



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 16, 2024, 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.*

Program

seven sisters paint the earth

(World Premiere, commissioned by
Carnegie Hall)

inti figgis-vizueta
(b. 1993)

Anjali Shinde, Flute
Oliver Xu, Percussion
Chelsea Wang, Piano
Isabelle Ai Durrenberger, Violin
Isabella Bignasca, Viola
Thapelo Masita, Cello
Marguerite Cox, Bass

Leyendas: An Andean Walkabout

Gabriela Lena Frank
(b. 1972)

Toyos
Tarqueada
Himno de Zampoñas
Chasqui
Canto de Volorio
Coqueteos

Violin 1
Isabelle Ai Durrenberger
Owen Ritzau+
Isabella Harelick+
Rebecca Merber+
Michael Emery*

Viola
Isabella Bignasca
Emmanuelle Donaldson+
Adam Warner¹
Stephani Emery*

Violin 2
Mari Lee (Alum)
Marlowe Jacques+
Aili Teittinen- Gordon+
Selena Wu+
Josh Rodriguez*

Cello
Thapelo Masita
Maddie Sokolowski+
Olivia Lipman+

Bass
Marguerite Cox
Noanddi Manigat+

Skidmore Alumni¹, Students+ & Faculty*

De Memorias

Tania León
(b. 1943)

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

Quintet for Piano and Winds in E-flat Major, Op. 16

Ludwig van Beethoven
(1770-1827)

Grave—Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Joseph Jordan, Oboe
Yasmina Spiegelberg, Clarinet (Alum)
Marty Tung, Bassoon
Ryan Dresen, Horn
Chelsea Wang, Piano

INTI FIGGIS-VIZUETA (b. 1993) *seven sisters paint the earth*

New York-based composer inti figgis-vizueta braids a childhood of overlapping immigrant communities and Black-founded Freedom schools in Washington, DC, with direct Andean and Irish heritage and a deep connection to the land. “Her music feels sprouted between structures, liberated from certainty and wrought from a language we’d do well to learn,” writes The Washington Post. figgis-vizueta’s work explores the transformative power of group improvisation and play, working to reconcile historical aesthetics and experimental practices with trans and Indigenous futures. Recent highlights include the Carnegie Hall premiere of her string quartet concerto, *Seven Sides of Fire*, written for the Attacca Quartet and American Composers Orchestra and conducted by Mei-Ann Chen; performances of *Coradh* (bending) by the Spoleto Festival, Podium festival, and Oregon Symphony; and the REDCAT premiere of her evening-length show *Music for Transitions*, created in collaboration with two-time Grammy Award-winning cellist Andrew Yee and praised as “thrilling” and “revolutionary” by *I Care If You Listen*. Recent and upcoming

projects include clay songs for Kronos Quartet's 50th anniversary, continued development of *Earths to Come* for vocal ensemble Roomful of Teeth, and a new piano concerto for Conrad Tao and the Cincinnati Symphony Orchestra, conducted by Matthias Pintscher.

In the Composer's Own Words

seven sisters paint the earth is inspired by the relationship of rains and the harvest between Andean peoples and the star cluster, the Pleiades. Andean farmers gather each year in late June to forecast the rainfall of the coming season, reading the brightness and clarity of the sisters in the pre-dawn sky. From these readings, farmers know whether to plant their crops sooner or to wait later in the year. These traditional forms of forecasting have been confirmed as having scientific basis, as they respond to the years of drought caused by the atmospheric changes of El Niño. seven sisters paint the earth reflects these relationships between earth and the heavens through the seven players of Ensemble Connect and their chosen pathways in its many changing techniques and constellations of musical notation. By celebrating and bringing closer Indigenous knowledge, we open ourselves to seeing the wisdom imparted by the patterns of our own everyday lives and world.

-inti figgiez-vizueta

GABRIELA LENA FRANK (b. 1972)

Leyendas: An Andean Walkabout

A self-described “multi-racial Latina,” American composer Gabriela Lena Frank grew up in Berkeley, California, and studied at Rice University and the University of Michigan. Following in the footsteps of Bela Bartók and Alberto Ginastera, she has explored the cross- fertilization of cultures and musical idioms in works like the opera *El último sueño de Frida y Diego*, about the artists Frida Kahlo and Diego Rivera, which the Metropolitan Opera has announced plans to stage in the 2025–2026 season. Her long-standing commitment to climate activism is exemplified by the choral- orchestral work *Pachamama Meets an Ode*, which Yannick Nézet-Seguin and The Philadelphia Orchestra premiered at Carnegie Hall in 2019. In 2017, she founded the Gabriela Lena Frank Creative Academy of Music, which provides professional mentorship for emerging composers from diverse backgrounds and traditions. As the recipient of a 2020 Heinz Award in the Arts and Humanities, Frank was recognized for “weaving Latin American influences into classical constructs and breaking gender, disability, and cultural barriers in classical music composition.”

In the Composer's Own Words

Leyendas: An Andean Walkabout draws inspiration from the idea of mestizaje as envisioned by Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the Western classical and Andean folk music traditions. “Toyos” depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy toyo, which requires great stamina and lung power, and is often played in parallel fourths or fifths. “Tarqueada” is a forceful and fast number featuring the tarka, a heavy wooden duct flute that is blown harshly in order to split the tone. Tarka ensembles typically also play in fourths and fifths. “Himno de Zampoñas” features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña panpipe is that of a fundamental tone blown fatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement.

“Chasqui” depicts a legendary figure from the Inca period, the chasqui runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chasqui needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which are featured in this movement. “Canto de Volorio” portrays another well-known Andean personality, a professional crying woman known as the llorona. Hired to render funeral rituals even sadder, the Llorona is accompanied here by a second llorona and an additional chorus of mourning women (coro de mujeres). The chant *Dies Irae* is quoted as a reflection of the comfortable mix of Quechua Indian religious rites with those from Catholicism. “Coqueteos” is a flirtatious love song sung by gallant men known as romanceros. As such, it is direct in its harmonic expression, bold, and festive. The romanceros sing in harmony with one another against a backdrop of guitars, which I think of as a vendaval de guitarras (“storm of guitars”).

-Gabriela Lena Frank

TANIA LEÓN (b. 1943)

De Memorias

Born in Havana, Tania León is highly regarded as a composer, conductor, educator, and advisor to arts organizations. Her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the 2021 Pulitzer Prize for Music. Since then, she has been named a Kennedy Center honoree and was awarded the Michael Ludwig Nemmers Prize in Music Composition from Northwestern University. She currently serves as the London Philharmonic Orchestra's composer in residence and

Carnegie Hall's 2023–2024 Richard and Barbara Debs Composer's Chair. Upcoming commissions include works for the League of American Orchestras and flutist Claire Chase with *The Crossing* and text by Rita Dove.

A founding member and first music director of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra's *Sonidos de las Américas* festivals, was new music advisor to the New York Philharmonic, and is the founder and artistic director of Composers Now, a presenting, commissioning, and advocacy organization for living composers.

A CUNY Professor Emerita, she was awarded a 2018 United States Artists Fellowship, Chamber Music America's 2022 National Service Award, and Harvard University's 2022 Luise Vosgerchian Teaching Award. In 2023, Columbia University's Rare Book & Manuscript Library acquired her archive.

About the Work

Scored for flute, oboe, clarinet, horn, and bassoon, *De Memorias* was commissioned by the Mexico City Woodwind Quintet and dedicated to the grand old man of Cuban music, Alfredo Diez Nieto, with whom León studied in Havana. She explains that the work “has the sensation of days gone by, of my own memories, so familiar that I know them ‘by memory.’” (*De Memorias* dates from 2000, 16 years before León returned to her homeland for the first time to conduct the National Symphony Orchestra of Cuba at the Havana Festival of Contemporary Music.) The densely packed score illustrates León's accessible modernist idiom, full of colorful timbres and jaunty Latin rhythms. In the composer's words, “The internal movement of the piece contrasts sounds framed within a rhythmic atmosphere; and opposite them, an atmosphere that is completely free, giving the sensation of a dialogue between capricious imaginary resonances.”

A Closer Listen

The opening bars of *De Memorias* pit a terse, sharply accented rhythmic pattern in the oboe and horn against the flighty, freely measured gestures of the other instruments. These countervailing tendencies toward strict synchronicity on the one hand and controlled entropy on the other persist throughout the piece, resulting in two discrete musical tracks that intersect, collide, run parallel, and occasionally merge. León juxtaposes different groupings of instruments in fluid, continually changing combinations, while punctuating the score with repetitive ostinato figures that convey a fleeting sense of stability. A panoply of ornaments and special tonal effects—grace notes, glissandos, tremolos, flutter-tonguing, tone bending, and so forth—enhances the music's fitful lyricism.

LUDWIG VAN BEETHOVEN (1770–1827)

Quintet for Piano and Winds in E-flat Major, Op. 16

Beethoven cut his musical teeth in his native Bonn, a relatively small provincial capital whose cultural life offered limited scope for a prodigiously gifted and ambitious young musician. In late 1792, he burst onto the scene in cosmopolitan Vienna and spent the rest of the decade burnishing his reputation as a pianistic powerhouse; upon hearing him play, his fellow virtuoso Wenzel Tomaschek was so overwhelmed that he refused to touch his own instrument for several days. Beethoven's first published opus, the three piano trios of 1795, presented his credentials as an up-and-coming composer eager to step outside the lengthy shadow cast by Joseph Haydn, with whom he had studied from late 1792 to early 1794. 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 for Winds and Strings.

About the Work

The septet took its place alongside several other chamber works featuring wind instruments, including the early Octet, Op. 103 (which Beethoven had revamped as a string quintet in 1795) and the Quintet for Piano and Winds, Op. 16, of 1796. No doubt hoping to capture a wider market for the latter work, Beethoven arranged it as a quartet for piano and strings and published the two versions simultaneously in 1801. According to his secretary Ferdinand Ries, the composer played a prank on his colleagues during a performance of the quintet in Vienna in 1804. "In the last Allegro there are several holds before the theme is resumed. At one of these Beethoven suddenly began to improvise, took the Rondo for a theme and entertained himself and the others for a considerable time, but not the other players. They were displeased and Ramm [the oboist] even very angry. It was really very comical to see them, momentarily expecting the performance to be resumed, put their instruments to their mouths, only to put them down again. At length, Beethoven was satisfied and dropped into the Rondo. The whole company was transported with delight."

A Closer Listen

The quintet's slow, majestic preamble evokes the outdoorsy atmosphere of the wind serenades that were popular throughout 18th-century Europe. The lockstep motion of the unison opening, based on a triadic figure in dotted rhythm, gives way to more intimate, conversational interplay in the Allegro ma non troppo, with the five instruments (piano, oboe, clarinet, horn, and bassoon) introducing thematic material by turns. Beethoven's keyboard part doesn't want for virtuosic brilliance, as illustrated by the cadenza-like passages toward the end of the movement, but on the whole the pianist is less soloist than first among equals. The Andante features a languidly

arching cantabile melody in B-flat major, the sustained legato line festooned with florid, aria-like ornamentation. Although the plaintive countersubject in G minor highlights the reedy timbre of the oboe and bassoon, and the horn gets a solo turn a few moments later, the luminous slow movement is largely the pianist's show. But Beethoven redresses the balance in the zesty, triple-time Rondo, confining the pianistic bravura to a brief chromatic flourish and some moderately flashy passagework.

—Harry Haskell

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 not only 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 Curtis Institute of Music, Eastman School of Music, The Juilliard School, Manhattan School of Music, New England Conservatory, Peabody Institute, 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 30 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 34 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, 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 135 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.

Lead funding has been provided by Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, Max H. Gluck Foundation, Horace W. Goldsmith Foundation, 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.

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Upcoming Events

Makaya McCraven: In These Times
Saturday, February 17, 8:00pm

Tsou Lecture Series:
Dr. Samantha Ege
Thursday, February 22, 6:00pm

Diverse Voices for Flute
Sunday, February 25, 3:00pm

Sphinx Virtuosi
Friday, March 1, 7:30pm

Skidmore in Concert: Orchestra
Tuesday, March 5, 7:00pm

Schenectady-Saratoga Symphony
Orchestra – “Die Fledermaus”
Sunday, March 17, 3:00pm

“Salt” Micro-Opera
Friday, March 22, 7:00pm

Senior Piano Recital: Seth Spital
Saturday, March 30, 1:00pm

Senior Cello Recital: Zack Barnet
Saturday, March 30, 4:00pm

Senior Voice Recital: Lucrezia Zichichi
Friday, April 5, 4:00pm

Skidmore in Concert: Brass &
Woodwind Ensembles
Saturday, April 6, 1:00pm

Young Kim & Skidmore Pianists
Saturday, April 6, 3:00pm

Sr Voice Recital: Maggie Besthoff
Saturday, April 6, 7:00pm

Senior Cello Recital: Anna Cates
Sunday, April 7, 1:00pm

Senior Flute: Lydia Watkins
Saturday, April 7, 4:00pm

Sr Voice Recital: Johnny Mulcahy
Sunday, April 7, 7:00pm

Sr Jazz Recital: Elan Stadelmann
Friday, April 12, 4:00pm

Skidmore in Concert: Big Band &
Vocal Soul Collective
Saturday, April 13, 7:00pm

Skidmore String Festival with the
Miró Quartet
Saturday, April 20, 7:30pm

Senior Piano Recital: Raisa Ihnat &
Dylan Salinger
Sunday, April 21, 12:00pm

Skidmore in Concert Series:
Tuesday, April 23-
Monday, April 29