

Concert Programming: 2018-2021 Samples

Dr. Joseph Higgins

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Sound Planet, Part II:
HIGH WATER RISING

A Concert for Climate Action



Rowan University Wind Ensemble
Joseph Higgins, *conductor*

Cantati Alti Vocal Ensemble
Rachel Brashier, *conductor*
Andrea Bianchi, *marimba*
Andrea McGraw Hunt, *flute*

Special Guest Artists:
Kenneth Lacovara, Denis DiBlasio,
& Bryan Appleby-Wineberg

Thursday, March 7, 2019
Pfleeger Concert Hall
8:00 PM

[Pre-concert audio by Kaylyn Gordon (nature sounds) and Joey Tuholski (destructive distortion). Spoken word by Michelle Higgins.]

PROGRAM

- Overture to *Dancer in the Dark* (2000) Björk Guðmundsdóttir
- ◆ *songbirdsongs: Morningfieldsong* (1983) John Luther Adams
- Lux Aurumque* (2005) Eric Whitacre
- ◆ *songbirdsongs: Apple Blossom Round*
- “Of Crimson Ice” & “The Branch is Black” Vincent Persichetti
from *Winter Cantata* (1964)
Andrea Bianchi, *marimba* | Andrea Hunt, *flute*
Cantati Alti vocalists | Rachel Brashier, *conductor*
- ◆ *songbirdsongs: Meadowdance*
- Fields* for ensemble and electronics (2016) Anna Thorvaldsdottir
- Category Five* (2019) Denis DiBlasio
Denis DiBlasio, *saxophone* | Kenneth Lacovara, *drums*
World Premiere Performance

INTERMISSION

Special Presentation by Dr. Kenneth Lacovara
Founding Dean, School of Earth & Environment

- High Water Rising* (2017) Sally Lamb McCune
- ◆ *songbirdsongs: Joyful Noise*
- “Profanation” from *Symphony No. 1: Jeremiah* (1943) Leonard Bernstein
(trans. Bencriscutto)
- Ára Bátor* (2008) Kjartan Sveinsson
as performed by Sigur Rós (arr. Vickerman)
Bryan Appleby-Wineberg, *trumpet*
Cantati Alti vocalists | Rachel Brashier, *conductor*

*After tonight’s performance, please join us in the lobby
for refreshments and conversation.*

PROGRAM NOTES

Overture to *Dancer in the Dark*

Dancer in the Dark, a musical-drama by Danish film auteur Lars von Trier, stars Icelandic musician Björk who also composed songs for the movie. Björk plays a daydreaming immigrant factory worker who is blinded by a degenerative eye condition. She struggles – and eventually commits a felony – to pay for an operation that may prevent her son from suffering the same terrible fate. The film’s opening overture, scored for brass and percussion, features the melody of “New World,” a song that Björk’s character sings in the last bittersweet scene (she learns that her son’s medical procedure was successful just before she is executed):

*I’m softly walking on air,
Halfway to heaven from here.
Sunlight unfolds in my hair...
If living is seeing,
I’m holding my breath.
In wonder, I wonder
What happens next?
A new world, a new day to see...*

songbirdsongs

Pulitzer Prize-winning composer John Luther Adams is an environmentalist-artist whose life and work are deeply rooted in the natural world. He resides on a small homestead near Fairbanks, Alaska, and has served as executive director of the Northern Alaska Environmental Center. His symphonic work *Become Ocean* received the Grammy Award for “Best Contemporary Classical Composition” (2014), and his outdoor work for 99 percussionists, *Inuksuit*, is regularly performed all over the world. About *songbirdsongs*, the composer writes:

These small songs are echoes of rare moments and places where the voices of birds have been clear and I have been quiet enough to hear. Now and then this magic finds me wandering... in search of my voice. If I have abdicated the position of Composer (with a capital “C”), it is because, like e.e. cummings, “I’d rather learn from one bird how to sing that teach ten thousand stars how not to dance.” After all, what do we really create, but answers to Creation? No one has yet explained why the free songs of birds are so simply beautiful. And what do they say? What are their meanings? We may never know. But beyond the real of ideas and

emotions, language and sense, we just may hear something of their essence.

Four select movements from *songbirdsongs*, scored for flutes and percussion, are featured throughout tonight's program.

Lux Aurumque

Eric Whitacre is one of the most performed composers of his generation. His music seems to know no bounds, earning powerful responses from student ensembles, professional musicians, and audiences around the world. Composed in 2000, *Lux Aurumque* ("Light and Gold") began as an *a cappella* choral work; and in 2005, the composer reimaged the piece for wind ensemble. From poet Edward Esch:

*Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.*

During tonight's program, the players perform Whitacre's work from memory. We hope to surround our listeners with the "warm light" of this timeless music. From the opening swells to the quiet closing chords, *Lux Aurumque* is a piece connected to breath, to creation, and to life.

Winter Cantata

Vincent Persichetti was inspired to compose *Winter Cantata* after his daughter gave him a collection of haiku, *A Net of Fireflies*. Scored for flute, marimba, and women's chorus, the work consists of twelve short movements, each with clear, delicate musical gestures. Persichetti evokes crisp winter atmospheres and images from the poems. Tonight, *Cantati Alti* performs two select movements:

"Of Crimson Ice"
*The rime has frozen overnight
to gems of crimson ice along the buckwheat stems.*

"The Branch is Black"
*The branch is black and bare again;
a crow shook down its coverlet of powdered snow.*

Fields

For most Americans, melting glaciers and warming Arctic waters are experienced only via time-lapse photography. But for the inhabitants of

Iceland, where distinctive glaciers cover more than 11% of the land area and fisheries are the single most important sector of the economy, the effects of global warming are immediate and severe. Tonight's program features music by three notable Icelandic artists: Björk, the avant-rock band Sigur Rós, and composer Anna Thorvaldsdóttir.

Thorvaldsdóttir's music is frequently performed in Europe and the United States. She is composer-in-residence with the Iceland Symphony Orchestra and has been commissioned by the New York Philharmonic. Thorvaldsdóttir is influenced by stark Icelandic landscapes and the sounds of nature; her music is its own ecosystem, the nuanced textures shared, traded, and transformed among individual instruments over the course of her works. Listeners won't hear birds chirping or water splashing in this sonic ecosystem, but instead the full subtleties of timbre, the complex interplay of voices, the way the music expands and contracts, breathing and vibrating like the earth. *Fields* features subtle effects and extended techniques by six instrumentalists, along with a prerecorded audio track of feet walking in the icy snow.

Category 5

Composed for this *Sound Planet* concert, *Category 5* is a musical portrait of a massive hurricane. As depicted by composition professor Denis DiBlasio, rough weather begins in the distance but quickly grows with overwhelming force. The intensity of the first climactic arrival is followed immediately by an eerie quiet, the calm "eye" of the storm. The second half of the piece pulls the listener through the second half of the hurricane, tumbling along ever-changing modal harmonies that eventually return to the gentle stillness of the pre-storm coastline.

Category 5 is creatively scored for wind ensemble and two jazz soloists; interestingly, the soloists improvise in a manner harmonically and temporally independent from the larger ensemble. For tonight's world premiere performance, the featured soloists are composer Denis DiBlasio (saxophone) and paleontologist Ken Lacovara (drums), Dean of Rowan's School of Earth & Environment.

High Water Rising

Sally Lamb McCune's *High Water Rising* is a piece about escalation, both literal and metaphorical. She was inspired by the poet David Shumate's "High Water Mark," including this closing passage:

...No one had seen anything like it. People on rooftops. Cows and coffins floating through the streets. Prisoners carrying invalids from their rooms. The barkeeper consoling the preacher. A coon hound who showed up a month later forty miles downstream. And all that mud it left behind. You never forget times like those. They

become part of who you are. You describe them to your grandchildren. But they think it's just another tale in which animals talk and people live forever. I know it's not the kind of thing you ought to say... But I wouldn't mind seeing another good flood before I die. It's been dry for decades. Next time I think I'll just let go and drift downstream and see where I end up.

These depictions of a great flood – of the water rising to record heights, all manner of things being carried away with the current, and the indelible impression that such an event leaves on those who live through it – are all represented in the music. McCune began to write this piece in June 2017, shortly after the United States withdrew from the Paris Climate Agreement. Signed by 195 nations, the agreement was an attempt to bind the world community in battling rising temperatures. After China, the US is the second largest polluter in the world.

Profanation

“Profanation” is the second movement, a “scherzo,” of Leonard Bernstein’s *Symphony No. 1*. The symphony sets the biblical story of Jeremiah, a prophet who warned his people of the coming destruction of Jerusalem, was mocked by those he attempted to help, and lamented (thus, “Lamentations”) when the destruction finally came to pass. “Profanation” dramatizes the savage mockery unleashed toward Jeremiah by priests of the Temple of Solomon when he warns them about the consequences of their corrupt ways. In the music, a distorted liturgical melody descends into a chaotic pagan celebration. When Jeremiah’s warning from the first movement (“Prophecy”) returns, it is quickly drowned out by those protesting.

Jerusalem hath grievously sinned... How doth the city sit solitary... a widow. They wander as blind men in the streets. They are polluted with blood, so that men cannot touch their garments.

Ára Bátor

Tonight’s program closes with a hauntingly beautiful, meditative song by the Icelandic band Sigur Rós. “Ára Bátor” is a wistful tune, featured on the band’s 2008 album *Með suð í eyrum við spilum endalaust*, that closes with the lyrics:

*You sail on rivers
With an old oar
Leaking badly
You swim to shore*

*Pushed the waves away
But to no avail
You float on the sea
Sleep on the surface
Light through the fog*

Special Guest Speaker

Kenneth Lacovara has unearthed some of the largest dinosaurs ever to walk our planet, including the super-massive Dreadnoughtus, which at 65 tons weighs more than seven T. rex. In his quest to understand these titanic creatures that strain the human imagination, Lacovara blends exploration in remote locations across the globe with the latest imaging and modeling techniques from engineering to medicine. When he's not excavating fossils in far-flung locations, Lacovara works on the cutting edge of applying 21st-century technology to the study of dinosaurs. By using 3D imaging, 3D printing, robotics, and medical modeling techniques, his work is helping to shift our perspective of giant herbivorous dinosaurs from their historic portrayal as hapless lumbering prey to that of fearsome, hulking, hyper-efficient eating machines that deserve our awe and respect. Lacovara led the effort to create the Edelman Fossil Park in New Jersey. Within its quarry, Lacovara and his team are using a globally important cache of 65 million year old fossils to shed light on the calamitous events that wiped out the dinosaurs and helped shaped the modern world. As a community inspired park, Lacovara's vision is to create a center for citizen science that connects people to their ancient past and fosters pathways into the STEM disciplines for students of all ages and backgrounds.

Professor Lacovara's research has taken him around the globe. In western China, he and colleagues discovered remains of an ancient bird called Gansu, which filled a vital link in bird evolution. In the Gobi Desert, he was a member of the team who discovered the strange planter-eater Suzhousaurus, a large dinosaur that somewhat resembled a ground sloth. In Egypt, Lacovara co-lead of a series of expeditions to the ancient and isolated Bahariya Oasis. The team made the first new dinosaur discovery in Egypt in nearly a century, the giant plant-eater Paralititan.

A popular public speaker, Lacovara enjoys sharing the wonders of science and discovery with audiences around the world, at venues including TED, TED Summit, INK, and Ciudad de las Ideas. TED.com listed his talk, Hunting for dinosaurs showed me our place in the universe, as one of the Top TED Talk of 2016. He has appeared in numerous television documentaries and his discoveries have landed him three times in Discover magazine's 100 Top Science Stories of the year and in Time's Top Stories of 2014. Lacovara was named by Men's Journal as one of the The Next

Generation of Explorers and he is an elected fellow of the prestigious Explorers Club in New York.

Dr. Lacovara is author of *Why Dinosaurs Matter* (2017, Simon & Schuster), winner of a 2018 Nautilus Book Award. In it, he takes his readers on a journey—back to when dinosaurs roamed the Earth—to discover fundamental truths about our own humanity. Lacovara reveals dinosaurs to be widespread, persistent, and innovative creatures that achieved feats unparalleled by any other species. Dr. Jane Goodall calls it, “a dinosaur book with a difference. In lyrical prose he shows how an understanding of the past helps to understand the present.” Mythbusters Adam Savage says that, “few nonfiction writers wield words with more poetic and potent affection for their subject.” And the BBC’s Professor Alice Roberts calls the work, “majestic, awe-inspiring—and deeply humbling.”

Kenneth Lacovara earned his Ph.D. in Geology from the University of Delaware. He is the founding Dean of the School of Earth & Environment at Rowan University and Director of the Jean & Ric Edelman Fossil Park.

REMEMBRANCE

Music of the Holocaust

לעולם לא נשכח

לעולם לא שוב

Never Forget. Never Again.

Rowan University Wind Ensemble

Joseph Higgins, *conductor*

Bruce Yurko, *guest composer-conductor*

Timothy Schwarz, *faculty soloist*

David Lerner, *graduate conductor*

Lia Boncoeur, *concerto competition winner*

Thursday, May 2, 2019

Pfleeger Concert Hall

8:00 PM

PROGRAM

Fanfare for the Common Man (1942) Aaron Copland (1900-1990)

Three Jewish Melodies (1978) Shabtai Petrushka (1903-1997)

“Ein Qeloheinou (Iraq)”

“The Song of the Sea (Gerba)”

“Ouffaratzta (Chassidic Dance Tune)”

David Lerner, *graduate conductor*

“Polacca” from *Concerto No. 2* (1813) Carl Maria von Weber (1786-1826)

Arranged by Martin Tousignant

Lia Boncoeur, *concerto competition winner*

In Memoriam Dean Witten (2018) Bruce Yurko (b. 1951)

Bruce Yurko, *guest conductor*

World Premiere Performance

INTERMISSION

**In a spirit of remembrance, the second half of tonight’s program
will be performed without pause or applause between pieces.**

Theme from *Schindler’s List* (1993) John Williams (b. 1932)

Transcribed by John Moss

Timothy Schwarz, *faculty soloist*

Organ Interlude:

Excerpt of *Apparition de l’Eglise éternelle* (1934) Olivier Messiaen (1908-1992)

“Litany” from *Kaddish Suite* (2008) Lawrence Siegel (b. 1952)

Organ interlude:

Kaddish for Seymour (2016) Alexandre Desplat (b. 1961)

Song for Silent Voices (2018) Wayne Oquin (b. 1977)

Commissioned by Rowan University Bands

**Throughout Israel, a siren sounds on Yom HaShoah at 10:00am
to signal a nationwide moment of solemn reflection.**

**We invite you to stand with the ensemble as we unite in memory
of the Holocaust and the Six Million.**

Three Comments on War (1964) Jan Meyerowitz (1913-1998)

I. Chorale Melody on “Jean Renaud” Edited by Erik Leung

II. Battle Music

III. Epitaph



Department of Music

Music of Social Justice

**Rowan University
Concert Choir & Wind Ensemble**

Joseph Higgins, *conductor*
Christopher Thomas, *conductor*
Richard Jones, *narrator*
Donna Dozier, *guest narrator*
Anthony Plog, *guest composer*

Featuring
Play On, Philly! Symphony Orchestra
Chrysyn Harp, *conductor*

**Saturday, April 28, 2018
Pfleeger Concert Hall
8:00 PM**

*“I fear no foe, with Thee at hand to bless;
Ills have no weight, and tears no bitterness.
Where is death's sting? Where, grave, thy victory?
I triumph still, if Thou abide with me.”*

(from *Abide with Me*)

Dear friends,

Welcome to the culminating event in Rowan University Department of Music's 2017-2018 *Music of Social Justice* performance series. The goal of this series has been to experience a deeper understanding, a stronger sense of empathy, and a greater respect for others despite any ethnic, religious, political, gender, historical, or personal contrasts. World-renowned cellist Yo-Yo Ma once said: “When we enlarge our view of the world, we deepen our understanding of our own lives.” Over the past eight months, our students and faculty have performed dozens of diverse works that explore topics of poverty, trafficking, environmental sustainability, gender and racial inequality, refugee displacement, and other significant social justice issues. We have come together and shared concerts that challenged our audiences and performers to rethink history, to reevaluate the status quo, and to listen carefully to the voices of those who have been marginalized and those who have been silenced.

Thank you for joining us on this very special evening, for opening your ears and your hearts to this beautiful, painful, and powerful music. We would like to express our sincere gratitude to the guest narrators and artists who are listed on the front of this program – thank you for joining our musical family and for sharing your stories with us.

Sincerely,
Joe Higgins & Chris Thomas

*“Show gratitude. Give thanks.
Show blessings for every day there after.”*

(from *Magdalene*)

Rowan University Wind Ensemble & Concert Choir

Joseph Higgins, *Director of Bands*

Christopher Thomas, *Director of Choral Activities*

Narrated by Richard Jones

Vice President for Student Life & Dean of Students

KC Capriccio Chen Yi (b. 1953)

Sometimes I Feel Like a Motherless Child arr. Rosephanye Powell (b. 1962)

Magdalene, A Cantata Anthony Plog (b. 1947)

Prologue: "Home is a woman I know well..."

I. "I am from chaos and confusion..."

II. "Who are you to tell me I have done wrong...?"

III. "I remember the first day I came home..."

IV. "I remember the day I went to church..."

V. "I am trying to be grateful for my past..."

VI. "I will be leaving in three months..."

Epilogue: "Home is a woman I know well..."

Blessing: "Prayers answered. Blessings accepted..."

Veronica Chepigan, Molly McDonald,
Sarah Robbins, & Madison Schille, *soloists*

INTERMISSION (10 minutes)

Danse Bacchanale Camille Saint-Saëns (1835-1921)

Play On, Philly! Symphony Orchestra, *guest ensemble*
Chrysyn Harp, *conductor*

Billie (for players and ghetto-blasters) Jacob Ter Velduis (b. 1951)
arr. Joseph Higgins

Lord, If I Got My Ticket arr. Stacey Gibbs (b. 1964)

Danny Eyerman & Brooke Romaine, *soloists*

Abide with Me arr. Moses Hogan (1957-2003)

Voces, *featured ensemble*

American Guernica Adolphus Hailstork (b. 1941)

Lift Every Voice and Sing J. Rosamond Johnson (b. 1873-1954)
arr. Roland Carter

Glory (from the film *Selma*) J. Stevens, L. Lynn & C. Smith
Recorded by John Legend and Common arr. Mark Brymer

Quinton Lewis, *soloist*
Chad Hinson, *guest artist*



ROWAN UNIVERSITY WIND ENSEMBLE

DR. JOSEPH HIGGINS
CONDUCTOR

College Band Directors National Association | Eastern Division Conference

Temple Performing Arts Center | Philadelphia

Friday, February 21, 2020

PROGRAM

*Today's concert will be performed without break or applause between pieces.
Philadelphia city sounds were collected live in December 2019 and January 2020.*

"Rondo" from *American Symphony* (2011/2014)

Adam Schoenberg (b. 1980)
Transcribed by Don Patterson

Ronald Searle Suite (1957/1962)

Featured film: "Energetically Yours" (1957)

II. Man

V. Sun

VI. Fire

VII. Watt

VIII. The Age of Steam

IX. Whale

XI. Miracles & Finale (excerpt)

Lyn Murray (1909-1979)
Orchestrated by Frederick Steiner

Nuevos Vientos y Tangos (2020)

World Premiere Performance

Michael Gandolfi (b. 1956)

Broadloom (2015)

Kala Pierson (b. 1977)

"My Hands are a City" from *Symphony No. 1* (2009)

Jonathan Newman (b. 1972)

PROGRAM NOTES



Photo: Elisa Ferrari

Philadelphia city sounds 1: Commuting to work and school on Old City sidewalks

“Rondo” from American Symphony (2011/2014) Adam Schoenberg (b. 1980)

Transcribed by Don Patterson

Emmy Award-winning and Grammy nominated Adam Schoenberg has twice been named among the top 10 most performed living composers by orchestras in the United States. His works have received performances and premieres at the Library

of Congress, Kennedy Center, New York Philharmonic, The Cleveland Orchestra, Dallas Symphony Orchestra, and Hollywood Bowl. The composer writes:

American Symphony was inspired by the 2008 presidential election, where both parties asked the people to embrace change and make a difference. I was both excited and honored about ushering in this new era in our nation’s history, and for the first time, I truly understood what it meant to be American... While not a patriotic work, the symphony reflects a respect and responsibility for the great potential of our nation and a hunger to affect positive change. It is about our collective ability to restore hope within ourselves and our neighbors, both here and around the world.

Not unlike the musical form *rondo*, sounds of a busy city echo in familiar – but never boring – repetition: cars and trucks hum in traffic, tourists ask for directions to Pat’s and Geno’s, carriage horses trot on Old City cobblestone, buskers perform on SEPTA station stairs, couples enjoy dining alfresco in Rittenhouse Square... Opening today’s program, the third movement of *American Symphony*, entitled “Rondo,” is structured in the traditional form (ABACADA) and is built on major triads that dance in rhythmic motives. Schoenberg refers to this as “happy music,” influenced by electronica and club-like beats.

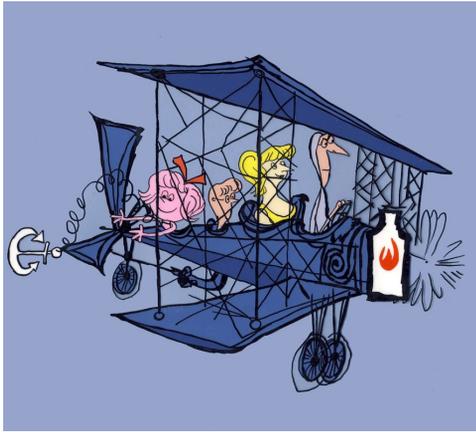


Illustration by Ronald Searle, from "Energetically Yours," 1957.

Philadelphia city sounds 2: Amtrak train interior at 30th Street Station

Ronald Searle Suite (1957/1962)

Lyn Murray (1909-1979)

Orchestrated by Frederick Steiner

Founded in the 1870s by John D. Rockefeller, the Standard Oil Company quickly became the largest multinational corporation in the world, and its chairmen became some of the richest men in the world. This industrial behemoth drove many smaller American refineries out of business, and, in 1911, it was broken up

by the US Supreme Court. The resulting companies, many of which still exist today, worked for decades to repair their image in the public eye.

In 1957, one of these Standard Oil companies approached famed British cartoonist Ronald Searle with an idea to create a "public awareness" film about how Americans use oil. Searle immediately began work on *Energetically Yours*, an animated short that wittily depicts the history of mankind and his use of energy. To match the bright colors and lively characters of Searle's illustrations, the producers needed to find the music that would bring the story to life. For this, they went to composer Lyn Murray.

Like Searle, Murray was born and raised in London, but his professional music career began when he moved to New York City in the late 1920s. After working as a freelance composer, arranger, and conductor, the talented and charismatic young musician founded the Lyn Murray Singers, who became known throughout the United States as a featured group of CBS Radio's *Your Hit Parade*. He worked with renowned ensembles and artists including Bing Crosby, Louis Armstrong and Burl Ives. In 1950, Murray moved to Hollywood and began a career composing scores for feature films, such as *To Catch a Thief* (1955) and *Promise Her Anything* (1965). It was during this period of composing in Hollywood that Murray wrote the score for Ronald Searle's *Energetically Yours*.

Each movement of *Ronald Searle Suite* accompanies a scene from the original movie, embodying the playfulness and spontaneity of the many unique characters. In *Man*, a spirit of curiosity motivates the protagonist through obstacles and mistakes. The fifth and sixth movements explore two facets of man's relationship with heat, the almost-mystic power of the sun and the dangerous unpredictability of fire. The seventh movement portrays the ingenuity of a true genius, inventor James Watt; the music creates the clicking and ticking of a workshop and the celebration of a great discovery. *The Age of Steam* features the honking and whirring and squeaking of an old steam engine. In *Whale*, the low theme of a great fish and the whistling theme of a sailor dance with one another in a slow, lilting waltz. And in the final movement, the melody from *Man* returns as he recalls his long and exciting journey. Select movements are presented in today's concert, and all eleven movements (totaling twenty minutes) are available to rent through *Novello*.



Credit: michaelgandolfi.com

Philadelphia city sounds 3: Busker in Chinatown as streetside shops open for business

***Nuevos Vientos y Tangos (2020)* Michael Gandolfi (b. 1956)**

Michael Gandolfi has a broad range of musical interests encompassing not only contemporary concert music but also jazz, blues and rock, by which route he first became a musician. The span of his musical investigation is paralleled by his cultural curiosity, resulting in many

points of contact between the world of music and other disciplines, including science, film, and theater. He currently chairs the composition department at the New England Conservatory of Music and is Head of Composition at the Tanglewood Music Center.

Gandolfi credits his extensive orchestral output in large part to the support from and partnerships with leading orchestras and conductors. For over a decade, he has worked closely with Robert Spano and the Atlanta Symphony Orchestra as one of its 'Atlanta School' of composers (alongside *American Symphony* composer Adam Schoenberg), resulting in the creation of several large-scale works. Gandolfi has also been the recipient of many honors and awards, including two National

Endowment for the Arts Consortium Commission grants, a Guggenheim Foundation Fellowship, a Serge Koussevitzky Music Foundation Commission, the 2009 Grammy Award nomination for 'Best Classical Contemporary Composition,' and the 2013 Sousa/Oswald Award for Band, among others. The composer writes:

Vientos y Tangos (Winds and Tangos) was commissioned by *The Frank L. Battisti 70th Birthday Commission Project* and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the "Tango Nuevo" style of Astor Piazzolla to the current trend of "Disco/ Techno Tango," among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tango to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass.



Credit: Daniel McKleinfeld.

Originally composed in 2004, *Vientos y Tangos* is premiered today in Gandolfi's newly re-orchestrated version: *Nuevos Vientos y Tangos*. This commissioning project was initiated by CBDNA Eastern Division to feature flexible instrumentation options, providing more performance opportunities for smaller band programs with limited instrumentation.

Philadelphia city sounds 4: Dinner at a busy diner in South Philly

Broadloom (2015)

Kala Pierson (b. 1977)

Kala Pierson's music is vivid, full-throated, and rooted in the joy and urgency of communication. Whether writing boundary-pushing music for The Crossing and American Opera Projects, installing audio in an abandoned fortress, or performing endurance art at the Guggenheim Museum, she works from her own meditative and sensory/sensual experience, producing deeply

embodied music that challenges while luxuriating in the performers' best qualities. Kala's music has been performed in 35 countries on six continents, widely awarded and commissioned, and published by Universal Edition. A Yaddo, MacDowell, and Britten-Pears Foundation fellow, she studied at Eastman School of Music and lives in Philadelphia with her spouses and son. Connect with her at kalapierson.com. The composer writes:

Broadloom is an organic/free texture-building piece. Once performers choose a role to perform and read the simple instructions, they can focus on listening to one another rather than looking at a printed page. (The six types of phrases are partly or fully notated but entirely free in their start points and duration, and therefore free in terms of performers' interactions with one another.) For pro musicians, it's a rich, flexible meditation; for developing musicians, it's an excellent piece for building listening skills, rhythmic/pulse solidity, and ensemble cohesion.

In the bustle of downtown Philadelphia (and in the middle of this concert program), *Broadloom* provides an opportunity for calmness, quietude, and human connection.



Credit: Tina Krohn.

Philadelphia city sounds 5: Rain at Rittenhouse Square with ever-present construction nearby

"My Hands are a City" from *Symphony No. 1* (2009) Jonathan Newman (b. 1972)

Jonathan Newman composes music rich with rhythmic drive and intricate sophistication, creating broadly colored musical works that incorporate styles of pop, blues, jazz, folk, and funk into otherwise classical models. Trained as a pianist, trombonist, and singer, his work is informed by an upbringing performing in orchestras, singing in jazz choirs, playing in marching bands, and accompanying himself in talent shows. From opera to bubblegum pop, Newman delivers a new perspective on American concert music.

Recent work includes *Mass*, a large-scale project with texts by poet Victoria Chang which premiered in 2018 with The Choir of Trinity Wall Street as part of their Mass Reimaginings commissioning program. In 2016 he was appointed Chicago Youth Symphony Orchestras Composer-in-Residence; CYSO's 2011 commission *Blow It Up, Start Again* has been performed by orchestras worldwide, including the Minnesota Orchestra, the Toronto Symphony, the 2015 Cabrillo Festival of Contemporary Music, and the Royal Philharmonic Orchestra at the 2015 BBC Proms. Other recent commissions include Prayers of Steel for Chicago's Gaudete Brass and *These Inflected Tentacles* for chamber quartet. He resides in Virginia, where he serves as Director of Composition & Coordinator of New Music at Shenandoah Conservatory. The composer writes about his *Symphony No. 1*:

In my neighborhood on the Lower East Side of Manhattan, the musicians and poets and characters of our mid-Century "Beats" are still very active ghosts. I walk past the tenement where Allen Ginsberg wrote *Howl*, stroll across "Charlie Parker Place," and over the city streets rapturously described in prose and verse, and captured in era photos and film. Surrounded by these spirits, I structured the work in three movements, each taking on a different aspect of the sensory experiences I collected from my months of immersion in the novels, poetry, and photographs of these artists...

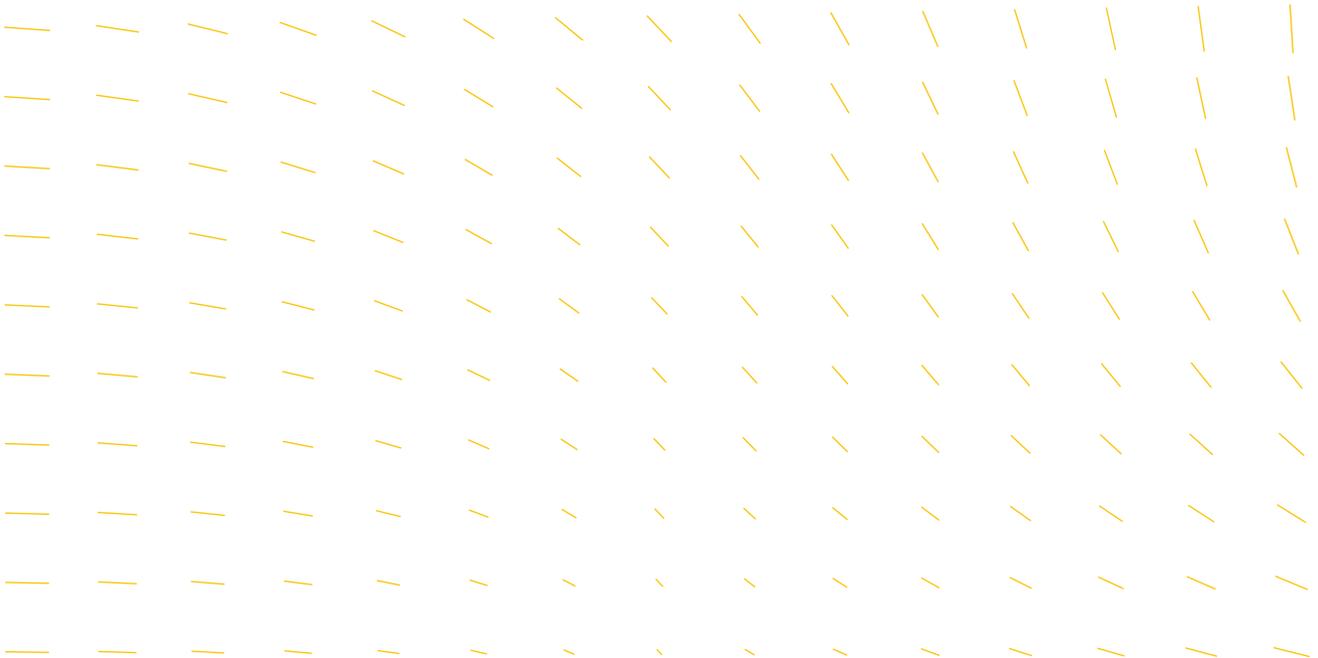
The final movement, "My Hands Are a City," titled after a 1955 Gregory Corso poem, overflows with mid-Century American vernacular. Altered progressions from bebop tunes, and stretched out, frozen, and suspended solos from Lester Young and Charlie Parker recordings all fill out the work. In its larger scope and breadth, the movement is a summing up of the larger work's themes, both poetic and musical.

I was intrigued with the ever-present cloud of sadness hanging over much of the work of The Beats. It's a quiet sadness I hear even in the frantic bebop of Bird and Miles, and in my re-reading of the classic literature of the period—perhaps adding a tinge of darkness to the colors of this *Symphony*.

My Hands Are a City

My hands are a city, a lyre
And my hands are afire
And my mother plays Corelli
 While my hands burn

— Gregory Corso, from *The Vestal Lady on Brattle*, 1955





Department of Music

The Folksingers

Rowan University Wind Ensemble
& Concert Band

Dr. Joseph Higgins, *conductor*

Featuring a presentation by
Dr. Laura Donnelly, *ethnomusicologist*

Thursday, October 25, 2018
Pfleeger Concert Hall
8:00 PM

