

CARLOS **SIMON**

FOUR SYMPHONIC WORKS



**National  
Symphony  
Orchestra**  
The  
Kennedy  
Center

**GIANANDREA  
NOSEDA**





# National Symphony Orchestra

GIANANDREA NOSEDA, CONDUCTOR

CARLOS  
SIMON

## *Four Symphonic Works*

*Tales: A Folklore Symphony* was recorded live on March 3–5, 2022, *Songs of Separation* was recorded live on April 21–23, 2023, *The Block* was recorded live on September 25, 2021. *Wake Up! Concerto for Orchestra* (2023) was recorded live on January 25–27, 2024 in the Concert Hall of the John F. Kennedy Center for the Performing Arts, Washington, D.C.

**Recording producer** Blanton Alspaugh, Soundmirror.

**Recording engineer** John Newton, Soundmirror. Mixing and Mastering engineer Mark Donahue, Soundmirror.

**Executive producers** Nigel Boon and Genevieve Twomey, National Symphony Orchestra.

**Cover and layout design** Dana Cohen, the Kennedy Center.

**Cover photo and ancillary images of Carlos Simon** Yassine El Mansouri. **National Symphony Orchestra additional photos** Scott Suchman.

**Carlos Simon headshot** Kendall Bessent. **J’Nai Bridges headshot** Dario Acosta.

*Songs of Separation, Tales: A Folklore Symphony, The Block, Wake Up! Concerto for Orchestra* by Carlos Simon, copyright © 2021, 2023 by CS Jr Music (ASCAP).

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# Four Symphonic Works

## ***The Block*** (2018)

1. *The Block*..... 6:37

## ***Tales: A Folklore Symphony*** (2021)

2. i. Motherboxx Connection..... 4:48  
3. ii. Flying Africans..... 4:46  
4. iii. Go Down Moses (Let My People Go)..... 8:17  
5. iv. John Henry..... 4:43

## ***Songs of Separation*** (2023)

J'Nai Bridges, mezzo-soprano

6. i. The Garden..... 4:40  
7. ii. Burning Hell..... 4:19  
8. iii. Dance..... 3:17  
9. iv. We Are All the Same..... 5:24

## ***Wake Up! Concerto for Orchestra*** (2023)

10. *Wake Up! Concerto for Orchestra*..... 20:02

Total: 66:53

## *The Block*

Note by Carlos Simon

*The Block* is a short orchestral study based on the visual art of the late Romare Bearden. Most of Bearden's work reflects African American culture in urban cities as well as the rural American south. Although Bearden was born in Charlotte, North Carolina, he spent most of his life in Harlem, New York. With its vibrant artistic community, this piece aims to highlight the rich energy and joyous sceneries that Harlem expressed as it was the hotbed for African American culture.

*The Block* is comprised of six paintings that highlight different buildings (church, barbershop, nightclub, etc.) in Harlem on one block. Bearden's paintings incorporate various mediums including watercolors, graphite, and metallic papers. In the same way, this musical piece explores various musical textures that highlight the vibrant scenery and energy that a block on Harlem or any urban city exhibits.



# *Tales: A Folklore Symphony*

Note by Carlos Simon

I am beyond thrilled with the release of my symphonic works with the **National Symphony Orchestra**—my orchestra, my family. To have my music performed, recorded, and released by such a world-class ensemble is truly a dream come true. *Tales* is an exploration of African American folklore and Afrofuturist stories, and I am so proud and confident to know that the best musicianship and artistry has been brought to this recording. Thank you to the Sphinx Organization and the University of Michigan Symphony Orchestra for commissioning this work, and to Maestro Nosedá, the NSO staff, and each and every musician for how you have brought it to life here.

## **I. Motherboxx Connection**

“Where are all the black people in comics?” This is a question posed by the creative duo Black Kirby (John Jennings and Stacey Robinson). Based heavily in Afrofuturism, Black Kirby’s characters show Black people as heroes using ancient customs and futurist motifs from the African and African American diaspora. This piece is inspired by the many heroic characters found in the work of Black Kirby, but mainly Motherboxx Connection.

According to scholar Regina N. Bradley, Motherboxx Connection is “a pun on Jack Kirby’s motherbox, a living computer connected to the world. The Motherboxx, too, is a living computer with a heightened awareness of racial and sexual discourses surrounding the Black body. The Motherboxx is the technological equivalent of the ‘mother land’ in the black diaspora imagination. She is where black identities merge and depart.”

To represent the power and intelligence of the Motherboxx, I have composed a short, fast-moving musical idea that constantly weaves in and throughout the orchestra. A majestic, fanfare-like motif also provides the overall mood of strength and heroism. I imagine the Motherboxx as an all-knowing entity that is aware of the multi-faceted aspects of blackness.



## II. Flying Africans

Once, all Africans could fly, but lost their ability after they crossed the Atlantic Ocean as enslaved humans. This story tells how one African maintained the ability and secretly passed the gift to others. The Negro Spiritual “Steal Away” is referenced in the woodwinds, as well as the cello section, while the upper strings hover effortlessly in the higher register.

*Steal away, steal away, steal away to Jesus  
Steal away, steal away home  
I ain't got long to stay here*

## III. Go Down Moses (Let My People Go)

The Hebrew biblical story of the Plagues of Egypt resonated with the enslaved, and they created songs that related to this story of bondage. While the horrific plagues that swept across Egypt are compelling in and of themselves, the focus of this piece is recounted from the perspective of the stubborn Pharaoh, who unwillingly loosens his grip on the enslaved people. The Pharaoh's hardened heart is conveyed through two sharp, accented chords. The spirit of God, represented by light, heavenly, metallic sounds from the percussion, signals the beginning of each new plague. Frogs, pestilence, and sickness are not enough to break the Pharaoh's will. It is only with the “Angel of Death,” which takes the life of the Pharaoh's first-born child, represented by dark,

brooding harmonies, that he relents in despair. The orchestral texture grows thinner and thinner as the Pharaoh wallows in emotional anguish. The once prideful Pharaoh is now broken down to a powerless whimper. I use the Negro Spiritual, “Let My People Go (Go Down Moses)” as a musical framework throughout this movement.

*Go down Moses  
Way down in Egypt land  
Tell ol' Pharaoh to  
Let my people go!  
When Israel was in Egypt land  
Let my people go!  
Oppressed so hard they could not stand  
Let my people go!*

#### IV. John Henry

The story of John Henry is traditionally told through work songs, each with wide-ranging and varying lyrics. The well-known narrative ballad of “John Henry” is essentially the battle between man versus machine. Enslaved prisoners would sing the story more slowly and deliberately, often with a pulsating beat suggestive of swinging a hammer. These songs usually contain the lines, “This old hammer killed John Henry / but it won’t kill me.”

Writer Scott Nelson explains that “workers managed their labor by setting a ‘stint,’ or pace, for it. Men who violated the stint were shunned... Here was a song that told you what happened to men who worked too fast: they died ugly deaths; their entrails fell on the ground. You sang the song slowly, you worked slowly, you guarded your life, or you died.”



# *Songs of Separation*

Note by Thomas May

Even before Carlos Simon began his tenure as Kennedy Center Composer-in-Residence in the fall of 2021, local audiences could get a sense of his versatility from performances here of his brief but powerful string quartet, *Elegy: A Cry from the Grave*, and his one-act chamber opera, *Night Trip*. Both works also underscore Simon's commitment to addressing issues of social justice and racial inequity in America. The young composer, who was born in Washington, D.C., believes in music's power to give voice to the marginalized and to shape aspirations for a better world.

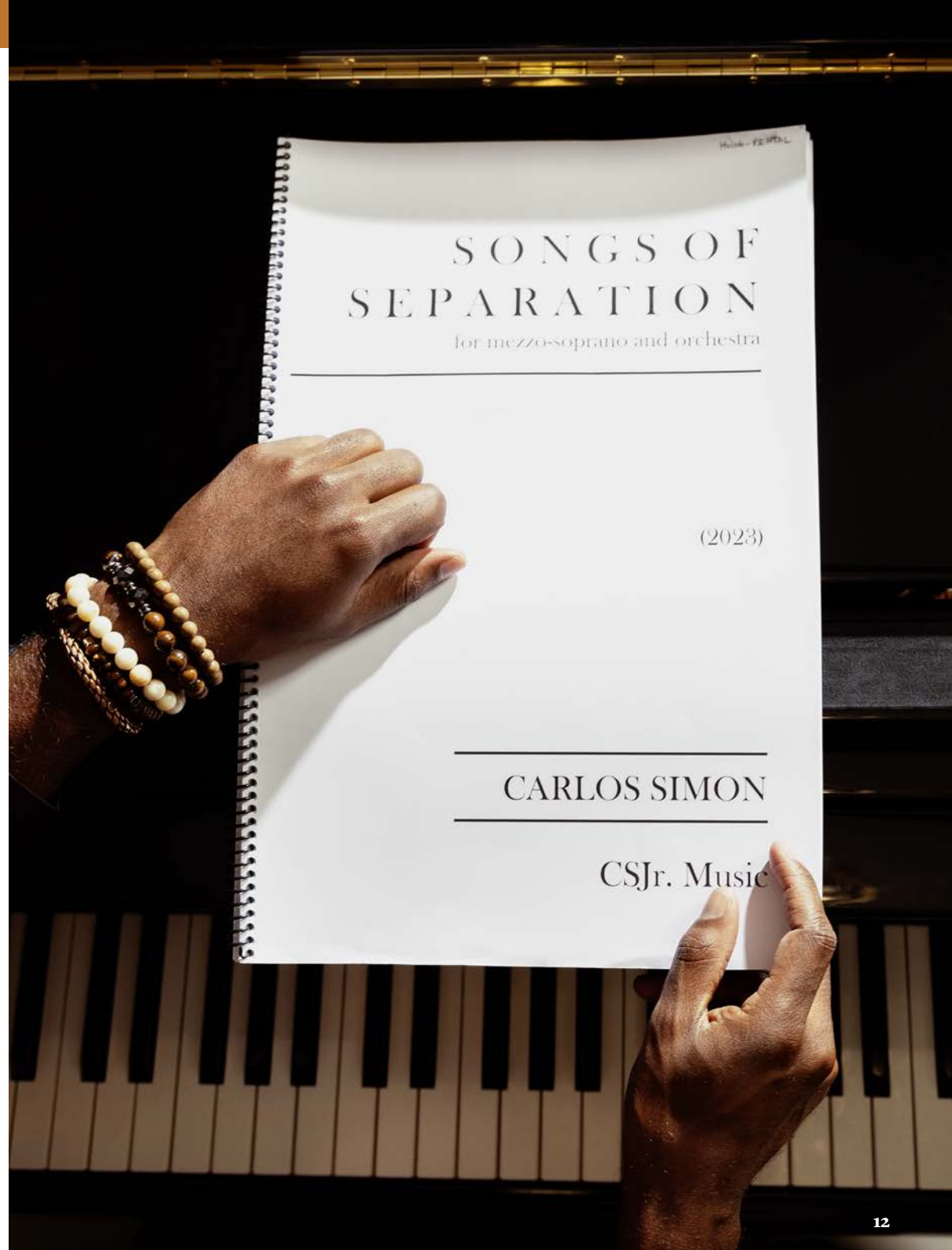
Simon grew up in Atlanta, Georgia, in a family that encouraged his love of music as a way to participate in singing and playing for the services at the African American Pentecostal church his father founded. He likes to compare his role as a composer to what his father, part of a multi-generational line of preachers, does from the pulpit. Simon has again become a D.C. resident: in 2019 he joined the performing arts faculty at Georgetown University, where his work on the Slavery, Memory, and Reconciliation Project inspired him to write *Requiem for the Enslaved*. A work featuring spoken word with lyrics by hip hop artist Marco Pavé, *Requiem*, was released as Simon's debut album for the Decca label; it was nominated for the Best Contemporary Classical Composition category in the 2023 Grammy Awards®.

*Songs of Separation* for mezzo-soprano and orchestra was commissioned by the National Symphony Orchestra in connection with Simon's residency. The ordeal of the COVID-19 pandemic concentrated his attention on experiences of separation and loss. Searching for texts for this orchestral song cycle, which he wrote for J'Nai Bridges, he found himself drawn backward in time to the work of the 13th-century Persian poet and Sufi mystic Jalāl al-Dīn Muhammad Rūmī.

“We all, as humans, experience separation in a variety of forms,” Simon writes in his note to the score. “Whether it be through the death of a loved one, a break-up, a divorce, or a permanent relocation from family and friends, a parting of ways is a part of life for us all.” He explains that the timeless eloquence of Rūmī appealed to him in particular because he realized it could serve as a vehicle to grapple with “negative things that we tend to shy away

from.” Summing up the personal message he finds in these poems—“What hurts you, also blesses you”—Simon describes how the pain of loss can lead to gaining something as well, which he says is “the real inspiration and hope of the piece.”

Using the translations of Rūmī’s texts by Coleman Barks, Simon selected four poems that “depict moments of grief and sorrow as well as hope and encouragement”: “The Garden,” “Burning Hell,” “Dance,” and “We Are All the Same.” He wrote the four songs specifically to highlight the unique beauty and power of Bridges’ wide range. Simon prefers not to pre-program audiences with guideposts about what to listen for but encourages them to bring their own background to the experience: “Everybody’s dealt with loss in a certain way. So everyone will bring something different.



## **I. The Garden**

Your Grief can be the garden of compassion.  
If you keep your heart open through everything,  
your pain can become your ally in your life's search for  
love and wisdom.  
But listen to me: for one moment, quit being sad.  
Hear blessings dropping their blossoms around you.  
What hurts you, blesses you.  
Darkness is your candle.

## **II. Burning Hell**

I plant some flowers without you —  
They become thorns.  
I see a peacock — it turns into a snake.  
I play the harp — nothing but noise.  
I go to the highest heaven — it's a burning hell.

## **III. Dance**

Dance, when you're broken.  
Dance, if you're torn.  
Dance in the middle of the fighting.  
Dance in your blood.  
Dance, when you're perfectly free.  
Life is ending?  
God gives another.  
Admit the finite.  
Praise the Infinite!  
Love is a spring — submerged!  
Every separate drop, a whole new life.

## **IV. We Are All the Same**

Listen to the reeds as they sway apart;  
Hear them speak of lost friends.  
At birth, you were cut from your bed,  
Crying and grasping in separation.  
Everyone listens, knowing your song.  
You yearn for others who know your name,  
And the words to your lament.  
We are all the same, all the same,  
Longing to find our way back;  
Back to the one, back to the only one.

By Jalāl al-Dīn Muhammad Rūmī  
Translation by Coleman Barks

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# Wake Up! Concerto for Orchestra

Note by Carlos Simon

This concerto for orchestra is inspired by the poem, *Awake, Asleep*, written by the Nepali poet Rajendra Bhandari. In this profound poetic offering, Bhandari warns of the danger of being obliviously asleep in a social world, but yet how collective wakefulness provides “a bountiful harvest of thoughts.” My goal in writing this work was not only to wake a sleeping hall with the sound of the orchestra, but to leave those who hear the piece with the question: Am I asleep? For these reasons, I chose to compose a two-note rhythmic motif that acts as a “wake up call” throughout the composition—as if the orchestra is speaking to the hall and the audience, “WAKE UP!”

## Awake, Asleep

*To slumber amongst the awakened  
is more difficult  
than staying awake amongst the slumbering.*

*slumbering can be contagious,  
one slumber leading to another,  
another, ..... and another  
till an epidemic of slumber explodes.  
During the pandemic of sleep  
the despot sings of peace.*

*The slumbering public is innocent,  
like a slumbering child,  
smiling in its sleep.*

*Asleep, it does not know when it bedwets,  
asleep, it is photogenic,  
asleep, it does not cast stones at the mirror  
does not ask for aeroplanes and guns,-*

*Things, a despot knows better  
than a poet.*

*Like sleep, wakefulness too is contagious,  
One rubs his eyes as he awakes,  
sighs and coughs...  
another coughs, another sits up, talks.  
all talk to each other,  
the talking growing into a din...  
Like a sprouting shoot of thought  
One thought sprouts, and another... and another.  
becoming a bountiful harvest of thoughts.  
Things, a poet knows better  
than a despot.*

© Rajendra Bhandari  
Translated from Nepali by Pankaj Thapa

COMMISSIONED BY  
San Diego Symphony Orchestra (lead commissioner)  
and National Symphony Orchestra

# Carlos Simon

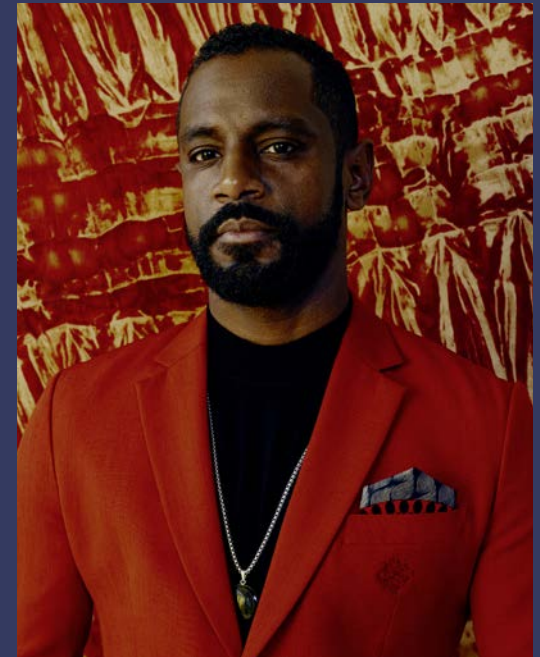
Kennedy Center Composer-In-Residence

“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, Grammy®-nominated Simon proves that a well-composed song can indeed be a sermon. His music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism.

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. Simon also holds the position of inaugural Composer Chair of the Boston Symphony Orchestra, the first in the institution’s 143-year history. The 2023–2024 season sees premiere performances with San Diego Symphony Orchestra, National Symphony Orchestra, The Washington Chorus, and LA Master Chorale. These follow recent other commissions from the Minnesota Orchestra, Boston Symphony Orchestra, Detroit Symphony Orchestra, Washington National Opera (in collaboration with Mo Willems), Brooklyn Art Song Society, New York Philharmonic and Bravo! Vail, Los Angeles Philharmonic, Glimmerglass Festival, Sphinx Organization, Music Academy of the West, BBC Proms, Metropolitan Opera, and San Francisco Chamber Orchestra.

Simon’s work spans genres, taking great inspiration from liturgical texts and writers such as Terrance Hayes, Colson Whitehead, Lynn Nottage, Emma Lazarus, Isabel Wilkerson, Ruby Aiyó Gerber, and Courtney Lett, as well as the art of Romare Bearden.



In September 2023, Simon released two albums on Decca. *Together* is a compilation of solo and chamber compositions and arrangements featuring Simon and guests such as J’Nai Bridges, Randall Goosby, Seth Parker Woods, and Will Liverman. The work draws on Simon’s personal experience as an artist to highlight the importance of heritage and identity, and the power of collaborative music-making. Simon also released the live premiere recording of *brea(d)th*, a landmark work commissioned by the Minnesota Orchestra and written in collaboration with Marc Bamuthi Joseph, conducted by Jonathan Taylor Rush. “Arguably the most important commission of Simon’s career so far” (*New York Times*), *brea(d)th* was written following George Floyd’s murder as a direct response to America’s unfulfilled promises and history of systemic oppression against Black Americans.

Simon was nominated for a 2023 Grammy Award® for Best Contemporary Classical Composition for his previous album, *Requiem for the Enslaved*. The requiem 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, Jackson Symphony, and St. Louis Symphony. He has also toured internationally with soul Grammy®-nominated artist Angie Stone and performed throughout Europe, Africa, and Asia.

Simon earned his doctorate degree 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 associate 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.

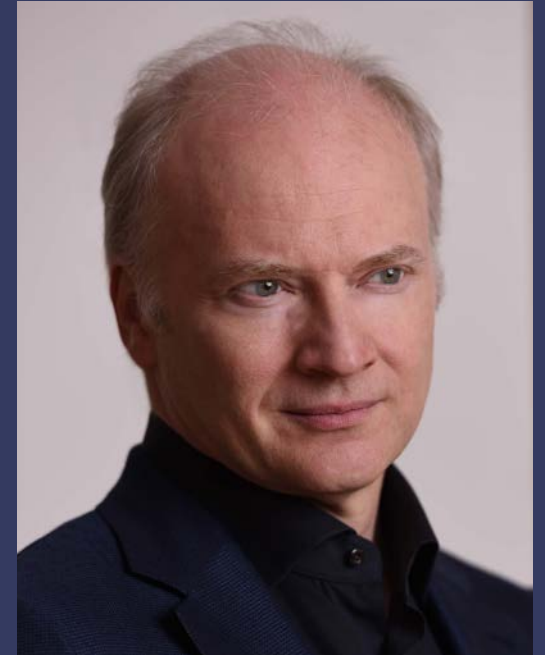
# Gianandrea Noseda

Conductor

**Gianandrea Noseda** is one of the world's most sought-after conductors, equally recognized for his artistry in both the concert hall and opera house. The 2023–2024 season marks his seventh as Music Director of the National Symphony Orchestra.

Noseda's leadership has inspired and reinvigorated the National Symphony Orchestra which makes its home at the Kennedy Center. The renewed artistic recognition and critical acclaim has led to invitations to Carnegie Hall and international concert halls, as well as digital streaming and a record label distributed by LSO Live for which Noseda also records as Principal Guest Conductor of the London Symphony Orchestra. The label's most recent releases are dedicated to the complete Sinfonias by Pulitzer Prize-winning Washington, D.C. native George Walker and a Beethoven Cycle. The label launched in 2020 with Dvořák's Symphony No. 9 and Copland's *Billy the Kid*. Noseda has made over 70 recordings for various labels, including Deutsche Grammophon and Chandos on which he recorded many works including those by neglected Italian composers through his Musica Italiana series.

Noseda became general music director of the Zurich Opera House in September 2021. In 2022, his initial four-year contract was extended through the 2027–2028 season. An important milestone was the completion of Noseda's two complete *Ring* Cycles in May 2024 in a new production by Andreas Homoki. Since April 2022, his performances of the *Ring* operas have been praised by critics and in February 2023 he was recognized as Best Conductor by the jury of the German OPER! AWARDS, specifically for his Wagner interpretations.



From 2007–2018, Noseda served as music director of the Teatro Regio Torino, where his leadership marked the opera house’s golden era.

Noseda has conducted the most important international orchestras, opera houses, and festivals and had significant roles at the BBC Philharmonic (chief conductor), Israel Philharmonic Orchestra (principal guest conductor), Mariinsky Theatre (principal guest conductor), Orchestra Sinfonica Nazionale della RAI (principal guest conductor), Pittsburgh Symphony Orchestra (Victor de Sabata chair), Rotterdam Philharmonic (principal guest conductor), and Stresa Festival (artistic director).

Noseda has a strong commitment to working with the next generation of musicians and in 2019 was appointed the founding music director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra in the village of Tsinandali, Georgia.

A native of Milan, Noseda is Commendatore al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy. He has been honored as *Musical America’s* Conductor of the Year (2015) and International Opera Awards Conductor of the Year (2016). In 2023, he received the Puccini Award whose past recipients include legendary opera stars Maria Callas, Birgit Nilsson, and Luciano Pavarotti.

The NSO Music Director Chair is generously endowed by The Sant Family. Funding for NSO recordings is provided by generous Noseda Era Fund supporters.



# J’Nai Bridges

Mezzo-soprano

Two time Grammy® Award-winning American mezzo-soprano **J’Nai Bridges**, known for her “plush-voiced mezzo-soprano” (*The New York Times*), and “calmly commanding stage presence” (*The New Yorker*) has been heralded as “a rising star” (*Los Angeles Times*), gracing the world’s top opera and concert stages.

Bridges has emerged as a leading figure in classical music’s shift toward conversations of inclusion and racial justice in the performing arts. In 2022 she was announced as one of the Kennedy Center’s *NEXT50* cultural leaders, and appeared with The National Philharmonic in the world premiere of Adolphus Hailstork’s *A Knee on the Neck* that same year. Bridges led a highly successful panel on race and inequality in opera with the Los Angeles Opera that drew international acclaim for being a “conversation of striking scope and candor” (*The New York Times*). Bridges was also featured in the Converse shoe brand’s All Stars Campaign for its Breaking Down Barriers collection, and performed with the Los Angeles Philharmonic under the baton of Gustavo Dudamel for two episodes of the digital *SOUND/STAGE* series, and as part of the Global Citizen movement’s Global Goal campaign, a program which also included Coldplay, Shakira, Usher and more.



Bridges is a recipient of the prestigious 2018 Sphinx Medal of Excellence Award, a 2016 Richard Tucker Career Grant, first prize winner at the 2016 Francisco Viñas International Competition, first prize winner at the 2015 Gerda Lissner Competition, a recipient of the 2013 Sullivan Foundation Award, a 2012 Marian Anderson award winner, the recipient of the 2011 Sara Tucker Study Grant, the recipient of the 2009 Richard F. Gold Grant from The Shoshana Foundation, and the winner of the 2008 Leontyne Price Foundation Competition.



# National Symphony Orchestra

The 2023–2024 season is the National Symphony Orchestra’s 93rd season. Gianandrea Noseda serves as the orchestra’s seventh music director, joining the NSO’s legacy of distinguished leaders: Christoph Eschenbach, Leonard Slatkin, Mstislav Rostropovich, Antal Doráti, Howard Mitchell, and Hans Kindler. Its artistic leadership also includes Principal Pops Conductor Steven Reineke and Artistic Advisor Ben Folds.

Since its founding in 1931, the NSO has been committed to performances that enrich the lives of its audience and community members. In 1986, the National Symphony became an artistic affiliate of the John F. Kennedy Center for the Performing Arts, where it has performed since the Center opened in 1971. The 96-member NSO participates in events of national and international importance, including the annual nationally televised concerts on the lawn of the U.S. Capitol, live-streamed performances from the Kennedy Center Concert Hall on medici.tv, and local radio broadcasts on Classical WETA 90.9 FM.

The NSO builds on its recording legacy with its eponymous label that launched in 2020. Since launching, the National Symphony Orchestra has garnered praise for its ambitious recording projects including the orchestra’s first complete Beethoven Symphony cycle and the release of the first-ever cycle of George Walker’s *Sinfonias*, both led by Music Director Gianandrea Noseda.

Additionally, the NSO’s community engagement and education projects are nationally recognized, including NSO *In Your Neighborhood*, an annual week of performances in schools, churches, community centers, and other unexpected venues; *Notes of Honor*, which offers free performances for active, veteran, prior service, and retired members of the military and their families; and *Sound Health*, a collaboration with the National Institutes of Health (NIH) and other medical partners, that work to raise awareness of the impact that music, and particularly live music, can have on health outcomes. Career development opportunities for young musicians include the NSO Youth Fellowship Program and its acclaimed, tuition-free Summer Music Institute.

For more information, visit [nationalsymphony.org](https://nationalsymphony.org)



# National Symphony Orchestra

## **Violins**

Nurit Bar-Josef, *Concertmaster*  
Ying Fu, *Associate Concertmaster*  
Ricardo Cyncynates,  
*Assistant Concertmaster*  
Jane Bowyer Stewart  
Teri Hopkins Lee  
Pavel Pekarsky  
Heather LeDoux Green  
Joel Fuller  
Lisa-Beth Lambert  
Jing Qiao  
Angelia Cho  
Mae Lin\*\*  
Regino Madrid\*\*  
  
Marissa Regni, *Principal*  
Dayna Hepler, *Assistant Principal*  
Desimont Alston  
Cynthia R. Finks  
Deanna Lee Bien  
Glenn Donnellan  
Natasha Bogachek  
Carole Tafoya Evans  
Jae-Yeon Kim  
Wanzhen Li  
Hanna Lee

Benjamin Scott  
Malorie Blake Shin  
Marina Aikawa  
Peiming Lin  
Derek Powell

## **Violas**

Daniel Foster, *Principal*  
Abigail Evans Kreuzer,  
*Assistant Principal*  
Lynne Edelson Levine  
Denise Wilkinson  
James Francis Deighan  
Nancy Thomas  
Jennifer Mondie  
Tsunaka Sakamoto  
Ruth Wicker  
Mahoko Eguchi  
Rebecca Epperson  
Chiara Dieguez\*\*

## **Cellos**

David Hardy, *Principal*  
Glenn Garlick, *Assistant Principal*  
Steven Honigberg  
David Teie  
James Lee

Rachel Young  
Mark Evans  
Eugena Chang Riley  
Loewi Lin  
Britton Riley

## **Basses**

Robert Oppelt, *Principal*  
Richard Barber, *Assistant Principal*  
Jeffrey Weisner  
Ira Gold  
Paul DeNola  
Charles Nilles  
Alexander Jacobsen  
Michael Marks

## **Harp**

Adriana Horne, *Principal*

## **Flutes**

Aaron Goldman, *Principal*  
Leah Arsenault Barrick,  
*Assistant Principal*  
Matthew Ross  
Carole Bean, *Piccolo*

## **Oboes**

Nicholas Stovall, *Principal*  
Jamie Roberts, *Assistant Principal*  
Harrison Linsey  
Kathryn Meany Wilson,  
*English Horn*

## **Clarinets**

Lin Ma, *Principal*  
Eugene Mondie, *Assistant Principal*  
Paul Cigan  
Peter Cain, *Bass Clarinet*

## **Bassoons**

Sue Heineman, *Principal*  
David Young, *Assistant Principal*  
Steven Wilson  
Samuel Blair\*\*, *Contrabassoon*

## **Horns**

Abel Pereira, *Principal*  
James Nickel,  
*Acting Associate Principal*  
Markus Osterlund  
Robert Rearden  
Scott Fearing  
Geoffrey Pilkington\*\*

## **Trumpets**

William Gerlach, *Principal*  
Michael Harper, *Assistant Principal*  
Thomas Cupples  
Timothy McCarthy

## **Trombones**

Craig Mulcahy, *Principal*  
Casey Jones\*\*,  
*Acting Assistant Principal*  
David Murray  
Matthew Guilford, *Bass Trombone*

## **Tuba**

Stephen Dumaine, *Principal*

## **Timpani**

Jauvon Gilliam, *Principal*  
Scott Christian, *Assistant Principal*

## **Percussion**

Eric Shin, *Principal*  
Erin Dowrey, *Assistant Principal*  
Scott Christian  
Joseph Connell\*

## **Keyboards**

Lambert Orkis, *Principal*  
Lisa Emenheiser\*

## **Librarians**

Elizabeth Cusato Schnobrick,  
*Principal*  
Zen Stokdyk, *Associate*  
Karen Lee\*\*, *Assistant*

\* Regularly engaged extra

\*\* Temporary position



National Symphony Orchestra  
The Kennedy Center

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CARLOS **SIMON**  
THE BLOCK



National Symphony Orchestra  
The Kennedy Center

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CARLOS **SIMON**  
TALES: A FOLKLORE SYMPHONY



National Symphony Orchestra  
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GIANANDREA NOSEDA


CARLOS **SIMON**  
SONGS OF SEPARATION



National Symphony Orchestra  
The Kennedy Center

GIANANDREA NOSEDA  
*Jhal Bridges, mezzo-soprano*

CARLOS **SIMON**  
WAKE UP! CONCERTO FOR ORCHESTRA



National Symphony Orchestra  
The Kennedy Center

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FOUR SYMPHONIC WORKS



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