About the Artist

Randall Harlow is Associate Professor of Organ and Music Theory at UNI. A performer-scholar following a unique path, he has long dodged conventional expectations. As a performer, he eschewed the competition circuit, choosing instead to explore the outer reaches of the organ repertoire. A specialist in contemporary music, Harlow's numerous premieres include the Barlow Prize commission Exodus by Aaron Travers, and the North American premiere of Karlheinz Stockhausen's Himmelfahrt, the First Hour of KLANG. His albums include TRANSCENDANTE (ProOrgano), the first organ transcription of Franz Liszt's complete Transcendental Etudes, and ORGANON NOVUS (Innova), a triple-disc anthology of recent American organ music, the latter earning coveted grants from New Music USA and the Aaron Copland Fund for Music. A third, upcoming album, HYPERORGAN, will feature spectral extemporizations on the Cornell Baroque Organ. An active scholar of interdisciplinary musicology, he has presented at conferences at Cornell, Harvard and Oxford Universities, the International Conference on Music Perception and Cognition (ICMPC), Performance Studies Network (PSN), Porto International Conference on Musical Gesture, and New Interfaces for Musical Expression (NIME), while his research has been published in the journals MUSICultures and Keyboard Perspectives. He has been a keynote speaker on multiple occasions at the annual international symposium at the Orgelpark in Amsterdam and completed the first comprehensive study of the pipe organs of Greenland. He was recently awarded a Fulbright Global Scholar fellowship to launch the Global Hyperorgan project, with residencies at McGill University and the Orgelpark. Harlow holds a Doctor of Musical Arts degree from the Eastman School of Music and earlier degrees from Indiana and Emory Universities.  www.randallharlow.net

Faculty Recital

Dr. Randall Harlow

ORGAN

Please note: due to the demands of performance, the performer will be unmasked. However, in light of the recent uptick in covid case, the performer kindly requests audience members to remain masked throughout the performance.

Thursday, February 10, 2022, 6:00 p.m.  Jebe Hall
“Meditations on the Anthropocene”

The Earth has entered a new era, the Anthropocene. For the first time in 4.5 billion years, the actions of a single species have irrevocably transformed the planet's soil, water, air and climate—not locally, but globally, not over millions of years, but decades. This era demands a reckoning from humanity. Featuring organ works with electronics, this program situates acoustic and electronic sound, human and non-human agency as metaphor for the fraught dichotomy of humanity-versus-nature driving the social and political dynamics that led us to this situation. (* denotes a work with electronics)

- God of the Expanding Universe* (1971), Richard Felciano (b. 1930)
- K (Kyrie)
- Maroondah Merzbau* (1996), Stephen Ingham (b. 1954)
- G (Gloria)
- Ennoia 1* (1998), David Dunn (b. 1953)
- C (Credo)
- Extempore* (1979), Bengt Hambraeus (1928-2000)
- S (Sanctus)
- Forging* (2002), Stephen Ingham
- A (Agnus Dei)
- Litany* (1970), Richard Felciano
- Coda