

COLORS

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Daniel Temkin
Composer



ORCHID CLASSICS

ORC100279



COLORS

Daniel Temkin (b.1986)

Moments (2021)	
1 I Awakening	4.03
2 II Circles	2.26
3 III In the Butterfly's song, I hear your name Ashley Jackson, <i>harp</i>	3.07
4 Corners of Light (2018/21) Stas Chernyshev, <i>clarinet</i> Daniel Anastasio, <i>piano</i>	11.03
5 Time Capsule for two violins (2017) Francisco Fullana, <i>violin</i> Alexi Kenney, <i>violin</i>	7.38
6 Together, We (2017) Emi Ferguson, <i>flute</i> Ashley Jackson, <i>harp</i>	5.19
Flow (2018)	
7 I Wash Over Me, Wash Me Over	4.55
8 II Tide Pull Qing Jiang, <i>piano</i> Ariana Kim, <i>violin</i> Christine Lamprea, <i>cello</i>	5.04

Unspoken (2012-19)	
9 I Lifting, unhurried	1.18
10 II (Calling out) from within	1.03
11 III Those moments in and out of time	1.53
12 IV Waves roll, airplanes fly above	1.51
13 V In the Butterfly's song, I hear your name Ayane Kozasa, <i>viola</i>	2.46

Total time

52.44

Ashley Jackson, *harp*
Stas Chernyshev, *clarinet*
Daniel Anastasio, *piano*
Francisco Fullana, *violin*
Alexi Kenney, *violin*
Qing Jiang, *piano*
Ariana Kim, *violin*
Christine Lamprea, *cello*
Ayane Kozasa, *viola*
Emi Ferguson, *flute*

EMPATHY IN THE SOUND

COLORS, American composer Daniel Temkin's debut chamber album, is a rich and evocative musical statement. In our post-genre era, COLORS exists almost in defiance of prevailing modern trends. It's rooted in classical, but not bound to the trappings of that medium. It draws from pop, but moves beyond hooks and loops. Each track is visceral and organic – inevitable, yet satisfyingly unpredictable. And when the instruments scratch or bend or sigh, Temkin eschews the meta-study of raw sound in favour of being direct and expressive. It is this directness and expressivity that makes the music on COLORS so compelling.

There is a sense of humanity in how Temkin treats his musical material. The ideas presented seem to have rich backstories – lives that existed before their recorded moment, lives that will continue long after. It is this musical quality, in combination with Temkin's unique language, that imbues his work with such authenticity. As Temkin's transparent gestures grow into larger wholes, the listener is pulled into expansive musical worlds, and we discover something essential in the music.

Temkin's music doesn't fracture our attention; it cannot be easily split into tidy soundbites. Rather it rewards the mindful listener, inviting us to slow down, listen attentively, and observe. When we do, Temkin's unique harmonic language and attraction to large shapes emerges. So too do his origins as a percussionist. Even while writing for winds, strings, piano, and harp, we get transmogrified glimpses of intense drumming accents, flowing marimba arpeggios, or the bright sheen of a glockenspiel. Temkin's compositional voice reveals both extroverted intensity, and an inner calm.

"Awakening" for harp, "Time Capsule" for two violins, and "Corners of Light" for clarinet and piano, each begin with dramatic ascending gestures; yet, they evolve in varied energetic episodes, before melting away in a classical fade

out. Two versions of "In the Butterfly's song, I hear your name" appear on the album – one for viola, one for harp. There is a magic in not being able to tell which was written first. With dramatic arcs, there is also the Langston Hughes-inspired "Together, We" for flute and harp, and the ecology-themed "Flow" for piano trio. Across the album, the blending of distinct modes of thought – pop and classical – shows us that new musical terrain exists not at boundary edges but centered between two established worlds.

Like a great collaborator or performer, Temkin's music is always empathetic. Empathetic to the listener, empathetic to the player, and if received in the right way, perhaps engendering greater empathy towards one another. I encourage you, the listener, to prevail against our modern tendency to fragment our attention, to divide music into meaninglessness. COLORS rewards listening in book form rather than tweets, connecting rather than dividing, finding music despite the noise of our present tense. Listen to each work as a whole – as you do you'll be pulled into the larger sonic tapestry of COLORS.

Patrick Harlin, *composer*



ALBUM ARTISTS



Daniel Temkin

Composer

Known for works of rich detail and visceral beauty, *COLORS* is the debut solo album of American composer Daniel Temkin.

In addition to his collaborators on this album, Daniel has worked with internationally recognised musicians including Bright Sheng, David Shifrin, Ida Kavafian, PRISM Quartet, Aizuri Quartet and others. His music has been heard worldwide at top festivals and arts centers such as Dresden Music Festival, Chamber Music Northwest, Banff, Yellow Barn, and Music from Angel Fire. Daniel was awarded the Marilyn K. Glick Prize by the Indianapolis Symphony, and he has had additional performances with the Hong Kong Philharmonic, Nashville Symphony, St. Petersburg Chamber Philharmonic, Bath Festival Orchestra, and many collegiate and festival orchestras.

Daniel has received grants from the Aaron Copland Fund, Amphion, Alice M. Ditson Fund, New Music USA, the American Composers Forum, and the Presser Foundation. With additional training in percussion, aesthetics, and contemporary music, Daniel has also appeared as a lecturer and guest artist at many recognized universities around the world. He is currently the Samuel L. Williams Assistant Professor of Music at Bucknell University in Pennsylvania.

www.danieltemkincomposer.com



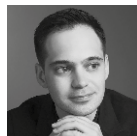
Ashley Jackson

Harp

An avid soloist, chamber musician, curator, and champion of new music, harpist Ashley Jackson is establishing herself as a vital musical voice. A professor at Hunter College, Ashley

has performed with the Knights, the New York Philharmonic, and the Harlem Chamber Players. She has curated major recording projects featuring Black-American composers, including her debut solo album *Ennanga*, as well as collaborations with Helga Davis, Rootstock Republic, and WQXR.

www.ashleyjacksonharp.com



Stanislav Chernyshev

Clarinet

Principal clarinet of the Fort Worth Symphony Orchestra and Artistic Director of Opus Nova Chamber Music, Stas Chernyshev's performances combine lyrical tone, facile technique, and deeply musical interpretation. Stas has appeared with Ensemble Connect, eighth blackbird, and Orpheus performing in Carnegie Hall, the Kimmel Center, and the Kennedy Center.

www.staschernyshev.com



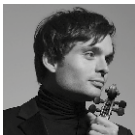
Daniel Anastasio

Piano

Founder and co-director of the chamber group Agarita Ensemble and the contemporary music group Unheard of// Ensemble, pianist Daniel Anastasio is an active champion of new music throughout the U.S. A professor at San Antonio College, Daniel has appeared in concert at Yellow Barn, Kneisel Hall, Tanglewood, Music Academy of the West, and numerous other festivals, and has commissioned and premiered over 100 works as a soloist and chamber musician.

www.danielanastasio.com





Francisco Fullana

Violin

A recipient of the Avery Fisher Career Grant, violinist Francisco Fullana has performed as a soloist under Gustavo Dudamel, Sir Colin Davis, Hans Graf, Gemma New, Joshua Weilerstein, and many others. A performing artist at the Chamber Music Society

of Lincoln Center, Francisco is a recording artist of Orchid Classics, and has served as Artist-in-Residence with Apollo's Fire Baroque Orchestra. Francisco is the co-founder of Classical Music Summer Institute in San Antonio, Texas, providing music performances and education for underserved youth.

www.franciscofullana.com



Alexi Kenney

Violin

Violinist Alexi Kenney has received both the Avery Fisher Career Grant and the Borletti-Buitoni Trust award. His unique career combines classical concerto and chamber appearances, with daring and provocative contemporary

music projects. A soloist with the San Francisco, Indianapolis, Detroit, and Pittsburgh Symphony orchestras, Alexi has also performed at the Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society, and the Mostly Mozart Festival. He is a founding member of the chamber music group The Owls.

www.alexikenney.com



Emi Ferguson

Flute

A specialist of contemporary and baroque flute music, Emi Ferguson is a dynamic performer with lyrical tone and fierce technical ability. A recipient of the Avery Fisher Career Grant, Emi performs as a soloist with leading groups including Ruckus,

Tafelmusik, New York New Music Ensemble, and others. Emi is an active curator, recording artist, and recitalist. She has collaborated with renowned composers worldwide, many of whom are featured in her 2023 book *Iconic Composers*, written for music lovers of all ages..

www.emiferguson.com



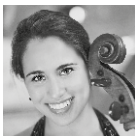
Ariana Kim

Violin

Co-Artistic Director of both Chamber Music Minnesota in Minneapolis, and the Paesaggi Musicali Toscani Festival in Italy, violinist Ariana Kim performs around the world as a soloist and chamber musician. A founding member of The Knights,

she was also a member of Ne(x)tworks and violinist with the award-winning Aizuri string quartet. Ariana is a professor at Cornell University, an active bluegrass fiddler, and a former guest artist of Seoul National University where she studied Korean folk music.

www.arianakim.com



Christine Lamprea

Cello

Celloist Christine Lamprea is in high demand as a soloist, chamber musician, and educator. A recipient of the Sphinx Organization's Medal of Excellence, she has performed concertos with the Houston, Detroit, and New Jersey Symphony

Orchestras, and has appeared with the Costa Rica National Symphony and the Sphinx Virtuosi. A faculty member at the Bard Longy School in Boston, and the John J. Cali School of Music in Montclair, NJ, Christine has performed at the Colombian Embassy and at the Supreme Court of the United States.

www.christinelamprea.com



Qing Jiang

Piano

Active as a soloist, chamber musician, and educator, Chinese pianist Qing Jiang is a noted interpreter and curator of traditional and contemporary works. Qing worked closely with leading composers such as Jennifer Higdon, Oliver

Knussen, Brett Dean, Jorg Widmann, Colin Matthews, Lei Liang, Eric Nathan, and many others, and she has performed with noted chamber musicians including clarinetist David Shifrin, violinist Itzhak Perlman, and the Juilliard, Shanghai, Parker, and Jasper string quartets. She teaches at the Kneisel Hall Festival in Maine and the Interlochen Arts Center in Michigan.

www.qingjiangpiano.com



Ayane Kozasa

Viola

A violist of international recognition, Ayane Kozasa is a laureate of the Primrose Viola Competition and was a founding member of the acclaimed Aizuri Quartet, with whom she received the prestigious M-Prize and the Cleveland

Quartet Award. Ayane has performed in Carnegie Hall, Wigmore Hall, Ravinia, and Caramoor. A veteran artist of Music from Angel Fire and the Marlboro Music Festival, Ayane is a professor at the Cincinnati Conservatory of Music. She actively champions new music, premiering many new works each season as a soloist, and as a member of The Owls.

www.ayanekozasa.com

ALBUM SPONSORS

This album was made possible largely through the generosity and support of John Bravman. Thank you, John, for believing in the power of music and art to make our world a better place. Additional support was generously provided by Bucknell University through the Dalal Arts & Creativity Grant, the Kushell Endowment for Music, the Faculty Publication and Subvention Grant Program, and support from the Office of the Dean for the College of Arts & Sciences.

WORDS OF THANKS

This album is a profoundly collaborative effort. I'd like to especially thank the artists who appear here for believing in my work and giving such committed and deeply musical performances. I'd like to thank Ryan, Charles, Edwin, and Jessica Slaven for the months of work they devoted. Kelly Knox trusted my vision and helped co-create *Moments*, while Evan Chapman, Kevin Eikenberg, Nate Hunt, and Allie Gee collaborated with us to realize its final choreography. I'm grateful for the many players and organizations who helped commission and premiere these pieces, especially: David Shifrin & Chamber Music Northwest; Nikki and Timmy Chooi & Astral Artists; Sookkyung Cho & Grand Valley State University; and Anna Urrey & Exponential Ensemble.

I'd like to thank my teachers – She-e, Chris, Charles, Michael, Jennifer, Richard, Don, Stephen, Frank, Andrew, Kevin, Bob, and Steve – as well as so many colleagues who've supported me.

I am forever indebted to my grandparents, all of whom shaped my connection to music and art in different, essential ways.

I'd like to especially thank my parents, Larry & Meg, who have always supported me in music and life, and my sisters, Andrea & Rebecca. I am grateful for the tremendous love I receive from my daughter Kate (who listened to her "Butterfly Song" again and again in her crib). And, of course, I am so deeply thankful to Qing, my greatest collaborator and supporter in all things.

CREDITS

Producers: Daniel Temkin & Ryan Streber

Engineers: Ryan Streber (engineering, mixing, & mastering), Charles Mueller (engineering & mixing), Edwin Huet & Michael Richelle (engineering)

Recorded, mixed, and mastered at Oktaven Studios, Yonkers, NY and Rittenhouse Soundworks, Philadelphia, PA ("Time Capsule") between May 2021 and June 2022

Album photography: Julie Louisa Hagenbuch



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