

JOAN TOWER



JOAN TOWER

Composing music may be one of the world's solitary professions but in the career of Joan Tower it takes on great social significance. One of America's foremost composers, Tower's works are known for their energy, vibrant colors, and highly charged rhythms. She is a pianist and conductor whose music for chamber groups, soloists and orchestras captures the very individual qualities of the instruments for which she is writing. She campaigns tirelessly to boost the visibility of living composers and build bridges with performers, audiences, academics, and patrons while also promoting greater recognition of women composers. She also stands apart. In the 1970s, when most composers with university credentials were writing austere 12-tone compositions, she broke ranks, audaciously writing quasi-consonant, direct, even lyrical music that was truer to her own convictions, and to her desire to reach audiences.

Tower's sensibilities were shaped by her unusual upbringing. Born in New Rochelle, NY, on 6 September 1938, she left the US at the age of nine when her father, a mining engineer, took the family to South America. For the next eight years, they lived mostly in Bolivia, but also in Chile and Peru. She recalls that "it was very stratified and the poor people had no mobility whatsoever." There were nonetheless some musical advantages to living 15,000 feet above sea level in exotic La Paz. "We had servants of Incan descent who lived with us, and they would celebrate Saint's Days – and there were a lot of Saint's Days – with fantastic festivals, music, and dancing. My nurse would take me and whatever percussion instruments we'd find there, I'd play them. That's where I developed my love for percussion, dance, and rhythm."

Tower not only learned to dance and play percussion, but – thanks to her father, an amateur violinist – she also took up piano and had a teacher wherever they lived. After returning to the US, Tower entered Bennington College in Vermont, where she composed her first piece of music. She continued her composition studies in the early 1960s at Columbia University, receiving master's (1964) and doctorate (1978) degrees.

Tower became thoroughly immersed in the rigorous sound world of serialism, prevalent at university music departments during the 1960s. She also began two affiliations: in 1969 she founded the Da Capo Chamber Play-

ers, where she served for 15 years as a pianist and composer, winning the Naumburg Award along the way; and in 1972 she joined the composition faculty at Bard College in Annandale-on-Hudson, NY, where she remains. Tower based her early works on complex serial procedures and gave them abstract titles such as *Percussion Quartet* (1963; rev. 1969) and *Prelude for Five Players* (1970). Previewing her lifelong interest in woodwind instruments, she composed two pieces for solo flute: *Movements for Flute and Piano* (1968) and *Hexachords* (1972), the latter of which explores technical problems specific to the instrument, requiring the performer to apply different vibrato speeds to different notes, registers, and dynamic ranges.

Tower was never fully comfortable with the serial methodology, and she felt increasingly conflicted. "I started to realize that even as I was learning how to count I didn't understand what I was playing," she says. "It took me ten years to figure this out."

After hearing a performance of Olivier Messiaen's ethereal *Quartet for the End of Time* in 1973, Tower broke away from academic serialism to forge a more fluid, organic technique. A two-part work for clarinet and five players titled *Breakfast Rhythms I and II* was the crucial turning point. The first movement is loosely serial and uses pedal points to control its large spans of music. The second movement, written nearly a year later, is less dissonant and charged with drama and color. This shift further crystallized in the 1976 chamber work *Black Topaz*, the first of several pieces from the mid-1970s inspired by the character of different minerals and dedicated to her father. Tower says the shift from dissonance to consonance in *Black Topaz* mirrors the ways in which the mineral itself can change color. Other examples from this period include her solo violin piece *Platinum Spirals* (1976), which explores the malleability of a musical line and which John Rockwell of *The New York Times* called "inherently concentrated and pure ...full of intense private passion."

Now liberated from serial orthodoxy and developing a more personal style, it was only natural that Tower looked back to her upbringing around nature and geology for inspiration (before college she briefly contemplated attending the Colorado School of Mines). Among the most obvious things to change were the titles of her pieces: gone were the abstract, quasi-generic names and in their place were evocations of nature, such as *Wings* and *Rapids*. That said, visual imagery plays only a minor role in her compositional process, and she does not view her music as being pictorial or Impressionistic. "It's not even that I have a fascination with nature," she says. "It's more that I want a window into this piece that has some kind of image that a listener can relate to. Because we use words

to talk about music, the choice of words for the composer's title have to be carefully considered. It's very difficult."

Tower's music often draws on fundamentals in nature. In her percussion piece *DNA* (2003) she applies the concept of DNA's double helixes and double strands – the very basis of biological life – in building pairs of instruments. The metaphor is mirrored on stage, as the five percussionists are arranged in a prescribed semi-circle around the conductor. Similarly, *Big Sky* (2000) evokes a spacious landscape compressed into an eight-minute piano trio..

* * * *

If breaking with serialism represented Tower's biggest creative hurdle of the 1970s, the following decade saw another challenge: the symphony orchestra. In 1981 she received her first commission, from the American Composers Orchestra and its music director Dennis Russell Davies. The resulting piece, *Sequoia*, named after the giant redwood tree, was an immediate success, a demonstration of the varied colors and muscular force of a big, percussion-heavy orchestra (some 25 percussion instruments are played by five musicians). Indeed, Tower approached *Sequoia* very much in the cooperative spirit of a chamber work, conferring with the first chair players of the ACO and giving them a hand in the creation of the piece. After Saint Louis Symphony music director Leonard Slatkin heard *Sequoia*, he invited Tower to become the orchestra's composer-in-residence, a post she held from 1985 to 1988.

Upon arriving at the Saint Louis Symphony, she found that such flexibility was not always so easy. "I was used to the intimate structure of chamber music, where you talk to people, share things, and take time," she says. "I wasn't used to a place with a big bureaucracy and a staff. There were certain things you could not do and certain things you could."

At first, Tower encountered apathy and reserve from players who didn't understand the role of a resident composer, but she eventually learned how to navigate the institutional politics and gained the musicians' trust. Her residency piece, *Silver Ladders* (1986), was her first piece for large orchestra. The work's title reflects two basic images in the music: the metallic timbres of the glockenspiel, celesta, and vibraphone; and a scale-wise "ladder" of fourths that rises through the low brass up through the different sections of the ensemble. One may also trace a connection between silver's molten qualities and the use of sinuous solo lines and lighter textures. *Silver Ladders* won the Grawemeyer Award for Music Composition in 1990.

Another defining moment of Tower's Saint Louis

tenure was hearing a performance of Schumann's *Cello Concerto*, which featured soloist Sara Sant'Ambrogio and her father, John, the principal cello in the orchestra, playing its famous passage for cello duet. This inspired a technique that would become an important part of Tower's concertos for violin, clarinet, and flute, namely, pairing a soloist with a first-chair player. "I love it because it sort of places an echo chamber for the instrument that sits out front," says Tower. "You'll have two threads being featured instead of one. It also breaks down at least one of the barriers between the soloist and the orchestra, as the principal player on that instrument is asked to step forward and join the soloist."

This interplay has become a Tower specialty, and she used it particularly effectively in her *Violin Concerto* (1991), an 18-minute, fantasy-like work written for Elmar Oliveira. Tower introduces two duets between the soloist and the concertmaster, written as tributes to Oliveira's brother, who had been his violin teacher and who died of cancer in the fall of 1991, during the work's composition. The piece has a lyrical intensity, with its soaring, anguished lines for violin.

As Tower's star ascended in the orchestra world, other major ensembles took up her works with increased frequency, including those of New York, Chicago, San Francisco, Tokyo, Toronto, London, Berlin, and Dallas. It was a commission from the Houston Symphony for its sesquicentennial in 1986 that kicked off Tower's most celebrated and frequently performed series of works: the five *Fanfares for the Uncommon Woman*. The first of the series, for brass and percussion, was a tribute to Aaron Copland's *Fanfare for the Common Man*, which the Houston Symphony frequently performed, and also an homage to women everywhere. With its attention-getting title, the piece rapidly caught on, and has since been performed by more than 500 ensembles. The four subsequent *Fanfares* were all written for different occasions, including the *Third Fanfare for the Uncommon Woman*, composed for Carnegie Hall's 100th anniversary in 1991 and premiered during the televised centennial concert on 5 May 1991. The *Fifth Fanfare* was written for the opening of the Joan and Irving Harris Hall in Aspen in 1993.

Tower says she is somewhat puzzled by the attention the *Fanfares* later received. "It never occurred to me that these would become political pieces," she says. "It's an homage to Copland and to woman, and it's that simple. But people made such a big deal about these being political." Nevertheless, Tower's *Fanfares* follow in the tradition of Copland's *Fanfare for the Common Man*, Morton Gould's *American Salute* or William Schuman's *American Festival Overture* as music of great vigor and vivid colors

that capture an American spirit. What is remarkable is how Tower found a way to make this public genre also a means for personal expression: the third *Fanfare*, for example, traces an emotional journey, which music critic Tim Page described as “a mercurial, virtuosic miniature, alternately questing and affirmative.”

Tower returned to American themes for her 2005 orchestral piece *Made in America*, a commission from a consortium of 65 community orchestras in all 50 states, sponsored by the Ford Motor Company Fund and coordinated by the American Symphony Orchestra League and Meet the Composer. Each of the orchestras will perform *Made in America* during the 2005-07 seasons, many in the presence of the peripatetic composer. This is the most ambitious project of its kind to involve smaller budget orchestras as commissioning agents of a new work by a major composer. “Its main theme is ‘America the Beautiful,’” she says, noting its subtle political commentary. “The second theme is not as consonant and not as comfortable. So it’s going to be kind of a controversial piece.”

Tower frequently treats the musical past with a mixture of respect and irreverence; she references “great composers” but never to the point of obscuring her own unique voice or lapsing into nostalgia. Three pieces pay direct homage to Beethoven, Stravinsky, and Messiaen. Consider her *Piano Concerto* (1985), commissioned by the National Endowment for the Arts and recorded by pianist Ursula Oppens. Subtitled “Homage to Beethoven,” the piece contains fragmented and re-contextualized quotations of the composer’s “Tempest,” “Waldstein,” and C minor (Op. 111) piano sonatas, framed by three cadenza-like passages.

In a similar vein, *Trés Lent* (1994) for cello and piano (subtitled “Hommage à Messiaen”) is Tower’s most overt tribute to the French composer, from the title, which means “very slow” (a typical Messiaen tempo marking) to a reference to his *Quartet for the End of Time*. In addition, Tower’s *Petroushkates* (1980), a vivid, energetic piece, refers slyly to the textures and harmonic shimmer of Stravinsky’s *Petroushka*, and also nods to the seamless action of figure skating.

By invoking the past, Tower also gives audiences a familiar frame of reference. This basic need to communicate bears a direct relationship to her philosophy about the state of contemporary music. “Composers have one of three different agendas,” she says. “One is they want to share a lot of what they’re saying, both to players and audiences. The second group is between; they’re not sure if they want to share it but they’ll try. The third group is not particularly interested in sharing.” She continues: “I think part of the problem we’re having with contempo-

rary music is that composers and performers split off too much. The pop world has both people operating on both sides of the fence – singers are the songwriters and the songwriters are the singers. You get a much more critical creative mix. In the classical world they've separated strongly."

* * * *

Being a woman composer in a predominantly male preserve has challenged Tower on a subtler, more ongoing basis. Many women composers downplay their gender, for fear that audiences and critics will scrutinize their music for the wrong reasons. But Tower believes that identifying women composers as a group with shared concerns can help to raise their visibility. "A lot of women think that if they're identified as women it ghettoizes or demeans them," she says. "I don't quite see it that way. I don't see why that should be demeaning. I don't mind it at all and in fact I point it out because a lot of orchestra audiences don't realize that they hardly ever hear works by a woman composer. It's something they never think about. So I do mention it and I'm proud of it."

Tower also sees the lack of visibility for women composers as a secondary, related problem to the climate for living composers as a whole. She points out that few contemporary composers get significant exposure on major concert series, classical radio stations, and major record labels; within that group a smaller subset of women composers gets the attention they deserve. Moreover, the history of women composers has been drastically overlooked. For that reason, Tower has organized three festivals of women composers at Bard spanning 900 years of music, from Hildegarde von Bingen to the saxophonist Jane Ira Bloom. Tower has championed women composers while serving on influential panels, hosting lectures, and participating in festivals of women in music across the United States.

Feminist themes have occasionally appeared in Tower's music as well. In 1992 she composed her first ballet score, *Stepping Stones*, which was premiered by the Milwaukee ballet in April 1993. In writing the score, she worked closely with the choreographer Kathryn Posin, even spending an afternoon running and jumping in Tower's back yard before each settled down to work separately. Visually, the finished product features 18 dancers – six female dancers evoking the stages of a woman's life, six more depicting the woman's inner self, and six male dancers intervening in the action. In addition, six platforms of various heights – suggesting both the "pedestals" on which men tend to place women as well as the steps

towards personal growth – further underscore the themes of female achievement, struggle, and growth. Several ballet troupes have taken *Stepping Stones* into their repertoire, including Cincinnati, Kansas City, and Ballet Met in Columbus, OH.

* * * *

Tower has frequently stated that had she not been a performer, she would be a very different composer. That is a point essential to any appraisal of her music, which can be highly ingratiating for performers but can also push them to their outer limits. Consider *Wings*, (1981) a solo clarinet piece inspired by falcons, whose wingspan enables them to glide on thermal currents and fly at speeds up to 180 miles per hour. Tower wrote the piece for clarinetist Laura Flax. With its elaborate patterns that loop, dive, and swell to tremendous speeds, it is very much a vehicle for Flax's own virtuosity. Or take *Island Prelude* (1988) a piece she wrote for Peter Bowman, principal oboist of the Saint Louis Symphony. Tower notes the piece was inspired by Bowman's "exceptionally lyrical playing," and thus it features the oboe playing long, sustained lines over a shifting orchestral accompaniment.

Still other pieces were shaped not just by the playing style of particular musicians, but also by extra-musical events and people around her. Tower began *In Memory*, a commission by the Tokyo String Quartet, in 2001 after the recent death of one of her closest friends, Margaret Creal Shafer, who had served for 20 years as artistic director of the Hudson Valley Chamber Music Circle. But the piece took on more universal dimensions after September 11. She wrote that her "amplified feeling of so much pain in the world played a major role in increasing the intensity of the music. The writing contains high, sustained, celestial material that descends very slowly. This is paired with more forceful and driving repetitive musical ideas that express the anger and pain that result from the loss of people in one's life." Richard Dyer of the *Boston Globe* wrote, "[*In Memory* is] an important recent work. The anguish is unremitting, but so is the vitality and rush of raw emotions, often in conflict."

For Daniel (for the Kalichstein-Laredo-Robinson Trio) was written for her nephew Daniel, who died after a long illness in 2003. The work conveys the imagined battle of someone facing a long-term terminal illness – the anger, hope, depression, and love mixed into an eternal struggle.

In a different kind of commemorative piece, Tower was one of a dozen New York composers invited to write new works for the 50th anniversary of New York public radio station WNYC in 1993. Pulitzer Prize-winning poet

John Ashbery supplied a new 18-line, four-stanza poem, “No Longer Very Clear,” from which each composer set verses. Tower selected the line “Or like a...an engine” as the title for a rapid, motoric piano piece dedicated to Ursula Oppens. She later composed two additional works for piano inspired by this poem: *Holding a Daisy* (1996) and *Vast Antique Cubes/Throbbing Still* (2000), and the 17-minute set of three is collectively titled *No Longer Very Clear*.

Literary allusions have peppered many of Tower’s works since the 1990s but she has resisted incorporating text as a musical ingredient, and there are no vocal pieces or operas in her catalogue. She chalks it up to an age-old split between “instrumental” and “vocal” composers. “I think the history of composers is really interesting in terms of who leans one way or another,” she explains. “Few composers, including Mozart, Schumann, Schubert, and Bolcom, are naturally ambidextrous. The word ‘meaning’ springs to mind. What is a composer trying to communicate and if there are words present, how does that ‘meaning’ get changed? I personally have trouble with the intrusion of verbal meaning since it is shifting the agenda to the writer of those words.”

At the same time, Tower is more enthusiastic than ever about composing for instrumentalists. For the 100th anniversary of the Juilliard School in May of 2006, she wrote a piece for the American Brass Quintet, and in the same month, the Orpheus Chamber Orchestra premiered a new work, *Chamber Dance*, at Carnegie Hall. She observes that every instrument family represents a different culture, a different personality type, a different attitude towards living composers, and towards chamber music. Taking on a new instrument or ensemble simply means cracking that code, or, as Tower puts it, “working your way into its particular DNA.”

“For me, one of the best musical worlds that I have experienced is the string quartet world. After writing three string quartets (*Night Fields*, *In Memory*, and *Incan-descent*, for the Muir, Tokyo, and Emerson Quartets) and one clarinet quintet (*Turning Points*, for the Chamber Music Society of Lincoln Center) and working and traveling extensively with these quartets, I found to my delight that I was interacting with four serious composer-types. Since quartets have to struggle mightily with a large and strong repertoire while, at the same time, developing their own interpretations (to be minimally competitive among the large number of quartets), they tend to think deeply creatively about every level of the music. This makes the presence of the composer much easier – the thinking is very similar. It is an extraordinary world in terms of both the music and the players.”

In many respects, Tower's current position as the composer-in-residence of New York's Orchestra of St. Luke's combines the best of both worlds. Since 1999, the orchestra has given the world premieres of *Second Fanfare for the Uncommon Woman* and *The Last Dance*, and performed many of her chamber works. Tower also curates the St. Luke's Chamber Ensemble's "Second Helpings" contemporary chamber series.

The position also suggests something about the art of compromise – in the best sense of the term – in Tower's career. In her view, there is still plenty of room for improvement in the classical music world: women composers are still far too marginalized, orchestras and big institutions are not always friendly to new music, and composers are still far too cut off from the goals of performers. Still, she is happy to "fight the good fight" and take unpopular stances when necessary. After all, she will point out, composing is a fundamentally social pursuit, breaking down boundaries and bringing groups of people together in hopes that they will produce something strong and lasting—a memorable experience. "My life in music has been extraordinary!"

– Brian Wise

© 2006 G. Associated Music Publishers, Inc.

JOAN TOWER WORKS

Published by Associated Music Publishers, Inc.

BALLET

- Stepping Stones: A Ballet** (1993) ca 25'
2(pic).2.2.2/4220/2perc/hp.pf(cel)/str
First performance: Milwaukee Ballet; Daniel Forlano,
conductor; Milwaukee, WI; 1 April 1993
Two-piano score 50482102 for sale
see also "Celebration Fanfare" under Band and Chamber/Solo

ORCHESTRA

- Amazon II** (1978) 14'
arranged by the composer from the original quintet
2(pic).2.2.2/2211/3perc/hp.pf[=cel]/str
First performance: Hudson Valley Philharmonic; Imre Pallo,
conductor; Poughkeepsie, NY; 10 November 1979
see also Chamber/Solo
- Chamber Dance** (2006) 16'
2(pic).2.2.2/2200/timp.perc/str
First performance: Orpheus Chamber Orchestra; Carnegie
Hall, New York City; 6 May 2006
- Clarinet Concerto** (1988) 19'
Clarinet or basset clarinet; 2(pic).2.2.2/4.2.1+btbn.1/2perc/
hp.pf(cel)/str
First performance: Charles Neidich, clarinet; American
Symphony Orchestra; Jorge Mester, conductor; Carnegie
Hall, New York City; 10 April 1988
Piano reduction 50481392 for sale
- Concerto for Orchestra** (1991) 30'
3(pic).2+ca.3(Ebcl+bcl).3(cbn)/4331/timp.3perc/hp.pf/str
First performance: Saint Louis Symphony; Leonard Slatkin,
conductor; St. Louis, MO; 16 May 1991
- Duets for Chamber Orchestra** (1994) 19'
2222/2200/timp.perc/str
First performance: Los Angeles Chamber Orchestra;
Christoph Perick, conductor; Irvine, CA; 26 January 1995
- Flute Concerto** (1989) 15'
Flute; 1(pic).1.1(bcl).1/01.btbn.0/2perc/str
First performance: Carol Wincenc, flute; American
Composers Orchestra; Hugh Wolff, conductor; Carnegie
Hall, New York City; 28 January 1990
Piano reduction 50481393 for sale

-
- For the Uncommon Woman** (1992) 5'
 2(pic).2.2.2/4331/timp.3perc/str
 First performance: Kansas City Symphony; William
 McGlaughlin, conductor; Kansas City, MO; 16 October 1992
- In Memory** (2004) 10-12'
 arranged by the composer
 for string orchestra
 First performance: American Symphony Orchestra; Leon
 Botstein, conductor; Bard College, Annandale-on-Hudson,
 NY; 21 May 2004
see also Chamber/Solo
- Island Prelude** (1989) 10'
 Oboe; str
 First performance: Peter Bowman, oboe; Saint Louis
 Symphony; Leonard Slatkin, conductor; St. Louis, MO;
 4 May 1989
see also Chamber/Solo
- Island Rhythms** (1985) ca 8'
 2(pic).2.2.2/2.2.btbn.1/timp.2perc/str
 First performance: The Florida Orchestra; Irwin Hoffman,
 conductor; Tampa Bay, FL; 29 June 1985
- The Last Dance** (2000) 14'
 2(pic).2.2.2/2.2.btbn.0/timp.2perc/str
 First performance: Orchestra of St. Luke's; Alan Gilbert,
 conductor; Carnegie Hall, New York City; 24 February 2000
- Made in America** (2005) 14'
 2(2pic).2.2.2/2210/timp.perc/str
 First performance: Glens Falls Symphony; Charles Peltz,
 conductor; Glens Falls, NY; 2 October 2005
- Music for Cello and Orchestra** (1984) 19'
 Cello; 2(pic).2.2.2/2.2.btbn.0/timp.2perc/hp/str
 First performance: André Emelianoff, cello; New York
 Chamber Symphony; Gerard Schwarz, conductor;
 New York City; 29 September 1984
Piano reduction 50481384 for sale.
- Paganini Trills** (1996) 1 3/4'
 2222/2220/2perc/str
 First performance: St. Louis Symphony; Leonard Slatkin,
 conductor; St. Louis, MO; 19 May 1996
- Piano Concerto (Homage to Beethoven)** (1985) 21'
 Piano; 2(pic).1.2(bcl).1/2.2.btbn.0/2perc/str
 First performance: Jacquelyn M. Helin, piano; Hudson Valley
 Philharmonic Chamber Orchestra; Imre Pallo, conductor;
 Poughkeepsie, NY; 31 January 1986
Reduction for two pianos 50480241 for sale
- Purple Rhapsody** (2005) 18'
 Viola; 2(pic).0.2(bcl).2/0.2.btbn.0/timp.perc/str
 First performance: Paul Neubauer, viola; Omaha Symphony;
 JoAnn Falletta, conductor; Omaha, NE; 4 November 2005
- Rapids** (Piano Concerto No. 2) (1996) 15'
 Piano; 2222/2210/timp.perc/str
 First performance: Ursula Oppens, piano; UW-Madison
 Symphony Orchestra; David Becker, conductor; University
 of Wisconsin; Madison, WI; 2 March 1996

-
- Sequoia** (1981) 16'
 2(2pic).2.2.2/4.2.2+btbn.1/5perc/hp.pf(cel)/str
 First performance: American Composers Orchestra; Dennis Russell Davies, conductor; New York City; 18 May 1981
Score 50481429 for sale.
- Silver Ladders** (1986) 23'
 2+pic.2+ca.2+bcl.2+cbn/4.3.2+btbn.1/timp.4perc/hp.pf[=cel]/str
 First performance: Saint Louis Symphony; Leonard Slatkin, conductor; St. Louis, MO; 9 January 1987
Score 50481139 for sale
- Strike Zones** (2001) 20'
 Percussion solo; 2(2pic).2.2.2/4330/timp.2perc/pf(cel)/str
 First performance: Evelyn Glennie, percussion; National Symphony; Leonard Slatkin, conductor; Washington, DC; 4 October 2001
- Tambor** (1998) 15'
 2(pic).2.2(bcl).2/4.3.2+btbn.1/timp.3perc/str
 First performance: Pittsburgh Symphony; Mariss Jansons, conductor; Pittsburgh, PA; 7 May 1998
- Violin Concerto** (1992) 19'
 Violin; 2222/2210/timp.2perc/str
 First performance: Elmar Oliveira, violin; Utah Symphony; Joseph Silverstein, conductor; Salt Lake City, UT; 24 April 1992
Piano reduction 50482283 for sale

BAND

- Celebration Fanfare** (from "Stepping Stones") (1993) 4'
 arranged for concert band by Jack Stamp
 First performance: US Military Academy Band; Music and the Mountain Sky Festival, NY; 3 July 1994
Score 50482981, score and parts 50482654 for sale
see also Ballet and Chamber/Solo
- Fascinating Ribbons** (2002) 6'
 4+pic.2+ca.3+Ebcl+bcl.ssx+asx+tsx+barsx.2+cbn/4.4.3+btbn.2/timp.4perc/pf
 First performance: Keystone Wind Ensemble; Jack Stamp, conductor; CBDNA Conference, Denton, TX; 22 February 2001
Score 50485420, score and parts 50485419 for sale

CHAMBER/SOLO

- Amazon** (1977) 13'
 fl, cl, vn, vc, pf
 First performance: Da Capo Chamber Players; 11 January 1977
Score and parts 50481978 for sale
- And...They're Off** (1997) 3'
 for violin, cello, and piano
 First performance: Gwen Hoebig, violin; Desmond Hoebig, cello; David Moroz, piano; Scotia Festival; Halifax, Nova Scotia, Canada; 4 June 1997

-
- Ascent** (1996) 6'
 for organ
 First performance: Cherry Rhodes, organ; American Guild of Organists Convention; St. Ignatius Loyola Church, New York City; 8 July 1996
Score 50483225 for sale
- Big Sky** (2000) 7'
 for violin, cello, and piano
 First performance: Chee-Yun, violin; David Finckel, cello; Wu Han, piano; La Jolla Chamber Music Society, La Jolla, CA; 6 August 2000
- Black Topaz** (1976) 12'
 for piano and six instruments
 pf; fl, cl(bcl), tpt, tbn, 2 perc
 First performance: Robert Miller, piano; Group for Contemporary Music; 15 November 1976
Score and parts 50483404 for sale
- Breakfast Rhythms I and II** (1974-75) 15'
 for clarinet and five instruments
 cl; fl(pic), vn, vc, pf, perc
 First performance: Anand Devendra, clarinet; Da Capo Chamber Players; 30 April 1975
Score 50239060 for sale
- Celebration Fanfare** (from "Stepping Stones") (1993) 4'
 arranged for brass and percussion by Daniel Forlano
 4 hn, 3 tpt, 3 tbn, tba, timp, 2 perc
 First performance: International Women's Forum; Joan Tower, conductor; Washington, DC; 30 September 1993
In "Fanfares," score 50482733 for sale
see also Ballet and Band
- Copperwave** (2006) 12'
 for brass quintet
 hn, 2 tpt, tbn, btbn
 First performance: American Brass Quintet; Juilliard School, New York City; 4 May 2006
- Clocks** (1985) 9'
 for solo guitar
 First performance: Sharon Isbin; 3 August 1985
Score 50488702 for sale
- DNA** (2003) 9'
 for five percussion
 First performance: New England Conservatory of Music Percussion Ensemble; Frank Epstein, conductor; Boston, MA; 13 April 2003
- Elegy** (1993) 5'
 for trombone and string quartet
 First performance: John Swallow, trombone; Cleveland String Quartet; Norfolk Chamber Music Festival; Norfolk, VA; 6 August 1993
- Fanfare for the Uncommon Woman** (1986) 3'
 4 hn, 3 tpt, 3 tbn, tba, timp, 2 perc
 First performance: Houston Symphony Orchestra; Hans Vonk, conductor; 10 January 1987
In "Fanfares," score 50482733 for sale

-
- Fanfare for the Uncommon Woman (No. 5) (1993)** ca 4'
 for four trumpets
 First performance: Members of the Aspen Chamber
 Symphony; Lawrence Foster, conductor; Aspen Festival;
 Aspen, CO; 20 August 1993
Score and parts 50483002 for sale
- Fanfares**
 for brass and percussion
 1. **Fanfare for the Uncommon Woman**
 2. **Second Fanfare for the Uncommon Woman**
 3. **Third Fanfare for the Uncommon Woman**
 4. **Celebration Fanfare**
Score 50482733 for sale
- Fantasy (1983)** 14'
 for clarinet and piano
 First performance: Richard Stoltzman, clarinet; Irma
 Vallecillo, piano; 4 November 1983
Score and part 50488796 for sale
- For Daniel (2004)** 19'
 for violin, cello, and piano
 First performance: Kalichstein-Laredo-Robinson Trio;
 Tucson, AZ; 2 March 2004
- Holding a Daisy (1996)** 4'
 for piano
 First performance: Sarah Rothenberg, piano; Miller Theater,
 Columbia University, New York City; 19 March 1996
In "No Longer Very Clear," score 50482931 for sale
- In Memory (2002)** 10-12'
 for string quartet
 First performance: Tokyo String Quartet; 92nd Street Y,
 New York City; 23 February 2002
Score and parts 50485849 for sale.
see also Orchestra
- Incandescent (2003)** 18'
 for string quartet
 First performance: Emerson String Quartet; Bard College,
 Annandale-on-Hudson, NY; 26 April 2003
- Island Prelude (1989)** 10'
 for oboe and string quintet
 ob; 2 vn, va, vc, db
 First performance: Jennifer Sperry, oboe; Charles Sherba and
 Lois Finkel, violins; Consuelo Sherba, viola; Ian Ginsburg,
 cello; Roger Ruggeri, bass; Joan Tower, conductor; Grand
 Teton Festival, Teton Village, WY; 23 August 1989
see also Orchestra
- Island Prelude (1989)** 10'
 for wind quintet (oboe and wind quartet)
 ob; fl, cl, bn, hn
 First performance: Nancy Clauter, oboe; Quintessence; Kerr
 Cultural Center, Scottsdale, AZ; 9 April 1989
Score and parts 50481405 for sale.
see also Orchestra

-
- Night Fields** (1994) 15'
 for string quartet
 First performance: Muir Quartet; University of Iowa, Iowa City, IA; 1 March 1994
Score and parts 50482602 for sale
- No Longer Very Clear** 17'
 for piano
 1. **Holding a Daisy**
 2. **Or Like a...an Engine**
 3. **Vast Antique Cubes/Throbbing Still**
Score 50482931 for sale
- Noon Dance** (1982) 17'
 fl(afl, pic), cl, perc, pf, vn, vc
 First performance: Collage; 28 February 1983
Score 50507810, score and parts 50482591 for sale
- Or Like a...an Engine** (1994) 3'
 for piano
 First performance: Ursula Oppens, piano; WNYC-FM 50th Anniversary; Alice Tully Hall, New York City; 13 June 1994
In "No Longer Very Clear," score 50482931 for sale
In "American Contemporary Masters," score 50482215 for sale.
- Petroushskates** (1980) 5'
 fl, cl, vn, vc, pf
 First performance: Da Capo Chamber Players; 23 March 1980
Score and parts 50236480 for sale
- Platinum Spirals** (1976) 7'
 for violin solo
 First performance: Joel Lester, violin; 21 April 1976
Score 50228190 for sale
- Rain Waves** (1997) 13'
 for violin, clarinet, and piano
 First performance: Verdehr Trio; Frick Collection, New York City; 14 December 1997
Score 50483609 for sale
- Second Fanfare for the Uncommon Woman** (1989) 3'
 4 hn, 3 tpt, 3 tbn, tba, timp, 3 perc
 First performance: members of the Orchestra of St. Luke's; Paul Connelly, conductor; Avery Fisher Hall, New York; 29 November 1989
In "Fanfares," score 50482733 for sale
- Snow Dreams** (1983) 9'
 for flute and guitar
 First performance: Carol Wincenc, flute; Sharon Isbin, guitar; 18 April 1983
Score 50507800 for sale
- Stepping Stones: A Ballet** (1993) ca 25'
 for two pianos
Two-piano score 50482102 for sale
 see also **Ballet**

-
- Third Fanfare for the Uncommon Woman** (1991) 6'
 for double brass quintet
 2 hn, 4 tpt, 2 tbn, 2 tba
 First performance: Empire Brass Quintet and members of the
 New York Philharmonic Brass Section; Zubin Mehta,
 conductor; Carnegie Hall, New York City; 5 May 1991
In "Fanfares," score 50482733 for sale
- Toccanta** (1997) 6'
 for oboe and harpsichord
 First performance: Cynthia Green Libby, oboe; Barbara
 Harbach, harpsichord; International Double Reed Society
 Conference, Northwestern University, Evanston, IL; 27 June
 1997
- Trés Lent** (1994) 8'
 for cello and piano
 First performance: André Emelianoff, cello; Joan Tower,
 piano; Merkin Hall, New York; 8 May 1994
Score and part 50482270 for sale
- Turning Points** (1995) ca 16'
 for clarinet quintet
 cl, 2 vn, va, vc
 First performance: David Shifrin, clarinet, cello; Chamber
 Music Society of Lincoln Center; Alice Tully Hall, New York
 City; 21 April 1995
Score and parts 50482943 for sale
- Valentine Trills** (1996) 2'
 for flute solo
 First performance: Carol Wincenc, flute; Merkin Concert
 Hall, New York City; 14 February 1996
Part of "Carol Wincenc: Valentines," album for sale
(Carl Fischer O5430).
- Vast Antique Cubes/Throbbing Still** (2000) 10'
 for piano
 First performance: John Browning, piano; Franklin &
 Marshall College, Lancaster, PA; 16 September 2000
In "No Longer Very Clear," score 50482931 for sale
- Wild Purple** (1998) 6'
 for viola solo
 First performance: Paul Neubauer, viola; Merkin Concert
 Hall, New York City; 10 September 1998
Score 50483608 for sale
- Wings** (1981) 9'
 for clarinet or bass clarinet solo
 First performance: Laura Flax; 14 December 1981
Score 50228170 for sale
- Wings** (1981/92) 9'
 for alto saxophone
Score 50482095 for sale

Rental orders, fee quotations, and manuscript editions:
G. Schirmer/AMP Rental and Performance Department
P.O. Box 572 Chester, NY 10918
(845) 469-4699 – phone
(845) 469-7544 – fax
rental@schirmer.com

For music in print, contact your local dealer.

Hal Leonard Corporation is the exclusive
print distributor for G. Schirmer, Inc.
and Associated Music Publishers, Inc.
PO Box 13819
Milwaukee, WI 53213
www.halleonard.com – web

Perusal materials (when available):

G. Schirmer/AMP Promotion Dept.
257 Park Avenue South
20th Floor
New York, NY 10010
(212) 254-2100 – phone
(212) 254-2013 – fax
schirmer@schirmer.com

**Publisher and Agency
Representation for
the Music Sales Group
of Companies:**
www.schirmer.com

**CHESTER MUSIC LTD
NOVELLO & CO LTD**

14/15 Berners Street
London W1T 3LJ, England

CHESTER MUSIC FRANCE

PREMIERE MUSIC GROUP SARL

10, rue de la Grange-Batelière
75009 Paris, France

CHESTER SCHIRMER BERLIN

Dorotheenstraße 3
D-10117 Berlin, Germany

EDITION WILHELM HANSEN AS

Bornholmsgade 1
DK-1266 Copenhagen K, Denmark

KK MUSIC SALES

c/o Shinko Music Publishing Co Ltd
2-1 Ogawa-machi, Kanda
Chiyoda-ku, Tokyo 101, Japan

G. SCHIRMER, INC.

ASSOCIATED MUSIC PUBLISHERS, INC.

257 Park Avenue South, 20th Floor
New York, NY 10010, USA

G. SCHIRMER PTY LTD

4th Floor, Lisgar House
30-32 Carrington St.
Sydney, NSW 2000, Australia

SHAWNEE PRESS

1221 17th Ave. South
Nashville, TN 37212, USA

UNIÓN MUSICAL EDICIONES SL

C/ Marqués de la Ensenada
4, 3o. 28004 Madrid, Spain

Photo: Noah Sheldon