

Trio (2005)

Margaret Brouwer

"Formal aspects of *Trio* (the movements' forms and the use of pitches) were planned according to a formula of combining notes that was inspired by James Gleick's book, *Chaos*. He writes that 'the attracting pull of four points...creates basins of attractions...But each particle does not move independently—its motion depends very much on the motion of its neighbors—and in a smooth flow, the degrees of freedom can be few.' In addition, each movement represents an emotion or state of mind. In the first movement it is joy, with bright and glowing sounds that seem sometimes to dance. The second movement maintains a mood of calmness, stillness, and sadness. The third movement is all about tension and anxiety. It begins with contrasting ideas of underlying nervous tension and brilliant, brittle outbursts that are passed around between the players. A middle section of strong rhythmic emphasis changes the nervousness into a focused energy."

—Margaret Brouwer

Trio was commissioned by the Verdehr Trio and Michigan State University. The world premiere was on January 22, 2006 at the Sesquicentennial Composer's Concert, Number 2, Music Auditorium, Michigan State University, East Lansing, Michigan.

Margaret Brouwer, (born 1940, Ann Arbor, Michigan) received a Bachelor of Music degree from Oberlin College, a Master of Music degree from Michigan State University, and a Doctor of Musical Arts degree from Indiana University. Her teachers included Donald Erb, George Crumb, and Frederick Fox.

Brouwer received an Award in Music from the Academy of Arts and Letters in 2006 and an Ohio Council for the Arts Individual Fellowship for 2005. She was named a Guggenheim Fellow in 2004 for her "unusually impressive achievement in the past and exceptional promise for future accomplishment." She was also the recipient of grants from the National Endowment for the Arts, Ford Foundation, John S. Knight Foundation, Meet the Composer, Virginia Commission for the Arts and the Indiana Arts Commission. She has held residencies at the MacDowell Colony (where she was a Norton Stevens Fellow), the Rockefeller Foundation's Bellagio Center and the Cabrillo Festival of Contemporary Music.

Many of the country's most distinguished ensembles in New York, Seattle, San Francisco, Washington, D.C., Boston, St. Paul and Cleveland regularly program Brouwer's music. It has been performed at Carnegie Hall, Merkin Hall, Lincoln Center, the Cutting Room, Symphony Space, Tanglewood Festival, Kennedy Center, National Opera Center, Concoran Gallery, Phillips Gallery and throughout Taiwan and Germany. Her chamber ensemble, Blue Streak, tours the country performing innovative and eclectic programs. Recordings of her music can be found on the Naxos, New World, CRI, Crystal Centaur and Opus One labels.

Brouwer was the head of the composition department and holder of the Vincent K. and Edith H. Smith Chair in Composition at the Cleveland Institute of Music from 1996 to 2008. In 2015, the Music Division of The New York Public Library for the Performing Arts at Lincoln Center began the creation of a Margaret Brouwer Collection. Her scores, manuscripts, papers and recordings are available for research by scholars, composers and performers.

Additional information is available at www.margaretbrouwer.com.