

Monday Evening, December 11, 2017, at 7:30

The Juilliard School

presents

Juilliard Percussion Ensemble

Daniel Druckman, *Director*

Daniel Parker and Christopher Staknys, *Piano*

Zlatomir Fung, *Cello*

Bell and Drum: Percussion Music From China

GUO WENJING (b. 1956) ***Parade*** (2003)

SAE HASHIMOTO

EVAN SADDLER

DAVID YOON

ZHOU LONG (b. 1953) ***Wu Ji*** (2006)

CHRISTOPHER STAKNYS, *Piano*

BENJAMIN CORNOVACA

LEO SIMON

LEI LIANG (b. 1972) ***Inkscape*** (2014)

DANIEL PARKER, *Piano*

TYLER CUNNINGHAM

JAKE DARNELL

OMAR EL-ABIDIN

EUIJIN JUNG

Intermission

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

Information regarding gifts to the school may be obtained from the Juilliard School Development Office, 60 Lincoln Center Plaza, New York, NY 10023-6588; (212) 799-5000, ext. 278 (juilliard.edu/giving).

Alice Tully Hall

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

CHOU WEN-CHUNG (b. 1923) ***Echoes From the Gorge*** (1989)

Prelude: Exploring the modes
Raindrops on Bamboo Leaves
Echoes From the Gorge, Resonant and Free
Autumn Pond
Clear Moon
Shadows in the Ravine
Old Tree by the Cold Spring
Sonorous Stones
Droplets Down the Rocks
Drifting Clouds
Rolling Pearls
Peaks and Cascades
Falling Rocks and Flying Spray
JOSEPH BRICKER
TAYLOR HAMPTON
HARRISON HONOR
JOHN MARTIN THENELL

TAN DUN (b. 1957) ***Elegy: Snow in June*** (1991)

ZLATOMIR FUNG, *Cello*
OMAR EL-ABIDIN
BENJAMIN CORNOVACA
TOBY GRACE
LEO SIMON

Performance time: Approximately 1 hour and 45 minutes, including one intermission

Notes on the Program

by Jay Goodwin

"In studying non-Western music, one must consider the character and tradition of its culture as well as all the inherent qualities of the material itself, not all of which are perceptible or definable according to established Western concepts."

—*Chou Wen-chung*

The music on this program—all written by Chinese-born composers, all but one of whom now live in the U.S.—illustrates both the contrasting musical traditions of East and West and the increasing inspiration that each has provided the other in recent decades. Percussion is an especially appropriate and interesting medium for these points of contrast and contact. It has played a hugely prominent part in Chinese music and the country's social and religious culture for thousands of years, yet it has been an underutilized resource in Western music for most of its history. But in the last several decades, percussion has become a foundational and transformational means of expression for modern Western composers—due in no small part to Eastern influences—and has led to the discovery and exploration of a whole new world of sonic possibilities.

Parade

GUO WENJING

*Born in Chongqing, China,
on February 1, 1956*

Guo Wenjing is the only one of the composers featured on this program to have lived most of his life in his native China. Among the first students (along with Zhou Long and Tan Dun) to attend Beijing's Central Conservatory after it reopened in 1978 following the Cultural Revolution, Guo went on to teach there and eventually head the school's composition department; he remains on the faculty to this day.

Scored for six Beijing opera gongs laid flat on a table, *Parade* is an exhilarating work that amazes both with its sheer difficulty to perform and with the incredible array of different sounds that can be coaxed from what would seem to be a monochromatic selection of instruments. Guo cleverly announces both of these aspects, explaining that the work's Chinese title (*Xuan*) translates as both "glitter, as in shiny metals... and also display, as in performers showing off their talent." With heroic feats of choreography and musicianship, the piece requires three percussionists to coordinate and interweave their movements as they share the six instruments, which must be played with a variety of sticks and mallets and manipulated and muffled by fingers and hands.

Wu Ji

ZHOU LONG

Born in Beijing, China, on July 8, 1953

Zhou Long moved to the U.S. in 1985 on a fellowship to Columbia University, where he studied with, among others, Chou Wen-chung. As with Chou, Zhou's relocation to the West provided inspiration by means of the juxtaposition of and cross-pollination between his native musical culture and that of his new home. "For every generation, traditional culture is something already formed," Zhou has written. "What is crucial is how to rediscover and comprehend it more fully. ... Artists of one culture or tradition can also choose to absorb or extract the essence of various other cultures in the service of a lasting tradition. Such has been my goal—to bring Western music theory concepts into my music, which is always the result of my Chinese heritage."

Wu Ji takes its title from ancient Chinese philosophy: *Wu*, meaning "the lack of" or "beyond," and *Ji*, meaning "infinity" or the boundless expanse of the universe that exceeds all time and space—so, all

together, “beyond infinity.” A free-ranging set of variations that uses an extremely broad palette of pitches and timbral shadings to evoke this unmeasurable vastness, *Wu Ji* began its life as a work for piano and tape in 1987. It was adapted for piano, zheng, and percussion in 1991, and finally evolved into the present version for piano and two percussionists in 2002.

Inkscape

LEI LIANG

Born in Tianjin, China, on November 28, 1972

Lei Liang began training as a pianist and composer very early—age four for the former and age six for the latter—and quickly achieved success in both disciplines, winning several distinguished Chinese composition and piano competitions. In 1990, while still a teenager, he emigrated to the U.S., continuing his music education first in Texas and then at New England Conservatory (bachelor’s and master’s degrees) and Harvard (Ph.D.), where his mentors included Harrison Birtwistle and Mario Davidovsky, among several other notable composers. Since 2007 he has been a faculty member at the University of California, San Diego.

Like Zhou Long, Lei in many ways follows in the footsteps of Chou Wen-chung—in the case of *Inkscape*, a 2014 work for percussion quartet and piano, the connection lies in the exploration of the aesthetic links between music and traditional Chinese calligraphy and painting, a concept that has also resulted in several of Chou’s works. “In traditional Asian ink paintings,” Lei writes in a note about the piece, “we often discuss two complementary aspects: brush and ink. Piano, in this composition, serves as the ‘brush,’ and the percussion quartet, the ‘ink.’” And though it doesn’t pay to concentrate overmuch on connecting this metaphor to the sound of the

work, there does often seem to be a sense of the piano initiating musical gestures and the percussionists evoking the sonic “mark” that is left behind. The wide contrasts of dynamics, sometimes lengthy silences, and fluid movement between furious energy and impressionistic brushes of ambient sound, make for fascinating music, both captivating to the ear and theatrical to the eye.

Echoes From the Gorge

CHOU WEN-CHUNG

Born in Yantai, China, on June 29, 1923

An elder statesman of Chinese musicians in America, Chou Wen-chung moved to the U.S. in 1946, already educated as a civil engineer, to study architecture at Yale on scholarship. His longstanding passion for music intervened, however, and Chou instead ended up attending New England Conservatory, studying composition with Nicolas Slonimsky, among others. In 1949 he moved to New York, where he took classes at Columbia and private lessons with Edgard Varèse, who became one of his most important influences and to whom he became a longtime and trusted assistant. He eventually joined the faculty at Columbia and ultimately served more than ten years as the dean of its school of the arts and two decades as the chairman of its doctoral composition program.

“The West, in its preoccupation with polyphonic writing,” Chou has observed, “has more or less forsaken those particular aspects in music of which the East has remained master,” but he notes that in recent years, Western composers “have begun exploring the immense resources in musical expression afforded by controlling and varying the articulation, timbre, and intensity of individual tones—precisely the same resources that have been of primary importance to Eastern music.” Throughout his life Chou has dedicated himself to

exploring what he calls the “confluence” of these different musical cultures by affording their priorities and concerns equal weight in his compositions.

Echoes From the Gorge, written in 1989 for a quartet of percussionists, is Chou’s self-proclaimed magnum opus, representing “a summation of all the concepts, East and West,” that the composer assimilated over the course of his career to that point. Divided into an introduction and 12 sections that are given evocative, nature-inspired titles—*Autumn Pond*, *Sonorous Stones*, *Raindrops on Bamboo Leaves*, etc.—Chou calls for dozens of very specifically codified instruments and performance techniques to achieve a vast but extremely intentional variety of timbres, textures, and types of articulation. Despite being performed entirely on instruments of indeterminate pitch, thereby omitting the most familiar and fundamental structural element of Western music, *Echoes From the Gorge* manages to provide the mind with a clear sense of development and motion even as the ear relishes the freedom and wide open spaces of its atmospheric sounds.

Elegy: Snow in June

TAN DUN

*Born in Si Mao, Hunan Province, China,
on August 18, 1957*

Though all of the composers represented on this program have been profoundly affected—personally, philosophically, or both—by the politics and political events of their home country, Tan Dun’s *Elegy* is the only one of these works to directly comment on Chinese current (at the time) affairs. Subtitled *Snow in June*, the piece was written in 1991 as a reaction to the

Tiananmen Square massacre of 1989. But the inspiration for its evocative title speaks to its more universal message even as it reveals strong links to its Chinese origins. The composer—who grew up in Hunan, attended Beijing’s Central Conservatory after the Cultural Revolution, and permanently relocated in 1986 to New York City, where he spent time studying with Chou Wen-chung—explains: “The image of ‘Snow in June’ comes from a 13th-century Chinese drama by Kuan Han-Ching, in which a young woman, Dou Eh, is executed for crimes she did not commit. Even nature cries out at this injustice: Her blood does not fall to earth but flies upward, a heavy snow falls in June, and a drought descends for three years. *Elegy: Snow in June* sings of pity and purity, beauty and darkness, and is a lament for victims everywhere.”

Scored for solo cello and four percussionists, *Elegy* is shaped, dramatically and structurally, like a pyramid. It begins with fragmentary snippets of melody for the cello and scattered, eerie percussive effects, which slowly begin to coalesce, eventually building to, at the center of the piece, an extended passage of mournfully lyrical music for the cello alone. The focus then widens and softens once again, as the singing, elegiac section dissolves into an interwoven tapestry of hard-driven rhythmic passages and nebulous, swirling splashes of sound.

Jay Goodwin is managing editor at the Metropolitan Opera and writes about music for organizations around the world, including Carnegie Hall, the Boston Symphony Orchestra, and the Australian Chamber Orchestra.

Meet the Artists



Daniel Druckman

Percussionist Daniel Druckman 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. Mr. 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, Mr. Druckman 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. Mr.

Druckman is chair of Juilliard's percussion department and director of the Percussion Ensemble. Born and raised in New York City, he is the son of composer Jacob Druckman, and attended Juilliard, receiving both the bachelor's and master's degrees in music in 1980. Additional studies were undertaken at the Berkshire Music Center at Tanglewood.



Zlatomir Fung

Eighteen-year-old cellist Zlatomir Fung won first prize at the 2016 George Enescu International Cello Competition, the 2015 Johansen International Competition for Young String Players, the 2014 Stulberg International String Competition, and the 2014 Irving Klein International Competition. He was selected as a 2016 Presidential Scholar for the Arts, was awarded the 2016 Landgrave von Hesse Prize at the Kronberg Academy Cello Master Classes, and is a winner of the 2017 Astral National Auditions. A regular member of the Jupiter Symphony Chamber Players in the 2016–17 season, he been featured on NPR's *From the Top* series six times, and has also appeared on the station's *Performance Today* program. Mr Fung has been a soloist with the George Enescu Philharmonic Orchestra, Ann Arbor Symphony, Baltimore Chamber Orchestra, Santa Cruz Symphony, Boston Pops, Lausanne Sinfonietta, Grand Rapids Symphony, State Philharmonic of Sibiu, and New England Philharmonic, among others. His teachers include Julie Albers, Emmanuel Feldman, and Nancy Hair. He is in his first year at Juilliard where he is a student of Richard Aaron and Timothy Eddy. *Kovner Fellowship*



Daniel Parker

Pianist Daniel Parker, a native of Johnson City, New York, is a student of Matti Raekallio at Juilliard, and is scheduled to receive his master's degree from the school in 2018. Mr. Parker received his B.S. in music from the Massachusetts Institute of Technology (MIT) in 2016 and was the recipient of the 2016 Louis Sudler Prize in the Arts and held the Emerson Fellowship throughout two years of piano study with Sergey Schepkin. As the winner of the 2016 MIT Concerto Competition, he performed in Kresge Auditorium with the MIT Symphony Orchestra. He has presented solo recitals in MIT's Killian Hall and Juilliard's Paul Hall and appeared in master classes in the Aspen Music Festival's Harris Concert Hall. During the 2015–16 season he was a fellow of the Quaker Voluntary Service. Mr. Parker is president of the Juilliard Student Council and co-founder of the Improv You Are Enough! collective. Works he has composed have been presented in concert at Juilliard. *Louise Chisholm Moran Scholarship, Helen and Martin Kaltman Scholarship*



Christopher Staknys

Pianist and composer Christopher Staknys is in his fourth year at Juilliard where he studies with Hung-Kuan Chen. He has appeared as performer and composer internationally in major cities including New York, Boston, Los Angeles, and Paris and

has won numerous competitions including first prize in the Steinway Society of Massachusetts Piano Competition and the Rivers School Concerto Competition. Renowned musicians he has studied with include Sergei Babayan, Robert Levin, Peter Serkin, David Finckel, Joseph Kalichstein, and Fred Sherry. His orchestral work *Congo* was premiered and given two performances by the Portland Symphony Orchestra. He frequently performs with Juilliard's two contemporary ensembles, AXIOM and the New Juilliard Ensemble, in the Peter Jay Sharp Theater and at Alice Tully Hall. This past summer his work for electronics, *Gulf*, was presented at the Atlantic Music Festival. *Abraham and Ruth Turkenich Piano Scholarship, Josef and Rosina Lhévinne Scholarship*

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 in two concerts at Alice Tully Hall, where in recent seasons it has 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 their extensive repertoire. The Juilliard Percussion Ensemble has appeared in concert throughout the New York area, including at the Danish Wave festival at Merkin Hall, the New Works/October series at Miller Theatre, the Cutting Edge series at Greenwich House, and at Carnegie Hall in several performances of the Perspectives series curated by Maurizio Pollini and Leif Ove Andsnes. It also performed Steve Reich's *Drumming* with Colin Currie in

2014, and last season joined forces with Juilliard's AXIOM ensemble for a celebration of Mr. Reich's 80 birthday performing

Double Sextet, Mallet Quartet, City Life, and Music for Mallet Instruments, Voices, and Organ.

Juilliard Percussion Ensemble

Daniel Druckman, *Director*

Daniel Pate, *Percussion Department Coordinator*

Administration

Alan Gilbert, *Director of Conducting and Orchestral Studies, William Schuman Chair in Musical Studies*

Adam Meyer, *Associate Dean and Director, Music Division*

Joe Soucy, *Assistant Dean for Orchestral Studies*

Joanna K. Trebelhorn, *Director
of Orchestral and Ensemble
Operations*

Matthew Wolford, *Operations
Manager*

Lisa Dempsey Kane, *Principal
Orchestra Librarian*

Michael McCoy, *Orchestra
Librarian*

Kate Northfield Lanich,
*Orchestra Personnel
Manager*

Deirdre DeStefano, *Orchestra
Management Apprentice*