



SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

FACULTY RECITAL

TIFFANY NG, CARILLON

NATIVE AMERICAN HERITAGE MONTH

Monday, November 17, 2025

*Charles Baird Carillon in Burton Memorial Tower
12:00 PM*

On the Back of the Turtle (2024)	Beverley McKiver (b. 1958)
Canadian Floral Emblems (2020) Mountain Avens (Northwest Territories) Lady Slipper (Prince Edward Island)	Beverley McKiver <i>arr. Andrea McCrady</i>
Otsi'tsistó:sera [Planting Songs] (2023)	Dawn Ieri'hó:kwats Avery (b. 1961)
Navajo Prelude No. 1 for piano (2014)	Connor Chee <i>arr. Connor Chee</i>
Melody for Kinyaa'áanii No. 1 (2021)	Connor Chee
Navajo Vocabable No. 5 for piano (2014)	Connor Chee <i>arr. Tiffany Ng</i>
Aloha 'Oe [Farewell to Thee] (1878)	Queen Lili'uokalani (1838–1917) <i>arr. Austin Ferguson</i>

BEVERLEY MCKIVER is an Anishinaabe artistic music creator. A pianist since childhood, in recent years she has poured her passion and energy into composition. Her musical influences include classical, jazz, liturgical, and Indigenous musicians and composers. In her work and in her life, she aspires to honour nature, while recalling both the joys and tribulations of her ancestors.

*This program was drafted and created by the artist in support of their performance
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MCKIVER, *ON THE BACK OF THE TURTLE*

The Anishinaabeg (Ojibwe people) tell the story of how a turtle ascended from the waters with a clump of mud on its back to create a safe new home for the drowning creatures after a great flood. What resulted is Turtle Island, now known as North America. The turtle carries an immense burden, supporting places of inspiring beauty, but also of crushing despair. It shelters a wondrous array of creatures and plants on its back, along with great cities and towns. Yet its shell is scarred with highways roughly hewn across its back, clearcuts where majestic forests previously stood, searing unstoppable fires eager to ravage the remaining wilderness, trickles of water where rushing rivers once flowed, and deeply chiselled open pit mines. The Anishinaabeg noted that the turtle's shell comprises 13 segments, one for each lunar month of the year; and around its perimeter are 28 segments, one for each day of the lunar month. This piece is composed in four sections of 28 measures each to acknowledge the four directions of Turtle Island and the teachings of the turtle. Always walk with care on the back of the turtle.

MCKIVER, *CANADIAN FLORAL EMBLEMS*

Originally a suite of piano solos, *Canadian Floral Emblems* was inspired by the floral emblems of the ten provinces and three territories in Canada. Each piece was informed by McKiver's love of plants and the outdoors, her personal history, and memories shared by close friends.

DAWN AVERY is a Grammy-nominated composer of Mohawk descent. Her calmly passionate vocals and soaring cello lines reflect a deep spirituality rooted in her Native American heritage and love of sacred traditions around the world. *Otsi'tsistó:sera* honors the planting songs that Haudenosaunee women of the turtle clan sing to the seeds and plants as they grow their gardens. You will hear three original planting songs, played one after the other with the insertion of a song of urgency to take care of the earth, waters, plants, and the elders. Traditional women's seed songs are also sung consecutively, with pauses in between. The third section is followed by the last planting song that ends with a traditional women's song coda, *Kainawiyabeya, Yo Ho!* Avery notes: "I was privileged to work with Kaheh'ttíio (Jan Longboat) and Tawénte'se (Ray John) both of whom taught me how to plant and harvest Haudenosaunee gardens in the old way and to the Six Nations singers for teaching me planting songs. *Otsi'tsistó:sera* is composed for Tiffany Ng whose dedication to the performance of contemporary works for carillon is equal to her dedication to public planting projects."

CONNOR CHEE is a celebrated Diné (Navajo) composer and pianist known for his evocative blend of classical music with traditional Navajo elements. Drawing deeply from his cultural heritage, his compositions seamlessly merge Diné melodies and stories with classical music forms to create a sound that is both innovative and true to his roots. Over the years, Connor's distinctive approach has earned him multiple awards, and his work has been featured in prestigious concert halls and festivals around the world, marking him as a significant voice in contemporary music. Connor's albums, acclaimed for their emotional depth and technical excellence, invite listeners into intricate musical narratives where tradition and modern expression intertwine. Beyond his performances and recordings, Connor is dedicated to music education and cultural preservation.

LILI'UOKALANI, *ALOHA 'OE*

The song *Aloha 'Oe* is a beloved cultural symbol for Hawai'i. An accomplished songwriter and author, Her Majesty Queen Lili'uokalani was the last reigning monarch of the Hawaiian

Kingdom, ruling from 1891 until the overthrow of her government in 1893 by pro-American elements and eventual U.S. annexation. During her reign, Lili‘uokalani sought to draft a new constitution to restore the power of the monarchy and the voting rights of the economically disenfranchised. She later wrote *Hawaii’s Story by Hawaii’s Queen* (1898) to challenge the dominant U.S. annexation narrative. *Smithsonian Magazine* quotes native Hawaiian scholar Amy Stillman, “The Hawaiian history we learned [in school] was that the overthrow was a good thing and annexation was a good thing... You will find no opposition to the annexation if you’re reading in English. The minute you go into Hawaiian language sources, it’s nothing but opposition. Because of our language loss, we were cut off from the sources” (March 2019). Stillman, a professor at the University of Michigan, is publishing a complete edition of Lili‘uokalani’s works with MUSA.