



Composer Margaret Brouwer's music has been praised by *The New York Times* as "bewitching...with no obvious concessions toward styles of the day". In recognition of her work in the field of musical composition, Ms. Brouwer was named a Guggenheim Fellow for 2004, for her "unusually impressive achievement in the past and exceptional promise for future accomplishment." She was most recently awarded an Ohio Council for the Arts Individual Fellowship for 2005.

Praise has recently come from Wilma Salisbury of Cleveland's *The Plain Dealer* reviewing the Brouwer-scored dance piece *Kinetic Shadows*: "The illusion of dancers running across screens and disappearing into darkness was magical...and Brouwer's music, heard in surround sound, blazed with excitement." *The American Record Guide* also sees in Brouwer's work "a marvelous example of musical imagery."

Remarkable for its poetical sensibility, Ms. Brouwer's music reveals musical craftsmanship of the highest order. These qualities are found in music ranging from symphonic works for full orchestra to a variety of chamber combinations such as string quartet, trios, duos and pieces for such diverse solo instruments as the horn, piano, and flute. Ms. Brouwer's sterling reputation for writing brilliant and riveting music has sparked a recent upsurge of interest in her music.

Many of the country's most distinguished ensembles in New York, Seattle, San Francisco, Washington D.C., Boston, and Cleveland regularly program her works. In New York Ms. Brouwer's music has been programmed by the

Chamber Music Society of Lincoln Center; at Steinway Hall, Merkin Hall, and Symphony Space; by the Orchestra of St. Luke's on its "Second Helping" series; and by the Cassatt and Cavani String Quartets. Her works have also been played by the Seattle Symphony; and in Washington D.C. audiences at the Kennedy Center, the Concoran Gallery, and the Phillips Gallery have heard her music.

Brouwer's music is published exclusively by Carl Fischer. She is currently head of the composition department and holder of the Vincent K. and Edith H. Smith Chair in Composition at the Cleveland Institute of Music. Honors include grants from the NEA, Ford Foundation, Knight Foundation, Meet the Composer, Virginia Commission for the Arts, and the Indiana Arts Commission, as well as residencies at the MacDowell Colony, Rockefeller Foundation's Bellagio Center, Virginia Center for the Creative Arts, and the Charles Ives Center for American Music. Brouwer was in residence at the Wellesley Composers Conference in 2002 and at the MacDowell Colony in 2001, and was a Norton Stevens Fellow there in 1999. Brouwer's teachers included Donald Erb, George Crumb, Harvey Sollberger, and Frederick Fox.

"Aurolucent Circles", a CD of Brouwer's orchestral music featuring Evelyn Glennie, solo percussion and The Royal Liverpool Philharmonic Orchestra with Gerard Schwarz conducting, was released by Naxos in January 2006. In review of the CD, Lawson Taitte of *The Dallas Morning News* praises Brouwer saying, "Ms. Brouwer has one of the most delicate ears and inventive imaginations among contemporary American composers... Ms. Brouwer not only gets seductive sounds out of the instruments, she also creates a dramatic through line that keeps the attention riveted for 27 minutes." In November 2003 a disc of Brouwer's called "Light," released by New World Records received wide acclaim. In reviewing this release, Sarah Bryan Miller of the *St. Louis Post-Dispatch* found Brouwer to be "that rarity, a contemporary composer whose music is accessible and engaging for a wide range of audiences, but whose work doesn't sound like movie music. She's not afraid to be spiky when spikiness is indicated, but there's never a sense in any of these works that she's using atonality for its own sake. And often her sonic world is utterly luminous in its beauty." (January 15, 2004) Similarly, *Fanfare* magazine praised the new disc in the following terms: "Brouwer's music has a sense of stylistic independence and an openness of spirit...The melodies are memorable, their cut Brouwer's own; the instrumental writing is unique, sharp, and always expressive." (May/June 2004) Other recordings of Ms. Brouwer's music can be found on the New World, Naxos, CRI, Crystal, Centaur, and Opus One labels.

A highlight of recent performances was the 2002 world premiere of Brouwer's percussion concerto, "Aurolucent Circles," by virtuoso percussionist Evelyn Glennie and the Seattle Symphony under Gerard Schwarz. In the words of the *Seattle Post-Intelligencer*: "(Brouwer) has written a marvelous display piece...music (that is) effective and solid, often rather atmospheric, and gives the percussion soloist many opportunities." Performances this season of Ms. Brouwer's music included a presentation of her "Light" at the Tanglewood Music Center's 2005 Festival of Contemporary music. Allan Kozinn wrote in the New York Times, "Margaret Brouwer's fantastically eclectic "Light" filtered fragments of medieval and Renaissance pieces through a prism of free-ranging melody." In November 2005, Lucy Shelton and the CIM New Music Ensemble premiered Brouwer's "Declaration", and the Cavani String Quartet and clarinetist Daniel Silver premiered her "Clarinet Quintet" on the Cleveland Institute of Music Chamber Music Festival. Highlights of performances in other seasons included "Mandala" by the Cleveland Chamber Symphony, Gunther Schuller conducting (2003); "Skyriding" by New York City's St. Luke's Orchestra as part of its "Second Helping" series (2004); "Sonata for Horn and Piano" by David Jolley at

the Chamber Music Society of Lincoln Center's Double Exposure series (2003); "Demeter Prelude" and "Crosswinds" throughout the US by the Cavani String Quartet on tour (2004-05); "Skyriding" by the Contemporary Music Forum in Washington D.C.(2005); "Skyriding" by Anne Marie McDermott, Tara O'Conner and the Borremeo Quartet at the Chamber Music Society of Lincoln Center; "Crosswinds" by the Kaleidoscope Chamber Players (2003); "Clarinet Concerto" by Richard Stoltzman and the Roanoke Symphony; "Clouds" at Manhattan's Symphony Space (2003); "Pulse" by the Roanoke Symphony (premier, 2003); the Ohio Bicentennial commissioned work, "Century's Song" by the ProMusica Chamber Orchestra (premier) and the Canton, Columbus, and Springfield Symphonies among others. In June, 2001 the Cleveland Museum of Art presented a concert devoted entirely to Ms. Brouwer's chamber music, in which two of the four works performed were premiers. Donald Rosenberg of Cleveland's *The Plain Dealer* called the concert a "radiant meeting of the old and the new" revealing "... the gifts of a composer whose music blends superb craftsmanship with a poetic sensibility."

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