

The Albany Symphony logo consists of a stylized orange arc that curves from the top left towards the center, ending just above the word 'SYMPHONY'.

ALBANY) SYMPHONY

DAVID ALAN MILLER, Heinrich Medicus Music Director

AMERICAN
MUSIC
FESTIVAL

JUNE 10-13, 2021

WELCOME TO THE 2021 AMERICAN MUSIC FESTIVAL!

The Capital Region is a hub and incubator for innovation, and music is no exception. Both on and off our stages, we bring to life the music of today—a mission we are honored to champion every day with the support of friends and music lovers near and far, like you. Each year, our season culminates in a week of world premieres, virtuoso performances, intensive workshops, and engaging conversations that explore the evolution of music and the world. **It's always an adventure, and on behalf of all of us at the Albany Symphony, we are so glad you've joined us.**

This year's Festival features an array of new music, from the world premieres of several commissions for our Symphony's season finale and the latest appearance of our genre-bending ensemble Dogs of Desire, to a chance to follow composers and their growing works up through our "First Draughts" Reading Session.

Beyond the stage, we're exploring intersections of music in our world, including creativity, resilience and embracing differences in a talk with composers Molly Joyce and Nina Shekhar along with local disability services advocates. And, we're making music in (and with!) nature with composer Alexis Lamb at Pine Hollow Arboretum. *Be sure to visit albanysymphony.com for RSVP and streaming info for these free events!*

In appreciation of the adventurous spirit that has carried all of us through the great challenges of the last year, we are throwing open our digital doors and inviting everyone to experience the American Music Festival from anywhere and everywhere. While capacity in our hall is still limited due to the lasting impact of the pandemic, our passion for sharing this music is boundless.

Thank you for sharing with us the passionate commitment to telling the stories of our time, place, and history through collaborations between composers, fellow artists, and audiences. Thank you for embracing this musical adventure with open hearts and open minds. **YOU are essential to transforming lives through the power of music.**

Looking forward,



David Alan Miller
Music Director



Anna Kuwabara
Executive Director



Jerry Golub
Chair, Board of Directors

*P.S. – Next June, the American Music Festival returns for **Trailblaze!***

Learn more about this and our entire 2021-2022 season at AlbanySymphony.com.

ALBANY SYMPHONY

DAVID ALAN MILLER, Heinrich Medicus Music Director

AMERICAN MUSIC FESTIVAL

JUNE 10-13, 2021

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Your gift is just the beginning of someone's musical journey!

GIVE TODAY!

When you support the Albany Symphony, you are building creative futures for the communities of our Capital Region. Thank you for your continued commitment to the orchestral innovation, brilliant composition, exceptional musicianship, and a growing community of listeners of all ages.

Make a donation by visiting www.AlbanySymphony.com/giving

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 and 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 pre-concert talks. The Albany Symphony's flagship school program, Symphony In Our Schools, brings musicians to work with students in their classrooms and then invites 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 two GRAMMY® Awards for its recording of John Corigliano's *Conjurer* and Christopher Theofanidis' Viola Concerto with Richard O'Neill. The Albany Symphony is the only orchestra invited to perform in two different years at the Spring for Music festival at Carnegie Hall, an event celebrating adventurous programming and innovative artistic philosophy. 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.



DAVID ALAN MILLER,

HEINRICH MEDICUS
MUSIC DIRECTOR

Two-time Grammy Award winning conductor David Alan Miller has established a reputation as one of the leading American conductors of his generation. As music director of the Albany Symphony since 1992, 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, and at the SHIFT Festival at the Kennedy Center in Washington, D.C. 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, 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, the UK, Australia, and the Far East as guest conductor. Since 2019, Miller has served as Artistic Advisor to the Little Orchestra Society in New York City, and, from 2006 to 2012, served as Artistic Director of "New Paths in Music," a festival of new music from around the world, also in New York City.

Miller received his most recent Grammy Award this year for his recording of Christopher Theofanidis' Viola Concerto with Richard O'Neill and the Albany Symphony, and his first Grammy in 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, Michael Torke (London/Decca), Luis Tinoco, and Christopher Rouse (Naxos). His recordings with the Albany Symphony include discs devoted to the music of John Harbison, Roy Harris, Morton Gould, Don Gillis, Aaron J. Kernis, Peter Mennin, and Vincent Persichetti on the Albany Records label. He has also conducted the National Orchestral Institute Philharmonic in three acclaimed recordings on Naxos.

A native of Los Angeles, 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, 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. Miller lives in Slingerlands, New York, a rural suburb of Albany.

THURSDAY | JUNE 10, 2021

Albany Symphony and New York State Industries
for the Disabled, Inc. Present

THIS ABILITY ROUNDTABLE DISCUSSION

Zoom Livestream | 11:00 AM

Replay on demand all month at AlbanySymphony.com

Composers Molly Joyce and
Nina Shekhar sit down for an
honest talk about creativity,
resilience, and embracing



differences with Maureen O'Brien, President and CEO at New
York State Industries for the Disabled (NYSID) and Greg
Sorrentino, President and CEO at Center for Disability Services.

Followed by a livestream performance featuring Albany
Symphony musicians and the band Flame (The Arc Lexington).

COMPOSER WORKSHOP MASTERCLASS

- Full Circle Collaboration -

Livestream | 3:00 PM

Replay on demand all month at AlbanySymphony.com

In this masterclass event, composers Christopher Theofanidis and Molly
Joyce discuss their collaboration on their upcoming premiere, Songs (to be
performed at the Albany Symphony Season Finale on Saturday, June 12).
Composers from the Composer's Workshop will also work with Theofanidis
to refine their works ahead of the "First Drafts" Reading Session.

2021 COMPOSER'S WORKSHOP PARTICIPANTS:

- Linda Dallimore
- Mani Mirzaee
- Adeliia Faizullina
- Sam Kohler
- Toussaint Santicola Jones
- Robert Ruohola
- Hannah Ishizaki
- Jaime Erekson
- Aaron Mencher



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FRIDAY | JUNE 11, 2021

DOGS OF DESIRE

In-person and Livestreamed from the Palace Theatre | 7:30 PM

Replay on demand all month at AlbanySymphony.com

David Alan Miller, conductor

Lucy Dhegrae, vocalist

Lucy Fitz Gibbon, vocalist

Jack Frerer

*The Present Hour **

Bobby Ge

*The Gate Illumined **

Tom Morrison

*Locked and Forgotten **

Kerwin Young

*You Got Your Head Up In the Clouds **

Ted Hearne

Is It Dirty

Caroyln Yarnell

Dreamer

David Mallamud

Selections from *Parlor Songs*

Please, Froggy, Be True

Frump on Your Lapel

My Only Love

*World Premiere



Council on
the Arts



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CONCERT PROGRAM AND ORDER SUBJECT TO CHANGE

DOGS OF DESIRE ROSTER

Jill Levy, violin I

Elizabeth Silver, violin II

Noriko Futagami, viola

Erica Pickhardt, cello

Bradley Aikman, bass

Matthew Ross, flute

Karen Hosmer, oboe

Bixby Kennedy, clarinet

Joshua Butcher, bassoon

Chad Smith, saxophone

Lois Hicks-Wozniak, saxophone

Victor Sungarian, horn

Eric Berlin, trumpet

Greg Spiridopoulos, trombone

Ian Antonio, drumset/percussion

Blair McMillen, keyboard



LUCY DHEGRAE

Lucy Dhegrae is a singer committed to changing and challenging how vocal music is perceived, performed and programmed. Hailed as an “adventurous mezzo-soprano” and “raconteur” (*The New Yorker*) known for her “vocal versatility and

an omnivorous curiosity” (*The New York Times*), she moves easily between a broad variety of styles, and can be found “everywhere new music is being sung” (*New York Classical Review*). Dhegrae is also the founder and director of the boundary-pushing Resonant Bodies Festival (2013-2021), which was praised by *The New York Times* as “an annual highlight [that] gives some of the world’s most adventurous vocal artists full freedom.”

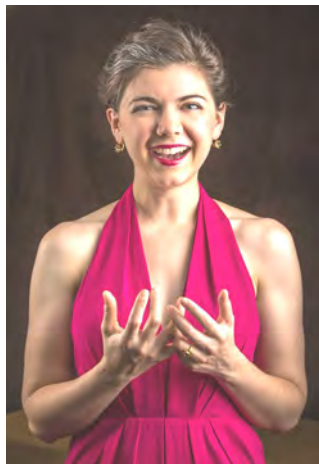
She is sought after as a collaborator and creator of a body of contemporary music that defies categorization of style or genre. She has worked closely with composers such as Eve Beglarian, Philippe Leroux, Jason Eckardt, Paola Prestini, Tonia Ko, Angélica Negrón, Kate Soper, Anthony Braxton, Judd Greenstein, Donnacha Dennehy, and others. Dhegrae has performed at venues including Lincoln Center, the Kennedy Center, and Miller Theatre, with festival appearances at Mostly Mozart, Bard Music Festival, Gesher Music Festival, and many more.

Dhegrae was selected among WQXR’s “20 for 20 Artists to Watch” as someone “redefining what classical music can be...in thrilling ways” (*WQXR*), and also received the Career Advancement Award from Dawn Upshaw at the Dallas Symphony Orchestra’s inaugural Women in Classical Music Symposium. Additionally she was an Artist in Residence at National Sawdust,

and a recipient of University of Michigan School of Music's Emerging Artist Award (2018). Since 2013 she has been a public speaker with RAINN, the nation's largest anti-sexual violence organization, sharing her story of vocal loss and trauma recovery. www.lucydhegrae.com

LUCY FITZ GIBBON

Noted for her “dazzling, virtuoso singing” (*Boston Globe*), Lucy Fitz Gibbon is a dynamic musician whose repertoire spans the Renaissance to the present. She believes that creating new works and recreating those lost in centuries past makes room for the multiplicity and diversity of voices integral to classical music's future. As such, Fitz Gibbon has given modern premieres of rediscovered works by Baroque composers Francesco Sacconi, Barbara Strozzi, and Agostino Agazzari, as well by 20th century composers including Tadeusz Kasner, Moses Milner, and Jean Barraqué. She has also worked closely with numerous others, premiering works by John Harbison, Kate Soper, Sheila Silver, David Hertzberg, Reena Esmail, Roberto Sierra, Anna Lindemann, and Pauline Oliveros, among many others. In helping to realize the complexities of music beyond written notes, the experience of working with these composers translates to all music: the commitment to faithfully communicate not only the score, but also the underlying intentions of its creator.



As a recitalist Fitz Gibbon has appeared with her husband and collaborative partner, pianist Ryan McCullough, in such venues as London's Wigmore Hall; New York's Metropolitan Museum of Art, Park Avenue Armory, and Merkin Hall; and Toronto's Koerner Hall. Throughout the COVID-19 pandemic, they have been recording from home and local concert halls for performances broadcast around the world. Their discography includes the CDs *Descent/Return*, featuring works by James Primosch and John Harbison (Albany Records, May 2020) and another alongside artists including Dawn Upshaw and Stephanie Blythe of Sheila Silver's complete song repertoire (Albany Records, February 2021). The *Wall Street Journal* praised their recent appearance on PBS' Great Performances as “breathtaking.”

In concert, Fitz Gibbon has appeared as a soloist with orchestras including the Saint Paul Chamber Orchestra; the Lucerne Festival Academy

Orchestra; the Tanglewood Music Center Orchestra; the Albany, Richmond, Tulsa, and Eureka Symphonies, and the American Symphony Orchestra in her Carnegie Hall debut. She has also premiered two major works by John Harbison and Shirish Korde with Boston Musica Viva, appeared in concert with the Aizuri Quartet, and will appear on tour with Musicians from Marlboro in such venues as Carnegie Hall and the Kimmel Center through the 21-22 season. Debuts with Seattle Opera and the Lexington and Kalamazoo Symphonies, as well as an appearance with the Doric Quartet at the West Cork Festival in Ireland and a guest recital at the Kneisel Hall Chamber Music Festival, to name but a few, were all delayed because of COVID-19.

A graduate of Yale University, Fitz Gibbon also holds an artist diploma from The Glenn Gould School of the Royal Conservatory and a master's degree from Bard College-Conservatory's Graduate Vocal Arts Program; her principal teachers include Monica Whicher, Edith Bers, and Dawn Upshaw. She has spent summers at the Tanglewood Music Center (2014-2015) and Marlboro Music Festival (2016-2019, 2021). She is currently Interim Director of the Vocal Program at Cornell University and on the faculty of Bard College-Conservatory's Graduate Vocal Arts Program, and served as voice faculty for Kneisel Hall's 2020 season. For more information, see www.lucyfitzgibbon.com.



JACK FRERER

The "exuberant" and "delicious" (*Boston Musical Intelligencer*) music of Australian composer Jack Frerer has been performed across the US, Australia, Europe and Asia, and will be performed this season by ensembles including the Nashville Symphony, the Arapahoe Philharmonic, the Albany Symphony's Dogs of Desire ensemble, the Australian Youth Orchestra, and the UT Austin Wind Ensemble, among others. Frerer is the recipient of a Charles Ives Scholarship from the American Academy of Arts and Letters, a Morton

Gould Composers Award from ASCAP, the Suzanne and Lee Ettelson Composers Award, the Brian Israel Prize from the Society for New Music, and winner of both the Juilliard Orchestra and Gena Raps Chamber Music competitions. He was a Tanglewood composition fellow for 2019, a composer for the New York City Ballet's 2019 Choreographic Institute, and is currently Composer-in-Residence with the Arapahoe Philharmonic. Frerer studied with John Corigliano and Robert Beaser at The Juilliard School, and is currently a graduate student at the Yale School of Music.

THE PRESENT HOUR

The Present Hour is a series of vignettes built around a seemingly disconnected collection of texts by 19th century novelist and poet Emily Brontë, Auckland-based poet, writer and playwright Dominic Hoey, Denver-based poet and playwright Ayla Xuan Chi Sullivan, and children's author and poet Amy Ludwig VanDerwater. Each section reflects on an aspect of this last year; some are explicitly COVID-related, others are more abstract. Each flows into the next without pause.

An enormous thank you must go to the New York State Council on the Arts for their generous grant which helped make this piece possible, as well as David Alan Miller and the Albany Symphony, Dominic and Amy who generously allowed me to set their poetry, and my collaborator and friend Ayla who contributed original texts and sat with me on countless zoom calls to help formulate this piece. - J.F.

BOBBY GE

Bobby Ge (b. 1996) is a Baltimore-based composer and avid collaborator who seeks to create vivid emotional journeys that navigate boundaries between genre and medium. He has created multimedia projects with the Space Telescope Science Institute, painters collective Art10Baltimore, the Scattered Players Theater Company, and writer/poet Jenny



C. Lares. Ge has received commissions and performances by groups including the Albany Symphony's *Dogs of Desire*, the Harbin Symphony Orchestra, Music from Copland House, the Bergamot Quartet, *Mind on Fire*, *Pique Collective*, *KLK New Music*, the Student Symphony of USC, and the Future Symphony Competition Orchestra. He holds degrees from the Peabody Institute and the University of California, Berkeley, where he studied with Kevin Puts, Harold Meltzer, and Cindy Cox.

THE GATE ILLUMINED

Newness was on my mind in late February 2021 when David Alan Miller asked me to write a piece for the Albany Symphony's *Dogs of Desire*. I had recently graduated from school, spring was around the corner, and slowly but surely, the world seemed to be inching toward some semblance of normalcy. It had been a long, dark winter, and there was a hesitant hope in the air even around me where I lived: some of Baltimore's more enthusiastic cherry blossoms had begun to prematurely flower.

I did not want to write a simple 'spring has sprung!' piece, however - the harsh realities of the last year would have made such an approach disingenuous for myself. Instead, I was drawn toward the beautiful ambiguities of Tang dynasty poet Bai Juyi's work. His poetry was filled with natural imagery of the seasons that he shaped into dark yet lyrical ruminations on life, death, and rebirth (all translations by myself):

Fall - '...The wind that burns to ash then restores.
The air fills with embers
And you go with them.'

- excerpted from his poem, '草 (Grass)'

Winter - 'Bloom, unbloomed - snow soon thaws (by the dawn)
midnight snow shrouds the night...'

- excerpted from his poem, '花非花 (Flower, no flower)'

Spring - 'The gate illumined by
The sun brings the sweet taste of spring.'

- excerpted from his poem, '春眠 (Spring sleep)'

Relatively few of Bai's poems seemed to concern the summer, and so *The Gate Illumined* is shaped around Bai Juyi's preferred seasons. The music begins tentatively, opening with a brief flurry of motion that is quickly suspended. The gesture repeats, slowly unfolding into running scales and drifting harmonies as two singers trade phrases back and forth. The two are initially opposed - one sings of desolation, the other restoration. Gradually, the music begins to shed its equivocation as its pulse solidifies into running motion. A gathering sense of optimism swells through the ensemble as the singers find agreement. Ultimately, the piece ends the way it began, culminating in the opening gesture. - B.G.



TOM MORRISON

New York native Tom Morrison (b. 1992) is a composer of acoustic and electroacoustic music. Morrison draws his inspiration from the experience of place. Recent projects include new works for leading new music groups, including the Aizuri Quartet, Alarm Will Sound, Latitude49, Sö Percussion, and Contemporaneous. Upcoming Projects include new work for the New Jersey Symphony and new electroacoustic works for Theo

Van Dyck and Parker Ramsay. Recently, his work has been released on Eric Huckin's album, *Drifter*. He was the winner of the 2016 Thailand International Composition Festival Competition judged by Mark Adamo, Aaron Jay Kernis, and John Corigliano. More recently, he won first place in the 2021 Symphonia Caritas Competition. Morrison is a graduate of the Juilliard School (MM) where he studied with Pulitzer-Prize winning composer Christopher Rouse. He is also a graduate of the University of Montana (BM), in Missoula, where he cultivated his love for nature and the environment. He holds an MFA from Princeton University, and is currently a PhD fellow at Princeton.

LOCKED AND FORGOT

Shortly before beginning *Locked and Forgot*, I read an article written by an artificial intelligence text generator. The binary author was tasked with writing a small essay about why humans should embrace AI, and why we should not fear it. While I'm still unsure how I feel about this technology, I was amazed at the machine's command of language. I decided to take poems I love—mostly parts of William Carlos Williams' "Patterson"—and asked the AI to write new poetry based on the granulated bits of poetry I gave it. I took bits of the new, machine-made poetry and used them for this piece:

locked and forgot in things—

nothings—
parsing things but seeing not;

Is there no motion?
And he looks round for everything: the lack, the other. the thought
is sharper than
the mind, the thought is sharper than
the finger in my hand.

-T.M.



KERWIN YOUNG

Kerwin Young is a composer, recording producer, educator, multi-musician, cultural ambassador, and modern mystic, with a career not many can match.

As a teenager, Young put down the alto saxophone for a pair of turntables and a mixer, becoming a nightclub disc-jockey at Long Island's Spectrum Café (1988-1990); while yet

a college freshman and the youngest addition to Public Enemy's infamous production team, "The Bomb Squad."

Young would go on to produce several albums with Public Enemy, including all of their solo albums (1989-present); while also managing to produce other rap artists as Mobb Deep, Eric B. & Rakim, 2 Live Crew, the Gravediggaz, and many others. He made his mark across multiple genres collaborating and producing with artists as George Clinton, Bootsy Collins, Roy Haynes, Reginald R. Robinson, Eddie Moore; including posthumous projects for Bob Marley and Jimi Hendrix.

In 1994, his passion for media composition led him in the direction of independent studies in music composition and orchestration. Enduring years of rejection as both a media and concert composer, Young sought the only means of validation by enrolling at a music conservatory. His first attempt at conservatory studies resulted in a rejection by the Paris Conservatory on the basis that he was "too old" at 32 years and 18 months. Young waited 7 years before applying to the UMKC Conservatory of Music and Dance in 2009, where he was accepted. Since 2000, Young has composed eight symphonies; though none being commissioned or performed. He has composed several orchestral fantasies, ballet suites, chamber, wind band and jazz big-band works. His passion for creating music, and his love for orchestral writing outshine his struggle for inclusion.

His concert works have been performed by Detroit Symphony Orchestra, Kansas City Symphony, Inscape Chamber Orchestra, DC Youth Orchestra, Music From China, ROCO, Del Sol String Quartet, Tesla Quartet, Hausmann Quartet, and other well-known ensembles.

Young earned a B.M. and M.M. in music composition at the UMKC Conservatory of Music and Dance, where he studied with Chen Yi, Zhou Long, and Jazz Messengers legend Bobby Watson.

YOU GOT YOUR HEAD UP IN THE CLOUDS

You Got Your Head Up In the Clouds was commissioned in March 2021 by the Albany Symphony for their ensemble Dogs of Desire. The title of the work was derived from a phone conversation I had with a reacquainted friend. The conversation led a discussion about alien life here on earth, and spaceships. I immediately wrote the title down! The work itself is a commentary on humanity and their beliefs. Most people believe their view to be superior and/or correct above all others. Whether indoctrinated into a certain belief, or otherwise, there is a constant division based on various ideo-

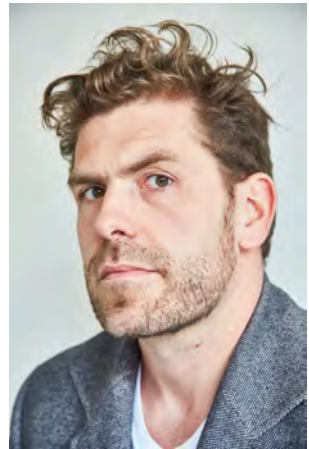
logies. This work addresses that, but also poses the question, “what if we’re all wrong?” Lyrically, it’s something to make you think; while musically, I hope it grooves you.

Musical inspiration draws from some of my favorite recording producers, song-writers, and artists as Charles Stepney, Sun Ra, Sly & the Family Stone, Leon Sylvers III, and Parliament Funkadelic.—K.Y.

TED HEARNE

Composer, singer, bandleader and recording artist Ted Hearne (b.1982, Chicago) draws on a wide breadth of influences ranging across music’s full terrain, to create intense, personal and multi-dimensional works.

The New York Times has praised Hearne for his “tough edge and wildness of spirit,” and “topical, politically sharp-edged works.” Pitchfork called Hearne’s work “some of the most expressive socially engaged music in recent memory – from any genre,” and Alex Ross wrote in *The New Yorker* that Hearne’s music “holds up as a complex mirror image of an information-saturated, mass-surveillance world, and remains staggering in its impact.”



Hearne’s *Sound From the Bench*, a cantata for choir, electric guitars and drums setting texts from U.S. Supreme Court oral arguments and inspired by the idea of corporate personhood, was a finalist for the 2018 Pulitzer Prize.

Hearne most recently collaborated with poet Saul Williams and director Patricia McGregor to create *Place*, a fiery meditation on the topic of gentrification and displacement, through music. Commissioned by the Los Angeles Philharmonic, The Barbican Centre and Beth Morrison Projects, and scored for 18 instrumentalists and 6 vocalists, *Place* was premiered to critical acclaim in October 2018 in Fall 2018 the BAM Next Wave Festival.

Hearne was awarded the 2014 New Voices Residency from Boosey and Hawkes, and is a member of the composition faculty at the University of Southern California. Ted’s many collaborators include poets Dorothea Lasky and Jena Osman, visual artists Sanford Biggers and Rachel Perry,

directors Daniel Fish and Patricia McGregor, and filmmakers Bill Morrison and Jonathan David Kane, and his works have been conducted by Michael Tilson Thomas, John Adams and Gustavo Dudamel. Recent and upcoming commissions include orchestral works for the San Francisco Symphony, Los Angeles Philharmonic, New World Symphony, Los Angeles Chamber Orchestra and A Far Cry, chamber works for Eighth Blackbird, Ensemble dal Niente and Alarm Will Sound, and vocal works for Conspirare, The Crossing and Roomful of Teeth.

IS IT DIRTY

Is it dirty is a song. In the text, American poet Frank O'Hara adopts a tone that is both confrontational and ambiguous. Musically, I was inspired by the image of thoughts accumulating like moss, or wiped away like soot. In some ways, it's a song on top of another song - the vocal melody and electric bass lick come from an easy-going place, while other instrumental passages suggest something darker, more difficult. The composite effect is a layering of experience.—T.H.

Is it Dirty

Frank O'Hara (from *Lunch Poems*, 1964)

Is it dirty
does it look dirty
that's what you think of in the city

does it just seem dirty
that's what you think of in the city
you don't refuse to breathe do you

someone comes along with a very bad character
he seems attractive. is he really. yes. very
he's attractive as his character is bad. is it. yes

that's what you think of in the city
run your finger along your no-moss mind
that's not a thought that's soot

and you take a lot of dirt off someone
is the character less bad. no. it improves constantly
you don't refuse to breathe do you

CAROLYN YARNELL

Born with a plastic spoon in her mouth, Carolyn Yarnell (then known as Baby Girl) was abandoned by her mother in Los Angeles when she was 10 days old. After an unusual childhood in the Sierras, Yarnell studied music composition at the San Francisco Conservatory with John Adams, Eleanor Armer and Andrew Imbrie, and at Yale where her teachers included Druckman, Bresnick, Maw, and Rzewski. "If this young composer continues to create music of this quality, she will be a milestone in musical history" proclaimed the *San Francisco Advocate* after the performance of her earliest orchestral work, *First Music* in 1984, at Davies Hall. Avoiding charges of Heresy, Yarnell continues to create art under interesting circumstances. Never having held a conventional job, Yarnell rather has hewed an existence from commissions, prestigious awards and fellowships, piano students, computer engraving, champion friends (Thanks Candice! Thanks Eric! And a big special thank you to Dan and Belinda!), original painting sales, film scores, and good fortune.



DREAMER

Voice I

you are a dreamer
I can tell by your eyes

on the crest of creation your true love
is shown

tell me is love a colour
is love sheer power
is love a dream that possesses the mind
locked us in space and time
your eyes are two planets reflecting
the light
and the neurons inside correspond
with the stars

tell me is life a pattern
an intricate wave
is life a stream that progresses through
space left
us here in this place

Voice II

you're a galaxy searcher in human
disguise
on the crest of creation your tru love is
shown
as the light of your mind while your
body's alone
is love a colour
is love sheer power
is love a dream that possesses the
mind locked us
in space and time
the light that's released from your
brain and
projected through sight

with the stars we are all exponent not
what we
thing we are
is life a pattern
an intricate wave
is life a stream that progresses
through space left
us here in this place

DAVID MALLAMUD

David Mallamud is a MacDowell Fellow, a Dramatist Guild Fellow, A Leonard Bernstein Fellow (Tanglewood), A Fred Ebb, Jonathan Larson Award, and Richard Rodgers Award finalist, a recipient of a Broadway World Album Award, two ASCAP Morton Gould Awards, and a Charles Ives Scholarship from The American Academy of Arts and Letters. He has



composed for venues ranging from Carnegie Hall to Off-Broadway, where his music for the recent production of *Flight School: The Musical* was lauded by Laurel Graeber of *The New York Times* as the show's "biggest boon . . . worthy of bigger stages, variously embracing classical lyricism, pulsing pop, the poignant ballad and at least one all-out, Alice Cooper–style rock rant."

Recently, Mallamud was thrilled to work with Mike Mills (of R.E.M. fame), arranging and composing additional music for his *Concerto for Rock Band and Violin*, written for violinist Robert McDuffie, who premiered it with Mills and the Toronto Symphony Orchestra. It toured the US and has been performed by The Buffalo Philharmonic, The Fort Worth Symphony Orchestras as well as a second tour in the fall of 2019 where Chuck Leavell of the Rolling Stones joined the band on the first half with new arrangements by Mills and Mallamud of your favorite Georgia-themed songs.

Mallamud's concert works have been championed by the Albany, Harrisburg, and New World Symphonies, as well as the Westchester Philharmonic. His prowess in writing purely orchestral music was appreciated by *New York Times'* critic Anthony Tommasini, who said about Mallamud's *Frenzy*: "Imagine Stravinsky in his 'Rite of Spring' mode writing music for the dance at the gym scene in 'West Side Story' and you get the idea."

Mallamud earned his bachelor's degree from the Eastman School of Music and master's degrees from Juilliard and NYU's Tisch Graduate Musical Theater Writing Program, pursuing additional graduate studies at Yale with Ned Rorem and Evan Ziporyn.

SELECTIONS FROM PARLOR SONGS

These were inspired by the Parlor Song – in particular American popular song from roughly 1850-1900. This was an amazing time in music because absolutely no distinction was made between popular and classical music, and home concerts (in one's parlor) were fairly common. The Parlor song era was essentially ended by Tin Pan Alley. - D.M.

PLEASE FROGGY BE TRUE

"Daddy" she said as he laid her to bed
"tell me a story of love"
The Princess and Toad was the tale that he told
her wits just flew like a dove

on the next morn' her poor heart was forlorn
"I need a prince of my own"
so she went to the bog and found her own frog
looked in his eyes as she groaned:

"Please, froggy, be true
sing to my heart as you do, love
my soul breathes anew
I finally found me a true love

as stars brightly shine
we are forever entwined
I love you" she cried
"Gru gru gru" he replied
which she knew meant "My darling, you're mine"

on the next day the poor frog hopped away
leaving the maid to avow
"I am so lonely, this cruel frog has shown me
love is a danger, somehow"

then in the grass who should happen to pass
but the frog who had stolen her heart
to the frog, she did say "Please don't go astray
we must be never apart!"

"Please, froggy, be true
sing to my heart as you do, love
my soul breathes anew
I finally found me a true love
as stars brightly shine
you will forever be mine...
I love you" she cried
"Gru gru gru" he replied
their amphibious stars were aligned

FRUMP ON YOUR LAPEL

Many-a lad would be happily clad
in a gribsbys tie and hat
a garment well-laced does enhance
the embrace of a maiden pit for pat
but never be taken by salves
that awaken your head with hair to swell
there's naught as neatly shoring
as a frump on your lapel

Many believe powdered noses
deceive those who pass them on the street
they pluck at their brow
trim their noses and scour their person head to feet
don't give up your wages to
menial sages hear what I do hear tell:
there's naught as neatly shoring
as a frump on your lapel

MY ONLY LOVE

Spring brought his song so sweetly
softly he sang to me:
"Rest in my arms completely...
lovers, we two, shall be."
summer was warm and tranquil
autumn was calm and free
gently the river bank will
will my poor heart with glee

Zephyr's cruel hand will guide your heart
to partner cupid's bow
softly his arrow plays its part
to mask its piercing blow

'twas winter I saw my lover
clear as the stars above
lips pressed against another
I've lost my only love

FRIDAY | JUNE 11, 2021

VIRTUAL LATE NIGHT with CLARICE ASSAD

Livestreamed from the Palace Theatre | 9:00 PM
Replay on demand all month at AlbanySymphony.com

Clarice Assad, composer and performer

Program to be announced.

To learn more about Clarice Assad, find her bio on pages 34-36.

SATURDAY | JUNE 12, 2021

NATURE ORCHESTRA

Pine Hollow Arboretum and Streaming on Facebook Live | 11:00 AM

Join us for this family-friendly activity in person
or from home!

Composer Alexis Lamb leads the way as we find objects in nature and utilize them to create music. This event is free and open to the public! Registration required for attending in person. See our Nature Orchestra event on Facebook at facebook.com/albanysym or our website for more information.



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SATURDAY | JUNE 12, 2021

ALBANY SYMPHONY SEASON FINALE!

In-person and Livestreamed from the Palace Theatre | 7:30 PM

Replay on demand all month at AlbanySymphony.com

David Alan Miller, conductor

William Kanengiser, guitar

Scott Tennant, guitar

Nina Shekhar

*Above the Fray**

Molly Joyce

I was a figure

*Form and Flee**

Arr. Christopher Theofanidis

Alexis Lamb

*Serotiny**

Clarice Assad

Folk Tales

Double Guitar Concerto

*World Premiere



SEASON SPONSORS

CONCERT PROGRAM AND ORDER SUBJECT TO CHANGE

ALBANY SYMPHONY SEASON FINALE ROSTER

VIOLIN I

Jamecyn Morey
Concertmaster
Elizabeth Silver
Assistant Concertmaster
Paula Oakes
Aleksandra Labinska
Emily Frederick
Sooyeon Kim
Kae Nakano

VIOLIN II

Mitsuko P. Suzuki
Principal
Barbara Lapidus
Assistant Principal
Gabriela Rengel
Christine Kim
Harriet Welther
Ouisa Fohrhaltz

VIOLA

Daniel Brye
Principal
Tina Chang-Chien
Assistant Principal
Hannah Levinson
Dana Hugye
Anna Griffis

CELLO

Susan Debronsky
Principal
Erica Pickhardt
Assistant Principal
Matthew Capobianco
Dara Hankins

BASS

Bradley Aikman
Principal

Philip Helm
Assistant Principal
Luke Baker

FLUTE

Matthew Ross
Zachary Sheets

OBOE

Karen Hosmer
Nancy Dimock

CLARINET

Bixby Kennedy
Hector Othon

BASSOON

Joshua Butcher
Carl Gardner

HORN

Victor Sungarian
Joseph Demko

TRUMPET

Eric Berlin
Eric Latini

TROMBONE

Greg Spiridopoulos
Charles Morris

PERCUSSION

Mark Foster
Ian Antonio

SYNTHESIZER

Blair McMillen

HARP

Lynette Wardle

NINA SHEKHAR

Nina Shekhar is a composer who explores the intersection of identity, vulnerability, love, and laughter to create bold and intensely personal works.

Described as “vivid” (*Washington Post*) and “surprises and delights aplenty” (*LA Times*), her music has been commissioned and performed by leading artists including Eighth Blackbird, International Contemporary Ensemble, LA Philharmonic, Albany Symphony, LA Chamber Orchestra, JACK Quartet, New York Youth Symphony, ETHEL, and violinist Jennifer Koh. Her work has been featured by Carnegie Hall, Metropolitan Museum of Art, Walt Disney Concert Hall, Library of Congress, National Gallery of Art, National Sawdust, and WNYC/New Sounds (New York), WFMT (Chicago), and KUSC and KPFK (Los Angeles) radio. Upcoming concerts include performances by the New World Symphony and Civic Orchestra of Chicago. Current projects include commissions for Grand Rapids Symphony, Albany Symphony, Youth Orchestra Los Angeles (YOLA), Alarm Will Sound, and The Crossing. Shekhar is a recipient of the 2021 Rudolf Nissim Prize, two ASCAP Morton Gould Young Composer Awards (2015 and 2019), and the 2018 ASCAP Foundation Leonard Bernstein Award, funded by the Bernstein family.

Aside from composing, Shekhar is a versatile performing artist as a flutist, pianist, and saxophonist. She has twice performed in the Detroit International Jazz Festival and been featured by the National Flute Association.

Shekhar is currently pursuing her PhD in Music Composition at Princeton University. She is serving as the 2021-2023 Composer-in-Residence for Young Concert Artists. She previously completed graduate studies at University of Southern California and undergraduate studies at University of Michigan, earning dual degrees in music composition and chemical engineering. Shekhar is a Composer Teaching Artist Fellow for Los Angeles Chamber Orchestra and is on faculty at Brightwork new music’s Project Beacon initiative. She served as the inaugural Debut Fellow of the Young Musicians Foundation, designing curricula for LA-area schools.



ABOVE THE FRAY

From today's orchestras to the Titanic, classical musicians respond to catastrophe in the most peculiar way – play some Bach tunes. *As intensely, beautifully, devotedly, and ignorantly as possible.* Because Bach must be our universal healer, our vaccine, our band-aid, our paycheck.

Above the Fray pokes fun at this phenomenon by warping and distorting Bach's famous "Prelude" from *Cello Suite no. 1*, unraveling its passages into threads that transform, detune, and degrade at different rates for different performers over the course of the piece. Unlike Western art tradition which believes that classical music is a one-size-fits-all solution, this piece dares to ask what if we all are not the same? What if we each have infinitely unique identities that morph differently under different circumstances? What if our responses to a piece of art wildly differ from each other and change over the course of our lives? And what if art itself is not a static monolith, but rather something dynamic that we allow to breathe, reshape, decompose, and reincarnate into new lifeforms over time?

Many thanks to the Albany Symphony and David Alan Miller for commissioning this piece. —N.S.

MOLLY JOYCE

Composer and performer Molly Joyce was recently deemed one of the "most versatile, prolific and intriguing composers working under the vast new-music dome" by *The Washington Post*. Her music has additionally been described as "serene power" (*New York Times*), written to "superb effect" (*The Wire*), and "unwavering" and "enveloping" (*Vulture*). Her work is concerned with disability as a creative source. She has an impaired left hand from a previous car accident, and the primary vehicle in her pursuit is her electric vintage toy organ, an instrument she bought on eBay which suits her body and engages her disability on a compositional and performative level. Her debut full-length album, *Breaking and Entering*, featuring toy organ, voice, and electronic sampling of both sources was released in June 2020 on New Amsterdam Records, and has been praised by *New Sounds* as "a powerful response to something (namely, physical disability of any kind) that is still too often stigmatized, but that Joyce has used as a creative prompt."



Joyce's creative projects have been presented at TEDxMidAtlantic, Hirshhorn Museum and Sculpture Garden, Bang on a Can Marathon, Danspace Project, Americans for the Arts, National Sawdust, Gaudeamus Muziekweek, National Gallery of Art, Classical:NEXT, VisionIntoArt's FERUS Festival, and featured in outlets such as *Pitchfork*, Red Bull Radio, WNYC's New Sounds, *I Care If You Listen*, and *National Sawdust Log*. Her compositional works have been commissioned and performed by ensembles including the Vermont, New World, New York Youth, Pittsburgh, Albany, and Milwaukee Symphony Orchestras, as well as the New Juilliard, Decoda, and Contemporaneous ensembles. Additionally, she has written for publications 21CM and Disability Arts Online.

As a collaborator, Joyce has worked across disciplines including collaborations with visual artists Lex Brown, Leo Castaneda, Alteronce Gumbly, Maya Smira, Julianne Swartz, choreographers Melissa Barak, Kelsey Connolly, Carlye Eckert, Jerron Herman, director Austin Regan, and writers Marco Grosse, James Kennedy, Christopher Oscar Peña, and Jacqueline Suskin. She has also assisted Shara Nova of My Brightest Diamond, including orchestral arrangements for American Composers Orchestra at Carnegie Hall, as well as Glenn Kotche of Wilco.

Past seasons have seen commissions and collaborations with Avi Avital, Barak Ballet, Present Music, The Riot Ensemble, Mike Truesdell, and VONK Ensemble, among others. Additionally, Joyce is a recipient of ASCAP's Leo Kaplan Award, as part of the Morton Gould Young Composer Awards, grants from New Music USA, Foundation for Contemporary Arts, Jerome Fund / American Composers Forum, Greater Pittsburgh Arts Council and residencies at AIR Krems an Der Donau, ArtCenter/ South Florida, De Link Tilburg, Embassy of Foreign Artists, Grace Farms, Headlands Center for the Arts, Villa Sträuli, Titanik, Swatch Art Peace Hotel, The Watermill Center, and Willapa Bay AiR.

Joyce is a graduate of The Juilliard School (graduating with scholastic distinction), Royal Conservatory in The Hague (recipient of the Frank Huntington Beebe Fund Grant), Yale School of Music, and alumnus of the National YoungArts Foundation. She has studied with Samuel Adler, Martin Bresnick, Guus Janssen, David Lang, Hannah Lash, Missy Mazzoli, Martijn Padding, Christopher Theofanidis, and currently serves on the composition faculty at New York University Steinhardt and Wagner College.

I WAS A FIGURE

I was a figure was created as part of an evening-length collaboration with dancer Jerron Herman, premiering in November 2019 at Danspace Project in New York, NY. Herman and I have parallel impaired left sides yet through

different sources (congenital and acquired disability), and in our collaborations we often explore such shared terrain from different sources. *I was a figure* is the opening song in the collaboration, and questions notions of being born with a disability versus acquiring one, ultimately embracing the brokenness and openness of the disabled experience. - M.J.

I was a figure-

lyrics by Marco Grosse and Molly Joyce

I was a figure until I met you
I was so common until I became you
oh I was symmetrical until I felt you, until I loved you
I was so normal but now I choose you

you didn't move
you didn't dare
you just decided
to seek the care or be the center, and just disfigure to my asymmetry

oh I was a figure until I made you
until I broke you
and chose to be you

and chose to see you
hear you
move you
use you

and came to enter
and just disfigure
for you

FORM AND FLEE

Form and Flee was created as part of my debut album *Breaking and Entering*, released in June 2020 on New Amsterdam Records. The album is a personal, artistic investigation of my acquired disability through a series of electroacoustic works written and performed on my favorite instrument, the electric vintage toy organ. The instrument suits my disability and physically-different hands well, and has become a primary vehicle in my cultivation of disability as a creative source. *Form and Flee* specifically grapples with the moment of physical sensation and movement leaving one's body, asking where that sensation and movement go and how the relationship with one's body changes thereafter. -M.J.

CHRISTOPHER THEOFANIDIS

Christopher Theofanidis' music has been performed by many of the world's leading performing arts organizations, from the London Symphony, Philadelphia Orchestra, and New York Philharmonic to the San Francisco Opera, the Houston Grand Opera, and the American Ballet Theatre. He is a two-time Grammy nominee for best composition, and his *Viola Concerto*, recorded with David Alan Miller and the Albany Symphony with Richard O'Neill



soloist, won the 2021 Grammy for Best Instrumental Solo. Theofanidis' work, *Rainbow Body*, is one of the most performed works of the new era, having been performed by over 150 orchestras worldwide. Theofanidis is currently on the faculties of Yale University and the Aspen Music Festival, and has taught at the Juilliard School and the Peabody Conservatory of Johns Hopkins University.

FORM AND FLEE—ARRANGEMENT NOTES

I have admired Molly Joyce's music for many years now- it is transcendent and deeply moving. Apart from her many works for concert ensembles, I have had the great pleasure of hearing her perform her own songs live many times over the past few years. Although she could easily have scored her *Form and Flee* for orchestra herself, I told her I really, really wanted to do it!

From an orchestrational standpoint, taking a song with a continuous groove in it and a great deal of long, sustained organ chords, is full of interesting creative possibilities in the translation. Bringing the pulse to life in many different ways across so many instruments (from a more driving feel to a more subtly hidden groove), creating a depth of echoes and dialogue with Molly's voice within the orchestra, adding sparkling coloristic details which mimic a highly detailed techno vocabulary- these are all part of the orchestrational sandbox I was able to play in. And I am particularly glad that Molly is performing another work alongside this one with just her singing and playing. —C.T.

Form and Flee -

lyrics by Molly Joyce

you are so physical
you are so personal
you are so clinical
and so emotional
you are me
you are me
you are me
you are me
you are me
can you be
oh so free
one two three
form and flee
you are so critical
you are so mythical
you are so pivotal
and so dysfunctional
you are so minimal
and oh so magical
you are so visual
and sometimes fictional
you are me
you are me
you are me
form and flee
you are me
can you be
oh so free
one two three
you are me
and so free
you're not conformity

but you're complexity
you're not normality
but you're vitality
you're not uniformity
instead diversity
you are me
and so free
oh why did you form from me
oh why did you fall from me
and how did you shape from me
oh why did you run from me
form and flee
with me
form and flee
one two three
take me
form and flee
don't leave me
form and flee
run with me
oh please come back to me
don't shift away from me
and break apart from me
and take my hand from me
absent from me
elsewhere from me
you are me
you are me
can you be
so free
one two three
form with me

MICHAEL HAMMOND

Sound Engineer for Molly Joyce

Michael Hammond is a producer, audio engineer, and composer living in Brooklyn, NY. Hammond is the in-house Mixing Engineer for New Amsterdam Records and has worked on many New Amsterdam releases. In live settings, Michael has provided electronics and sound design for the San Francisco Symphony, the Kitchener-Waterloo Symphony, Residentie Orkest, Signal Ensemble, So Percussion and many others. Most recently, Hammond mixed over four hours of music (composed by Judd Greenstein) for a new children's science fiction/fantasy audiobook *Epoca: The Tree of Ecrof*, created by the late basketball legend Kobe Bryant and voiced by actress Phylicia Rashad. www.bigship.net

AEXIS LAMB

Alexis C. Lamb (b. 1993) is a composer, percussionist, and educator who is interested in fostering communities of mindful music-making, particularly through the medium of storytelling. Her recent musical endeavors incorporate her love of research and oral histories into sonic commentaries that often enable the performers to offer their own improvisations and responses. Lamb's music has been regarded as having "sparkling optimism throughout," and as "a pleasure in its own right" (*I Care If You Listen*).



As a composer, Lamb has collaborated with numerous individuals and ensembles, including the Albany Symphony's Dogs of Desire, Camilla Tassi, Contemporaneous, Emily Roller, the Yale Philharmonia, Evan Chapman, the University of Nebraska Percussion Ensemble, the Arizona State University Symphony Orchestra, and the Northern Illinois University World Steelband. Her music has been performed in North America, South America, Europe, and Africa.

As a percussionist, Lamb is working on a solo project called The Concord of Discord, which combines spoken word with percussion and electronics. This project seeks to explore how everyday objects, ideas, and activities can lead us into considering "the bigger pictures" of our lives – our families, identities, relationships, priorities, values, and philosophies. Lamb was also a performer from 2013-2020 with Projeto Arcomusical, the berimbau ensemble associated with Arcomusical. Her performance with the berimbau has been hailed as "riveting visually as well as sonically" (*Centerline*).

As an educator, Lamb’s work runs the gamut from private lessons to clinics and large classes. She is a passionate advocate for students with disabilities and encourages creativity at every age and ability level. Her work in New Haven included developing the Creative Music-Making program for the Yale Music in Schools Initiative as well as serving as a Teaching Fellow for the Department of Music at Yale University and Teaching Assistant in the Yale School of Music. Prior to returning to graduate school, Lamb was the 6-12th grade band director for Meridian CUSD 223 in Stillman Valley, Illinois. She also served as interim percussion instructor for the Chicago Youth Symphony Orchestra in spring 2016 and created a week-long percussion camp at NIU for 4-12th grade students of varying abilities that has now grown into a faculty-led camp through the NIU Percussion and Steel Pan Studios.

Lamb is the recipient of a 2021 Charles Ives Scholarship from the American Academy of Arts and Letters as well as a 2018 ASCAP Foundation Morton Gould Young Composer Award. She will be starting her Doctorate of Musical Arts at the University of Michigan in fall 2021. Lamb earned a Master of Music in Composition at the Yale School of Music and two Bachelor of Music degrees in Music Education and Percussion Performance from Northern Illinois University. Her compositions can be found on Innova Recordings, National Sawdust Tracks, and Evan Chapman’s self-published record, *Caustics*. When not working on music, she can be found playing board games at an overly competitive level, teaching her two cats new tricks, and fishing in every possible body of water.

SEROTINY

Fires are a natural part of a forest’s ecosystem. While the destruction of an area can be disturbing and get remarkably out of control, there are plant species that actually rely on the heat from the fire to reproduce, namely trees that produce serotinous cones. In some ways I think that many of us have personified the experience of regrowth after distress in this last year. Here’s to hoping that we can all regrow and thrive in our own ways.—A.L.

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 and inventive vocalist, she is renowned for her evocative colors, rich textures, and diverse stylistic range. As an innovator, her award-winning



Voxploration Series on music creation, songwriting and improvisation has been presented throughout the United States, Brazil, Europe and the Middle East. With her artistic talents sought-after by artists and organizations worldwide, the multi-talented musician continues to attract new audiences both on stage and off.

In the recording arena, Assad has released seven solo albums and appeared on or had her works performed on another 30. Her music is represented on Cedille Records, SONY Masterworks, Nonesuch, Adventure Music, Edge, Telarc, NSS Music, GHA, and CHANDOS Ms. Assad will have four recordings featuring her works released in 2019.

A prolific Grammy nominated composer with over 70 works to her credit, Assad's numerous commissions include works for Carnegie Hall, the Chamber Music Society of Lincoln Center, Orquestra Sinfônica de São Paulo, Chicago Sinfonietta, San Jose Chamber Orchestra, the Boston Youth Orchestra, the Bravo! Vail Music Festival, Queen Reef Music Festival and the La Jolla Music Festival, to name a few. Her compositions have been recorded by some of the most prominent names in the classical music, including percussionist Dame Evelyn Glennie, cellist Yo-Yo Ma, violinist Nadja Salerno-Sonnenberg, and oboist Liang Wang. Assad's music has been performed by internationally acclaimed orchestras, including the Philadelphia Orchestra, Tokyo Symphony, Queensland Symphony, and the Orquestra Sinfônica de São Paulo. Assad has served as a composer-in-residence for the Albany Symphony, the Cabrillo Festival of Contemporary Music, New Century Chamber Orchestra, and the Boston Landmarks Orchestra. Her works are published in France (Editions Lemoine), Germany (Trekel), Criadores do Brasil (Brazil) and by Virtual Artists Collective Publishing, (VACP) a publishing company co-founded with poet and philosopher Steve Schroeder. Assad is currently writing the soundtrack to *Devoti Tutti*, a documentary by Bernadette Wegenstein, while composing the music for a ballet by award-winning choreographer Shannon Alvis.

As a performer, Assad has shared the stage with such artists as Bobby McFerrin, Anat Cohen, Nadia Sirota, Paquito D'Rivera, Tom Harrell, Marilyn Mazur and Mike Marshall, among other outstanding musicians. She has performed at internationally renowned venues and festivals including The Netherlands' Concertgebouw, New York's Carnegie Hall, Belgium's Le Palais des Beaux-Arts, New York's Metropolitan Museum of Art, Le Casino de Paris, Jazz at Lincoln Center and the Caramoor International Jazz Festival.

A passionate educator, in 2015 Assad founded VOXploration, an award-winning, trailblazing program which presents a creative, fun, and accessible approach to music education through meaningful, interactive experiences.

Born in Rio de Janeiro, Assad is one of the most widely performed Brazilian concert music composers of her generation. The recipient of numerous honors and awards, amongst them an Aaron Copland Award and several ASCAP awards in composition. Assad holds a Bachelor of Music degree from the Roosevelt University in Chicago, and a Master of Music degree from The University of Michigan School of Music.

www.clariceassad.com

FOLK TALES

When I was approached to write a new work for the Tichy Guitar Festival by Mr. Marek Nosal, he spoke about an idea to mix Brazilian and Polish music, something that I found quite interesting. I had only a very narrow knowledge of Polish music, mostly from my love of Frederic Chopin. I began listening to other composers, styles and found inspiration in many of them, while particularly falling in love with the music from the Podhale region. In listening to the songs and dance pieces from this beautiful part of the country, I heard connections between folk tunes and themes from other countries as well, and incorporated them into what is now called "FOLK CONCERTO."

I began writing the piece with the second movement, using an eclectic mix of ideas that draw on the lyricism of the early music of Brazil, which blends beautifully with the melodic and harmonic designs of Chopin's waltzes. I then proceeded to work on an fun, lively and unusual fusion between the grassroots sounds of Americana music, early rock and roll mixed and the poignant drive of the music from the Podhale mountains to end the piece. The first movement, which became a more abstract collage of motifs, bits and pieces, sets a contrasting tone, and introduces the listener to the essence of the work. - C.A.

WILLIAM KANENGISER & SCOTT TENNANT

William Kanengiser and Scott Tennant have performed together for over forty years as founding members of the Los Angeles Guitar Quartet. LAGQ has performed recitals and concertos around the world, and has recorded over a dozen releases. Their Telarc release "*LAGQ Latin*" was nominated for a GRAMMY®, and it was their Telarc title "*LAGQ'S Guitar Heroes*" which won a GRAMMY® as the best classical crossover recording. Most recently, their recording of the title work on Pat Metheny's "*Road to the Sun*" was #1 on the Apple Music Classical chart.

WILLIAM KANENGISER

William Kanengiser has forged a career that expands the possibilities of the classical guitar. A prize-winner in major competitions (1987 Concert Artists Guild International Competition, Toronto Guitar '81) he has toured throughout North America, Asia and Europe with his innovative programs and expressive musicianship. He has recorded four CD's for the GSP label, playing music as diverse as Caribbean, Eastern European, and jazz. A member of the guitar faculty at the USC Thornton School of Music since 1983, he has given master classes around the world and produced two instructional videos. Kanengiser was recently awarded a major grant by the Augustine Foundation to commission new works for guitar for his "Diaspora Project," conceived to highlight music from cultures around the globe that have migrated to new lands.

William Kanengiser is represented by BesenArts LLC.



SCOTT TENNANT

Scott Tennant has been performing solo concerts since the age of 10. He has made numerous recordings as a soloist on the GHA and Delos labels, and in 2015 he joined forces with the Guitar Co-Op label for his two most recent recordings,

Mysterious Barricades, a collection of baroque masterworks, and *The Segovia Sessions*, the compositions of the great Andrés Segovia and played on one of Segovia's famous Ramirez guitars. Tennant is equally well-known as a teacher and author. He has been invited to conduct master-classes and workshops all over the world. His book, "Pumping Nylon," and the subsequent Pumping Nylon series of books and videos, have been revered as classic bestsellers and staples for all classical guitarists for over two decades. He is a professor and Chair of classical guitar studies at the USC Thornton School of Music.

SUNDAY | JUNE 13, 2021

WILLIAM KANENGISER & SCOTT TENNANT GUITAR RECITAL

In-person and Livestreamed from the Palace Theatre | 10:00 AM
Replay on demand all month at AlbanySymphony.com

Andrew York	<i>Sanzen-in</i>
Bryan Johanson	<i>The Magic Serenade</i>
Frank Wallace	<i>Of the Spheres*</i>
Brian Head	<i>Lobster Tale</i> <i>Brookland Boogie</i>
Alfonso Montes	<i>Preludio de adios</i> <i>Floreando</i>
Leo Brouwer	<i>Pieza sin titulo</i> <i>Danza del Altiplano</i> <i>Danza caracteristica</i>
Pat Metheny	<i>Letter from Home</i> arr. Mark Small

*World Premiere



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To learn more about William Kanengiser and Scott Tennant
find their bios on pages 36-37.

William Kanengiser is represented by BesenArts LLC.

CONCERT PROGRAM AND ORDER SUBJECT TO CHANGE

SUNDAY | JUNE 13, 2021

“FIRST DRAUGHTS” READING SESSION

In-person and Livestreamed from the Palace Theatre | 7:30 PM

Replay on demand all month at AlbanySymphony.com

Watch as emerging composers have new works performed for the first time. David Alan Miller, composer Christopher Theofanidis, and our musicians guide each new voice through the challenges of composing in the 21st century.

Featuring works by Aaron Mencher, Linda Dallimore, Mani Mirzaee, Adeliia Faizullina, Sam Kohler, Toussaint Santicola Jones, Robert Ruohola, Hannah Ishizaki, and Jaime Erikson.



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the Arts



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ALBANY SYMPHONY “FIRST DRAUGHTS” ROSTER

Jamecyn Morey, violin I

Aleksandra Labinska, violin II

Dana Huyge, viola

Matthew Capobianco, cello

Luke Baker, bass

Karen Hosmer, oboe

Bixby Kennedy, clarinet

Joshua Butcher, bassoon

Victor Sungarian, horn

Ian Antonio, percussion

Blair McMillen, keyboard

“FIRST DRAUGHTS” READING SESSION COMPOSERS



LINDA DALLIMORE

Linda Dallimore is an emerging composer and flutist hailing from Auckland, New Zealand. She loves writing music for orchestras and chamber ensembles. Her music explores textures, colours, and often draws inspiration from personal experiences, the environment, and social and political topics.

Dallimore’s music has been performed by Auckland Philharmonia Orchestra, Rhode Island Philharmonic, Ensemble Klangrauschen, B3:Brouwer Trio and the Aspen Contemporary Ensemble. As an award-winning composer, Dallimore has participated in several festivals across Europe and the US, including the Aspen Music Festival, SICPP (USA), Etchings Festival (France), UPBEAT (Croatia) and VIPA Festival (Spain).

Dallimore is currently completing a Master of Musical Arts in composition at Yale School of Music, studying with Christopher Theofanidis and Martin Bresnick, amongst composition faculty including David Lang, Aaron Jay Kernis and Hannah Lash. An alumna of Berklee College of Music, Dallimore majored in composition and flute performance. She also holds a Master of Music with first class honors supervised by Eve de Castro-Robinson, alongside Bachelor degrees in Arts and Commerce from the University of Auckland, New Zealand. She is a member of the Composers Association of New Zealand and represented by SOUNZ centre for New Zealand Music and APRA AMCOS.

Dallimore views music, as with all art, as a form of social commentary and projection of ideas and emotions cannot be easily expressed in words. Her music strives to evoke and conjure emotion, tell a story, provoke thought, and contribute to the social fabric of society. As a flutist, Dallimore has performed in festivals and for large audiences, including the Monterey Jazz Festival (USA), Manly Jazz Festival (Australia), Symphony Under the Stars (NZ). Dallimore has experience as a principal Flutist in orchestras, jazz bands, as a session musician and chamber music player, and enjoys playing in many musical genres.



MANI MIRZAEI

Mani Mirzaee is an Iranian-American composer, educator, pianist, setar and tar performer. His music often explores the seams and boundaries between the Eastern and Western traditions by juxtaposing the different ways modalities and timbres can overlap in creating new and interesting colors and harmonic amalgams.

Two of his recent works explore the timbres created with the santoor mallets on Western instruments. *Weight of Shadows* (April 2019) uses these mallets on violin and viola to create radically new sonorities while *Death Toll* (June 2019) expands the usage for piano quartet.

Mirzaee frequently performs his own works. These performances have ranged from free improvisations led by Robert Black to chamber orchestras performance with setar or piano. His music has been recorded and released by esteemed performers such as Mivos Quartet, Avery Ensemble, AMF orchestra, FITD Ensemble and Miller-Porfiris Duo.

Mirzaee received his M.M. in Composition at The Hartt School, where he has also received his GPD under the tutelage of Robert Carl, Ken Steen, David Macbride, and Larry Alan Smith. His recent awards include the talent scholarships from The Hartt School as well as the Adele Wise, Moshe Paranov, Stephen J. Fisher and Richard Kountz Fund Scholarships.

His experience of living in Iran for the first 14 years of his life, then immigrating and growing up in the USA, has given him an invaluable perspective towards the way he approaches his compositions. The diversity of these two musical languages and the order in which he attained them, provided a unique framework of juxtaposition and blend in the way he consolidates his dual cultural musical identity.

ADELE FAIZULLINA

Uzbekistan-born Tatar composer Adeliia Faizullina (b.1988) is a vocalist, multi-instrumentalist and Tatar Quray player. As a composer, she explores cutting-edge vocal colors and paints delicate and vibrant atmospheres inspired by the music and



poetry of Tatar folklore. The Washington Post has praised her compositions as "vast and varied, encompassing memory and imagination."

Her recent commissions include works for Jennifer Koh, the Tesla Quartet, Johnny Gandelsman, and the Metropolis Ensemble. Her works have also been performed by cellist Ashley Bathgate, the Del Sol Quartet, and Duo Cortona. She herself performed as soprano soloist with the Seattle Symphony in her own work, *Tatar Folk Tales*, after she won the Seattle Symphony Celebrate Asia Competition in 2019. Her music has been performed at the Next Festival of Emerging Artists, Chamber Music Society of the Carolinas, and National Sawdust.

In 2021, she was featured in The Washington Post's, "*21 for '21: Composers and Performers Who Sound Like Tomorrow.*" In 2020, she was a finalist for the All Russia Young Composers Competition Dedicated to the 66th International Rostrum of Composers, in Moscow, Russia. From 2018 to 2020, Faizullina was a Cynthia Jackson Ford Fellowship recipient at the Gabriela Lena Frank Creative Academy of Music. In 2018, she won first prize in the Radio Orpheus Young Composers Competition in Moscow, and was a finalist for International Rostrum of Composers, in Budapest.

Faizullina received her BM in Voice in Kazan, Russia, and BM in Music Composition in Gnnessins Russian Academy of Music. She has an MM in Music Composition from the University of Texas at Austin, studying with Yevgeniy Sharlat, and in 2019 started her DMA at the University of Southern California, studying with Nina C. Young. In fall 2021, she will be pursuing her PhD in Music & Multimedia Composition at Brown University.

SYUYUMBIKE

CW: suicide. Syuyumbike was a female ruler of the Kazan Khanate in the 16th Century. Her rule began after her husband's death, as her son was too young to assume the throne. The people respected and loved her. She was caring, she built libraries and developed education. Later on Kazan was taken by Ivan the Terrible, and Syuyumbike was imprisoned. They tried to force her to marry another man, but she refused out of dedication to her family and her country. Rather than taking the side of her captors, she jumped from a tower (that still holds her name, the Syuyumbike Tower).

When I started writing this piece in April 2020, I was alone during the pandemic, far away from my family physically, and the image of

Syuyumbike came to mind. She was a powerful woman. I thought about how strong she was, and in the decision to jump from the tower, she was thinking not just about herself, but about her people and her family. She must have been sad, and I was sad too. While I didn't make the same choice that she did, I respected her strength and resolve.

In the Russian folk tradition, there is a genre called the "cry song." It is sung by a young woman when she gets married, to say farewell to her previous life. My piece uses this "cry song" as Syuyumbike bids farewell to her previous life. There are motifs of sighing, crying, almost whining, an internal voice. At the end of the piece there is more freedom, allowing yourself to accept your decision and accept yourself. This piece is about spending time by oneself and the freedom we have in making the most personal decisions.- A.F.



SAM KOHLER

Sam Kohler is a composer, educator, and multi-instrumentalist living in Baltimore, MD. A lifelong musician from a family of dedicated musicians, he has established an innovative harmonic voice and a uniquely evocative body of work as a composer. His music conveys scenes such as shards of rainbow lightning whipping back and forth across a hazy technicolor plane, or an alternate universe undergoing an epochal transition from a bleak black-and-white landscape to sudden bursts of radiant colors.

His works *Synchromy* and *Colorfields* explore the deep connection between color and sound, while works like *Color Train* and *Rainbow Cathedral* paint dream-like narratives in technicolor. Last year saw the release of the EP *Harmonic Fugue*, featuring a lush and energetic work performed by the Polymnia Quartet and recorded at the world-famous Esplanade Studios.

A dedicated performer, Kohler has sought to develop deep relationships with his audiences and bandmates. Kohler was formerly the bassist for New Orleans-based neo-soul band Jank Setup, fusion band Skeptic Moon, and the cumbia band Agua de Valencia, the latter of which could be seen every Sunday at the Apple Barrel on historic Frenchman Street in New Orleans before the 2020 Pandemic. From 2017-20 he served the congregation of St. Paul Lutheran in the Faubourg Marigny as their organist and choirmaster.

Kohler has studied composition with Barbara Jazwinski, Maxim Samarov, and Kevin George; and jazz improvisation with Jesse McBride and Jim Markway. He currently studies at the Peabody Institute of Johns Hopkins in the composition studio of Felipe Lara.

SAM KOHLER PROGRAM NOTES

The acrophobe, abducted into a dream, crosses a plank above an unfathomable plummet. Ahead lies the taunting promise of solid ground, its distance seeming to increase with each step. Courageously the acrophobe pushes forward to find the conclusion of this nightmare...

-S.K.



TOUSSAINT SANTICOLA JONES

Toussaint Ngozi Santicola Jones is an 18-year-old, self-taught composer from Albany, NY. A love for the symphonic work of the progressive rock band Rush sparked his interest in writing music, and awe for the wrath of Stravinsky's orchestrations shepherded him towards the orchestra. A staunch believer in the power of melodies eclectic yet assured and defined, Jones sees himself as a new Romantic,

synthesizing images and tales with every gesture of his work, and often describing wonders of the natural world. His projects include odes to Stonehenge and the Steppes, musicals about war and contemplation of the afterlife, and film scores for his favorite books which he hopes to turn into movies. Jones will attend Princeton University in the fall, where he will continue his study of composition.

TACHYGINETA BICOLOR

The tree swallow (*Tachycineta Bicolor*) is but a handful, more feather than flesh. It is draped in an iridescent cloak, like tropic water distilled and spun to thread, which plunges to a dramatic black on the wind-sharpened blade of the wing. Its dark visor betrays naught but precision and deadly accuracy, but its unblemished underbelly whispers of both its childish whimsy and unerring parental devotion. In flight, it is furious, scintillating, arcane. It is an elegant cacophony of motion, screaming about the skies and undergrowth. Its wings are as unyielding as its impassive countenance, never deigning to flap, but commanding zephyrs and squalls

to courier it with impossible deftness. Its brain an assiduous blur, it calculates constantly, dancing dizzily with its partner, or snatching the smallest of insects from their fickle flight patterns. Just as it fills the sky so completely with its frantic errands, suddenly, at the end of a season, a day, a moment, the wind, the sky, and the light are consumed by its absence. -T.S.J.



ROBERT RUOHOLA

Robert Ruohola is a composer from Helsinki, Finland, whose influences range from Sibelius to American postminimalism. He has composed music for the Helsinki Chamber Orchestra and Helsinki Police Band among others, and his piece *The Sun, my Father* was awarded 3rd prize in Eviva and Exaudio's composition competition. Ruohola's core musical values, which include perceptual freshness and instantaneity of expression, cohere across a diverse range of

musical means. Ruohola is currently pursuing his Master's degree in composition at Sibelius Academy.

ORION

When composing Orion (2021), named after the constellation, I was thinking of long structural crescendos. The piece consists of several melodic units which are superimposed on top of each other, creating a unified culmination. Different mythological narratives explain how Orion tragically ended up as a figure in the night sky. The music mirrors the famous constellation as it's slowly taking shape, finally reaching its ultimate design. – R.R.



HANNAH ISHIZAKI

Hannah Ishizaki is a young composer from Pittsburgh, based in New York City. Ishizaki's works often draw from the physicality and theatricality of performance practice. Immersed in the world of collaboration, Ishizaki frequently works with dancers, actors, filmmakers, and visual artists to connect the seemingly unconnected and create innovative and multidisciplinary projects. Ishizaki is

currently in residence as a Toulmin Creator through National Sawdust and The Center for Ballet and the Arts. In 2017, she became the youngest woman ever to have a world premiere with the Pittsburgh Symphony Orchestra (PSO). Her compositions have been performed across the country and internationally, including in Spain, France, New York, Pittsburgh, and Philadelphia. Her current projects include collaborations with a string quartet, a Baroque Flutist, and a choreographer.

In addition to composing, Ishizaki has also organized and created multidisciplinary arts performances and organizations. Recently, she organized the Amplified Currents Festival of the Arts Fall 2020 and Spring 2021 editions, which focused on highlighting the process of collaboration. She has also created “See Music; Hear Art,” a collaboration between Juilliard composers and Cooper Union visual artists to create collaborative works, which was presented in a sold-out performance and gallery.

Ishizaki is currently in the studios of Andrew Norman for composition and Areta Zhulla and Ronald Copes for violin at the Juilliard School.

TRAILING VOICES

As I was writing *Trailing Voices*, the image of a comet came to mind. With a cloud of ice, debris, and gasses, a comet’s tail trails after its bright core in the sky. This piece’s construction emulates the shape and form of a comet. *Trailing Voices* begins with an eruption of sound. The quick-paced upwards flourish jumpstarts the motion of the orchestra. Throughout the rest of the piece, however, the energy produced from the initial explosion dissipates, and each of the voices that once carried the force of the initial gesture trail off one by one. – H.I.



JAIME EREKSON

Jamie Erekson is a composer, intermedia artist, and producer committed to building inclusive communities of artistic exploration. His work has been shown at galleries and performance halls alike, with collaborators ranging from theatre directors, choreographers, and filmmakers to programmers, sociologists, and clinical

psychologists. Much of his work centers on interdependent systems of intergenerational, inherited grief. He uses spatialization and performative storytelling to create immersive, artificial constructs that foster empathy and explore how for generations, privilege has prevented loss, and

discrimination actively perpetuated it. His debut multimedia music-theatre piece, *Paint My Eyes* (100'), was heralded as "a strong piece of theater" with "marvelous" music (Warne, UTBA), and his opera, *The Lost Children of Hamelin* (105'), was reviewed as "captivating" (Giusti, Utah Lyric Opera) and "one of the most moving operas we've put on at BYU" (Babidge, The Juilliard School). His work has been showcased at Carnegie Hall, Lincoln Center, and Columbia University, and he was recently commissioned by the multiple GRAMMY-winning Albany Symphony Orchestra. He has received other commissions, grants, or awards from the The Barlow Endowment for Music Composition, the Salt Lake City Arts Council, the Center for Latter-day Saint Arts, The Laycock Center, Mannes School of Music, and Brigham Young University. Ereksen is Founding Artistic Director of Glassbox Collective and holds a B.Mus in vocal performance from BYU and a MM in composition from Mannes School of Music. His mentors include Darrell Babidge, Anna Clyne, Missy Mazzoli, and Eleanor Sokoloff.

A life-long singer and pianist, Ereksen has had solo appearances at Lincoln Center, The Kimmel Center, the Philadelphia Opera House, and various performance venues throughout France, Italy, Germany, and Austria. As a teenager, he studied piano with Eleanor Sokoloff and was chosen as one of a handful of composers in the state to attend the Pennsylvania Governor's School for the Arts, where he studied composition, vocal performance, and acting. In the midst of this dynamic community of painters, musicians, dancers, actors, playwrights, and poets, the seeds of what would become Ereksen's passion for large-scale, collaborative multidisciplinary work began to grow. He often collaborates with his brother, playwright and film-artist Davey Ereksen, and wife, composer and performer Emily Ereksen. They are currently working on an art rock EP and an online, interactive visual and sound installation exploring systemic racism, which was a grant winner for the Center for Latter-day Saint Arts *Art for Uncertain Times* virtual exhibit.

AARON MENCHER

Aaron Mencher writes "sophisticated and compelling" (*Boston New Music Initiative*) contemporary classical music, film scores, and incidental music. He recently worked with members of Ensemble Klang on his piece "Chance, Or Fate" for electric guitar, piano, and



fixed media. Additionally, Mencher has received recognition from organizations such as ASCAP, The American Modern Ensemble, The Boston New Music Initiative, NAFME, the European-American Musical Alliance, the American Prize, and the Metropolitan Youth Orchestra.

He recently received funding through Peabody's LAUNCHPAD grants to expand his work *The Moon* into a song cycle for soprano and string quartet. Previously, he has worked with a variety of ensembles including the St. Louis Symphony, Alarm Will Sound, Deviant Septet, Third Coast Percussion, the All-National Concert Band, Drax, violinist Patti Kilroy, clarinetist Wesley Warnhoff, cellists Bjorn Ranheim and Dave Eggar, and many others.

In addition, he has worked on a variety of dramatic projects. Mencher scored a recent documentary directed by Katie Schnell, and the short film *Maggephah* directed by Atlanta-based filmmaker Brad McGaughey. Previously, he worked at the Dancing Goat Theater as the composer and sound designer for many shows including *A Midsummer Night's Dream*, *Anne of Green Gables*, *Twelfth Night*, and *The Tempest*.

Mencher will begin his PhD at the University of California San Diego in the fall. His previous teachers include Oscar Bettison, Carolina Heredia, and Yoshiaki Onishi.

DECORATIVE SHED

The title of this piece comes from the book *Learning from Las Vegas* which argued that the billboards and casinos in Vegas were worthy of architectural inquiry. The authors delineated two kinds of buildings: ducks and decorative sheds. Essentially, a decorative shed is a building that must use signage and decoration to communicate its function to the public, whereas a duck's form intrinsically does that. I approached this musically by drawing influences from a specific strain of electronic music colloquially dubbed "hyperpop." The musicians I studied used musical techniques originally intended for avant-garde music, and created popular music meant for the masses. By then learning from the electronic musicians to inform the creation of avant-garde music, I created a giant circle of references and musical borrowing. In the same way, Vegas frequently parodies architectural styles for commercial benefits only for the parodies themselves to be studied for their own academic merits. Therefore, by impersonating aspects of electronic music, the orchestra itself becomes a decorative shed: requiring a sign and decoration to remind the audience of its intended purpose.



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Updated June 4, 2021

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The background of the entire poster is a lush, green forest. In the upper half, a dirt path winds through tall, thin trees towards a bright light source, possibly the sun, creating a lens flare effect. In the lower half, a calm pond reflects the surrounding greenery and sky. The overall atmosphere is peaceful and natural.

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