

8.559215

JOAN TOWER: Instrumental Music

NAXOS

Playing  
Time:  
**58:26**

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COMPACT  
disc  
DIGITAL AUDIO

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NAXOS

Joan  
**TOWER**  
(b. 1938)

- |   |   |       |
|---|---|-------|
| 1 | <b>In Memory for String Quartet</b> <sup>1</sup>                  | 14:56 |
| 2 | <b>Big Sky for Violin, Cello and Piano</b> <sup>2</sup>           | 7:11  |
| 3 | <b>Wild Purple for solo Viola</b> <sup>3</sup>                    | 7:18  |
|   | <b>No Longer Very Clear</b>                                       |       |
| 4 | <b>Holding a Daisy for solo Piano</b> <sup>4</sup>                | 3:54  |
| 5 | <b>Or Like a...an Engine</b><br>for solo Piano <sup>5</sup>       | 3:13  |
| 6 | <b>Vast Antique Cubes for solo Piano</b> <sup>6</sup>             | 2:58  |
| 7 | <b>Throbbing Still for solo Piano</b> <sup>7</sup>                | 7:38  |
| 8 | <b>Island Prelude</b><br>for Oboe and String Quartet <sup>8</sup> | 11:17 |

Tokyo String Quartet <sup>1, 8</sup>  
Chee-Yun, Violin <sup>2</sup>  
André Emelianoff, Cello <sup>2</sup>  
Joan Tower, Piano <sup>2</sup>  
Paul Neubauer, Viola <sup>3</sup>  
Ursula Oppens, Piano <sup>4, 5</sup>  
Melvin Chen, Piano <sup>6, 7</sup>  
Richard Woodhams, Oboe <sup>8</sup>

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Recorded at the American Academy of Arts and Letters, New York, from 17th to 18th January, 2004

Producer and engineer: Da-Hong Seetoo

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Cover photograph: Joan Tower by Noah Sheldon  
American flag, folk artist, 1880s.



AMERICAN CLASSICS

Joan Tower's bold and energetic music, with its striking imagery and novel structural forms, has won her large, enthusiastic audiences. She is a performing musician and writes for other instrumentalists with great sensitivity and understanding, as demonstrated by the works on this disc. The string quartet *In Memory* is a piece about death and grief, inspired by the loss of a close friend, and the victims of the 11th September terrorist attacks. *Big Sky* is a rapt and intimate portrait of an American landscape, while *Wild Purple* is a virtuosic piece for viola that highlights the often neglected "wild side" of the instrument. The four piano pieces, each with a title taken from John Ashbery's poem *No Longer Very Clear*, are variously calm and hugely kinetic, but always surprising. The disc ends with *Island Prelude*, a sensuous piece with a tropical island setting.

Booklet notes in English  
Kommentar auf Deutsch



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