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: Jeremiab* (1943)  
Leonard Bernstein  
(trans. Bencriscutto)

*Ára Bátur* (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 reimagined 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 sterns.

“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 Thorvaldsdottir.

Thorvaldsdottir’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. Thorvaldsdottir 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 (“Prophesy”) 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 Bátur**

Tonight’s program closes with a hauntingly beautiful, meditative song by the Icelandic band Sigur Rós. “Ára Bátur” is a wistful tune, featured on the band’s 2008 album *Með suð i 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 Gansus, 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-led 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
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

לצ 통하여 לעולם לא
לצを通して לעולם לא

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)

   “Ein Qeloheinou (Iraq)”
   “The Song of the Sea (Gerba)”
   “Ouffaratza (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.

    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
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
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

“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)

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

(from Magdalene)
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(from Abide with Me)

“Show gratitude. Give thanks. Show blessings for every day thereafter.”

(from Magdalene)
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
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)  
Lyn Murray (1909-1979)  
Featured film: “Energetically Yours” (1957)  
Orchestrated by Frederick Steiner

II. Man  
V. Sun  
VI. Fire  
VII. Watt  
VIII. The Age of Steam  
IX. Whale  
XI. Miracles & Finale (excerpt)

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

*Broadloom* (2015)  
Kala Pierson (b. 1977)

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

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**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.

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.

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
**ARTIST BIOGRAPHIES**

**Joseph Higgins** is a musician who strives to inspire curiosity, creativity, and understanding through art. He believes in the expressive power of new music to communicate with modern audiences and is a passionate advocate of socially conscious programming. In 2015, Joseph joined the faculty of Rowan University where he conducts the wind ensembles and teaches courses in conducting. For his outstanding work in the classroom, Joseph was recently awarded the 2018 Frances S. Johnson Innovative Teaching Award. He also received the University’s 2017-2018 Values Award for Inclusivity in recognition of his curating a “Music of Social Justice” performance series. He regularly serves as a guest conductor-clinician with outstanding professional, community, and student ensembles throughout the country. His professional affiliations include the College Band Directors National Association, the National Band Association, the National Association for Music Education, Pi Kappa Lambda (National Music Honor Society), and he is an honorary member of Phi Mu Alpha Sinfonia.

Joseph earned doctor and master of music degrees in conducting from Northwestern University, where his primary teacher was Mallory Thompson, and a bachelor of music degree in music education from the University of Georgia. Prior to graduate study, he taught at North Gwinnett High School in Suwanee, Georgia.

**Laura Donnelly** teaches World Music courses in the Department of Music at Rowan University. She received her Ph.D. in Ethnomusicology from the University of Pennsylvania in 2016, with her dissertation, titled, “‘Pwofite Tét Ou’ (Avail Yourself): The Minoritarian Politics of Haitian Music in Paris.” Prior to working at Rowan, she taught at Rutgers University in the Mason Gross School for the Performing Arts and in the University of Pennsylvania’s Department of Music.

Dr. Donnelly’s research examines the intersection of popular and traditional music of the Caribbean, transnationalism, and postcolonial studies, with publications in Space and Culture and a variety of humanities, social science, and music journals. She has presented research at the annual meetings for the Society of Ethnomusicology and Caribbean Studies Association, and given an invited lecture for the Rutgers University Musicological Society (RUMS).

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**The Folksingers**

**Rowan University Wind Ensemble & Concert Band**

Dr. Joseph Higgins, *conductor*

Featuring a presentation by

Dr. Laura Donnelly, *ethnomusicologist*

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Thursday, October 25, 2018

Pfleeger Concert Hall

8:00 PM
**PROGRAM**

**Rowan University Concert Band**

“March of the Trolls” from *Lyric Suite*, Op. 54 (1891)  
Edvard Grieg (1843-1907)  
arr. Brian Beck

*Ye Banks and Braes O’ Bonnie Doon* (1936)  
Percy Aldridge Grainger (1882-1961)

*Country Gardens* (1918)  
P. A. Grainger

Selections from *Old American Songs* (1950)  
“The Dodger”  
trans. William Silvester  
Charlie Rickle, baritone

“I Bought Me A Cat”  
Joseph Barton, baritone

*Carumba* (2001)  
Murray Houliff (b.1948)

Frank Ticheli (b. 1958)

1. In Yonder Valley  
2. Dance  
3. Here Take This Lovely Flower  
4. Simple Gifts

**BRIEF INTERMISSION**

“Mediating Melodies: Preservation and Appropriation in Folksong Collection”  
Presented by Dr. Laura Donnelly, Ethnomusicologist and Rowan University Instructor of World Music

**Rowan University Wind Ensemble**

*Toccata Marziale* (1924)  
Ralph Vaughan Williams (1872-1958)  
ed. Frank L. Battisti

*Irish Tune from County Derry* (1918)  
P. A. Grainger  
ed. Mark Rogers

*Shepherd’s Hey* (1913/1918)  
P. A. Grainger  
ed. Mark Rogers

*Arneby’s Lullaby* (2011)  
Joel Puckett (b. 1977)

*Lincolnshire Posy* (1939)  
P.A. Grainger  
ed. Frederick Fennell

1. Lisbon  
2. Horkstow Grange  
3. Rufford Park Poachers  
4. The Brisk Young Sailor  
5. Lord Melbourne  
6. The Lost Lady Found

**PERSONNEL**

**Rowan University Concert Band**

**Piccolo**  
Rebecca Boileau

**Flute**  
Grace Gygrynuk  
Molly Carfagno  
Katiein Drew  
Rebecca Green  
Brian Bartlett  
Rebecca Martin

**Baritone**  
Charlie Rickle, baritone

**Oboe**  
Kevin Pinkham

**Bassoon**  
Alianna Brown

**Clarinet**  
Emily Boyer  
Cassandra Bailey  
Courtney Johnson  
Heather Lazoff  
Joshua Masuce  
Alexander Lohman  
Alexandra Mabin

**Bass Clarinet**  
Kate Byrnes

**Alto Saxophone**  
Kayla Lamkin  
Jasnya Tillander  
Ben Haas  
Hunter Clifton  
Genna Gaskill  
David Lerner  
Andrew Rivera  
George Woodward  
Caroline Herrick  
Christopher  
Schofield  
Katie Swope

**Euphonium**  
Felipe Alonso  
Thomas  
Vaya Elcheck  
Trista Lamin

**Rowan University Wind Ensemble**

**Tenor Saxophone**  
Joseph Elmo  
Timothy  
Stathokostas  
Alayna Ford  
Amanda Chiaro

**Baritone Saxophone**  
Natalie Hudsperh  
Brenden Finley  
Macy Norton

**Trumpet**  
Kevirn Arechavala  
Samantha Graifer  
Jacob Edmonds  
Melissa Breslin  
Alessandra  
Ocampos

**Tuba**  
Samuel Minker  
Matthew  
McKelvey  
Zackary Johnson

**Percussion**  
Madelyn Kane  
Calya Ortiz  
Daniel Guad  
Anthony Tesoriero  
Zachary Birnbaum  
Brandon Adams  
Domenick Russo  
Julianne Rice

**Horn**  
Marten Wixted  
elon Miller  
Javier Molina  
Kyle Lezotte  
Zach Semper

**Trumpet**  
Bonnie Callahan  
Tyler Graves  
Luke Hershman  
Michael Massaro  
Michael O’Brien  
Lucia Ozoria

**Timpani**  
Abigail Bernhardt  
Karenann Libby  
Carly Morton  
Rebecca Topper

**Flute/Piccolo**  
Bonnie Callahan  
Tyler Graves  
Luke Hershman  
Michael Massaro  
*Kevin Grinner  
Pablo Martinez

**Euphonium**  
Damian Hanks  
*Gage Westervelt

**Tuba**  
Austen Beauleu  
*Kelly Henderson

**Percussion**  
Owen Coyle  
*Garrett Davis  
Aaron Fagerstrom  
Alphonso  
Gonzalez  
Jake Koester  
Caleb Leon

**Clarinet/Bass Clarinet**  
*Lisa Bonnie  
*Jeanie Tocoa...  
*principal player

**Alto Saxophone**  
Kayla Lamkin  
Joel Puckett (b. 1977)