Department of MUSIC
College of Fine Arts

presents

NEXTET
The New Music Ensemble for the 21st Century

Virko Baley, music director and conductor
Tom Johnson, guest composer-in-residence

PROGRAM

Tom Johnson (b. 1939)
Tango (1984)
Tom Johnson, piano

Tom Johnson
Lecture with Repetitions (1975)
Tom Johnson, piano

Tom Johnson
From Music for Eighty-eight (1988)
Mersenne Numbers
Pascal’s Triangle
Multiplication Table
Jae Ahn-Benton, piano

Greg Burr (b. 1984)
Twenty for solo flute (2012)
Carmella Cao, flute

Bryan Kostors (b. 1979)
Music for Burying Things (2012)
Jae Ahn-Benton, piano
Jenny Iles, bass clarinet
Michael Smith, percussion
Zuriel Santoyo, bass
Jarret Myers, electric guitar

Tom Johnson
Clarinet Trio (12, 3, 2) (2012)
D. Gause, Jenny Tolen, Bryan Wente, clarinets

Tuesday, February 26, 2013  7:30 p.m.

Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
GUEST COMPOSER-IN-RESIDENCE

Tom Johnson, born in Colorado in 1939, received B.A. and M.Mus. degrees from Yale University, and studied composition privately with Morton Feldman. After 15 years in New York, he moved to Paris, where he has lived since 1983. He is considered a minimalist, since he works with simple forms, limited scales, and generally reduced materials, but he proceeds in a more logical way than most minimalists, often using formulas, permutations, predictable sequences and various mathematical models.

Johnson is well known for his operas: The Four Note Opera (1972) continues to be presented in many countries. Riemannoper has been staged more than 30 times in German-speaking countries since its premier in Bremen in 1988. Often played non-operatic works include Bedtime Stories, Rational Melodies, Music and Questions, Counting Duets, Tango, Narayana's Cows, and Failing: a very difficult piece for solo string bass.

His largest composition, the Bonhoeffer Oratorium, a two-hour work in German for orchestra, chorus, and soloists, with text by the German theologian Dietrich Bonhoeffer, was premiered in Maastricht in 1996, and has since been presented in Berlin and New York.

Johnson has also written numerous radio pieces, such as J'entends un choeur (commissioned by Radio France for the Prix Italia, 1993), Music and Questions (also available on an Australian Broadcasting Company CD) and Die Melodiemaschinen, premiered by WDR Radio in Cologne in January 1996.


Recent projects include Tilework, a series of 14 pieces for solo instruments, published by Editions 75 in 2003, Same or Different, a piece commissioned by the Dutch radio in 2004, and the Combinations for String Quartet, premiered in Berlin on the MärzMusik festival in 2004, and more recently, scores such as Kirkman's Ladies, Networks, Septet, and 55 Chords for two electric keyboards, all derived from combinatorial designs. As performer he frequently plays his Galileo, a 40-minute piece written for a self-invented percussion instrument.

Johnson received the French national prize in the victoires de la musique in 2001 for Kientzy Loops. The latest orchestra score is 360 Chords, premiered in July 2008 by Musica Viva in Munich.