

CARLOS SIMON + HUB NEW MUSIC

A NEW PROJECT FOR 2022-23

COMMISSIONED BY GEORGETOWN UNIVERSITY WITH SUPPORT
FROM THE PRESIDENT'S OFFICE AND THE COMMITTEE FOR SLAVERY,
MEMORY AND RECONCILIATION

DURATION: ~60'

REQUIEM FOR THE ENSLAVED

*"Bringing the gifts that my ancestors gave,
I am the hope and dream of a slave."* – MAYA ANGELOU

Musically inspired by spirituals and liturgical music, Carlos Simon's [*Requiem for the Enslaved*](#) draws textual inspiration from historical documents detailing [the sale of 272 slaves sold to pay the debts of Georgetown University](#), where the composer currently serves as Assistant Professor of Music. Simon was awarded one of three 2021 Sphinx Medals of Excellence, the highest honor bestowed by the Sphinx Organization, recognizing extraordinary classical Black and Latinx musicians who, among other things, demonstrate an ongoing commitment to their communities.

NOTES FROM CARLOS SIMON

Over a year has passed since I first set foot on the Georgetown University campus as a candidate for a professorship in the Performing Art Department— a hope and dream of my ancestors. I have grown to love the Georgetown University community and culture. It is a community that is steeped in a tradition of excellence and a rich history. In learning of the university's involvement in slavery, I am deeply grateful for the collective efforts taken to understand and attempt to reconcile its tainted past. Now as a member of the Georgetown University community, I wish to join in the journey of expanding the discussion artistically. I have composed a large-scale work that honors the 272 men, women, and children sold to pay the debts of the University.



Requiem for the Enslaved features music that evoke the spirit of those in captivity featuring the internationally known new music ensemble, **Hub New Music**, rapper and spoken word artist **Marco Pavé**, trumpeter **Jared Bailey**, and composer **Carlos Simon** playing piano. Using the musical structure of a liturgical mass, *Requiem for the Enslaved* artistically explores the sacred and historical ideology of the sale of those enslaved by Jesuits by infusing of the music of the Catholic Church and African American Spirituals into an original composition.



VIDEO: Carlos Simon discusses the project, and Hub performs excerpts as part of a streamed performance via Williams Center for the Arts at Lafayette College.





HUB NEW MUSIC

Called “contemporary chamber trailblazers” by the *Boston Globe*, Hub New Music — comprised of flute, clarinet, violin, and cello — is forging new pathways in 21st-century repertoire. Through creative programming and ambitious commissioning projects, the quartet of “intrepids” (WQXR) celebrates the

fluidity and diversity of today’s classical music landscape. Its performances have been described as “gobsmacking” (*Cleveland Classical*) and “innovative” (WBUR).

Hub New Music is *flute, clarinet, violin, cello*

>>> [VIDEO](#)



CARLOS SIMON

Composer Carlos Simon is a native of Atlanta, Georgia whose music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism. Simon is a 2021 Sphinx Medal of Excellence recipient.

Recent commissions have come from the Philadelphia Orchestra, Washington National Opera, Reno Philharmonic, the American Composers Orchestra, Arizona State University Symphony Orchestra, Irving Klein String Competition. Simon’s latest album, *My Ancestor’s Gift*, was released on the Navona Records label in 2018. Described as an “overall driving force” (*Review Graveyard*) and featured on Apple Music’s “Albums to Watch.” As a part of the Sundance Institute, Simon was named as a Sundance Composer Fellow in 2018, which was held at the historic Skywalker Ranch. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series.

>>> [VIDEO](#)



RECENT ACCLAIM FOR CARLOS SIMON

“The collaboration in ‘Night Trip’ seemed most seamless: Simon’s lyrical sweep threaded with big-band jazz and the blues, and Seaton’s candid, vernacular text gradually revealing dramatic and poetic substance. All three works had their strengths; but ‘Night Trip’ most consistently engineered operatic necessity, in which character is revealed in the physicality of singing, and the music opens out words into larger, ineffable vistas.” — [WASHINGTON POST](#)

“Amidst this challenging yet transformative time, the commitment to excellence demonstrated by ... Carlos Simon ... offer(s) all of us hope and vision for a more just and equitable future. They stand upon the mighty shoulders of generations of Black and Latinx artists who have made significant contributions to the world of music. The opportunity to help empower their careers today is a true privilege: together, we look forward to witnessing how they will help transform our field.”

— [AFA S. DWORKIN, PRESIDENT/ARTISTIC DIRECTOR, SPHINX](#)

RECENT ACCLAIM FOR HUB NEW MUSIC

“The section [of Robert Honstein’s Soul House] when all four players take to the buoyant, jovial melody — each an eighth note apart — was gobsmacking and perfectly played.” — CLEVELAND CLASSICAL

“Next time [Hub New Music] offers a concert, go, listen, and be changed”

— BOSTON GLOBE

“... young intrepids of the Boston new music scene.” — WQXR

“one of the most talked about younger contemporary classical ensembles”

— OREGON ARTSWATCH

“... [one of] Boston’s most innovative ensembles.” — [WBUR](#)

“A versatile Boston quartet led by the enterprising flutist Michael Avitabile.”

— NEW YORKER



RESOURCES

[Lafayette College Profiles Requiem for the Enslaved After Workshop Performance](#)

[ASCAP Composer Carlos Simon Receives 2021 Sphinx Medal of Excellence](#)

VIDEO >>> [Composer Portrait: Carlos Simon - American Composers Orchestra](#)

VIDEO >>> ["Another Rising" \(Feat. Anthony Roth Costanzo & Brooklyn Youth Chorus\)](#)

[APM Reports: Shackled Legacy - History shows slavery helped build many U.S. colleges and universities](#)

[The Georgetown Slavery Archive](#)

[New York Times: 272 Slaves Were Sold to Save Georgetown. What Does It Owe Their Descendants?](#)

