

ALBANY SYMPHONY

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**FROM SUFFRAGE TO STONEWALL**

**2019**

**DAVID ALAN MILLER**

HEINRICH MEDICUS MUSIC DIRECTOR

# DAVID ALAN MILLER, HEINRICH MEDICUS MUSIC DIRECTOR



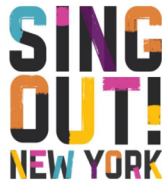
Grammy® Award-winning conductor David Alan Miller has established a reputation as one of the leading American conductors of his generation. Music Director of the Albany Symphony since 1992, Mr. Miller has proven himself a creative and compelling orchestra builder. Through exploration of unusual repertoire, educational programming, community outreach and recording initiatives, he has reaffirmed the Albany Symphony's reputation as the nation's leading champion of American symphonic music and one of its most innovative orchestras.

He and the orchestra have twice appeared at "Spring For Music," an annual festival of America's most creative orchestras at New York City's Carnegie Hall. Other accolades include Columbia University's 2003 Ditson Conductor's Award, the oldest award honoring conductors for their commitment to American music, the 2001 ASCAP Morton Gould Award for Innovative Programming and, in 1999, ASCAP's first-ever Leonard Bernstein Award for Outstanding Educational Programming.

Frequently in demand as a guest conductor, Mr. Miller has worked with most of America's major orchestras, including the orchestras of Baltimore, Chicago, Cleveland, Detroit, Houston, Indianapolis, Los Angeles, New York, Philadelphia, Pittsburgh and San Francisco, as well as the New World Symphony, the Boston Pops and the New York City Ballet. In addition, he has appeared frequently throughout Europe, Australia and the Far East as guest conductor. He made his first guest appearance with the BBC Scottish Symphony in March, 2014.

Mr. Miller received his Grammy Award in January, 2014 for his Naxos recording of John Corigliano's "Conjurer," with the Albany Symphony and Dame Evelyn Glennie. His extensive discography also includes recordings of the works of Todd Levin with the London Symphony Orchestra for Deutsche Grammophon, as well as music by Michael Daugherty, Kamran Ince, and Michael Torke for London/Decca, and of Luis Tinoco for Naxos. His recordings with the Albany Symphony include discs devoted to the music of John Harbison, Roy Harris, Morton Gould, Don Gillis, Peter Mennin, and Vincent Persichetti on the Albany Records label.

A native of Los Angeles, David Alan Miller holds a bachelor's degree from the University of California, Berkeley and a master's degree in orchestral conducting from The Juilliard School. Prior to his appointment in Albany, Mr. Miller was Associate Conductor of the Los Angeles Philharmonic. From 1982 to 1988, he was Music Director of the New York Youth Symphony, earning considerable acclaim for his work with that ensemble. Mr. Miller lives with his wife and three children in Slingerlands, New York.



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The logo for the Albany Symphony features a stylized orange arc above the word "SYMPHONY".

# ALBANY SYMPHONY

## **Our Mission**

The Albany Symphony Orchestra celebrates our living musical heritage. Through brilliant live performances, innovative educational programming, and engaging cultural events, the Albany Symphony enriches a broad & diverse regional community. By creating, recording, and disseminating the music of our time, the Albany Symphony is establishing an enduring artistic legacy that is reshaping the nation's musical future.

## **Our Vision**

To transform the lives of all people of the Capital Region through the power of music.

## **About the Albany Symphony**

Founded in 1930, the Albany Symphony serves the New York's Capital Region, covering more than seven counties and parts of three states. Led by music director David Alan Miller, the Symphony presents a core classical music series, with concerts featuring the works of living composers as well as time-honored masterworks; a multi-faceted American Music Festival that celebrates living composers from the emerging to the renowned; performances by its cutting-edge new-art chamber ensemble, the Dogs of Desire; and family and holiday concerts in collaboration with community arts groups. The Albany Symphony's award-winning education programs serve all ages, from Tiny Tots concerts to concert prevues at the library, to visits to senior living communities. The Albany Symphony's flagship school programs, Symphony In Our Schools and Meet the Maestro, bring musicians to work with students in their classrooms and then invite the students to the Palace Theatre in Albany for Monday Music – an entertaining and educational full orchestra performance. Through Literacy-through-Songwriting, its in-school composer residency program, the Albany Symphony empowers students to tackle issues of diversity and self-expression through songwriting, storytelling, improvisation, and teamwork.

Recognized as one of the nation's most creative orchestras, the Albany Symphony has received more ASCAP Awards than any other orchestra in America, two GRAMMY® nominations, and a GRAMMY® Award for its recording of John Corigliano's *Conjurer*. The Albany Symphony is the only orchestra invited to perform in two different years at the Spring for Music festival at Carnegie Hall that celebrated adventurous programming and innovative artistic philosophy. In July 2017, the Albany Symphony's Water Music NY tour drew nearly 25,000 people to new-music concert events in seven towns along the historic Erie Canal. In each of the canal towns, the Symphony commissioned emerging composers to collaborate with local arts organizations to create a new orchestral piece to express each town's unique heritage. The Albany Symphony was one of four orchestras nationwide invited to perform at the Kennedy Center for the Performing Arts and the Washington Performing Arts 2018 SHIFT Festival, celebrating the artistic vitality of the nation's most innovative orchestras.



# SING OUT! NEW YORK

## ORCHESTRA PERSONNEL

### VIOLIN I

Jamecyn Morey  
Concertmaster  
Elizabeth Silver  
Asst. Concertmaster  
Michelle Stewart  
Kathryn Aldous  
Esther Witherell  
Marla Bracco

### VIOLIN II

Mitsuko Suzuki  
Principal  
Barbara Lapidus  
Assistant Principal  
Margret Hickey  
Ouisa Fohrhaltz

### VIOLA

Daniel Brye  
Principal  
Anna Griffis  
Assistant Principal  
Carla Bellosa  
Brian Thompson

### CELLO

Susan Debronsky  
Principal  
Erica Pickhardt  
Assistant Principal  
Kevin Bellosa

### BASS

Patrick Swoboda  
Principal  
Luke Baker

### SAXOPHONE

Lois Hicks-Wozniak  
Nathaniel Fossner

### FLUTE / PICCOLO

Brendan Ryan  
Principal  
Jake Chabot  
Linda Bento-Rei

### OBOE

Karen Hosmer  
Principal  
Nataniel Fossner

### CLARINET

Carina Canonico  
Principal  
David Gazaille

### BASSOON

Yeh-Chi Wang  
Principal  
Jeffrey Marchand  
Lori Tiberio

### FRENCH HORN

Victor Sungarian  
Principal  
Joey Demko

### TRUMPET

Michael Blutman  
Principal  
Eric Latini

### TROMBONE

Greg Spiridopoulos  
Principal  
Kris Danielsen  
Ryan Bisson

### TIMPANI/PERCUSSION

Ian Antonio  
Principal

### SYNTHESIZER

Christopher Oldfather  
Principal

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# ALBANY SYMPHONY

2019 American Music Festival

## SING OUT! NEW YORK

Thursday, June 6, 2019 | Hudson Crossing Park, Schuylerville | 7:30 PM

DAVID ALAN MILLER, CONDUCTOR  
CAPITAL REPERTORY THEATRE  
LUCY FITZ GIBBON, VOCALIST  
LUCY DHEGRAE, VOCALIST

John Stafford Smith

*Star Spangled Banner*

Ludwig van Beethoven

*Symphony No. 5*

*I. Allegro con brio*  
*II. Andante con moto*  
*III. Scherzo: Allegro*  
*IV. Allegro – Presto*

Loren Loiacono

*Petticoats of Steel*

Capital Repertory Theatre

Folksong Singalong

John Philip Sousa

*Stars and Stripes Forever*

*All programs and artists are subject to change*

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## LOREN LOIACONO

The music of Loren Loiacono (b. 1989) has been described as “plush...elusive” (New York Times), “vivid and colorful” (Albany Times Union), “dreamy, lilting” (Pioneer Press), and “quirky and fun” (Bad Entertainment-Twin Cities). An emerging orchestral voice, she has received commissions and performances from such nationally esteemed ensembles as the Detroit Symphony, St. Louis Symphony, Minnesota Orchestra, and the American Composers Orchestra. She is a frequent collaborator of the Albany Symphony, serving as Mellon Composer-Educator-in-Residence for the 2017-18 season. In June 2018, the Albany Symphony premiered Loren’s Concerto for Piano, written for Vicky Chow. In 2012, the St. Petersburg Chamber Philharmonic premiered her Violin Concerto at St. Petersburg’s Shostakovich Philharmonic Hall, with Nicholas DiEugenio as soloist.



Ms. Loiacono is also a prolific writer of chamber and vocal music, with performances by ensembles and performers including clarinetist Anthony McGill, pianist Xak Bjerken, cellist Peter Stumpf, New Morse Code, Latitude 49, the New York Virtuosi Singers, Music from Copland House, Transit New Music Ensemble, and the JACK, FLUX, Friction, Argus and Altius String Quartets. She has received awards from ASCAP’s Morton Gould Awards, New York Youth Symphony’s First Music Commissioning Program, the Minnesota Orchestra Composers Institute, and many others. In 2015, she was a fellow at the Tanglewood Music Center, where her “Stout With Another Man’s Song” was performed by the New Fromm Players. In 2017, she received The ASCAP Foundation Fellowship for Composition at The Aspen Music Festival & School.

Ms. Loiacono is also an active member of the New York new music scene; she is a co-founder of the Kettle Corn New Music concert series, and is Associate Director of the MATA Festival. A native of Stony Brook, New York, she holds degrees from Cornell University (DMA) and Yale University (MM/BA).

### **Petticoats of Steel**

When Maggie Cahill and I sat down to plan Petticoats of Steel, we found an overwhelming wealth of first-hand materials from the decades-long fight for women’s suffrage: speeches and letters, poetry and songs, expressing everything from rhetorical bravado to intimate pleas for dignity to bemused skepticism and scorn. Together, these documents acted as a funhouse mirror for our own

times, serving as both a reminder of progress made, and a rebuke for the ways in which our society still falls short of true equality for all. These contradictions find musical voice in three reimagined songs and poems from the suffrage movement. *Daughters of Freedom* draws its melody and lyrics from the 1871 protest song of the same name, a rousing declaration to women that “The Ballot be Yours!”, should they rise to the occasion to take it. *Eliza Jane* is a recomposed version of a popular 1895 song, in which the eponymous “20th-century girl’s” newfound love of bicycling and bloomers leads to her family’s ruin and her own madness. *Wedded Bliss* is a setting of a 1911 poem by feminist author Charlotte Perkins Gilman (best known as the author of “The Yellow Wallpaper”). In this parable, an Eagle, Salmon, and Lion take a Hen, Clam, and Sheep to be their brides; however, in each pairing, the ambitious partner uses their mate’s supposedly inherent docile nature against them, keeping them submissive and in the home. Though each of these works is decidedly of its time, the themes and struggles they reveal continue to reverberate today. The overwrought handwringing over *Eliza Jane*’s bike rides may seem ridiculous and outdated to us; the way in which she is criticized and dismissed as hysterical is far less so.

*Program note by Loren Loiacono*



**Capital Repertory Theatre**

Maggie Mancinelli-Cahill, *Producing Artistic Director*

*Actors:* Cedar Brock, Yvonne Perry, Eileen Schuyler, Bianca Stinney, Erica Tryon

*Special Thank You to: Carolyn Anderson and Jill Rafferty-Weinisch, the authors of the first “Petticoats of Steel” production at Capital Rep.*

The texts for “Petticoats of Steel” take inspiration from historical documents and the writings of leaders of the women’s suffrage movement. Excerpts include the words of Mary Church Terrell (1864-1954), a tireless civil rights activist until her death at 90 years old, the founding member of the National Association of Colored Women (NACW) and the first black member of the American Association of University Women - to name only two of her many accomplishments; Susan B. Anthony (1820-1906), a Quaker, whose anti-slavery and temperance work led to a celebrated career in the women’s rights movement through her dynamic partnership with fellow suffragette and social reformer, Elizabeth Cady Stanton (1815-1902). Parts of Stanton’s famous and infamous speech in support of bloomers are included, along with ideas from Ann Preston (1813-1872), a physician with Quaker roots, whose activism centered on a lifelong dedication to creating equal education for women and Helen Stuart Campbell (1839-1918), a social and industrial reformer and author of *Prisoners of Poverty* and numerous other books and articles featuring keen observations of working conditions of the poor.

## **Ludwig van Beethoven,** *Symphony No. 5*

The contemporary pieces on these community concerts celebrate the efforts by individuals who loudly said, “Yes!” to “No!”: Elizabeth Cady Stanton, Susan B. Anthony, Frederick Douglass, Sojourner Truth, and the early leaders of the modern LGBTQ movement, galvanized into action by the drag queens at Stonewall. Each of them spoke truth to power and changed history.

But why is Beethoven on these concerts? He had nothing programmatic or celebratory in mind, as far as we know, when he wrote his Symphony No. 5. In fact, its premiere occurred on a Beethoven-packed concert on December 22, 1808, wedged in between the Piano Concerto No. 4 and a movement from his Mass in C.

However, commentators often ascribe an emotional arc to the four movements of this absolute music that, in its own way, tells a story. Beethoven biographer Jan Swafford dismisses the notion that Beethoven himself suggested that the opening four notes depict Fate knocking at the door, but he goes on to say that “the first movement implies a story about something on the order of the action of fate on the life of an individual, an assault that cannot be turned back but can only be borne, resisted, transcended from within.” By the time Swafford analyzes the joyful fourth movement in C major, he says, “The Fifth (Symphony) tells a story of personal victory and inner heroism, painted in broad strokes on an epic canvas.”

Thus did our historical heroes and heroines answer the insistent knock on their hearts’ doors and, through creativity (the variations in the second movement) and perseverance (the deliberate waltzes of the third), arrive at elation (the fourth movement) that they had made a difference.

*Program note by Paul Lamar*



**LOREN LOIACONO, *Petticoats of Steel***

**I. Daughters of Freedom** (adapted from a text by George Cooper)

Daughters of Freedom, Awake! Yield not!

Daughters of Freedom, arise in your might!  
March to the watchwords, Justice and Right!  
The truth marches on!

Heed not the scorner, day by day,  
Clouds of oppression roll away.  
Sunder the fetters custom hath made!

Daughters of Freedom, the ballot is yours!  
Wield it with wisdom, your hope it secures.  
"Rights that are equal", this ye claim.  
Bright be your guerdon, fair be your flame.

Daughters of Freedom, the ballot is yours!

**II. Eliza Jane** (adapted from a text by Winthrop Packard)

Eliza Jane, she had a wheel, its rim was painted red.  
Eliza had another wheel that turned inside her head.  
She put the two together  
And gave them both a whirl  
And now she rides the Parkway sides- a Twentieth century girl.

No more do skirts enfold her, tho' much her papa grieves.  
But baggy trousers hold her in their big pneumatic sleeves.

"Oh have you seen Eliza Jane, a-cycling in the park?  
Oh have you seen Eliza Jane?" The people all remark:  
"Hi, Hi!" As she rides on by they shout:  
"Hi, Hi!" The little doggies bark,  
For we all have a pain when Eliza Jane goes cycling in the park.

This is emancipation year, the woman's movement on.  
Eliza plans to be a man, 'tis sad to think upon.  
She thinks she needs the ballot now, her freedom to enhance.  
She wants to pose  
in Papa's clothes  
It's for this she pants.

Eliza to her tailor went to try her bloomers on.  
She came out from the dressing room and said with angry frown:  
"These blooming bloomers do not fit!"  
"Oh law, oh law, Excuse me, lady  
But you've got them on hindside before!"

Eliza's ma no longer speaks unto Eliza Jane!

Her pa no longer cashes checks, but wanders in the streets!  
Eliza's brothers saw her ride and took to drink!  
Oh have you seen Eliza?  
You won't see more liberty by being such a fright!

No more upon her red-rimmed wheel the fair Eliza flirts,  
No more she rides the Parkway sides in bifurcated skirts,  
A park policeman ran her in one day in early spring  
Because he thought she taught the little birds to sing!

Eliza, asylums yawn for you!  
Asylums yawn for you!

### **III. Wedded Bliss** (adapted from a text by Charlotte Perkins Gilman)

"O come and be my mate!" said the Eagle to the Hen,  
    "I love to soar, but then  
I want my mate to rest  
Forever in the nest!"  
Said the Hen, "I cannot fly,  
I have no wish to try,

But I joy to see my mate careening through the sky!"  
They wed, and cried, "Ah, this is Love, my own!"  
And the Hen sat, the Eagle soared, alone.

"O come and be my mate!" said the Salmon to the Clam;

"You are not wise, but I am.

I know sea and stream as well.

You know nothing but your shell."

Said the Clam, "I'm slow of motion,

But my love is all devotion,

And I joy to have my mate traverse lake and stream and ocean! "

They wed, and cried, "Ah, this is Love, my own!"

And the Clam sucked, the Salmon swam, alone.

"O come and be my mate!" said the Lion to the Sheep;

"My love for you is deep!

I slay, a Lion should,

But you are mild and good!"

Said the sheep, "I do no ill—

Could not, had I the will—.

But I joy to see my mate pursue, devour and kill. "

They wed, and cried, "Ah, this is Love, my own!"

And the Sheep browsed, the Lion prowled, alone.

#### **IV. March of the Women** (adapted from a text by Cicely Hamilton)

Shout, shout, up with your song!

Cry with the wind, for the dawn is breaking;

March, march, swing you along,

Wide blows our banner, and hope is waking.

Song with its story, dreams with their glory

Lo! they call, and glad is their word!

Loud and louder it swells,

Thunder of freedom, the voice of the Lord!

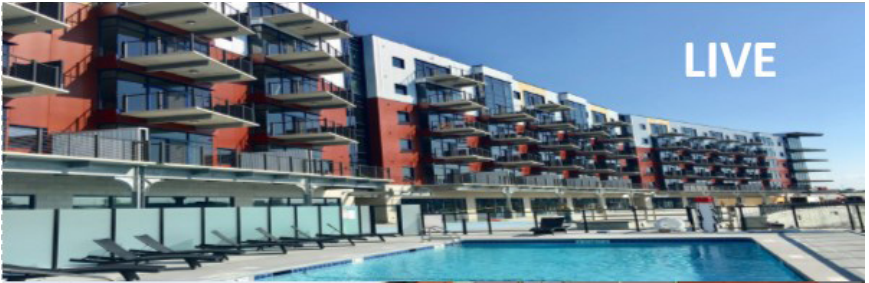
Comrades—ye who have dared

First in the battle to strive and sorrow!



Scorned, spurned—nought have ye cared,  
Raising your eyes to a wider morrow,  
Ways that are weary, days that are dreary,  
Toil and pain by faith ye have borne;  
Hail, hail—victors ye stand,  
Wearing the wreath that the brave have worn!

Firm in reliance, laugh a defiance,  
(Laugh in hope, for sure is the end)  
March, march—many as one,  
Shoulder to shoulder and friend to friend.



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# ALBANY SYMPHONY

2019 American Music Festival

**SING OUT! NEW YORK**

Friday, June 7, 2019 | Jennings Landing, Albany | 7:30 PM

DAVID ALAN MILLER, CONDUCTOR  
ALBANY HIGH SCHOOL CHAMBER CHOIR  
LUCY FITZ GIBBON, VOCALIST  
LUCY DHEGRAE, VOCALIST

John Stafford Smith

*Star Spangled Banner*

Ludwig van Beethoven

*Symphony No. 5*

*I. Allegro con brio*  
*II. Andante con moto*  
*III. Scherzo: Allegro*  
*IV. Allegro – Presto*

Andre Myers

*Studies in Hope: Frederick Douglass*

Albany High School Chamber Choir

*I. Introduction*  
*II. Lamp Post*  
*III. Permission to Rise*  
*IV. He Sang Over Me*

Folksong Singalong

John Philip Sousa

*Stars and Stripes Forever*

*All programs and artists are subject to change*

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## Andre Myers

Andre Myers (b.1973) is an artist and instructor of piano, composition and theory based in California's Inland Empire. He serves on the faculty at the Academy of Universal Arts & Music in Yucaipa. Intense and lyrical, his music mixes narrative drama, poetry, and meditations on color to create work that aspires to moments of honesty, poignancy, and depth. A native of Ann Arbor, Michigan, Andre has three times been commissioned by the Michigan Philharmonic Orchestra, where he served as composer-in-residence for the Philharmonic's CLASSical music outreach program. His second commission from the Philharmonic, a musical adaptation of Holling C. Holling's picture book *Paddle to the Sea*, has been performed regularly since 2005 as a part of the orchestra's "Koncert for Kids" series, and the composer has narrated the work for tens of thousands of school children.



Andre has composed for orchestra, choir, solo and chamber ensembles, as well as for theater and dance. His works have been featured at the Videmus@25 Academic Conference, performed by the symphony orchestras of Detroit, University of Michigan, Occidental/Cal-Tech, and Santa Monica, featured on Minnesota public radio, and presented in conferences across the United States and in Europe. Honors include the University of Michigan's Rackham Merit Fellowship and King Spirit Award, the inaugural awarding of the University of Michigan's Willis Patterson Medal, and an associate artist residency at the Atlantic Center for the Arts.

Andre received his B.Mus. in composition from the Eastman School of Music, and his M.Mus. and A.Mus.D. in composition from the University of Michigan. His principal teachers in composition were William Banfield, Warren Benson, Samuel Adler, Joseph Schwantner, David Liptak, Robert Morris, Bright Sheng, William Bolcom, Evan Chambers and Erik Santos. He has served on the faculty at Occidental College, University of Redlands, and Renaissance Arts Academy in Los Angeles. Andre currently lives in Redlands, California with his wife Andrea, their dogs Charlotte & Walter, and their cat, Jean-Paul.

## *Studies in Hope: Frederick Douglass*

The first movement of Good Fred introduces the premise of the composition: that the abolitionist Frederick Douglass, whose instagram handle I imagined to be “Good Fred,” was the most adroit social media influencer of his time, utilizing print media, photography, autobiography, religious exhortation & public oratory, voluminous written correspondence, and coalition building to further his political agenda and moral imagination. The second movement features a quartet of young MCs who outline a narrative of his life. His struggle was a fundamentally American one, and it is important we draw courage from it in our time. The third movement features the Dogs of Desire, and reflects on how Douglass recognized the rights and liberties of women and African Americans to be deeply connected. “Permission to Rise” asserts that intersectional thinking about the struggle of blacks, women, and LGBTQ+ persons is as important today as it was during Douglass’ days of coalition building with the suffragette movement in Reconstruction. The fourth and final movement features the Albany High School choir, and asserts the legacy of Frederick Douglass to be for everyone. As our world gets more connected, and the challenges of our time grow increasingly intense, Frederick Douglass’ call to community action is as prescient as ever.

I moved to Rochester, New York when I was 18, and taught myself very little about Douglass’ life, work, or local significance during my six years living downtown. I do not remember once visiting his grave, or reading any of his works. Perhaps if I had, I would have felt less alone and less afraid on my own. I composed Good Fred thinking about young people today who may not be familiar with his extraordinary life and legacy. I hope the piece illustrates how History is not static, but dynamic and fluid as water; how one life lived in community can inspire, edify, and bring solace to a generation of folks who too often feel isolated from their past, and lonely in their present. I believe Frederick Douglass can be a friend to us all.

*Program note by Andre Myers*

See program note for *Symphony No. 5* on page 9.



## **Albany High School Chamber Choir**

Brendan Hoffman, *Director*

Kyle Albano, *Director*

The Albany High School Chamber Choir is an advanced mixed chorus which combines two acapella groups: the Albanettes and Troubadours. This dynamic and diverse ensemble studies and performs a wide variety of music spanning across time and genre with an emphasis on acapella singing and contemporary choral music. Members of this ensemble are strong musicians, students, and individuals who are dedicated and passionate – representing the best of Albany High School. They perform consistently throughout the year in school and out in the community. They have appeared at high-profile events including the New York State Senate's Women of Distinction event and the Albany City Tree Lighting event. They performed in a choral festival on Long Island led by Texas State University choral director Dr. Jonathan Babcock. They have also participated in masterclasses with a variety of acclaimed acapella choirs including Princeton University's Footnotes, Yale University's Mixed Company and world-renowned all male choral ensemble Cantus.

### **Spoken Word Artists**

Briola Nugent

Mohamed Kanneh

#### **Soprano**

Amina Hassy

April White

Carly Ryan

Donnetria Williams

Emi Ziko

Janiah Johnson

Jennifer Uzhca

Joann Consuello

Kelsey Simonian

Lee-Ashia Green

Nancy Lundberg

#### **Alto**

Akyra Payne

Alanna Carmello

Aviva Schwartz

Briola Nugent

Caroline Berry

Eniyah Mathews

Esmeralda Jones

Htoo Hay Ma

Journey Fowler

Maia Russell

Katrina Morrow

**Tenor**

Carlos Morocho  
Emmanuel James  
John Nocus  
Lee Reh  
Sam Weinstein  
Peter Wiley

**Bass**

Clark Zafran  
Jason Lawson  
Mark Leigh Manantan  
Paul Criscione  
Samuel Bromirski

**ANDRE MYERS, *Studies in Hope: Frederick Douglass*****Good Fred I: Introduction**

Rappers:

“No race on earth have greater incentives to exertion than we. Not only our equality as a race is denied, but we are even denied our rank as people; we are enslaved, oppressed, and even those most favorably disposed towards us, are so from motives more of pity than respect. For the first time since the dawn of history, is there a chance afforded us to prove our equal personhood. What noble work is here before us then, to redeem an entire race from the obloquy and scorn of the world, and place it up on the same level as the rest of humankind.” – Frederick Douglass, 1856

Coming from slavery  
rising to freedom  
born into hatred, told to be lesser  
he would defeat him

Sold into evil  
corruption and heartbreak  
he moved in the wind, muscle and skin  
writing and reading

So you cannot talk  
say I am inferior  
poverty's lies

man I don't need 'em

Instead I'm inspired by  
American Africans  
finding a voice when Frederick Douglass  
wrote and reflected

Chorus:

Good Fred is a friend of mine  
he's a very good friend of mine  
Unsmiling in photographs  
he's a very good friend of mine

He lived in America too  
for abolition, and freer mind

He spoke on behalf of me  
he's a very wonderful friend of mine

## **Good Fred II: Lamp Post**

Rappers:

Shining light like a lamp post  
Bearing witness to his past  
Living his life to the fullest  
Strong voice like a cyclone  
Oratory like a flame  
Singing fire into pain  
Telling truths of the innocent  
Frederick Douglass was his name

Born in American slave  
Lived in American saved  
Fighting for women to vote  
Slavery's death and American change  
Spoke of American nightmares

Embodied a trafficker's worst fears  
They tried to brand him his property  
But he was a man

Chorus:

I am strong in my mind  
And I'm here to flourish  
And learn to be wise  
Determined to stay alive

Rappers:

Crossed into Philly via steamboat  
On the underground railroad like a holy ghost  
Douglass set himself free  
With the help of Anna Murray went to NYC  
Asked black men to fight

For Civil War and human rights  
Never backed down to a hater  
Beholden only to his maker  
"North Star" was his paper  
Writing truths to relate to  
Making America greater by  
working with others and open debate  
He helped American state  
By crushing American hate  
Now in our current predicament  
Let's not make America wait

Chorus:

I am strong in my mind  
And I'm here to flourish  
And learn to be wise  
I am strong in my heart  
So don't be dissuaded  
Find courage to try, and courage to thrive

Rappers:

Set aloud "you don't own me"  
Stood tall in the world he  
Traveled extensively speaking  
For Africans held in captivity  
Held his own against bigotry  
Bought a home down in DC  
Was General Counsel to Haiti  
How many did this man lead?

Spoke up for school integration  
Knew there was value in good education  
He powered a movement to live

Gave everything he had to give  
An abolitionist and a preacher  
A scholar orator and a teacher  
An enslaved man said himself free  
So tell me now what do you want to be?

### **Good Fred III: Permission to Rise**

Sopranos:

I don't need your permission to rise  
I don't need your permission to rise  
I don't need your permission to show  
I don't need your permission to glow  
I don't need your permission to rise, rise, to rise, rise, rise,  
I don't need your permission to rise

You will not hold a gun to my head  
And tell me I am dead to the world  
My heart it beats as strong as a drum  
For every woman and every girl  
The day you try to tell me I'm dead  
Is when I reach a hand to your throat

My will belongs to me and it comes  
In time to fight for women to vote  
In time to fight for women to vote  
In time to fight for women to vote, vote, to vote, vote, vote  
I don't need your permission to rise

By day you try to hold me with laws  
By night you try to hold me with paws  
I will not let misogyny win  
I am a human being with a cause  
And silence is complicity's friend

So say it loud and never give in  
You fightin' just for power and greed  
It's time you fight for women to live  
It's time you fight for women to live  
It's time you fight for women to live, live, to live, live, live  
I don't need your permission to rise

Your days of steppin' on me are through  
It's time I hold you into account  
I have a mind and with it I choose  
To breathe into my soul and come out  
I won't consent to losin' my mind  
But strengthen with the passage of time  
And find a way for women to heal  
And grow a little closer to fine  
By day we make a movement for change  
Like Quakers up in Seneca Falls  
By night embrace the haters within  
Console them and we let the tears. . . fall  
For I am woman they're all in me  
In every other woman I see  
A fire and a vision for dreams

It's time we fight for women to lead  
It's time we fight for women to lead  
It's time we fight for women to lead, lead, to lead, lead, lead



I'm takin' my permission to rise!

### **Good Fred IV: He Sang for Me**

He sang for freedom  
and softened sunlight  
He sang for me  
He sang for me

He rose from bondage  
Forged loving friendships  
He sang from shadow  
He sang for me

He sang from Blackness  
And held his head high  
He fostered courage  
And sang for me

Rappers:

“If there is no struggle, there is no progress. Those who profess to favor freedom, yet depreciate agitation, are men who want crops without plowing up the ground. They want rain without thunder and lightning. They want the ocean without the awful roar of its many waters. Power concedes nothing without a demand. It never did and it never will.”

Chorus:

He spoke out for his people  
And sang out from his soul  
He worked to grant us freedom  
That he would never know  
He rose from bondage  
Forged loving friendships  
He sang from shadow  
He sang for me.

Rappers:

“Contemplating my life as a whole, I have to say that, although it has at times been dark and stormy, and I have met with hardships from which other men have been exempted, yet my life has in many respects been remarkably full of sunshine and joy. Servitude, persecution, desertion, and depreciation have not robbed my life of happiness or made it a burden. I have been, and still am, especially fortunate, and may well indulge sentiments of warmest gratitude for the allotments of life that have fallen to me. While I cannot boast of having accomplished great things in the world, I cannot on the other hand feel that I have lived my life in vain.” -Frederick Douglass, 1893

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# ALBANY SYMPHONY

2019 American Music Festival

## SING OUT! NEW YORK

Saturday, June 8, 2019 | Mohawk Harbor, Schenectady | 7:30 PM

DAVID ALAN MILLER, CONDUCTOR

GIRLS, INC.

LUCY FITZ GIBBON, VOCALIST

LUCY DHEGRAE, VOCALIST

John Stafford Smith

*Star Spangled Banner*

Ludwig van Beethoven

*Symphony No. 5*

*I. Allegro con brio*

*II. Andante con moto*

*III. Scherzo: Allegro*

*IV. Allegro – Presto*

Clarice Assad

*Ain't I A Woman*

Girls, Inc.

Folksong Singalong

John Philip Sousa

*Stars and Stripes Forever*

*All programs and artists are subject to change*

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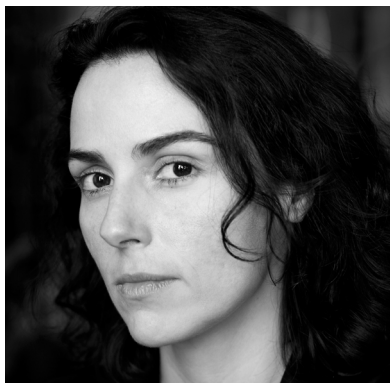
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## Clarice Assad

A powerful communicator renowned for her musical scope and versatility, Brazilian American Clarice Assad is a significant artistic voice in the classical, world music, pop and jazz genres. A Grammy nominated composer, celebrated pianist, inventive vocalist, and educator, she is renowned for her evocative colors, rich textures, and diverse stylistic range.



A passionate educator, in 2015 Ms. Assad founded VOXploration, an award-winning, trailblazing program which presents a creative, fun, and accessible approach to music education through meaningful, interactive experiences. In an era where digital interaction is part of the daily routine, participants utilize their bodies and voices as musical instruments in spontaneous music creation, songwriting and improvisation in a class which combines music, theater, technology and countless other creative approaches tailored to enhance human interactivity. Carefully curated to work equally well with participants of any age who have little music education or those having musical backgrounds, VOXploration has received grants and awards from Brazilian foundations such as CAIXA CULTURAL and SESC, as well as American grants from New Music USA and the McKnight Foundation.

Born in Rio de Janeiro, Clarice Assad has lived in Brazil, France and the United States. One of the most widely performed Brazilian concert music composers of her generation, she is the recipient of numerous honors and awards, including an Aaron Copland Award, several ASCAP awards in composition, a Morton Gould Young Composer Award, the Van Lier Fellowship, the Franklin Honor Society Award, the Samuel Ostrowsky Humanities Award, the New Music Alive Partnership program by the League of American Orchestras, and a McKnight Visiting Composer Award. Clarice Assad holds a Bachelor of Music degree from the Roosevelt University in Chicago, Illinois, and a Master of Music degree from The University of Michigan School of Music, where she studied with Michael Daugherty, Susan Botti and Evan Chambers.

### *Ain't I A Woman*

It is easy to forget about half of the world's population when reading standard history. Most people who have shaped society have all been overwhelming male. Centuries of conditioning have made women invisible. It is hardly

surprising that most women have not achieved much in the outside world, as they have been given so little chance to do so. However, there have been exceptions, and some had the courage to speak up. One of such voices, belonged to Sojourner Truth (1797-1883), the abolitionist and women's rights activist.

I have long been inspired by Truth's famous speech "Ain't I a Woman," where she aimed to deconstruct claims about gender in a patriarchal society. I was captivated by her courage and touched by the harsh reality that while the very invisibility of women in society had given them a submerged status, it was a lot more, when applied to Truth, who was both black - and a woman.

This score aims to bridge Sojourner Truth's powerful speech with the thoughts in the minds of young women who are growing up in a time where awareness is being collectively raised against many facets of oppression. Younger women are asking those before them: "How in the world could you put up with this?" The answer may not be so simple when so many female voices have been silenced, and feminist movements pushed down.

In my 10 years of working with young women, I have seen how difficult it is for them to speak up. How many times they are silenced by unexplainable fears of not being adequate.

Girls are encouraged to behave in a passive, obedient manner, boys are encouraged to suppress their feelings, and to be tough. Clearly, things are way out of balance and what we should all be focusing on, is to encourage all youngsters to be caring and loving individuals. In the meantime, some courage must be exercised and this piece is our contribution to this moment.

*Program note by Clarice Assad*

## **Girls Inc.**

Eureka! is a nationally recognized program offered by Girls Incorporated that provides hands-on opportunities in academics such as STEM, personal development, college, and career preparation. It is a five-year program that starts off with a four-week summer camp on a college campus. Eureka! promotes confidence and competence in girls by giving them opportunities to explore career interests in STEM and other non-traditional fields. A goal of Eureka! is to expose girls to STEM fields early – while they are still in high school. This fosters self-assurance, positive risk-taking and assists girls in developing networks of peers and mentors to support their future endeavors.

See program note for *Symphony No. 5* on page 9.





### **Karen Christina Jones**

Karen Christina Jones (Actor) is an active member of the Upstate theatre scene.

Miss Jones has been recognized for her work by The Theater Association of New York State for Excellence in Direction TANYS her production of Charles Fuller's

A Soldier's Play. Miss Jones' portfolio in-

cludes The Importance of Being Earnest (CTG), and The Colored Museum (Albany Civic Theater), Under Callaloo Theater she has directed Fires in the Mirror: Crown Heights Brooklyn and Other Identities, and for colored girls who considered suicide when the rainbow is enuf. Miss Jones will be directing Pride and Prejudice for the RPI Players in November.

### **CLARICE ASSAD, *Ain't I A Woman***

I wanna be brave  
I wanna be strong  
I wanna be kind  
I wanna be great  
Could've used some compassion  
When I was feeling pain  
Soaring through the clouds in the rain

If I was brave, then I'd be me  
If I was me, then I'd be free  
Could've used some compassion  
When I was feeling pain  
Soaring through the clouds in the rain

Now I'm fearless, I can do this  
It's my time, now I'll shine



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# ALBANY SYMPHONY

2019 American Music Festival

## SING OUT! NEW YORK

Sunday, June 9, 2019 | Hudson Basilica, Hudson | 7:30 PM

DAVID ALAN MILLER, CONDUCTOR  
ADAM WEINERT DANCE CO.

John Stafford Smith

*Star Spangled Banner*

Ludwig van Beethoven

*Symphony No. 5*

*I. Allegro con brio*

*II. Andante con moto*

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*IV. Allegro – Presto*

Viet Cuong

*Transfigured*

Adam Weinert Dance Co.

Folksong Singalong

John Philip Sousa

*Stars and Stripes Forever*

*All programs and artists are subject to change*

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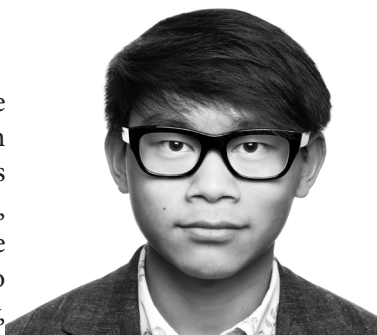
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## Viet Cuong

Called “alluring” and “wildly inventive” by The New York Times, Viet Cuong’s music has been performed on six continents by ensembles including Sô Percussion, Eighth Blackbird, Alarm Will Sound, Sandbox Percussion, the PRISM Quartet, JACK Quartet, Cabrillo Festival Orchestra, Jacksonville Symphony, and Albany Symphony, in venues such as



Carnegie Hall, Lincoln Center, the Kennedy Center, and Library of Congress, among many others. Through his music Viet enjoys exploring the unexpected and whimsical, and his recent works include a solo snare drum piece, a double reed quintet, and, most recently, a tuba concerto. His upcoming projects include a double oboe concerto for the Kaleidoscope Chamber Orchestra and a concerto for Eighth Blackbird with the United States Navy Band.

Viet’s awards include the Barlow Endowment Commission, ASCAP Morton Gould Award, Copland House Residency Award, Suzanne and Lee Ettelson Award, Theodore Presser Foundation Music Award, New York Youth Symphony First Music Commission, Cortona Prize, Walter Beeler Memorial Prize, and Boston Guitarfest Competition. He also received honorable mentions in the Harvey Gaul Memorial Competition and two consecutive ASCAP/CBDNA Frederick Fennell Prizes. Viet has held artist residencies at Yaddo, Ucross, and the Atlantic Center for the Arts, and was a fellow at the Mizzou International Composers Festival, Eighth Blackbird Creative Lab, Cabrillo Festival’s Young Composers Workshop, Copland House’s CULTIVATE Institute, and the Aspen and Bowdoin music festivals. He holds degrees in music composition from the Curtis Institute of Music (Artist Diploma), Princeton University (MFA), and the Peabody Conservatory (BM, MM). In 2020 he will be the Early-Career Musician-in-Residence at the Dumbarton Oaks Research Library and Collection in Washington, D.C.

### *Transfigured*

When something is “transfigured” it is transformed for the better. And while there is certainly work to be done in the fight for true equality, the progress that has been made in the last five decades since the Stonewall Uprising is remarkable. In writing this piece I watched interviews with regulars at the Stonewall Inn in the late 60s, and what struck me most was how they would use humor to deal with the horrible injustices they were facing at the time. I think everyone can relate to this in one way or another—there are times

where we feel that all we can do is laugh—but coping with humor only goes so far. Eventually things erupt, just as they did in 1969 in the village.

The music opens and it begins in a playful (albeit dark and disjointed) state, as if it's shrugging off something more important at hand. It gets increasingly agitated and distorted, eventually reaching a climax where things are forced to come together, and the piece is urged to reflect on itself. As you will see through Adam Weinert's incredible choreography and visuals, togetherness is another theme of the work. In any fight for social rights there will be differing ideas on how something should be accomplished, and it bears repeating that we're stronger together than we are divided.

*Program note by Viet Cuong*

### **Adam Weinert**

Adam H Weinert is a dancer, choreographer and researcher based in Hudson NY. He began his training at The School of American Ballet, and continued on to Vassar College, The Juilliard School, and New York University, where he earned a Master's Degree under the tutelage of André Lepecki. Adam has danced with The Metropolitan Opera Ballet Company, The Mark Morris Dance Group, Shen Wei Dance Arts, and Christopher Williams, and for six years served as the Artistic Associate to Jonah Bokaer. In addition to his performance work, Adam has been published in The New York Times, the Juilliard Journal, and as a featured profile in New York Magazine. He produced and choreographed two award-winning dance films screened nationally and abroad, and his performance works have toured to four continents including a number of non-traditional dance venues such as the Museum of Modern Art, The Tate Britain Museum, and The Tate Modern Museum. He was named a "Dance Renedage" by Dance Magazine, awarded Presidential Distinction and Scholastic Distinction from the Juilliard School, and in 2008 received the Hector Zaraspe Prize for Outstanding Choreography.

Costumes by Enky Bayarsaikhan assisted by Quinn Czejkowski

Weaving Concept by Margot Becker

Performed by: Sienna Blaw, Quinn Czejkowski, Claire Deane, Tomm Roesch, Emma Sandall, JM Tate, & Adam H Weinert

This project is made possible with funds from the NYS DanceForce, a partnership program of the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature. Additional residency support provided by Operation Unite, The Hudson Opera House, and Second Ward Foundation with substantial development support from Lumberyard Center for Film and Performing Arts.

See program note for *Symphony No. 5* on page 9.



A photograph of conductor David Alan Miller leading the Albany Symphony Orchestra. He is wearing glasses and a dark jacket, holding a baton. In the background, a violinist is visible. The image has a warm, orange and red color overlay.

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# Folksong Singalong Texts

## *This Land Is Your Land*

**Woody Guthrie**

This land is your land This land is my land  
From California to the New York island;  
From the red wood forest to the Gulf Stream waters  
This land was made for you and Me.

As I was walking that ribbon of highway,  
I saw above me that endless skyway:  
I saw below me that golden valley:  
This land was made for you and me.

I've roamed and rambled and I followed my footsteps  
To the sparkling sands of her diamond deserts;  
And all around me a voice was sounding:  
This land was made for you and me.

## *Blowin' in the Wind*

**Bob Dylan**

How many roads must a man walk down  
Before you call him a man?  
Yes, 'n' how many seas must a white dove sail  
Before she sleeps in the sand?  
Yes, 'n' how many times must the cannonballs fly  
Before they're forever banned?  
The answer, my friend, is blowin' in the wind  
The answer is blowin' in the wind

How many times must a man look up  
Before he can see the sky?  
Yes, 'n' how many years must one man have  
Before he can hear people cry?  
Yes, 'n' how many deaths will it take till he knows  
That too many people have died?  
The answer, my friend, is blowin' in the wind  
The answer is blowin' in the wind

***If I Had A Hammer***  
**Pete Seeger & Lee Hays**

If I had a hammer,  
I'd hammer in the morning  
I'd hammer in the evening,  
All over this land

I'd hammer out danger,  
I'd hammer out a warning,  
I'd hammer out love between my brothers and my sisters,  
All over this land.

If I had a bell,  
I'd ring it in the morning,  
I'd ring it in the evening,  
All over this land

I'd ring out danger,  
I'd ring out a warning  
I'd ring out love between my brothers and my sisters,  
All over this land.

If I had a song,  
I'd sing it in the morning,  
I'd sing it in the evening,  
All over this land

I'd sing out danger,  
I'd sing out a warning  
I'd sing out love between my brothers and my sisters,  
All over this land.

Well I got a hammer,  
And I got a bell,  
And I got a song to sing, all over this land.

It's the hammer of Justice,  
It's the bell of Freedom,  
It's the song about Love between my brothers and my sisters,  
All over this land.

It's the hammer of Justice,  
It's the bell of Freedom,  
It's the song about Love between my brothers and my sisters,  
All over this land.

### ***She'll be Comin' Round the Mountain***

She'll be coming 'round the mountain when she comes,  
(when she comes)

She'll be coming 'round the mountain when she comes,  
(when she comes)

She'll be coming 'round the mountain, she'll be coming 'round the  
mountain

She'll be coming 'round the mountain when she comes.  
(when she comes)

She'll be drivin' six white horses when she comes  
Oh we'll all come out to meet her when she comes  
We will kill the old red rooster when she comes  
We'll be havin' chicken and dumplings when she comes