

# AXIOM



Juilliard



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The Juilliard School  
presents

# AXIOM

Jeffrey Milarsky, *Music Director and Conductor*  
Jamie Kim, *Flute*

Monday, January 30, 2023, 7:30pm  
Peter Jay Sharp Theater

JOAN TOWER *Rising* (2009)  
(b. 1938) **Jamie Kim**, Flute

CHARLES WUORINEN *New York Notes* (1981–82)  
(1938–2020)

*Intermission*

CHARLES IVES *Three Places in New England* (1903–14, revised 1929)  
(1874–1954) The “St. Gaudens” in Boston Common  
(Col. Shaw and His Colored Regiment)  
Putnam’s Camp, Redding, Connecticut  
The Housatonic at Stockbridge

*Performance time: approximately 1 hour and 15 minutes, including an intermission*

Additional support for this performance was provided, in part, by the Muriel Gluck Production Fund.

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## JOAN TOWER

### *Rising*

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#### Joan Tower

#### Born:

September 6, 1938,  
in New Rochelle,  
New York

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Joan Tower began her life in music as a pianist at age 6, but she did not compose her first piece until college. On this formative experience, she says, “They asked me to write a piece, and then I heard the piece and it was a disaster. I mean, it was really bad, and I said, ‘I know I can do better than that.’ So, for the next 60 years, I tried to do better.” Summing up those succeeding six decades, *The New Yorker* called her “one of the most successful woman composers of all time.” Initially, though, Tower’s focus was on performing. In 1969, she founded the Da Capo Chamber Players, a group of musicians she had hired to play contemporary music concerts she organized and for which she fundraised. She says, “I pursued playing with a group because I wanted to hear my music and I wanted to play.” She left the group in 1984 because the other performers wanted to play music that required a more virtuosic pianist: They “wanted to go on playing bigger and bigger pieces. [I], as a pianist, was wanting to play lesser and lesser pieces. So it got to be a joke. ‘Well, we can’t do that piece because Joan only wants to play whole notes.’” Though her group had played many of her pieces, leaving meant composing was now her primary artistic endeavor.

However, Tower’s performer mentality has never left her compositional process. She believes each performer should compose and each composer should perform because they are different ways of thinking about music that benefit each other. This opinion has a basis in history: Tower invokes the fact that “in the 19th century, more often than not the composers and performers were one and the same people, and that made for a very interesting creative relationship on both sides.” It is evident how collaborative her process is given how often she works with friends and colleagues, often multiple times. Carol Wincenc, the flutist for whom Tower wrote *Rising* (2009)—and who premiered it at Juilliard with the Juilliard String Quartet the next year—says that she “had established friendships with several composers. Joan Tower and I are real buddies.” *Rising* was not the first time the two have worked together: Tower also composed her Flute Concerto for Wincenc in 1989. Tower explains, “A piece of music is a two-way street. It’s a performer and a composer, and I think the two have to work together to create this thing.” The instrumentalists Tower most enjoys writing for are performers “who are willing to work together on [the piece], rather than [me] just writing something and handing it to them and saying, okay, now it’s your turn.”

Tower spent much of her childhood in Bolivia, which particularly influenced her rhythmic style. She writes that “the main theme in *Rising* is an ascent motion using different kinds of scales—mostly octatonic or chromatic—and occasionally arpeggios.” She contrasts this with “slow or fast tempos, accelerating, slowing down, getting louder or softer,” and her characteristically strong rhythms to explore “how music can ‘go up.’”



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## CHARLES WUORINEN

### *New York Notes*

Charles Wuorinen gained early success as both the winner of the New York Philharmonic's Young Composers' Award when he was 16 and, at the time, the youngest winner of the Pulitzer Prize, in 1970. His musical life also involved performances as a pianist and conductor. He often justified the need for a distinction between art and entertainment, arguing that the "fundamental difference" is that "entertainment does not demand. It presents the hearer or the viewer—the spectator—with something that can be received without effort and can be enjoyed" while "art demands a kind of active participation which entertainment does not."

Wuorinen strongly believes in "the existence of a hierarchy of values" and that "art" is superior. This does not mean he does not appreciate entertainment or that he believes art should be exclusively for certain people, merely that the two are not the same and should not be valued as such. He explains, "I don't think that those who have a casual relation to [music], and don't want to put themselves out to a great degree, should be denied access to the higher things of life. I think they should simply accept the fact that the price they pay for not making more of an effort is simply that they get less out of it. If they're willing to accept that trade-off, then it's fine with me!" Though he does not explicitly define "art," he is clear about the style of music he values. Disparaging tonality and minimalism, he argues that "while the tonal system, in an atrophied or vestigial form, is still used today in popular and commercial music, and even occasionally in the works of backward-looking serious composers, it is no longer employed by serious composers of the mainstream. It has been replaced or succeeded by the 12-tone system."

His own style is strongly influenced by Milton Babbitt, Igor Stravinsky, and Arnold Schoenberg. In that vein, he wants the new generation to continue "acting out the implications of the older generation's work." His piece, *A Reliquary for Igor Stravinsky*, does this explicitly by incorporating the final sketches of that composer, given to Wuorinen by Stravinsky's wife Vera.

Wuorinen wrote *New York Notes* in 1981-82 for the New York New Music Ensemble. Its three movements follow a conventional pattern of fast-slow-fast. He writes, "The tempo, however, is always the same, so that the differing speeds contained in the work are all expressed through note-value alterations rather than pulse changes." This type of rhythmic consideration comes directly from his avant-garde predecessors and Stravinsky: The concept of speed need not be exactly tempo, and the musical relationship between speeds of notes and their rhythmic values is a fascinating problem to solve. Wuorinen wrote *New York Notes* for flute, clarinet, violin, cello, piano, percussion, and electronics. He said that the players "are all engaged in virtuoso play, but [I] also think of their music as comprising three duets of related pairs of instruments as well as six solos."

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**Charles Wuorinen**

**Born:**

June 9, 1938,  
in New York City

**Died:**

March 11, 2020,  
in New York City

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The way in which Wuorinen considers the relationship of the musicians to each other and rhythm is indicative of a serialist way of thought even if he disparaged the term, saying “to call me a serial composer [...] first of all, the term has to be defined, and no one ever bothers to do it.” Perhaps the definition of “serial composer” comes from the relational way in which Wuorinen considers rhythms and notes, exploring multiple relations to each other removed from the traditional bonds of “tempo,” “tonality,” or “ensemble.”

## CHARLES IVES

### *Three Places in New England*

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#### Charles Ives

#### Born:

October 20, 1874,  
in Danbury,  
Connecticut

#### Died:

May 19, 1954, in  
New York City

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Charles Ives made his living as an insurance clerk but was also a lifelong musician and composer. He played organ and wrote music from a young age, even though much of his music was not performed until later in his life. His early musical education came from his father, who was a band leader and acoustician. Popular American band tunes are a huge part of Ives' music, matched with dissonances and an early polytonality and chance music. Ives' father experimented with quartertones; perhaps this new sound world gave Ives a similar familiarity with musical experimentation as he had with hymns and American folk tunes.

*Three Places in New England* is one of Ives' most performed works. It was the first piece Ives wrote to become commercially published. Nicolas Slominsky, the conductor who premiered the work, writes, “The score possessed elements that seemed to be mutually incompatible and even incongruous; a freely flowing melody derived from American folk song, set in harmonies that were dense and highly dissonant, but soon resolving into clearances of serene, cerulean beauty in triadic formations that created a spiritual catharsis. In contrast, there were rhythmic patterns of extreme complexity.”

The three movements are inspired by different elements of American historical life. The first, “The ‘St Gaudens’ in Boston Common (Col. Shaw and His Colored Regiment)” and the second, “Putnam’s Camp, Redding, Connecticut” illustrate bloody battles and bravery of the Civil War from a distance: the first through a monument and the second through a boy’s dream. The last movement, “The Housatonic at Stockbridge,” depicts Ives’ honeymoon walk with his new wife. The first two incorporate familiar battle tunes while the last avoids them, primarily quoting one of Ives’ favorite hymns, “Dorrance.”

*Oboist and Doctor of Musical Arts student Alexandra von der Embse, who earned her Master of Music degree at Juilliard in 2020, holds a C.V. Starr Doctoral Fellowship.*

# About the Artists

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## Jeffrey Milarsky

American conductor Jeffrey Milarsky (BM '88, MM '90, percussion) is the music director of AXIOM. Known for his innovative programming, he has been hailed for his interpretation of a wide range of repertoire, which spans Bach to Xenakis. In recent seasons he has worked with such orchestras as the New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, Milwaukee Symphony, American Composers Orchestra, MET Chamber Ensemble, Bergen Philharmonic, Chamber Music Society of Lincoln Center, New World Symphony, and the Tanglewood Festival Orchestra. In the U.S. and abroad, he has premiered and recorded works by many groundbreaking contemporary composers in venues such as Carnegie Hall, Zankel Hall, Davies Symphony Hall, Alice Tully Hall, Walt Disney Concert Hall, Boston's Symphony Hall, and IRCAM in Paris. Milarsky has a long history of premiering, recording, and performing American composers and in keeping with that, in 2013 was presented with the prestigious Ditson Conductor's Award. His interest and dedication has brought forth collaborations with esteemed composers such as Adams, Babbitt, Cage, Carter, Corigliano, Crumb, Davidovsky, Druckman, Gordon, Lang, Mackey, Rouse, Shapey, Subotnick, Wuorinen, and an entire generation of emerging composers. A dedicated teacher, Milarsky serves on the conducting faculty at Juilliard and is a senior lecturer in music at Columbia University, where he is the music director and conductor of the Columbia University Orchestra. An in-demand timpanist and percussionist, Milarsky has been the principal timpanist for the Santa Fe Opera since 2005. In addition, he has performed and recorded with the New York Philharmonic, Philadelphia Orchestra, and Pittsburgh Symphony. He has recorded extensively for Angel, Bridge, Teldec, Telarc, New World, CRI, MusicMasters, EMI, Koch, and London records. While studying at Juilliard, Milarsky was awarded the Peter Mennin Prize for outstanding leadership and achievement in the arts.



## Jamie Kim

Los Angeles native Jamie Kim, who graduated summa cum laude from the University of Southern California (USC) under Jim Walker and Catherine Karoly, is pursuing her master's with Carol Wincenc at Juilliard, where she is a Morse Fellow. Kim has been part of the Music Academy of the West and National Repertory Orchestra as well as a New World Symphony substitute. She has won National YoungArts and Classics Alive Young Artist awards, was a two-time semifinalist of the National Flute Association Young Artist Competition, and has appeared as soloist with orchestras including the Santa Monica College Symphony, Brentwood Westwood Symphony, Culver City Chamber Orchestra, and Beach Cities Symphony. Her passion for connecting with her musical neighborhood has led her to participate in USC Thornton's Community Engagement Program.



AXIOM, led by music director Jeffrey Milarsky, is dedicated to performing the masterworks of the 20th- and 21st-century repertoire. Since its debut in Avery Fisher (now David Geffen) Hall in 2006, the student-created group has established itself as a leading ensemble in New York City's contemporary music scene with performances throughout Lincoln Center, in addition to appearances at Columbia University's Miller Theatre and (Le) Poisson Rouge in Greenwich Village. AXIOM is grounded in Juilliard's curriculum. Students receive a credit for performing in the ensemble, and during any four-year period, AXIOM members will have the opportunity to perform works by John Adams, Harrison Birtwistle, Jacob Druckman, Marcus Lindberg, and Arnold Schoenberg, among other composers. Guest conductors of AXIOM have included Alan Gilbert, Susanna Mälkki, and David Robertson. Last season, the group performed works by Pierre Boulez, Alvin Singleton, Olivier Messiaen, Thomas Adès, Jeffrey Mumford, Elliott Carter, George Lewis, Marcos Balter, Anthony Braxton, and Tania León. In the truncated 2019-20 season, AXIOM performed works by Igor Stravinsky, Tōru Takemitsu, Birtwistle, Carter, Lewis, Morton Feldman, Philip Glass (Diploma '60, MS '62, composition), Boulez, Adès, and Melinda Wagner, chair of Juilliard's composition faculty. In the 2018-19 season, AXIOM performed Louis Andriessen's *De Staat* as part of the New York Philharmonic's Art of Andriessen Festival, celebrated faculty member John Corigliano's 80th birthday, and concluded its season with works by Iannis Xenakis, Caroline Shaw, and Steve Reich ('61, composition). Highlights of the 2017-18 season included programs dedicated to Jacob Druckman (BS '54, MS '56, composition; faculty 1956-72) and Luciano Berio (faculty 1965-71) as well as a concert featuring Hans Abrahamsen's complete *Schnee*.

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# AXIOM

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Jeffrey Milarsky, *Music Director and Conductor*

TOWER

*Rising*

**Violin 1**

Eric Tsai

**Violin 2**

Christina Nam

**Viola**

Laura Liu

**Cello**

Andrew Ilhoon Byun

WUORINEN

*New York Notes*

**Violin**

Ria Honda

**Flute**

Phoebe Rawn

**Percussion**

Will Hopkins  
Jakob Schoenfeld

**Piano**

Ruogu Wen

**Cello**

Noah Chen

**Clarinet**

Anju Aoto

IVES

*Three Places in New England*

**First Violin**

Ria Honda,  
*Concertmaster*

Miyu Kubo

Eliane Menzel

Christina Nam

**Cello**

Noah Chen, *Principal*  
Andrew Ilhoon Byun

**Bass**

Andrew Gantzer,  
*Principal*  
Bowen Ha

**English Horn**

Fengyan (William) Ju

**Clarinet**

Anju Aoto

**Bassoon**

Steven Palacio\*

**Timpani**

Will Hopkins

**Percussion**

Jakob Schoenfeld,  
*Principal*  
Parker Meek

**Second Violin**

Eric Tsai, *Principal*

Daniel Bae

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Katya Moeller

**Flute**

Khoi Dinh

**Horn**

Emily Jean Howell

**Piano**

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Chang

**Viola**

Sydney Whipple,  
*Principal*

Nicolas Perkins

**Piccolo**

Phoebe Rawn

**Trumpet**

Benjamin Ray Haden

**Oboe**

Joseph Jordan

**Trombone**

Mal Layne

\**Guest Musician*

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