

**SONIC ILLINOIS**  
**JUPITER STRING QUARTET WITH CHUNGLIANG AL HUANG,**  
**TAI JI MASTER**

Thursday, February 7, 2019, at 7:30pm  
Foellinger Great Hall

---

# PROGRAM

## SONIC ILLINOIS

### JUPITER STRING QUARTET WITH CHUNGLIANG AL HUANG, TAI JI MASTER

#### JUPITER STRING QUARTET

Nelson Lee, violin  
Meg Freivogel, violin  
Liz Freivogel, viola  
Daniel McDonough, cello

#### WITH SPECIAL GUESTS

Chungliang Al Huang, choreographer and dancer  
Rebecca Nettle-Fiol, choreographer  
Lisbeth Bagnold, dancer  
Kato Lindholm, dancer  
Chloe Nagle, dancer  
Alex Tecza, dancer

*Tonight's performers invite the audience to enjoy the evening's repertoire as one continuous piece. Therefore, the performance will be presented without applause between works and without intermission.*

Claude Debussy  
(1862-1918)

*String Quartet in G Minor, Op. 10*  
I. Animé et très décidé

Igor Stravinsky  
(1882-1971)

*Three Pieces for String Quartet*  
I. Dance  
II. Eccentric  
III. Canticle  
Chungliang Al Huang, dancer

Claude Debussy  
(1862-1918)

*String Quartet in G Minor, Op. 10*  
II. Assez vif et bien rythmé

R. Murray Schafer  
(b. 1933)

*String Quartet No. 6, "Parting the Wild Horse's Mane"*  
Chungliang Al Huang, dancer  
Lisbeth Bagnold, dancer  
Kato Lindholm, dancer  
Chloe Nagle, dancer  
Alex Tecza, dancer

Claude Debussy  
(1862-1918)

*String Quartet in G Minor, Op. 10*  
III. Andantino, doucement espressif  
IV. Très modéré—Très mouvemente

Astor Piazzolla  
(1921-1992)

*Two Tangos*  
I. Four for Tango  
II. Oblivion  
Rebecca Nettle-Fiol, choreographer  
Kato Lindholm, dancer and co-choreographer  
Alex Tecza, dancer and co-choreographer

---

*Sonic Illinois, a month-long celebration of new music, honors innovative creators who challenge convention, forge pathways, and expand the creative process. Through Sonic Illinois, Krannert Center and the School of Music collaboratively explore the tremendous diversity of today's vital contemporary music scene—a revival of the spirit of the University of Illinois Festival of Contemporary Arts, which was a major cultural force in the mid-20th century.*



**I ILLINOIS**  
Music

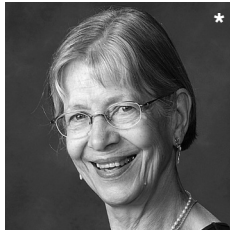
**COLLEGE OF FINE & APPLIED ARTS**

*The Jupiter String Quartet, the quartet-in-residence at the University of Illinois School of Music, is represented by Jensen Artists, [www.jensenartists.com](http://www.jensenartists.com).*

**THANK YOU FOR SPONSORING THIS PERFORMANCE**

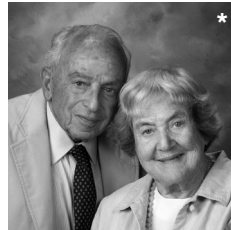
With deep gratitude, Krannert Center thanks all 2018-19 Patron Sponsors and Corporate and Community Sponsors, and all those who have invested in Krannert Center. Please view their names later in this program and join us in thanking them for their support.

This event is supported by:



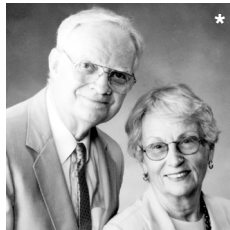
**ANNA MERRITT**

Twenty-Five Previous Sponsorships  
One Season Sponsorship  
Two Current Sponsorships



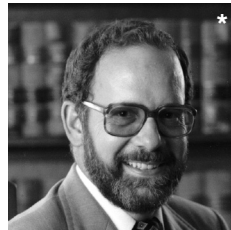
**ELIZABETH GOLDWASSER**

in memory of Edwin Goldwasser  
Seventeen Previous Sponsorships



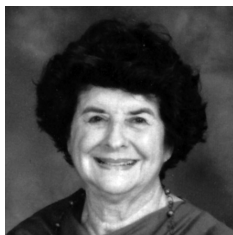
**JEAN & HOWARD OSBORN**

Thirty-Four Previous Sponsorships  
Four Chamber Series Sponsorships

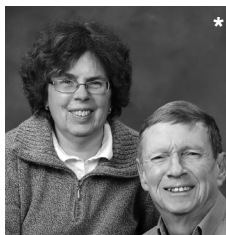


**ALICE PFEFFER**

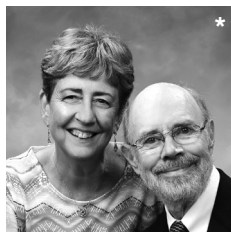
in memory of John Pfeffer  
21 Previous Sponsorships  
One Season Sponsorship



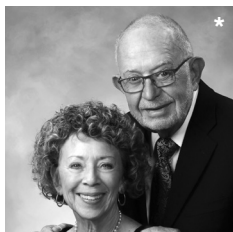
**MARLYN RINEHART**  
Eleven Previous Sponsorships



**SHERRY & NELSON BECK**  
Two Previous Sponsorships



**WILLIS & CAROL COLBURN**  
One Previous Sponsorship  
Two Current Sponsorships



**LESLIE & GARY MASON**  
Two Previous Sponsorships  
Two Current Sponsorships



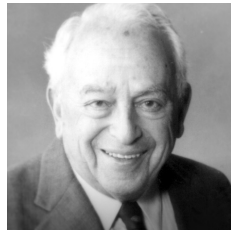
**JEAN PALEY**  
First-Time Sponsor



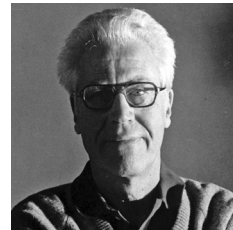
**DONNA COX & ROBERT  
PATTERSON**  
First-Time Sponsors



**MAGGIE M. & RALPH R. VOLK**  
One Previous Sponsorship



**ANONYMOUS**  
in memory of Edwin Goldwasser  
First-Time Sponsor



**ANONYMOUS**  
in memory of Dale Steffensen  
First-Time Sponsor

\*PHOTO CREDIT: ILLINI STUDIO

---

**HELP SUPPORT THE FUTURE OF THE ARTS. BECOME A KRANNERT CENTER SPONSOR  
BY CONTACTING OUR ADVANCEMENT TEAM TODAY:**

KrannertCenter.com/Give • [development@krannertcenter.illinois.edu](mailto:development@krannertcenter.illinois.edu) • 217.333.1629

---

# PROGRAM NOTES

## REFLECTIONS FROM CHUNGLIANG AL HUANG

When Tai Ji Master Chungliang Al Huang was head of the Oriental Theater Program at York University in Toronto, Ontario, Canada, in the early 1970s, composer R. Murray Schafer wrote to him after reading Huang's book *Embrace Tiger, Return to Mountain: The Essence of Tai Ji*. Schafer expressed a wish to study Tai Ji and to discuss the possibility of co-creating "a work which would be somewhere between a workshop and a work of art. That is to say, some element would lead the audience/group through a set of participatory experiences under the direction of a master, while the elements would be in the nature of a performance conducted by a master or a group of professionals. The experiential exercises would lead the participants to a higher appreciation of the created work. I am wondering whether something more complex containing original music and other elements might not be possible?"

With their separate busy lives, it took nearly three decades for Huang and Schafer to finally meet as presenter/performers at the Oregon Bach Festival in Eugene, Oregon, at which time Schafer presented Huang with his *String Quartet No. 6, "Parting the Wild Horse's Mane."* The work was inspired by Schafer's continuing interest in Tai Ji, borrowing form, structure, and impetus from the series of 108 Tai Ji movements for the quartet.

Schafer eagerly urged Huang to connect and collaborate with the Alexander String Quartet, at the time, artists-in-residence at Stanford University. Once again, schedules did not coincide. Another decade passed before Huang connected with the Pacifica String Quartet,

then the resident quartet at the University of Illinois School of Music and Krannert Center. Huang shared Schafer's score and intentions for his *String Quartet No. 6*, but while mutually interested and excited about this project, the Pacifica Quartet departed for Indiana University's Jacobs School of Music and the project was again suspended.

In November of 2015 upon hearing the Jupiter Quartet perform a Bartók cycle, Huang was struck by their communicative power and artistry. After being introduced to the Schafer *String Quartet No. 6*, they mutually agreed to co-create a program rooted in movement. The Jupiter Quartet suggested pairing the Schafer with music of Debussy, Piazzolla, and Stravinsky, leading to another serendipitous moment for Huang. While still a master's degree candidate at Bennington College in the early 1960s, Huang had used his Tai Ji expertise to choreograph and dance Stravinsky's *Three Pieces for String Quartet*. Later, while teaching at UCLA's Dance Department, he had the opportunity to join the School of Fine Arts Committee to host and escort Igor Stravinsky to the Royce Hall stage where he led a segment of *The Rite of Spring* with conductor Robert Craft coordinating the tour in Los Angeles. Huang remembers the honor and joy of informally performing the *Three Pieces* for the Maestro Stravinsky at a celebration party in a Brentwood home where the Stravinskys were guests.

Synchronicity and small wonders do occur in our lives!

## CLAUDE DEBUSSY

Born August 22, 1862, in Saint-Germain-en-Laye,  
France

Died March 25, 1918, in Paris, France  
*String Quartet in G Minor, Op. 10*

In the 2018-19 season, the musical world honors the 100th anniversary of the death of Claude Debussy, who established a new direction in music which put Impressionism on the musical map. Despite that association with the famous movement in painting, it is important to note that Debussy saw himself more as Symbolist than Impressionist and was as much influenced by the Symbolist poets as Impressionist painters. The significant point remains, however, that Debussy represented a daring departure. "Any sounds in any combination and in any succession are henceforth free to be used in a musical continuity," he ruled.

Yet this statement should not lead us to think that Debussy lacked form in his composition. Quite to the contrary, his music reflects a thorough understanding of Classical form even if its actual sound suggests new concepts. While most of musical Europe was dividing its loyalties between Brahms and Wagner and focusing attention on the emergence of the Second Viennese School, Debussy, along with Gabriel Fauré and Maurice Ravel, took an entirely new direction in French music that transcended those situations. While we assign the name "Impressionism" to that direction, we should understand that the term is a reference to a new sense of harmony and color in music rather than a total disregard of Classical form. Nor is Impressionism in music one and the same idea as it is in painting. If we are having a hard time defining it in regard to Debussy, it is because the composer himself eluded classification with the exception that he wished to be understood as French. That, of course, introduces the question of national identity in music, another elusive subject.

Debussy's G Minor Quartet represents a daring departure from standard string-quartet writing. Pierre Boulez speaks of Debussy as freeing the string quartet from "rigid structure, frozen rhetoric, and rigid aesthetics." Melody becomes secondary to tone colors, and constantly shifting harmonies break all the rules. Because of this, the work stood as a model for 20th century quartet composers, namely Anton Webern and Bela Bartók.

Any thoughts of watery Impressionism are dispelled in the first movement with its ferocious opening statement, the motto for the entire quartet. Debussy offers it in many guises, resulting in great harmonic and melodic richness. Most noticeable in this movement is the repeated pattern of rising tension and release, each time more dramatic before the climactic end.

In the starkly contrasting second movement, the viola presents an ostinato version of the motto while the other instruments give a brilliant pizzicato show. The cello then offers accompaniment to the first violin's further explorations of the motto. All ends quietly.

One is reminded in the elegiac third movement of Debussy's statement in an 1894 letter to Chausson: "The color of my soul is iron-gray, and sad bats wheel about the steeple of my dreams." The only consolations to sadness in this movement are beauty and a passionate tenderness. Both the viola and cello offer exquisite solos, but at no cost to the collaborative quality of the movement with its dramatic unison passages. This movement, too, ends quietly after a return to the opening melody.

The ominous last movement brightens momentarily but grows dark again. The motto reappears in fugue form. New themes are developed and then offered as accompaniment for the motto. Once again, stark unison playing is contrasted against richly textured passages.



An elaborate exploration leads to a breathtaking conclusion.

The work was premiered by the Ysaÿe Quartet in Paris on December 29, 1893.

## **IGOR STRAVINSKY**

Born June 17, 1882, in Lomonosov, Russia

Died April 6, 1971, in New York City, New York  
*Three Pieces for String Quartet*

Igor Stravinsky's music can be divided into three periods with somewhat arbitrary dates: the opulent and ferociously primitive years (1908-1919) that produced *The Rite of Spring*; his so-called "Neoclassical" period (1920-1954), which brought *L'histoire du soldat*, *Pulcinella*, the Octet and the 1924 Piano Sonata; and the third period of Serialism (1954-1968), which saw such works as *The Rake's Progress*. As usual, categorization fails to tell the whole story and, in fact, here introduces certain inaccuracies. Stravinsky himself scorned the Neoclassical label smacked on him with the composition of *Pulcinella*.

In the shifting styles throughout Stravinsky's compositional life, nothing was lost, for the greatness of his music transcends stylistic changes. Stravinsky said of himself that he "only continues" and that he "never returns." On this subject, Milan Kundera, in his brilliant collection of essays *Testaments Betrayed* is clear about this when he speaks of Stravinsky's "vagabondage through musical history" as never compromising his "total and incomparable originality."

The single work entitled *Three Pieces for String Quartet* was written in 1914, the year after *The Rite of Spring*. Stravinsky himself commented that the work marked "an important change" in his music. By this he meant his turning from the lavish style of *The Rite of Spring* to the more austere style that would mark his second period.

Signaling this change are the simple metronome markings he gave to the movements. Later he would add titles that aptly describe the individual pieces. The first he called "Danse," the second "Eccentrique," and the third "Cantique." Thus we have the first piece with its folk dance rhythms, the jocular second piece that Stravinsky said was "inspired by the great clown, Little Tick," and the third piece that he describes as "choral and religious in character." With its many demands for special effects, the work is a challenging one for string quartet.

The work premiered in Paris on May 19, 1915.

## **R. MURRAY SCHAFER**

Born July 18, 1933, in Sarnia, Canada

*String Quartet No. 6,*  
*"Parting the Wild Horse's Mane"*

R. Murray Schafer is perhaps best known in America and elsewhere for his 1966 composition for solo instruments and voice, *Requiem for a Party Girl*. The work found favor among such noted conductors as Pierre Boulez and Ralph Shapey, and was called by Raymond Ericson of *The New York Times* "a haunting work written with extraordinary expression and theatrical power." Contralto Maureen Forrester championed the three works written for her, *Beauty and the Beast*, *Garden of the Heart*, and *Adieu, Robert Schumann*. Experimentalism and iconoclasm mark much of Schafer's theatrical work such as *The Princess of the Stars* (1981), a music drama to be performed at dawn in which the principal characters act out a ritual in canoes accompanied by singers, instrumentalists, and the audience from the shore around a lake. *Ra* (1983) goes beyond Wagnerian proportions, lasting through the night from sundown to sunrise and combining music, drama, dance, and even taste and scent. Schafer invites the participation

of each member of the audience, whom he calls "initiates." He has poked fun at orchestral repertoire (*Son of Heldenleben*, 1968) and its conventions (*No Longer Than Ten Minutes*, 1970) and has even scored an orchestral work which includes a snowmobile (*North/White*, 1973).

Schafer spent 10 years in the Communications Centre at Simon Frazier University in British Columbia where he worked in the two areas for which he is internationally recognized: music education and soundscape research. From this period came his important book, *The Tuning of the World*, which documents the findings of the World Soundscape Project founded by Schafer to study the sonic environment. His many other literary works include some 27 publications. Schafer is the recipient of many awards including the first Glenn Gould Prize and the 2004 Juno Award for his *String Quartet No. 8*, which was chosen as Classical Composition of the Year. In 2005, he earned the Walter Carsen Prize by the Canada Council on the Arts, one of the top honors for lifetime achievement by a Canadian artist. In 2009, he received the Governor General's Performing Arts Award for Lifetime Artistic Achievement.

It is interesting that a composer given to the experimental and theatrical should turn to a form so intimate as the string quartet. Schafer did so in 1970 when he began the project that resulted in his first five quartets. As of this writing, he has completed 13 string quartets.

Fortunately, the Orford String Quartet, before its disbanding in 1991, recorded the first five of Schafer's 11 string quartets for which it received Canada's coveted Juno Award. The Purcell Quartet had included the quartets in its repertoire before its own disbanding, but it is to the Orford that we must look for the establishment of the incredible legacy of

Schafer's music. The Molinari Quartet, the St. Lawrence Quartet, and now the Jupiter String Quartet continue that legacy.

The subtitle of the Sixth Quartet is based on a Tai Ji move used in martial arts or, in the case of Schafer's wife Jean, for mere exercise. The flowing and rhythmic movements of the exercise performed by her, Schafer notes, inspired his Sixth Quartet. The particular Tai Ji set he used for the work, Schafer further explains, has 108 moves, and to each of them he assigned motifs drawn from his previous five quartets with the exception of one move entitled "Ward Off Monkey" to which he gave a motif that will reappear in his Seventh Quartet. Schafer's desire to establish a relationship among his quartets goes far beyond the simple notion of repetition. "I have always been interested in taking models from other realms of experience and applying them to music," says Schafer in the elaborate notes he offers on his music. "In this case, we have a kinaesthetic model with its one structure of repetitions and variations guiding the shape of the music." Although he also notes that the work can be performed with or without Tai Ji movements, we are fortunate here to experience Tai Ji master Chungliang Al Huang's collaboration with the Jupiter Quartet.

It is also interesting to look at the remarkable Sixth Quartet in purely musical terms, putting aside, if you will, its exotic inspiration. From the opening statement through its dramatic conclusion, the work bears the stamp of Modernism but without a loss of lyricism and emotionalism. String techniques such as slides, quavers, and pluckings abound in the work and add to its distinct technical difficulty. The leaping and soarings demand only the best players. As the work progresses, there is increasing tension and an air of mystery and sadness. We are surprised momentarily by a

humorous—almost jolly—section, but we are soon cast again into a solemnity that becomes almost orchestral in its dimensions. Schafer explores a full universe of sound from the lowest ranges of the cello to the highest of the violin. Each instrument is in full force before the music fades to a quiet conclusion.

The Quartet No. 6, composed in 1993, was commissioned by Michael Koerner in honor of his wife Sonja and by the Canada Council for the Arts and the Canadian Broadcasting Corporation for the Scotia Festival. It was premiered at the Scotia Festival in June of 1993 by the Gould String Quartet.

### **ASTOR PIAZZOLLA**

Born March 11, 1921, in Mar del Plata, Argentina  
Died July 4, 1992, in Buenos Aires, Argentina  
*Two Tangos*

Astor Piazzolla has become almost a household name due to his famous retreatment of Vivaldi's *Four Seasons* with his highly original *Four Seasons of Buenos Aires* as well as certain others of his well-known works such as *Le Grand Tango*, commissioned by Mstislav Rostropovich and premiered by him in 1990.

Piazzolla's studies with Alberto Ginastera led him to study in Paris with the legendary Nadia Boulanger, despite his reluctance to admit to her that he played the bandoneon rather than the piano. When he presented his host of symphonies and sonatas, she responded favorably but noted that she could not find enough of his own personality in them. All that changed when he played for her his tangos. From that point on, he abandoned his classical works and the tango took center stage of his compositional life. In his work he revolutionized the traditional tango into a new style termed *nuevo tango*, which incorporated elements from both jazz and classical music. A

virtuoso bandoneonist, he regularly performed his own compositions with a variety of ensembles.

Do not be surprised if *Four for Tango* does not thoroughly smack of the tango as you know it. It is, first of all, a string quartet, and, secondly, a thoroughly modern piece with dissonances and special string techniques, such as using the wooden side of the bow, that put great demands on the players. We all know the expression that "it takes two to tango," but, despite that popular allusion, this is a serious piece of music as only Piazzolla could create. Tucked into all its modernity, disturbing sounds, and even humor are passionate melodic moments. Composed in 1989, it is a six-minute work you will not forget from its alarming opening to its thrilling conclusion.

Written seven years earlier in 1982, the piece *Oblivion* is a gentler form of the tango, revealing what we might hear as its darker side. Despite its pervasive sense of melancholy, it is melodic, sonorous, and moving. *Oblivion* has been transcribed for various instruments. It is one of Piazzolla's most popular works and was used in the soundtrack of Marco Bellochio's 1984 film *Henry IV, the Mad King*.

©2019 Lucy Miller Murray

---

# PROFILES

The **JUPITER STRING QUARTET** is a particularly intimate group, consisting of violinists Nelson Lee and Meg Freivogel, violist Liz Freivogel (Meg's older sister), and cellist Daniel McDonough (Meg's husband, Liz's brother-in-law). Now enjoying their 16th year together, this tight-knit ensemble is firmly established as an important voice in the world of chamber music. In addition to their performing career, they are artists-in-residence at the University of Illinois at Urbana-Champaign where they maintain private studios and direct the chamber music program.

The quartet has performed across the United States, Canada, Europe, Asia, and the Americas in some of the world's finest halls, including New York City's Carnegie Hall and Lincoln Center, London's Wigmore Hall, Boston's Jordan Hall, Mexico City's Palacio de Bellas Artes, Washington, DC's Kennedy Center and Library of Congress, Austria's Esterhazy Palace, and Seoul's Sejong Chamber Hall. Their major music festival appearances include the Aspen Music Festival and School, Bowdoin Music Festival, Lanaudiere Festival, West Cork (Ireland) Chamber Music Festival, Caramoor International Music Festival, Music at Menlo, Maverick Concerts, Madeline Island Music Festival, Rockport Music Festival, the Banff Centre, Yellow Barn Festival, Skaneateles Festival, Encore Chamber Music Festival, and the Seoul Spring Festival, among others.

Their chamber music honors and awards include the grand prizes in the Banff International String Quartet Competition and the Fischhoff National Chamber Music Competition in 2004. In 2005, they won the Young Concert Artists International auditions in New York City, which quickly led to a busy touring schedule. They received the

Cleveland Quartet Award from Chamber Music America in 2007, followed by an Avery Fisher Career Grant in 2008. From 2007 to 2010, they were in residence at the Chamber Music Society of Lincoln Center's Chamber Music Two, and in 2009 they received a grant from the Fromm Foundation to commission a new quartet from Dan Visconti for a CMSLC performance at Alice Tully Hall. In 2012, they were appointed as artists-in-residence and faculty at the University of Illinois, where they continue to perform regularly in the beautiful Krannert Center for the Performing Arts.

The Jupiter String Quartet feels a particular connection to the core string quartet repertoire; they have presented the complete Bartók string quartets at the University of Illinois and the complete cycle of Beethoven string quartets at the Aspen Music Festival and School, the Massachusetts Institute of Technology, and the Lanaudiere Festival in Quebec. Also strongly committed to new music, they have commissioned string quartets from Syd Hodkinson, Hannah Lash, Dan Visconti, and Kati Agócs; a quintet with baritone voice by Mark Adamo; and a piano quintet by Pierre Jalbert.

The quartet can be heard in numerous recordings on labels including Azica Records, Marquis Classics, and Deutsche Grammophon. Their next release is a recording of contemporary works with piano alongside Australian pianist Bernadette Harvey, to be released on Marquis Records in 2019.

The Jupiters place a strong emphasis on developing relationships with future classical music audiences through educational performances in schools and other community

centers. They believe that, because of the intensity of its interplay and communication, chamber music is one of the most effective ways of spreading an enthusiasm for classical music to new audiences.

Early exposure to chamber music brought these four musicians together. Meg and Liz grew up playing string quartets with their two brothers, and they grew to love chamber music during weekly coachings with cellist Oliver Edel, who taught generations of students in the Washington, DC, area. Nelson's parents are pianists (his father also conducts) and his twin sisters, Alicia and Andrea, are both musicians. Although Daniel originally wanted to be a violinist, he chose the cello because the organizers of his first string program declared that he had "better hands for the cello," and he is happy that he ended up where he did.

The quartet chose its name because Jupiter was the most prominent planet in the night sky at the time of its formation and the astrological symbol for Jupiter resembles the number four. They are also proud to list among their accomplishments in recent years the addition of seven quartet children: Pablo, Lillian, Clara, Dominic, Felix, Oliver, and Joelle. You may spot some of these miniature Jupiters in the audience or tagging along to rehearsals, along with their grandparent babysitters. For more information on the quartet, visit [www.jupiterstringquartet.com](http://www.jupiterstringquartet.com).

Jupiter String Quartet will perform at Krannert Center for the Performing Arts once more this season on Tuesday, April 23, 2019.

**CHUNGLIANG AL HUANG** (Tai Ji master) was born in China and immersed in the traditional study of tai ji, kung fu, brush calligraphy, and classic Chinese scholarly arts from a young age. In 1949, his family fled mainland China for Taiwan where he continued his studies. Huang came to the United States in 1955 as a university student. His intuitive knowledge of the ancient wisdom and rich traditions of his native China led to early collaborations with philosophers and scholars such as Joseph Needham, Joseph Campbell, Alan Watts, John Blofeld, Gregory Bateson, and Huston Smith.

In demand as both a keynote and motivational speaker at conferences and workshops around the world, Huang returned to China in 1982 as a consultant to prominent American business groups. He is now the director of the International Lan Ting Institute with its Chinese base in the sacred Wu Yi Mountain, a UNESCO World Triple Heritage Site rich with historic, religious, and cultural arts traditions; and its United States base in Gold Beach on the Oregon coast. From the renowned Esalen Institute in Big Sur, California, to the world's major capitals, he shares the stage with luminaries such as the Dalai Lama and anthropologist/primatologist Jane Goodall. Huang also was featured in the 1988 inaugural segment of the PBS series *A World of Ideas*, moderated by Bill Moyers.

A celebrated author, Huang has a number of best-selling books to his credit. These include the classic *Embrace Tiger, Return to Mountain*, which has been translated into 14 languages and is now in its 46th year of publication. Other popular titles include *Essential Tai Ji*, *Quantum Soup*, and *The Chinese Book of Animal Powers*. Huang is co-author of *Tao: The Watercourse Way* with Alan Watts and is co-author of a series of books with Jerry Lynch on sports/body/mind training including *Thinking Body*, *Dancing Mind*; *Tao*

*Mentoring; Working Out, Working Within; and The Way of the Champion.*

In recognition of his contributions and achievements, Huang was awarded the Gold Medal of Education, one of China's most highly regarded honors, for his pioneering work in modern dance in his birth country. He also received the highest-rated New Speaker Award from the Young Presidents Organization, and the Broadcasters Award from New Dimensions Radio. He is a research fellow at Academia Sinica in Taiwan; a fellow of the World Academy of Art and Science in Stockholm, Sweden; and an assembly member of the Council for a Parliament of the World's Religions.

Prior to founding the Living Tao Foundation, Huang enjoyed a successful career as a dancer and choreographer; directed his own theatre dance company; performed at international festivals such as Jacob's Pillow, American Dance, New York City, and Oregon Bach; and at Findhorn, Scotland, and Kuhmo, Finland. He has performed with cultural and pop icons such as Sammy Davis Jr., Bruce Lee, and John Cleese, and his acting and dancing credits include *Flower Drum Song* and *Green Hornet*.

As a musician and performer, he has collaborated with pianists Lorin Hollander and Robert Levin; jazz musicians Paul Horn and the Paul Winter Consort; cellists David Darling and Michael Fitzpatrick; flutists Alexander Murray, Lorna McGhee, and Michael Faust; singers John Denver and Joan Baez; harpists Andreas Vollenweider and Ann Yeung; trombonist Stuart Dempster; trumpeter Guy Few; composer Pauline Oliveros; and conductor Karl Anton Rickenbacher.

Throughout his remarkable life, everything that Huang has accomplished has been imbued with Taoism, Confucianism, and Buddhism (Zen)—the Three Pillars of Asian Wisdom. His natural gifts as a teacher/mentor and his intuitive knowledge of the intellectual and spiritual aspects of East-West synthesis, along with his total devotion to his students, have endeared him to thousands of people around the world.

**REBECCA NETTL-FIOL** (choreographer) has a long history with Dance at Illinois, from an undergraduate student in the 1970s to a part-time faculty member in the early 1980s, to her current position as professor of dance. She received her MA in dance and choreography from The Ohio State University, certified as a Labanotation teacher and reconstructor at the Dance Notation Bureau in New York, and received her Alexander Technique certification in 1990. Her choreography has been presented in New York City, Chicago, and Quito, Ecuador; annually at Krannert Center for the Performing Arts; at many American College Dance festivals; and throughout the Midwest. Her work has been selected for performances at the Harvest Contemporary Dance Festival in Chicago, and in New York at both Dance New Amsterdam and the Ailey Citigroup Theatre as part of American Dance Guild's performance festivals, as well as PS 122 as part of the FranceOff! festival. Her opera and musical theatre choreography includes over 45 productions including Interlochen Center for the Arts, Illinois Opera Theatre, Peoria Civic Opera, SUNY Potsdam, New York, and Lyric Theatre @ Illinois, where she serves as dance liaison. Professor Nettle-Fiol is a frequent presenter and guest teacher throughout the United States and abroad and is the recipient of the University of Illinois Campus Award for Excellence in Undergraduate Teaching. She is the co-author of *Dance and the Alexander Technique: Exploring*



*the Missing Link* (University of Illinois Press 2011), and *The Body Eclectic: Evolving Practices in Dance Training* (University of Illinois Press 2008).

**LISBETH BAGNOLD** (dancer), a former dancer and master teacher in the Nikolais Dance Theater, is currently a Tai Ji practitioner and senior teacher for the Living Tao Foundation. She first became a student of Chungliang Al Huang as a dancer at UCLA, where she received an MA in Dance. Lisbeth resumed intensive study of Tai Ji with Master Huang after her dance career. As a retired business owner, Lisbeth applied her Tai Ji and performing arts experience to the creative production of business meetings and communications integrating stage design and technology, graphic and media design, and live performance elements to inform, motivate, and inspire audiences.

**KATO LINDHOLM** (dancer) is a former professional ballroom US National Finalist, World Finalist, and recipient of 2008 and 2009 Dancers Cup Tour Professional Couple of the Year awards. Since retiring from competitions, Lindholm has collaborated with other artists and has choreographed original works with Alex Tecza. Lindholm has performed *Heart at Low Tide 2* by Rebecca Nettle-Fiol at the American Dance Guild Festival in New York City, co-choreographed and performed in the Lyric Theatre @ Illinois productions of *My Fair Lady* and *The Merry Widow*, and co-choreographed and performed in *Stay* with Tecza at the Harvest Chicago Contemporary Dance Festival, among other venues. Lindholm is a fellow with the US Terpsichore Association and teaches students of all levels. He is the official coach of the Illini Dancesport team.

**CHLOE NAGLE** (dancer) is a choreographer, performer, and teacher. She received a BFA with honors in performance and choreography from the University of Wisconsin Milwaukee in 2015 and an MFA in dance at the University of Illinois at Urbana-Champaign in 2018. Nagle has performed her choreography at Krannert Center for the Performing Arts, Danceworks Milwaukee, and Milwaukee Summer Series. She has performed with Wildspace Dance Company as a performance intern and has worked with choreographers in academic contexts including Charli Brissey, Sara Hook, Luc Vanier, Elise Frost, and Ping Chong. She is currently completing 200 hours of Yoga Teacher Training at Amara Yoga and Arts in Urbana.

**ALEX TECZA** (dancer) is a competitive ballroom dancer. His professional achievements include titles of National and World Finalist, two Dancers Cup Tour Couple of the Year awards, and over 30 wins in American Smooth, International Standard, and Showdance divisions. Tecza continues to perform, teach, and collaborate with other dancers, musicians, visual artists, and filmmakers. With Kato Lindholm, Tecza appeared in *Meeting of Ballroom and Contact Improvisation* with artists Kirstie Simson and Tim O'Donell; performed *Heart at Low Tide 2*, a piece by Rebecca Nettle-Fiol, at multiple venues; co-choreographed and performed in Lyric Theatre @ Illinois productions of *My Fair Lady* and *The Merry Widow*; co-choreographed and performed in the short film *Stay*; and co-choreographed and performed in the "We the Animals" music video for The Skeleton and The Process; among many other works. When not performing or working on new projects, Tecza shares his vast knowledge of ballroom dancing with his students. He maintains a large student base in Chicago, coaches dancers of several university ballroom teams, teaches master classes, and gives presentations.