



# *Florida Carillon Festival*

## *Century Tower*

The University of Florida  
Saturday, January 14, 2023  
**6:15 PM**

Tiffany Ng  
Guest Carillonneur

*Honoring Rev. Dr. Martin Luther King, Jr.*

**1. “Good Trouble”: Music from John Lewis’s 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
Island Stones (2016)	Wilbert Roget, II (b. 1983)
Great Day (That Great Gittin’ Up Mornin’) (2019)	Adolphus Hailstork (b. 1941)

### 3. Scenes Made in Sound

Adoration, for organ Little Melody, for organ Allegretto, for organ	Florence Beatrice Price (1887–1953)
Andromeda (2020)	Yvette Janine Jackson (b. 1973)
Tower City (2018)	Jessie Montgomery (b. 1981)

### 4. Motown and Soul

I'm Coming Out (1980) sung by Diana Ross	Nile Rodgers (b. 1952) and Bernard Edwards (1952–1996)
A Change Is Gonna Come (1964)	Sam Cooke (1931–1964)
Respect (1967)	Otis Redding (1941–1967) and Aretha Franklin (1942–2018)

*The performer will ring a numbered teller when advancing to a new section of the program.  
All compositions are by Black composers or from African American musical traditions.  
Arrangements were written by the performer unless otherwise specified.*

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#### *About the Performer*

**Tiffany Ng** is a “virtuoso” (*HKSN*) in command of a range of expression from “eerie sonance” (*Diapason*) to “jumpy athleticism” (*Chicago Classical Review*). She is Associate Professor of Carillon at the University of Michigan and chair of the Organ Department. Her concert career spans festivals in seventeen countries in Europe, Asia, Australia, and North America, where she has premiered over 60 acoustic and electroacoustic works, championed women composers (see [CarillonWomen.org](http://CarillonWomen.org)), and pioneered models for interactive “crowdsourced” and environmental-data-driven carillon performances. Her album *Dark Matters* on the *innova* label has been hailed by critics as “ravishingly beautiful” (*New York Music Daily*) and a “revelation...by turns soulful and dancelike” (*The WholeNote*). Ng holds a doctorate in musicology and new media from the University of California, Berkeley, a Master’s degree in organ from the Eastman School of Music, an artist diploma with great distinction from the Royal Carillon School in Belgium, and a Bachelor’s degree from Yale University.



Cover illustration, *The Music of March* (Nate Powell)

### Selected Program Notes

#### Part 1.

*The Music of March: A Civil Rights Carillon Collection* (American Carillon Music Editions, 2019) presents songs from the award-winning *March* graphic novel trilogy by Rep. John Lewis, Andrew Aydin, and Nate Powell about Lewis' leadership of nonviolent resistance in the Civil Rights Movement.

#### Part 2.

**Wilbert Roget, II** is one of the leading videogame composers today. His titles appear in the *Call of Duty*, *Mortal Kombat*, *Star Wars*, *Guild Wars*, and *Lara Croft* series along with numerous indie games, and his awards and nominations include ASCAP, the Game Audio Network Guild, and the Academy of Interactive Arts and Sciences (D.I.C.E. Awards). In his 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’.”

*Lift Ev’ry Voice and Sing*, often called “The Black National Anthem,” was written by **James Weldon Johnson** and set to music by his brother John Rosamond Johnson in 1899. The lyrics of the first stanza:

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.

### Part 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. 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 attend the New England Conservatory, where she earned two degrees in 1906—one in organ performance and one in pedagogy. Making her career in Chicago, 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. Her final catalog reached over 300 works. (*Adapted from program notes by Douglas Shadle*)

**Yvette Janine Jackson**, a professor in Creative Practice and Critical Inquiry at Harvard University, creates electroacoustic, chamber, and orchestral musics for concert, theatre, and sound installation. Her work, most recently co-commissioned by Carnegie Hall and the American Composers Orchestra, often draws from history to examine urgent social issues.

Acclaimed composer **Jessie Montgomery** is the first Black woman to publish music for carillon. About *Tower City*, she 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.”

#### **Part 4.**

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 now an anthem for the LGBTQ+ community.

**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 for its exceptional importance.

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#### **Please join us for the upcoming Spring programs**

Sunday, January 22, 1:55PM: UF Carillon Studio, A Celebration of Edgar Allan Poe  
Saturday, February 11, 6:15PM: Florida Carillon Festival, Lisa Lonie, Guest Artist  
Tuesday, February 14, 6:15PM: UF Carillon Studio Valentine’s Day Recital  
Saturday, March 18, 6:15PM: Florida Carillon Festival, John Widmann, Guest Artist  
Sunday, March 26, 1:55PM: UF Carillon Studio  
Sunday, April 16, 1:55PM: Guest Artist, Alex Johnson

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The carillon is performed Monday thru Friday from 12:35-12:50 & 4:55-5:10  
when classes are in session.

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