

November 17, 2006

Contact: Gloria Gottschalk, ext. 207

**THE JUILLIARD SCHOOL PRESENTS AXIOM,  
A NEW ENSEMBLE FOR 20<sup>TH</sup> CENTURY MUSIC,  
IN PERFORMANCE ON THURSDAY, DECEMBER 21 AT 8:00 PM  
IN JUILLIARD'S STUDIO 309**

**Program features Iannis Xenakis' *Jalons*, Karlheinz Stockhausen's *Kreuzspiel*,  
Pierre Boulez's *Derive*, Frederic Rzewski's *Les Moutons de Panurge*,  
and Darius Milhaud's *La Création du Monde*.**

**Jeffrey Milarsky Conducts**

The Juilliard School presents **AXIOM**, a new chamber ensemble focusing on the larger chamber repertoire of the 20<sup>th</sup> century, in performance on **Thursday, December 21, at 8:00 PM** in Juilliard's **Studio 309**, 60 Lincoln Center Plaza. The program features **Iannis Xenakis' *Jalons*** (1986), **Karlheinz Stockhausen's *Kreuzspiel*** (1951), **Pierre Boulez's *Derive*** (1984), **Frederic Rzewski's *Les Moutons de Panurge*** (1969), and **Darius Milhaud's *La Création du Monde*** (1923). Juilliard alumnus **Jeffrey Milarsky** is music director and conductor of AXIOM.

**Admission is FREE for this concert, and no tickets are required. For further information, call the Juilliard Box Office at (212) 769-7406 or visit [www.juilliard.edu](http://www.juilliard.edu).**

The Romanian-born Greek composer **Iannis Xenakis** (b. 1922) took French nationality in 1965. He trained as an engineer, mathematician, and architect. Composed in 1986, ***Jalons*** ("signposts" or "milestones"), 15 minutes in duration, is for an ensemble of 15 musicians to present a broad exploration of the various colors of the orchestra. The six sections of this work, connected without transition, are delineated by differing tempi, whose succession portrays the evolution of musical speech. ***Jalons*** was premièred in 1987 at the Theatre de la Ville (Paris) by Ensemble InterContemporain for its tenth anniversary, conducted by Pierre Boulez.

**Karlheinz Stockhausen's** (b. 1928) ***Kreuzspiel*** ("crossplay") is written for oboe, bass clarinet, piano and four percussionists (revised in 1959 for just three percussionists, along with other alterations). This early work was completed in 1951 and received its première at the Darmstadt Ferienkurse für Neue Musik in the summer of 1952 with Stockhausen conducting; he said the première ended in a scandal and was "violently interrupted by the public. I knew when I wrote it that it would sound like nothing else in the world." Though routinely described (by the composer and others) as a serial composition, ***Kreuzspiel*** does not use a referential, recurring twelve-tone ordered set. Rather, it uses constant reordering of twelve-element (linked pitch, duration, and dynamic) sets.

(more)

Renowned composer and conductor **Pierre Boulez** (b. 1925) has been influenced by the second Viennese school, especially Webern, whom he particularly admires. *Derive* (which is based on material from *Répons*), composed for six instruments: flute, clarinet, violin, cello, vibraphone, and piano, was composed in 1984 in honor of Sir William Glock and revised in 1986. The brief composition is divided into two parts, the first in slow tempo, and the second rhythmically more unstable but guided by clear contrapuntal invention sustained by the piano. *Derive* received its première in London on January 31, 1985 by the London Sinfonietta with conductor Oliver Knussen.

American composer **Frederic Rzewski's** (b. 1938) *Les Moutons des Panurge* ("The Sheep of Panurge") is based on Francois Rabelais' *Gargantua and Pantagruel*. In the fable, Panurge's sheep follow each other blindly off of a side of a ship. The performers are given a tune and instructions on how that tune is to be repeated. Not unlike well-intentioned sheep, the players begin together in perfect unison. However, as each player begins unintentionally "falling off" the tune one at a time, what results is an increasingly chaotic, semi-improvised counterpoint. The work is dedicated to Frans Brüggen, and was completed in March 1969.

**Darius Milhaud** (1892-1974), one of the most prolific composers of the 20<sup>th</sup> century, was associated with the French avant garde of the 1920s. His jazz inspired six-section ballet, *La Création du Monde*, composed in 1923—the year before Gershwin's *Rhapsody in Blue*—outlines the creation of the world and is based on African folk mythology. Milhaud's fascination with jazz began in London in 1920, where he heard the Billy Arnold Jazz Band (from New York City), and continued two years later while on tour of the USA, when he heard the Paul Whiteman Band. That same year, after a brief stay in Harlem, he experienced "authentic" jazz for the first time, which he describes: "Against the beat of the drums, the melodic lines criss-crossed in a breathless pattern of broken and twisted rhythms." It was during his stay in Harlem when he discovered the African myth that would serve as the basis for the ballet. Composed for a chamber orchestra of string, woodwind, and brass instruments, *La Création du Monde*, also features the trumpet, trombone, alto saxophone, double bass, piano, and drum set performing in a jazz-influenced style.

Formed by student initiative in 2005, **AXIOM** is a student-run chamber ensemble at Juilliard dedicated to performing the masterworks of the 20<sup>th</sup> Century. The ensemble presented its debut performance as part of the Alice Tully Vocal Arts Debut Recital in 2005 performing Luciano Berio's *Folk Songs* with soprano Sarah Wolfson and music director Jeffrey Milarsky. Past performances include the world première of Huang Ruo's arrangement of Arnold Schoenberg's *Gurrelieder* and Schoenberg's distillation of Claude Debussy's *Prélude à L'après midi d'une faune* in Avery Fisher Hall with Maestro James Conlon and the American première of Josef Bardanashvili's *Three Scenes* for soprano, strings and flute with soprano Raquela Sheeran as part of the 2006 Alice Tully Vocal Arts Debut Recital. AXIOM's full-length debut recital, held in April 2005, included the music of Anton Webern, Toru Takemitsu, Harrison Birtwistle, and Steve Reich, conducted by Jeffrey Milarsky.

AXIOM will be featured in the upcoming Spring Dances at Juilliard in March, 2007 in Juilliard's Peter Jay Sharp Theater performing the music of Bohuslav Martinů and David Lang with Maurice Kaplow, principal conductor of the New York City Ballet in a unique collaboration with the Juilliard Dance Division.

(more)

**Jeffrey Milarsky** is one of the leading conductors of contemporary music in New York City. In the United States and abroad, he has premiered and recorded works by contemporary composers, including Milton Babbitt, Elliott Carter, Mario Davidovsky, Gerard Grisey, Tristan Murail, Luigi Nono, Wolfgang Rihm, Ralph Shapey, and Charles Wuorinen. His wide-ranging repertoire, which spans from Bach to Xenakis, has brought him to lead such accomplished groups as the American Composers Orchestra, the New York New Music Ensemble, the Chamber Music Society of Lincoln Center, Columbia Sinfonietta, Speculum Musicae, Cygnus Ensemble, and performers for the New York Philharmonic Chamber Music Series. He is on the faculty of the Manhattan School of Music as artistic director and conductor of the percussion ensemble.

Mr. Milarsky received his bachelor and master of music degrees from The Juilliard School. Upon graduation, he was awarded the Peter Mennin Prize for outstanding leadership and achievement in the arts. He regularly conducts the Juilliard Orchestra, with whom he has premiered more than 150 works of Juilliard student composers during the past fifteen years.

A much-in-demand percussionist who has performed and recorded with the New York Philharmonic among many ensembles, Mr. Milarsky is a lecturer in music at Columbia University, where he is the music director/conductor of the Columbia University Orchestra. Mr. Milarsky has just been named music director and conductor, of the newly formed Columbia Sinfonietta, which will concentrate on 20<sup>th</sup> and 21<sup>st</sup> -century scores. Highlights of the upcoming season include his conducting debut with the American Composers Orchestra.

###