

Friday Evening, December 1, 2017, at 7:30

The Juilliard School

presents

# AXIOM

Jeffrey Milarsky, *Conductor*

Giorgio Consolati, *Flute*

Kady Evanyshyn, *Mezzo-soprano*

Tengku Irfan, *Piano*

Khari Joyner, *Cello*

LUCIANO BERIO (1925–2003) **Sequenza I** (1958)

GIORGIO CONSOLATI, *Flute*

**Folk Songs** (1965–67)

Black Is the Color

I Wonder as I Wander

Loosin yelav

Rossignolet du bois

A la femminisca

La donna ideale

Ballo

Motettu de tristura

Malurous qu'ò uno fenno

Lo fiolaire

Azerbaijan Love Song

KADY EVANYSHYN, *Mezzo-soprano*

*Intermission*

BERIO **Sequenza XIV** (2002)

KHARI JOYNER, *Cello*

**“points on the curve to find...”** (1974)

TENGGU IRFAN, *Piano*

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

The taking of photographs and the use of recording equipment are not permitted in this auditorium.

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Alice Tully Hall

*Please make certain that all electronic devices  
are turned off during the performance.*

## Notes on the Program

by Matthew Mendez

LUCIANO BERIO

*Born October 24, 1925, in Oneglia, Italy*

*Died May 27, 2003, in Rome, Italy*

In 1968 during his tenure on the Juilliard faculty, Luciano Berio wrote: "Every meaningful work can be considered an expression of a doubt, an experimental step in a poetic process, an acknowledgement of the need continuously to modify, to reinterpret, to verify, to renounce forever the comfortable utopia of a super-code that would guarantee absolutely faultless communication." These words speak with unusual directness to the core attitudes and beliefs that made up their author's richly multilayered creative psychology. Like so many European composers of his generation, Berio's worldview had been shaped utterly by the events of the 1930s and 1940s—in his case, growing up under the shadow of the Mussolini regime, which was "capable of actually falsifying spiritual reality." As such, he always remained deeply skeptical of the prospect of "absolutely faultless communication," let alone the unproblematic embrace of any utopian envisionings. Yet it was also typical of the man that he never rejected these notions out of hand, either: on the contrary, Berio was uniquely catholic-minded, especially amid the 1950s modernist milieu of the Darmstadt Summer Courses, of which he became a part. Indeed, Berio maintained a longstanding fascination (as some of the vocabulary in the above citation indicates) for the precisely communicative fields of linguistics and semiotics (the study of signs). It was this close attention to processes of meaning-making that lent his music much of its special texture: if its warp was that concern with contemporary "problems of communication," then its woof was Berio's enduring

faith, in spite of it all, in the lingering presence of the past. This gave his work a distinctly humanistic bent, and for all his experimental impulses, Berio's relationship to the musical tradition was a cord that never would be cut.

### **Sequenza I**

One way Berio's interest in networks of meaning-making manifested itself was his predilection for open-ended series of scores, as well as for works that literally rewrote or overwrote previous ones—both means of honoring that imperative, "continuously to modify, to reinterpret, to verify." Best-known is Berio's series of 14 solo *Sequenzas*, composed at intervals over the course of almost a half-century, each for a different instrument (in one case, voice). Significantly, the first *Sequenzas* were among the founding documents of the so-called "new virtuosity," a label that described the interchange between avant-garde composers and soloists working actively to extend the range of techniques and playing methods available on their instruments. Among the most celebrated torchbearers for the new virtuosity was the American singer Cathy Berberian, Berio's first wife and the instigator of some of his most memorable works (including *Sequenza III*). Another was the Darmstadt stalwart Severino Gazzelloni, the trailblazing flutist for whom Berio composed what became the very first entry in the series in 1958.

Never one to unhesitatingly adopt any philosophy, by the late 1950s Berio had abandoned most of Darmstadt serialism's more extreme, inflexible implications, and the flute *Sequenza* was written against this backdrop. What instead remained was something like a generalized series principle, a way of organizing 12-note linear—that is, sequence-like—pitch material. Decades later, Berio explained that the piece had instead been structured according to a scheme inflected by his study of linguistics.

He spoke of four organizational parameters: pitch, dynamics, duration, and the “morphological dimension,” which is “at the service of the other three and is [...] their rhetorical instrument.” Each parameter can be in a state of minimal, average, or maximal tension, and Berio made the pre-compositional decision that two or more of the parameters would be at maximum tension at any given moment in the piece. The melody line’s darting hyperactivity was the direct result of this decision, but so arduous did Berio fear the music would be to perform that he instead adopted a new form of flexible, proportional notation to give the flutist a freer hand. He later created a conventional version of the score, but either way, he insisted, there would be “a feeling of instability, an openness which is part of the expressive quality of the work—a kind of ‘work-in-progress’ character.”

Most of the *Sequenzas* challenged preconceptions relating to the essence of their respective instruments, and so it was with the first. Hence the frantic density of the flute’s music reflected Berio’s “desperate search for polyphony with the most monodic [single-lined] instrument in history.” Yet at the same time, this striving for virtual polyphony—the illusion of multiple voices, provoked by sudden register shifts—brought Berio right back to the instrument’s deep history: this very technique was already being employed centuries ago, in works like J.S. Bach’s flute *Partita*. Ever sensitive to the histories sedimented within instruments, Berio knew this perfectly well, even if he also aspired to simultaneously transcend those histories. As he confessed in 1993:

I am deeply fascinated by musical ideas which manage to develop a polyphony of different formations of meaning—ideas that do not reject the possibility of dealing with specific and concrete instrumental gestures which then set up a

whole range of distant echoes and memories, [...] a musical space inhabited by the significant presence of absences and by the echo of absent presences.

### **Folk Songs**

Among the constants of Berio’s career was a deep-rooted curiosity about vernacular traditions from around the world. Berio expert David Osmond-Smith hypothesizes that this was a byproduct of his disgust at the way the fascists had weaponized supposed folk art to engender a collective sense of *italianità* during the 1920s and 1930s. Hence Berio’s interest lay instead in the broadening of horizons he thought the study of traditional musics could encourage, if approached with the right balance of deference and analytical detachment. Here Berio’s humanistic colors showed, for if he had few illusions about the fallaciousness of “the pretense of total identification” with alien cultures, that did not mean that common ground was not to be sought, either. Drawing on musical ideas, techniques, and materials native to those other traditions could be “an act of awareness and respect, of love, for cultural identities which can also tell us something about ourselves.”

Situated somewhere between arrangement and creative recomposition, Berio’s *Folk Songs* was his most straightforward realization of those ideals. Written for Cathy Berberian in 1963 and 1964, by which point their marriage was on the rocks, it was nevertheless tailor-made for her artistic persona. (Given the nature of some of the texts, it has been speculated that Berio wrote *Folk Songs* in a spirit of atonement.) Indeed, the selection of songs was almost entirely a function of Berberian’s tastes and preferences: by that point, she had been performing many of them in recital—in one form or another—for some time. Positively dizzying is the sheer stylistic and linguistic variety of the songs, and

after Berberian died, Berio would complain that only by using multiple vocalists could he achieve the effect she had once single-handedly masterminded. In this sense, there is a direct continuity between the *Folk Songs*, which encourage the vocalist to range beyond the neutral, uninflected delivery of classical singing, and Berio's more abstract investigations of vocal technique, where he wanted to expand the palette of sounds (hums, sighs, mutters) proper to the singing voice.

The influence of Berio's stint in America arguably shows in the first two songs, "Black Is the Color" and "I Wonder as I Wander." While neither is technically a folk song—they were composed by the baladeer John Jacob Niles, to traditional texts—both were associated with the American folk revival of the 1950s and 1960s, and Berberian's rendering of them in her performances of *Folk Songs* has been described as Joan Baez-like. Very different is "Loosin yelav" ("The Moon has Risen"), from Armenia—Berberian was of Armenian descent—while the French "Rossignolet du bois" ("Little Nightingale of the Woods") is the first of three melodies associated with arranger Joseph Canteloube. Then comes a series of Italian songs: "A la feminisca" ("To Women"), a guttural Sicilian fish wife's tune; in an echo of the Niles settings, two tunes "La donna ideale" ("The Ideal Woman") and "Ballo" ("Dance"), neither of which—again—is a folk song proper, but which were instead written by Berio himself while he was a student, to Genoese and Sicilian texts, respectively; and the Sardinian lament "Motettu de tristura" ("Song of Sadness"). The following pair, the bourée "Malurous qu'o uno fenno" ("Wretched Is He Who Has a Wife") and "Lo fiolaire" ("The Spinner"), are in the Auvergnat Occitan language and deviate tellingly from the form they take in Canteloube's famous *Chants d'Auvergne*.

Most offbeat of all, however, is the final "Azerbaijan Love Song," whose lyrics Berberian actually transcribed phoneme-by-phoneme from a 78-rpm record she and Berio found on a visit to the Soviet Union. The result is said to be incomprehensible to Azeri speakers—a perverse conundrum that surely excited Berio's linguistic sensibilities. So much, then, for "absolutely flawless communication"—and yet the essential optimism expressed by *Folk Songs* is that we must, and will, always try to communicate, anyway.

### **Sequenza XIV**

Berio never lost his fondness for "virtuosos not only of the fingers but of the mind," and if anything, his final *Sequenza* is as closely tied to the identity of the commissioning performer as any of his scores for Berberian. One of the last works Berio completed, it was written for cellist Rohan de Saram, whose Sri Lankan heritage became integral to the finished work—he has been a lifelong player of the *gāta bera*, the principal drum used in Sri Lanka's national dance, the Kandyan. Berio therefore had de Saram send him recordings of characteristic Kandyan rhythms, which made their way into *Sequenza XIV* in surprisingly direct fashion. Thus the score's most arresting effect, heard extensively at the outset: a totally percussive re-conception of the cello, achieved by having the right (bowing) hand strike the body of the instrument while the left, somewhat unusually, plucks. Working in tandem, the two hands produce a brand new composite sonority, one not so far removed from a talking drum. Yet in classic Berio form, *Sequenza XIV* pits these sounds against the cello's more familiar manner of song-like, *cantabile* expression, giving rise to a polyphonic dialogue between antipodes.

### **"points on the curve to find..."**

Though Berio's compositional language underwent considerable evolution in the

years leading up to 1974, when he wrote the pocket piano concerto “points on the curve to find...”, residues of his serial past remained in evidence even in the latter work, which was organized around a repeating (though partial) cycle of the 12 chromatic pitches. Yet now such formal thinking was to be harnessed to a more straightforward delight in the sheer sensuous stuff of sound, something intimately connected to the manner in which “points” was composed: Berio began by writing the entire solo part, around which he then fashioned the accompanying music. This latter is always keyed directly to whatever the piano does, and the result is a resonant “echo chamber” effect—in the words of Osmond-Smith, a “harmonic kaleidoscope that constantly inflects the same circumscribed harmonic resources in new ways.” The idea is akin to that of Berio’s *Chemins* series, which transformed the *Sequenzas* into concerto-like vehicles by “painting over” the originals with all manner of new orchestral detail. The difference is that in “points”, the basic kernel was not a pre-existent piece.

The teeming, tingling piano music, which runs all but continuously, is comprised almost entirely of a single, monophonic line, built from quick, repeated alternations

between note pairs, albeit with much darting about the keyboard’s wide compass. In limiting the piano, the quintessential chord-generating instrument, to but one note at a time, Berio again subverted instrumental conventions, with the consequent paradox that its perpetual motion—a constant proliferation of isolated “points”—comes almost to resemble a continuous “curve” (which the piano, a percussion instrument, cannot, of course, literally produce). It was in this sense that Berio characterized the relationship between soloist and ensemble as like “a template or drawing, where one adds more lines at various points—they change the sense while also illuminating other latent aspects.” Also apt, given Berio’s lifelong enthusiasm for the electronic studio, would be sound processing metaphors: the ensemble acts as an audio filter, alternately boosting, amplifying, and diffusing the sonorities offered in turn by the soloist.

*Matthew Mendez is a New Haven-based critic and musicologist with a focus on 20th- and 21st-century repertoire. He is a graduate of Harvard University and is currently a Ph.D. student at Yale. Mr. Mendez was the recipient of a 2016 ASCAP Foundation Deems Taylor/Virgil Thomson Award for outstanding music journalism.*

## Texts and Translations

### **Folk Songs** (1965–67)

Music: Luciano Berio (1925–2003)

#### **Black Is the Color**

Black is the color  
Of my true love’s hair,  
his lips are something  
rosy fair,  
the sweetest smile  
and the kindest hands;  
I love the grass whereon he stands.

## Juilliard

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I love my love and well he knows,  
I love the grass where on he goes;  
If he no more on earth will be,  
'twill surely be the end of me.

Black is the color, etc.

### **I Wonder as I Wander**

I wonder as I wander out under the sky  
how Jesus our Savior did come for to die  
for poor orn'ry people like you and like I,  
I wonder as I wander out under the sky.

When Mary birthed Jesus 'twas in a cow stall  
with wise men and farmers and shepherds and all,  
but high from the Heavens a star's light did fall  
The promise of ages it then did recall.

If Jesus had wanted of any wee thing  
a star in the sky or a bird on the wing  
or all of God's angels in Heav'n for to sing  
He surely could have had it 'cause he was the king.

### **Loosin yelav**

*Loosin yelav ensareetz  
saree partzòr gadareetz  
shegleeg megleeg yeresov  
Pòrvetz kedneen loosni dzov.*

*Jan a loosin  
jan ko loosin  
jan ko gòlor sheg yereeseen.*

*Xavarn arten tchòkatzav  
Oo el kedneen tchògatzav  
Loosni loosov halatzvadz  
Moot amberi metch mònadz.*

*Jan a loosin, etc.*

### **Rossignolet du bois**

*Rossignolet du bois,  
rossignolet sauvage,  
apprends-moi ton langage,  
apprends-moi-z à parler,  
apprends-moi la manière  
comment il faut aimer.*

### **The Moon has Risen**

The moon has risen over the hill,  
over the top of the hill,  
its red rosy face  
casting radiant light on the ground.

O dear moon  
with your dear light  
and your dear, round, rosy face!

Before, the darkness lay  
spread upon the earth;  
moonlight has now chased it  
into the dark clouds.

O dear moon, etc.

### **Little Nightingale of the Woods**

Little nightingale of the woods,  
little wild nightingale,  
teach me your secret language,  
teach me how to speak like you,  
show me the way  
to love aright.

*Comment il faut aimer  
je m'en vais vous le dire,  
faut chanter des aubades  
deux heures après minuit,  
faut lui chanter: 'La belle,  
c'est pour vous réjouir'.*

*On m'avait dit, la belle,  
que vous avez des pommes,  
des pommes de renettes  
qui sont dans vot' jardin.  
permettez-moi, la belle,  
que j'y mette la main.*

*Non, je ne permettrai pas  
que vous touchiez mes pommes,  
prenez d'abord la lune  
et le soleil en main,  
puis vous aurez les pommes  
qui sont dans mon jardin.*

### **A la femminisca**

*E Signuruzzu miù faciti bon tempu  
ha iu l'amanti miù'mmezzu lu mari  
l'arvuli d'oru e li ntinni d'argentu  
la Marunnuzza mi l'av'aiutari.  
chi pozzanu arrivòri 'nsarvamentu  
E comu arriva 'na littra  
ma fari ci ha mittiri du duci paroli  
comu ti l'ha passatu mari, mari.*

### **La donna ideale**

*L'omo chi mojer vor piar,  
de quattro cosse de'e spiar.  
La primiera è com'el è naa,  
l'altra è se l'è ben accostumaa,  
l'altra è como el è forma,  
la quarta è de quanto el è dotaa.  
Se queste cosse ghe comprendi  
a lo nome di Dio la prendi.*

### **Ballo**

*La la la la la la ...  
Amor fa disviare li più saggi  
e chi più l'ama meno ha in sé misura  
Più folle è quello che più s'innamora.*

The way to love aright  
I can tell you straight away,  
you must sing serenades  
two hours after midnight,  
you must sing to her: "My pretty one,  
this is for your delight."

They told me, my pretty one,  
that you have some apples,  
some rennet apples,  
growing in your garden.  
Allow me, my pretty one,  
to touch them.

No, I shall not allow you  
to touch my apples.  
First, hold the moon  
and the sun in your hands,  
then you may have the apples  
that grow in my garden

### **To Women**

May the Lord send fine weather,  
for my sweetheart is at sea;  
his mast is of gold, his sails of silver.  
May Our Lady give me her help,  
so that they get back safely.  
And if a letter arrives,  
may there be two sweet words written,  
telling me how it goes with you at sea.

### **The Ideal Woman**

When a man has a mind to take a wife,  
there are four things he should check:  
the first is her family,  
the second is her manners,  
the third is her figure,  
the fourth is her dowry.  
If she passes muster on these,  
then, in God's name, let him marry her!

### **Dance**

La la la la la ...  
Love makes even the wisest mad,  
and he who loves most has least judgment.  
The greater love is the greater fool.

*La la la la la ...*

*Amor non cura di fare suoi dannaggi  
Co li suoi raggi mette tal cafura  
Che non può raffreddare per freddura.*

### **Motettu de tristura**

*Tristu passirillanti  
comenti massimillas.*

*Tristu passirillanti  
e puita mi consillas  
a prongi po s'amanti.*

*Tristu passirillanti  
cand' happess interrada  
tristu passirillanti  
faimi custa cantada  
cand' happess interrada.*

### **Malurous qu'ò uno fenno**

*Malurous qu'ò uno fenno,  
maluros qué n'ò cat!  
Qué n'ò cat n'en bou uno  
qué n'ò uno n'en pas!  
Tradèra ladèrida rèro, etc.*

*Urouzo lo fenno  
qu'ò l'omé qué li cau!  
Urouz inquéro maito  
o quèlo qué n'ò cat!  
Tradèra ladèrida rèro, etc.*

### **Lo fiolaire**

*Ton qu'èrè pitchounèlo  
gordavè loui moutous,  
lirou lirou lirou ...  
lirou la diri tou tou la lara.*

*Obio n'ò counoulhèto  
e n'ai près un postrou.  
Lirou lirou, etc.*

*Per fa lo biroudèto  
mè domond' un poutou.  
Lirou lirou, etc.*

*E ièu soui pas ingrato:  
En lièt d'un nin fau dous!  
Lirou lirou, etc.*

*La la la la la ...*

*Love is careless of the harm he does.  
His darts cause such a fever  
that not even coldness can cool it.*

### **Song of Sadness**

*Sorrowful nightingale  
how like me you are!  
Sorrowful nightingale,  
console me if you can  
as I weep for my lover.*

*Sorrowful nightingale,  
when I am buried,  
sorrowful nightingale,  
sing this song  
when I am buried.*

### **Wretched Is He Who Has a Wife**

*Wretched is he who has a wife,  
wretched is he who has not!  
He who hasn't got one wants one,  
he who has not, doesn't!  
Tralala tralala, etc.*

*Happy the woman  
who has the man she wants!  
Happier still is she  
who has no man at all!  
Tralala tralala, etc.*

### **The Spinner**

*When I was a little girl  
I tended the sheep.  
Lirou lirou lirou ...  
Lirou la diri tou tou la lara.*

*I had a little staff  
and I called a shepherd to me.  
Lirou lirou, etc.*

*For looking after my sheep  
he asked me for a kiss.  
Lirou lirou, etc.*

*And I, not one to be mean,  
Gave him two instead of one.  
Lirou lirou, etc.*

## Azerbaijan Love Song

Apart from a passage in Russian which likens love to a stove, the words of this song are in the dialect of the former Soviet Asian Republic of Azerbaijan. They were taken down syllable by syllable from a scratched 78rpm disc by the composer's former wife and distinguished interpreter Cathy Berberian, who knew not a word of the language, and they have so far defied translation.

*Text for Luciano Berio's Folk Songs, © copyright 1968 by Universal Edition (London), Ltd., London/UE34112, is reprinted with permission.*

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## Meet the Artists



PETER KONERKO

**Jeffrey Milarsky**

American conductor Jeffrey Milarsky is the music director of AXIOM and a senior lecturer in music at Columbia University where he is the music director and conductor of the Columbia University Orchestra. He received his bachelor and master of music degrees from Juilliard where he was awarded the Peter Mennin Prize for outstanding leadership and achievement in the arts. In recent seasons has worked with ensembles including 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 Carnegie Hall, Zankel Hall, Davies Symphony Hall, Alice Tully Hall, Walt Disney Concert Hall, Boston's Symphony Hall, and at IRCAM in Paris, among others. Mr. Milarsky has a long history of premiering, recording, and performing American composers and throughout his career has collaborated with John Adams,

Milton Babbitt, John Cage, Elliott Carter, John Corigliano, George Crumb, Mario Davidovsky, Jacob Druckman, Michael Gordon, David Lang, Steven Mackey, Christopher Rouse, Ralph Shapey, Morton Subotnick, Charles Wuorinen, and an entire generation of young and developing composers. He was recently awarded with the Ditson Conductor's Award for his commitment to the performance of American music.

A much-in-demand timpanist and percussionist, Mr. 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.



**Giorgio Consolati**

Flutist Giorgio Consolati is pursuing his master's at Juilliard where he is a student of Carol Wincenc. As a member of the Juilliard Orchestra, he has performed in several of New York City's major concert halls, including Carnegie Hall, David Geffen Hall, and Alice Tully Hall and has worked with notable conductors including Alan

Gilbert, David Robertson, Peter Oundjian, and David Zinman. A passionate performer of contemporary repertoire, Mr. Consolati regularly appears with AXIOM and has performed in the Milano Musica Festival with radio broadcasts on RAI RADIO 3, one of Italy's leading Italian radio stations. He has also won prizes at several competitions, including third prize at the ninth De Lorenzo International Flute Competition. Over the past few summers he has performed with the National Repertory Orchestra, where he also played a solo concerto, and at the Norfolk-Yale Chamber Music Festival. Born and raised in Italy, Mr. Consolati studied at the Giuseppe Verdi Conservatory in Milan, where, in 2010, he was the first undergraduate flutist to graduate with honors and special mention. *Kovner Fellowship*



**Kady Evanyshyn**

Canadian mezzo-soprano Kady Evanyshyn recently started her master's degree at Juilliard studying with Edith Wiens. She recently appeared in *The Genius of Monteverdi* with Juilliard415 led by William Christie at Juilliard's Peter Jay Sharp Theater. Last season Ms. Evanyshyn sang Annio in *La clemenza di Tito* (Aspen Opera Center), Celia in *La fedeltà premiata*, covered Narciso in *Agrippina* (Juilliard Opera), and made her Alice Tully Hall debut in the Wednesdays at One concert series. In 2015 she won the Tudor Bowl at the Winnipeg Music Festival. Ms. Evanyshyn earned her bachelor's degree from Juilliard where she received the John Erskine Prize for exceptional scholastic and artistic achievement. She is supported by the Manitoba Arts Council. *Lilli Jank Scholarship*

*in Vocal Arts, Constance Goulandris Scholarship, Anna Schoen-René Fund*



**Tengku Irfan**

Pianist and composer Tengku Irfan is from Malaysia and made his debut at the age of 11 performing Beethoven's Piano Concerto WoO4 and improvising his own cadenzas with Claus Peter Flor conducting the Malaysian Philharmonic Orchestra. In addition to AXIOM, he has also performed as a soloist with orchestras including the Singapore Symphony Orchestra, São Paulo State Youth Orchestra, Estonian National Symphony Orchestra, Peoria Symphony Orchestra, and MDR Sinfonieorchester; and conductors Neeme Järvi, Kristjan Järvi, Robert Spano, George Stelluto, and Sydney Hodkinson, among others. He won the 2013 Aspen Music Festival Prokofiev Piano Concerto No. 2 Competition and was the pianist for the Aspen Contemporary Ensemble for four consecutive years. Mr. Irfan received the 2012 ASCAP Charlotte Bergen Award and won the ASCAP Morton Gould Young Composer Award in 2017, 2014, and 2012. His compositions have been premiered by the New York Philharmonic, MDR Sinfonieorchester, New York Virtuoso Singers, MusicaNova Orchestra, Malaysian Philharmonic Orchestra, and Singapore Symphony Orchestra. He made his conducting debut with the MusicaNova Orchestra in 2015 for the premiere of his composition *Nocturne*. He is a double major in piano and composition at Juilliard, studying under Yoheved Kaplinsky and Robert Beaser, and conducting with George Stelluto and Jeffrey Milarsky. *Kovner Fellowship*



**Khari Joyner**

A native of Atlanta, cellist Khari Joyner has performed throughout Asia, North America, and Europe, appearing as a soloist, chamber musician, and ambassador for the arts. He has collaborated with artists including Magnus Lindberg, Barbara Hannigan, and Hubert Laws, and has performed with the Atlanta, Buffalo, New World, New Jersey, and Sphinx symphony orchestras, among others. He was awarded a career grant from the Leonore Annenberg Fellowship for the Performing and Visual Arts, and won first prizes in the Juilliard Concerto Competition and 12th Annual Sphinx Competition. Mr. Joyner is a founding member of the Altezza Piano Trio and has made numerous guest appearances at concert series and festivals that include the Chamber Music Society of Central Virginia, Highlands-Cashiers Chamber Music Festival, Ritz Chamber Players, Festival Daniou, Fontainebleau Music Festival, and at the Jerome L. Greene Space for WXQR's *Midday Masterpieces* series. He is currently completing his candidacy in Juilliard's D.M.A. program and serves as a teaching assistant for his former teacher Joel Krosnick. In addition to concertizing, Mr. Joyner also pursued a mathematics concentration in an exchange program with Columbia University while studying in Juilliard's accelerated B.M./M.M. program. *C.V. Starr Doctoral Fellowship*

## AXIOM

AXIOM is dedicated to performing the masterworks of the 20th- and 21st-century repertoire. Since its debut in 2006, the group has established itself as a leading ensemble in New York City's contemporary music scene with performances throughout Lincoln Center, in addition to frequent appearances at Columbia University's Miller Theatre and Le Poisson Rouge in Greenwich Village. AXIOM is led by music director Jeffrey Milarsky and is grounded in Juilliard's curriculum. Students receive a credit in chamber music 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, Magnus Lindberg, and Arnold Schoenberg, among other composers. Guest conductors of AXIOM have included Alan Gilbert, Susanna Mälkki, and David Robertson. AXIOM's current season opens with tonight's concert celebrating the music of composer and former Juilliard faculty member Jacob Druckman, followed by a concert in December featuring the works of Luciano Berio, and concluding in February 2018 with Hans Abrahamsen's complete *Schnee*. Highlights of the 2016-17 season included programs honoring John Adams on his 70th birthday, Steve Reich on his 80th birthday, and one devoted to the music of Kaija Saariaho. In 2015-16 AXIOM performed works by George Benjamin, Thomas Adès, Harrison Birtwistle, Gerard Grisey, Oliver Knussen, Kaija Saariaho, Giacinto Scelsi, and John Zorn.

## AXIOM

Jeffrey Milarsky, *Music Director and Conductor*

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### BERIO *Sequenza 1*

**Flute**, Giorgio Consolati

### BERIO *Folk Songs*

**Mezzo-soprano**, Kady Evanyshyn

**Flute**, Rosa Jang

**Clarinet**, Kamalia Freyling

**Viola**, Lauren Siess

**Cello**, Clare Bradford

**Harp**, Deanna Cirielli

**Percussion 1**, Joseph Bricker

**Percussion 2**, Harrison Honor

### BERIO *Sequenza XIV*

**Cello**, Khari Joyner

### BERIO "points on the curve to find..."

**Solo Piano**, Tengku Irfan

**Flute 1**, Mira Magrill

**Flute 2**, Rosa Jang

**Flute 3**, Lorenzo Morrocchi

**Oboe**, Pablo O'Connell

**English Horn**, Lucian Avalon

**Clarinet 1**, Phillip Solomon

**Clarinet 2**, Noemi Sallai

**Clarinet 3**, Bixby Kennedy

**Bassoon 1**, Jonathan Gibbons

**Bassoon 2**, Steven Palacio

**Alto and Tenor Saxophones**, Zachary Hann

**Horn 1**, Katherine Jordan

**Horn 2**, Taylor Peterson

**Trumpet 1**, Benedetto Salvia

**Trumpet 2**, Max Morel

**Trombone**, Stephen Whimple

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