



University of Maryland School of Music Presents
STEPHENSON, STILL AND SIMON
University of Maryland Wind Orchestra

Friday, December 9, 2022 • 8PM
DEKELBOUM CONCERT HALL
AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

STEPHENSON, STILL AND SIMON

UMD Wind Orchestra

Michael Votta, Jr.

Music Director

Leaps and Bounds..... Lance Hulme
(b. 1960)

World Premiere

Summerland William Grant Still
(1895–1978)
Arr. Dane Teter

Zachary Harwell, *conductor*

Arch Rhapsody James Stephenson
(b. 1969)

Matt Guilford, *bass trombone*

INTERMISSION

Divertimento for Wind Symphony Georges Auric
(1899–1983)

Amen! Carlos Simon
(b. 1986)

- I.
- II.
- III.



MICHAEL VOTTA, JR., has been hailed by critics as “a conductor with the drive and ability to fully relay artistic thoughts” and praised for his “interpretations of definition, precision and most importantly, unmitigated joy.” Ensembles under his direction have received critical acclaim in the United States, Europe and Asia for their “exceptional spirit, verve and precision,” their “sterling examples of innovative programming” and “the kind of artistry that is often thought to be the exclusive purview of top symphonic ensembles.”

He currently serves as director of bands at the University of Maryland where he holds the rank of professor. Under his leadership, the UMD Wind Orchestra (UMWO) has been invited to perform at the international conference of the World Association of Symphonic Bands and Ensembles as well as national and regional conferences of the College Band Directors National Association. UMWO has also performed with major artists such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, Eighth Blackbird and the Imani Winds. UMWO has commissioned and premiered works by Andre Previn, Steven Mackey, Alvin Singleton, James Syler and numerous others.

Votta has taught conducting seminars in the US, Israel and Canada, and has guest conducted and lectured throughout the world with organizations including the Beijing Wind Orchestra, the Prague Conservatory, the Eastman School of Music, the Cincinnati College-Conservatory of Music, the National Arts Camp at Interlochen, the Midwest Clinic and the Conductors Guild.

His performances have been heard in broadcasts throughout the US, on Austrian National Radio (ÖRF) and Southwest German Television, and have been released internationally on the Primavera label. Numerous major composers including George Crumb, Christopher Rouse, Louis Andriessen, Karel Husa, Olly Wilson, Barbara Kolb and Warren Benson have praised his performances of their works. His arrangements and editions for winds have been performed and recorded by university and professional wind ensembles in the US, Europe and Japan. He is also the author and editor of books and articles on wind literature and conducting.

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He is currently vice president of the College Band Directors National Association and is a past president of the Big Ten Band Directors Association. He previously served as editor of the CBDNA Journal, as a member of the Executive Board of the International Society for the Investigation of Wind Music (IGEB) and on the board of the Conductors Guild.

Before his appointment at Maryland, Votta held conducting positions at the University of North Carolina at Chapel Hill, Duke University, Ithaca College, the University of South Florida, Miami University (Ohio) and Hope College.

Votta holds a doctor of musical arts degree in conducting from the Eastman School of Music, where he served as assistant conductor of the Eastman Wind Ensemble and studied with Donald Hunsberger. A native of Michigan, Votta received his undergraduate training and Master of Music degrees from the University of Michigan, where he studied with H. Robert Reynolds.

As a clarinetist, Votta has performed as a soloist throughout the US and Europe. His solo and chamber music recordings are available on the Partridge and Albany labels.



ZACHARY J. HARWELL is a native of South Texas. Harwell obtained a bachelor of music education degree from Texas A&M University Kingsville, where he graduated magna cum laude. With an emphasis in piano, he studied with Joachim Reinhuber, voice with Kenneth Williams and privately took conducting lessons from Brian Casey, Brian Shelton and Scott Jones. In 2015, Harwell taught one year of elementary music pre-kindergarten through 5th grade. From 2016 to 2020, Harwell was the assistant brass band director for the Orange Grove ISD. For the last six years, Harwell has taught junior high school and high school band in Orange Grove, Texas. For the 2020–21 academic year, Harwell was appointed interim head

junior high band director and then became the full-time head junior high director for the 2021–22 academic year. While in this role, Harwell oversaw all aspects of the beginning band, junior high symphonic band and honors band. Harwell also assisted the high school marching band and taught the high school symphonic band and the high school jazz band. Harwell currently is attending the University of Maryland, College Park, where he is studying conducting with Michael Votta to obtain a master of music degree in wind conducting. Harwell is a member of the Texas Music Educators Association, the Texas Bandmasters Association, the National Association for Music Education, the Golden Key International Honor Society, The Singing Classroom, the American Orff-Schulwerk Association and the American Recorder Society.



MATTHEW GUILFORD has served as bass trombonist with the National Symphony Orchestra since his appointment by Mstislav Rostropovich in 1991. Previously, he was a member of the San Francisco Opera Orchestra and he has performed with several of America's leading orchestras including the Baltimore Symphony, the Boston Symphony, the Boston Pops, the Minnesota Orchestra, the New York Philharmonic and the San Francisco Symphony. He has also performed with Music of the Baroque in Chicago, the Chicago Chamber Musicians and the Grand Teton Music Festival.

Guilford has studied with Jerry Shaw, Norman Bolter, Douglas Yeo and John Swallow, and is a graduate of the New England Conservatory where he received both his bachelor and master of music degrees. He was the 1988 winner of the Donald Yaxley Scholarship, a bass trombone concerto competition sponsored by the International Trombone Association. His career has included such varied engagements as the national tour of the Broadway musical *Les Misérables*; the Boston Symphony recording of the Richard Strauss opera *Elektra*; the motion picture soundtrack for the film *Predator II* and fellowships at Tanglewood and the Los Angeles Philharmonic Institute.

Guilford is a senior lecturer at the University of Maryland, College Park, where he has taught since 1993. He is also on faculty at the National Orchestral Institute and The Catholic University of America in Washington, D.C. Many of his students have gone on to enjoy successful performing and teaching careers. He has presented solo recitals and masterclasses at most of the top conservatories and universities in the United States and abroad.

A native of Middleboro, Massachusetts, near Boston, Guilford currently resides in McLean, Virginia.

Leaps and Bounds**LANCE HULME****Born 1960**

Composer Lance Hulme has a multifaceted career as keyboardist, conductor, arranger and educator. His music has been performed throughout the U.S., Europe, Asia and South America and has garnered both critical and audience acclaim. Recordings of his music include compact disk releases on the Albany, Bridge, LiveNotes, Ablaze and Métier labels.

Critics have described Hulme as a “chameleon composer” (Gilles Quental) and “a craftsman with a fine ear and a formidable technique” (Classical Voice North Carolina) whose musical oeuvre encompasses a “wide range” (Knowing the Score) of musical genres and styles. His music “cannot be pigeon-holed into one compositional school” (Die Badische Neueste Nachrichten) but rather draws upon the diverse elements of his musical experience to “weave a rich expressive texture” (Die Rheinpfalz Zeitung). He “reflects the ambience and musical approach of the North American musical tradition. Compositional eclecticism, a conscience, playful and uninhibited attitude with tradition and the crossover between ‘serious’ and vernacular music. All these elements are to be found as well as the most advanced structural and aural techniques” (Die Rheinpfalz Zeitung).

Hulme’s music has won many awards including the Grand Prize at the International Witold Lutoslawski Composition Competition, First Prize at the ASCAP/Rudolf Nissim Prize and the Grand Prize at the International Trumpet Guild Composition Competition, as well as awards from the Composición Musical Cuitat de Tarragona, Citta di Trieste Orchestra Competition and the Ladislav Kubik Composition Competition. Most recently, he was awarded First Prize at the 2021 Malta International Composition Competition. Notable performances and commissions include Warsaw Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, Southern German Radio, the State Theater of Baden, the State Orchestra of Magdeburg, West German Radio, the Karlsruhe University Chorus, the Raschèr Saxophone Orchestra, Quattro Mani, the Henschell Quartet and others. His compositions have been presented at ISCM, Warsaw Autumn, Eastern Music Festival and Aspen Summer festivals. He has been a fellow at the MacDowell Colony and was awarded a two-year Fulbright Grant to Austria.

Hulme studied at the Yale University School of Music, the Eastman School of Music and the University of Minnesota and he also studied at the Universität für Musik in Vienna, Austria.

From the beginning, Hulme pursued an eclectic musical career encompassing many different aspects of music-making. His first conducting appearance was the premiere of a piece written for his high school orchestra. Throughout his undergraduate study of classical composition, Hulme played keyboards in various jazz and pop groups, wrote and directed musicals and stage music and transcribed and arranged music for other performers. An interim period followed where he was keyboardist for the jazz-fusion band Dreamscape and was associated with the then Minnesota Composers Forum. Following graduate study, he went to Vienna, Austria on a Fulbright Grant, staying in Europe for 17 years (Hulme’s wife is mezzo-soprano Clara O’Brien). During that time, he co-founded and directed Ensemble Surprise, an eclectic chamber ensemble which featured “700 years of new music,” of which he was the “Rector Spiritus who knows exactly what to do with such an ensemble” (Die Rheinpfalz). He also worked as a freelance musician, arranger and transcriber for a wide variety of ensembles and individuals and taught at various institutions. As a pianist, he has been described as “a carefully prepared virtuoso” (Die Badische Neueste Nachrichten).

In 2003, an offer to teach brought Hulme back to the U.S., and he is currently professor at North Carolina Central University where he directs the music theory and composition program. He is also on the faculty for the NCCU FabLab and teaches music technology. His “Basic Training in Music Skills Music Theory Manual” and “Basic Training in Music Skills Analysis Workbook” are available through Kendall Hunt Publishing. His latest project is a new concert series, “A la carte,” which presents music from a wide variety of genres, styles

and epochs. In the brief four years since its debut, “À la carte” has risen in the ranks to be one of the most important concert series in North Carolina. Classical Voice North Carolina writes that “‘À la carte’ has earned its audience’s confidence and respect.”

Hulme’s interests also include music technology, both as a composer and an educator. He was teaching assistant in the Center for Studies in Music Technology (CSMT) at Yale University and a longtime guest artist at the Center for Art and Technology (ZKM). His compositions using computers have been presented in many venues including interactive collaborations with choreographers and visual artists. Most recently, he has worked extensively with dance real-time installations at the Modern Repertory Dance Theater. His educational software uses technology to achieve remarkable results in aural skills and music fundamentals. He is also a sound engineer and has produced many recordings including releases with Albany and Ablaze Records.

– Composer biography courtesy of Lance Hulme

Summerland

WILLIAM GRANT STILL

Born May 11, 1895, Woodville, Mississippi

Died December 3, 1978, Los Angeles, California

Long known as the “Dean of African-American Classical Composers,” as well as one of America’s foremost composers, William Grant Still has had the distinction of becoming a legend in his own lifetime. On May 11, 1895, he was born in Woodville (Wilkinson County) Mississippi to parents who were teachers and musicians. They were of Negro, Indian, Spanish, Irish and Scotch bloods. When William was only a few months old, his father died and his mother took him to Little Rock, Arkansas, where she taught English in the high school. There his musical education began — with violin lessons from a private teacher, and with later inspiration from the Red Seal operatic recordings bought for him by his stepfather.

In Wilberforce University, he took courses leading to a B.S. degree, but spent most of his time conducting the band, learning to play the various instruments involved and making his initial attempts to compose and to orchestrate. His subsequent studies at the Oberlin Conservatory of Music were financed at first by a legacy from his father, and later by a scholarship established just for him by the faculty.

At the end of his college years, he entered the world of commercial (popular) music, playing in orchestras and orchestrating, working in particular with the violin, cello and oboe. His employers included W. C. Handy, Don Voorhees, Sophie Tucker, Paul Whiteman, Willard Robison and Artie Shaw, and for several years he arranged and conducted the Deep River Hour over CBS and WOR. While in Boston playing oboe in the Shuffle Along orchestra, Still applied to study at the New England Conservatory with George Chadwick, and was again rewarded with a scholarship due to Chadwick’s own vision and generosity. He also studied, again on an individual scholarship, with the noted ultra-modern composer, Edgard Varese.

In the ’20s, Still made his first appearances as a serious composer in New York, and began a valued friendship with Howard Hanson of Rochester. Extended Guggenheim and Rosenwald Fellowships were given to him, as well as important commissions from the Columbia Broadcasting System, the New York World’s Fair 1939–40, Paul Whiteman, the League of Composers, the Cleveland Orchestra, the Southern Conference Educational Fund and the American Accordionists Association. In 1944, he won the Jubilee prize of the Cincinnati Symphony Orchestra for the best Overture to celebrate its Jubilee season, with a work called Festive Overture. In 1953, a Freedoms Foundation Award came to him for his *To You, America!*, which honored West Point’s Sesquicentennial Celebration. In 1961, he received

the prize offered by the U. S. Committee for the U. N., the N.F.M.C. and the Aeolian Music Foundation for his orchestral work *The Peaceful Land*, which was cited as the best musical composition honoring the United Nations.

After moving to Los Angeles in the early 1930s, citations from numerous organizations, local and elsewhere in the United States, came to the composer. Along with them came honorary degrees like the following: master of music from Wilberforce in 1936, doctor of music from Howard University in 1941, doctor of music from Oberlin College in 1947, doctor of letters from Bates College in 1954, doctor of laws from the University of Arkansas in 1971, doctor of fine arts from Pepperdine University in 1973, and doctor of music from the New England Conservatory of Music, the Peabody Conservatory and the University of Southern California.

Some of the awards that Still received were the second Harmon Award in 1927; a trophy of honor from Local 767 of the Musicians Union A.F. of M., of which he was a member; trophies from the League of Allied Arts in Los Angeles (1965) and the National Association of Negro Musicians; citations from the Los Angeles City Council and Los Angeles Board of Supervisors (1963); a trophy from the A.P.P.A. in Washington, D.C. (1968); the Phi Beta Sigma George Washington Carver Award (1953); the Richard Henry Lee Patriotism Award from Knotts Berry Farm, California; a citation from the Governor of Arkansas in 1972; and the third annual prize of the Mississippi Institute of Arts and Letters in 1982. He also lectured in various universities from time to time.

In 1939, Still married journalist and concert pianist Verna Arvey, who became his principal collaborator. They remained together until Still died of heart failure on December 3, 1978. ASCAP took care of all of Still's hospitalization until his death.

Still's service to the cause of brotherhood is evidenced by his many firsts in the musical realm: Still was the first Afro-American in the United States to have a symphony performed by a major symphony orchestra. He was the first to conduct a major symphony orchestra in the United States, when in 1936, he directed the Los Angeles Philharmonic Orchestra in his compositions at the Hollywood Bowl. He was the first Afro-American to conduct a major symphony orchestra in the Deep South in 1955, when he directed the New Orleans Philharmonic at Southern University. He was the first of his race to conduct a White radio orchestra in New York City. He was the first to have an opera produced by a major company in the United States, when in 1949, his *Troubled Island* was done at the City Center of Music and Drama in New York City. He was the first to have an opera televised over a national network. With these firsts, Still was a pioneer, but, in a larger sense, he pioneered because he was able to create music capable of interesting the greatest conductors of the day: truly serious music, but with a definite American flavor.

Still wrote over 150 compositions (well over 200 if his lost early works could be counted), including operas, ballets, symphonies, chamber works and arrangements of folk themes, especially Negro spirituals, plus instrumental, choral and solo vocal works.

– Composer biography courtesy of William Grant Still Music

ABOUT *Summerland*:

Summerland is the second of three *Visions*, written in 1935. Originally composed for solo piano, this short, intensely expressive work has been arranged for a wide variety of instruments and combinations. The piece is essentially an elegy — dreamy and atmospheric, suggesting the summer of its title, with hints of the blues and a nod to his fellow composer Debussy.

– Program note courtesy of the Wind Repertory Project

Arch Rhapsody**JAMES STEPHENSON****Born February 4, 1969, Lockport, Illinois**

James Stephenson came late to his full-time composing career, having performed 17 seasons as a trumpeter in the Naples Philharmonic in Florida, a position he won immediately upon graduating from the New England Conservatory of Music. As such, he is largely self-taught as a composer. Colleagues and friends encouraged his earliest efforts and enthusiasm followed from all directions.

His works have been performed by leading American orchestras and have been hailed as having “straightforward, unabashedly beautiful sounds,” and critics write that “Stephenson deserves to be heard again and again!” (Boston Herald). His music incorporates a fresh and energizing soundscape that delights the audience while maintaining integrity and worthwhile challenges for the performing musicians. This rare combination has rewarded Stephenson with a host of ongoing commissions and projects.

Recent collaborations include a concerto for Branford Marsalis with Rodney Mack, an exuberant fanfare for the Houston Symphony and a concerto for the Philadelphia Orchestra’s principal trombonist, Nitzan Haroz. In 2010 and 2011, Stephenson premieres included a trumpet concerto in Sydney, Australia, (with repeats in Brazil, Sweden and the UK), as well as concertos for flute and clarinet in Florida and Cleveland, Ohio, respectively.

Stephenson is also active in the concert band world, with premieres occurring at major venues such as the 2010 Midwest Clinic, and the 2011 American Bandmasters Association convention with the US “President’s Own” Marine Band.

His landmark educational work, *Compose Yourself!*, has now been performed over 300 times since its creation in 2002. Also active as a highly sought-after arranger, Stephenson’s arrangements have been performed, recorded and broadcast by virtually every major orchestra in the country, including the Boston Pops, Cincinnati Pops, New York Pops and more.

Stephenson is currently enjoying a position of composer-in-residence with the Lake Forest Symphony (Illinois), Alan Heatherington, Music Director.

– Composer biography courtesy of the Wind Repertory Project

ABOUT Arch Rhapsody:

In the fall of 2009, after having heard some of my music at Interlochen, St. Louis Symphony’s bass trombonist, Gerry Pagano, contacted me with the idea of writing a new sonata for him. It wasn’t until several months had passed that the piece got written (Gerry is a patient man!), but a phone conversation with him in early June 2010 sparked an immediate inspiration for the piece. Gerry had mentioned offhandedly that it would be nice to have a piece that would somehow represent where he lived and worked, so therefore...

The entire piece is one big Arch (Wonder where I got that idea!!). I am big on symbolism in my music, and this seemed the perfect opportunity. Almost every phrase is a miniature arch. They start low, rise up and return almost to where they started. This happens in both the solo part and the accompanying parts. Even just the opening six notes, the way the slur is written over it: it visually looks like an arch.

And there's more.

Here are some facts about the St. Louis Arch, and how they inspired me musically:

It was designed by Eero Saarinen. If you take the 'E's and 'A's in his name, they inspired the very first phrase in the solo part.

The piece does begin in A, though I kept it ambiguous on purpose — an effort to capture how anyone must feel when first designing and building a structure that large and permanent. Will this work? Will people 'get it'? etc...

The outer width of the arch is 630 feet. The (original) version with piano is 630 measures. (*see note of explanation below)

The width of each base is 54 feet. You'll notice that the *opening section is 54 measures, and so is the last section.

The first and last measures are also 5/4 bars, so as to further the symbolism.

The dimension at the top of the Arch is 17 feet. So, the climactic section of this piece is 17 measures. I had to add one measure, however, and here's why:

The piece is very symmetric, so as to recognize the sections of the arch that were constructed. After the first 54 bar section, each successive section "on the way up" is 64, 64, 64 and 60 measures before finally arriving at the climactic 17 measure (+1) top. I had to add that one extra measure so that the *total count of 630 could be divided evenly in two.

That middle 17 measures throws that off unless I add one more. The optional high B-flat for the soloist at the end of that section is the highest note in the piece.

It's not the EXACT middle of the piece — I had to take a little liberty there. After that climax, the sections repeat themselves, but in reverse: *60, 64, 64, 64 and the final 54. I found that this symmetry provided sonata-like options for repeating previously heard material.

Lastly, I read one small mention of the worries of the builders during the construction process. If even the smallest of errors occurred (even miscalculating by 1/128th of an inch on either side's base), then the entire structure would fail to connect perfectly at the top. I symbolized this by adding a 1/128th rest near the end. Granted, the work's existence won't depend on this small rest, but it was fun to further the connection musically.

Also worth mentioning is that each successive section rises in both key-domain and in tempo on the way up (and the reverse on the way down, of course.)

We start ambiguously in A, and very slowly. We then go (in both major and minor keys) to *B-flat, B, C and D until we very definitively arrive in E-flat at the climax, which is about as far away from the opening key of A as possible — like the Arch. While climbing through the keys, we also increase the tempo (and meter) gradually, until arriving at the very fast 1/2 section. Generally speaking, the range of the music moves higher as we go up, and lower as we come down. It is important to note that all of the little games or tricks in the world won't matter unless the musical creation is genuine and honest (and good!). I didn't want it to be trite or kitsch, but a full musical statement that just happened to be supported by little mathematical facts created by the architect. I hope that the listener finds that my goals were successfully realized.

– Program note by the composer

Divertimento for Wind Symphony**GEORGES AURIC****Born February 15, 1899, Montpellier, France****Died July 23, 1983, Paris, France**

Raised in Montpellier, French composer Georges Auric was born on February 15th 1899. Auric is often associated with the group of Parisian composers Les Six. He was a child prodigy, composing from the age of 10. In 1913, his parents moved to Paris so that he could study at the conservatory there. Schmitt, Koechlin and Roussel all took a great interest in Auric's work and very quickly, he was projected into the public eye. By the age of 15, Auric was an acquaintance of Stravinsky, Apollinaire, Cocteau, Radiguet, Braque and Picasso, often discussing sociology with Léon Bloy and theology with Jacques Maritain. He studied under Georges Caussade whilst at the conservatory and whilst there met future members of Les Six Honegger, Milhaud and Tailleferre. He was a very talented pianist and, after performing many of his works, it was through his piano playing that he became such a good friend of composer Eric Satie.

Throughout his life he composed a large range of works, but in particular, he composed many ballets — around 15 in fact — and many film scores, seeing particular success with the film *Moulin Rouge* (dir. J. Huston, 1952). Auric's early style was characterized by its brilliant and often aggressive sound, with many of his best works being described as having a 'certain unpretentious charm.' His later output shows a certain expressionism and seriousness with his much later works evincing his interest in the avant garde in a brief flirtation with serialism. He is a source of much interest — although a significant public figure, Auric was a very private and secretive person, about whom very little is actually known. There is not even a complete list of his works. In the words of Jeremy Drake, "though he is most at ease in stage and film music, Auric has a delicate sense of poetry that comes out particularly in his songs and instrumental slow movements." He died on July 23, 1983, having established himself as a significant force within twentieth century French music.

– Composer biography courtesy of Wise Music Classical

Amen!**CARLOS SIMON****Born 1986, Washington, D.C.**

“My dad, he always gets on me. He wants me to be a preacher, but I always tell him, ‘Music is my pulpit. That’s where I preach,’” Carlos Simon reflected for The Washington Post’s “Composers and Performers to Watch in 2022” list.

Having grown up in Atlanta, with a long lineage of preachers and connections to gospel music to inspire him, Simon proves that a well-composed song can indeed be a sermon. His compositions span genres — jazz, gospel, and contemporary classical music are noticeable influences — and can be found everywhere from film scores to concert music.

Simon is the current composer-in-residence for the John F. Kennedy Center for the Performing Arts and frequently writes for the National Symphony Orchestra and Washington National Opera, with the 2022/23 season seeing premieres with Boston Symphony Orchestra, Detroit Symphony Orchestra, Brooklyn Art Song Society and Minnesota Orchestra — a large-scale tribute to George Floyd and the ongoing movement for racial justice.

These follow recent other commissions from the likes of New York Philharmonic and Los Angeles Philharmonic, and performances from Baltimore Symphony Orchestra, London Symphony Orchestra and American Ballet Theatre.

A “young composer on the rise, with an ear for social justice” (NPR), Simon’s latest album, “Requiem for the Enslaved,” is a multi-genre musical tribute to commemorate the stories of the 272 enslaved men, women and children sold in 1838 by Georgetown University. Released by Decca in June 2022, this work sees Simon infuse his original compositions with African American spirituals and familiar Catholic liturgical melodies, performed by Hub New Music Ensemble, Marco Pavé and MK Zulu.

Acting as music director and keyboardist for Grammy Award winner Jennifer Holliday, Simon has performed with the Boston Pops Symphony, Jackson Symphony and St. Louis Symphony. He has also toured internationally with Grammy-nominated soul artist Angie Stone and performed throughout Europe, Africa and Asia.

Simon earned his doctorate at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. He is an honorary member of Phi Mu Alpha Music Sinfonia Fraternity and a member of the National Association of Negro Musicians, Society of Composers International and Pi Kappa Lambda Music Honor Society. He has served as a member of the music faculty at Spelman College and Morehouse College in Atlanta, Georgia and now serves as assistant professor at Georgetown University. Simon was also a recipient of the 2021 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization to recognize extraordinary classical Black and Latinx musicians, and was named a Sundance/Time Warner Composer Fellow for his work for film and moving image.

– Composer Biography courtesy of the composer

ABOUT Amen!:

The orchestral arrangement of *Amen!* (2017) was commissioned by the Reno Philharmonic (Laura Jackson, conductor), Gateways Music Festival (Michael Morgan, conductor) and the American Composers Orchestra. The original commission was by the University of Michigan Symphony Band. This piece pays homage to my family’s four generational affiliation with the Pentecostal church. My intent is to re-create the musical experience of an African American Pentecostal church service that I enjoyed being a part of while growing up in this denomination.

– Program note by composer

Michael Votta, Jr., *Music Director*
 Mark Wakefield, *Manager of Orchestral Activities*

PICCOLO*/FLUTE

Julion Beckham*
 Lisa Choi*
 Ksenia Mezheny*
 Matthew Ober*

OBOE/ENGLISH HORN*

Aaron Emerson
 Oscar Krug*
 Lauren Riley

BASSOON/CONTRABASSOON*

Makayla Bowen-Longino
 Joseph Florance*
 Jimmy Ren

CLARINET/BASS CLARINET*

Kyle Glasgow
 Chase Hogan*
 Sabrina Sanchez*
 Terrence Sotillio
 Matthew Vice*

E-FLAT CLARINET

Terrence Sotillio

ALTO SAXOPHONE

Abigail Jones
 Joshua Mlodzianowski
 Hansu Sung
 Emily Wolf

TENOR SAXOPHONE

Abigail Jones
 Hansu Sung

BARITONE SAXOPHONE

Colin Eng
 Abigail Jones
 Joshua Mlodzianowski

HORN

Alex Choiniere
 Will Hernandez
 Emerson Miller
 Drew Mincey
 Isaac Callecillo Rangel

TRUMPET

Ivanna Ajakpo
 Theresa Bickler
 Julia Tsuchiya-Mayhew
 Jacob Weglarz

TROMBONE

Eunsung Choe
 Marlia Nash
 Adrian Sims

BASS TROMBONE

Austin Fairley

EUPHONIUM

Christian Folk

TUBA

Grace Tifford

TIMPANI

Nate Fuerst
 Jonathan Monk
 John Plate
 Rob Rocheteau

PERCUSSION

Chris Boxall
 Maia Foley
 Nate Fuerst
 Jonathan Monk
 Rob Rocheteau

PIANO

Yimeng Xu

CELESTE

Brad Jopek

DOUBLE BASS

Yoshiaki Horiguchi
 Mark Stroud

HARP

Heidi Sturniolo

GRADUATE ASSISTANTS

Christine Higley
 Zachary Harwell
 Brad Jopek