



CURTIS
INSTITUTE OF MUSIC

ENSEMBLE 20/21



**MUSIC OF
THE EARTH**

2022-23 SEASON

MADE WITH LOVE

CURTIS INSTITUTE OF MUSIC
2022-23 SEASON
Made with Love

Ensemble 20/21

Nick DiBerardino, director

Music of the Earth

Saturday, February 11, 2023 at 8:00 p.m.

Gould Rehearsal Hall

PROGRAM

Talowa' Hiloba (Thunder Song)

JEROD IMPICHCHACHAAHA' TATE

(b. 1968)

Hamza Able, timpani

Terrestre

KAIJA SAARIAHO

Oiseau dansant (Dancing Bird)

(b. 1952)

L'Oiseau, un satellite infima

Emily DeNucci, flute

Tae McLoughlin, percussion

Claire Thai, harp

Gawon Kim, violin

Matthew Christakos, cello

Micah Gleason, conductor

Leyendas: An Andean Walkabout

GABRIELA LENA FRANK

Toyos

(b. 1972)

Tarqueda

Himno de Zampoñas

Chasqui

Canto de Velorio

Coqueteos

Tianyou Ma, violin

I-Hao Cheng, violin

Emad Zolfaghari, viola

Nygel Witherspoon, cello

INTERMISSION

In the Field (world premiere)

TANIA LEÓN

(b. 1943)

Décima
La Espera
Unknown Soldier
Las Manos de Betsy Ross
La Campana
A Song at Elfreth's Alley

Sarah Fleiss, soprano
Jinyoung Yoon, violin
Alexandra Cooreman, violin
Sofia Gilchenok, viola
Ania Lewis, cello
William Yang, piano
Jacob Niemann, conductor

In the Field was commissioned by the McCollin Fund and the Musical Fund Society of Philadelphia in celebration of the organization's Bicentennial.

Oiseaux Exotiques

OLIVIER MESSIAEN

(1908-92)

Emily DeNucci, piccolo
Julin Cheung, flute
Christopher Correa, oboe
Yejin Ahn, Eb clarinet
Tzu-Yi Yu, clarinet
Alexander Erlich-Herzog, clarinet
Hwaseop Jeong, bass clarinet
Preston Atkins, bassoon
Jack Bryant, horn

Marcus Shaw, horn
Franz Maury, trumpet
Tae McLoughlin, percussion
Hamza Able, percussion
Griffin Harrison, percussion
Zachary Thomas, percussion
Zachary Strickland, percussion
Thomas Weaver, piano
Micah Gleason, conductor

PROGRAM NOTES

Talowa' Hiloha (Thunder Song)

Jerod Impichchaachaaha' Tate (b. 1968)

Chickasaw composer and pianist Jerod Impichchaachaaha' Tate explores the intersection of classical and Indigenous musical culture, history, and ethos through his compositions.

Written in 1997 when Tate was a student at the Cleveland Institute of Music, *Talowa' Hiloha (Thunder Song)* is a reverent homage to a time-honored tradition. The title of this astounding piece for solo timpani comes from the Chickasaw word for thunder and lightning. Throughout history, the Chickasaw people believed thunderstorms were the holy people, or beloved, at war above the clouds. Defying death and displaying courage, these warriors would shoot their guns into the sky during the storms. Over eight exhilarating minutes, Tate's composition shows the breadth, dynamic range, tonal colors, and majestic resonance of one of the oldest instruments in an orchestra as a storm slowly brews, gradually unleashing a high-voltage spectacle of sound and fury.

Terrestre

Kaija Saariaho (b. 1952)

Inspired by *Oiseaux*, a collection of poems by Saint-John Perse, Finnish composer Kaija Saariaho's *Terrestre* uses the rich metaphor of birds to describe life's mysteries.

Commissioned in honor of Kaija Saariaho's 50th birthday, *Terrestre* is in two parts. The first movement refers to the Aboriginal legend of a bird teaching an entire village how to dance. This intriguing work calls for the flutist to sporadically sing, chirp, trill, and purr while playing their instrument, creating a unique dialogue between voice and woodwind. Then, through frenetic syncopations and a driving kinetic pace, the flute incites the other instruments to dance with wild abandon, evoking the folktale it brings to life.

This hyperactive exchange shifts dramatically within the indigo-hued mood of the second section, which likens the bird to a satellite in celestial orbit. As the piece unfolds, one can imagine looking up into the darkness and catching a glimpse of a small, bright object as it rapidly spins across the night sky, orbiting the Earth and reflecting the light of the stars as it drifts by.

Leyendas: An Andean Walkabout

Gabriela Lena Frank (b. 1972)

Inspired by the "idea of mestizaje as envisioned by Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other," Gabriela Lena Frank's piece fuses elements of western classical forms and Andean folk music tradition within six innovative movements. These miniature tone poems explore Frank's multiculturalism, paying homage to her Peruvian, Chinese, and Lithuanian-

Jewish heritage. While touring remote villages and cities across the Andes, she recorded hours of live folk music via microphones hidden in her eyeglasses, stealthily capturing the sounds of what would later influence her musical landscape.

The opening movement, “Toyos,” draws the listener in with the imitative sounds of one of the largest types of Andean panpipes. This is followed by “Tarqueda,” a swiftly paced movement that emulates the tarka, a striking wooden duct flute. In the third movement, “Himno de Zampoñas,” musicians pass the melodic line back and forth by alternating notes. The distinctive sound of the zampoña panpipe is conjured up here with a double-stop technique that mimics the instrument’s fundamental tones overlaid by overtones.

“Chasqui” depicts the legendary Incan runners who would sprint across the Andes delivering messages. The movement incorporates the sounds of the high-pitched, stringed charango and the airy bamboo quena flute to elicit the feel of sprinting over steep slopes along the precarious Incan Royal Highway (“Qhapac Nan”). “Canto de Velorio” references the Catholic “Dies Irae” chant, professional crying women (“Llorona”) and a chorus of mourners. Finally, “Coqueteos” is patterned after a sensual love song often sung by the flirtatious romanceros.

In the Field

Tania León (b. 1943)

Text by Carlos Pintado (b. 1974)

The inspiration for creating the song cycle In the Field came from the beauty and insights of Carlos Pintado’s poetry as he recently strolled through the city of Philadelphia. His poems allowed me to imagine the places vividly and feel their emotional power. Pintado connected to the invisible history of the icons we all cherish, and he saw the city with the eyes of his native language—a language we both share. The rhythm of his words touched me profoundly. In his last poem, written in English, he transmutes the love he feels for the city to an imaginary lover that is treated with the utmost respect, evoking the love we all feel for the multiple and diverse communities coming together to create a nation.

—Tania León

The first thing I felt in Philadelphia was the weight of poetry and music combined. I had visited the city following the typical tourist’s interest but not knowing—no one could possibly know—the incredible weight of poetry and music that hides and multiplied beautifully in every corner, every street, every bench. To the point that I have the conviction that Philly’s dazzling history and charm can only be narrated or interpreted through poetry and music. (Aren’t they the same thing? One written in the paper, the other floating in the air?)

The sonorous plazas, the exercise of light and shadows attracted me.

Of all the big cities I have had the pleasure to visit, Philadelphia is the only one which has orchestrated its symbols as a perfect symphony with no premeditation needed. The city has accommodated with Time. It has settled itself with Time, and it has created its own

Time, and that intrigued me. It's History dancing a dance of eternity in its streets. And I'm grateful to have walked the historic places absorbing everything.

In Philly, I questioned myself about my own ideals of the foundational myths, and I'm beyond grateful to say that I'm still questioning myself about the foundation of human nature as well. This is what great cities instill in us: a personal journey.

I'm deeply grateful to have collaborated with my admired Tania León. If any composer is able to shine and vibrate through words and metaphors, that's Tania León. Her flawless and almost humiliating power of navigating through images and sounds makes her a beautiful uncanny sacred monster. She approaches a poem like approaching a musical score and vice versa: she faces a score extracting the poetry of it.

In Philadelphia, I searched for symbols for my poetry, and in Tania's work, I found that those symbols not only are perfectly portrayed but also elevated, giving them a new life.

—Carlos Pintado

Oiseaux Exotiques

Olivier Messiaen (1908-92)

A passion for ornithology and music collides in French composer Olivier Messiaen's dazzling mid-century work for piano and small orchestra, *Oiseaux exotiques*. Messiaen's work is based on the recorded songs of 47 birds throughout China, India, Malaysia, and North and South America. This chirping, squawking celebration of life is full of colorful noises, both strident and shrieking, cheerful and sonorous.

The work opens with a pair of high-pitched, piercing chirps from the Indian myna and unfolds in a feathered frenzy with the sounds of birds thrown together into an imaginary aviary. Beyond simply existing as a sound collage, the composer underpins the work with Hindu and Greek rhythmic patterns, courtesy of the snare drum and woodblock, providing a metronomically firm framework to contrast with the free rhythms of the birdsong.

Messiaen experienced a form of synesthesia, sensing colors when he heard sounds and harmonies. The vibrant plumage of the birds is illustrated in the choices of instruments used throughout and stresses the importance of hearing the different colors of the sounds: "In the second tutti, orange mixed with gold and red are in the horn part; green and gold are found in the first and last piano cadenzas."

Delightfully angular and jittery, this cacophonous score concludes with sounds including two North American species, the meowing cry of the catbird and the sharp, metallic-throated song of the bobolink. This is followed by the final tutti, with a main solo from the Indian shama, a piano cadenza on the wood thrush, and the Virginia cardinal, and closes with the clamor of the white-crested laughing thrush.

MUSICIANS

Hamza Able, from Jacksonville, Fla., and Casablanca, Morocco, a student of Ji Su Jung, Don Liuzzi, and Eric Millstein, is the Harry L. and Cecilia F. Slavin Fellow and entered Curtis in 2020.

Yejin Ahn, from Seoul, a student of Anthony McGill, is the Felix Meyer Fellow and entered Curtis in 2019.

Preston Atkins, from Cedar Falls, Iowa, a student of Daniel Matsukawa, is a Curtis Institute of Music Fellow and entered Curtis in 2022.

Jack Bryant, from Atlanta, a student of Jeffrey Lang and Jennifer Montone, is the Arlene and Irving Tashlick Fellow and entered Curtis in 2019.

I-Hao Cheng, from Taoyuan City, Taiwan, a student of Midori, is the Martin and Sarah Taylor Fellow and first entered Curtis in 2016.

Julin Cheung, from Seattle, a student of Jeffrey Khaner, is the Gerry and Marguerite Lenfest Fellow and entered Curtis in 2020.

Matthew Christakos, from Toronto, a student of Gary Hoffman and Peter Wiley, is the Joseph Druian Fellow and entered Curtis in 2019.

Alexandra Cooreman, from Brussels, Belgium, a student of Ida Kavafian, is the Milka Violin Artist Fellow and entered Curtis in 2021.

Christopher Correa, from Long Beach, Calif., a student of Katherine Needleman and Philippe Tondre, is the Gephart Family Fellow and entered Curtis in 2020.

Emily DeNucci, from Somers, Conn., a student of Jeffrey Khaner, is a Curtis Institute of Music Fellow and entered Curtis in 2022.

Alexander Erlich-Herzog, from Concord, Mass., a student of Anthony McGill, is a Curtis Institute of Music Fellow and entered Curtis in 2022.

Sarah Fleiss, from North Bergen, N.J., a student of adjunct faculty member Julia Faulkner, is the Jack Wolgin Fellow and entered Curtis in 2019.

Sofia Gilchenok, from Columbia, Conn., a student of Hsin-Yun Huang, is the Tobe Amsterdam Fellow and entered Curtis in 2019.

Micah Gleason, from Chapel Hill, N.C., a student of Yannick Nézet-Séguin, is the Rita E. Hauser Conducting Fellow and entered Curtis in 2022.

Griffin Harrison, from Rochester, N.Y., a student of Ji Su Jung, Don Liuzzi, and Eric Millstein, is the Elaine W. Camarda and A. Morris Williams, Jr. Fellow and entered Curtis in 2021.

Hwaseop Jeong, from Seoul, a student of Anthony McGill, is a Curtis Institute of Music Fellow and entered Curtis in 2022.

Gawon Kim, from Seoul, a student of Shmuel Ashkenasi, is the Efreim Zimbalist Fellow and first entered Curtis in 2017.

Ania Lewis, from Cleveland, a student of Gary Hoffman and Peter Wiley, is the Friends Board Fellow and entered Curtis in 2021.

Tianyou Ma, from Shenzhen, China, a student of Shmuel Ashkenasi and Pamela Frank, is the Dorothy Richard Starling Foundation Fellow and entered Curtis in 2019.

Franz Maury, from Paris, a student of David Bilger, is a Curtis Institute of Music Fellow and entered Curtis in 2022.

Tae McLoughlin, from South Orange, N.J., a student of Ji Su Jung, Don Liuzzi, and Eric Millstein, is the Carol Coe Conway Memorial Fellow and entered Curtis in 2021.

Jacob Niemann, from Plainsboro, N.J., a student of Yannick Nézet-Séguin, is the Rita E. Hauser Conducting Fellow and entered Curtis in 2020.

Marcus Shaw, from Ossining, N.Y., a student of Jeffrey Lang and Jennifer Montone, is the Bernard M. Guth Fellow and entered Curtis in 2022.

Claire Thai, from Tucson, Ariz., a student of Elizabeth Hainen, is the L. Daniel Dannenbaum Fellow and entered Curtis in 2018.

Zachary Thomas, from Tucson, Ariz., a student of Ji Su Jung, Don Liuzzi, and Eric Millstein, is a Curtis Institute of Music Fellow and entered Curtis in 2022.

Nygel Witherspoon, from Minneapolis, Minn., a student of Peter Wiley, is the Richard A. Doran Fellow and entered Curtis in 2019.

William Yang, from Eden Prairie, Minn., a student of Robert McDonald, is the William A. Horn, M.D. Fellow and entered Curtis in 2019.

Jinyoung Yoon, from Seoul, a student of Ida Kavafian, is the John S. Price Fellow and first entered Curtis in 2016.

Tzu-Yi Yu, from Taoyuan City, Taiwan, a student of Anthony McGill, is a Curtis Institute of Music Fellow and entered Curtis in 2022.

Emad Zolfaghari, from Oakville, Ontario, a student of Hsin-Yun Huang, is the Jean J. Sterne Fellow and entered Curtis in 2021.

If students study with more than one faculty member, their teachers are listed alphabetically.

Zachary Strickland, substitute musician
Thomas Weaver, musical studies faculty

Next Ensemble 20/21 Concert

Portrait of Aaron Jay Kernis

March 25, 2023 at 8:00 p.m.

Ensemble 20/21 closes with a performance featuring two mesmerizing works by the Pulitzer Prize and Grammy Award-winning composer Aaron Jay Kernis. The concert, "Portrait of Aaron Jay Kernis", begins with Kernis' recent opus, *Earth*, for solo tenor and chamber ensemble. **Learn more at [Curtis.edu/Ensemble2021](https://www.curtis.edu/Ensemble2021)**

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