



Interlochen

ARTS ACADEMY

Interlochen, Michigan
188th Program of the 62nd Year

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FACULTY RECITAL

Kara Huber, piano

Saturday, March 9, 2024

2:30pm, Dendrinos Chapel/Recital Hall

“The Complete Solo Piano Works of Joan Tower: From Twelve-Tone Crowd to Idiosyncratic Risk-Taker”

Sixth Fanfare for the Uncommon Woman (2016)	Joan Tower (b. 1938)
No Longer Very Clear (1994-2000)	Joan Tower
Holding a Daisy	
“Or Like a...an Engine”	
Vast Antique Cubes	
Throbbing Still	
Steps (2011)	Joan Tower
Love Letter (2022)	Joan Tower
Ivory and Ebony (2009)	Joan Tower

Kara Huber is the Marjorie Wood Drackett Piano Chair.

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For Interlochen Arts Academy faculty bios, please visit
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ABOUT THE COMPOSER

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than 60 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 Alisa Weilerstein, Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany, N.Y., and Washington, D.C., among others.

Tower is the first composer chosen for a Ford Made in America consortium commission of 65 orchestras. The Nashville Symphony and conductor Leonard Slatkin recorded that work, *Made in America*, with *Tambor* and *Concerto for Orchestra* for the Naxos label. The top-selling recording won three 2008 Grammy awards: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Tower's tremendously popular *Fanfares for the Uncommon Woman* have been played by over 500 different ensembles. Her recent commissioned premieres include the cello concerto *A New Day*, the orchestral *1920/2019*, and for chamber *Into the Night*.

In 1990, Tower 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 (2010-11). From 1969 to 1984, she was pianist and founding member of the Naumburg Award-winning Da Capo Chamber Players, which commissioned and premiered many of her most popular works. Her first orchestral work, *Sequoia*, quickly entered the repertory. She has received honorary doctorates from Smith College, the New England Conservatory, and Illinois State University. She is the Asher B. Edelman Professor in the Arts (Composition) at Bard College, where she has taught since 1972.

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