American Degenerate* (Production Assistant). Pacella holds a BFA in Stage and Production Management from Emerson College.

MICHELLE PRESTON (SITI Company Executive Director) holds an MFA in performing arts management from Brooklyn College and a BFA in dance performance from Northern Illinois University. She began her career in arts administration at the Columbus Symphony Orchestra before coming to New York where she worked as a fundraiser for modern dance companies such as Urban Bush Women and the Bill T. Jones/Arnie Zane Dance Company. Prior to coming to SITI, she spent nearly three years as the Manager of Planning & Projects for the School of American Ballet. She has served on the board of Immediate Medium since 2009, was a participant in the 2011 Arts Leadership Institute hosted by the Arts and Business Council of New York, and has served as a panelist for the Brooklyn Arts Council regrant program and the TCG Global Connections grant. She is an active member of the Brooklyn College Arts Management alumni group, the New York chapter of Women in Development, and the Emerging Leaders of New York Arts—a program of the Arts and Business Council of New York.

KENNY SAVELSON (Bang on a Can Executive Director) has managed the creation, production, and touring of all of Bang on a Can's current programs since 1997 and has produced over 30 Bang on a Can Marathon concerts at venues throughout New York City, the US, and internationally. He

has developed and/or booked the Bang on a Can All-Stars' touring projects in the US and internationally since 1998, including the group's annual New York concert appearances at Lincoln Center and Carnegie Hall and its acclaimed collaborations with many of the most celebrated artists in contemporary music such as Philip Glass, Steve Reich, Meredith Monk, Terry Riley, Don Byron, Ornette Coleman, Brian Eno, Cecil Taylor, and more. Staged production credits include *A House in Bali* (Cal Performances 2009, BAM Next Wave Festival 2010), *Lightening at our feet* (BAM Next Wave 2008), *Lost Objects* (BAM Next Wave 2004), and *The Carbon Copy Building* (Schleswig-Holstein Music Festival, Settembre Musica Torino 2000), among others. Together with Bang on a Can artistic directors Michael Gordon, David Lang, and Julia Wolfe, Savelson is a co-founder of Cantaloupe Music, an independent record label with over 60 recordings released since 2001.

PERFORMERS

AKIKO AIZAWA (Ensemble) joined SITI in 1997. At Krannert Center, she performed with SITI Company in *Café Variations* (2012), *Under Construction* (2009), *Who Do You Think You Are* (2009), *systems/layers* (2005), and *bobrauschenbergamerica* (2002). Other SITI credits include *the theater is a blank page*, *Persians*, *Steel Hammer*, *A Rite*, *Trojan Women*, *Antigone*, *Radio Macbeth*, *A Midsummer Night's Dream*, *La Dispute*, and *War of the Worlds—The Radio Play*. Other theatre/festival credits include American Repertory Theater, Arena Stage, BAM, Carolina Performing Arts, Getty Villa, Humana Festival, Los Angeles Opera, New York Theatre Workshop, Royce Hall, The Public Theater, and Wexner Center. Her international festival/venue credits include Edinburgh, Dublin, Bonn, Helsinki, Melbourne, Bogotá, São Paulo, Vienna, Moscow, Toga, Tokyo, and Tbilisi.

ASHLEY BATHGATE (cello), a native of Saratoga Springs, New York, has gained international renown as both a soloist and chamber musician. *The New York Times* writes, "Ms. Bathgate's rich tone, fluid dynamics and imaginative phrasing captured the magic." Equally at home in both the concert hall and the rock club, Ashley focuses on presenting concerts that draw from a wide range of musical genres. Her dedication to performing traditional music is equally matched by her passion to promote new music by today's composers. She is a member of the internationally acclaimed Bang on a Can All-Stars, Metropolis Ensemble, TwoSense, Bonjour, and Samadhi. As a soloist Ashley has performed on many of the world's great stages including Carnegie Hall, Avery Fisher Hall, Boston Symphony Hall, Walt Disney Concert Hall, the Musiekgebouw, and the Barbican. She has recorded for Naxos, Nonesuch, Innova, Cantaloupe Music, La-La Land Records, and Albany Records. Currently, Ashley is developing a collaboration with the Brooklyn-based composer collective Sleeping Giant, who will write her a six-movement suite for solo cello to be premiered during the 2015-16 season on the Metropolis Resident Artist Series in NYC. Recently she also premiered a new, large-scale work for solo cello and chamber orchestra by Australian composer Kate Moore and has recorded an album of her solo cello works which will be released in 2016 on Cantaloupe. www.ashleybathgate.com.

ERIC BERRYMAN'S (Ensemble) Off-Broadway credits include *pool, no water* at Barrow Street Theater, and his regional theatre credits include *Steel Hammer* and *Glory of the World* at Actors Theatre of Louisville, Humana Festival; *The Amen Corner* at the Guthrie Theater; *Ma Rainey's Black Bottom* at The Kennedy Center; *I Wish You Love* at Hartford Stage, Penumbra Theatre, and The Kennedy Center; *Fly* at Ford's Theatre; *Red*, *Topdog/Underdog* and *A Raisin in the Sun* at

Everyman Theatre (resident company member); *The History Boys* at Pittsburgh Irish & Classical Theatre; *Persians* at Getty Villa; and *The Dangerous House of Pretty Mbane* at InterAct Theatre. International credits include *Medea* (Australia); *Elegies for Angels*, *Punks*, and *Raging Queens* (England) and the Bunraku puppet play *Hidagakawa Iriazakawa* (Iida, Japan). Berryman holds a BFA from Carnegie Mellon University and is a Lessac Practitioner and Social Media Director of The Lessac Institute. He has received the Arthur Kennedy Acting Award and Leonore Annenberg Fellowship.

ROBERT BLACK (bass) tours the world creating unheard-of music for the solo double bass. He collaborates with the most adventurous composers, musicians, dancers, artists, actors, and technophiles from all walks of life. He has commissioned, collaborated, or performed with musicians from John Cage to D.J. Spooky, Elliott Carter to Meredith Monk, Cecil Taylor to young emerging composers, as well as the Brazilian painter Ige D'Aquino, Japanese choreographer Yoshiko Chuma, the American actor Kathryn Walker, the English sound artist/DJ Mira Calix, and Swiss-American filmmaker Rudy Burckhardt. Robert Black is a founding member of the Bang on a Can All-Stars, and he maintains a full teaching schedule at The Hartt School at the University of Hartford, the Festival Eleazar de Carvalho (Brazil), and the Manhattan School of Music's Contemporary Performance Program. His current project, titled *Possessed*, is a series of solo improvisatory outdoor performances in Utah's rugged canyon/desert landscape, which will be released in DVD and CD format on Cantaloupe Records in 2016. Other projects include *Modern American Bass* (New World Records 2011), *State of the Bass* (O.O. Discs), *The Complete Bass Music of Christian Wolff* (Mode Records), and *The Complete Bass Music of Giacinto* (Mode Records). Robert has also recorded for Sony Classical,

Point/Polygram, Cantaloupe, Koch International, CRI, Opus One, Artifact Recordings, Folkways Records, and others. www.robertblack.org

PATRICE JOHNSON CHEVANNES (Ensemble) is an award-winning actress whose Broadway credits include *The Crucible* opposite Liam Neeson and Laura Linney, directed by Sir Richard Eyre. Her credits include *Tamburlaine* directed by Sir Michael Boyd (Theatre for a New Audience); *Steel Hammer* directed by Anne Bogart (Actors Theatre of Louisville, upcoming at BAM); *Desdemona*, opposite Patrick Stewart, in *Othello*; *Familiar* (Yale Rep); *Banished Children of Eve* (Irish Rep); *The Devils* (New York Theatre Workshop); and *All's Well That Ends Well* (The Public Theater). Patrice received an Audelco nomination for *Angelique*, an Audelco Award for *for colored girls who have considered suicide / when the rainbow is enuf* and a 2010 Barrymore nomination for Best Actress in *Coming Home* (The Wilma Theater). Additional film and television credits include *Undertow*, *The Guardian*, *ER*, and *Without a Trace*, among others. Patrice has directed three award-winning feature films through her company God-And-All-O-Wee Productions: *Kings County*, *NY's Dirty Laundry*, and *Hill and Gully*, currently on the festival circuit.

Canadian pianist **VICKY CHOW** (piano and keyboards) has been described as "brilliant" (*The New York Times*) and "one of the new stars of new music" (*Los Angeles Times*). She joined the All-Stars in 2009 and is now also a member of New Music Detroit, X88, and GRANDBAND. Two recent recordings include her innovative recording of Steve Reich's *Piano Counterpoint* released on Nonesuch Records and Tristan Perich's epic hour-long *Surface Image* for solo piano and 40 channel 1-bit electronics on New Amsterdam Records. Her next projects include commissions from American composers Chris Cerrone and Molly Joyce and Canadian composers Adam

Basanta and Jocelyn Morlock. Chow also produces and curates "Contagious Sounds," a new music series focusing on adventurous contemporary artists and composers in New York City. She receives continuous support from the Canada Council for the Arts and has received grants from the Aaron Copland Fund, Yvar Mikhashoff Trust, Fromm Foundation, Vancouver Foundation, and the BC Arts Council. Originally from Vancouver, Canada, Chow studied at The Juilliard School with Yoheved Kaplinsky and Julian Martin before continuing studies at Manhattan School of Music with Christopher Oldfather. She made her orchestral debut at the age of 10 with the Vancouver Symphony Orchestra and made her New York orchestral debut appearance at Alice Tully Hall with the Juilliard Symphony. Vicky Chow is based in Brooklyn. www.vickychow.com

DAVID COSSIN (percussion) was born and raised in Queens, New York, and studied classical percussion at the Manhattan School of Music. His interest in classical percussion, drum set, non-western hand drumming, composition, and improvisation has led to performances across a broad spectrum of musical and artistic forms to incorporate new media with percussion. David has recorded and performed internationally with composers and ensembles including Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, and the trio, Real Quiet. Numerous theatre projects include collaborations with Blue Man Group, Mabou Mines, and director Peter Sellars. David was featured as the percussion soloist in Tan Dun's Grammy and Oscar-winning score to Ang Lee's film *Crouching Tiger, Hidden Dragon*. David is also happy to have performed with Sting on his world tour: *Symphonicity*. David has performed as a soloist with orchestras throughout the world including the Los Angeles Philharmonic, Orchestra Radio France, Saint Paul

Chamber Orchestra, São Paulo State Symphony, Sydney Symphony, Gothenburg Symphony, Hong Kong Symphony, and the Singapore Symphony. David ventures into other art forms include sonic installations, which have been presented in New York, Italy, and Germany. David is the curator for the Sound Res Festival, an experimental music festival in southern Italy, and he also teaches percussion at Queens College in New York City. www.davidcossin.com.

EMILY EAGEN (voice) is a versatile singer who performs in a variety of styles ranging from baroque to folk to avant-garde. She studied early and contemporary music in the Hague and has lived in New York since 2007. Emily sings with the M6: Meredith Monk Music Third Generation, toured for several years with the eclectic vocal ensemble moira smiley and VOCO, and has worked with artists ranging from Sufjan Stevens to Mandy Patinkin to Gyan Riley. She is a regular faculty member at the Amherst Early Music Festival (Connecticut) and the Augusta Heritage Center (West Virginia), and is a teaching artist for Carnegie Hall's Weill Institute, facilitating songwriting workshops such as the Carnegie Hall Lullaby Project. In 2014, Emily premiered an original program of children's songs as part of a commission for the Carnegie Kids series, in which she combines singing, ukulele playing, and her skills as a two-time international whistling champion.

KATIE GEISSINGER'S (voice) previous work with Julia Wolfe includes *Steel Hammer* at MASS MoCA and the Obie Award-winning *The Carbon Copy Building* (Canteloupe), co-composed by Bang on a Can. Katie is a long-time member of Meredith Monk's Vocal Ensemble, touring worldwide and recording frequently, including the Grammy-nominated *Impermanence* and the pending *On Behalf of Nature* (both ECM). Upcoming Monk dates include the Folger Library and Abu Dhabi. Katie appeared this spring with

the St. Louis Symphony in Monk's *Weave* at Carnegie Hall, where she has previously performed the Witch in Honegger's *Le Roi David* and also appeared in *Einstein on the Beach* (Elektra Nonesuch). Katie has often appeared at BAM, including in Bach's *St. Matthew Passion* (Jonathan Miller, director), and her Broadway credits include *Coram Boy* and *La Bohème* (Baz Luhrmann, director).

GIAN-MURRAY GIANINO (Ensemble), as a member of SITI, has helped create roles in *the theater is a blank page*, *Persians*, *Café Variations*, *Trojan Women (After Euripides)*, *Radio Macbeth*, *bobrauschenbergamerica*, *systems/layers*, and *Freshwater*. New York credits include work at BAM, Second Stage, Signature Theatre, The Public Theater, The Women's Project, SoHo Rep, and HERE Arts. He has performed regionally and internationally including at Yale Rep, Arena Stage, Actors Theatre of Louisville (Humana Festival), Berkshire Theatre Festival, Penguin Rep, Getty Villa (Los Angeles), The Court (Chicago), Krannert Center, Walker Art Center, Wexner Center, MC93 Bobigny (Paris, France), Bonn Biennale, Dublin Theatre Festival, and GIFT festival (Tbilisi, Georgia). His TV and film credits include *White Collar*, *Law & Order*, *Law & Order: SVU*, *All My Children*, *Dead Canaries*, and *Hospitality*. Gian-Murray is the third generation of a New York theatre family and holds a BA from Wesleyan University. Acting Apprentice, ATL, and member of The Actors Center.

MOLLY QUINN (voice) has captivated audiences with her "radiant" soprano, possessing an "arresting sweetness and simplicity" (*The New York Times*) in diverse repertoire ranging from Monteverdi to the Rolling Stones. She is a soloist on Trinity Choir's Grammy-nominated recording of Handel's *Israel in Egypt*. She has appeared with Trinity Choir in London, Moscow, and Paris and joined them in singing backup for The Rolling Stones at The Barclay Center. Ms. Quinn has been

a long-time collaborator with TENET. The ensemble is currently recording a follow-up album to 2013's critically acclaimed *Uno + One: Italia Nostra*. Having strong roots in the music of Appalachia and Ireland, Ms. Quinn has performed in the programs *Come to the River* with Apollo's Fire and *The Music of Dublin* with The Folger Consort. Ms. Quinn was a 2013 season Adams Fellows at the Carmel Bach Festival and holds a master's degree in vocal performance from College-Conservatory of Music (CCM), University of Cincinnati. www.mollyquinn.com

MARK STEWART (guitar) Raised in America's Dairy Land of Wisconsin, multi-instrumentalist, singer, composer, and instrument designer Mark Stewart has been heard around the world performing old and new music. Going to conservatory to study both guitar and cello, he went to New York City to work as a performer on both instruments; however, upon completing school he was most drawn to the electric guitar. Today Mark plays regularly with a wide range of musicians: since 1998 he has recorded, toured, and been Musical Director with Paul Simon. A founding member of the Bang on a Can All-Stars, Mark is also a member of Steve Reich and Musicians and the comic duo Polygraph Lounge with keyboard and theremin wizard Rob Schwimmer and has performed with Anthony Braxton, Bob Dylan, Stevie Wonder, Bruce Springsteen, Bobby McFerrin, Paul McCartney, the Everly Brothers, David Byrne, and James Taylor. Mark has collaborated extensively with composer Elliot Goldenthal on music for the feature films *The Tempest*, *Across the Universe*, *Titus*, *The Butcher Boy*, *The Good Thief*, *In Dreams*, and *Heat*, often playing instruments of his own design and construction. He is on the faculty of the Manhattan School of Music, and his New York "lab" is home to an instrument workshop and sonic salon where traditional and new instruments cohabit. He lives in New York

City, making his living playing and writing popular music, semi-popular music, and unpopular music.

KEN THOMSON (clarinets) is a Brooklyn-based clarinetist, saxophonist, and composer. Called "the hardest-working saxophonist in new-music show business" by *Time Out NY*, he co-leads Bang on a Can's newest band, the Asphalt Orchestra: a 12-piece next-generation mobile ensemble. He also performs with the 14-year-running punk/jazz collective Gutbucket and is a member of contemporary chamber ensemble Signal. As a composer, he has been commissioned by the American Composers Orchestra, Bang on a Can, the True/False Film Festival, and others, and has received awards from ASCAP and New-Music USA. He is on faculty at the Bang on a Can Summer Festival. He is a Conn-Selmer/Selmer Paris Artist and endorses Sibelius Software and AMT microphones. His first CD as a leader with his group Slow/Fast, *It Would Be Easier If* (Intuition Records), hit multiple Top of the Year lists; the *New York Times* review spoke of the "intricately wrought and incident-steeped" compositions and "gutsy precision of the playing." He is currently working on a follow-up Slow/Fast CD. A disc of his string quartets recorded by the JACK Quartet, entitled *Thaw*, was released in 2013 on Cantaloupe Music. www.ktonline.net

STEPHEN DUFF WEBBER (Ensemble) has performed with SITI all over the world since 1994 in *Persians*; *Steel Hammer*; *A Rite*; *Café Variations*; *American Document*; *Antigone*; *Radio Macbeth* (*Macbeth*); *Hotel Cassiopeia*; *Under Construction*; *Freshwater*; *Death and the Ploughman*; *War of the Worlds* (Orson Welles); *bobrauschenbergamerica*; *systems/layers* (with Rachel's); *La Dispute*; *A Midsummer Night's Dream*; *Cabin Pressure*; *Going, Going, Gone*; *Culture of Desire*; *The Medium*; *Private Lives*; *Hay Fever*; *War of the Worlds—The Radio Play* (Orson Welles) and *Short Stories*. New

York credits include *Death and the Ploughman* (Classic Stage Company), *War of the Worlds*, *Hotel Cassiopeia*, *A Rite* (BAM), *Culture of Desire* (New York Theatre Workshop), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (Women's Project Theater), *The Golden Dragon* (Play Company), *Radio Macbeth* (The Public Theater), *American Document* (Joyce Theater), *Antigone* (New York Live Arts), and *Radio Play* (Joe's Pub). Regional credits include American Repertory Theater, Actors Theatre of Louisville (*Betrayal*, *Glengarry Glen Ross*), Milwaukee Repertory Theater, San Jose Repertory Theatre, Magic Theatre, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre, and Stage West.

BANG ON A CAN PROFILE

Bang on a Can is dedicated to making music new. Since its first Marathon concert in 1987, Bang on a Can has been creating an international community dedicated to innovative music, wherever it is found. With adventurous programs, it commissions new composers, performs, presents, and records new work, develops new audiences, and educates the musicians of the future. Bang on a Can is building a world in which powerful new musical ideas flow freely across all genres and borders. Bang on a Can plays "a central role in fostering a new kind of audience that doesn't concern itself with boundaries. If music is made with originality and integrity, these listeners will come" (*The New York Times*).

Over 28 years, Bang on a Can has grown from a one-day New York-based Marathon concert (on Mother's Day in 1987 in a SoHo art gallery) to a multi-faceted performing arts organization with a broad range of year-round international activities. Current projects include the annual Bang on a Can Marathon; The People's Commissioning Fund, a membership program to commission emerging composers; the Bang on a Can All-Stars, who tour to major festivals and concert venues around the world every year; recording projects; the Bang on a Can Summer Music Festival—a professional development program for young composers and performers led by today's pioneers of experimental music; Asphalt Orchestra, Bang on a Can's extreme street band that offers mobile performances re-contextualizing unusual music; Found Sound Nation, a new technology-based musical outreach program now partnering with the State Department of the United States of America to create OneBeat, a revolutionary, post-political residency program

that uses music to bridge the gulf between young American musicians and young musicians from developing countries; cross-disciplinary collaborations and projects with DJs, visual artists, choreographers, filmmakers, and more. Each new program has evolved to answer specific challenges faced by today's musicians, composers, and audiences, in order to make innovative music widely accessible and widely received. Bang on a Can's inventive and aggressive approach to programming and presentation has created a large and vibrant international audience made up of people of all ages who are rediscovering the value of contemporary music.

Formed in 1992, the Bang on a Can All-Stars are recognized worldwide for their ultra-dynamic live performances and recordings of today's most innovative music. Freely crossing the boundaries between classical, jazz, rock, world and experimental music, this six-member amplified ensemble has consistently forged a distinct category-defying identity, taking music into uncharted territories.

Performing each year throughout the US and internationally, the All-Stars have shattered the definition of what concert music is today. Together, the All-Stars have worked in unprecedented close collaboration with some of the most important and inspiring musicians of our time, including Steve Reich, Ornette Coleman, the virtuoso Chinese singer Gong Linna, Tan Dun, DJ Spooky, and many more. The group's celebrated projects include their landmark recordings of Brian Eno's ambient classic *Music for Airports* and Terry Riley's *In C*, as well as live performances with Philip Glass, Meredith Monk, Don Byron, Iva Bittova,

Thurston Moore, Owen Pallett, and others. The All-Stars were awarded Musical America's Ensemble of the Year in 2005 and have been heralded as "the country's most important vehicle for contemporary music" by the *San Francisco Chronicle*.

Recent project highlights include the premiere performances and recording of Julia Wolfe's Pulitzer Prize-winning *Anthracite Fields* for the All-Stars and guest choir, the record release of Wolfe's acclaimed *Steel Hammer*, featuring Trio Mediaeval, plus a brand new staged collaboration with SITI Company and director Anne Bogart; *Field Recordings*, a major new multimedia project and CD/DVD featuring over 20 commissioned works by Tyondai Braxton, Mira Calix, Anna Clyne, Bryce Dessner, Florent Ghys, Michael Gordon, Jóhann Jóhannsson, David Lang, Christian Marclay, Steve Reich, Todd Reynolds, Julia Wolfe, and more; the world premiere, performances, and recording of Steve Reich's *2x5* including a sold-out performance at Carnegie Hall; the world premiere of *The Lord in the Clouds*, a new collaboration featuring Chinese superstar singer Gong Linna and the group's multiple visits to China for the Beijing Music Festival and Hong Kong Arts Festival. With a massive repertoire of works written specifically for the group's distinctive instrumentation and style of performance, the All-Stars have become a genre in their own right. The All-Stars record on Cantaloupe Music and have released past recordings on Sony, Universal, and Nonesuch.

Get free music now!

Email music@bangonacan.org for an immediate link to streams and free downloads of music from Bang on a Can. For more information please visit www.bangonacan.org.

BANG ON A CAN STAFF

Artistic Directors: Michael Gordon, David Lang, Julia Wolfe

Executive Director: Kenny Savelson

Development Director: Tim Thomas

Project Manager: Philippa Thompson

Production Manager: Yisroel Lazaros

Found Sound Nation Co-Directors:

Chris Marianetti, Jeremy Thal, Elena Moon Park

Accounts Manager: Brian Petuch

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Post Office Box 10368

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714-979-4700

info@dlartists.com

Bang on a Can's 2015 programs are made possible with generous lead support from Amphion Foundation, ASCAP and ASCAP Foundation, Atlantic Records, Daniel Baldini, Robert D. Bielecki Foundation, Bishop Fund, Alice M. Ditson Fund of Columbia University, City of New York Department of Cultural Affairs, Aaron Copland Fund for Music, Gladys Krieble Delmas Foundation, Exploring the Arts, Randy Ezratty & Jo Ann Corkran, Jeremy Geffen, Howard Gilman Foundation, Jaffe Family Foundation, Alan Kifferstein & Joan Finkelstein, Michael Kushner & Carol Dauman, Herb Leventer, MAP Fund, MASS MoCA, Henry S. McNeil, Mid Atlantic Arts Foundation, Jeremy Mindich & Amy Smith, Elizabeth Murrell & Gary Haney, National Endowment for the Arts, New York State Council on the Arts (with the support of Governor Andrew Cuomo and the New York State Legislature), Fan Fox and Leslie R. Samuels Foundation, Scopia Capital Management, Paul Simon, Matthew Sirovich & Meredith Elson, Maria & Robert A. Skirnick, Jane & Dick Stewart, Trust for Mutual Understanding, U.S Department of State, Williamson Foundation for Music, Adam Wolfensohn & Jennifer Small, and Wolfensohn Family Foundation.

SITI COMPANY PROFILE

SITI Company was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theatre and the world at large.

Through our performances, educational programs, and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, train to achieve artistic excellence in every aspect of our work, and offer new ways of seeing and of being as both artists and as global citizens.

SITI Company is committed to providing a gymnasium-for-the-soul where the interaction of art, artists, audiences, and ideas inspire the possibility for change, optimism, and hope.

Founded in 1992 by Anne Bogart, Tadashi Suzuki, and a group of likeminded artists, SITI Company began as an agreement to redefine and revitalize contemporary theatre in the United States through an emphasis on international cultural exchange, training, and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round season inclusive of touring, the creation of new work, and running a Conservatory program for nine months of the year to cultivate the next generation of independent theatre artists. Based in New York City, SITI continues to operate its international training program during its summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theatre.

In addition to Co-Artistic Directors Anne Bogart, Leon Ingulsrud, and Ellen Lauren, SITI Company is comprised of eight actors, four designers, and a playwright. The company represents a change in thinking about the relationships between artists and institutions. Offering performances from our varied repertoire, and workshops in the unique theatre training we champion, SITI Company is dedicated to establishing long lasting relationships with theatre presenters and their communities around the world.

SITI COMPANY IS: Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Gian-Murray Giano, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian H Scott, Megan Wanlass, Stephen Duff Webber and Darron L West

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SITI COMPANY STAFF: Michelle Preston, Executive Director; Megan Hanley, Education Manager; Alexandra Lalonde, Development & Communications Manager; Vanessa Sparling, General Manager; Jeremy Pickard, Space Intern

SITI COMPANY CONSULTANTS: Blake Zidell & Associates, Public Relations; Christopher L. Healy & Thomas Mallon, Attorneys; Al Foote III, Web Programmer

CONTACT INFORMATION:

520 8th Avenue 212.868.0860 phone
3rd Floor, Suite 310 inbox@siti.org
New York, NY 10018 www.siti.org

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To become a contributor to the SITI Company, call the office at 212.868.0860 x102 or visit www.siti.org.

KRANNERT CENTER PHILANTHROPY AND ADVOCACY

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.

2015-2016 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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Frances & Marc Ansel
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We offer daytime performances and educational activities to 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.

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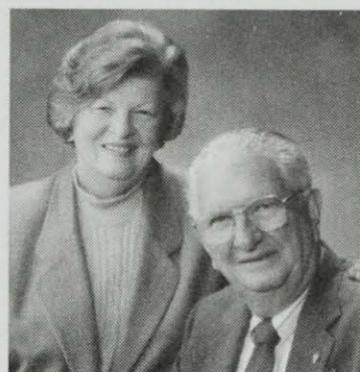
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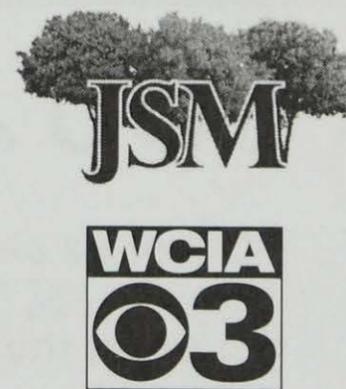
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Through the Campaign for Young Audiences, students at the U of I enjoy \$10 tickets for nearly every event presented at Krannert Center while other college students and children receive significant discounts.

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Through workshops, demonstrations, and conversations, the Creative Intersections program brings the arts and artists within reach of everyone and encourages deep connections to transformative thinking.

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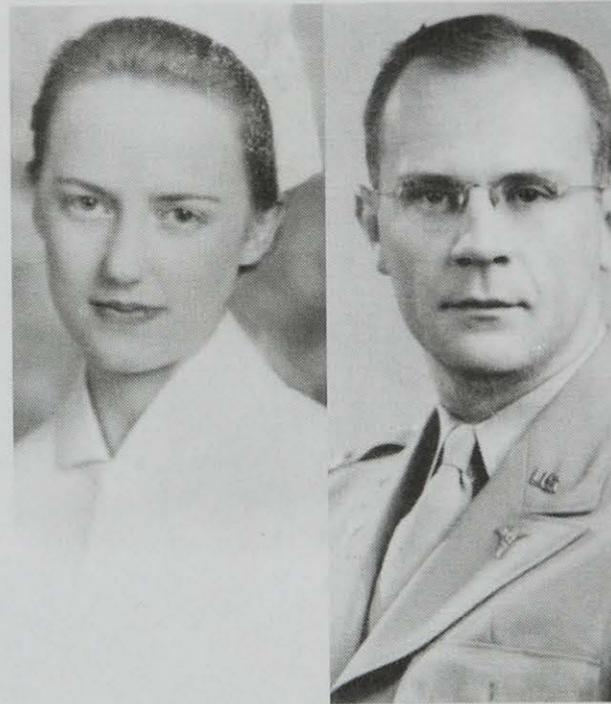
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KRANNERT SOCIETY

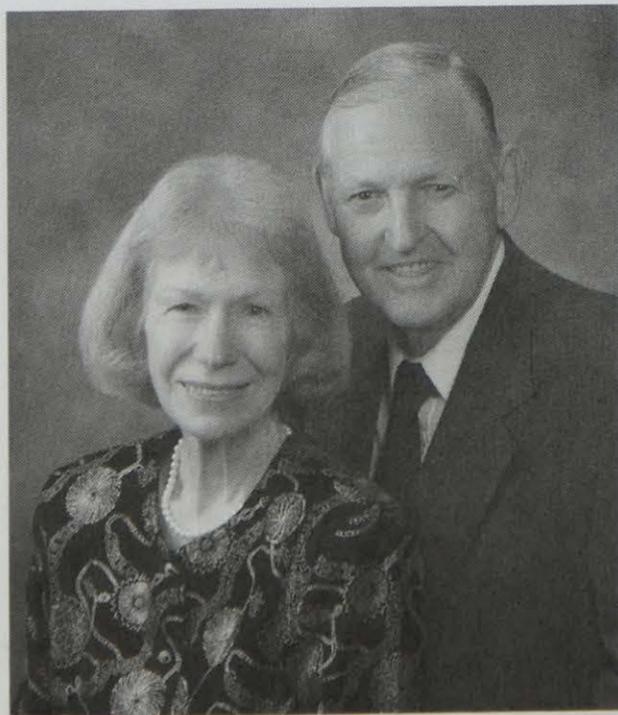
The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through donations, pledges, and residual gifts of \$1 million or more, these open-hearted visionaries help build a thriving community and encourage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



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CLAIR MAE ARENDS (1912-2000)
G. WILLIAM ARENDS (1914-1997)
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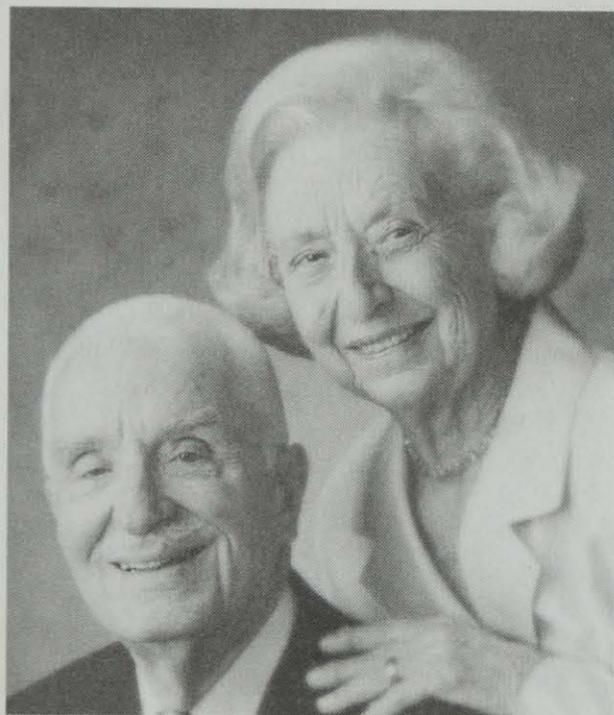
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JAMES FARMER
April 2014



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

FOELLINGER SOCIETY

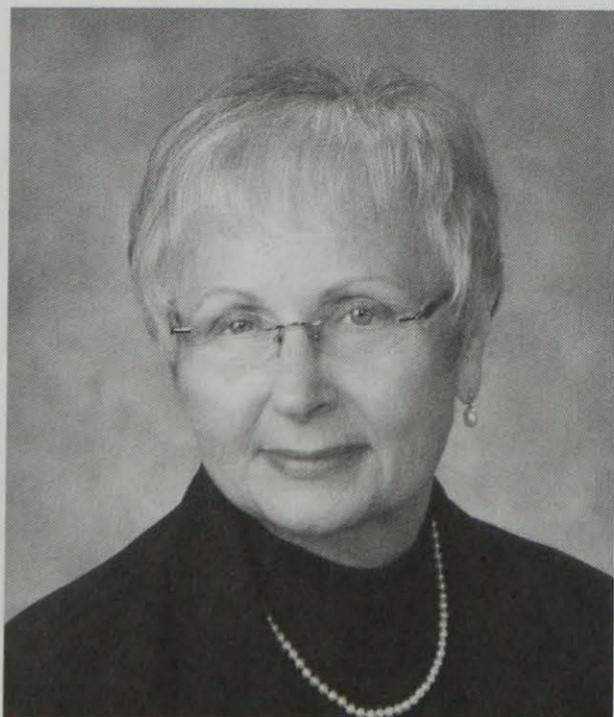
Demonstrating their steadfast dedication to the arts, members of the Foellinger Society have donated or pledged \$500,000 to \$999,999. Because of their generosity, everyone in this community can unite in joyful and engaging experiences. These magnanimous arts lovers celebrate the spirit of Helene Foellinger,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



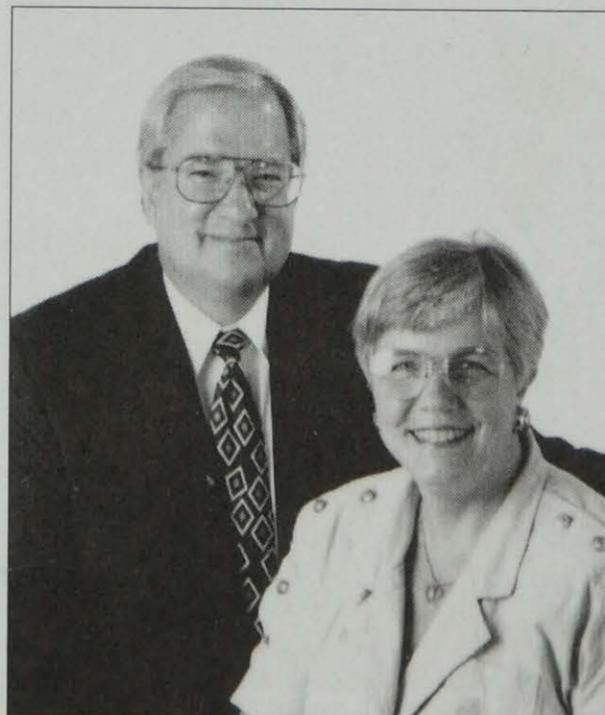
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University of Illinois President Emeritus and First Lady Stan and Judy Ikenberry have long demonstrated their love for the arts and their deep commitment to enhancing learning experiences for all University of Illinois students. Krannert Center gratefully 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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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 \$499,999 for celebrating, preserving, and exploring the arts right here and around the globe.



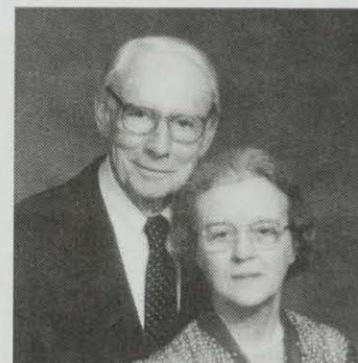
DOLORIS DWYER
(1918-1997)
April 1996



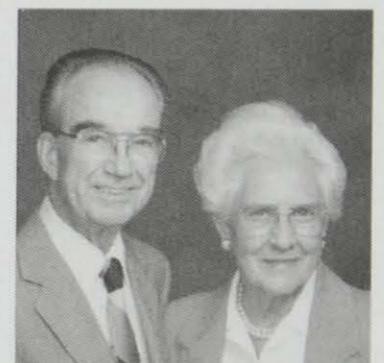
EMILY GILLESPIE
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JAMES GILLESPIE
(1905-1999)
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RICHARD NOEL
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BETH L. ARMSEY
JAMES W. ARMSEY
(1917-2008)
February 1998



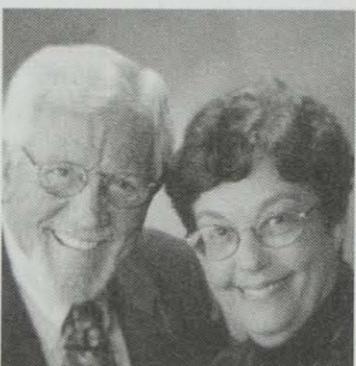
LOIS KENT
(1912-1999)
LOUIS KENT
(1914-1994)
October 2000



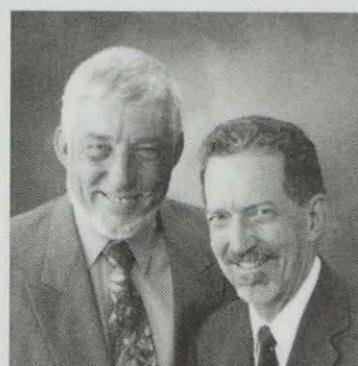
JUNE & GROVER
SEITZINGER
September 2001



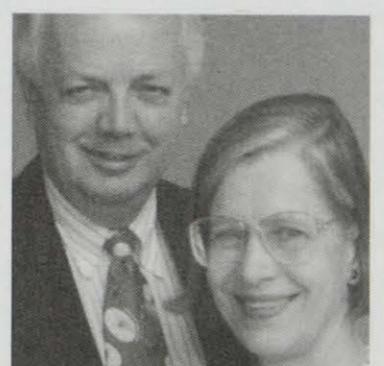
JUDITH & STANLEY
IKENBERRY
September 2002



HELEN &
DANIEL RICHARDS
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DIRK MOL &
JERALD WRAY
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RICHARD MERRITT
(1933-2005)
ANNA MERRITT
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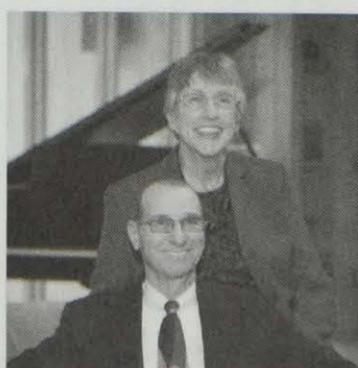
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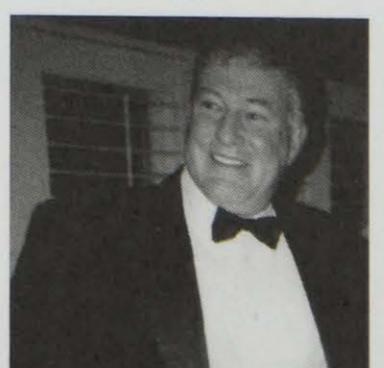
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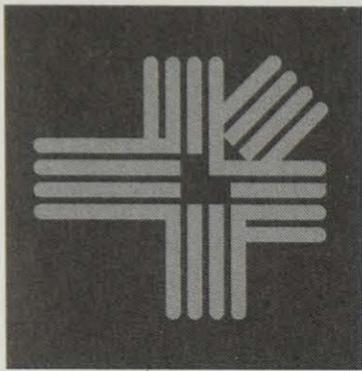
LINDA M. MILLS
(1940-2006)
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JUDITH & JON
LIEBMAN
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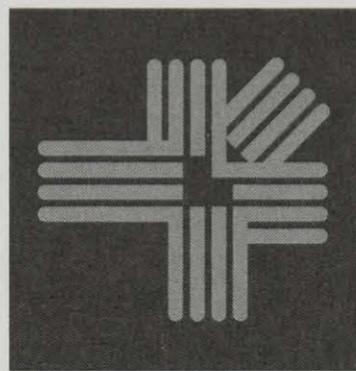


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CARRAGHER
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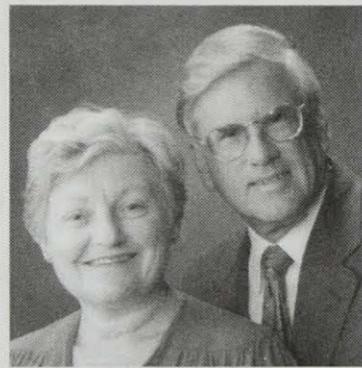
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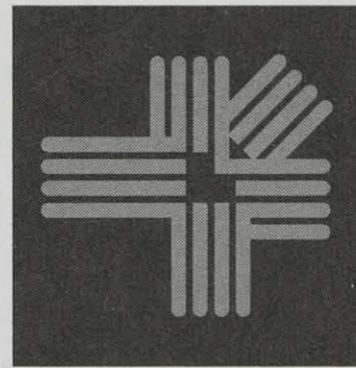
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(1946-2010)
November 2011



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HOOD
April 2012



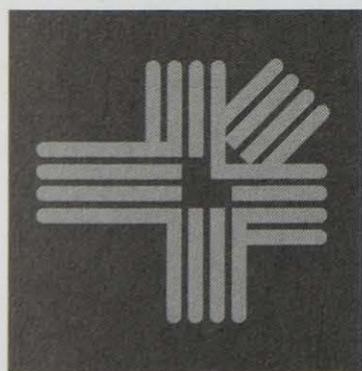
LEA & BOB
GIESELMAN
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GUNN
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April 2014

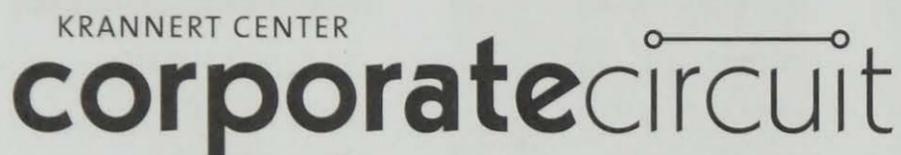


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Adams Outdoor Advertising (The Band of the Royal Marines and
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The National Circus and Acrobats of the People's Republic of
China: *Peking Dreams*)

Analog Outfitters (ELLNORA | The Guitar Festival)

Barham Benefit Group (ELLNORA | The Guitar Festival)

Big Grove Tavern (programming support)

Buzz (*Brooklyn Babylon*)

2015-2016 GRANTS

DORIS DUKE CHARITABLE FOUNDATION



DORIS DUKE
CHARITABLE FOUNDATION

Support from the Doris Duke Charitable Foundation is enabling Krannert Center to work with New York-based Anne Bogart and SIT

Company and diverse community groups through periodic residencies at Krannert Center over the course of three years. The project seeks to embrace art as a part of each group's landscape and community visibility, celebrating the power of theatre while exploring social issues, obstacles, and opportunities through dialogue and active participation in the creation of theatre work.

THE ANDREW W. MELLON FOUNDATION

THE
ANDREW W.

MELLON
FOUNDATION

The Andrew W. Mellon Foundation has provided generous funding to support the Deepening of Relationships Across

the Academy, Sustaining and Advancing Classical Music in Higher Education, and the Incubation and Development of New Work in Dance.

ARTS MIDWEST



Engagement activities for *Steel Hammer* are supported by the Arts Midwest Touring Fund, a program of Arts Midwest, which is generously

supported by the National Endowment for the Arts with additional contributions from Illinois Arts Council, the Crane Group, and General Mills Foundation.

THE OFFICE OF PUBLIC ENGAGEMENT AT THE UNIVERSITY OF ILLINOIS

The University of Illinois Public Engagement grant supports Krannert Center's engagement work through the *Making Communities Visible: The Dreamgirls Project*.

NATIONAL ENDOWMENT FOR THE ARTS



ART WORKS.

National
Endowment
for the Arts
arts.gov

The National Endowment for the Arts gives

support for presenting multi-disciplinary and cross-disciplinary works.

ILLINOIS ARTS COUNCIL



ILLINOIS
ART
COUNCIL
AGENCY

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.

NEW ENGLAND FOUNDATION FOR THE ARTS



Aging Magician in part funding by the New England Foundation for the Arts' National Theater Project, with lead funding from The Andrew W. Mellon Foundation.

Ag

FRANCES P. ROHLEN VISITING ARTISTS FUND/ COLLEGE OF FINE + APPLIED ARTS

This grant, a generous gift from the Rohlen Family, supports performance and engagement activities for *Steel Hammer*.

MARAJEN STEVICK FOUNDATION

MARAJEN STEVICK
FOUNDATION

The Marajen Stevick Foundation has provided generous

funding to enhance Krannert Center's efforts to provide performing arts experience to disadvantaged youth by supporting the Center's Campaign for Young Audiences and engagement activities.

THE AUGUSTINE FOUNDATION

The Augustine Foundation provides substantial support for ELLNORA | The Guitar Festival.

2015-2016 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.

Endowed Underwriters

(\$10,000 OR MORE PER EVENT)

Clair Mae & G. William Arends (Richard Goode, piano)
Avis & Dean Hilfinger (Chicago Symphony Orchestra)
Judith & Stanley Ikenberry (Ikenberry Commons and the Arts)
Valentine Jobst III (Philharmonia Baroque Orchestra: *Baroque Fireworks*)
Rosann & Richard Noel (Julie and Nathan Gunn)
Marilyn Pflederer & Vernon K. Zimmerman (Utah Symphony)

Endowed Sponsors

(\$5,000 OR MORE PER EVENT)

Mary & Kenneth Andersen (Isabel Leonard, mezzo-soprano and Sharon Isbin, guitar)
Doloris Dwyer (Trio Voce)
Helen & James Farmer (Julie and Nathan Gunn)
Lois & Louis Kent (Cellist Matt Haimovitz and VOICE in *If Music Be the Food of Love*)
Judith & Stanley Ikenberry (Chicago Symphony Orchestra)
Carole & Jerry Ringer (Philharmonia Baroque Orchestra: *Baroque Fireworks; Take 6*)

Endowed Co-sponsors

(\$2,500 OR MORE PER EVENT)

Emily & James Gillespie (Chicago Symphony Orchestra)
Virginia R. Ivens (Polish Baltic Philharmonic)
Anna Merritt (Takács Quartet; Mark Morris Dance Group and Music Ensemble)
Mildred Maddox Rose (Concert Artists Guild Winner: In Mo Yang, violin)
Prudence & Bernard Spodek (Krannert Center Youth Series)

The Susan Sargeant McDonald Endowed Fund for Youth Programming (Suzi was the founder/developer of the Krannert Center Youth Series (event 1)(evalyn parry's SPIN; Cahoots NI: Egg)

Allan & Pat Tuchman (National Theatre of Scotland: *The Strange Undoing of Prudencia Hart*)

Anonymous (Isabel Leonard, mezzo-soprano and Sharon Isbin, guitar)

Campaign for Young Audiences

Phyllis & Kyle Robeson
Susan & Michael Haney
Gertrude Brokaw McCloy Endowment
Dr. Donna Murray Tiedge and Robert Tiedge
Anonymous (2)

Patron Underwriters

(\$10,000 OR MORE PER EVENT)

Julie & Nathan Gunn (Cellist Matt Haimovitz and VOICE in *If Music Be the Food of Love*)
Anne & Charles Slichter (programming support)
Anonymous (Interval Series)

Patron Sponsors

(\$5,000 OR MORE PER EVENT)

Dixie & Evan Dickens (programming support)
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Gözen & Chris Hartman (programming support)
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Judith & Jon Liebman (Richard Goode, piano)
A. Mark Neuman (ELLNORA | The Guitar Festival)
Jean & Howard Osborn (Takács Quartet; Jupiter String Quartet)
Alice & John Pfeffer (Cellist Matt Haimovitz and VOICE in *If Music Be the Food of Love*)

KRANNERT CENTER VOLUNTEERS

KRANNERT CENTER COMMUNITY VOLUNTEERS

as of August 25, 2015

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Channing Brown
Jeff Buoy
June Burch
Felix Chan
Yoline Chandler
Cara Day
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Wiggans
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Deborah S. Miller, Director of Development
Cindi Howard, Director of Business and Operations
Thomas V. Korder, Interim Assistant Director for Production

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Lisa Lillig, Assistant Director for Client Relations
Sam Smith, Engagement Director
Monique Rivera, Academic Engagement Liaison
Jason Finkelman, Artistic Director of Global Arts Performance Initiatives
Linda Spice, Development Office and Director's Assistant
Barbara Tassler, Receptionist/Secretary to the Senior Associate Director

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Vanessa Burgett, Art Director
M. Joan Cushman, Marketing Services Coordinator
Andrea Henson, Graphic Designer
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Crystal Womble, Outreach Director

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Whitney Havice, Assistant Ticket Services Director
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Dale E. Turner, Promenade Director
Zia Moon, Promenade Day Supervisor

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Jacob Emberton, Catering Manager
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Jolene Perry, Intermezzo Supervisor
Chuck Hanson, Intermezzo Assistant

FAA IT LIAISONS

Gary Bernstein
Jake Rundall

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Joe Butsch, Building Electrician
Randy Greever, Chief Building Operations Engineer
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Nicole Bromley, Events Technical Director
Kate Henry, Jordan Lingreen, Events Coordinators
John H. Minor, Head Piano Technician

PRODUCTION

Terri Ciofalo, Interim Associate Director of Production and Director of New Work
Cynthia Kocher, Production Stage Manager
Rick Scholwin, Visiting Audio Director
Alec LaBau, Visiting Assistant Audio Director
Keith Norton, Theatre Audio and Media Specialist
Michael W. Williams, Lighting Director
Lisa Kidd, Associate Lighting Director
Adriane Binky Donley, Properties Director
Julie Rundell, Assistant Properties Director
Anne C. de Velder, Costume Director
Nicole Faurant, Costume Rentals Director
John Dayger, Assistant Costume Rentals Manager
James Edaburn, Cutter/Draper
Jane Pivovarnik, Cutter/Draper
Tonya Bernstein, Associate Costume Shop Manager
Linda Follmer, Julianna Steitz, Theatrical Stitchers
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Andrea Stewart, Interim Assistant Technical Director
Andrew Baumgartner, Neil Pearse, Stage Carpenters
Bill Kephart, Scene Shop Chief Clerk

DEVELOPMENT

Cheryl Snyder, Associate Director of Development
Ranae Wilson, Development Assistant

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.

SIGHTS AND SOUNDS

The use of cell phones, cameras, and recording devices during performances is strictly prohibited unless otherwise announced from the stage. Turn them off and immerse yourself in the performance—but at intermission, consider tweeting about your experience!

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 Ticket Office. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, return your tickets by 6pm the day before the performance for a full credit, issued in the form of Krannert Center gift certificates which never expire and can be used for tickets or at the bar, cafe, or gift shop. We never charge a handling fee for any ticket purchase, exchange, or return.

SERVICES

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 theatres are equipped with wheelchair-accessible and easy access seating, and assisted-listening devices are available from the Patron Services desk. 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:

若对您的参观来访有疑惑或需要帮助，请致以下电子邮箱：

इन कार्यक्रमों में आने के लिए अगर मदद चाहिए तो ईमेल कीजिए:

방문에 관해 도움이 필요하실 때에는 ... 에게 이메일로 문의하시기 바랍니다.

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217/333-9716

TTY for patrons who are deaf, hard-of-hearing,
or speech-impaired: 217/333-9714



KRANNERT CENTER

encompasses

- five indoor stages, including Foellinger Great Hall—which boasts one of the world's premier acoustic environments—Tryon Festival Theatre, Colwell Playhouse, Studio Theatre, and the Lobby's Stage 5, and the outdoor Amphitheatre
- a world-renowned guest artist series featuring diverse genres and cultural legacies, newly discovered artists of promise to iconic masters, and points of origin from around the world
- deeply collaborative work with the College of Fine + Applied Arts academic units of Illinois Theatre; School of Music, including Lyric Theatre @ Illinois; and Dance at Illinois
- full production facilities including costume, prop, lighting, audio, and scenery shops; classrooms, rehearsal spaces, studios, and offices
- an expansive, elegant, and inviting Lobby which offers a cafe, bar, and eclectic gift shop, and which serves as an ongoing venue for creative experiences
- a staff of 80 dedicated professionals who support over 300 performances each year, while educating students in the work of the arts
- more than 100 engagement activities—masterclasses, workshops, discussions, and more—produced each year through the Center's Creative Intersections initiative

... and more. Take a tour of the Center or visit KrannertCenter.com to keep exploring!

GREENING THE ARTS

Staff members of Krannert Center work to help make the world a better place as we strive to sustain the renewable resource of creativity and to support environmental sustainability in our practices.



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BEING MATTERS



krannert center
FOR THE PERFORMING ARTS AT ILLINOIS

Ceiling, Foellinger Great Hall, Krannert Center
Max Abramovitz, Architect