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AMERICAN MUSIC FESTIVAL

CONVERGENCE

JUNE 7 – 11, 2023 • New York Capital Region Festival Week

JUNE 29 – JULY 3, 2023 • Free Outdoor Concerts Across New York State!



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CONVERGENCE

Presented by ALBANY SYMPHONY

WEDNESDAY, JUNE 7

**REGINA CARTER QUINTET:
GONE IN A PHRASE OF AIR**

The Egg – Empire State Plaza | 7:30 PM

THURSDAY, JUNE 8

COMPOSER MASTERCLASS

EMPAC Studio Beta | 2:00 PM

**THRIVE & SURVIVE DANCE WORKSHOP
WITH ADIA TAMAR WHITAKER**

Sanctuary for Independent Media, Troy | 5:30 PM

The Albany Symphony American Music Festival: Convergence is made possible with New York State funding through Market NY/Empire State Development, the New York State Council on the Arts and the Regional Development Councils.

FREE CONCERTS

Albany

JUNE 29

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Harriet Tubman

Kingston

JUNE 30

Sojourner Truth
State Park

Lake Placid

JULY 1

John Brown Farm State
Historic Site

FRIDAY, JUNE 9

DOGS OF DESIRE

EMPAC Theatre | 7:30 PM

LATE NIGHT LOUNGE: A LOVE LETTER TO HIP-HOP

EMPAC Theatre- Evelyn's Café | 9:30 PM

SATURDAY, JUNE 10

HAVE K(NO!)W FEAR: A BLUCESSICAL

Monument Square to Riverfront Park Troy | Noon

SYMPHONY SEASON FINALE: CONVERGENCE

EMPAC Concert Hall | 7:30 PM

LATE NIGHT LOUNGE: DBR

EMPAC Evelyn's Cafe | 9:30 PM

SUNDAY, JUNE 11

**"FIRST DRAUGHTS" READING SESSION
AND BEER TASTING**

Bush Memorial Hall –
Russell Sage College, Troy | 7:30 PM

Schenectady
JULY 2
Mohawk Harbor

Amsterdam
JULY 3
Riverlink Park

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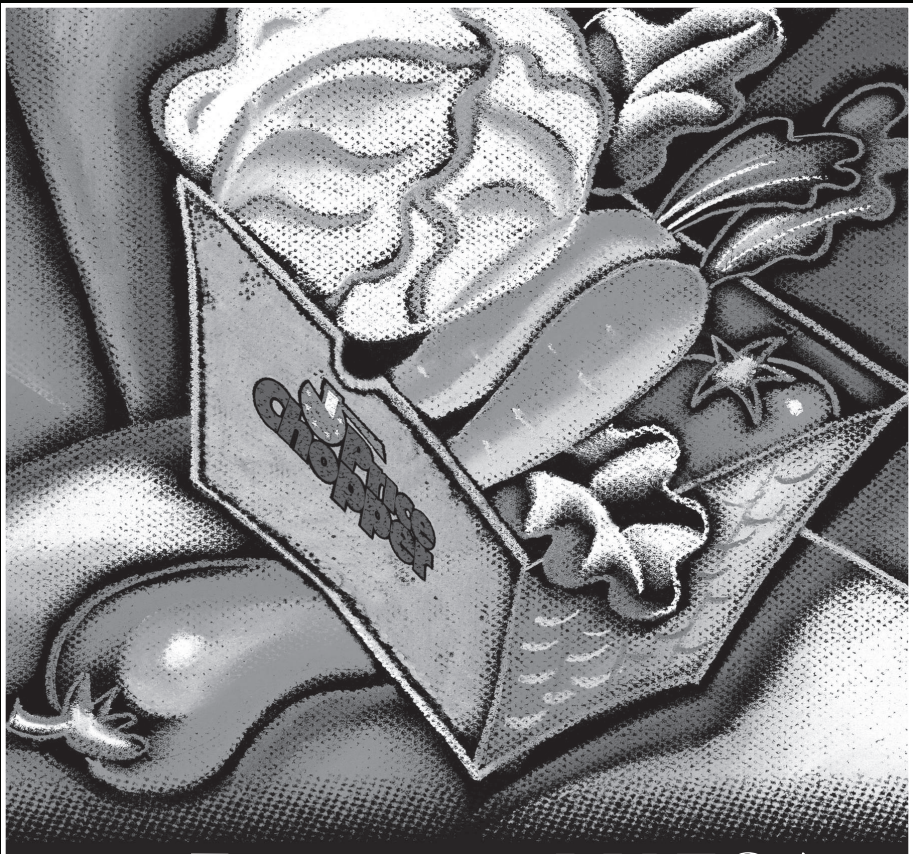


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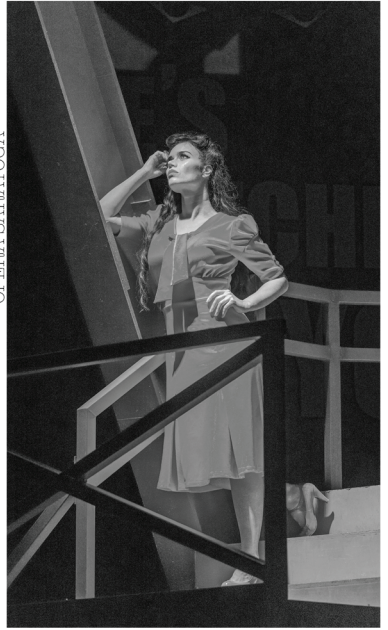


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ALBANY SYMPHONY ORCHESTRA

OPERA SARATOGA



YO-YO MA with the ASO
NEW YORK CITY BALLET at SPAC



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21 JUNE 9 • DOGS OF DESIRE

27 JUNE 10 • SYMPHONY SEASON FINALE:
CONVERGENCE



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WELCOME

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Presented by ALBANY SYMPHONY

The 2023 American Music Festival: Convergence celebrates the latest in musical innovation, featuring an array of premieres and performances in exploration of Black American art forms. As part of a three-year collaborative project, Convergence, brings together the Symphony, an array of performers and organizations from across the Capital Region, and nationally acclaimed artistic partners to engage in various Black artistic disciplines relating to the breadth of American culture, new music, and meaningful community-building work.

Funded in part with generous investment from the Carl E. Touhey Foundation, Convergence builds broad awareness of our contemporary world while working to expose and eliminate bias through artistic inquiry and musical creation.

Convergence has and will continue to bring together members of our community, and deepen our understanding of and appreciation for art that radiates from it. Convergence is building bridges between cultures, fostering collaboration, opening up dialogue, and sparking a renewed sense of creativity here in our shared community. Experience this important project in action as we work together toward ever-increasing inclusiveness, vitality and resonance in the Capital Region.

Learn more about this journey and how our work will continue through free outdoor summer performances and beyond at ConvergenceNY.org



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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, 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, 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, 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, the UK, Australia, and the Far East as guest conductor. Since 2019, Mr. 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.

Mr. Miller received his most recent Grammy Award in 2021 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, 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 in Slingerlands, New York, a rural suburb of Albany.

MISSION STATEMENT: 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.



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ORCHESTRA PERSONNEL

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Heinrich Medicus Music Director

The Albany Symphony's string sections use revolving seating.

Players behind the stationary chairs change seats systematically and are listed alphabetically.

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MARISA AND
ALLAN EISEMANN

Gabriela Rengel ^

Magdiell Antequera

Brigitte Brodwin

Ouisa Fohrhaltz

Heather Frank-Olsen

Emily Frederick

Rowan Harvey

Margret E. Hickey

Christine Kim

Sooyeon Kim

Aleksandra Labinska +

Myles MocarSKI

Kae Nakano

Yinbin Qian +

Muneyoshi Takahashi

Harriet Dearden Welther

VIOLA

Noriko Futagami
PRINCIPAL
ENDOWED IN
PERPETUITY
BY THE ESTATE OF
ALLAN F. NICKERSON

Sharon Bielik +
ASSISTANT PRINCIPAL

Carla Bellosa

Daniel Brye

Ting-Ying Chang-Chien

Andrew Eng

Anna Griffiths

Dana Huyge

Hannah Levinson

CELLO

Susan Ruzow Debronsky
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Erica Pickhardt
ASSISTANT PRINCIPAL

Hikaru Tamaki ^

Kevin Bellosa

Matthew Capobianco +

Marie-Therese Dugre +

Catherine Hackert

Li Pang

BASS

Bradley Aikman +
PRINCIPAL

Phillip R. Helm
ASSISTANT PRINCIPAL

Michael Fittipaldi ^

Luke Baker

James Caiello

Joshua DePoint

FLUTE

Ji Weon Ryu
PRINCIPAL

Mathew Ross

OBOE

Karen Hosmer
PRINCIPAL

Grace Shryock

ENGLISH HORN

VACANT

CLARINET

Weixiong Wang
PRINCIPAL
IN MEMORY OF
F.S. DEBEER, JR.
-ELSA DEBEER
IN MEMORY OF
JUSTINE R.B. PERRY
-DAVID A. PERRY

Bixby Kennedy

BASSOON

William Hestand
PRINCIPAL
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BY THE ESTATE OF
RICHARD SALISBURY

HORN

William J. Hughes
PRINCIPAL

Joseph Demko +

Alan Parshley

Victor Sungarian

TRUMPET

Eric M. Berlin
PRINCIPAL

Eric J. Latini

TROMBONE

Greg Spiridopoulos
PRINCIPAL

Karna Millen

BASSTROMBONE

Charles Morris

TUBA

Derek Fenstermacher +
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Kuljit Rehncy +
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WEDNESDAY, JUNE 7

REGINA CARTER QUINTET: GONE IN A PHRASE OF AIR

The Egg – Empire State Plaza | 7:30 PM

Convergence Curating Artist and NEA Jazz Master Regina Carter leads her quintet in a powerful musical exploration of the impact of urban development in Black and immigrant communities beginning in the 1950s, and the resulting displacement of people, culture, and neighborhoods in Carter's hometown of Detroit and others. This special performance includes a world premiere addition about the Capital Region featuring musicians from your Albany Symphony.

A special lobby exhibit will be on display prior to the show, on the impact of the construction of the Empire State Plaza curated by the Albany Institute of History and Art.

THURSDAY, JUNE 8

COMPOSER MASTERCLASS

EMPAC Studio Beta | 2:00 PM

Watch and listen as composer and professor Christopher Theofanidis works with talented composers on honing their craft as part of his weeklong American Music Festival workshop, Orchestrating for the 21st Century. Hear how it all comes together on Sunday night at "First Draughts" Reading Sessions.

THRIVE & SURVIVE DANCE WORKSHOP WITH ADIA TAMAR WHITAKER

Sanctuary for Independent Media, Troy | 5:30 PM

Dance and learn in an immersive Afro-Caribbean dance lesson with Convergence Curating Artists Adia Tamar Whitaker and Guy de Chalus. No experience necessary, all are welcome.



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ALBANY SYMPHONY

DOGS OF DESIRE

FRIDAY | JUNE 9, 2023 | 7:30 PM

EMPAC THEATRE

DAVID ALAN MILLER, CONDUCTOR

World premieres by Horacio Fernández Vázquez, Marie A. Douglas, Kyle Rivera, Christian Quiñones, and Jack Frerer.

Dedicated to exploring and celebrating the intersection between the raucous terrain of American popular culture, traditional Western instrumental music, and music traditions from around the world, the Albany Symphony's 18-member new music ensemble, **Dogs of Desire**, has commissioned and performed more than 200 new works by America's most exciting emerging composers.

Founded by Grammy®-winning conductor David Alan Miller with members of the Albany Symphony in 1994, Dogs of Desire has gained a national reputation as an incubator for the most inventive musical creators of our time, extending to collaborations with filmmakers, choreographers, Ghanaian percussionists, Broadway stars, Rock-n-Roll icons, and a robot builder. Learn more at dogsofdesire.com



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HORACIO FERNÁNDEZ VÁZQUEZ

Horacio Fernández Vázquez is a classical composer by day and an urban music producer by night. He is a modern artist who imbeds his music with the rich sounds of urban Latin-America, his home culture.

He is equally proficient in writing for solo instruments and large orchestras as he is at writing relatable lyrics for pop songs, creating swell beats for rappers and composing music for film.

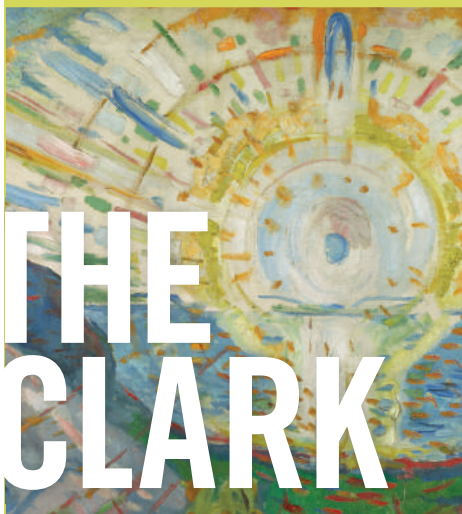


His music has been performed and recorded by leading artists and ensembles such as the Oregon Symphony, The Juilliard Orchestra, Zlatomir Fung, Tony Glausi, Mathew Whitaker among many others. His audience includes over 9,000 subscribers on YouTube, thousands of monthly listeners on Spotify and several top fans who buy his merch and sheet music through his website and eagerly await his next single.

MARIE A. DOUGLAS

Marie A. Douglas (b. 1987) is an arranger, multi-genre composer, and conductor who has been noted for the arrangement and orchestration choices within her works for various ensembles, which some have received Grammy nominations. Her music focuses on affording quality voice leading, memorable rhythms and unique and interesting textures for musicians at all levels of music performance. Marie is inspired by the music of modern African American and minority music composers such as R. Nathaniel Dett, Quincy Jones,

EDVARD MUNCH



TREMBLING EARTH JUNE 10—OCTOBER 15, 2023

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Edvard Munch: Trembling Earth is co-organized by the Clark Art Institute, Williamstown, Massachusetts; the Museum Barberini, Potsdam, Germany; and Munchmuseet, Oslo, Norway. Generous funding for presentation at the Clark and Munchmuseet is provided by the Asbjørn Lunde Foundation, Inc. *Trembling Earth* is made possible by Diane and Andreas Halvorsen. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Edvard Munch, *The Sun* (detail), 1912, oil on canvas. Munchmuseet, MM.M.00822, © Artists Rights Society (ARS), New York. Photo: Munchmuseet/Ove Kvavik



MARIE A. DOUGLAS

Duke Ellington, Florence Price, Margaret Bonds, Lili and Nadia Boulanger and many others. Marie enjoys arranging, transcribing, and orchestrating the music of others, in addition to her own compositions.

Marie has most recently served as arranger, composer, conductor and musical director of the Big Femme Energy Live Experience tour featuring Ambre, Baby Rose, SayGrace and Teyana Taylor. Marie is currently a composition and music theory doctoral student at the University of Memphis where she studies with Kamran Ince and Mahir Cetiz.

KYLE RIVERA

The music of American composer Kyle Rivera (b. 1996) is dynamic, intriguing, and energetic. Through the use of bold gestures and nuanced effect, he creates musical narratives that are vibrant and compelling. Kyle often draws upon his Caribbean heritage and the diverse cultural environment he grew up to craft the soundscapes of his music. He continually



KYLE RIVERA

seeks out a wide variety of sonorities in order to explore and convey the human experience.

Kyle is a Connecticut-based composer currently studying at the Yale School of Music towards a Masters in Music Composition. He earned a BM in Music Composition and Viola Performance from the University of Houston with a Minor in Kinesiology. His principal teachers for composition were Katie Balch, Dr. Rob Smith, and David Ludwig. He has also studied composition with Jimmy Lopez, Reiko Fueting, Martin Bresnick, Pierre Jalbert, Christopher Theofanidis, Stephen Hartke, and Don Crockett. Kyle has been a fellow at the Aspen Music Festival where he received the Druckman Prize. He also attended the Immanuel and Helen Olshan Texas Music Festival, Fresh Inc Music Festival, and the Atlantic Music Festival.

As a composer, his music has been performed across the United States and

internationally in Russia, the UK, and Thailand. Past collaborations include the Houston Symphony, Indianapolis Chamber Orchestra, Musiqa Houston, AURA Contemporary Ensemble, KINETIC Ensemble, Houston Grand Opera Co., Fifth House Ensemble, Tacet(i) Ensemble, Opus Illuminate, 10th Wave Chamber Music Collective, the Chelsea Music Festival, and Bent Frequency. Future projects collaborations with the Albany Symphony, Yale Percussion Group, and a commission from the Aspen Music Festival.

Kyle's goal as an artist is to reach listeners on the most human level as a means to open their hearts to the possibilities of our world. Much of his music has focused on matters relating to social justice, equality, and a hope for positive change in the world. Alongside that, his music explores the conceptual limits of psychology, spirituality, and consciousness in sound.

CHRISTIAN QUIÑONES

Christian Quiñones is a Puerto Rican composer who explores personal and vulnerable stories through the lens of cultural identity. From sampling to auto-tune, and to interactive multimedia, Christian is interested in interacting with existing music to create intertextual narratives.

Recently Christian was selected as a composer in residence at the Copland House, and as a fellow for the St. Louis Symphony Orchestra Workshop, Cabrillo Festival, and the Bang on a Can Summer Festival. In 2020 he was selected for the Earshot Underwood Orchestra Readings where he worked with the American Composers Orchestra.



CHRISTIAN QUIÑONES

He has received commissions from the New York Youth Symphony, Dogs of Desire (Albany Symphony), Transient Canvas, the icarus Quartet, the Bergamot String Quartet, Chromic Duo and the Victory Players where Christian was the 2018-2019 composer in residence.

His music has been performed by leading ensembles and performers such as Alarm Will Sound, Dal Niente, Hub New Music, Loadbang, Charlotte Mundy, Dither Quartet, Bergamot Quartet, Yarn/Wire, Onix Ensemble, Chromic Duo, Unheard-of Ensemble, Trio Sanromá, Victory Players, Chromic Duo, the American Composers Orchestra, and René Izquierdo.

He has also been a fellow in festivals and residencies such as the Rednote Music Festival, DePaul University Summer Residency, CCI Initiative, Connecticut Summerfest, MIFA Festival, and Eight Blackbird Creative Lab.

He obtained his BM in Music Composition at the Conservatorio de Música de Puerto Rico, studying composition and orchestration with Alfonso Fuentes, and in 2019 Christian was a recipient of the Graduate College Master's Fellowship at the University of Illinois at Urbana-Champaign, where studied with Carlos Carrillo and Reynold Tharp. Currently, Christian is a Ph.D. President's fellow at Princeton University where he studies with Steve Mackey, Donnacha Dennehy, Nathalie Joachim, Juri Seo, and Tyondai Braxton.

JACK FRERER

Described as "exciting", "combining boom-crash orchestration with woozy portamenti and jazz elegance" by The New York Times, and "a theatrical spectacle" by Vogue, the music of Jack Frerer (b. 1995) has been commissioned and performed by the New York City Ballet, the Albany, Nashville and New Jersey Symphony Orchestras, the Australian and Metropolitan Youth Orchestras, Decoda and Metropolis ensembles, the Tanglewood Music Center, and the wind ensembles of UT Austin, UNT, Michigan and Cornell, among others. Jack 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, and the Brian Israel Prize from the Society for New Music. He was a fellow at the Tanglewood Music Center, a composer for the New York City Ballet's 2019 Choreographic Institute, and Composer-in-Residence with the Arapahoe Philharmonic.

As an orchestrator & arranger, Jack has created arrangements for WQXR, the



American Composers Orchestra, the Cape Town Philharmonic, the Albany Symphony, the Little Orchestra Society, the Next Festival of Emerging Artists, drummer Marcus Gilmore, guitarist Yvette Young, and interdisciplinary artist Pamela Z. Recent film and production credits include a score for the dance film *Virtuality* for BalletX, and the short film *Always Summer* directed by Alexa Eve. Jack served as recording engineer for the album *Cityscapes* by Shouhouse, released by New Amsterdam Records in 2019, and produced *The Roof*, a series of collaborative films and performances featuring NYC-based choreographers and performers.

Jack studied with John Corigliano at The Juilliard School where he now serves on the faculty of its Pre-College division, and is currently a graduate student at the Yale School of Music where he studies with Chris Theofanidis, David Lang, Aaron Jay Kernis, and Martin Bresnick. He currently teaches composition and orchestration at Yale College.

FRIDAY, JUNE 9

HAVE K(NO!)W FEAR; A BLUCESSICAL

Monument Square to Riverfront Park Troy | Noon

Join Adia Tamar Whitaker, dancers from Àse Dance Theatre Collective, and musicians from the Albany Symphony for a free Afro-Caribbean music and movement event bringing together elements of Whitaker's work from her Convergence residency.

Presented in collaboration with the Troy Waterfront Farmers Market.

ADIA TAMAR WHITAKER

Artistic Director of the Àse Dance Theatre Collective, Adia Tamar Whitaker, has performed contemporary vernacular movement, modern and Afro-Haitian dance in the U.S. and abroad for 16 years. Adia completed a BA in Dance at San Francisco State University (2000), the Professional Division U.S.



Independent Studies Program at The Ailey School (2001), was Choreoquest Resident Artist @ Restoration Dance Theater (2004), a Ford Foundation Special Initiative for Africa Grant Recipient (2004), an Urban Bush Women Apprentice (2005) and a Maggie Allesee National Center for Choreography @ FSU Creative Entry Point Choreographic Fellow (2006).

She is a former Artist-In-Residence of the counterPULSE Performing Diaspora (2009/2010), a recipient of the Theater Bay Area CASH Grant and the Zellerbach Family Foundation Grant (2009). In 2011, Whitaker along with her other cast members received an Isadora Duncan Award for her performance in a choreopoem she wrote, directed, choreographed and costumed called "Ampey!" Adia was a co-choreographer and touring cast member of "Scourge", a choreopoem written by Marc Bamuthi Joseph, featuring choreography by Rennie Harris and Stacey Printz. "Scourge" toured in the U.S. and abroad for two years. She has been teaching Afro-Haitian Dance Workshops throughout the U.S. and abroad for the past ten years.



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SYMPHONY SEASON FINALE: CONVERGENCE

SATURDAY | JUNE 10, 2023 | 7:30 PM
EMPAC CONCERT HALL

DAVID ALAN MILLER, CONDUCTOR
REGINA CARTER, VIOLIN
MARC BAMUTHI JOSEPH, SPEAKER

Adolphus Hailstork

Symphony No. 4, "Survive"

David Schiff

Selections from *Four Sisters*

Daniel Bernard Roumain &
Marc Bamuthi Joseph

Forgiveness, Spoken Word Concerto
for Orchestra
(world premiere)



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ADOLPHUS HAILSTORK

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax.

Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera.

Among his early compositions are: *Celebration*, recorded by the Detroit Symphony in 1976; *Out Of The Depths* (1977), and *American Guernica* (1983), are two band works which won national competitions. *Consort Piece* (1995) commissioned by the Norfolk (Va.) Chamber Ensemble, was awarded first prize by the University of Delaware Festival of Contemporary Music.

Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been led by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington. This March, Thomas Wilkins conducted Hailstork's *An American Port Of Call* with the Boston Symphony Orchestra.

The composer's second symphony (commissioned by the Detroit Symphony, and second opera, *JOSHUA'S BOOTS* (commissioned by the Opera Theatre



of St. Louis and the Kansas City Lyric Opera) were both premiered in 1999. Hailstork's second and third symphonies were recorded by the Grand Rapids Symphony Orchestra (David Lockington) and were released by Naxos. Another Naxos recording, *An American Port Of Call* (Virginia Symphony Orchestra) was released in spring 2012.

Recent commissions include *Rise For Freedom*, an opera about the Underground Railroad, premiered in the fall of 2007 by the Cincinnati Opera Company, *Set Me On A Rock* (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008), and the choral ballet, *The Gift Of The Magi*, for treble chorus and orchestra, (2009). In the fall of 2011, *Zora, We're Calling You*, a work for speaker and orchestra was premiered by the Orlando Symphony. *I Speak Of Peace* commissioned by the Bismarck Symphony (Beverly Everett, conductor) in honor of (and featuring the words of) President John F. Kennedy was premiered in November of 2013.

Hailstork's newest works include *The World Called* (based on Rita Dove's poem "Testimonial"), a work for soprano, chorus and orchestra commissioned by the Oratorio Society of Virginia (premiered in May 2018) and *Still Holding On* (February 2019) an orchestra work commissioned and premiered by the Los Angeles Philharmonic. He is currently working on his Fourth Symphony, and *A Knee On A Neck* (tribute to George Floyd) for chorus and orchestra.

Dr. Hailstork resides in Virginia Beach, Virginia, and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk.

DAVID SCHIFF

Composer and author David Schiff was born in New York City on August 30, 1945. He studied composition with John Corigliano and Ursula Mamlok at the Manhattan School of Music, and with Elliott Carter at the Juilliard School where he received his D.M.A.. He holds degrees in English literature from Columbia and Cambridge Universities. His major works include the opera *Gimpel the Fool*, with libretto by I. B. Singer, the *Sacred Service*, written for the 125th anniversary of Congregation Beth Israel of Portland, *Slow Dance*, commissioned by the Oregon Symphony, *Stomp*, commissioned by Marin Alsop for Concordia, and recorded by the Baltimore Symphony conducted by David Zinman, *Solus Rex*, for bass trombone and chamber ensemble commissioned by the Chamber Music Society of Lincoln Center, and premiered by David Taylor, *Speaking in Drums*, a concerto for timpani and



string orchestra commissioned by the Minnesota Orchestra for its timpanist, Peter Kogan, *Vashti*, a retelling of the Book of Esther for mezzo-soprano, clarinet and piano, commissioned by the Gold Coast Chamber Music Festival and *4 Sisters*, a concerto for jazz violin and orchestra, which premiered in Cambridge, England in 1997 and received its American premiere with Regina Carter and the Detroit Symphony in January 2004, *New York Nocturnes*, a piano trio written for Chamber Music Northwest, *Pepper Pieces*, arrangements of songs by Jim Pepper for jazz violinist Hollis Taylor and strings, *Canti di Davide*, a concerto for clarinet and orchestra premiered by David Shifrin and the Virginia Symphony in October 2001, *Singing in the Dark*, for Alto Saxophone and String Quartet, premiered at Chamber Music Northwest in July 2002 by Marty Ehrlich and the Miami String Quartet, *All About Love*, a song cycle for mezzo-soprano, tenor and chamber ensemble which premiered at Chamber Music Northwest in July 2004 and *Canzona* for brass, percussion and strings commissioned by the Seattle

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SATURDAY
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1



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3



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Symphony and premiered by them in January 2005 conducted by Gerard Schwarz. Three of his compositions, *Divertimento from Gimpel the Fool*, *Suite from the Sacred Service*, and *Scenes from Adolescence*, may be heard on Delos CD #3058 performed by artists of Chamber Music Northwest and the composer's wife Cantor Judith Schiff. *Shtik*, written for David Taylor, appears on the album "Past Tells" on the New World label. Schiff is the R.P. Wollenberg Professor of Music at Reed College in Portland, Oregon. He is the author of *The Music of Elliott Carter* (Cornell University Press) and *George Gershwin: Rhapsody in Blue* (Cambridge University Press) as well as many articles on music for the *New York Times*, the *Atlantic Monthly*, *Opera News* and *Tempo*.

SELECTIONS FROM FOUR SISTERS

Four Sisters, concerto for jazz violin and orchestra, is a tribute to four great American singers: Aretha Franklin, Ella Fitzgerald, Billie Holiday and Sarah Vaughan. The first three movements—"Soul," "Scat," and "Satin"—are played without interruption, and the final movement, "Sassy," then follows after a short pause. The concerto begins with Aretha Franklin because her voice and her music exemplify the spiritual element that is the foundation for music in all times and in all cultures. The second movement takes us out of church and onto the New York subway, headed uptown. Ella Fitzgerald could sing the words of a song with the deepest feeling, but she could also scat-sing, improvising notes and sounds with verve, wit and of course, consummate swing.

Often she quoted other melodies in her improvisations and if you listen closely you will hear some other tunes, including "A tisket, a tasket," the song that made her famous. The third movement moves from the big, brightly-lit stage of "Scat" to a more intimate venue, after midnight, and invites the soloist to explore two sides—tragic and resilient—of the great Billie Holiday. Sarah Vaughan is the modernist among our four voices, and the final movement brings us into the worlds of bebop, modern jazz and beyond, and asks the soloist to improvise in a free manner, without the constraints of "changes." Free improvisation underscores the theme of freedom which rings out in every note that these four great artists sang, and which inspired me to compose this concerto.

I originally wrote *Four Sisters* in 1997, and it had its first performance in Cambridge, England (where I attended university) with violinist Will Street, conducted by Peter Britton. In 2004 I was delighted to hear that the Detroit Symphony Orchestra had decided to program the work for Regina Carter's first performances with the orchestra, and I composed a new solo at the very beginning of the work just for her. I was already a huge fan of Regina's playing, but we met for the first time just two days before the first of four performances. With the first notes that she played at the very first rehearsal, Regina demonstrated that she owned the piece even though we had not had the opportunity to talk about it before that. About one-half of the solo part is improvised and with each of the four performances in 2004, Regina found delightful new things to say. Naturally, I was thrilled beyond words

when I learned that she has chosen to perform Four Sisters at the 39th Annual Roots Celebration which will honor her and Terence Blanchard for their lifetime achievements.

David Schiff

REGINA CARTER

Trying to fit Regina Carter into a neatly defined musical category is pointless. She enjoys performing many styles of music—jazz, R&B, Latin, classical, blues, country, pop, African, and on and on. In each she explores the power of music through the voice of the violin.

A recipient of the MacArthur “genius” award and a Doris Duke Artist Award, Regina has been widely hailed for her mastery of her instrument and her drive to expand its possibilities. In 2018 she was named artistic director of the New Jersey Performing Arts All-Female Jazz Residency, a unique summer immersion program for aspiring women jazz professionals. In December of that year she was nominated for a Grammy for Best Improvised Solo for “Some of That Sunshine,” the title track on vocalist Karrin Allyson’s album. She is on the faculty of the Manhattan School of Music. Past positions have included artist in residence at the Oakland University School of Music, Theatre, and Dance; resident artist for San Francisco Performances; and resident artistic director for SFJAZZ.

Born in Detroit, Regina began studying violin at the age of four using the Suzuki method. She attended Cass Technical High School in Detroit, and her



training continued at the New England Conservatory of Music and at Oakland University in Michigan for jazz. She taught violin in public schools in Detroit and on a U.S. military base in Germany. She first gained attention with Straight Ahead, an all-female jazz quintet that recently celebrated its 25-year reunion at the Detroit Jazz Festival. She also recorded and toured for six years with The String Trio of New York.

In 1995 Regina released her self-titled solo debut on Atlantic Records. Three more albums followed in rapid succession: *Something for Grace* (1997), *Rhythms of the Heart* (1999), and *Motor City Moments* (2000), all on Verve. Traveling to Genoa, Italy, and making history by being the first nonclassical violinist to play Niccolò Paganini’s *Il Cannone* (“The Cannon”), the legendary violin built by Giuseppe Guarneri in 1743, inspired her next effort, *Paganini: After a Dream* (Verve, 2003). *I’ll Be Seeing You: A Sentimental Journey* (Verve, 2006) became a powerful and heartfelt tribute to her late mother. The connection to family, history, and tradition continued in *Reverse Thread* (E1 Music, 2010) and *Southern Comfort* (Sony Masterworks, 2014), drawing ties between her own

African heritage and her family's history. Her most recent release, *Ella: Accentuate the Positive* (OKeh, 2017), celebrates the music and spirit of her inspiration, musical legend Ella Fitzgerald.

Regina also can be heard on such albums as Arturo O'Farrill's *Fandango at the Wall: A Soundtrack for the United States, Mexico and Beyond*; Stefon Harris's *Sonic Creed*; John Beasley's *MONK'estra*, volume 2; and James Carter's *Caribbean Rhapsody*, along with Eddie Palmieri's *Listen Here!*, which won a 2005 Grammy award for best Latin Jazz album, and the Grammy-nominated *Freefall* with Kenny Barron.

She has performed at numerous jazz festivals, including Monterey, Newport, Detroit, Atlanta, Bern, Montreux, Miami, New Orleans, Montreal, Mid-Atlantic (Washington, DC), PDX (Portland, Oregon), Rochester, and North Sea (Rotterdam, the Netherlands). Among the orchestras she has appeared with are the Detroit Symphony Orchestra, the Chicago Symphony, the Orquestra Sinfônica do Estado de São Paulo, the Knoxville Jazz Orchestra, the Atlanta Symphony, and the Chicago Sinfonietta. Particularly thrilling was her participation in the 2017 International Jazz Day All-Star Global Concert in Havana, Cuba.

A winner of multiple readers' and critics' poll awards from *DownBeat*, *JazzTimes*, and other publications, Regina tours with her own group and has appeared frequently as a guest soloist, including with such performers as Kenny Barron, the late bassist Ray Brown, Akua Dixon, Steve Turre, Stefon Harris, George Wein, Mary J. Blige, Joe Jackson, Billy

Joel, Dolly Parton, Omara Portuondo, Cassandra Wilson, and Chieli Minucci and Special EFX.

Regina has twice been a Pulitzer Prize jurist. She is currently featured in J. Jill's "Inspired Women" ad campaign.

Regina lives in Maywood, New Jersey, with her husband, drummer Alvester Garnett.

DANIEL BERNARD ROUMAIN

Daniel Bernard Roumain (DBR) is a Black, Haitian-American composer who sees composing as collaboration with artists, organizations and communities within the farming and framing of ideas. He is a prolific and endlessly collaborative composer, performer, educator, and social entrepreneur. "About as omnivorous as a contemporary artist gets" (*New York Times*), Roumain has worked with artists from J'Nai Bridges, Lady Gaga and Philip Glass to Bill T. Jones, Marin Alsop and Anna Deavere Smith.

Known for his signature violin sounds infused with myriad electronic and African-American music influences, Roumain takes his genre-bending music beyond the proscenium. He is a composer of solo, chamber, orchestral, and operatic works, and has composed an array of film, theater, and dance scores. He has composed music for the acclaimed film *Ailey* (Sundance official selection); was the first Music Director and Principal Composer with the Bill T. Jones/Arnie Zane Company; released and appeared on 30 album recordings; and has published over 300 works. He has appeared on CBS,



ESPN, FOX, NBC, NPR, and PBS; and has been presented and collaborated with the Brooklyn Academy of Music, Kennedy Center, Lyric Opera of Chicago, and Sydney Opera House. He was Artist-in-Residence and Creative Chair at the Flynn in Burlington, Vermont. Currently, he is the first Artistic Ambassador with Firstworks; the first Artist Activist-in-Residence at Longy School of Music; and the first Resident Artistic Catalyst with the New Jersey Symphony.

Roumain is an Atlantic Center Master Artist, a Creative Capital Grantee, and a Hermitage Artist Retreat Fellow. He has won the American Academy in Rome Goddard Lieberman Fellowship; a Civitella Ranieri Music Fellowship Award; an Emmy Award for *The New Look of Classical Music*; National Sawdust Disruptor Award; and the Sphinx Organization Arthur L. Johnson Award. He has been featured as a keynote speaker at universities, colleges, conservatories and technology conferences, and was the first ASU GAMMAGE Residency Artist. He has

lectured at Yale and Princeton University and was a Roth Distinguished Visiting Scholar at Dartmouth College. He currently serves as a board member for the Association of Performing Arts Professionals (Vice Chair), the League of American Orchestras, and is a voting member for the Recording Academy Grammy awards.

A student of William Albright, Leslie Bassett, and William Bolcom, Roumain graduated from Vanderbilt University and earned his doctorate in music composition from the University of Michigan. He is currently a tenured Associate and Institute Professor at Arizona State University Herberger Institute for Design and the Arts.

MARC BAMUTHI JOSEPH

Marc Bamuthi Joseph is a 2017 TED Global Fellow, an inaugural recipient of the Guggenheim Social Practice initiative, and an honoree of the United States Artists Rockefeller Fellowship. He is also the winner of the 2011 Herb Alpert Award in Theatre, and an inaugural recipient of the Doris Duke Performing Artist Award. In pursuit of affirmations of Black life in the public realm, he co-founded the Life is Living Festival for Youth Speaks, and created the installation "Black Joy in the Hour of Chaos" for Creative Time.

Joseph's opera libretto, *We Shall Not Be Moved*, was named one of 2017's "Best Classical Music Performances" by The New York Times. His evening length work, /peh-LO-tah/, successfully toured across North America for three years, including at BAM's Harvey Theater as a part of



the 2017 Next Wave Festival. His piece, “The Just and the Blind” investigates the crisis of over-sentencing in the prison industrial complex, and premiered at a sold out performance at Carnegie Hall in March 2019.

FORGIVENESS, SPOKEN WORD CONCERTO FOR ORCHESTRA

I have been working with the writer, director, poet, and spoken word artist Marc Bamuthi Joseph for over 15 years. In that time, we have created many works that have focused on protest, social justice, morality, and freedom. We are friends, fathers, and educators, and I think we both have always thought about the role and particular responsibilities of Black artists expressing themselves — fully. For us, forgiveness holds the promise of change and begs this question: ‘Is my capacity for forgiveness held captive by my race and my rage?’ For me, my age has given me a new

perspective, and I see forgiveness as a journey that I can share with my friends, family, and audience.

This work is a marriage between Marc’s words, my music, and our ideas of how words and (orchestral) music can have impact and power as we navigate the roles we have to play within a culture of terror and frequent inability to see, hear, and forgive one another. Each of the four movements presents Marc’s ideas on forgiveness (i.e., ‘Redemption’, ‘Reconciliation’, ‘Discernment’, and ‘Grace’). The music responds to these concepts in various ways at various points: as underscoring; as commentary; as a raucous, percussive crowd; or as a ‘Greek Chorus’, where Marc’s call elicits a response from the brass, woodwinds and string sections. All voices are heard, and there are moments where we hear Marc’s voice, alone — the orchestra, and all of us, are still and listening. One of my favorite moments occurs near the end of the piece, where the sounds of the orchestra are fading away, and Marc offers us a guide towards the work of forgiveness:

“Steps to grace...Face the hurt...Unthread the truth...Choose mercy.”

As a Black, male composer, in which I feel the weight of being both ‘privileged’ and ‘prey’, I choose to make the move towards forgiveness in my words and in my work. I hope this piece can serve as an important example of how Black classical music is as broad, complex, and limitless as the eternity of our never-ending human stories.

DBR
March 2023

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An intimate performance by composer and violinist DBR (Daniel Bernard Roumain), hailed by *The New York Times* as "about as omnivorous as a contemporary artist gets."

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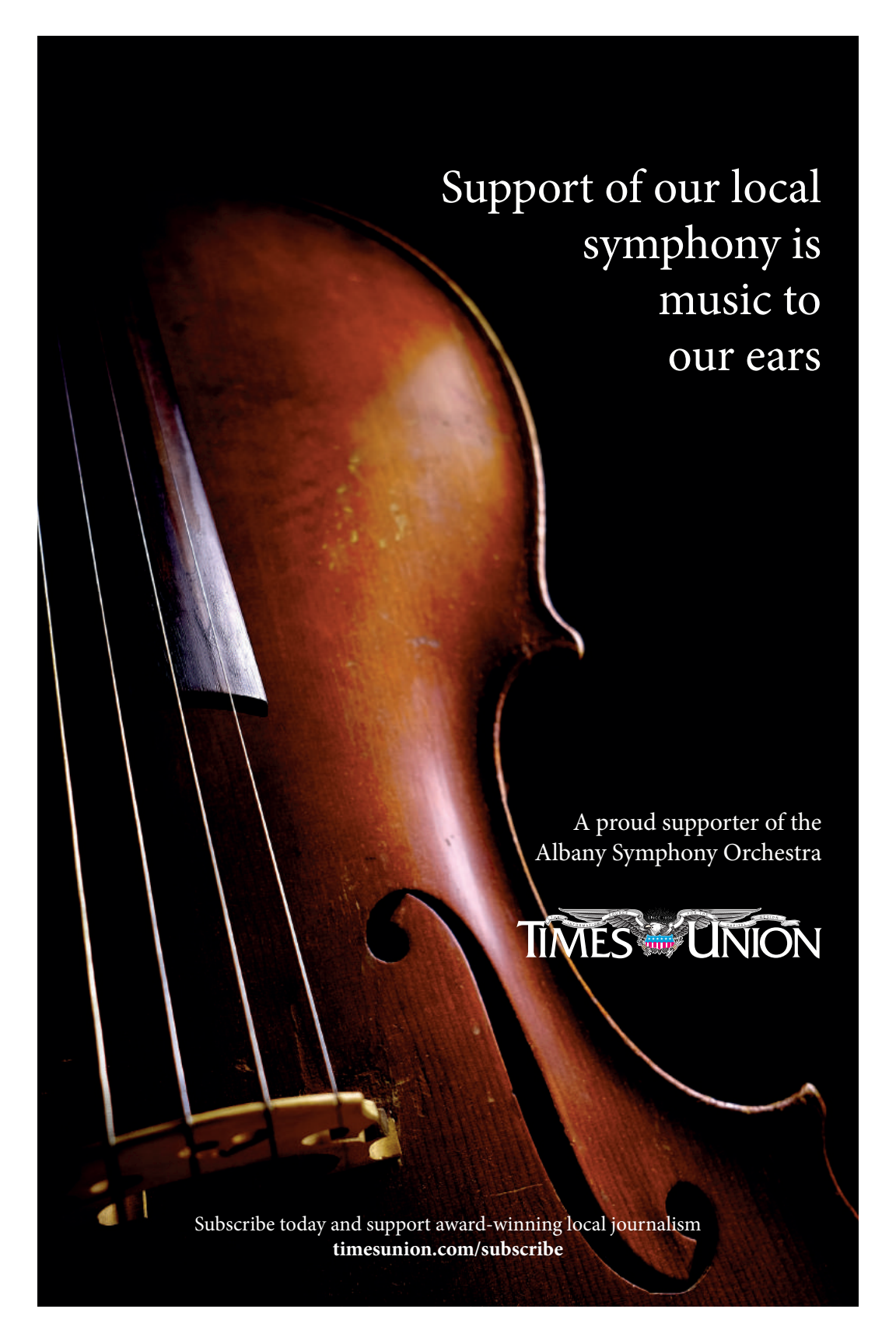
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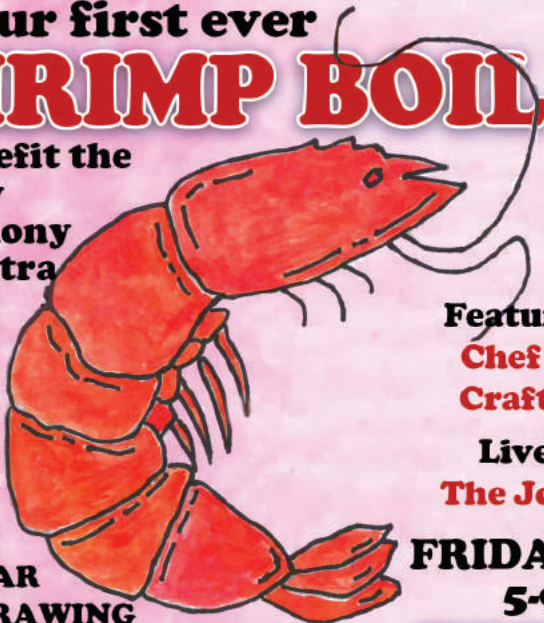


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Did you know that many of the musicians of the Albany Symphony do not live in the Capital Region? Musicians travel from New York, Boston, Montreal, Nashville, Fort Lauderdale and even as far as Texas to perform with the Albany Symphony. Typically, our musicians are here from Thursday through Sunday of a concert week. Through the generosity of local host families, the Albany Symphony Musician Housing Program was created. Without the support of our host families, we would not be able to maintain the high caliber of musicians who perform with our orchestra. Many of our hosts have created strong bonds with the musicians that stay with them, creating friendships that last a lifetime.

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 Dan Bernstein & Efrat Levy
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 Lynn Gelzheizer
 David Gittelman &
 Tom Murphy

Catherine & Carl Hackert
 Debra & Paul Hoffmann
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 Robert Pastel
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 Bill Lawrence & Alan Ray
 Eunju Lee & Brian Fisher
 Susan Martula &
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