

Since 1972 Tower has taught at Bard College where she is Asher Edelman Professor of Music. She is Composer-in-Residence with the Orchestra of St. Luke's (since 1997) and the Deer Valley Festival in Utah (since 1998), a position she also held with the Saint Louis Symphony Orchestra (1985-1988) and the Norfolk Chamber Music Festival (1995-2003). She will be Composer-in-Residence with the Chamber Music Society of Lincoln Center in 2007-08 as one of the many celebrations across the country in honor of her 70th birthday. Tower has recently added "conductor" to her list of accomplishments, leading eight of the Made in America orchestras, as well as other engagements around the country.

Joan Tower's bold and energetic music, with its striking imagery and novel structural forms, has won large, enthusiastic audiences. From 1969 to 1984, she was pianist and founding member of the Naumburg Award-winning Da Capo Chamber Players, who premiered many of her most popular works. Other groups that have commissioned her include the Emerson, Tokyo and Muir String Quartets, Kalichstein-Laredo-Robinson Trio, American Brass Quintet, Chamber Music Society of Lincoln Center, Carnegie Hall, and the summer music festivals of Aspen, Summerfest La Jolla, Chamber Music Northwest and Music from Angel Fire. Her first orchestral work, *Sequoia*, quickly entered the repertoire, with performances by orchestras including Saint Louis, New York, San Francisco, Minnesota, Tokyo NHK, Toronto, the National Symphony and the London Philharmonia. A choreographed version by the Royal Winnipeg Ballet toured throughout Canada, Europe, and Russia. Her tremendously popular five Fanfares for the Uncommon Woman have been played by over five hundred different ensembles.



Come perform with me, Argentina

Nashville Symphony hosts international musician exchange

For one week in May, the Nashville Symphony welcomed four musicians and Music Director David Handel from the Orquesta Sinfónica de la UNCuyo in Mendoza, Argentina. It marked a groundbreaking international exchange between the two orchestras that will continue in September when we send four musicians and one administrator to perform and work in Argentina.

While here, the South Americans joined our musicians on stage in two concerts at Schermerhorn Symphony Center as well as in rehearsal, and their experience, the visitors said, was very educational.

Of special interest, they noted, was a pronounced difference in style. Speaking through an interpreter, Andrea Yurcic, principal bassoon, explained that the general mood in

rehearsal and on stage in this country seems more focused and exacting: "The music is the same, the performing, the expressive playing, but it's more ordered and organized."

Back home, the musicians said, there is more informal give-and-take between the conductor and the players. That may allow, at times, for a more democratic feel, but it can also lead to a less disciplined product, they said.

Yurcic and her musician colleagues – Samira Musri, principal flute, Sebastian Benenati, principal clarinet, and Alexander Takhmanov, principal French horn – each applauded their Nashville counterparts for going out of their way to make them feel welcome. ☺

– Alan D. Bostick