









JUPITER STRING QUARTET AND THE UNIVERSITY OF ILLINOIS CHAMBER SINGERS

Andrea Solya, director Su Lian Tan and Robin Wall Kimmerer, special guests Ricardo Herrera, soloist Sunday, October 20, 2024, at 3pm Foellinger Great Hall

PROGRAM

JUPITER STRING QUARTET

AND THE UNIVERSITY OF ILLINOIS CHAMBER SINGERS

Andrea Solya, director with special guests Su Lian Tan and Robin Wall Kimmerer Ricardo Herrera, soloist

Andrew Balfour

"Vision Chant"

(b. 1967)

Robin Wall Kimmerer

Reading

Michi Wiancko (b. 1976)

To Unpathed Waters, Undreamed Shores

1. Pelagic Within

2. Dream of the Xerces Blue

3. Central Park Microbial

4. Invisible Eviction

5. Crying, Together

6. Follow the Water

7. Rise Up

Robin Wall Kimmerer

Reading

Su Lian Tan (b. 1964) Singing Land (world premiere)

Robin Wall Kimmerer

Reading

Kevin Puts

Home

(b. 1972)

Luke Wallace

"Easy on the Earth" (arr. Shawn Kirchner and Luke Wallace.)

This performance will be presented with no intermission.

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LYRICS

SINGING LAND

1

Once was a time of leafy gold When birdsong hung silver from the trees The air was alive with wings and breath Once was a time of rain The people sang their love to the land and the land sang back to them.

2

My breath is your breath sang the berries
My breath is your breath sang the bees
Sang the bullfrogs jugarumming from the bog
And the pine and the bear and the boy
My breath becomes your breath in the holy poem
of air

Forever and ever amen

3

The sun, the sun, the sun In a faultless blue sky

The sun made the grasses, the grasses made buffalo

The buffalo made people and the people made fire

The fire made prairie and the prairies made soil Grass made the crickets and the crickets made larks

the larks brought the seeds and the seeds made the voles

The voles made the hawk and the hawk called the warning

And we

We have unmade it all.

4

All this time they have stood for us Fed us, healed us brought us joy Made for us a home And we have paid them with betrayal With silence as destruction reigns

5

What will it be like in the smoky twilight When we understand what we have done? "Weep! Weep!" calls a toad from the waters edge.

And we do.

What will it be like on that golden morning When we understand what we could be? People singing their thanks to the land And the land singing thanks back to them That is the song that could save us Maybe too late Or maybe just in time

let us weep for the world we have broken apart and love, her back to wholeness

—Robin Wall Kimmerer

EASY ON THE EARTH

(refrain)

Easy on the earth, lightly on the water, Remember this place is for your sons and daughters,

Easy on the earth, lightly on the water, remember who this place is for.

—I uke Wallace

PROGRAM NOTES

ANDREW BALFOUR

(b. 1967)

"Vision Chant"

Winnipeg composer Andrew Balfour has written a body of choral, instrumental and orchestral works, including Take the Indian, Empire Étrange: The Death of Louis Riel, Migiis: A Whiteshell Soundscape, Bawajigaywin, Gregorio's Nightmare, Wa Wa Tey Wak (Northern Lights), Fantasia on a Poem by Rumi, Missa Brevis, and Medieval Inuit. He has been commissioned by the Winnipeg, Regina, and Toronto Symphony orchestras, Ensemble Caprice, the Winnipeg Singers, the Kingston Chamber Choi, r and Camerata Nova, among others, and he is the Artistic Director of Winnipeg's Camerata Nova, known for their inter-genre and interdisciplinary collaborations. Of Cree descent, he is passionate about music education and outreach, particularly in schools located in low-income areas of Winnipeg and in northern communities.

"Vision Chant" is excerpted from the larger composition *Bawajigaywin*, commissioned by the Kingston Chamber Choir, and is based on an Indiginous chant style. The piece opens with two soprano voices, similar but separate, followed by male voices entering in the active middle section, then closing with the soprano voices uniting as a melody. The text in "Vision Chant" is sparse, including the Ojibwe words *babamadizwin* (journey), *windingo* (a fearsome mythical creature in North American Indiginous folklore), *Mishomis* (Grandfather), and *Nokomis* (Grandmother).

MICHI WIANCKO

(b. 1976)

To Unpathed Waters, Undreamed Shores

This work was written for the Jupiter String Quartet with commissioning support from Bay Chamber Concerts, in celebration of the organization's 60th anniversary, along with support from Krannert Center for the Performing Arts. The Quartet premiered *To Unpathed Waters, Undreamed Shores* in August 2020 via livestream presented by Bay Chamber Concerts, and they presented a second virtual performance of the piece from the University of Illinois' Smith Hall on November 6, 2020.

California native Michi Wiancko is a versatile and highly imaginative composer, violinist, and collaborator whose multi-faceted creative projects and organizational work prioritize artistic discovery, as well as community resilience and social change. She has been commissioned by the Metropolitan Museum of Art, Carnegie Hall, American Lyric Theater, On Site Opera, Experiments in Opera, American Ballet Theater, Boston Chamber Music Society, Orpheus Chamber Orchestra, The Knights, Ecstatic Music Festival, Saint Paul Chamber Orchestra, among many others, and has also composed for films, commercials, and her own band, Kono Michi.

About To Unpathed Waters, Undreamed Shores, she writes:

"To Unpathed Waters, Undreamed Shores, a multi-movement work for string quartet, celebrates the beauty and vitality of the natural world, suggesting hope and inspiration as humanity addresses fears and worries for our planet. The central themes of regeneration and resilience highlight the need to protect each other and our most vulnerable populations."

Movement 1: Pelagic Within
Our journey begins on the water, as we travel from shoreline to open sea.

Movement 2: Dream of the Xerces Blue Dedicated to the magic of pollinators, and specifically to the gossamer-winged butterfly, Xerces Blue, which became extinct after loss of its coastal sand dune habitat in San Francisco's Sunset District. It was last spotted in the Bay area in 1943.

Movement 3: Central Park Microbial
A tribute to the microbiome of the soil beneath
New York City's Central Park, discovered only
in recent years to be shockingly diverse and
resilient. The vast majority of the park's microbes
have yet to be studied or even named.

Movement 4: Invisible Eviction The world is on fire.

Movement 5: Crying, Together A song of mourning dedicated to our most vulnerable populations.

Movement 6: Follow the Water A return to the ocean and the rivers that flow into it.

Movement 7: Rise Up
A celebration, a call to action and a meditation on
our collective humanity.

SU LIAN TAN

(b. 1964)

Singing Land

From the first moments, Robin and I found our aspirations and passions to be closely united.

"We breathe because of the trees," she declared, and "My breath is your breath." Both become important refrains in the work. Her text paints the portrait of connections to wilderness, science, and life that are imperiled or under threat. It also points to those same connections being the way forward, a cautious optimism that we can, if we dare, breathe freely again.

Within the music, the string quartet's role is that which is air and airborne, sometimes the thrust behind the singing, at other times the leitmotif for flight. The choir expresses through its many voices of community the recall of a golden era "where birdsong hung silver," a telling of the formation of the world, a shouted warning, and yet also provides a measure of hope. Connecting Robin's text with the Eastern and Western musical structures is inspiring and joyous. Western music offers familiarity in a text that points up the dislocation of our world from our humanity, and Eastern traditions make the familiar unusual, symbolic, and full of portent regardless of where you are in the world. Finding the common ground musically between these forces enables a coming together and represents this vital message of caring for the planet, its final chorus "and love her back to wholeness."

—Su Lian Tan

KEVIN PUTS

(b. 1972)

Home

Pulitzer Prize- and Grammy-winning composer Kevin Puts has established himself as one of America's leading composers, gaining international acclaim for his "plush, propulsive" music (*The New York Times*), and described by *Opera News* as "a master polystylist." He has been commissioned and performed by leading organizations around the world, including the Metropolitan Opera, Philadelphia Orchestra, Carnegie Hall, Opera Philadelphia, Minnesota Opera, and many more, and has collaborated with world-class artists such as Renée Fleming, Yo-Yo Ma, Yannick Nezet-Seguin, and Marin Alsop, among others.

About Home, he writes:

"The refugee crisis in Europe, documented in recent media by horrific stories and photos of displaced families, led me to compose *Home*.

"The work begins in what is essentially C Major, or with a tonal center of C, which I intended as a sonic representation of 'home' and one which is abandoned after the idyllic atmosphere of the work's first several minutes in search of new and unfamiliar harmonic terrain. As is my way, I worked through the piece in a linear fashion, never certain what lay around each corner. My only hope was that I would find my way back to the musical idea heard at the opening, and that it would present itself in a way that suggested this material (or one's perception of it) had been altered in some way by the journey the work represents."

UNIVERSITY OF ILLINOIS CHAMBER SINGERS

Andrea Solya, conductor Seungah Kwon, assistant conductor Zixin Zhang, collaborative piano

SOPRANO

Lila Dettelback Isabella Dippel Yoo Jin Jung Grace Kreps Seungah Kwon Emma Perisho Levi Petrine Elizabeth Poston Bridget Ravenscraft Chan Pui To

ALTO

Adeline Arana Diya Ghayal Frida Guerra Sarah Heidorn Kathryn King Marley Lammers Bonnie Martin Jessica Mattiace Ariel Williams Kristina Vezmar

TENOR

Jaykob Archer
Christopher Commiso
Santiago He
Zihao Liu
Alex Pacheco
Nick Pierle
Evan Stoor
Simon Tiffin

BASS

Ethan Coronelli Matthew Felbein William Murphy Christopher Pettersen Nick Schroder Kasey Sliwinski Wilmer Smilde Albert Tay Jack Vest

PROFILES

Su Lian Tan is a much sought after flutist and composer. Her music has received rave reviews internationally, including "the stunner of the evening" (*Washington Post*); "refined, cultured compositions. Rewarding for everyone . . . a must own" (*Fanfare*); "Lotus Lives demonstrates that Montreal takes its place in the modernity of opera" (Frederic Cardin, CBC Radio Canada); and "Wonderfully dramatic music . . . a spike of energy recalls the trio in Beethoven's second Razumovsky" (*Gramophone*).

Since making her first recordings at the age of 14, she has been featured in Flute Talk, Gramophone, Fanfare and American Record Guide. Tan has been commissioned by groups such as the Grammy-winning Takacs String Quartet, Da Capo Chamber Players, and the Vermont Symphony. Recordings of her music include a recent release, PanSync, featuring Carol Wincenc performing Autumn Lute-Song and Tan as a flutist. Other recent releases include The Other Pictures, commissioned and performed by pianist May Phang, and the album Revelations (ARSIS), named for a piano quintet commissioned for cellist Sophie Shao. Her intermedia chamber opera Lotus Lives was performed to great acclaim. Ming, composed for Joe Burgstaller (trumpet) had its premiere performance in Singapore. Recent commissions include Legends of Kintamani, a cello concerto for Darrett Adkins and Oberlin Conservatory. Her Concerto for Piccolo and Orchestra for Nicola Mazzanti, which premiered at the Galway Flute Festival and the International Piccolo festival in Italy, is described by Fanfare magazine as "a true gem in this repertoire." Her music is published by ECS Publishing and Theodore Presser.

A dedicated teacher, Tan is Fletcher Professor of the Arts at Middlebury College where she continues to be a mentor to talented young musicians. She was also the Slee Distinguished Chair of Composition at the University of Buffalo during 2023–2024. She has given seminars and masterclasses at Oberlin College, Boston University, and the Yong Siew Toh Conservatory of Music in Singapore, to name a few. She has received numerous accolades and citations for teaching as well as for her music, including awards from ASCAP, The Academy of Arts and Letters of Quebec, and the Toulmin and Naumburg foundations. She was awarded several residencies from the Yaddo and MacDowell colonies. She holds degrees from the Trinity College, London (FTCL), Bennington College (BA), The Juilliard School (MM) and Princeton University (PhD).

Robin Wall Kimmerer is a mother, scientist, decorated professor, and enrolled member of the Citizen Potawatomi Nation. She is the author of The Serviceberry: Abundance and Reciprocity in the Natural World and Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants, which has earned Kimmerer wide acclaim. Her first book, Gathering Moss: A Natural and Cultural History of Mosses, was awarded the John Burroughs Medal for outstanding nature writing, and her other work has appeared in Orion, Whole Terrain, and numerous scientific journals. In 2022, Braiding Sweetgrass was adapted for young adults by Monique Gray Smith. This new edition reinforces how wider ecological understanding stems from listening to the earth's oldest teachers: the plants around us.

Robin tours widely and has been featured on NPR's On Being with Krista Tippett, and in 2015 she addressed the general assembly of the United Nations on the topic of "Healing Our Relationship with Nature." Kimmerer is a SUNY Distinguished Teaching Professor of Environmental Biology, and the founder and director of the Center for Native Peoples and the Environment, whose mission is to create programs which draw on the wisdom of both indigenous and scientific knowledge for our shared goals of sustainability. In 2022 she was named a MacArthur Fellow.

As a writer and a scientist, her interests in restoration include not only restoration of ecological communities, but restoration of our relationships to land. She holds a BS in botany from SUNY ESF, an MS and PhD in botany from the University of Wisconsin and is the author of numerous scientific papers on plant ecology, bryophyte ecology, traditional knowledge and restoration ecology. She lives on an old farm in upstate New York, tending gardens both cultivated and wild.

Ricardo Herrera, bass-baritone, performer, teacher, stage director, was featured as soloist with Distinguished Concerts International in Jenkin's Mass for Peace at Carnegie Hall. He sang the role of Escamillo in Carmen with Glacier Symphony Orchestra and with Oldenburgisches Staatstheater in Germany and was a soloist in Beethoven's Ninth Symphony with the Lake Forest Symphony and Sinfonia da Camera. Most recently, he performed the role of Diego Rivera in Michigan Opera Theater's production of Frida by Rodriguez, Figaro in Le Nozze di Figaro with El Paso Opera, and Dr. Bartolo in I*l Barbiere di* Siviglia with Bel Canto at Caramoor, for which he received rave reviews, including one from The New York Times which stated, "As Bartolo . . . the bass-baritone Ricardo Herrera nearly stopped the show with his hearty singing of the showpiece aria . . . capped by rapid-fire patter."

Mr. Herrera was honored the First Prize Award Winner of the Licia Albanese-Puccini Foundation Competition in New York City and was also invited to participate in Plácido Domingo's Operalia World Opera Contest. He performed the title role in the Western Opera Theater National Tour of *Don Giovanni*.

Upcoming engagements include the bassbaritone soloist in Dvořák's *Te Deum* with the Champaign-Urbana Symphony Orchestra and Capulet in *Roméo et Juliette* with El Paso Opera.

Professor Herrera is Chair of the voice area at the University of Illinois and served for seven years as Director of the Opera Studio.

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). Founded in 2001, this tight-knit ensemble is firmly established as an important voice in the world of chamber music, and exudes an energy that is at once friendly, knowledgeable, and adventurous. The New Yorker states, "The Jupiter String Quartet, an ensemble of eloquent intensity, has matured into one of the mainstays of the American chamber-music scene."

The quartet has performed 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 International Music Festival, Cape Cod Chamber

Music Festival, Rockport Music Festival, Music at Menlo, Tucson Winter Music Festival, the Seoul Spring Festival, and many others. In addition to their performing career, they have been artists-in-residence at the University of Illinois Urbana-Champaign since 2012, where they maintain private studios and direct the chamber music program.

Their chamber music honors and awards include the grand prizes in the Banff International String Quartet Competition and the Fischoff National Chamber Music Competition; the Young Concert Artists International auditions in New York City; the Cleveland Quartet Award from Chamber Music America; an Avery Fisher Career Grant; and a grant from the Fromm Foundation. From 2007-2010, they were in residence at the Chamber Music Society of Lincoln Center's Chamber Music Two.

The quartet's latest album is a collaboration with the Jasper String Quartet (Marquis Classics, 2021), produced by Grammy-winner Judith Sherman. This collaborative album features the world premiere recording of Dan Visconti's Eternal Breath, Felix Mendelssohn's Octet in E-flat, Op. 20, and Osvaldo Golijov's Last Round. The quartet's discography also includes numerous recordings on labels including Azica Records and Deutsche Grammophon.

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.

For more information, visit www.jupiterquartet.com.

The University of Illinois Chamber Singers is the premiere choral ensemble at the U of I, comprised of experienced and outstanding singers from across the entire student body. The ensemble, conducted by Dr. Andrea Solya, explores a broad range of choral music, from

Medieval chant to newly commissioned works, while demonstrating the highest level of musical excellence. The Chamber Singers hosts an annual Baroque Festival in the spring that allows students to collaborate with nationally renowned Baroque specialists and performers. In addition to playing an active role in the community, the group regularly reaches out to connect with school programs across the state. The ensemble tours nationally and internationally and can be heard at conventions of America's leading choral organizations.

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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April 2013



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

Kayley Woolums, Theatrical Scene Shop Assistant

PERFORMING ARTS BUSINESS SERVICE CENTER

Jenell Hardy, Director of Business Services

Macauley Allen, Business Services Specialist

Debbie Delaney, Accounting Staff

WE'RE SO GLAD YOU'RE AT THE CENTER

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

NECESSARIES

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

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

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

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

PHONES AND DEVICES

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

LATE ARRIVALS

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

LOST ITEMS

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

TICKET RETURNS

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

ACCESSIBILITY

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

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:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU 217.333.9716



Krannert Center Sunday Salon Series

JAEDEN IZIK- DJURKO, PIANO





Students: being on a budget doesn't mean you have to miss the show! You can enjoy most of our world-class national and international music, dance, and theatre performances for only \$10.

Contact the Ticket Office for details at kran-tix@illinois.edu or 217.333.6280





visit go.krannertcenter.com/students