



SUMMER CARILLON CONCERT SERIES

TIFFANY NG, CARILLON

Monday, July 13, 2020
Ann & Robert H. Lurie Tower
7:00 PM

IN SOLIDARITY WITH #BLACKLIVESMATTER

1. “GOOD TROUBLE”: MUSIC FROM REP. JOHN LEWIS’S GRAPHIC NOVEL TRILOGY *MARCH* (2016), AN AUTOBIOGRAPHY OF NONVIOLENT RESISTANCE

This Little Light of Mine Spiritual

Freedom is a Constant Struggle Roberta Slavit
arr. Yvette Janine Jackson

Ain’t Gonna Let Nobody Turn Me ‘Round Traditional
arr. Jen Wang

Which Side Are You On? Florence Reece
(1900–1986)
arr. Joey Brink

Woke Up This Morning With My Mind on Freedom Traditional

2. KEEP US FOREVER IN THE PATH

Lift Every Voice and Sing (1899) J. Rosamond Johnson
(1873–1954)
arr. John Courter

Soon Ah Will Be Done Spiritual

*Arranged upon request of residents of Flint for the opening of José Casas’s play Flint (2019);
as sung by Mahalia Jackson (1911–1972)*

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Island Stones (2016)

Wilbert Roget, II
(b. 1983)

Tower City (2018)

Jessie Montgomery
(b. 1981)

**3. ORGAN WORKS BY FLORENCE PRICE, COMPOSER, CONDUCTOR,
PIANIST, ORGANIST; TEACHER, SISTER, MOTHER, FRIEND**

Adoration
Little Melody
Allegretto

Florence Beatrice Price
(1887–1953)

4. #SAYHERNAME

Enough Is Enough: Never Again Sketches (2018)

Pamela Ruiter-Feenstra
(b. 1961)

5. MOTOWN AND SOUL

I'm Coming Out (1980)

Nile Rodgers (b. 1952) &
Bernard Edwards (1952–1996)

As sung by Diana Ross

A Change Is Gonna Come (1964)

Sam Cooke
(1931–1964)

Respect (1967)

Otis Redding (1941–1967) &
Aretha Franklin (1942–2018)

*The performer will ring a numbered teller before advancing to each section of the program.
All arrangements were written by the performer unless otherwise specified.*

Dr. Ng will dedicate her honorarium from tonight's concert to supporting the Black Lives Matter movement by donating the full amount to a combination of community bail funds, mutual aid funds, and racial justice organizers. For more information on financially supporting BLM needs: <https://blacklivesmatters.carrd.co>

1. Tiffany Ng's edited book *The Music of March: A Civil Rights Carillon Collection* (2019) presents songs from the award-winning March comic books by Rep. John Lewis, Andrew Aydin, and Nate Powell about Lewis' leadership of nonviolent resistance in the Civil Rights Movement. Yvette Janine Jackson, a professor at Harvard University, is only the second Black composer to publish carillon music in the U.S. All book royalties support Our House, Georgia, a nonprofit in Rep. Lewis's district that breaks the cycle of homelessness for families.

2a. *Lift Ev'ry Voice and Sing*, often called "The Black National Anthem" thanks to its use by the NAACP, was written by James Weldon Johnson and set to music by his brother John Rosamond Johnson in 1899. The first stanza is as follows:

Lift ev'ry voice and sing,
'Til earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the list'ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us;
Facing the rising sun of our new day begun,
Let us march on 'til victory is won.

2d. Wilbert Roget, II is one of the leading videogame composers today. His award-winning titles include *Call of Duty*, *Mortal Kombat*, *Star Wars*, *Lara Croft*, and numerous indie games. Ng commissioned him on behalf of U-M for a piece to mark the 2016 U-M Martin Luther King, Jr. Symposium. In Roget's words, "Inspired by the enigmatic Moai statues of Easter Island, *Island Stones* is structured as a loose theme-and-variations, based on a simple four-note motif. After the stoic initial statement, I imagined the development of musical figures reflecting the subtle diversity of the Moai statues, each a different ancestral deity in their stone 'society'."

2e. Commissioned by the Guild of Carillonneurs in North America, nationally acclaimed composer Jessie Montgomery is the first Black woman to publish music for carillon. About *Tower City*, Montgomery writes, "I wanted to evoke the majestic quality of an instrument people often take for granted. Whenever the carillonneur takes his or her place and hits their first note, they attract attention from the (at most times) *accidental* listener. The instrument calls our attention whether we are ready for it or not. Even in the most bustling cities, we can be delightfully stunned, and perhaps reshaped or relieved, by a sudden call from the Tower."

3. Florence Price was one of the most active musicians of her generation and earned international renown for her orchestral and vocal compositions. Born into an affluent family in Little Rock Arkansas, she gained her first exposure to classical music in salon-style gatherings at her home. First taught by her mother, she showed promise as a pianist and composer from a young age. Although she graduated as high school valedictorian at 16, emerging Jim Crow laws provided a pretext for Southern music academies to reject her, compelling her to seek admission at the New England Conservatory in Boston.

Boston's rich cultural environment expanded Price's musical horizons as she studied all branches of music, including organ tuning and repair, with the city's most distinguished teachers and took private lessons

with organist Henry Dunham, piano virtuoso Edwin Klahre, and composer George Whitefield Chadwick. After receiving two degrees in 1906—one in organ performance and one in pedagogy—she returned to Arkansas.

Early in her career, Price taught in several of the state's segregated academies. But, after marrying a civil rights attorney, she focused on developing a private piano studio and writing pedagogical works for her students. Her husband's profession made the family a target of racial violence, which harmed his legal practice throughout the 1920s and ultimately compelled them to leave.

Price's compositional output increased dramatically after her family moved to Chicago, in part because she divorced her abusive husband and needed to support her two daughters alone. Over the next twenty-five years, she pursued publication of solo piano works, commercial songs, pedagogical pieces, band music, and organ music, as well as art songs and arrangements of spirituals written for contralto Marian Anderson. Price also achieved remarkable success writing orchestral and chamber music, with major ensembles in Chicago, Detroit, and New York performing two of her four symphonies, her piano concerto, and a string quartet.

Despite these national accolades, Price remained a committed member of local women's music clubs, both all-black and predominantly white, devoted to organ and choral music. She wrote some of her most attractive music for these groups, which helped sustain her legacy after her sudden death from cardiac arrest in 1953. Her final catalog reached over 300 works.

Note by Douglas Shadle

4. On November 10, 2014, Aura Rosser, aspiring artist and mother of three, was fatally shot in her Ann Arbor home by police officer David Ried while officer Mark Raab simultaneously tased her. Community groups including Ann Arbor to Ferguson (A2F), Ann Arbor Alliance for Black Lives, an organization led by queer Black women, and Transforming Justice Washtenaw, also led by women, campaigned tirelessly for justice and police reform, amplified by the writings of Dr. Austin McCoy. Amongst the hypnotic pitches of *Enough is Enough*, Aura Rosser's name is spelled out in musical code amongst the names of 14 Black women and girls killed by gun violence (by various perpetrators) from 2006 through 2018.

Over 70 Black women had died from police violence in the three years preceding Professor Kimberlé Crenshaw's viral 2016 TEDWomen talk, "The Urgency of Intersectionality." Saying Aura Rosser's name, she pointed to a tragic double standard: police killings of Black men send people marching nationwide, yet the deaths of Black women go unremarked. Composing in the wake of the 2018 Parkland school shooting, Dr. Ruiter-Feenstra intertwined the names of Rosser and other Black female gun violence victims with the names of Parkland victims. The names of the latter can easily be found, but not the former. As the carillon responds to the call to #SayHerName, we invite you to say them aloud too:

Courtlin Arrington, 17 - Hadiya Pendleton, 15 - Taiyana Thompson, 16 - Michelle Cusseaux, 50 - Tanisha Anderson, 37 - Aura Rosser, 40 (Ann Arbor) - Meagan Hockaday, 26 - Aiyanna Stanley Jones, 7 (Detroit) - Janisha Fonville, 20 - Kathryn Johnston, 92 - Kayla Moore, 41 - Rekia Boyd, 22 - Shelly Frey, 27 - Yvette Smith, 47

5. Detroit is the hometown of Motown and techno music, and of Diana Ross and Aretha Franklin. Ross's disco hit "I'm Coming Out" is an anthem for the LGBTQ+ community, and Ng plays it yearly on National Coming Out Day. Ng arranged Aretha Franklin's "Respect" on September 27, 2018, hours after Dr. Christine Blasey Ford provided Senate testimony in a feminist legacy dating back to Professor Anita Hill.

Sam Cooke was thinking of injustice when he wrote "A Change Is Gonna Come," particularly when he and his entourage were turned away from a Whites-only motel in Louisiana. The melancholy lyrics speak to the struggle of the Civil Rights Movement, and the refrain intones, "It's been a long time coming, but I know a change is gonna come." In 2017, the Library of Congress selected the song for preservation.