

THE MUSIC OF JOAN TOWER  
CHAMBER MUSIC CONCERT

Tuesday, October 22<sup>nd</sup>, 2013 - 8 p.m.  
FREDERICK LOEWE PERFORMANCE HALL

Fanfare for the Uncommon Woman No 5. (1993)	Joan Tower (b. 1938)
David Scott, trumpet+	
Matthew Busch, trumpet*	
Daniel Adams, trumpet*	
Brandon Hansen, trumpet*	
Rain Waves (1997)	
Jeanne Skrocki, violin+	
Kathryn Nevin, clarinet*	
Lara Urrutia, piano+	
No Longer Very Clear I. Holding a Daisy	
Sophia Ohanian, piano*	
Copperwave (2006)	
David Scott, trumpet+	
Matthew Busch, trumpet*	
Kerrie Pitts, horn*	
Andrew Glendening, trombone+	
Scott Sutherland, tuba+	
A Gift (2007)	
Sara Andon, flute+	
Kathryn Nevin, clarinet+	
Dylan Hart, horn**	
Carolyn Beck, bassoon+	
Stephanie Lovell, piano+	

\* University of Redlands student artist

\*\* Guest artist

+ University of Redlands Faculty

PROGRAM NOTES

**Fanfare for the Uncommon Woman No. 5** (for four trumpets), written for Joan Harris, was commissioned by the Aspen Music Festival on the occasion of the opening of the Joan and Irving Harris Concert Hall on August 20, 1993. This fanfare is the fifth in a series dedicated to “uncommon” women — women who take risks and are adventurous in their actions and goals.

-Joan Tower

**Rain Waves** (for violin, clarinet and piano) was commissioned by Michigan State University for the Verdehr Trio.

Rain Waves explores the motion of a wave form. Starting with a pointillistic “rain”-type pattern, the notes float upwards and downwards in increasing intensities. In the less “staccato”-like and more flowing sections, there is a sense of a “wind” pushing the notes into longer and wider arched patterns—perhaps like the undulating sheets of rain created in a light southern tropical rainfall.

Rain Waves was written in 1997, and is dedicated to the Verdehr Trio in admiration of their unflinching support of the music of our time, and their devoted efforts to give a composer’s new work a “life” through their worldwide performance tours and recordings.

**Copperwave** (2006) was commissioned for the American Brass Quintet by the Juilliard School for its centennial celebration. This commission was supported by the Trust of Francis Goelet.

The work is dedicated with great admiration to the distinguished American Brass Quintet

My father was a geologist and mining engineer and I grew up loving everything to do with minerals and rocks. Copper is a heavy but flexible mineral that is used for many different purposes and most brass instruments are made of copper. The ideas in this piece move in waves, sometimes heavy ones and at other times lighter — also in circles, turning around on the same notes. Occasionally, there is a latin type of rhythm that appears, which is a reminder of my years growing up in South America where my father was working as a mining engineer.

**No Longer Very Clear.** The titles for these pieces were taken from lines of a poem by John Ashbery called “No Longer Very Clear.” (However, as with Debussy’s Preludes, the music came first.)

**Holding a Daisy** (1996) was commissioned by the pianist Sarah Rothenberg for a recital she was giving in New York City. The image is of a Georgia O’Keefe flower painting, not as innocent as it appears.

**A Gift** (2007) was commissioned for Chamber Music Northwest by Paul L. King for his sister’s birthday. The other consortium members performing A Gift are the Chamber Music Society of Lincoln Center, who premiered the work on February 12, 2008, the Santa Fe Chamber Music Festival, and Music from Angel Fire.

The work is scored for four winds and piano and is based loosely on a song which floats up to the top of the music now and then. The piece is divided into four movements — “With Memories,” “With Song”, “With Feeling,” and “To Dance With” — and lasts about 20 minutes.