

**BROOKFIELD
PLACE**

**BFPLNY.COM
@BFPLNY**

A Musical Celebration of Earth Day

The Knickerbocker Chamber Orchestra

Gary S. Fagin,
Music Director and Conductor

Featuring
Rosena Hill Jackson, mezzo-soprano
Nathaniel Stampley, baritone
Carl Safina, author and MacArthur Fellow

Winter Garden at Brookfield Place
230 Vesey Street, New York, NY
April 22, 2023
7:00 PM

*"In every outthrust headland, in every
curving beach, in every grain of sand there is
the story of the earth." – Rachel Carson*



Program

Become River

John Luther Adams

Suite from The Tender Land

Aaron Copland

Conversation

with Author, Ecologist, and
MacArthur Fellow Carl Safina

O Mensch, gib acht (O Man, Pay Heed)
from Symphony No. 3

Rosena Hill Jackson, mezzo-soprano

Music by Gustav Mahler
Text by Friedrich Nietzsche

Lost in the Stars,
from the musical Lost in the Stars

Nathaniel Stampley, baritone

Music by Kurt Weill
Lyrics by Maxwell Anderson

In Every Grain of Sand,
Cantata in Three Movements
for mezzo-soprano, baritone,
and orchestra

(world premiere)

Rosena Hill Jackson, mezzo-soprano
Nathaniel Stampley, baritone

Music and libretto by Gary S. Fagin
Text adapted from the Book of Genesis,
writings by Rachel Carson, and
testimony by James Hansen to the
U.S. Senate Committee on Energy
and Natural Resources

- I. Subdue the Earth
- II. In Our Time
- III. The Tree of Life

Frühlingsstimmen (Voices of Spring) Waltz Johann Strauss, Jr.

The audience is invited to waltz under the Winter Garden palms

Knickerbocker Chamber Orchestra

Gary S. Fagin, Music Director and Conductor

Violin 1

Belinda Whitney, concertmaster
Karl Kawahara
Robert Zubrycki
Martin Agee
Philip Payton
Shinwon Kim

Violin 2

Joyce Hammann, principal
Fritz Krakowski
Patricia Davis
Melanie Baker

Viola

Orlando Santiago Wells, principal
Lih-Wen Ting
Aundrey Mitchell
Christopher Cardona

Violoncello

Mark Shuman, principal
Sarah Hewitt-Roth
Laura Bontrager
Deborah Assael

Bass

Richard Sosinsky, principal
Jeffrey Carney

Flute

Elizabeth Mann, principal

Flute/Piccolo

Diva Goodfriend-Koven

Oboe

Diane Lesser

Clarinet

Alan Kay, principal
Meryl Abt

Bassoon

Cynde Iverson

Horn

Zohar Schondorf, principal
Matthew Jaimes

Trumpet

Thomas Hoyt, principal
John Dent

Trombone

Richard Clark, principal
Jason Jackson

Timpani/Percussion

Bill Hayes, principal
Charles Descarfino

Harp

Kirsten Agresta Copely

Program notes:

by Gary S. Fagin

Tonight's program was originally conceived to celebrate the 50th Anniversary of Earth Day in April 2020. After a three-year pandemic delay, we are delighted to present the program on Earth Day, 2023.

The concert title, *Music of Our Sphere*, is inspired by the ancient Greek philosopher and mathematician Pythagoras, whose *Music of the Spheres (musica universalis)* states that "each celestial body, in fact each and every atom, produces a particular sound on account of its movement, its rhythm or vibration. All these sounds and vibrations form a universal harmony in which each element, while having its own function and character, contributes to the whole."

For Pythagoras, not only does earthly music share the same fundamental principles that guide the movement of the celestial orbs, but music is also one with the inanimate; in his words, "A stone is frozen music."

On this Earth Day, we honor Pythagoras's world view that "the highest goal of music is to connect one's soul to ...Divine Nature" with a program that is inspired by the Earth, speaks to our relationship with Nature, and questions the Divine. As we struggle to address the climate crisis that threatens humanity's continued existence on this planet, we would do well to remember Pythagoras's maxim that "there is no word or action but has its echo in Eternity."

Become River

John Luther Adams
(b. 1953)

Many of composer John Luther Adams' works engage directly with the environment. About Adams' music, conductor Donald Nall says, "He builds these sound worlds that allow you to appreciate the awesomeness, literally, of the world around us, even though you're sitting in a concert hall." Matias Tarnopolsky, president of the Philadelphia Orchestra, describes Adams' approach, "We all believe that music can change the world, that music can change the way we look at searing issues facing humanity. Adams encapsulates that in all of his work."

Adams himself writes, "I believe music has the power to inspire a renewal of human consciousness, culture, and politics." Recently he added, "We've got to face that the situation is dire; the only way it's going to get better is if we face the harsh, stark, sobering, actually terrifying realities ahead of us—and act on them." He describes the conception of *Become River* (2010):

I was just beginning work on a large-scale piece for the Seattle Symphony. [Conductor] Steve Schick asked me to tell him about the Seattle piece. I went on about the music I'd begun to imagine, finally concluding: 'It's called Become Ocean [Become Ocean would go on to win the Pulitzer Prize for music in 2014]. The title comes from a poem that [composer] John Cage wrote in honor of [composer] Lou Harrison. Cage observes that the breadth and variety of Harrison's music make it 'resemble a river in delta.' He concludes that:

*LiStening to it
we becOme
oceaN.*

*Steve said, "Maybe for a smaller orchestra you could compose that river in delta." Within a week I'd begun work on *Become River*."*

From a single high descending line, this music gradually expands into a delta of melodic streams flowing toward the depths. I now imagine this river and its related ocean, as part of a larger series of pieces encompassing desert, mountain, tundra and perhaps other landscapes and waterscapes.

Suite from The Tender Land

Aaron Copland
(1900-1990)

Aaron Copland's only full-length opera, *The Tender Land*, with libretto by Erik Johns, was inspired by *Let Us Now Praise Famous Men*, the 1941 book of photographs by Walker Evans with text by James Agee. In the preface to the book, Agee describes *Let Us Now Praise Famous Men* as a "...photographic and verbal record of the daily living and environment of an average white family of tenant farmers."

The Tender Land focuses on the coming of age of Laurie Moss, a young farm girl in the American Midwest in the Depression-era 1930s, whose family is affected by the disappearance of tillable land and the degradation of the environment, issues that speak directly to the kind of effects climate change may have in our own time.

The opera was originally written to be presented on television, but instead received its premiere performance in 1954 at the New York City Opera, directed by Jerome Robbins. Following the opera's less than enthusiastic reception, Copland arranged an orchestral suite from the score, which garnered the positive reviews the composer had hoped the opera would inspire.

The Suite begins with a series of powerful descending scales, followed by lyrical music of a love duet. A lively square dance emerges, and the Suite concludes with the stirring *The Promise of Living*, drawn from the end of the opera's first act.

Conversation with Carl Safina

Known for his lyrical non-fiction writing about the human relationship with the living world, author Carl Safina has won a MacArthur “genius” prize; Pew, Guggenheim, and National Science Foundation fellowships; book awards from the National Academies, the Lannan Foundation, and Orion Magazine; and the John Burroughs, James Beard, and George Rabb medals. He grew up raising pigeons, training hawks and owls, and spending as many days and nights in the woods and on the water as he could. Safina’s studies of seabirds earned him a PhD in ecology from Rutgers University. He is the first Endowed Professor for Nature and Humanity at Stony Brook University, and founder of the not-for-profit Safina Center. His writing appears in the New York Times, Time, Audubon, National Geographic, CNN.com, Yale e360, and elsewhere, and his PBS series Saving the Ocean can be viewed online. Two of his books have been New York Times Notable Books of the Year, including his 2020 book *Becoming Wild: How Animal Cultures Raise Families, Create Beauty, and Achieve Peace*. Carl lives on Long Island, New York, with his wife, Patricia, and their dogs and feathered friends.

More at www.carlsafina.org

O Mensch, gib acht (O Man, Pay Heed) from Symphony No. 3

Rosena Hill Jackson, mezzo-soprano

Gustav Mahler
(1860 – 1911)
Text by Friedrich Nietzsche
(1844 – 1900)

O Mensch, gib acht (O Man, Pay Heed) is the fourth movement of Gustav Mahler's six-movement Symphony No. 3 (1893 – 1896). The text is Zarathustra's Rundgesang (Zarathustra's roundelay) by Friedrich Nietzsche, a poem from his book Also Sprach Zarathustra (Thus Spoke Zarathustra), a work of philosophical fiction in which Nietzsche uses the persona of the ancient Persian prophet Zarathustra to discuss Ewige Wiederkunft (Eternal Recurrence), the concept that time repeats itself in an infinite loop.

Many scholars consider the Rundgesang, an existential plea that resonates in our current time as trenchantly as it did in Nietzsche's, to be the central element of Also Sprach Zarathustra. Below is the original German text, as well as a translation reflecting this evening's environmentally-focused theme:

O Mensch! Gib acht!	O Man! Pay heed!
Was spricht die tiefe Mitternacht?	What saith deep, dark Midnight?
“Ich schlief, ich schlief–,	“I’ve slept, I’ve slept,
Aus tiefem Traum bin ich erwacht: –	From deepest dreams have I awoke.
Die Welt ist tief,	The World is deep,
Und tiefer als der Tag gedacht.	Much deeper than bright Day can reveal.

O Mensch! O Mensch!	O Earth! O Earth!
Tief ist ihr Weh–,	Deep is your Pain.
Lust–tiefer noch als Herzeleid:	Still, sweet Joy lies deep in your aching Heart.
Weh spricht: Vergeh!	As Pain persists,
Doch alle Lust will Ewigkeit–,	Doth sweet Joy embrace
–will tiefe, tiefe Ewigkeit!”	Deepest Eternity.”

Lost in the Stars, from the musical *Lost in the Stars*

Nathaniel Stampley, baritone

Music by Kurt Weill
(1900 – 1950)

Lyrics by
Maxwell Anderson
(1888 – 1959)

Lost in the Stars, book and lyrics by Maxwell Anderson, music by Kurt Weill, is based on the 1948 novel *Cry, the Beloved Country* by Alan Paton. The novel portrays the struggles of a Black family thrown into upheaval, over a backdrop of apartheid and the destabilizing migration of South Africa's Black majority from the country into the cities.

Lost in the Stars opened on Broadway in 1949; it was Weill's last completed work for the stage. The title song, one of Weill's most popular English language works, with signature lilting melody accompanied by simple, yet rich harmony, is a case in point how he defined composing for the theater: "I have learned to make my music speak directly to the audience, to find the most immediate, the most direct way to say what I want to say, and to say it as simply as possible. That's why I think that, in the theater at least, melody is such an important element, because it speaks directly to the heart—and what good is music if it cannot move people?"

The song is sung at the end of Act I by the Rev. Stephen Kumalo, who, bereft after visiting his son, Absalom, in prison for the crime of murder, begins questioning his faith. Kumalo's young nephew, Alex, says to Kumalo: "But, Uncle Stephen, you can ask God to help, surely He will help you." Kumalo replies, "I don't know, Alex," and sings:

Lyrics to Lost in the Stars,
from the musical *Lost in the Stars*

Before Lord God made the Sea and the Land
He held all the stars in the palm of his hand
And they ran through his fingers like grains of sand
And one little star fell alone.

And the Lord God hunted through the wide night air
For the little dark star in the wind down there
And he stated and promised
He'd take special care
So it wouldn't get lost again.

Now man don't mind if the stars grow dim
And the clouds blow over and darken him
So long as the Lord God's watching over him
Keeping track how it all goes on.

But I've been walking through the night, and the day
Till my eyes get weary and my head turns grey
And sometimes it seems maybe God's gone away
Forgetting the promise that we've heard him say.

And we're lost out here in the stars.
Little stars, big stars
Blowing through the night
And we're lost out here in the stars.
Little stars, big stars
Blowing through the night.
And we're lost out here in the stars...

In Every Grain of Sand (world premiere)

Rosena Hill Jackson, mezzo-soprano
Nathaniel Stampley, baritone

Gary S. Fagin (b. 1951)

Text adapted from the
Book of Genesis, writings by
Rachel Carson, and testimony
by James Hansen to the U.S.
Senate Committee on Energy
and Natural Resources

In Every Grain of Sand, Cantata in Three Movements for soprano, baritone, and orchestra, composed to honor the 50th Anniversary of Earth Day, addresses one of the seminal issues of our time: the climate crisis that threatens the future viability of the earth on which we live. *In Every Grain of Sand* takes its title from a quote of Rachel Carson, the author of *Silent Spring*:

“In every outthrust headland, in every curving beach, in every grain of sand there is the story of the earth.”

First published serially in *The New Yorker* in 1962, *Silent Spring* begins as a “fable for tomorrow,” using examples from real communities to illustrate how DDT damaged wildlife, birds, bees, agricultural animals, domestic pets, and humans. Carson documented how the chemical industry, facilitated by government, used powerful pesticides before knowing the full extent of the potential harm to the environment. She identified the problem as human hubris and financial self-interest, and asked if we could master ourselves and our appetites to live in harmony with the earth’s systems, not as master of them.

The libretto of *In Every Grain of Sand* is based primarily on the Book of Genesis, the writings of Rachel Carson, and the 1988 testimony of NASA scientist James Hansen before the U.S. Senate Committee on Energy and Natural Resources that brought the threat of climate change to the forefront of the political arena. It is composed in three sections:

I. Subdue the Earth

The Book of Genesis 1:27-28; writings of Rachel Carson

II. In Our Time

NASA scientist James Hansen’s 1988 testimony before the U.S. Senate Committee on Energy and Natural Resources; reactions from senators on the committee; original text

III. The Tree of Life

Original text; adapted text; the Book of Genesis 3:22-24; reprise of writings of Rachel Carson

The complete libretto of In Every Grain of Sand is in the back of the program.

In Every Grain of Sand libretto

I. Subdue the Earth

And God created man,
Male and female,
He created them.

And God said unto them,
"Be fruitful and multiply,
And replenish the earth,
And subdue it."

Hundreds of millions of years,
Eons, evolving, diversifying.
The environment,
Hostile, supportive.

Time, time,
Eventual balance.

In the modern world
No time, no time.
Not the deliberate pace of nature,
But the impetuous, heedless pace of man,
A barrage of poisons, an endless spiral.

Can civilization wage relentless war on
life
Without destroying itself,
Without losing the right
To be called civilized?

Turn again to the earth,
Come back to the fundamental truth.
Nothing lives to itself,
Nothing endures alone.

In the vast reaches of the sea,
In the millions of stars blazing in
darkness,

In every outthrust headland,
In every curving beach,
In every grain of sand
There is the story of the earth.

Open your eyes and your mind,
It does no good to ignore.

Control of nature is a phrase
Conceived in arrogance.
Man's war against nature
Inevitably is war against himself.

More than ever before,
The challenge is to demonstrate
Our mastery not over nature,
But of ourselves.

II. In Our Time

June 23, 1988

United States Senate Committee
On Energy and Natural Resources

Witness

Mister Chairman, thank you
For the opportunity to present
The results of our research.

We draw three main conclusions:
Number one: the earth is warmer
Than at any time in the history
Of instrumental measurement.

Number two: global warming
Is now so extensive, we can ascribe
A cause and effect to the greenhouse
effect.

Number three: the greenhouse effect
Is already large enough to effect
The probability of extreme events.

Facts,

Observation,

Science.

Senator

Hysteria,
Twisted results.

Fanatically anti-industrial
Environmentalists.

Anti-business,
Anti-Scripture.

A pretext

To expand government

And empower progressive elites.

The greatest hoax ever perpetrated
On the American public.

II. In Our Time

Decades later, in our time,
Prophecy becomes reality,
Evidence annuls faith.

Soon no glaciers in Glacier National Park,
Ocean passage through the Arctic.

The Great Barrier Reef mostly dead,
Fifty thousand species extinct each year,
One hundred eight degrees in Paris,
In our time.

The warnings are clear,
The crisis is deepening,
The consequences have begun.

III. The Tree of Life

Thus, the biblical command fulfilled,
Man has subdued the earth.

Built great dams,
Cleared vast forests,
Burned eons of oil.

On every continent,
In every ocean,
Man's presence is known.

The environment is in us, not outside us.
Trees are our lungs,
Rivers our bloodstream.
We are all interconnected,
What we do to the environment
We do to ourselves.

In every grain of sand,
There is the story of the earth.
In every grain of sand,
There is the story of man.

—Instrumental Interlude—

And the Lord God said,
"Behold, man is become as one of Us,
To know good and evil."

And lest man put forth his hand
And take also of the Tree of Life,
The Lord God cast him out
From the garden of Eden.

And He placed at the east
Of the garden of Eden
Cherubim, and a flaming sword
To guard and to keep
The Tree of Life.

Turn again to the earth,
Come back to the fundamental truth.
Nothing lives to itself,
Nothing endures alone.

In the vast reaches of the sea,
In the millions of stars blazing in
darkness,
In every outthrust headland,
In every curving beach,
In every grain of sand,
There is the story of the earth.

In every grain of sand,
There is the story
Of every human being.

The Knickerbocker Chamber Orchestra (KCO) is a professional chamber orchestra based in Lower Manhattan under the direction of Gary S. Fagin. Its mission is to bring outstanding orchestral and chamber music performances and educational programs to Downtown residents, workers, and students. KCO incorporates this area's rich history into innovative performances and educational programming through collaboration with acclaimed soloists, choral, dance and literary organizations. KCO programs are inspired by Lower Manhattan, are performed in the extraordinary spaces of Lower Manhattan, and are created for the people of Lower Manhattan.

Gary S. Fagin is the founder and Music Director of the Knickerbocker Chamber Orchestra; he served for 20 years as Music Director of the Bucks County Symphony in Pennsylvania, conducted the New Jersey Ballet's Nutcracker for over 25 years, and was Music Director for both the Yale Repertory Theatre and the American Repertory Theatre. As a composer and an arranger, his work has been commissioned or performed by the Boston Pops, the San Francisco Symphony, the Smithsonian Jazz Anthology and presented in venues such as Carnegie Hall, Lincoln Center and Amsterdam's Concertgebouw. An experienced teacher and educator, he has conducted scores of educational youth concerts, and is founder and director of The New York Conducting Studio. He is the first person to receive a Doctorate in Conducting from Yale.

The
Knickerbocker
CHAMBER ORCHESTRA
GARY S. FAGIN, MUSIC DIRECTOR

Rosena Hill Jackson has performed with numerous orchestras, including with The New York Pops at Carnegie Hall and with the New York Philharmonic for PBS's Live at Lincoln Center. Her many Broadway appearances include stepping into the role of Nettie Fowler in *Carousel* after the departure of highly acclaimed Renée Fleming. Ms. Jackson, a native of Sarasota, Florida, is a graduate of Carnegie Mellon University. Her album *If You Believe* combines the styles of jazz, gospel, and show tunes in honor of her late father. Rosena and her husband, Grammy Award-winning trombonist Jason Jackson, are the parents of two wonderful young children.

Nathaniel Stampley, a Milwaukee native, is a proud graduate of the University of Wisconsin. Broadway credits include *CATS*, *The Gershwins' Porgy and Bess*, *The Color Purple*, *The Lion King*, and *Paradise Square*. He has appeared with numerous regional theater companies and sung with some of the country's most prestigious symphony orchestras. He has appeared on television in *Law & Order: SVU*, *The Blacklist*, and *Blue Bloods*. He is an Artistic Associate at the Milwaukee Repertory Theater and a Lunt-Fontanne Fellow, awarded by the Ten Chimneys Foundation, with master teacher and mentor Ms. Phylicia Rashad.

Carl Safina's lyrical non-fiction writing about the human relationship with the living world has won a MacArthur "genius" prize. Carl has written ten books, two of which have been named New York Times Notable Books of the Year, including his 2020 book *Becoming Wild; How Animal Cultures Raise Families, Create Beauty, and Achieve Peace*. Carl lives on Long Island, New York, with his wife, Patricia, and their dogs and feathered friends.

The Safina Center advances the case for life on Earth by fusing scientific understanding, emotional connection, and a moral call to action. They create an original blend of science, art, and literature in the form of award-winning books and articles, scientific research, photography, films, sound-art, and spoken words. They bear first-hand witness and then speak up, speak out, and teach. Their work is designed to inspire and engage others to devote their time and energies to conservation of wild things and wild places. Their creative works have proven their power to change people's lives and their view of the world.

The Knickerbocker Chamber Orchestra is grateful to The Francis Goelet Charitable Lead Trusts, Arts Brookfield, and the many contributors to the KCO for their generous support of Music of Our Sphere. Special thanks to the KCO Board of Directors, the Arts Brookfield team, Stefan Dreisbach-Williams, Alison Simko, Christopher Berg, and Lee Gruzen.

About Brookfield Place New York

Brookfield Place (BFPL) New York is one of Brookfield's most iconic place making destinations that brings together modern office space, cultural experiences, curated dining, and world-class shopping. One of New York City's most dynamic districts, Brookfield Place is a step away from the everyday and in step with the latest in global and local culture. The 14-acre, 5-building complex on the Hudson River in Lower Manhattan is home to some of the world's most innovative companies and one of New York's most celebrated experiential, culinary and shopping destinations. Brookfield animates its grand indoor and outdoor public spaces year-round through a mix of culture and events, bringing together a diverse array of New Yorkers and visitors. From waterfront cafes along the North Cove Marina to palm trees inside the famed Winter Garden, art installations to live music, Brookfield Place New York is a setting for discovery and inspiration, savoring and indulging, relaxing, and socializing. [Learn more at BFPLNY.com.](https://www.bfplny.com)

All year round, Brookfield Place is committed to investing in sustainability efforts that enhance our downtown community. [CLICK HERE](#) to learn more about our initiatives.

BROOKFIELD PLACE

[f](#) [t](#) [@](#) [@BFPLNY](#) | [BFPLNY.COM](https://www.bfplny.com)

About Arts Brookfield

Arts Brookfield supports innovation in music, dance, theater, film, and visual art by pushing boundaries to create unique works of art and cultural experiences presented for free. Thriving for over three decades, the program gathers communities around creativity by animating the public spaces of Brookfield Properties.

Brookfield Properties

[f](#) [t](#) [@](#) @ARTSBROOKFIELD | BROOKFIELDPROPERTIES.COM

Arts Brookfield Staff:

ELYSA MARDEN	Senior Vice President
COURTNEY WHITELOCKE	Vice President
ARIANA HELLERMAN	Director
TARA DAVIS	Vice President, Marketing
ABIGAIL CLARK	Marketing Director
ALEXANDRA AXIOTIS	Marketing Manager
REBECCA ZUBER	Senior Production Director
EMILY ROLSTON	Production Manager
RACHEL CALTER	Production Manager
ERICA GRAFF	Seasonal Production Coordinator
BRANDON VENSAND	Technical Director
CLAIRE WAGGONER	Assistant Technical Director
DALIS WILSON	Senior Financial Administrator
HAYDEN HANE	Administrative Assistant
NATALYA DEGRASSE	Administrator

Join Brookfield Place for Dinner

Del Frisco's Grille

Enjoy in creative new twists on American comfort classics.
Open until 10PM | [LEARN MORE](#)



L'Appart

L'Appart is a unique take on fine dining, offering the personal experience of an intimate dinner party at a chef's apartment.
Open until 9:30PM | Monthly Rotating Menu



Liberty Bistro

Liberty Bistro is a French brasserie with unobstructed views of the Hudson River.
Open until 11PM | [LEARN MORE](#)



PJ Clarke's

Iconic American saloon with waterfront dining.
Open until 10PM | [LEARN MORE](#)



Parm

Famous for Chicken Parm, Mario's Meatballs, signature deli sandwiches and our uncompromising New York roots, we celebrate updated takes on classic Italian dishes in a fun, casual neighborhood setting.
Open until 9PM | [LEARN MORE](#)



Sant Ambroeus

Indulge in Italian dishes, curated by Chef Jacopo Falai, which feature an emphasis on Milanese cuisine and the highest quality ingredients. Open until 10PM | [LEARN MORE](#)



Seamore's

Seamore's features a range of seafood and non-seafood options all served at affordable prices with great beachy vibes.
Open until 9PM | [LEARN MORE](#)

