



The Music Department and
the Office of Special Programs
Present

Ensemble Connect

A program of Carnegie Hall,
The Juilliard School,
and the Weill Music Institute,
in partnership with the New York City
Department of Education.

Friday, February 7, 2025, 7:30 PM
ARTHUR ZANKEL MUSIC CENTER
Helen Filene Ladd Concert Hall

*The spring residency is made possible by the generous support of
the Anna-Maria and Stephen Kellen Foundation.*

FRANZ SCHUBERT
(1797–1828)

“Quartettsatz” in C Minor, D. 703 (1820)

Isabelle Ai Durrenberger, Violin
Rubén Rengel, Violin (Alum)
Ramón Carrero-Martínez, Viola
Frankie Carr, Cello

KATHERINE BALCH
(b. 1991)

musica spolia (2021; arr. for chamber ensemble, 2024;
World Premiere, commissioned by Carnegie Hall)

musica nuvola (2024; World Premiere, commissioned
by Carnegie Hall)

Catherine Boyack, Flute
Anjali Shinde, Flute
Joseph Jordan, Oboe
Yasmina Spiegelberg, Clarinet (Alum)
Oliver Xu, Percussion
Marguerite Cox, Bass

LUCIANO BERIO
(1925–2003)

Ricorrenze for Wind Quintet (1985–1987)

Catherine Boyack, Flute
Joseph Jordan, Oboe
Yasmina Spiegelberg, Clarinet (Alum)
Marty Tung, Bassoon
Ryan Dresen, Horn

INTERMISSION

LUDWIG
VAN BEETHOVEN
(1770–1827)

Septet in E-flat Major, Op. 20 (1799)

Adagio; Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazione: Andante
Scherzo: Allegro molto e vivace
Adante con moto all marcia: Presto

Yasmina Spiegelberg, Clarinet (Alum)
Marty Tung, Bassoon
Ryan Dresen, Horn
Isabelle Ai Durrenberger, Violin
Ramón Carrero-Martínez, Viola
Frankie Carr, Cello
Marguerite Cox, Bass

At a Glance

SCHUBERT “Quartettsatz” in C Minor, D. 703

This short but intensely expressive fast movement is all that remains of a string quartet that the 23-year-old Schubert left unfinished in 1820.

Posthumously published 50 years later, the orphaned “Quartet Movement” looks ahead to the three great quartets of the composer’s maturity.

KATHERINE BALCH *musica spolia; musica nuvola*

Balch’s *musica spolia* was inspired by her meandering around Rome and the creative process of world building. Its companion piece, *musica nuvola*, sees a unified musical idea splinter into increasing complexity and individuality among the ensemble members.

BERIO *Ricorrenze* for Wind Quintet

In a series of 14 solo pieces titled *Sequenza*, composed between 1958 and 2002, Luciano Berio invited listeners to accompany him on “a journey of exploration through the unknown and known regions of instrumental articulation and color.” The same exploratory spirit infuses his 1985 wind quintet *Ricorrenze*, which the Italian composer dedicated to his soulmate Pierre Boulez.

BEETHOVEN Septet in E-flat Major, Op. 20

This high-spirited chamber piece for winds and strings has been an audience favorite since Beethoven’s time. Both in its instrumentation and multi-movement format, the E-flat–Major Septet is a throwback to the popular instrumental divertimenti of the earlier 18th century. In 1824, Schubert used it as the model for his F-Major Octet for Winds and Strings.

The Program

FRANZ SCHUBERT (1797–1828)

“Quartettsatz” in C Minor, D. 703



Performance Time:
approximately 12 minutes

About the Composer

Schubert’s youthful appetite for chamber music—he was barely 13 when he wrote his first string quartet—was nourished by the happy circumstance of having a family quartet under his own roof. His brother Ferdinand fondly recalled the “uncommon pleasure” of playing first violin to young Franz’s viola, while their brother Ignaz and their father rounded out the ensemble. There was no question of who was in charge: “Whenever a mistake was made, were it ever so small, [Franz] would look the guilty one in the face, either seriously or sometimes with a smile; if Papa, who played the cello, was in the wrong, he would say nothing at first, but if the mistake was repeated, he would say quite shyly and smilingly: ‘Sir, there must be a mistake somewhere!’ and our good father would gladly be taught by him.”

About the Work

The comparatively modest demands made by the dozen or so string quartets that Schubert wrote in his teenage years presumably strained neither his father’s instrumental technique nor domestic harmony. But when the composer returned to the quartet medium in December 1820 after a hiatus of about four years, his musical language had evolved far beyond the capacities of the average amateur musician. Indeed, Schubert himself seems to have been somewhat overwhelmed by his newfound range and intensity of expression. After completing the first movement of his C-minor quartet and drafting some 40 bars of a slow movement in A-flat major, he either set the score aside temporarily or abandoned it altogether. The “Quartettsatz” (“Quartet Movement”) remained a tantalizing torso, unpublished for more than four decades after the composer’s death. The compression of this orphaned Allegro assai is

unusual for Schubert, and may offer a clue as to why he left the quartet unfinished.

A Closer Listen

Even today, the untamed dramatic power of Schubert's music is profoundly unsettling. Like Beethoven, he felt driven to push vigorously against the envelope of the classical style that had defined his earlier quartets. Although the "Quartettsatz" observes the conventional classical proprieties, with its two complementary themes—in darkling C minor and burnished A-flat major—and the pleasing symmetry of its almost mirror-image halves, the shifting chromaticism of the development section effectively negates a clear sense of tonal balance. Rhythmically, too, the music simmers with a repressed, pulsating energy that periodically explodes but never quite reaches a full boil. The ending is as enigmatic as it is electrifying: The taut, swelling tremolos of the recapitulated opening theme are abruptly cut short, leaving the listener hanging on tenterhooks. The three monumental quartets of Schubert's brief maturity lie just around the corner.

KATHERINE BALCH (b. 1991)

musica spolia; musica nuvola

Described as "some kind of musical Thomas Edison—you can just hear her tinkering around in her workshop, putting together new sounds and textural ideas" (*San Francisco Chronicle*), composer Katherine Balch is interested in the intimacy of quotidian objects, found sounds, and natural processes. A collector of aural delights, field recordings are often at the heart of her work, which ranges from acoustic to mixed media and installation.

A recipient of the 2020–2021 Rome Prize, Balch's work has been commissioned and performed by internationally leading ensembles and presenting organizations including the New York Philharmonic, Ensemble Modern, London Sinfonietta, Tanglewood, Suntory Summer Arts,



Performance Time:
approximately 10 minutes
(in total)

Premiere:
Composed in 2021 and
arranged for chamber
ensemble in 2024,
Katherine Balch's *musica
spolia* receives its world
premiere on this
evening's program.
Composed in 2024,
Balch's *musica nuvola*
receives its world
premiere on this evening's
program.

Commission:
The arrangement of
musica spolia and
the companion piece
musica nuvola were
commissioned by
Carnegie Hall for
Ensemble Connect.

Huddersfield Contemporary Music Festival, and
the symphony orchestras of Tokyo, Darmstadt,
Minnesota, Oregon, Albany, Indianapolis,
Pittsburgh, and Dallas. Her music is published
exclusively worldwide by Schott Music.

Balch is assistant professor of composition at
Yale School of Music and holds a doctorate
from Columbia University. When not making or
listening to music, she can be found building
windchimes, gardening, free-ranging with her flock
of hens, or taking cat naps with her feline sidekick
Zarathustra.

In the Composer's Own Words

musica spolia seeks to capture the mischief,
playfulness, and microcosmic world-building
of childhood. I wrote this piece when living in
Rome, Italy and found my own meanderings
around the city as reminiscent of my dawn-till-
dusk explorations of the desert canyon outside
my house growing up in San Diego. The city of
Rome is a pastel rendering of the brown and
sage-green scraggly desert flora of my childhood.
It is overgrown with spolia, like the campanula
and ivy that spill out of the walls, statues and
ornate treasures decorate the ancient monuments
haphazardly, sometimes frantically. These found,
recycled, or stolen materials and their misplaced,
agitated energy find their way into this short piece,
which I composed like my childhood hunter-
gather self, collecting scraps and mementos from
miniature adventures.

musica nuvola was written as a new companion
piece for this version of *musica spolia*. In *nuvola*,
the peculiar ensemble (two flutes, oboe, bass
clarinet, percussion, and bass) depart from the
same harmonic world as *spolia* but as one unified,
long melodic line that splinters into contrapuntal
dialogue. This little piece is dedicated to my friend,
composer and pianist Sarah Gibson, who passed
away last year. Though largely solemn in tone,
it is not a piece of mourning, but rather a piece
of reflection that tiptoes into the whimsy and
playfulness of Sarah's own compositional world.

—Katherine Balch

LUCIANO BERIO (1925–2003)
***Ricorrenze* for Wind Quintet**

About the Composer

A pioneer in the emerging fields of electronic and electro-acoustic music, Luciano Berio drew inspiration from a well fed by sources as diverse as 12-tone music, Italian opera, and semiotics. After a hand injury sustained at the tail end of World War II thwarted his ambition to become a concert pianist, he focused his creative energy on exploring the idiosyncratic personalities of various instruments in works whose idiomatic harmonies, timbres, and gestures are often infused with a keen sense of drama.



About the Work

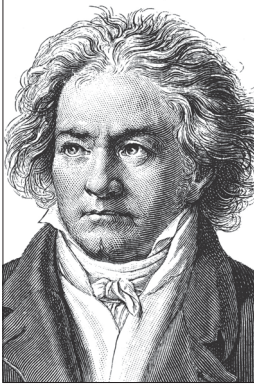
Composed between 1985 and 1987 as a 60th-birthday tribute to Pierre Boulez, *Ricorrenze* was inspired by Jean Dubuffet's lithograph *Terre chaleureuse* (*Heated Earth*), a characteristically granular, pocked image evocative of an arid moonscape. The Italian composer gnomically described his highly virtuosic wind quintet as a plant whose "form, discontinuous and irregular, is indifferent to the periodic and regular nature of the fruits distributed on its branches." Extending the organic metaphor, Berio instructs the five musicians to line up facing the audience at least two meters apart, like an *allée* of trees that are at once isolated and interlinked.

Performance Time:
approximately 15 minutes

A Closer Listen

The title *Ricorrenze* plays on the dual meaning of the Italian word as both "anniversary" and "recurrence." Berio's music is chock-full of recurring gestures and motifs—sharp, pointillistic pinpricks of sound, sinuous melodic curlicues, tremulous repeated notes, and periodic sustained chords—that shapeshift and collide in a process that one of the composer's foremost interpreters describes as "aural ping-pong." Seemingly chaotic yet tightly organized, Berio's sound world is a sonically rich amalgam of motion and stasis

in which soft, Debussyan halos of sound are punctuated by stinging tonal shocks.

LUDWIG VAN BEETHOVEN (1770–1827)**Septet in E-flat Major, Op. 20**

Performance time:
approximately 40 minutes

About the Composer

Upon arriving to Vienna from his native Bonn in 1792, Beethoven wasted no time in making his mark as both composer and virtuoso pianist. Boundlessly energetic, socially well connected, and self-confident to a fault, he made no secret of his impatience to step out of the long shadow cast by his revered mentor, Franz Joseph Haydn. By 1800, his 30th year, the young tyro had an impressive clutch of masterpieces to his credit, including his First Symphony, three piano concertos, the six Op. 18 string quartets, and the Op. 20 Septet. Beethoven recognized the septet as a crowd pleaser and featured it on a concert that he produced for his own benefit at the Imperial Court Theater in Vienna on April 2, 1800. The ensemble was led by the great violinist Ignaz Schuppanzigh.

About the Work

The septet is scored for clarinet, bassoon, horn, violin, viola, cello, and bass—essentially a seven-piece orchestra. In a note to his publisher, Beethoven emphasized that the parts were *tutti obbligati* (“all essential”), impishly adding that “I can write nothing non-obbligato, for I came into this world with an obbligato accompaniment.” Although Beethoven’s music could be extremely challenging—for players and listeners alike—he was not insensitive to the public’s desire for lighter works that could be performed by amateur musicians. Nor was he averse to earning money for his publishers (and himself): He facetiously suggested that his brother Carl arrange the septet for the benefit of amateur flutists, who “would swarm around and feed on it like hungry insects.” The enormous popularity of the septet, both in its original form and in subsequent incarnations as a string quintet and piano trio, eventually

came to grate on Beethoven's nerves. In later years, Carl Czerny recalled that "he could not endure his septet and grew angry because of the universal applause with which it was received."

A Closer Listen

After a stately introduction with graceful violin flourishes, the strings launch into a perky Allegro con brio, with the winds following closely on their heels. The ensemble's amiable banter follows many unexpected twists and turns, including a dramatic plunge into the minor mode in the development section. The roles are reversed in the broadly lyrical Adagio cantabile; this time, the violin imitates the clarinet, with the bassoon and horn sharing the spotlight. The two middle movements pair to form a lighthearted centerpiece: a genial minuet (whose halting theme is borrowed from Beethoven's G-Major Piano Sonata, Op. 49, No. 2) with a set of five variations on a folk-like tune. The vivacious, triple-time Scherzo comes next, with the cello stepping to the fore during the more relaxed trio section. A majestic introduction harks back to the opening Adagio and leads to a frenetic Presto, in which the violin again steals the show with its soloistic bravura.

—Harry Haskell

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Fadi Khair

The Artists

Ensemble Connect

Artistry. Education. Advocacy. Entrepreneurship.

Ensemble Connect was created in 2007 by Carnegie Hall's Executive and Artistic Director Clive Gillinson and The Juilliard School's President Joseph W. Polisi. Ensemble Connect is a two-year fellowship program for extraordinary young professional classical musicians residing in the US that prepares them for careers that combine musical excellence with teaching, community engagement, advocacy, entrepreneurship, and leadership. It offers top-quality performance opportunities, intensive professional development, and partnerships throughout the fellowship with New York City public schools.

Ensemble Connect fellows—chosen for their musicianship, but also for their leadership qualities and commitment to music education—have come from some of the best music schools in the country, including the Colburn Conservatory of Music, Curtis Institute of Music, Eastman School of Music, The Juilliard School, Manhattan School of Music, New England Conservatory, Peabody Institute, Rice University's Shepherd School of Music, Stony Brook University, University of Southern California, and Yale School of Music.

Ensemble Connect has earned accolades from critics and audiences alike for the quality of its performances, as well as its fresh and open-minded approach, performing a wide range of music—from centuries past to works

written days before an event—in a variety of venues. The group performs its own series at Carnegie Hall and has regularly appeared at The Juilliard School's Paul Hall and other venues across New York City. As part of a partnership with Skidmore College that began in 2007, Ensemble Connect gives master classes for university students and performs for the Saratoga Springs community both in concert halls and informal settings around town. Committed to providing the fellows with exceptional opportunities to work with contemporary music, composers, and artists, Carnegie Hall has commissioned 35 composers on behalf of Ensemble Connect since 2007. These composers and the fellows have worked closely during the creative process to present a total of 40 world-premiere performances of works, some of which have been featured in Ensemble Connect's *Up Close* concert series.

Along with performance opportunities at premier venues in New York City and beyond, Ensemble Connect fellows partner with instrumental music teachers in New York City public schools to share artistry with—and become central resources for—music classrooms in the five boroughs. Ensemble Connect fellows also take part in community work, performing at many unconventional music venues across New York City, including correctional facilities, homeless shelters, senior community centers, and organizations that serve special-needs populations. Throughout the fellowship, Ensemble Connect fellows participate in rigorous, ongoing professional development to ensure that they gain the necessary skills to be successful in all areas of the program, and to give them the tools to shape purposeful, personally rewarding career paths that give back to their communities. Areas of emphasis include artistic excellence, on- and off-stage engagement strategies, advocacy, professional skills, and preparation for their in-school work.

Moving on to the next stage of their careers, Ensemble Connect's 144 alums are now making an impact on the national and international musical landscape in a variety of artistic and educational arenas. Continuing the strong bonds formed through the program, in 2011 alums formed the chamber music collective Decoda, which has been named an affiliate ensemble of Carnegie Hall.

Exemplary performers, dedicated teachers, and passionate advocates of music throughout the community, the forward-looking musicians of Ensemble Connect are redefining what it means to be a musician in the 21st century.

Visit ensembleconnect.org to learn more.

Ensemble Connect is a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education.

Lead funding has been provided by Max H. Gluck Foundation, the Hearst Foundations, The Kovner Foundation, Phyllis and Charles Rosenthal, The Edmond de Rothschild Foundations, Beatrice Santo Domingo, and Hope and Robert F. Smith.

Global Ambassadors: Michael ByungJu Kim and Kyung Ah Park, Hope and Robert F.

Smith, and Maggie and Richard Tsai.

Additional support has been provided by the Kathi and Peter Arnow Foundation, Ronald E. Blaylock and Petra Pope, E.H.A. Foundation, Barbara G. Fleischman, Clive and Anya Gillinson, Stella and Robert Jones, Martha and Robert Lipp, Rockefeller Brothers Fund, Susan and Elihu Rose Foundation, Melanie and Jean E. Salata, The Morris and Alma Schapiro Fund, Sarah Billingham Solomon and Howard Solomon, Carlos Tome and Theresa Kim, and David S. Winter.

Public support is provided by the New York City Department of Education.

Ensemble Connect is also supported, in part, by endowment grants from The Kovner Foundation and the Estate of Eleanor Doblin Unger.

Upcoming Events

Senior Piano Recital:
Emaline Relyea-Strawn & Herry Huang
Friday, February 21, 7:00pm

Melanie Charles + Make Jazz Trill Again: Trill 101
Saturday, March 1, 8:00pm

Laura Cetilia
Thursday, February 27, 7:30pm

Skidmore in Concert: Orchestra
Tuesday, March 4, 7:00pm

Sterne Virtuoso Series:
Westhuizen Duo
Friday, March 21, 7:30pm

Senior Cello Recital:
Olivia Standish & Will Yarranton
Sunday, March 23, 4:00pm

Timeless Tones, Modern Melodies: An Evening of
Chinese Music Redefined
Friday, March 28, 7:30pm

Voices of Ukraine
Sunday, March 30, 3:00pm

Skidmore String Festival w/ Sphinx Virtuosi
Saturday, April 5, 7:30pm

Skidmore String Festival w/Sphinx Virtuosi
and Skidmore Students
Sunday, April 6, 2:00pm

Senior Bass Recital: August DuClos
Friday, April 11, 7:00pm

Skidmore in Concert:
Brass & Woodwind Ensembles
Saturday, April 12, 3:00pm
in Wilson Chapel

Young Kim & Skidmore Pianists
Saturday, April 13, 4:00pm

Skidmore in Concert:
Vocal Soul Collective
Tuesday, April 15, 7:00pm
in Filene Recital Hall

Senior Voice Recital:
Mary Timmons
Saturday, April 19, 1:00pm

Senior Recital: Alex Ciardullo
Saturday, April 19, 4:00pm

Senior Voice Recital:
Rhea Fitzpatrick
Saturday, April 19, 7:00pm

Senior Guitar Recital:
Rimmele Wood
Sunday, April 27, 4:00pm

Senior Recital: Arielle Lam
(Piano & Voice)
Sunday, April 27, 7:00pm