

# JUNETEENTH

## WITH THE MINNESOTA ORCHESTRA

Jonathan Taylor Rush, conductor  
 Jimmie Herrod, vocals  
 Wordsmith, songwriter, spoken word artist and playwright  
 Ashley DuBose, vocals

Friday, June 14, 2024, 8PM | Orchestra Hall

<a href="#">William Grant Still</a>	Festive Overture	CA. 10'
<a href="#">Omar Thomas</a>	<i>Of Our New Day Begun</i>	CA. 15'
	Selections from Jimmie Herrod	CA. 15'
	I N T E R M I S S I O N	CA. 20'
<a href="#">Wordsmith/arr. Don Hart and Nicolás Posternak</a>	<i>Made In America</i> Fanfare Welcome Home Medley I Got a Promotion Serenade <i>Wordsmith, songwriter, spoken word artist and playwright Ashley DuBose, vocals</i>	CA. 20'
<a href="#">Margaret Bonds</a>	<i>Benediction, from Montgomery Variations</i>	CA. 6'
<a href="#">Carlos Simon</a>	<i>Amen!</i>	CA. 13'

### PRE-CONCERT

Performance by KNOWN Choir  
 Friday, June 14, 7:15pm, Target Atrium

Community Vendors, Juneteenth Speaks Founder Lee Jordan and Exhibition from the Minnesota African American Heritage Museum and Gallery  
 Friday, June 14, pre-concert, Roberta Mann Grand Foyer

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of [YourClassical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities.



**JONATHAN TAYLOR RUSH,**  
CONDUCTOR

Jonathan Taylor Rush is an accomplished and visionary conductor whose musical journey is a testament to the transformative power of music and its ability to inspire joy and hope in the hearts of others. Rooted in his musical upbringing within the church, Rush’s approach to conducting is imbued with elements of gospel and soul music. He is an ardent advocate for living and underrepresented composers. In May 2023 he led the Minnesota Orchestra and a combined choir in the world premiere of *bread)th* by Carlos Simon and Marc Bamuthi Joseph. In 2020 he was named assistant conductor of the Baltimore Symphony Orchestra; he was later promoted to associate conductor in a tenure that concluded in 2023. While with the Baltimore Symphony, he curated the orchestra’s inaugural Gospel Fest, a groundbreaking event featuring gospel singer Karen Clark Sheard. He also served as artistic director of the Baltimore Symphony Youth Orchestras and led the ensemble on its first-ever international tour through Europe. Other ensembles he has conducted include the Chicago Symphony, Philadelphia Orchestra, Detroit Symphony, Chicago Sinfonietta and Nairobi Philharmonic. In 2023 he made his opera debut with the Washington National Opera at the Kennedy Center. More: [jonathanrush.com](http://jonathanrush.com).



**JIMMIE HERROD,**  
VOCALS

Vocalist Jimmie Herrod brings singular power and expressivity to his globe-trotting career as a singer, songwriter, and entertainer on stage and screen. Herrod first came to worldwide prominence as a finalist on *America’s Got Talent*, earning the rare “Golden Buzzer” recognition from actress Sofia Vergara and returning the following year on the AGT All-Stars series. As a solo artist, Herrod appeared with the National Symphony Orchestra in the globally televised PBS *Joni Mitchell Songbook* concert, and he has also performed with the symphony orchestras of San Francisco, Houston and Oregon. Traversing many musical styles and genres in many languages, including jazz, pop, funk and his own original songs, he has headlined concerts at major venues in Las Vegas, New Jersey and Portland, and since 2017 has toured with Pink Martini as a featured vocalist. Other projects include the albums *Falling in Love and Learning to Love Myself* and *Elated*. His recent appearances include a star turn as Angel in the world premiere symphonic version of the musical *Rent* at the Kennedy Center. His 2023-24 season includes a return engagement with the Oregon Symphony, debuts with the Bozeman and St. Louis symphony orchestras, and a planned solo tour. More: [jimmiebeingjimmie.com](http://jimmiebeingjimmie.com).



**WORDSMITH,**  
SONGWRITER, SPOKEN WORD ARTIST AND PLAYWRIGHT

Wordsmith is a songwriter, poet, recording artist, actor, playwright, entrepreneur and philanthropist from Baltimore. He is a Grammy voting member, a finalist for the 2023 Baker Artist Awards, and was selected as one of 25 Black Marylanders to Watch in 2024 by *The Baltimore Sun*, among other honors. His music is featured on prominent shows such as ESPN’s *SportsCenter*, *Preacher*, *Russian Doll* and *Unbreakable Kimmy Schmidt*. His career took a new direction in 2018 when he was hired to write new narration for *Carnival of the Animals* with the Baltimore Symphony Orchestra (BSO). In 2020 he became an artistic partner with the BSO, and he has since debuted the commissioned pieces *Destined Words* and *Freedom’s Genuine Dawn*, reinterpretations of Stravinsky’s *The Soldier’s Tale* and Beethoven’s Ninth, his original classical fusion piece *Made In America* and the world premiere of *Network to Freedom*. In 2020 he opened his nonprofit Rise with a Purpose, Inc., and delivered his first TED Talk. Recent and upcoming projects include recording collaborations with composer-pianist Kory Caudill and Grammy-winning pianist-composer Alex Brown; writing and directing the original play *The Purple Tape* to celebrate the 50th anniversary of hip-hop; and working on the House music EP *Free House*. More: [wordsmithmusic.com](http://wordsmithmusic.com).

**JUNETEENTH: CELEBRATION OF FREEDOM**

Tonight's Minnesota Orchestra concert is a celebration of Juneteenth, which takes place each June 19—a day that has long been celebrated as an occasion for healing and advocacy for Black Americans, and in recent years has also become recognized as a federal and Minnesota state holiday. Juneteenth's origins extend to America's Civil War. Although President Abraham Lincoln's Emancipation Proclamation, which was written in September 1862 and issued on January 1, 1863, proclaimed the freedom of enslaved people in the rebelling states, its full enforcement was slow and inconsistent during the war and its immediate aftermath.

History records that on June 19, 1865, Union troops led by Army General Gordon Granger arrived in Galveston, Texas, and announced the end of slavery in Texas, the last former Confederate state where the practice was widespread. Each subsequent June 19 has been celebrated as a holiday commemorating African American Emancipation. A long process of advocacy for Juneteenth to be recognized as an official national holiday came to fruition in June 2021 with the passage and signing of the federal Juneteenth National Independence Day Act. In February 2023, Minnesota also passed legislation recognizing Juneteenth as an official state holiday.

With this concert, the Minnesota Orchestra is proud to continue an annual musical tradition at Orchestra Hall marking this important holiday with a program of music by Black composers of the past and present.

**WILLIAM GRANT STILL**

**B:** May 11, 1895  
Woodville, Mississippi  
**D:** December 3, 1978  
Los Angeles, California

**Festive Overture**

**PREMIERED:** January 19, 1945

William Grant Still's achievements in classical music were impressive and groundbreaking. The Mississippi-born son of a bandmaster and a high school English teacher, he began his musical career working as an arranger for W.C. Handy and Artie Shaw. Following his naval service during World War I, he made his home in Harlem, where he took part in the Harlem Renaissance artistic and cultural movement. He was the first Black composer to have a symphony performed by the New York Philharmonic, the first to conduct the Los Angeles Philharmonic and the first to have an opera staged by a major opera company, the New York City Opera. By the time of his death in 1978 at age 83, he had composed nearly 200 works, including five symphonies and eight operas.

Many of Still's works, particularly those composed in the 1920s and '30s, are built around the history, identity and musical traditions of Black Americans, including the *African Suite*, *Afro-American Symphony* and *In Memoriam: The Colored Soldiers Who Died for Democracy*.

**ONE-MINUTE NOTES****Still: Festive Overture**

Composed to celebrate the 50th anniversary of the Cincinnati Symphony Orchestra, *Festive Overture* features distinctly American motifs and a blend of brass fanfares and lyrical strings.

**Thomas: Of Our New Day Begun**

*Of Our New Day Begun* was composed to honor victims of the 2015 Charleston church shooting, blending elements of Black American church tradition and blues with a message of resilience and hope.

**Wordsmith: Made In America**

Through spoken word and music, *Made In America* reflects on the American Dream—both its successes and hardships—as Rimsky-Korsakov, Ravel, Beethoven and Chopin are fused with Lil Nas X, Wu-Tang Clan, Notorious B.I.G. and the work's creator, Wordsmith.

**Bonds: Benediction, from Montgomery Variations**

*Montgomery Variations* captures the spirit of protest and resilience that fueled the Civil Rights Movement in

Alabama. The concluding *Benediction* transforms the spiritual *I Want to Walk with Jesus* into a promise of divine love, culminating with an emotional "Amen."

**Simon: Amen!**

Carlos Simon's *Amen!* summons images of the Black American church experience, from dancing to shouting to soulful singing, flowing seamlessly through exuberant, soulful and dramatic moments.

The vibrant Festive Overture comes from a slightly later period, composed in 1944, and does not fall along those lines, instead focusing on one extended mood—the festive atmosphere promised in the piece’s title. The overture’s premiere by the Cincinnati Symphony Orchestra in January 1945 came a month after it won a competition put on by that ensemble, which was seeking an overture to celebrate its 50th anniversary. The title of Festive Overture is not, as one might guess, a nod to Dmitri Shostakovich’s well-known work of the same name—as Still’s was composed a decade earlier.

### PRIDE, WARMTH AND GRANDEUR

In a program note for Festive Overture’s premiere, the Cincinnati Symphony’s Music Director Eugene Goossens stated that “[Festive Overture]...which was written and scored in the space of a few weeks, has a definite American flavor. It bespeaks the pride of the composer in his native land, the warmth of the American people, and the grandeur of Scenic America.” The piece’s 10-minute span is dotted with fanfare-style melodies from the brass—sometimes played by trumpets and trombones using mutes—while the string section’s graceful, lyrical lines offer a contrast. A large percussion section contributes to the piece’s grandiose and sometimes militant sound, with sprightly xylophone solos cutting through the texture at times, before matters conclude with a triumphant full-ensemble close.

**Instrumentation:** 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, military drum, Greeko cymbals, suspended cymbal, resonator bells, tambourine, triangle, xylophone, marimba, glockenspiel, chimes, harp, celesta and strings

PROGRAM NOTE BY CARL SCHROEDER.



### OMAR THOMAS

**B:** 1984  
Brooklyn, New York

*Of Our New Day Begun*  
**PREMIERED:** February 20, 2016  
(original version for symphonic wind ensemble)

— Even in an era when many Americans have become numb to the plague of gun violence, the murder of nine churchgoers at the Emanuel African Methodist Episcopal Church in Charleston, South Carolina, on June 17, 2015, stood out both for its violation of a literal sanctuary space,

and for its echoing of racist massacres from decades past. The national period of mourning brought forth a notable moment of hope and healing when President Barack Obama sang the hymn *Amazing Grace* during the funeral service for one of the victims, Reverend Clementa Pinckney.

New York-born composer Omar Thomas, too, turned to music in responding to the killings. His *Of Our New Day Begun* originated not as the orchestral work performed at tonight’s concert, but in the initial version Thomas scored for wind symphony—an instrumentation of winds, brass and percussion that excludes string instruments. A consortium of 37 bands ranging from high school to professional levels commissioned Thomas to compose the work in 2015, and its premiere came on February 20, 2016, with the Western Kentucky University Wind Ensemble performing under the direction of Gary Schallert at a concert venue near Emanuel Church. In 2020 the composer adapted the work for full symphony orchestra on a commission from the Colorado Symphony and the Wanda L. Bass School of Music at Oklahoma City University. Although the pandemic initially slowed the dissemination of this version, the Colorado Symphony introduced it in a “virtual” concert shared with online audiences in April 2021, and both editions of the work are now receiving frequent performances.

Thomas, who holds a master’s degree from the New England Conservatory of Music, is now an assistant professor of composition and jazz studies at the University of Texas at Austin. His varied compositional catalog, in which music for big band and wind ensemble plays a large part, includes works in both the jazz and classical styles. He has received major honors such as the 2008 ASCAP Young Jazz Composers Award, the 2014 Lavender Rhino Award from the History Project and the 2019 National Bandmasters Association/Revelli Award. His albums *I Am* and *We Will Know: An LGBT Civil Rights Piece in Four Movements* have earned critical acclaim and achieved top rankings on streaming music charts.

### REVERENCE, PAIN AND GRACE

Thomas has provided his own powerful program note on *Of Our New Day Begun*:

“*Of Our New Day Begun* was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as ‘Mother Emanuel’) in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like

him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line—embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims’ families.

“Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the black American church tradition. The piece is anchored by James and John Johnson’s time-honored song *Lift Every Voice and Sing* (known endearingly as the ‘Negro National Anthem’), and peppered with blues harmonies and melodies. Singing, stomping and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

“*Of Our New Day Begun* begins with a unison statement of a melodic cell from *Lift Every Voice* before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimmers of hope and relief answered by cries of blues-inspired licks. A maddening, ostinato-driven section representing a frustration and weariness that words cannot, grows into a group singing of *Lift Every Voice and Sing*, fueled by the stomping and clapping reminiscent of the black church.

“In the latter half of the piece the music turns hopeful, settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of *Lift Every Voice* in 4/4, honoring the powerful display of humanity set forth by the families of the victims. There is a long and emotional decrescendo that lands on a pensive and cathartic gospel-inspired hymnsong. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of black Americans towards equality.”

**Instrumentation:** 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, ride cymbal, suspended cymbal, tambourine, tamtam, tom-toms, triangle, chimes and strings

PROGRAM NOTE BY CARL SCHROEDER, WITH MUSICAL DESCRIPTION BY OMAR THOMAS.



## WORDSMITH

B: 1980

Frankfurt, Germany

### *Made In America*

PREMIERED: July 4, 2022

— This concert’s second half begins with *Made In America*—a major work for spoken word artist and orchestra that fuses a wide range of musical elements and was premiered by the Baltimore Symphony Orchestra on the Fourth of July in 2022 under the direction of tonight’s conductor, Jonathan Taylor Rush. The work’s creator, Wordsmith, makes his Minnesota Orchestra debut tonight to perform the piece’s spoken word component.

The multi-talented Wordsmith—a songwriter, poet, recording artist, actor, playwright, entrepreneur and philanthropist—was born in Germany in 1980 while his father was stationed abroad and eventually settled in Baltimore. He has enjoyed a deepening and prolific collaboration with that city’s orchestra in recent years. In 2018, the Baltimore Symphony engaged him to write new narration for Camille Saint-Saëns’ *Carnival of the Animals*, then invited him to host the orchestra’s 2018 gala with special guest Cynthia Erivo. In September 2020 his relationship with the ensemble was formalized as he became an artistic partner. His initial projects in that capacity were two commissioned collaborations with composer James Lee III: *Destined Words* for the orchestra’s celebration in honor of Marin Alsop, and *Freedom’s Genuine Dawn*, inspired by the writings of Frederick Douglass. A string of additional projects has followed: new interpretations of Stravinsky’s *The Soldier’s Tale* and Beethoven’s Ninth Symphony and, most recently, the world premiere of his *Network to Freedom* on Martin Luther King, Jr. Day this year. A more complete accounting of Wordsmith’s background and multifaceted achievements appears on page 32.

## REIMAGINING THE AMERICAN DREAM

The premiere of *Made In America* was a major cultural event in Baltimore, occasioning a front-page story in *The Baltimore Sun* which described *Made In America* as conveying “the story of the American dream musically...a collaboration of hip-hop and classical music...With the two genres—one being historically the provenance of white, upper-class audiences and the other with roots tracing back to block parties in predominantly Black neighborhoods in New York City.”

Wordsmith has since elaborated that in *Made In America*, “the story of the American Dream is reimagined as Rimsky-Korsakov, Ravel, Beethoven and Chopin are fused with Lil Nas X, Wu-Tang Clan, Notorious B.I.G. and Wordsmith. *Made In America* is sonically rich and mimics the ebb and flow of life as we climb the ladder of success. It’s not without hardships as the selected pieces are metaphors for birth, struggle, perseverance, racial injustice and the need for unity.”

*Made in America* is structured in five movements. The first, third and fifth—*Fanfare*, *Medley* and *Serenade*—were arranged and edited by Don Hart, while the second and fourth—*Welcome Home* and *I Got a Promotion*—were arranged by Nicolás Posternak.

Vocalist Ashley DuBose joins tonight’s performance as soloist for the second and fourth movements of *Made In America*. DuBose has collaborated with the Minnesota Orchestra on several of its concerts featuring Dessá. She is widely known for her run on NBC’s *The Voice* and in 2014 was chosen by *City Pages* as Best Female Vocalist. Her other projects include the albums *Somethin’ More* and *Be You*.

**Instrumentation:** spoken word artist with orchestra comprising 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets (1 doubling bass clarinet), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, field drum, bass drum, kick drum, cymbals, suspended cymbal, hi-hat cymbal, maracas, rototom, tambourine, triangle, marimba, glockenspiel, vibraphone, harp, piano and strings

PROGRAM NOTE BY CARL SCHROEDER.



**MARGARET BONDS**

**B:** March 3, 1913  
Chicago, Illinois  
**D:** April 26, 1972  
Los Angeles, California

*Benediction*, from  
*Montgomery Variations*  
**PREMIERED:** 1967

— During the U.S. Civil Rights Movement of the 1950s and '60s, many American composers were moved to write music commemorating the fight for racial justice and the people who sacrificed their comfort and, in many cases, their lives to protest the brutal and oppressive system of laws known as Jim Crow. It was in this vein that Chicago-born composer and pianist Margaret Bonds composed her *Montgomery Variations* in 1964 to memorialize two seminal events of the movement, one inspirational and one tragic, both of which took place in Alabama. The piece bears a

dedication to Dr. Martin Luther King, Jr., who was leading marches and protests across the South during this period.

Each of the work’s seven movements is based on the spiritual *I Want Jesus to Walk With Me*, and the walking can be heard literally in the first several movements, which commemorate the 1955 Montgomery Bus Boycott—during which thousands of Black Montgomery residents walked for miles to and from work every day for over a year while refusing to ride the city’s segregated bus system. The middle movements jump to 1963 and depict the horrifying bombing of 16th Street Baptist Church in Birmingham by white supremacist terrorists. Four young Black girls were killed in the blast, and the attack is considered one of several important turning points in the struggle for civil rights—a moment when no one living in the United States could dare look away from the consequences of the country’s history of enslavement and subjugation of Black people.

**A BITTERSWEET FINALE**

The *Benediction* movement performed in this concert is the finale of Bonds’ *Variations*, and in it, the spiritual transforms into a promise from a merciful God. The strings swell with emotion from the very opening, and there is a bittersweet quality to the solo wind entrances which float in on a soft summer breeze. Where the *Lament* (which precedes the *Benediction* in a full performance of the work) speaks to the horror of what we have witnessed, this final movement fairly glows with admiration for the people and land of the Deep South, before closing with an “Amen”—a cadence familiar to many as the culminating sound of a Christian church service. Bonds wrote of the *Benediction*, “A benign God, Father and Mother to all people, pours forth Love to His children—the good and the bad alike.”

*Montgomery Variations* was first performed in 1967 in a performance led by Albert McNeil that is not well-documented, and it was mostly ignored by the classical music industry thereafter. In 2021, the Minnesota Orchestra recorded it with conductor Scott Yoo as part of the inaugural edition of the Listening Project, which aims to bring recognition to previously unrecorded works by historically underrepresented composers of the past and present. Recent years have brought performances of all or portions of the *Montgomery Variations* by ensembles such as the Boston Symphony Orchestra, Philadelphia Orchestra, Columbus Indiana Philharmonic, Montana’s Missoula Symphony and, bringing the music’s story full circle, the Montgomery Symphony Orchestra.

**Instrumentation:** 3 flutes (1 doubling piccolo and alto flute), 2 oboes, English horn, 3 clarinets (1 doubling bass clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, cymbals, suspended cymbal, large drum, tambourine, triangle, wood block, harp and strings

PROGRAM NOTE BY SAM BERGMAN.



## CARLOS SIMON

**B:** April 13, 1986  
Washington, D.C.

### *Amen!*

**PREMIERED:** November 21, 2017  
(original version for  
symphonic wind ensemble)

In recent seasons, Minnesota Orchestra audiences have become increasingly acquainted with the deeply affecting music of Grammy-nominated composer Carlos Simon, as five of his works have been performed in 21 concerts—none looming larger than the May 2023 world premiere of *bre(a)d(th)*, which Simon co-created with librettist Marc Bamuthi Joseph. The Orchestra commissioned *bre(a)d(th)* in response to the murder of George Floyd, and the work’s co-creators engaged in the project with the vision that it take a broader view of American history, the struggle for equity and a call for further activism. Joseph performed his own spoken libretto at the premiere, and the conductor was Jonathan Taylor Rush, who also leads tonight’s concert. (The life of *bre(a)d(th)* is only beginning, as it was presented this past February by the Atlanta Symphony Orchestra as part of a performance curated by Simon.) Tonight the Orchestra adds a sixth work by Simon to its repertoire, *Amen!*, while next season’s concerts introduce yet another—his recently composed *Four Black American Dances*.

Simon is one of the most in-demand classical composers working in the U.S. today, and he holds the prestigious position of composer in residence at the Kennedy Center in Washington, D.C.—a tenure that began in fall 2021 and has recently been extended through the 2026-27 season—as well as composer chair at the Boston Symphony. Aside from composing concert works in a variety of genres from large ensembles to chamber music and opera, Simon is an award-winning film composer, music director and keyboardist who has toured nationally and internationally. His next major project is *Gospel Mass*, commissioned by the Los Angeles Philharmonic and slated for a premiere at the Walt Disney Concert Hall in April 2025.

## A SPIRITUAL EXPERIENCE

The creation of Simon’s work *Amen!* followed a path similar to the Omar Thomas work featured earlier on tonight’s program: it was originally composed for symphonic band in 2017 on a commission from the University of Michigan Symphony Band, then revised for orchestra in 2019 for three co-commissioning institutions: the Reno Philharmonic,

Gateways Music Festival and American Composers Orchestra. Simon has provided the following comments on his composition:

“My intent [in *Amen!*] 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. Pentecostal denominations, such as Church of God in Christ...Pentecostal Assemblies of God, Apostolic [and] Holiness Church, among many others, are known for their exuberant outward expressions of worship. The worship services in these churches will often have joyous dancing, spontaneous shouting and soulful singing. The music in these worship services is a vital vehicle in fostering a genuine spiritual experience for the congregation.

“The three movements in *Amen!* are performed without break to depict how the different parts of worship services flow into the next. In the first movement, I’ve imagined the sound of an exuberant choir and congregation singing harmoniously together in a call and response fashion. The soulful second movement quotes a gospel song, *I’ll Take Jesus For Mine*, that I frequently heard in many services. The title, *Amen!*, refers to the plagal cadence or ‘Amen’ cadence...which is the focal point of the climax in the final movement. Along with heavily syncopated rhythms and interjecting contrapuntal lines, this cadence modulates up by half steps until we reach a frenzied state, emulating a spiritually heightened state of worship.”

**Instrumentation:** 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, splash cymbal, shaker, suspended cymbal, tamtam, tom-toms, triangle, xylophone, marimba, vibraphone, whip, tubular bells, piano and strings

PROGRAM NOTE BY CARL SCHROEDER, WITH MUSICAL DESCRIPTION BY CARLOS SIMON.