



WILD UP
JULIUS EASTMAN'S FEMENINE

Friday, October 4, 2024, at 7:30pm
Foellinger Great Hall

PROGRAM

WILD UP

JULIUS EASTMAN'S *FEMENINE*

WILD UP

Adam Tandler, *piano*

Sidney Hopson, *percussion*

Dustin Donahue, *percussion*

Andrew Tholl, *violin*

Mona Tian, *violin*

Mia Barcia Colombo, *cello*

Marlon Martinez, *base*

Izzy Gleicher, *flute*

Rachel Beetz, *flute*

Erin McKibben, *flute*

M. A. Tiesenga, *saxophone*

Patrick Shiroishi, *saxophone*

Shelley Washington, *saxophone*

Mingjia Chen, *voice*

Odeya Nini, *voice*

PROGRAM NOTE

JULIUS EASTMAN (1940–1990)

Femenine

Something about the identity and presence of Eastman's music engages us and makes us obsessed. It's music that lives in the minds of audiences unlike anything else Wild Up has performed. Since 2013, we've been delving deep into Eastman's oeuvre to explore his inimitable compositions and idiosyncratic ways of communicating musical ideas. Most importantly, we are discovering how to carry his music and ideas forward.

Eastman sometimes gifted copies of his musical scores. Now, over three decades since his death, his work is being regifted by those whose lives he touched. For us, to play Eastman's music is to feel we are in, of, and visiting his world simultaneously. Part of the joy of performing it is accepting that Eastman's precise intentions for these elusive scores will always remain a mystery — just a little out of reach. Still, in the frenzied ecstasy of performing his work, we feel a little more alive, a little more connected, and a little more free.

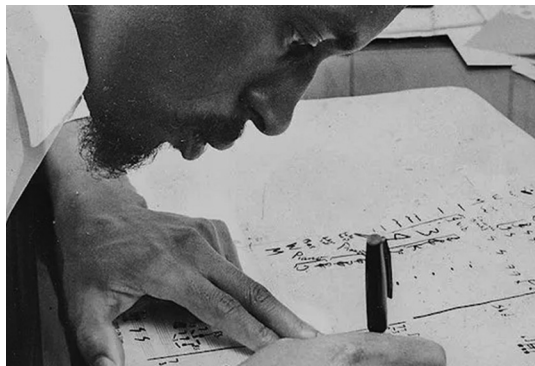
Femenine is the epitome of Eastman's long-form "organic music"—where phrases live inside of phrases, multiple layers ebbing and flowing with the passage of time. *Femenine* evolves material based on a two-note, 13-beat "prime" melody — a cosmic clamoring of bells. Simultaneously static and active, *Femenine* lulls listeners into musical reverie.

The performances reflect a blend of strict adherence to Eastman's specific instructions with an embrace of individual and collective decision-making within the ensemble, a continuous three-way conversation between Eastman, our individual performers, and the group as a whole.

Wild Up aims to be part of the ongoing social, political, and artistic dialogues around and circulation of Eastman's work. We are grateful for the deep and nuanced exploration of scholars, historians, artists, and critics internationally. Please visit eastman.wildup.org for more information.

—Wild Up, 2024

ABOUT JULIUS EASTMAN



Julius Eastman (1940–1990) was a composer, conductor, singer, pianist, and choreographer. A singular figure in New York City's downtown scene of the 1970s and 80s, he also performed at Lincoln Center with Pierre Boulez and the New York Philharmonic and recorded music by Arthur Russell, Morton Feldman, Peter Maxwell Davies, and Meredith Monk. "What I am trying to achieve is to be what I am to the fullest," he said in 1976. "Black to the fullest, a musician to the fullest, a homosexual to the fullest."

Eastman was young, gay, and Black at a time when it was even more difficult to be young, gay, and Black. He swerved through academia, discos, Europe, Carnegie Hall, and the downtown experimental music scene. And in 1990, at age 49, Eastman died in Buffalo, New York, less than a decade after the New York City Sheriff's Department threw most of his scores, belongings, and ephemera into the East Village snow.

Eastman's music shines like a retroactive beacon to today's musical creators. Any term used to characterize today's musical landscape—"genre-fluid" or the like—was anticipated by Eastman decades before. Yet, he was punished for being ahead of his time, both in the treatment of his music and, tragically, his person. Eastman's music flowed freely from—and through—his myriad influences and was terribly served by the musical infrastructure of his day. In our unique approaches to Eastman's work, we're pushing ourselves to work in dialogue with the composer's creative impulses, channeling his individualistic spirit, augmenting the pieces with our ideas and concepts, and trying to stay true. (from wildup.org)

ABOUT WILD UP

Called “a raucous, grungy, irresistibly exuberant . . . fun-loving, exceptionally virtuosic family” by Zachary Woolfe of the *New York Times*, Wild Up has been lauded as one of classical music’s most exciting groups by virtually every significant institution and critic within earshot. In 2010, Artistic Director Christopher Rountree founded Wild Up with 15 musicians. Today, this Grammy-nominated ensemble comprises 32 performers, with membership ranging from award-winning composers to experts in contemporary techniques, baroque music specialists, activists, studio musicians, jazz improvisers, indie artists, and educators.

Wild Up has collaborated with an expansive list of composers, performers, and cultural institutions. Over the last decade, the group has premiered hundreds of new works with artists such as Pamela Z, Sarah Hennies, David Lang, Ted Hearne, Julia Holter, Scott Walker, Juliana Barwick, and Ragnar Kjartansson and accompanied significant stars such as Björk. Wild Up has given milestone concerts across the United States at the Walt Disney Concert Hall, the Hammer Museum, the Broad Museum, LACMA, The Soraya, The 92nd Street Y, National Gallery, National Sawdust, Roulette, and many more.

Their critically acclaimed, two-time Grammy-nominated Julius Eastman recording anthology has been celebrated as “a masterpiece.” (*New York Times*), “instantly recognizable” (*Vogue*), and “singularly jubilant..a bit in your face, sometimes capricious, and always surprising.” (NPR).

LAND ACKNOWLEDGMENT

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

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

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

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

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



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Where Creativity Ignites Passion

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

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

Please consider making a gift to Krannert Center today. With your help, we can sustain the high level of excellence you have come to expect, while strengthening the lasting impact of the Center's work.

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Contact Cheryl Snyder (217.333.2533 | casnyder@illinois.edu) or Bethany Whoric (217.300.6042 | bbwhoric@illinois.edu) to learn more about making a planned gift to Krannert Center for the Performing Arts.

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.

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

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Susan & Brendan
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2024-2025 KRANNERT CENTER YOUTH SERIES

The Youth Series features daytime performances, online media created by performing artists, and educational activities designed especially for pre-K through high-school-aged students. Children who participate learn to appreciate the performing arts, gain knowledge, build social skills, and integrate live performance experiences into classroom work. Thank you to our Youth Series sponsors.

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2024-2025 CAMPAIGN FOR YOUNG AUDIENCES

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

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Campaign for Young Audiences Sponsors

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A. Mark Neuman

80 years ago, in 1945, members
of the United States Armed
Forces liberated my father, Rab-
bi Isaac Neuman, from Ebensee,
Austria.

*If US soldiers had not been there,
I would not be here.*

If you'd like to learn how you can become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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.



VALENTINE JOBST III (1904-1993)
March 1994



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



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



HELEN FARMER
JAMES FARMER (1931-2020)
April 2014

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.



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



KENNETH ANDERSEN (1933-2020)
MARY ANDERSEN
August 2009



CAROLYN G. BURRELL
April 2012



CAROLE & JERRY RINGER
April 2014

IKENBERRY SOCIETY

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



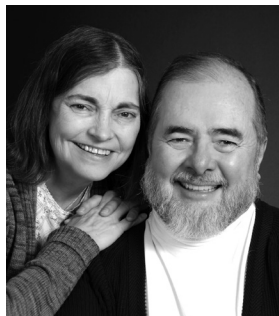
GERALD WRAY & DIRK MOL
March 2016



DAVID A. KROOKS
August 2016



HELEN RICHARDS
(1936-2023)
DANIEL RICHARDS
June 2016



HOLLY & KURT HIRCHERT
February 2017



ANONYMOUS
May 2018



JOAN & PETER HOOD
November 2018



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April 2019



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& IRA WACHTEL
June 2019



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July 2019



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May 2021



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June 2022



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TRENT A. SHEPARD
September 2023

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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 \$249,999 for celebrating, preserving, and exploring the arts right here and around the globe.



DOLORIS DWYER
(1918-1997)
April 1996



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



ROSANN NOEL
(1932-2018)
RICHARD NOEL
April 1997



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



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



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



RICHARD MERRITT
(1933-2005)
ANNA MERRITT
November 2006



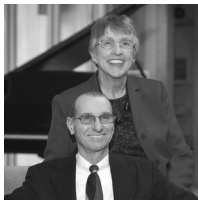
JOHN PFEFFER
(1935-2017)
ALICE PFEFFER
November 2006



ANONYMOUS
November 2006



LINDA M. MILLS
(1940-2006)
October 2007



JUDITH LIEBMAN
(1936-2023)
JON LIEBMAN
January 2008



MICHAEL CARRAGHER
(1946-2009)
September 2008

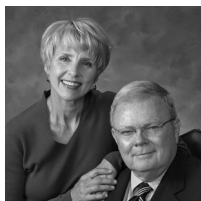


VIRGINIA R. IVENS
(1922-2008)
February 2009

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



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October 2010



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MCDONALD**
March 2011



**GRACE & JOHN
MICETICH**
March 2011



JO ANN TRISLER
(1946-2010)
November 2011



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



**JULIE & NATHAN
GUNN**
April 2014



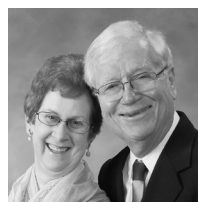
MICHAEL SWINDLE
April 2014



ANONYMOUS
November 2015



LINDA WEINER
(1944-2021)
BARRY WEINER
February 2017



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



**JILL & JAMES
QUISENBERRY**
May 2017



DALE STEFFENSEN
(1922-2018)
**MARGARET
STEFFENSEN**
(1936-2024)
June 2017



**CECILE & IRA
LEBENSON**
December 2017



BURT SWANSON
(1939-2020)
IRIS SWANSON
December 2017



**TERRY & BARBARA
ENGLAND**
April 2018



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



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

April 2019



**MICHAEL &
MARGARET ROSSO
GROSSMAN**

July 2019



**PATRICIA & ALLAN
TUCHMAN**

April 2021



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

September 2021



**SUSAN & RICHARD
SCHNUER**

November 2021



**JUDITH & RICHARD
KAPLAN**

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KENNETH SUSLICK**

October 2022



**RICHARD & JAYNE
BURKHARDT**

January 2023



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

March 2023



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

July 2023



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(1937-2022)
NANCY L. JOHNSON**

September 2023

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DORIS DUKE CHARITABLE FOUNDATION

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

THE AUGUSTINE FOUNDATION

THE AUGUSTINE FOUNDATION

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



THIS PROJECT FUNDED BY
STUDENT SUSTAINABILITY COMMITTEE

THE STUDENT SUSTAINABILITY COMMITTEE

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



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

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

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NECESSARIES

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

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

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

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

PHONES AND DEVICES

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

LATE ARRIVALS

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

LOST ITEMS

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

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

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

For assistance regarding your visit, please contact patronservices@krannertcenter.illinois.edu or 217.333.9716 or visit go.KrannertCenter.com/Accessibility.

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

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

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

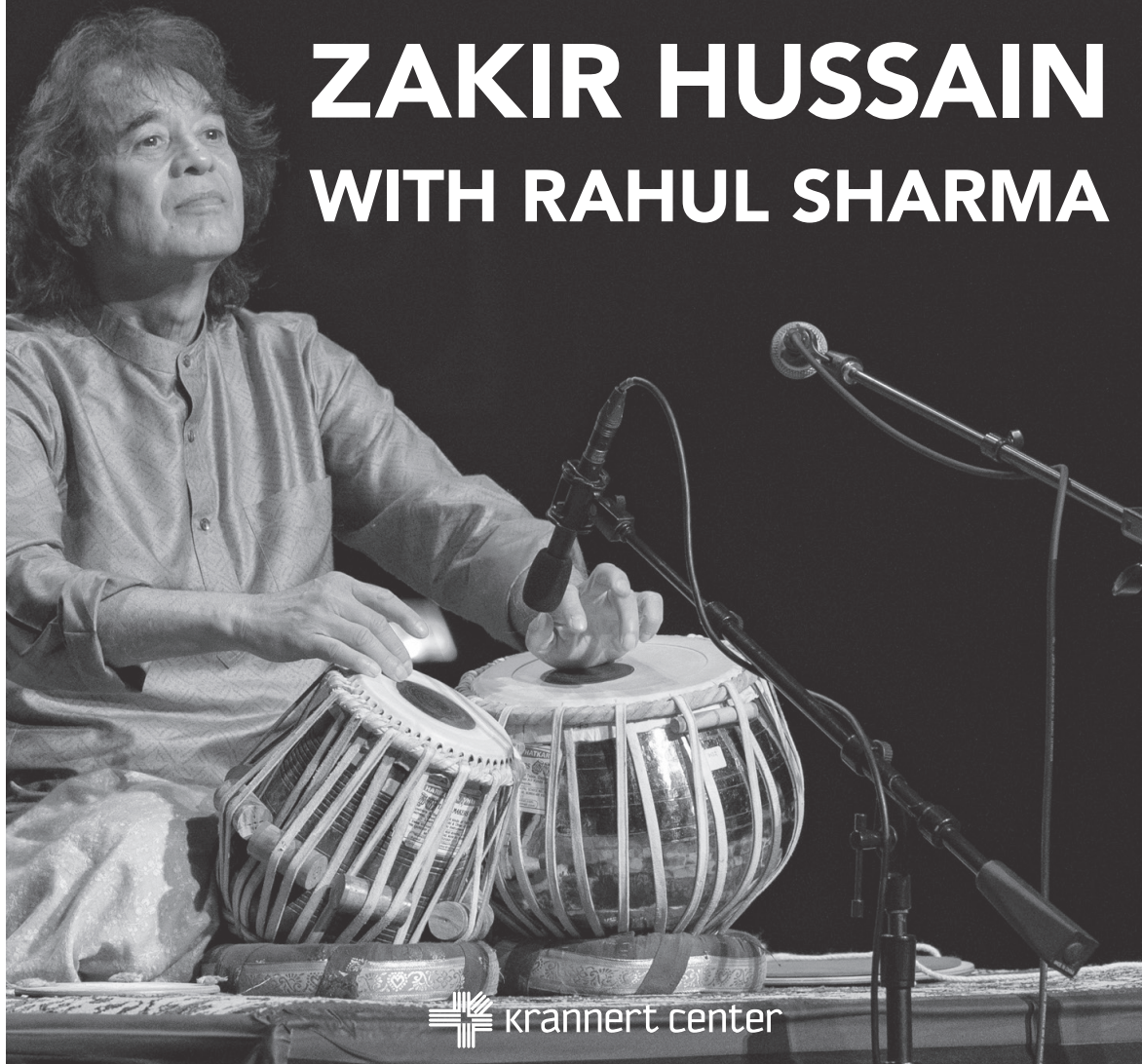
स्वागत हे! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는 ...
에게 이메일로 문의하시기 바랍니다:

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217.333.9716

TU OCT 29 AT 7:30PM

ZAKIR HUSSAIN WITH RAHUL SHARMA



krannert center



EST.
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