

Juilliard Percussion Ensemble



Juilliard



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The Juilliard School
presents

Juilliard Percussion Ensemble

Daniel Druckman, Music Director

Friday, November 18, 2022, 7:30pm
Peter Jay Sharp Theater

STEVE REICH
(b. 1936)

Music for Pieces of Wood (1973)

Sean Edwards
Hu Hao
Boldizsár Kovács
Kyle Rappe
Jakob Schoenfeld

LIZA LIM
(b. 1966)

City of Falling Angels (2006)

Miranda Visione
The Winged One
Sean Edwards
Hu Hao
Seongwon Hwang
Irene Yoonseo Kang
Yoon Jun Kim
Boldizsár Kovács
Mary La Blanc
David Chungin Lee
Stella Perlic *
Kyle Rappe
Jakob Schoenfeld
Braden Vaughn
Daniel Druckman, Conductor

Intermission



Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.

YAN MARESZ
(b. 1966)

Festin (1999)
Sean Edwards
Hu Hao
Irene Yoonseo Kang
Heeyeon Kim
Yoon Jun Kim
Boldizsár Kovács
Mary La Blanc
David Chungin Lee
Kyle Rappe
Jakob Schoenfeld
Braden Vaughn
Oliver Xu *
Daniel Druckman, Conductor

Performance time: approximately 1 hour and 20 minutes, including an intermission

* *Juilliard alum*

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

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As of October 2022

Notes on the Program

By John Ling

STEVE REICH

Music for Pieces of Wood

Steve Reich

Born:

October 3, 1936,
in New York City

Before Steve Reich ('61, composition) attended Juilliard, he studied philosophy at Cornell University, specializing in the writings of Ludwig Wittgenstein. It is tempting to look for insights into the development of Reich's compositional style in Wittgenstein's monumental *Tractatus Logico-Philosophicus*, the only major text the philosopher published during his lifetime. One proposition of Wittgenstein's, in particular, stands out as an illuminating, if cryptic, descriptor of Reich's music: "One name stands for one thing, and another for another thing, and they are connected together. And so the whole, like a living picture, presents the atomic fact."

Wittgenstein's aphorism seems to illuminate the striking parallels between the 13th-century Notre Dame style of polyphony and Reich's *Music for Pieces of Wood*. In the same way that medieval polyphony often employs a low voice as a pedal tone—a drone, we might say—the first percussionist in the ensemble creates a rhythmic drone of sorts, a ground against which the other four players weave webs of intricate figurations. Because no single part is more important than any other, a sense of melody organically emerges from the kaleidoscopic counterpoint. Echoing the way Perotin (one of the great medieval composers) would set different sections of a piece in different harmonic modes, Reich demarcates the three sections of this work by cycling through rhythmic modes, in a manner of speaking; the beat cycles change in length from 12 beats to 8 beats and finally to 6 beats, imbuing the piece with a strange duality of stasis and momentum.

LIZA LIM

City of Falling Angels

Liza Lim

Born:

August 30, 1966,
in Perth, Australia

This is how one pictures the Angel of History. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe that keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise; it has got caught in his wings with such a violence that the angel can no longer close them. The storm irrepressibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward.—Walter Benjamin, *Theses on the Philosophy of History*, IX

The above passage refers to a 1920 Paul Klee monoprint, *Angelus Novus*, which Walter Benjamin acquired in 1921 and kept until his death in 1940. Benjamin's essay touches on the argument that the present is a lens that shapes—or distorts—our view of the past: There is no one true account of ancient Rome, for example, but there are medieval accounts, which differ from Renaissance accounts, which differ from Enlightenment accounts,

and so on. Late in the essay, Benjamin zooms out from the temporal span of human history to much larger scales: “The present, which ... (makes up) the entire history of mankind in an enormous abridgment, coincides exactly with the stature which the history of mankind has in the universe.”

These massive timescales take aural shape in Liza Lim’s 2006 duodeciet *City of Falling Angels*. (It is worth noting that Lim’s piece, written as a companion piece to Yan Maresz’s work on this program, shares the same instrumentation.) Lim describes the first movement, “Miranda Visione,” as a “chasm in the flow of time,” and indeed, the trilling, scraping, shaking sounds that open the piece seem to imply a ripping open of the tapestry of history. It is noteworthy, too, given the apocalyptic undertones of Benjamin’s writing, that Lim so prominently features the timpani—a type of drum which, in medieval times, was carried by cavalry into battle (hence the ages-old association of timpani with trumpet, another battlefield instrument). The martial quality of the first movement cedes to an icy, pulsating second movement, “The Winged One,” which, in its unflinching deployment of close harmonic dissonances, seems both elegiac and portentous. Lim instructs the performers to play their final notes “as if continuing,” daring, as Benjamin does, to observe not only the devastation of the past and present but the redemptive possibility of the future.

YAN MARESZ

Festin

Yan Maresz (BM ’92, composition) studied jazz guitar with John McLaughlin at Berklee College of Music before eventually turning his attention toward concert music. Although the intricate rhythmic and harmonic structures of Maresz’s duodeciet *Festin* (1999) leave no room for improvisation, an astute listener will find in the piece shadings of jazz rock à la Miles Davis’ *In a Silent Way*—layered drum and keyboard riffs creating textures reminiscent of the interplay between Tony Williams and Herbie Hancock.

Yan Maresz

Born:
November 14, 1966,
in Monaco

Festin was commissioned by Michael Cerutti for a percussion orchestra convened to explore a unique method of organizing players and instruments: Just as the string players in a symphony are seated in pairs, known as desks, the percussionists here are also paired at desks and distributed on stage in a manner analogous to the sections of an orchestra. The instruments are further subdivided into three categories based on their sounding material: skin (or drum), metal, and wood. It is striking to hear, given their use of the same instrumentation, how different the Maresz and the Lim works sound; where Lim uses myriad nonstandard techniques and implements, such as rasp sticks, to highlight the unusual colors lying latent within each instrument, Maresz strives to blend the voices of the orchestra together, insisting on mallet choices that allow instruments of similar construction to form unified composite sounds. For example, the

Notes on the Program (Continued)

glockenspiel and vibraphone, both metallic keyboard instruments, become a super-instrument of sorts, like flute and clarinet paired together; so too are the xylophone and marimba paired for their woody resonances, like violin and cello.

John Ling, a drummer and composer in Brooklyn, is a doctoral candidate in percussion performance at SUNY Stony Brook.

About Daniel Druckman



Percussionist Daniel Druckman (Pre-College '76; BM and MM, '80, percussion) is active as a soloist, chamber and orchestral musician, and recording artist. He has appeared in concert throughout the U.S., Europe, and Japan; in recital in New York, Los Angeles, San Francisco, and Tokyo; and as a soloist with the Los Angeles Philharmonic, American Composers Orchestra, the New York Philharmonic's Horizons concerts, and the San Francisco Symphony's New and Unusual Music series. He has been a member of the New York Philharmonic since 1991, serving as associate principal percussionist, and has made numerous guest appearances with the Chamber Music Society of Lincoln Center, Da Capo Chamber Players, American Brass Quintet, Orpheus, Steve Reich and Musicians, and the Group for Contemporary Music. Druckman has also participated in chamber music festivals in Santa Fe, Ravinia, Saratoga, Caramoor, Bridgehampton, Tanglewood, and Aspen. An integral part of New York's new music community, both as soloist and as a member of the New York New Music Ensemble, he has premiered works by Steve Reich, Elliott Carter, Jacob Druckman, Aaron Jay Kernis, Oliver Knussen, Poul Ruders, Milton Babbitt, Ralph Shapey, and Charles Wuorinen, among many others. He has also collaborated with Gilbert Kalish and Wu Han at the Chamber Music Society, Leif Ove Andsnes at Zankel Hall, and Colin Currie at Carnegie Hall. Druckman is chair of Juilliard's percussion department and director of the Juilliard Percussion Ensemble. After studying at Juilliard, Druckman undertook additional studies at the Berkshire Music Center at Tanglewood. Born and raised in New York City, he is the son of composer Jacob Druckman.

Juilliard Percussion Ensemble

The Juilliard Percussion Ensemble was founded in the late 1960s by Saul Goodman and has since been led by Roland Kohloff and its current music director Daniel Druckman. The ensemble appears annually at Alice Tully Hall, where in recent seasons it has performed percussion music from China; explored works by Gerard Grisey, Beat Furrer, and Rolf Wallin; celebrated the 85th birthday of George Crumb; surveyed the works of the founders of Bang on a Can: Michael Gordon, David Lang, and Julia Wolfe; and honored the 50th anniversary of the influential percussion group Les Percussions de Strasbourg, by performing three seminal works from its extensive repertoire. The ensemble has appeared in concert throughout the New York area, including guest appearances at the Danish Wave festival at Merkin Hall, New Works/October series at Miller Theatre, Cutting Edge series at Greenwich House, and at Carnegie Hall in several Perspectives performances curated by Maurizio Pollini and Leif Ove Andsnes. In 2014, the ensemble performed Steve Reich's *Drumming* with Colin Currie and in 2016 joined forces with Juilliard's AXIOM ensemble for a celebration of Reich's 80th birthday, performing Double Sextet, Mallet Quartet, *City Life*, and Music for Mallet Instruments, Voices, and Organ.

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