



# AMERICAN CLASSICS



Margaret  
**BROUWER**

**Shattered**

**Shattered Glass**

**Quintet**

**Whom do you call angel now?**

**Lonely Lake**

**Arrangements for  
Blue Streak Ensemble**

**Sandra Simon, Soprano**

**Daniel Silver, Clarinet**

**Maia String Quartet**

**Blue Streak Ensemble**



**Margaret  
BROUWER**  
(b. 1940)

<b>1</b>	<b>Shattered Glass (2007)</b>	<b>13:33</b>
	<p><b>Blue Streak Ensemble</b>            Madeline Lucas, Flute · Maaïke Harding, Cello            Nathan von Trotha, Percussion · Shuai Wang, Piano</p>	
	<b>Quintet for Clarinet in A and String Quartet (2005)</b>	<b>19:42</b>
<b>2</b>	<b>Allegro</b>	<b>6:18</b>
<b>3</b>	<b>My white tears broken in the seas</b>	<b>7:35</b>
<b>4</b>	<b>Scherzo</b>	<b>1:30</b>
<b>5</b>	<b>Moderato, Vivace</b>	<b>4:19</b>
	<p><b>Daniel Silver, Clarinet</b>  <b>Maia String Quartet</b>            Tricia Park, Violin · Zoran Jakovcic, Violin            Elizabeth Oakes, Viola · Hannah Holman, Cello</p>	
<b>6</b>	<b>Whom do you call angel now? (2005)</b>	<b>5:06</b>
	<p><b>Sandra Simon, Soprano</b>            Laura Shuster, Viola · Alijca Basinska, Piano</p>	
<b>7</b>	<b>Lonely Lake (2011)</b>	<b>11:33</b>
	<p><b>Blue Streak Ensemble</b>            Madeline Lucas, Flute · Amitai Vardi, Clarinet · Sharon Roffman, Violin            Maaïke Harding, Cello · Nathan von Trotha, Percussion · Shuai Wang, Piano</p>	
	<b>Arrangements for Blue Streak Ensemble (2011)</b>	<b>8:12</b>
<b>8</b>	<b>Claude Debussy (1862-1918) (arr. Brouwer): Clair de Lune*</b>	<b>4:28</b>
<b>9</b>	<b>J.S. Bach (1685-1750) (arr. Brouwer): Two Part Invention in F Major**</b>	<b>3:44</b>
	<p><b>Blue Streak Ensemble</b>            Madeline Lucas, Flute · Amitai Vardi, Clarinet · Sharon Roffman, Violin            Maaïke Harding, Cello · Nathan von Trotha, Percussion** · Shuai Wang, Piano*</p>	

**Margaret Brouwer (b. 1940): Shattered Glass · Quintet for Clarinet in A and String Quartet  
Whom do you call angel now? · Lonely Lake · Arrangements for Blue Streak Ensemble**

The award-winning composer Margaret Brouwer has earned critical accolades for her music's lyricism, musical imagery and emotional power. Brouwer is continually in demand for new works, and recent commissions have come from the Dallas Symphony, Detroit Symphony, Rochester Philharmonic, American Pianists Association, CityMusic Cleveland Chamber Orchestra, and the American Composer's Orchestra. Other performances of her works have included the Seattle Symphony, Chamber Music Society of Lincoln Center, Tanglewood and Cabrillo Music Festivals and in venues including Carnegie Hall, Kennedy Center, Severance Hall and more. Recent performances include the premieres of *Caution Ahead – Guard Rail Out*, commissioned and performed by the Rochester Philharmonic Orchestra, Arild Remmereit conducting; *Concerto for Viola and Orchestra*, commissioned and performed by the Dallas Symphony, Ellen Rose, solo violist; and *Path at Sunrise, Masses of Flowers* commissioned and performed by the Cleveland Women's Symphony. Brouwer was a composer-in-residence at the 2011 Cabrillo Festival of Contemporary Music where Marin Alsop led the Festival Orchestra in a performance of Brouwer's *Pulse. Prelude and Toccata* for solo piano was commissioned by the American Pianists Association for the final round of APA's 2013 Classical Fellowship Awards competition.

Brouwer is professor emeritus at the Cleveland Institute of Music, where she served as head of the composition department from 1996 to 2008. She is a recipient of numerous prestigious awards, including Award in Music from the American Academy of Arts and Letters (2006), Guggenheim Fellowship (2004), Meet The Composer Commissioning/USA award (2010), and Ohio Council for the Arts Individual Fellowship (2005). Residencies include those at the MacDowell Colony, Rockefeller Foundation's Bellagio Center, and Cabrillo Festival of Contemporary Music. In addition to Naxos, recordings of Margaret Brouwer's music can be found on New World, CRI, Crystal and Centaur labels. [www.margaretbrouwer.com](http://www.margaretbrouwer.com)

*Shattered* moves through shifts of emotions and energy levels reflecting my musical journey through the first decade of the twenty-first century. As an undergraduate Junior at Oberlin Conservatory and while preparing for Oberlin's year abroad in Salzburg, Austria, studying at the Mozarteum, I attended many seminars on how not to be "ugly Americans". This had a lasting effect on me. Consequently, when the US invaded Iraq in 2003 and we were behaving like ugly Americans in so many ways, I was consumed with anger and frustration, which is expressed in the *Clarinet Quintet* and in the song that follows on this recording. Along with the tumultuous first and last movements of the *Quintet*, the second movement expresses the shock and sadness of the September 11th attack. In contrast, in 2008, hope for the future was in the air when I was composing *Lonely Lake*. It was a welcome relief to visit the remote and isolated Lonely Lake in Canada. The songs of the birds, gentle sound of the waves, seeing the expansive universe above, the sparkling sunrise over the lake at dawn, and ending the day with the lonely calls of the loons were revitalizing and inspiring experiences. After anger, war, heartbreak, and spiritual renewal in nature, it was a relaxing and fun diversion to create arrangements of works by Bach and Debussy for Blue Streak Ensemble.

*Shattered Glass* is like a musical kaleidoscope. Instead of seeing the constantly changing colors as you do in a kaleidoscope, you hear them. There are two contrasting yet related sound worlds. A soft but brittle atmosphere with sharp stabs of piercing sound that sometimes builds to wild cacophonous moments, and soft, blurred, mysterious sections that still have tiny intrusions of bright, pointed stabs of sound. The brittle and blurred timbres eventually mix and overlap, becoming sometimes rhythmic, sometimes raucous, and sometimes mysterious and melodic. There are solos for each instrumentalist throughout the work culminating in short, rhapsodic, cadenza-like flourishes for each. *Shattered Glass* was written for and is dedicated to MOSAIC.

*Quintet for Clarinet in A and String Quartet* was commissioned by clarinetist Daniel Silver and the University of Colorado. The *Quintet* represents new compositional explorations for me using multiple compositional techniques and layering. In 2006, things in the world were bad and getting steadily worse. Frustrated, angry and despairing, I set out to reflect this in the *Clarinet Quintet*. The music became a complex expression with many layers, overlaying a twelve-tone harmonic plan with tonal sonorities as well as Middle Eastern influences. It is sometimes assertive or aggressive, sometimes passionate, anguished, punctuated by jolts of anger and frustration. It is also a musical experiment to see whether cultures can keep and honor their own special heritage while respecting those of others, and whether the overlaying of different cultural influences can add to and enhance one another. There are short musical quotes: the line 'All men of tender heart, forgiving others...' from the (Christian) hymn, *All Creatures of Our God and King*, and the line 'That in our darkened hearts thy grace might shine...' from *All Praise to Thee* mixed and overlaid with a melody that is an imitation of the Muslim *Call to Prayer* – a superficial imitation because the complexities of the rhythmic figures and the melodic fragments were impossible to duplicate. Sometimes these melodic fragments and quotes overlap.

For the second movement, *My white tears broken in the seas*, I used the melody from my song of the same name. The fairly simple tune of the song is elaborated and expanded for instruments. The original song follows on this recording and the poem is listed below. The third movement, *Scherzo*, provides a momentary respite from the intensity of the other movements. The last movement, *Moderato, Vivace*, employs a strict twelve-tone row with no inclusion of other harmonic material – something I rarely do. The middle section of this movement, though sounding quite different, maintains the row.

*Whom do you call angel now?* is a setting of David Adam's poem *An Angel's Song*, found in Adam's *September Songs: 9/11*. Though I originally set this as a folk-song, I later included it in my song cycle, *Declaration*. Re-setting this song as an art song proved to be a real

struggle. After trying a plethora of possibilities, I decided the strongest presentation would be to leave the accompaniment simple, even stark at times.

#### Whom do you call angel now?

(from *September Songs: 9/11*:  
*An Angel's Song* by David Adams)

Whom do you call angel now?  
If I am as old as stars,  
If I am the speech of God,  
Find my shadow in the apple boughs.  
Find my green wings in the mountains,  
My white tears broken in the seas.

For even as you die,  
No stalk bends without its angel.  
I have heard wailing centuries.  
I am waiting in their silences like snow  
To dream the music of a single tongue –  
One pure leaf in a voiceless wind.

Whom do you call angel now?  
Who will teach you how to love?

*Lonely Lake* was commissioned by Hank and Mary Doll and is inspired by their summer "camp". On *Lonely Lake* in Canada and accessible only by boat, this small settlement of cabins has been in their family for over a hundred years. Picture Hank walking through the quiet early dawn to the lake. There is hardly any motion in the air, and just an occasional birdcall. Beginning with instrumental renditions of the calls of the sand hill crane, wood thrush, the belted kingfisher, and the song sparrow, *Lonely Lake* goes on to reflect the early morning swim – gradual sounds of the swishing water at the beginning of the swim that gain momentum into a steady breast stroke – and then the beauty and brilliance of the rising sun glinting on the water and in the eyes. Of his early morning swims, Hank says: "On the mornings when the sun isn't shrouded by clouds, I'm usually looking directly into it. When I close my eyes, I always see a vivid

orange/red color, which is split by the silvery brilliance of the sun. If I keep my eyes closed for a few strokes, the colors change somewhat, particularly when I put my head under water. Usually the sun-streak becomes blue, often looking a bit like a jagged fence or a deep blue insignia. The image takes on the quality of some Indian paintings I've seen where primary colors are used to depict the boldness and awesomeness of nature." *Lonely Lake* progresses through musical development of the birdcalls

and swimming motifs into busy daytime activities, and ends with the haunting sounds of loons at dusk.

Masterworks from the past come alive in a new way when arranged for a contemporary mix of instrumental colors. Blue Streak plays arrangements by Brouwer of Bach's *Two Part Invention in F* and Debussy's *Clair de Lune*.

Margaret Brouwer

#### Sandra Simon



Photo: Beth Segal

Soprano Sandra Simon is at home performing opera, oratorio and on the musical theatre stage. She has performed in the United States and abroad with many leading ensembles and artists including Tafelmusik of Toronto, the Handel & Haydn Society of Boston, the Memphis Symphony, Red (an Orchestra), Cleveland Jazz Orchestra, the Cleveland Pops, and the Baltimore Consort. She has sung leading operatic rôles with Opera Atelier Toronto, Cleveland Opera, the Singapore Arts Festival, the Ojai Arts Festival, American Bach Project and Chautauqua Opera. Her most recent recording with Apollo's Fire entitled *Come to the River* was a Top 10 Best Seller, Classical Billboard Chart, 2011. She is accompanied by violist Laura Shuster, coordinator for Suzuki studies in Cleveland and Alijca Basinska, pianist at the Cleveland Institute of Music.

#### Daniel Silver



Photo: David Speckman

Daniel Silver, a versatile performer of international critical acclaim, has served as Principal Clarinet of the Hong Kong Philharmonic, the Baltimore Opera Orchestra, and many others. He has appeared with the orchestras of Baltimore and Pittsburgh, including Carnegie Hall concerts with André Previn, David Zinman and Lorin Maazel. His concerto appearances have taken him all over the world and he has worked in chamber music with the Takacs, Maia and Cavani String Quartets. Festival credits include Tanglewood, Aspen and the Interlochen Arts Festival (Michigan) where he has been a faculty member since 1991. He is Associate Professor of Clarinet at the University of Colorado, Boulder.

## Maia String Quartet

Tricia Park and Zoran Jakovic, Violins • Elizabeth Oakes, Viola • Hannah Holman, Cello



Photo: Lisa Marie Mazzucco

Beginning in 1990, the Maia Quartet, former Quartet-in-Residence at the University of Iowa, established itself nationally as an ensemble of innovation and versatility, appearing in major concert halls throughout the United States and abroad, including New York's Alice Tully Hall, Merkin Hall and the 92nd Street Y, Washington D.C. Kennedy Center, Beijing's Forbidden City Concert Hall and the Aspen Music Festival's Harris Hall. The Quartet's commitment to the work of living composers has led to premières of compositions by Pierre Jalbert, Dan Coleman, Vivian Fung, and Margaret Brouwer. Formed at the Cleveland Institute of Music, they were the recipients of the Arnholt String Quartet Fellowship at The Juilliard School and held summer fellowships at the Norfolk Chamber Music Festival and at the Aspen Center for Advanced Quartet Studies, where they worked with the American, Cleveland, Emerson, and Tokyo String Quartets. The Maia Quartet played its final concerts in November 2011.

## Blue Streak Ensemble

Madeline Lucas, Flute • Amitai Vardi, Clarinet • Sharon Roffman, Violin  
Maaike Harding, Cello • Nathan von Trotha, Percussion • Shuai Wang, Piano



In 2011 composer Margaret Brouwer brought together a group of vibrant, young musicians to form the Blue Streak Ensemble. The musicians, graduates of the Cleveland Institute of Music, had already begun impressive professional careers throughout the world, performing at Carnegie Hall, Lincoln Center, Merkin Hall, Severance Hall, Kennedy Center and with the Cleveland Orchestra, New World Symphony, Cleveland Chamber Music Society, and many more. The ensemble was originally formed to launch a concert series along the shores of Lake Erie in Ohio, and was named by Brouwer after The Blue Streak, the oldest roller coaster at Ohio's Cedar Point. The group achieved immediate success and Brouwer quickly expanded the concerts to include tours beyond Ohio. Brouwer is dedicated to presenting concerts with an eclectic array of the latest, most interesting, expressive, and exciting new music, featuring her own and that of other fine living composers. Some of Blue Streak Ensemble's programs include repertoire that spans 400 years,

juxtaposing the old and the new to show the value of the connection between the rich music of the past and recently written new music. Violinist Sharon Roffman, prizewinner at the 2003 Naumburg Foundation International Competition, has collaborated with Itzhak Perlman in Vivaldi's *Concerto for Four Violins*, and with members of the Guarneri, Juilliard, Brentano, Shanghai, and Miami Quartets. Her teachers include Itzhak Perlman and Donald Weilerstein. Cellist Maaike Harding joined the New World Symphony in 2011 and has recently played under conductors such as Michael Tilson Thomas and Esa-Pekka Salonen. She studied with Richard Aaron and Desmond Hoebig. Flutist Madeline Lucas has performed over twenty American and World premières. Her teacher was Joshua Smith. Clarinetist Amitai Vardi performs with the Cleveland Orchestra and Chautauqua Symphony and is Assistant Professor of Clarinet at Kent State University. Percussionist Nathan von Trotha has premiered works by Magnus Lindberg, Margaret Brouwer, John Cage, and Keith Fitch. His teachers were Paul Yancich and Richard Weiner. Pianist Shuai Wang has performed at the Kennedy Center, Merkin Hall, and in Boston, Buffalo, Tianjin, Chicago and San Francisco. She serves on the piano faculty at the Cleveland Institute of Music and is Director of the Classical Revolution Cleveland.

Margaret  
**BROUWER**  
(b. 1940)

**Shattered – Chamber Music**

- 1** Shattered Glass (2007) <sup>1</sup> **13:33**
- 2-5** Quintet for Clarinet in A  
and String Quartet (2005) <sup>2</sup> **19:42**
- 6** Whom do you call angel now?  
(2005) <sup>3</sup> **5:06**
- 7** Lonely Lake (2011) <sup>4</sup> **11:33**
- 8-9** Arrangements for  
Blue Streak Ensemble (2011) <sup>5</sup> **8:12**

**Sandra Simon, Soprano** <sup>3</sup>

**Daniel Silver, Clarinet** <sup>2</sup>

**Maia String Quartet** <sup>2</sup>

**Blue Streak Ensemble** <sup>1,4,5</sup>

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A detailed track and artist list can be found inside the booklet.  
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Ohio, USA, on 24th October, 2012 (tracks 1, 6-9), and at  
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2007 (tracks 2-5) • Producer: Margaret Brouwer  
Engineers: Thomas Knab (tracks 1, 6-9); Peter Nothnagle  
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AMERICAN CLASSICS

Widely acclaimed for its lyricism, emotional power, striking musical imagery and fascinating sonorities, Margaret Brouwer's work has earned her numerous awards and a constant demand for new commissions. *Shattered Glass* is a musical kaleidoscope, expressing Brouwer's anger and frustration with American aggression abroad. The *Quintet* also responds to world affairs and the 9/11 attack, asking if cultures can exist together by layering contemporary complexity with Middle Eastern influences. *Whom do you call angel now?* is a stark setting of David Adam's post-9/11 poem *An Angel's Song*. Hope for the future can be heard in *Lonely Lake*, while Brouwer's arrangements introduce new instrumental colors to masterworks from the past. Brouwer's orchestral works *Aurolucent Circles*, *Mandala* and *Sizzle* can be found on Naxos 8.559250.

**www.naxos.com**

Playing  
Time:  
**58:06**