

Margaret Brouwer (born 1940) began her musical career as a professional violinist, although it wasn't to last. While playing in the Fort Worth Symphony and as an extra with the Dallas Symphony, she realized she needed to go beyond the music on her stand and fulfill her own creative urge. Brouwer pursued composition initially through studies with Donald Erb, George Crumb, Harvey Sollberger and Frederick Fox, who gave her a firm foundation upon which to nurture an individual voice.

As a composer who started out as an orchestral player, Brouwer had an advantage that many of her colleagues never experience: absorbing the panoply of sounds around her. Her life as a performer helps to explain the clarity of her writing, as well as her fascination with the distinctive colors of instruments alone and in myriad combinations. Brouwer's music possesses an almost childlike sense of enchantment and fantasy. It is immediately accessible without sounding glib or simple, the result of the composer's painstaking effort to employ sophistication and complexity within an organic unfolding of ideas.

Brouwer set out on her creative odyssey when the severity that had pervaded composition in the post-World War II period was beginning to crumble, at least outside staunch avant-garde circles. Composers tired of writing solely for themselves and academic chums (or nemeses) became conscious that audiences also needed to be considered—and that embracing some form of tonality wasn't blasphemous. Brouwer soaked up every style of music, rejected what she deemed unlistenable or alien to her nature, and developed a personal artistic profile that favors illumination over impenetrability. She most admires composers whose music appeals both to heart and mind. In particular, she cites Mozart for beauty and depth; Beethoven, for unity through development of small ideas; Stravinsky, for rhythm and structure; and Crumb, for varied sounds and colors.

"I was always interested in consonance, as well as dissonance," Brouwer has said, "not that my music is all tonal. I've attempted to emphasize consonant intervals, music that emphasizes the notes in the overtone series. I like a lot of ringing sounds." She believes that society can be reflected in numerous ways—by dissonant, dense music full of unhappiness, "but also by bright music that's trying to provide a release from that sort of darkness and tension."

Not that Brouwer avoids conflict. The chamber works on this recording reveal the gamut of Brouwer's art, traveling both in dark and light regions. In many ways, the pieces move in order from the former to the latter, starting in the abyss (though not without buoyant moments) in *Lament* and ending up on the heights (despite a sojourn to Hell) in *Demeter Prelude*. The titles of these compositions suggest a composer who relies on programmatic references for her musical ideas. Most of the time, the reverse actually is true. Music comes first; imagery later, as a work's character evolves.

Brouwer's music occasionally is influenced by experiences that affect her and the world around her. One such piece is *Lament*, which Brouwer began writing three weeks after the terrorist attacks of September 11, 2001. As the composer has written: "I found that there was no way for me to compose without attempting to express in some way the numbness, anguish, bewilderment, and the beginning vague assimilation of a national life that would be changed."

The resulting four-movement work originally was known as *Quartet*, but Brouwer finally changed the title to *Lament*, in part to reflect the anguish that pervades much of the music, especially the eponymously named slow movement. The piece is scored for the unusual combination of clarinet, bassoon, violin and percussion, as requested by the Rocky River Chamber Music Society for a commission dedicated to the Cleveland-based Cohen family: Cleveland Orchestra principal clarinetist Franklin Cohen; his wife, bassoonist Lynette Diers Cohen; and their children, Diana, a violinist, and Alexander, a percussionist. They gave the world premiere on April 29, 2002.

In the *Prelude*, Brouwer creates an aura of desolation, with bassoon, clarinet and violin lines moving slowly on different beats, like lonely figures that never make contact. A bass drum, sounded only by wire brush, makes an ominous, hushed entrance, while a violin tremolo and air and key clicks on the bassoon add mysterious rumblings. The second movement, *Unfinished Song*, at first seems optimistic, its soft marimba tremolos, undulating violin, and tender clarinet song providing signs of hope ("like an uncomplicated life," according to the composer). Amid the bright material, the violin plays a defiantly dotted martial rhythm. But the warm atmosphere is interrupted by those menacing bass-drum brush strokes and a suddenly hesitant clarinet. The music regains strength until it peters out with a tremolo and downward glissando in the violin and dying bass drum.

A wailing clarinet sets the scene in the third movement, *Lament*, in which bongos and congas play “soft murmurs (like from a distant war zone).” The clarinet’s mournful monologue becomes a somber conversation with violin and bassoon, and percussion adds nervous, quizzical commentary. The start-and-stop nature of the writing (solo recitatives, tense flights, hymn-like statements, unison declamations, upward glissandos) evokes feelings of anxiety, torment and hope. The quest for consolation and resolution is depicted in *Searching—Revolving*, which is replete with darting phrases and rhythmic ideas that urge the narrative inexorably forward. A reference to an encouraging triplet theme from the slow movement implies that the road ahead will be difficult, though the stabbing figures and angry final gestures make clear that giving up is unacceptable.

Brouwer composed *Light* on a commission from the Cleveland Museum of Art to mark the acquisition of a German-style harpsichord (after Michael Mietke) built by Bruce Kennedy of Amsterdam. The piece was written for harpsichordist Jeannette Sorrell, founder and music director of Apollo’s Fire, the Cleveland Baroque Orchestra; and soprano Sandra Simon, who took part in the world premiere on June 6, 2001, in the museum’s Gartner Auditorium. Brouwer exploited the gifts of these early-music artists by melding ancient sources with her own contemporary techniques. In addition to soprano and harpsichord, the score calls for flute, clarinet, violin, cello and percussion.

The opening movement, *The Fiery Power: A Vision of Hildegard von Bingen*, employs a text by the twelfth-century nun translated from the Latin by Robert Carver. Brouwer begins in the past, with the flute and cello in fifths and the harpsichord playing embellished lines. The soprano announces Hildegard’s text (“I, the highest and fiery power”) with ornamental pride, followed by clarinet and cello in close imitation. As the other instruments arrive, the piece begins to ride a sonic time-machine, constantly moving back and forth between the distant centuries. The vocal part, antiquated and ecstatic, is surrounded by fluttering instrumental flourishes, tremolos, glissandos, key slaps, whistle tones and the subtle tappings of Dutch Lake stones. At the end, the soprano leaps a minor tenth (“since I am Life”) as the ensemble unfolds a glowing D-major chord.

Brouwer further juxtaposes old and new in the second movement, *Nederlandse Licht*, in which the voice is silent. The music reflects the composer’s Dutch heritage in her use of secular and sacred quotes: Johannes Ockeghem’s chanson, *L’autre d’antan*; and Psalm 27, *God is mijn licht, mijn heil, wien zou ik vreezen?*, from a 1733 part-book format of the Psalms, *Het Boek nevens de Gezangen bij de Hervormde Kerk van Nederland*. These sources rub shoulders with the “airy, mystical” exploration of sounds that Brouwer sets in intriguing relief: stone clicks, marimba played with brushes, violin rustles, wind and string chorales, mysterious tremolos. The stately activity becomes more and more static, until a soft, unresolved marimba chord dissolves into the harpsichord’s soothing G major.

The eighteenth century briefly appears at the start of the final movement, *Atoms*, with the harpsichord now playing its G-major chord in theatrical fashion and the violin declaiming in free recitative style. But the spiky answers to these statements declare that the past won’t necessarily prevail. Indeed, recitatives alternate with darting figures and quick, repeated tones that convey the unpredictability of atoms as depicted in the text by the physicist Richard Feynman. In the end, the harpsichord succumbs to peer pressure by joining its instrumental colleagues in an emphatic modern remark.

In writing the solo piano piece that came to be known as “*Under the Summer Tree . . .*”, Brouwer was responding to the recent deaths of two family members. The work began as a one-movement Sonata for Piano on a commission from the Fortnightly Musical Club of Cleveland. Kathryn Brown played the premiere of the movement (later the entire work’s first movement) on February 2, 1999, after which Brouwer added two more movements. Brown first performed “*Under the Summer Tree . . .*” on October 24, 1999. Both premieres were given at the Cleveland Institute of Music.

Brouwer had no images in mind when she began the score. But as she was writing, she decided to add titles to each movement drawn from lines in Thomas Hardy’s poem *During Wind and Rain*, a haunting depiction of loss. The emotional depth and virtuosic demands of the opening movement, “*They sing their dearest songs . . . and one to play;*”, belies the basic simplicity of design. The writing explores pitch cells, mostly minor thirds and perfect fourths, which are deployed in a spectrum of expressive statements. Scurrying grace notes and brisk chords give way to Chopin-esque lyricism and delicacy. Meters change with imperceptible swiftness, adding to the music’s urgency. It is a virtuosic display rooted in penetrating feelings.

The other two movements are much shorter. The dreamy lines in “*And they built a shady seat . . . Ah, no; the years, the years;*” unfold almost as if bar lines don’t exist. Textures are hazy, with hints of raindrops in the air, and an atmosphere of romantic quietude predominates. This leads immediately into the last movement, “*See the white storm-birds wing across!*”, a journey through shifting meters and soaring or plunging flights.

The earliest work on this recording is *Skyriding*, scored for flute/alto flute, violin, cello and piano. The 20th Century Consort gave the first performance on May 3, 1992, at the Sonoklect Festival in Lexington, Virginia. For the first movement, Brouwer was influenced by James Gleick’s book, *Chaos*, which explores various types of natural turbulence. The composer was attracted to the idea of “the predominantly predictable nature and yet sometimes chaotic moments of, for instance, the motion of water through a pipe or of wind currents in a tunnel.”

The first movement, *Riding the Easy Five Mile Sluice*, embraces the motion suggested by Gleick within a distinct series of pitch cells that unify the narrative. Flute and cello announce basic motivic material in gliding figurations. The natural flow of water Brouwer portrays occasionally brings to mind Messiaen-like rapture, especially in the muted violin’s seductive ascents and violin-cello harmonics. However lilting the activity may seem to be at times, it is not without pungency: the metallic pizzicato slaps and inside-the-piano effects create a sense of portentous agitation. Yet the tension dissipates as the instruments move quietly upward, with violin and piano having the final, abrupt, say.

Bell tones in the piano, outlining fourths and tritones, are imitated by alto flute at the beginning of the second movement, *Jinn Song*, which introduces a muted violin as protagonist. Playing the mythical spirit that influences human affairs, the violin mostly sings downward in half-steps that are shaded by sinuous trills and passed to the other instruments. A swooping “Seagull glissando” in the cello and fingernails on strings inside the piano underline the mysterious aura. In the last movement, *Hard Knock Jam*, the activity becomes “rhythmic and biting, but whimsical,” with metallic pizzicato figures, flutter-tongued flute passages and piano tappings placed in jazzy counterpoint.

Demeter Prelude came to life in 1997 after Brouwer was commissioned by the Roanoke Symphony for *Pluto—A Sequel* to complement performances of Gustav Holst’s *The Planets* (which had no movement portraying Pluto, since this planet wasn’t discovered until 1930, or more than a dozen years after Holst completed his suite). In her research into the mythology of Pluto, Brouwer became intrigued with the tale of Hades abducting Persephone and taking her to the Underworld. Upon hearing of the abduction, Demeter begins searching for Persephone, her daughter. Demeter, the goddess of living things, threatens to abandon her responsibilities unless Zeus orders Hades to release Persephone.

Brouwer had written a motive into her *Pluto* score she had difficulty developing in that context. But she realized the motive—an ascending second that first scurries forward in a quick 12/8 rhythm—would suit her *Demeter Prelude*, a work already commissioned by the Reston Prelude Festival for the Audubon String Quartet. The ensemble performed the world premiere on June 30, 1997, three months after the Roanoke Symphony and conductor David Wiley introduced *Pluto—A Sequel*.

Beneath octave Es in first violin and cello, the second violin announces the Demeter motive, which is handed quickly to the viola and then the others. As the fuming Demeter proceeds on her journey, the music takes a wild ride whose quick succession of triple and quadruple rhythms and scale-wise passages creates surprising and adventurous activity. In the middle section, the instruments step forth individually in impassioned recitatives, portraying goddess and gods in a battle of wits. The music once again takes flight in a flurry of perpetual motion that ends only when downward scales give way to abrupt, angry minor thirds. —*Donald Rosenberg*

Donald Rosenberg is classical music critic of *The Plain Dealer* (Cleveland), author of *The Cleveland Orchestra Story: “Second to None,”* and president of the Music Critics Association of North America.

Light

1. The Fiery Power

I, the highest and fiery power, have kindled every living spark. I flame above the beauty of the fields; I shine in the waters; in the sun, the moon, and the stars, I burn. And by means of the airy wind, I stir everything into quickness with a certain invisible life which sustains all. And so I, the fiery power, lie hidden in these things and they blaze from me. All these things live in their own essence and are without death, since I am Life. — *Hildegard von Bingen*

Hildegard of Bingen: Mystical Writings (paper), edited by Fiona Bowie. © 1990 by The Crossroad Publishing Company (NY). Reproduced with permission of The Crossroad Publishing Company (NY) via Copyright Clearance Center. Performance rights granted by The Society for the Promotion of Christian Knowledge © 1990.

2. Nederlandse Licht

Musical Quotes:

Het Boek nevens de Gezangen bij de Hervormde Kerk van Nederland, 1773

L'autre d'antan by Johannes Ockeghem (ca. 1425–1497)

3. Atoms

Atoms. All things are made of atoms, little particles that move around in perpetual motion, attracting each other when they are a little distance apart, but repelling upon being squeezed into one another. —*Richard Feynman*

Under the Summer Tree . . .

During Wind and Rain

(Thomas Hardy)

They sing their dearest songs—
He, she, all of them—yea,
Treble and tenor and bass,
 And one to play;
With the candles mooning each face. . . .
 Ah, no; the years O!
How the sick leaves reel down in throngs!

They clear the creeping moss—
Elders and juniors—aye,
Making the pathways neat
 And the garden gay;
And they build a shady seat. . . .
 Ah, no; the years, the years;
See, the white stormbirds wing across!

They are blithely breakfasting all—
Men and maidens—yea,
Under the summer tree,
 With a glimpse of the bay,
While pet fowl come to the knee. . . .
 Ah, no; the years O!
And the rotten rose is ripped from the wall.

They change to a high new house,
He, she, all of them—aye,
Clocks and carpets and chairs
 On the lawn all day,
And brightest things that are theirs. . . .
 Ah, no; the years, the years;
Down their carved names the raindrop plows.

Margaret Brouwer is head of the composition department and the Vincent K. and Edith H. Smith Chair in Composition at The Cleveland Institute of Music. Brouwer's teachers include Donald Erb, George Crumb, Harvey Sollberger and Frederick Fox. Honors include grants from the NEA, Ford Foundation, Knight Foundation, Meet the Composer, Virginia Commission for the Arts, and the Indiana Arts Commission. Brouwer was awarded the 1999 Cleveland Arts Prize in composition and the OHIOana Library Association 2003 Music Citation. She has been a fellow at the Wellesley Composers Conference and been in residence at the MacDowell Colony (a Norton Stevens Fellow in 1999), the Rockefeller Foundation's Bellagio Center, the Virginia Center for the Creative Arts, and the Charles Ives Center for American Music. Her music is published by Carl Fischer and is recorded on the CRI, MMC, Crystal, Centaur and Opus One labels.

Many distinguished ensembles in New York, Seattle, Washington D.C., Boston, and Cleveland regularly program her works. The Seattle Symphony under Gerard Schwarz has given the world premiere of her percussion concerto, *Aurolucent Circles*, with percussionist Evelyn Glennie. The Chamber Music Society of Lincoln Center, Symphony Space, Steinway Hall, and the Cleveland Chamber Symphony have presented Brouwer's works. The Cleveland Museum of Art and Steinway Hall in New York have presented an entire evening of her chamber music, and she was selected to compose the Ohio Bicentennial commissioned work, *Century's Song*, premiered by the ProMusica Chamber Orchestra. Brouwer's *Mystical Connections*, a 75-minute work, incorporating South African, Vietnamese and Klezmer musicians and music has been presented by the Cleveland Public Theater and Ursuline College. Brouwer's music has been performed by such musicians and ensembles as clarinetist Richard Stolzman, percussionist Evelyn Glennie, hornists David Jolley and Richard King, pianists Anne Marie McDermott and Leon Bates; conductors Tania León, David Loebel, Christopher Kendall, Andrzej Borejko, Timothy Russell, Gerard Schwarz, David Wiley, and Apo Hsu; the Cavani, Cassatt and Audubon String Quartets; The Chamber Music Society of Lincoln Center, ISCM at Merkin Hall, Dinosaur Annex; the Akron, Canton, Columbus, Saint Louis, Seattle, Long Beach, Roanoke and Wichita Symphonies, and the Poznan (Poland) and Women's Philharmonics.

Gabriel Bolkosky, violin, is an active teacher and performer; he recently placed third in the Vienna International Perrenoud Competition. As a founding member of the new-music sextet, Non Sequitur, Bolkosky has performed all over the United States and recently at the Karnatic Music Festival in the Netherlands. Bolkosky is the new executive director of the nonprofit organization the Phoenix Ensemble; he also acts as concertmaster of the group. A former student and teaching assistant for Donald Weilerstein at CIM, he is currently pursuing a Master's degree in improvisation at the University of Michigan under the guidance of Ed Sarath and Ellen Rowe.

Kathryn Brown, piano, performs regularly as a solo pianist, chamber musician and singer. She was the first-prize winner of the San Antonio International Keyboard Competition. Miss Brown was recently chosen as winner of the Pro Piano Competition and performed her New York solo debut recital at Weill Recital Hall at Carnegie Hall. Ms. Brown's chamber music credits include performances at the Marlboro Music Festival in collaboration with members of the Guarneri String Quartet and the Beaux Arts Trio. Ms. Brown studied piano with Deborah Moriarty, Ralph Votapek, and Yong Hi Moon at Michigan State University, Julian Martin at the Peabody Conservatory and studied privately with Maria Curcio in London. She received an Artist Diploma at the Cleveland Institute of Music under the tutelage of Paul Schenly. She is currently on the piano faculty and a vocal coach at the Cleveland Institute of Music.

The **Cavani String Quartet** is a past winner of the prestigious Naumburg Chamber Music Award and has been a prize-winner in numerous competitions including the Coleman, Fischhoff, the Banff International, and the Cleveland Quartet competitions. The quartet performs regularly on major concert series and festivals throughout North America and Europe. Appearances include the Carnegie Hall Centennial Series and Alice Tully Hall in New York, the Corcoran

Gallery of Art and Kennedy Center in Washington, D.C., the Ambassador Series in Los Angeles, Muziekcentrum De Ijsbreker in Amsterdam, and Festival de L'Epau in France. The quartet has commissioned and performed the music of a worldwide array of living composers, including Ellen Taaffe Zwilich, Dan Welcher, Joan Tower and Donald Erb. The Cavani Quartet is a recipient of a 1998 ASCAP–Chamber Music America Award for Adventurous Programming of Contemporary Music.

Scott Christian, percussion, played in the Minnesota Youth Symphonies and won their concerto competition in 1994. He studied with Paul Yancich and Richard Weiner at the Cleveland Institute of Music, earning his Bachelor's and Master's degree there. Scott has performed with the Cleveland Orchestra, the Cleveland Chamber Symphony, the Cleveland Pops Orchestra, and taught private lessons and percussion ensembles for the CIM Preparatory Department. He directed the Cleveland Youth Orchestra Percussion Ensemble at Severance Hall and Reinberger Chamber Hall.

Dominic Donato is active as a percussion soloist, chamber musician, composer and teacher. He is a member of the Talujon Percussion Quartet and performs regularly with many New York new-music groups and orchestras. As a soloist, Dominic has performed in New York, Amsterdam, Lisbon, Paris, and Rome, and in Germany at the Donaueschingen Music Festival. He holds degrees from the Manhattan School of Music and Stony Brook University and is head of the Percussion Department at the Conservatory of Music at Purchase College, State University of New York.

Violinist **Laura Frautschi** holds degrees from The Juilliard School and Harvard College. She is a frequent recitalist and soloist with orchestras in the United States and Japan. As a chamber musician, Laura has appeared at the Caramoor, La Jolla Summerfest, Taos and Topeka Sunflower festivals, and the Wellesley Composer and Chamber Music Conferences. In addition, she has performed as concertmaster of the Orpheus Chamber Orchestra, the Boston Modern Orchestra Project, the New York City Opera Orchestra and the New Haven Symphony Orchestra. Laura has released a live recording of Vivaldi's *Four Seasons* for King Records, several albums of short pieces for Pony Canyon Records, and five DVDs produced by Fuji TV.

Sean Gabriel, flute, earned his Bachelor of Music degree from the Baldwin-Wallace Conservatory and his Master of Music degree from the Indiana University School of Music. His focus on early music as well as contemporary performance is evidenced by his numerous appearances in the Riemen Schneider Bach Institute's Concert Series and with the Cleveland Chamber Symphony. Currently, Mr. Gabriel holds positions with the Erie Philharmonic, the Cleveland Opera Orchestra, and the Cleveland Chamber Symphony (principal flute), and is a member of the music faculty at Cleveland State University.

Jean Kopperud, clarinet, is a graduate of The Juilliard School and former pupil of Nadia Boulanger. Ms. Kopperud has toured internationally as a concert soloist and chamber musician. National acclaim for her performances of Karlheinz Stockhausen's *Harlekin*, a tour-de-force for dancing clarinetist, resulted in her Avery Fisher Hall debut, presented by the New York Philharmonic. Ms. Kopperud is currently a member of the New York New Music Ensemble, the Chamber Players of the League of Composers/I.S.C.M., the Washington Square Chamber players, Ensemble 21 and the Omega Ensemble. She is on the faculty of The Juilliard School and the adjunct faculty of Sarah Lawrence College, and Columbia University.

Donald McGeen is a versatile bassoonist who performs in many capacities as a chamber, orchestral and Broadway musician in the Greater New York area. He has played in such renowned groups as the Orchestra of St. Luke's, the New Jersey Symphony, the Brooklyn Philharmonic, the Long Island Philharmonic, the Hudson Valley Philharmonic, the Lake George Opera Festival, the New York City Ballet and the Dance Theater of Harlem. Mr. McGeen was a founding member of the Pentaphonic Winds, the first woodwind quintet to win the Artists International competition. He has served on the faculty of New York University, New Jersey City University and William Paterson State College.

Ida Mercer, cello, played with the Ohio Chamber Orchestra from 1982–2000. She currently plays with the Cleveland Opera Orchestra, as well as teaching at the Cleveland Music School Settlement. Since 1991, she has performed at the Britt Festival in Jacksonville, Oregon. Ida has served on the faculties of the Cleveland Institute of Music, Case Western Reserve University, and Luther College in Decorah, Iowa. She holds degrees in cello performance from the University of Illinois (class of Gabor Magyar), Yale University (class of Aldo Parisot), and CIM (class of Alan Harris). A founding member of the Cleveland Cello Society, she serves as its program coordinator.

Mitsuko Morikawa, piano, a native of Tokyo, received her Bachelor of Music degree from the Toho-Gakuen School of Music, and her Master of Music degree from the Manhattan School of Music. Her former teachers include Sergei Babayan, Cheng-Zong Yin, Paul Schenly, Sara Davis Buechner, Hisako Ueno and Ryoko Uchino. As winner of the Concerto Competition in 1999, she performed with the CIM Orchestra with Louis Lane. She is an active accompanist and soloist, with performances in Japan and the United States, and has collaborated with members of the Cleveland, Rochester Philharmonic, and Metropolitan Opera orchestras. Currently, she works at the Baldwin-Wallace College Conservatory as a staff accompanist and teaches piano in its Preparatory Division.

Soprano **Sandra Simon** enjoys a diverse career spending time on opera, musical theater, and concert stages. An active performer of baroque repertoire, her recent solo appearances include concerts with the Handel & Haydn Society of Boston, Tafelmusik of Toronto, numerous early music and Bach festivals around the country, and Cleveland's Apollo's Fire. Her opera roles include Galatea in Rameau's *Pygmalion* and Euridice in Monteverdi's *Orfeo* with Opera Atelier of Toronto, and Belinda in *Dido and Aeneas* at the Singapore Arts Festival.

Jeannette Sorrell, harpsichord, is also the conductor and director of Apollo's Fire. She studied with Gustav Leonhardt, and won both the First Prize and the Audience Choice Award in the Spivey International Harpsichord Competition in 1991. She holds an Artist Diploma in harpsichord from Oberlin Conservatory and served on the faculty of the Oberlin Baroque Performance Institute for five years. As a soloist she has performed throughout the United States as well as France and The Netherlands, and as concerto soloist at Severance Hall with the Ohio Chamber Orchestra. Ms. Sorrell is the winner of the 1994 Erwin Bodky Award in early music and the 1995 Noah Greenberg Award from the American Musicological Society, given for outstanding scholarly and artistic work.

Amitai Vardi, clarinet, received his bachelor of music degree from Indiana University in 1999 studying with Eli Eban, and his Master of Music degree at the Cleveland Institute of Music as a student of Franklin Cohen. He also studied with James Smith, Linda Bartly, and Eva Wasserman-Margolis. Mr. Vardi made his solo debut in 1995 with the Madison Symphony Orchestra as the first-prize winner of the Steenbock Young Artist Competition. Other awards include winner of the Cleveland Institute Concerto Competition, winner of the Round Top Music Festival Concerto Competition, and the first-prize winner of the Agnes Fowler Competition.

Alice Kogan Weinreb, flute, is a member of the National Symphony Orchestra. She is a solo flutist with the National Musical Arts chamber ensemble, in residence at the National Academy of Sciences, and has recorded with the Chamber Soloists of Washington. She is a founding member of the Capitol Woodwind Quintet and the Eclipse Chamber Orchestra and serves on the faculty of the Catholic University of America. Ms. Weinreb studied in France under a Fulbright Fellowship and was awarded first prize in flute at the Ecole Normale de Musique in Paris.

SELECTED DISCOGRAPHY

Concerto for Clarinet and Orchestra. Richard Stoltzman, clarinet; Seattle Symphony Orchestra, Gerard Schwarz, conductor. MMC Recordings 2080.

Crosswinds. Cassatt String Quartet. CRI CD 821.

Diary of an Alien. Alice Weinreb, flute. CRI CD 821.

Prelude and Vivace. Daniel Silver, clarinet; Cleveland Institute of Music New Music Ensemble, Timothy Weiss, conductor. CRI CD 821.

SCHerZOid. Charles Snead, horn. Centaur CRC 2138.

Sonata for Horn and Piano. Kristin Thelander, horn; Rene Lecuona, piano. CRI CD 821.

Timespan. New Mexico Brass Quintet. Crystal Records CD 563.

Two Pieces for Viola. Ellen Rose, viola; Katherine Collier, piano. Centaur CRC 2138.

Producer: Erica Brenner (*Light, Under the Summer Tree . . . ; Skyriding, Demeter Prelude*); Judith Sherman (*Lament*)

Engineer: Tom Knab (*Light, Under the Summer Tree . . . ; Skyriding, Demeter Prelude*); Judith Sherman (*Lament*)

Production Asst: Jeanne Velonis (*Lament*)

Digital mastering: Tom Knab

Lament recorded May 30, 2003, at Concordia College, Bronxville, New York, in the Performance Hall of the Sommer Center for Worship and the Performing Arts. *Light* recorded December 2001 at Kulas Hall, Cleveland Institute of Music.

Under the Summer Tree . . . recorded December 1999 at Kulas Hall, Cleveland Institute of Music. *Skyriding* recorded June

2001 at Gaertner Auditorium, The Cleveland Museum of Art. *Demeter Prelude* recorded January 2002 at Kulas Hall, Cleveland Institute of Music.

Cover photograph: Jake Wyman/Photonica

Cover design: Bob Defrin Design, Inc., NYC

This recording was made possible by a grant from the Francis Goelet Charitable Lead Trust.

FOR NEW WORLD RECORDS:

Herman E. Krawitz, President; Paul Marotta, Managing Director; Paul M. Tai, Director of Artists and Repertory; Lisa Kahlden, Director of Information Technology; Virginia Hayward, Administrative Associate; Mojisola Oké, Bookkeeper, Dan Parratt, Production Associate.

RECORDED ANTHOLOGY OF AMERICAN MUSIC, INC., BOARD OF TRUSTEES:

Richard Aspinwall; Milton Babbitt; John Lee Carroll; Emanuel Gerard; David Hamilton; Rita Hauser; Herman E. Krawitz; Paul Marotta; Robert Marx; Arthur Moorhead; Elizabeth Ostrow; Cynthia Parker; Larry Polansky; Don Roberts; Marilyn Shapiro; Patrick Smith; Frank Stanton.

Francis Goelet (1926–1998), Chairman

© 2003 © 2003 Recorded Anthology of American Music, Inc. All rights reserved. Printed in U.S.A.

MARGARET BROUWER (b. 1940)

LIGHT

80606-2

Lament (2002) 19:04

(publ. by Brouwermusic)

1. Prelude 1:16
2. Unfinished Song 4:08
3. Lament 8:46
4. Searching—Revolving 4:54

Laura Frautschi, violin; Jean Kopperud, clarinet; Donald McGeen, bassoon; Dominic Donato, percussion

Light (2001) 16:15

(publ. by Brouwermusic)

5. The Fiery Power 7:07
6. Nederlandse Licht 5:18
7. Atoms 3:50

Sandra Simon, soprano; Jeannette Sorrell, harpsichord; Sean Gabriel, flute; Amitai Vardi, clarinet; Gabriel Bolkosky, violin; Ida Mercer, cello; Scott Christian, percussion

Under the Summer Tree . . . (1999) 17:57

(publ. by Carl Fischer, Inc.)

8. I. *They sing their dearest songs . . . and one to play;* 7:50
9. II. *And they build a shady seat . . . Ah, no; the years, the years;* 5:52
10. III. *See the white stormbirds wing across!* 4:15

Kathryn Brown, piano

Skyriding(1992) 12:32

(publ. by Brouwermusic)

11. Riding the Easy Five Mile Sluice 5:01

12. Jinn Song 4:44

13. Hard Knock Jam 2:47

Alice Kogan Weinreb, flute; Gabriel Bolkosky, violin; Ida Mercer, cello; Mitsuko Morikawa, piano

14. *Demeter Prelude* (1997) 7:10

(publ. by Carl Fischer, Inc.)

Cavani String Quartet: Annie Fullard, violin; Mari Sato, violin; Kirsten Doctor, viola; Merry Peckham, cello

**THIS DISC WAS MADE POSSIBLE BY GRANTS FROM THE ROCKEFELLER FOUNDATION AND THE
NATIONAL ENDOWMENT FOR THE ARTS**

**NO PART OF THIS RECORDING MAY BE COPIED OR REPRODUCED WITHOUT WRITTEN
PERMISSION OF R.A.A.M., INC.**

**NEW WORLD RECORDS
16 Penn Plaza #835
NEW YORK, NY 10001-1820
TEL 212.290-1680 FAX 212.290-1685
Website: www.newworldrecords.org
email: info@newworldrecords.org**

LINER NOTES © Recorded Anthology of American Music, Inc.