THE UNIVERSITY OF MEMPHIS
Rudi E. Scheidt School of Music

presents

Contemporary Chamber Players
Kamran Ince, director

with guest composer Joan Tower

Tuesday, November 1, 2011
7:30 PM
Harris Concert Hall

College of Communication and Fine Arts
A Gift (2008)
I. With Memories
II. With Song
III. With Feeling
IV. To Dance With

Raquel Núñez, flute
Phillip Johnson, clarinet
Liu Miaogian, horn
Jeff Tiighman, bassoon
James Green, piano

Joan Tower
(b. 1938)

Suite no. 2 (1929)
I.
II.
III.

Heather Bixler, Ionut Cosarca, violins
Enrique Olvera, viola
Laura Azuaje, cello
James Green, piano

Ruth Crawford Seeger
(1901-1953)

Guitar Concerto (2011)
I.
II.

James Baur, guitar

Raquel Núñez, flute
James Cutter and Carina Washington, clarinet
Sky Macklay, oboe
Xiaolu Cao, Yuko Sato, percussion
James Clark, piano
Ionut Cosarca, violin I
Aromi Park, violin II
Bergen Christensen, viola
Anthony Lu, cello

John Baur
INTERMISSION

String Quartet 1931

Heather Bixler, Ionut Cosarca, violins
Bergen Christensen, viola
Laura Azuaje, cello

The Santa Fe Songs (1980)
II. Opus 101
III. Any Other Time
IV. Sonnet
VI. He Never Knew
VII. El Musico
VIII. Wintry Mind
X. Loving Leaves
XII. The Sowers

Emanuel Serra, voice
Heather Bixler, violin
Enrique Olvera, viola
Laura Azuaje, cello
James Green, piano
Two Step Passion (2011)

Raquel Núñez, soprano recorder
Sky Mackley, melodica
James Green, piano
Ionut Cosarca, violin
Laura Azuaje, cello

Petroushskates (1980)

Raquel Núñez, flute
Phillip Johnson, clarinet
Heather Bixler, violin
Griffin Browne, cello
James Green, piano

Please turn off all cell phones, pagers, and other electronic devices.
Rorem, *The Santa Fe Songs* (selections) on poems by Witter Bynner

2. "Opus 101"

He not only plays
One note
But holds another note
Away from it—
As a lover
Lifts
A waft of hair
From loved eyes.

The piano shivers
When he touches it
And the leg shines

3. "Any Other Time"

Any other time would have done
But not now
Because now there is no time
It only stands still on its own center
Waiting to be wound

Once upon a time somebody will unwind it
And then what a time
In no time at all

4. "Sonnet"

Summer, O Summer, fill thy shadowy trees
With a reprieve of cooling sacrament
Before we die among the mysteries;
Loosen our wreaths and let us be content
To bow our heads before thy flower-bells
Beneath whose mould we too shall
Soon be spent, —
Lovers desiring this and little else:
Thy laurel now, nor ours, this firmament

Of blue in which to dedicate our blood
To earth, our vernal meaning now but
meant,
Like the least meaning of thy smallest bud,
To go the way the earlier seasons went.
Breath is our fee and dividend and cost:
So let us grant the forfeit and be lost!

6. "He Never Knew"

He never knew what was the matter with him
Until one night
He chopped up his bed for firewood
It was comfortable that way
And then another night a year later
It came roaring up the street at him
As a sunset.

7. "El Musico"

Looking beyond us always
He played the harp
And sang the song with it
A little sharp
Or took one of the others
A violin
And sang the song with it
A little thin,
Or else he stroked the sand
Where he sat
And sang the song with it
A little flat;
But whatever song he sang
He seemed to know
Exactly in his voice
How the winds blow
And how the waves come up
Chapala shore,
And how the birds sing a little
And then more,
And why the birds are careless
Of a church-bell.
Others sang better than he,
But none so well.
8. "The Wintry Mind"

Winter uncovers distances, I find;
And so the cold and so the wintry mind
Takes leaves away, till there is left behind
A wide cold world. And so the heart grows blind
To the earth's green motions lying warm below
Field upon field, field upon field, of snow.

10. "Moving Leaves"

How could I know the wisdom of a world
That blows its withered leaves down from the air
They gleamed in once and gathers their strength again upward
In the sap of earth, if I set my fervid heart
On a leaf unmoved by any wind of change,
If I wanted still that spring when first I loved?
No leaves that have ever fallen anywhere
Are anywhere but here, heaping the trees.

12. "The Sowers"

Now horses' hooves are treading earth again
To start the wheat from darkness to day,
And along the heavy field go seven men
With hands on ploughs and eyes on furrowing clay.

Six of the men are old; but one, a boy,
Knows in his heart that more than fields are sown —
For spring is ploughing heaven with rows of joy
In the voice of one high bird, singing alone.
Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo and Muir quartets, soloists Evelyn Glennie, Carol Wincenc, David Shifrin, John Browning, and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington DC among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded Made in America 2008 (along with Tambor and Concerto for Orchestra). The album collected three Grammy Awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for Silver Ladders, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-2011). Tower studied piano and composition at Bennington College and Columbia University. Her earliest works were serial in concept, but her music soon developed the lyricism, rhythmic drive, and colorful orchestration that characterize her subsequent works. She co-founded the Da Capo Chamber Players in 1969 as pianist — its accolades included the 1973 Naumburg Chamber Music Award — but also wrote several well-received pieces for the ensemble. She is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972. Her music is published by Associated Music Publishers.
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