EMANUEL AX, PIANO
Sunday, MAY 11, 2014 » 5:30 pm

Discovery Series
FREE » SATURDAYS @ 3PM
SHCS @ HODSON HALL

YEVGENY SUDBIN, PIANO
May 3, 2014

JOHNS HOPKINS UNIVERSITY
HOMEWOOD CAMPUS

INDIVIDUAL-CONCERT TICKETS Regular $39 // Students $19

WHERE THE STARS ALIGN AND PERFORM FOR YOU • 2013–2014 SEASON

EMANUEL AX, PIANO
Sunday, MAY 11, 2014 » 5:30 pm

TEMPO NEW MUSIC ENSEMBLE

This performance is funded in part by your Graduate Student Activities Fee. Special thanks to the Theory/Composition Department.

Monday, April 28, 2014 . 8PM
Joseph & Alma Gildenhorn Recital Hall
TEMPO
SPRING & SPARROWS

TEMPO NEW MUSIC ENSEMBLE

Alexandra T Bryant, artistic director/violin
Geoff Shell, administrator/sound
Austin Hogan, administrator/clarinet
Alison Lowell, administrator/oboe/English horn
Lee Hinkle, faculty advisor
Kathleen Baughman, soprano
Laura Kaufman, flute/piccolo
Emily Robinson, clarinet
David Young, bassoon
Lauren Brisson, horn
Tess Coffey, trumpet
Corey Sansolo, trombone
Robby Bow en, percussion
Bobby Schroyer, percussion
Duncan Boatright, steel pans
Alexandra Bryant, violin
Zachariah Matteson, violin
Kait Moreno, violin
Jesse Munoz, violin
Karl Mitze, viola
Michael Sinni, viola
Molly Jones, cello
Erin Sneedor, cello
Sam Barham, piano
Alex Chan, piano
Milena Gligic, piano
Anthony Rivera, conductor

NICHOLAS S. OMICCIOLO (b. 1982)
push/pull (2013)
**winner of the TEMPO NME call for scores**
Laura Kaufman, flute
Emily Robinson, clarinet
Bobby Schroyer, percussion
Milena Gligic, piano
Kait Moreno, violin
Karl Mitze, viola
Erin Sneedor, cello

OLIVER KNUSSEN (b. 1952)
Elegiac Arabesques (1991)
  Alison Lowell, English horn
  Emily Robinson, clarinet

HARRY STAFYLAKIS (b. 1982)
Never the Same River (2013)
**winner of the TEMPO NME call for scores**
  David Young, bassoon
  Alexandra Bryant, violin
  Zachariah Matteson, violin
  Molly Jones, cello
  Sam Barham, piano

EZRA LADERMAN (b. 1924)
Brass Trio (2004)
  Lauren Brisson, horn
  Tess Coffey, trumpet
  Corey Sansolo, trombone

INTERMISSION

ANDY AKIHO (b. 1981)
the rAy’s end (2008)
  Jesse Munoz, violin
  Tess Coffey, trumpet
  Duncan Boatright, steel pans

JOSEPH SCHWANTNER (b. 1943)
Sparrows (1979)
  Kathleen Baughman, soprano
  Laura Kaufman, flute/piccolo
  Austin Hogan, clarinet
  Jesse Munoz, violin
  Michael Sinni, viola
  Erin Sneedor, cello
  Robby Bow en, percussion
  Bobby Schroyer, percussion
  Alex Chan, piano
  Anthony Rivera, conductor

This evening’s performance will be approximately 1 hour and 10 minutes with a 15-minute intermission.
A reception will take place immediately following the performance in the faculty lounge upstairs.
Nicholas S. Omiccioli is currently a resident with the Charlotte Street Urban Culture Project in Kansas City and production coordinator of newEar Contemporary Chamber Ensemble. He was recently awarded a 2013 residency at Copland House and was a finalist for the 2013 Rome Prize. Omiccioli has been commissioned by the Wellesley Composers Conference, Aspen Music Festival and School, Shouse Institute at the Great Lakes Chamber Music Festival, National Arts Centre in Canada, Third Angle Ensemble and Animus Ensemble. Some of his honors include two nominations for awards by the American Academy of Arts and Letters, an ASCAP Foundation Morton Gould Young Composer Award, MACRO Composition Award, two Beijing Modern Music Festival Young Composer Awards (2011 and 2012), first place in the 2010 Thailand International Composition Festival, 2009 DuoSolo Emerging Composer Award, 2007 Brian M. Israel Prize, and multiple awards and grants through Mu Phi Epsilon and the College Music Society. His primary composition teachers include James Mobberley, Chen Yi, Brian Bevelander, Paul Rudy and Zhou Long and, he has additionally studied with João Pedro Oliveira and Stephen Hartke.

— biography provided by the composer

Born in Glasgow in 1952, Oliver Knussen grew up near London, where his father was principal double bass of the London Symphony Orchestra for many years. It was with the LSO that he made his debut in April 1968, conducting his First Symphony in London and in Carnegie Hall, New York.

Several of Knussen’s later works have quickly established themselves in the repertory. In addition, Knussen has become one of the most skilled and sought-after conductors of new music, and in this capacity has appeared with many major international orchestras. He is currently Artist in Association with the BBC Symphony Orchestra and has additionally served as Artistic Director of the Aldeburgh Festival.

Among Knussen’s many awards are Honorary Memberships of the American Academy of Arts and Letters and the Royal Philharmonic Society, an Honorary Doctorate from the Royal Scottish Academy of Music and Drama, and the 2004 Association of British Orchestras Award. In 2006 he was named the second recipient of the Michael Ludwig Nemmers Prize from Northwestern University, USA and in 2012 he won the Critics Circle award for an ‘Outstanding Musician.’

— biography adapted from Faber Music website

This short piece, a little over three minutes long, was written in response to Nicholas Daniel’s request for something to commemorate this teacher Janet Craxton, whom I had known since childhood and for whom I wrote my Oboe Cantata. Just as I was wondering how to begin I heard that Andrzej Panufnik, whose music and personality I admired a lot, had died. I began to sketch a melody for Cor Anglais, which quickly sprouted a canonic part for clarinet (Joy Farrall – Mrs. Daniel). Some months later, this in turn sprouted the final movement of my octet Songs Without Voices — which so transformed the character of the original that I decided to let the duo stand intact as a separate piece.

— notes provided by the composer
About the Program

Haralabos [Harry] Stafylakis (b. 1982) is a Canadian-American composer based in New York. His concert music strives for dramatic emotional and intellectual expression, integrating idioms drawn from classical and popular styles. With an intimate background in progressive metal and traditional Greek music, Stafylakis has developed a unique conception of musical temporality and rhythm, infusing his compositions with a characteristic vitality and drive.

— bio courtesy composer website

Ezra Laderman’s compositions range from solo instrumental and vocal works to large-scale choral and orchestral music. He has also written music to the Academy Award-winning films The Eleanor Roosevelt Story and Black Fox, and an opera based on the life of Marilyn Monroe. Laderman incorporates a lyrical style into a contemporary context, using tonal material in combination with atonal elements and seeking out unusual formal structures for his compositions. His writing has evolved over the years in that the music, although rigorously conceived, speaks with immediacy and accessibility.

Laderman has been commissioned three times by the Philadelphia Orchestra, twice by the National, Louisville and Chicago Symphonies as well as from the New York Philharmonic, Detroit, Pittsburgh, Los Angeles Philharmonic, Dallas, Houston, Fort Worth, Syracuse, Denver, Columbus, Albany and New Haven Symphony Orchestras. In addition he has written for such distinguished artists as Jean-Pierre Rampal, Yo-Yo Ma, Emanuel Ax, Sherrill Milnes, Aldo Parisot, Samuel Baron, David Shifrin, Ransom Wilson, Judith Raskin, Elmar Oliveira, Erica Morini, Nathaniel Rosen, Stephen Kates, Toby Appel and Leonard Arner, among many others.

— notes of the composer

Described as “mold-breaking” and “vital” by the New York Times and as “a young composer to watch” by the LA Times, Andy Akiho is an eclectic and contemporary composer/performer whose interests run from steel pan to traditional classical music. Recent engagements include a commission by Carnegie Hall premiered by Ensemble ACJW, a world premiere commissioned by the New York Philharmonic, a performance with the LA Philharmonic, a tour in Taiwan for the 2012 International Drum Festival, and three shows at the Kennedy Center in Washington DC featuring original compositions. His rhythmic compositions continue to increase in recognition: selected from an initial pool of more than 500 applicants, Akiho won the grand prize for the 2011 Make Music National Composition Competition hosted by the GRAMMY-winning ensemble eighth blackbird and, in 2012, he won the Carlsbad Composer Competition to write a piece for the Calder String Quartet. Other recent awards include a 2012 Chamber Music America Grant with Sybarite5, the 2011 Woods Chandler Memorial Prize, a 2011 Music Alumni Award, the 2010 Horatio Parker Award at the Yale School of Music, three ASCAP Plus Awards, an ASCAP Morton Gould Young Composers Award and a 2008 Brian M. Israel Prize.

— adapted from the composer’s website

About the Program

“the rAy’s end” was written in March 2008 specifically for a trio called The Andes. This group was originally formed because we were friends with the same first name: Andie Springer on Violin, Andy Kesar on Trumpet, and myself. The title of this work, “the rAy’s end,” can be rearranged to spell out “three Andys.” It was an inspiring challenge to combine these sounds together, because all three instruments encompass a similar range of pitches. While each instrument is extremely unique as a solo sound, the combined timbres create an amazing homogenous texture.

— abridged from the composer’s website

Joseph Schwantner, born in Chicago in 1943, is an independent composer known for his dramatic and unique style and as a gifted orchestral colorist is one of the most prominent American composers today. He received his musical and academic training at the Chicago Conservatory and Northwestern University and previously served on the Juilliard, Eastman and Yale faculties.

Schwantner’s compositional career has been marked by many awards, grants and fellowships, including the Pulitzer Prize in 1979 for his orchestral composition Aftertones of Infinity and several GRAMMY nominations. Among his many commissions is his Percussion Concerto, which was commissioned for the 150th anniversary season of the New York Philharmonic and is one of the most performed concert works of the past several decades. Christopher Lamb, soloist in the new Naxos recording of Schwantner’s music by the Nashville Symphony Orchestra received a 2012 GRAMMY Award for “Best Classical Instrumental Solo” with Schwantner’s Percussion Concerto.

— biography adapted from the composer’s website

Sparrows was written in 1979 for the Twentieth Century Consort. The text consists of fifteen haiku by the eighteenth-century Japanese poet Kobayashi Issa. Instead of reproducing the aesthetic of the haiku, with its sharply outlined images, Schwantner’s music absorbs the meaning and character of these naturalistic and universalist images and expresses them in a comprehensively lyrical musical form. He thus creates a series of what might be called dream-stages. These stages reach from exuberant harmonies, harsh dissonance, effusiveness finally to gentle hope.

Schwantner draws freely from fully varied stylistic precursors to represent the poetic imagery. Reminisences of Renaissance dances and baroque polyphony can be heard. By the process of reconciling contrasting musical styles with the continuity of the work, Schwantner successfully makes these styles his own. The wide range of atmospheres and colours is created by a setting whose acoustical possibilities are used in a most profound and creative way. The voice is supported by three instrumental groups, woodwind, strings (tuned a semitone lower, to add a particular fullness to the whole ensemble), and a combination of piano, harp and percussion. The sound of the percussion is strengthened by the strings, which strike the crotale or antique cymbal with their bows, evoking an otherworldly sound to accompany The River of Heaven. The instrumentalists must also sing at various key points in the whole work. This chorus element accompanies the references to sparrows at the beginning and end of the text. On the first occasion this exotic effect produces a mysterious atmosphere of threatening danger, while at the end this effect is particularly intimate, touching and even soothing.

— program notes provided by Naxos