

# ALBANY SYMPHONY

## 2022 AMERICAN MUSIC FESTIVAL

# TrailBlaze NY

SUNDAY | JULY 3, 2022  
RIVERLINK PARK, AMSTERDAM

DAVID ALAN MILLER, CONDUCTOR  
SHARON HARMS, VOCALIST  
RUSTON ROPAC, VOCALIST  
PERCUSSION QUARTET: COLLEEN BERNSTEIN, EMMA GIERSZAL,  
YOUNGKYOUNG LEE, OLIVER XU

Natalie Draper

*Biking to Amsterdam, NY- Summer, 2022*

- I. Light on the trail
- II. In Motion
- III. Sounds From the Railroad
- IV. Arriving in Amsterdam
- V. Cooldown

Aaron Copland

*Appalachian Spring*

Viet Cuong

*Re(new)al*

Woody Guthrie arr. Mitchell McCarthy

*This Land is Your Land*, sing-along

John Williams

E.T. Main Theme

John Philip Sousa

*Stars and Stripes Forever*

*All programs and artists are subject to change*



**CELINE & DANIEL KREDENTSER**

**MARISA & ALLAN EISEMANN**

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## ALBANY SYMPHONY

### VIOLIN I

Jamecyn Morey  
Elizabeth Silver  
Paula Oakes  
Heather Frank-  
Olsen  
Kae Nakano  
Sooyeon Kim

### VIOLIN II

Mitsuko Suzuki  
Barbara  
Lapidus  
Christine Kim  
Emily Frederick  
Ouisa Forhaltz

### VIOLA

Daniel Brye  
Tina Chang-  
Chien  
Carla Bellosa

### CELLO

Erica Pickhardt  
Kevin Bellosa

### BASS

Joshua DuPoint  
Mike Fittipaldi

### FLUTE

Zach Sheets  
Brendan Ryan

### OBOE

Boris Baev  
Alexis Mitchell

### CLARINET

Bixby Kennedy  
Christopher  
Bush

### BASSOON

Josh Butcher  
Maya Stone

### SAXOPHONE

Lois Hicks -  
Wozniak  
Devin DiMauro

### HORN

Victor  
Sungarian  
Matthew  
Jaimes

### TRUMPET

Mark Clodfelter  
Eric Latini

### TROMBONE

Wes Hopper

Chuck Morris

### TIMPANI

Miles Salerni

### PERCUSSION

Matthew Gold  
Colleen  
Bernstein

### SYNTHESIZER

Blair McMillen

### HARP

Lynette Wardle

## NATALIE DRAPER

Praised for her “individual and strong voice” (Colin Clarke, Fanfare Magazine), Natalie Draper explores character and evocative sound-worlds in her music. Upcoming premieres include *The Bells* (Beth Willer & the NEXT Ensemble at the Peabody Institute in Baltimore, MD) and *A Study in Breathing: Allein zu dir* (Dianna Morgan, Christopher Frtizsche, and Anne Laver as part of Sonoma Bach’s concert season in Sonoma, CA). Recent projects have included a solo organ work for the Italian Baroque organ at University of Rochester’s Memorial Art Gallery (Patt ern Dances for Meantone Organ), a piano trio (*Fragile Music*), and three works for choir (*Three Lenten Motets*). Her music has been included on recordings by Akropolis Reed Quintet, soprano Danielle Buonaiuto, and Symphony Number One. She has been featured in articles in *Vox Humana*, *I Care If You Listen*, and *Van Magazine*. Draper has held residencies and fellowships at the Ucross Foundation, the Tanglewood Music Center, the I-Park Foundation, Yaddo, and St. David’s Episcopal Church in Baltimore, MD. She is an assistant professor in the music theory and composition department at the Setnor School of Music at Syracuse University in Syracuse, NY.



## NATALIE DRAPER- *Biking to Amsterdam, NY- Summer, 2022*

*Biking to Amsterdam, NY- Summer, 2022* is a collaboration between composer Natalie Draper, local Amsterdam, NY writer Anita Sanchez, and the Albany Symphony’s *Dogs of Desire* ensemble, conducted by David Alan Miller. The piece offers the listener a sonic experience of biking the rail trail—the shimmering light of summer, the rush of motion, and the spirit of one of New York’s canal cities: Amsterdam, NY. In order to “live” the piece, Draper biked the distance from her home in Syracuse, NY to Amsterdam, NY (in segments) with her boyfriend (now husband) during the summer of 2019. The piece is in five movements: I. Light on the Trail, II. In Motion, III. Sounds from the Railroad, IV. Arriving in Amsterdam, and V. Cool Down. Sanchez has written poetic text, which serves as narration to begin each movement to set the scene. The text, originally written before the pandemic, is even more timely in today’s (almost post? Knock on wood...) pandemic environment and dovetails into an atmospheric arrangement of the Erie Canal song in the fourth movement. The music itself draws on minimalist traditions and rich orchestration to create a sound world that is pulsing, colorful, and atmospheric.



### SHARON HARMS

Praised as "luscious-toned", "extraordinarily precise and expressive", and "dramatically committed and not averse to risk" by the New York Times, American soprano Sharon Harms is known for fearless performances and passionate interpretations of works new and old for the recital, concert, and operatic stage. A member of the Argento Ensemble, Ms. Harms has premiered the music of some of today's leading composers and her repertoire spans a versatile spectrum of periods and styles. She has sung with Da Capo Chamber Players, East Coast Contemporary Ensemble, Eighth Blackbird, Ensemble Recherche, Ensemble Signal, International Contemporary Ensemble, Juilliard Center for Innovation in the Arts, Limón Dance Company, MET Opera Chamber Orchestra, New Chamber Ballet, Pacifica Quartet, Princeton Festival Opera, Simon Bolivar Orchestra, Talea Ensemble, and Third Coast Percussion, among others. She has also been a guest artist with the American Academy in Rome, Columbia University, Cornell University, June in Buffalo, MATA Festival, Mozarteum, University of Chicago, University of Notre Dame, Radcliffe Institute, Resonant Bodies Festival, and is soprano faculty for the Composer's Conference at Brandeis University. She appears on the Albany, Bridge, and Innova labels. [www.sharonharms.com](http://www.sharonharms.com)

### RUSTON ROPAC

New York City-based, Southern California-bred soprano and composer-performer Ruston Ropac is a dynamic musician committed to exploring eclectic vocal soundscapes. An alumna of the Contemporary Performance Program at the Manhattan School of Music, she brings her artistry to contemporary chamber music, early music, opera, and beyond.



An active contemporary chamber musician, Ms. Ropac has sung the world premieres of over twenty new works of chamber music. As a composer-performer, Ms. Ropac specializes in vocal chamber music that experiments with theatrical elements and seeks to challenge the performer vocally and dramatically.

Ms. Ropac holds a Master of Music degree in Contemporary Vocal Performance from the Manhattan School of Music, where she studied with soprano Lucy Shelton, and a Bachelor of Music degree from the University of Redlands in Southern California, where she studied voice with Dr. Melissa Tosh and composition with Dr. Anthony Suter and André Myers. She currently lives in Manhattan and enjoys writing poetry and playing tabletop games in her spare time. She is a part of the cast of the Dungeons & Dragons podcast Nat 1 and Run.

### BIKING TO AMSTERDAM, NY- SUMMER, 2022

Riding The Rail Trail

I. Light on the trail

How can I tell you what the sunlight was like

As it sifted through the leaves of summer

What words can call up the shadow-dance on the slow waters of the canal, or the drift of gulls across the early morning sky

How can I share the eager surge as I start the journey, the turning wheels and the hum of the bike as I flow down the hill at the start of the long, long trail

No words can show the sunlight, no poem can echo the leaves' gentle rustle in the morning breeze

Perhaps my music can show you, can hint at the freedom of the wind lifting my hair

Only music can begin to rival the birdsong

Listen!

## II. In Motion

Up the hill

Pedal pedal pedal panting pedal

Down the hill

Easy glide

My path is full of ups and downs like scales on a piano, like fingered notes on a violin

Reaching up and up and then flowing down in that easy rolling glide as I rest on the pedals

Until

Up again, pedal, panting, pedal pedal

Down the hill

Glide

The world whips past, flees past me as I speed by trees, nodding at goldenrod, daisies and dandelions

Is that a snake in the grass?!

A deer watches, frozen with wide eyes as I whizz past

Up and down I go, but always straight ahead, following the path, straight as an arrow

Heading to the old city of Amsterdam where the canal and the river meet

Listen to the trail leading me up and down

## III. Sounds from the Railroad

Can you hear it? You must have heard it, not long ago.

In the far distance, the low rhythm of wheels hitting rails,

The approaching clank of boxcars and freight cars

The steady, rising energy of the train coming closer, closer

The sudden, warning blare at the crossroads

Can't you hear the whistle blowing, the engine roaring, the wheels beating out their relentless song? Don't you remember it?

Listen!

## IV. Arriving in Amsterdam

I thought I heard the call of the canal man

Low bridge!

The city of Amsterdam is tied to the big, wide, slow-flowing river by bridges

Low bridge, everybody down

The abandoned factories keep watch over the river, the old factories with empty windows

This city has seen hard times, hungry times, bitter times

But the river flows unchanging, through all times, past the green flower-filled park and the beautiful library, the tall church spires and the long, flat stretch of railroad tracks

The green bridge is reflected in the blue, sun-lit water

These are hard times we have now, these are crazy times, these are scary times

This old city has seen such times before

Low bridge, everybody down

Can you hear the deep voices singing to us out of the past

We can stay safe, neighbors,

We can weather these times together,

We can duck down low and then rise again, as long as we stick together

Low bridge, everybody down

Low bridge, 'cause we're coming to a town

You'll always know your neighbor, you'll always know your pal, if you've ever navigated on the Erie Canal

## V. Cool Down

So we come to the journey's end

Time to cool down, time to catch your breath

Time to get a cold drink, and watch the sun set red and lovely over the Mohawk hills, the red light reflected in the windows of Amsterdam city

Can you hear the wind softly calming the leaves

Can you hear the gentle flowing of the river

Can you hear the train whistle, far in the distance, fading in the dusk

Time to take a deep breath, and rest now, rest

So that, strong and refreshed by the wind and the trees and the waters

We can begin again tomorrow

- Anita Sanchez

## VIET CUONG

Called “alluring” and “wildly inventive” by The New York Times, the music of American composer Viet Cuong has been performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, and Dallas Winds, among many others. Viet’s music has been featured in venues such as Carnegie Hall, Lincoln Center, and the Kennedy Center, and his works for wind ensemble have amassed hundreds of performances worldwide. Passionate about bringing these different facets of the contemporary music community together, his upcoming projects include a concerto for Eighth Blackbird with the United States Navy Band. Viet also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His recent works thus include a snare drum solo, percussion quartet concerto, and, most recently, a double oboe concerto. He is currently the California Symphony’s Young American Composer-in-Residence, and recently served as the Early Career Musician-in-Residence at the Dumbarton Oaks. Viet holds degrees from Princeton University (MFA/PhD), the Curtis Institute of Music (AD), and Peabody Conservatory (BM/MM).



## VIET CUONG - *Re(new)al*

I have tremendous respect for renewable energy initiatives and the commitment to creating a new, better reality for us all. *Re(new)al* is a percussion quartet concerto that is similarly devoted to finding unexpected ways to breathe new life into traditional ideas, and the solo quartet therefore performs on several “found” instruments, including crystal glasses and compressed air cans.

And while the piece also features more traditional instruments, such as snare drum and vibraphone, I looked for ways to either alter their sounds or find new ways to play them. For instance, a single snare drum is played by all four members of the quartet, and certain notes of the vibraphone are prepared with aluminum foil to recreate sounds found in electronic music. The entire piece was conceived in this way, and even the accompaniment was written these ideas in mind.

Cooperation and synergy are also core themes of the piece, as I believe we all have to work together to move forward. All of the music played by the solo quartet is comprised of single musical ideas that are evenly distributed between the four soloists (for those interested, the fancy musical term for this is a *hocket*). The music would therefore be dysfunctional without the presence and dedication of all four members. For example, the quartet divvies up lighting-fast drum set beats in the second movement and

then shares one glockenspiel in the last movement. But perhaps my favorite example of synergy in the piece is in the very opening, where the four soloists toast crystal glasses. We always toast glasses in the presence of others, and oftentimes to celebrate new beginnings. This is my simple way of celebrating everyone who is working together to create a cleaner, more efficient world.

Re(new)al is constructed of three continuous movements, each inspired by the power of hydro, wind, and solar energies. The hydro movement transforms tuned crystal glasses into ringing hand bells as the wind ensemble slowly submerges the soloists in their sound. The second movement turns each member of the quartet into a blade of a dizzying wind turbine, playing seemingly-impossible 90's-inspired drum and bass patterns. The closing movement simulates a sunrise and evokes the brilliance of sunlight with metallic percussion instruments. This piece was originally written with a sinfonietta accompaniment, and in its original form was commissioned for the 2017 American Music Festival by David Alan Miller and the Albany Symphony's Dogs of Desire in partnership with GE Renewable Energy. A full orchestra version was commissioned in 2018 by the Albany Symphony, and this final version for wind ensemble was commissioned by a consortium of universities and community ensembles. Heartfelt thanks to everyone who has been involved in any of the three versions of this piece.



### **COLLEEN BERNSTEIN**

Colleen Bernstein is an award-winning percussionist, educator, and creative collaborator recognized for her passionate performances and impactful community engagement initiatives. She has been featured in concerts with GRAMMY winners including Béla Fleck and the Silkroad Ensemble. Colleen won the Ludwig Albert Talent Award at the 2015 Universal Marimba Competition, and she received both 2nd place in the Black Swamp Showcase and 3rd place in the MalletLab International Competition in 2018. Currently, she maintains an active career as both an educator and a freelance performer throughout New

York City and beyond. Recent engagements include collaborations with Sō Percussion, International Contemporary Ensemble, and Sandbox Percussion, alongside solo sets at the MATA Festival, New Music Gathering, World Vibes Congress, and Oh My Ears Festival. Colleen is also an original member of American Wild Ensemble, a septet that celebrates American history, culture, and natural spaces through new music. Colleen teaches a wide range of students in the NYC area, as a faculty member at Hunter College, band director at Léman Manhattan Preparatory School, and Director of Percussion for the New Jersey Youth Symphony organization. Finally, Colleen is the producer of Strength & Sensitivity, an initiative she founded in 2018 that utilizes contemporary music and poetry to advocate for gender equality. Alongside numerous commissioned works and solo concerts, Colleen has directed large-scale touring productions of the project in Boston, Chicago, and Ann Arbor, MI to date. Colleen holds a Bachelor's degree from the Eastman School of Music, where she also earned the Arts Leadership Certificate and the prestigious Performer's Certificate. She received two Master's degrees at the University of Michigan, and she was honored with the Patterson Diversity Award. Colleen is an artist endorser for Black Swamp Percussion and Mallettech. Her principal teachers include Albany Symphony members Richard Albagli and Mark Foster, as well as Michael Burritt and Joseph Gramley.

### **EMMA GIERSZAL**

Emma Gierszal is a percussionist, educator, and arts leader living in Rochester, NY. While earning her doctorate at the Eastman School of Music, she teaches percussion at the Hochstein School of Music and is on the board for the local new music ensemble, fivebyfive.



Emma began promoting new music with the John Psathas Percussion Project, a multi-year recording project led by her undergraduate professor, Omar Carmenates. Emma continues to participate in

Eastman's Musica Nova and student-run new music ensemble, Ossia, while also appearing in premiere recordings of Michael Burritt's, *spero* and *Iunctio* and John Psathas' *Koolish Zein*. Emma has attended summer festivals including the Grafenegg Academy (2021, 2022), National Repertory Orchestra (2021) where she performed in front of the orchestra, and the Chautauqua Summer Music Festival (2019). In 2018 she won the Mary Ann Starring Memorial Award and performed at Sigma Alpha Iota's national convention.

Emma holds an M.M. degree in Percussion Performance and Literature and an Arts Leadership Certificate from Eastman as well as a B.M. degree in Music Education from Furman University in Greenville, SC. Emma Gierszal is a proud Malletech artist.

### **YOUNGKYOUNG LEE**

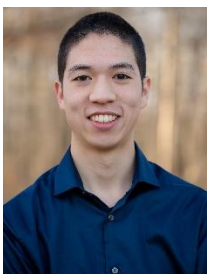
YoungKyoung Lee is a percussionist who specializes in solo and chamber music performance. She has performed in various countries such as Japan, Korea, United States of America, Canada, and Spain as a soloist and chamber musician.

With the love of chamber music, YoungKyoung has been performing as a member of Korean Traditional Percussion Ensemble, Peabody Percussion Group (performed at Kennedy center), Yale Percussion Group, and Eastman Percussion Ensemble. She has participated in numerous Music Festivals such as Sō Percussion Summer Institute, Cloyd Duff Timpani Seminar, Brevard Music Center, Norfolk New Music Workshop, and performed at *Ciclo de Música Contemporánea de Oviedo* as a member of Norfolk New Music Workshop team (artistic director Martin Bresnick).



YoungKyoung completed the Bachelor of Music studying with Tom Freer, assistant principal timpanist and percussionist of Cleveland Orchestra, and the world-renowned contemporary musician Robert van Sice at the Peabody Conservatory. While at Peabody, YoungKyoung was the recipient of the Zildjian Scholarship. She continued her studies with Robert van Sice at the Yale School of Music and pursued Masters of Music and Masters of Musical Arts in Percussion Performance as a recipient of the Stephen and Denise Adams, and the Henry and Lucy Moses Scholarships. YoungKyoung is currently based in Rochester, NY, pursuing Doctor of Musical Arts at Eastman School of music with internationally renowned soloist, pedagogue, and composer Michael Burritt.

YoungKyoung is an endorser of Vic Firth, Inc.



### **OLIVER XU**

Percussionist Oliver Xu has been internationally recognized as a solo performer advocating for contemporary music. Based in New York City, he was recently awarded a Benzaquen Career Advancement Grant by The Juilliard School after graduating with his master's degree. In the last year, he has won the Percussive Arts Society Solo Artist Competition and the Great Plains International Marimba Competition. He has also received Third Prize at the Sixth IPEA International Percussion Competition and the Youth Jury Prize at the TROMP International Percussion Competition.

Oliver's most recent performances include a showcase concert at the Percussive Arts Society International Convention, where he premiered a new work by Ayanna Woods, and his graduation recital at Juilliard, where he gave the New York premiere of Judd Greenstein's percussion concerto. He has also been featured in performances at Alice Tully Hall on works by Steve Reich and Olivier Messiaen with the Juilliard Orchestra and AXIOM, respectively. In May 2022, he joined the Da Capo Chamber Players for a concert celebrating their 50th Anniversary.

# ALBANY SYMPHONY

DAVID ALAN MILLER, Heinrich Medicus Music Director

Renee Today!

# 2022-2023 SEASON



REGINA CARTER



DAME EVELYN GLENNIE



MARC BAMUTHI JOSEPH



CAROL JANTSCH



CELIL REFIK KAYA



ANNE AKIKO MEYERS



STEWART GOODYEAR



KALENA BOVELL

## Opening Weekend: TCHAIKOVSKY'S FIFTH

Saturday, October 8, 2022 • 7:30pm  
Palace Theatre

David Alan Miller, conductor  
Stewart Goodyear, piano

Joel Thompson: *An Act of Resistance*  
Stewart Goodyear: Piano Concerto  
P.I. Tchaikovsky: Symphony No. 5

## EVELYN GLENNIE!

Saturday, January 14, 2023 • 7:30pm  
Sunday, January 15, 2023 • 3:00pm  
Troy Savings Bank Music Hall

David Alan Miller, conductor  
Dame Evelyn Glennie, percussion

Tania León: (new work)  
Kamran Ince: Percussion Concerto  
Jean Sibelius: Symphony No. 5

## BEETHOVEN'S NINTH

Saturday, April 22, 2023 • 7:30pm  
Sunday, April 23, 2023 • 3:00pm  
Troy Savings Bank Music Hall

David Alan Miller, conductor  
Anne Akiko Meyers, violin  
Albany Pro Musica

Michael Daugherty: *Blue Electra*  
Ludwig van Beethoven: Symphony No. 9  
"Choral"

## RAVISHING RACHMANINOFF

Saturday, November 12, 2022 • 7:30pm  
Palace Theatre

David Alan Miller, conductor  
Carol Jantsch, tuba

Duke Ellington: Suite from *The River*  
John Harbison: Tuba Concerto  
Sergei Rachmaninoff: *Symphonic Dances*

## VALENTINE ROMANCE

Saturday, February 11, 2023 • 7:30pm  
Proctors Theatre, Schenectady

Kalena Bovell, conductor  
Celil Refik Kaya, guitar

Georges Bizet: *Carmen* Suite No. 1  
Nkeiru Okoye: *Voices Shouting Out*  
Joaquín Rodrigo: *Concierto de Aranjuez*  
Antonín Dvořák: Symphony No. 8

## AMERICAN MUSIC FESTIVAL CONVERGENCE

Saturday, June 10, 2023 • 7:30pm  
EMPAC in Troy

David Alan Miller, conductor  
Regina Carter, violin  
Marc Bamuthi Joseph, speaker

The Albany Symphony's annual weekend-long festival of bold and captivating American works, this year featuring:

Adolphus Hailstork: Symphony No. 4  
Patrice Rushen: Concerto for Jazz Violin  
Daniel Roumain: (new work)

Artists & programs are subject to change.

🌐 = World Premiere

*Bach, Mozart & more:*

## HOLIDAY CLASSICS

Saturday, December 10, 2022 • 7:30pm  
Sunday, December 11, 2022 • 3:00pm  
Troy Savings Bank Music Hall

David Alan Miller, conductor  
Funda Cizmecioglu & Mitsuko Suzuki, violins  
Bard Graduate Vocal Arts Program

Coleridge-Taylor Perkinson: Sinfonietta No. 1  
Johann Sebastian Bach: Double Violin Concerto in D minor

Johann Sebastian Bach:  
*Christmas Cantata* No. 6

Loren Loiacono: (new work)  
Wolfgang Amadeus Mozart:  
Symphony No. 39

## BRUCKNER & CUONG

Saturday, March 11, 2023 • 7:30pm  
Sunday, March 12, 2023 • 3:00pm  
Troy Savings Bank Music Hall

David Alan Miller, conductor

Viet Cuong: *Submarine*,  
Concerto for Orchestra  
Anton Bruckner: Symphony No. 5

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