

**1-8 Quest (1989-94) (24:12)**  
*Guitar and Chamber Ensemble*

**George Crumb**  
(b. 1929)

- 1 Refrain 1 (:53)
- 2 I. Dark Paths (4:25)
- 3 II. Fugitive Sounds (2:11)
- 4 Refrain 2 (:40)
- 5 III. Forgotten Dirges (4:10)
- 6 IV. Fugitive Sounds (:59)
- 7 Refrain 3 (1:02)
- 8 V. Nocturnal (9:51)

*Speculum Musicae*

David Starobin, guitar and concertina

Donald Sinta, soprano saxophone; Karen Lindquist, harp; Donald Palma, contrabass  
Daniel Druckman, hammered dulcimer, percussion; Erik Charlston, vibraphone, percussion  
William Purvis, conductor

**9-19 Psalmodies (1989) (28:15)**  
*Guitar and Chamber Ensemble*

**Poul Ruders**  
(b. 1949)

- 9 I Entrance for One (guitar) (2:12)
- 10 II Solo for Two (guitar and cello; left hands only) (1:30)
- 11 III Six in the Air (guitar and strings) (1:22)
- 12 IV A Fanfare for All (tutti)
- 13 V With Passion for All (tutti) (2:25)

- 14 VI A Chorale and a Song (guitar, violins, viola, bass) (3:05)
- 15 VII Cadenza for One (guitar) (1:58)
- 16 VIII Cadenza for All (tutti) (3:08)
- 17 IX A March of Light and Darkness (tutti) (3:04)
- 18 X A Prayer with Halo (tutti) (4:18)
- 19 XI Exit for One (guitar) (2:34)

*Speculum Musicae*

David Starobin, guitar

Stephen Taylor, oboe; Charles Neidich, clarinet/bass clarinet  
Donald MacCourt, bassoon/contrabassoon; William Purvis, horn; Benjamin Hudson, violin 1  
Carol Zeavin, violin 2; Maureen Gallagher, viola; Eric Bartlett, cello  
Michael Willens, double bass; Poul Ruders, metal wind chimes  
Donald Palma, conductor

**20-24 Zingari (1991) (18:41) John Anthony Lennon**  
*Concerto for Guitar and Orchestra* (b. 1950)

- 20 I Fortuneteller (2:57)
- 21 II Two Thieves (3:23)
- 22 III Call of the Maiden's Name (6:32)
- 23 IV Play of the Sixes (1:58)
- 24 V Firefeast for St. Sara (3:41)

David Starobin, guitar  
**SMU Meadows Symphony Orchestra**  
David Milnes, conductor

*Quest* was composed at the request of the guitarist David Starobin and was commissioned by Albert Augustine, Ltd.. The final revised version of the work was completed in February, 1994 and is dedicated to David and Speculum Musicae. Over the years David had played virtually all the various parts I had composed for plucked instruments--mandolin (in *Ancient Voice of Children*), electric guitar (in *Songs, Drones and Refrains of Death*), sitar (in *Lux Aeterna*), and banjo (in *Night of the Four Moons*). In requesting this new piece David specified only that I write for acoustic guitar and that the guitar part be treated soloistically.

I initially toyed with the idea of a piece for guitar alone, but feelings of insecurity in regard to guitar technique and idiom led me quickly to the conception of an ensemble work. Within the chosen sextet of players the guitar remains the principal protagonist, but other instruments (especially the soprano saxophone) can also take over the principal "voice". The inclusion of a wide variety of percussion instruments gave me an exceptionally colorful palette of timbral and sonic possibilities. I would specifically cite rather unusual instruments such as the Appalachian hammered dulcimer, the African talking drum, and the Mexican rain stick.

The poetic basis for *Quest* was never very clearly articulated in my thinking. I recall pondering images such as the famous incipit of Dante's *Inferno* ("In the midway of this our mortal life, I found me in a gloomy mood, astray...") and a line from Lorca ("The dark paths of the guitar"); also the concept of a

"quest" as a long tortuous journey towards an ecstatic and transfigured feeling of "arrival" became associated with certain musical ideas during the sketching process. But although the movement titles are poetic and symbolic, there is no precise programmatic meaning implied. There is one use of musical quotation in the work: phrases from the famous hymn tune *Amazing Grace* are played by the soprano saxophone--initially, at the conclusion of *Dark Paths* (over a delicate web of percussion sonority), and finally, in *Nocturnal* (over a sequentially slowing ostinato of bare fifths in the harp and contrabass). On the very last page of the score a distant echo of the tune is intoned by a harmonica, or, as in this recording, a concertina.

The composition of *Quest* turned out to be much more of an arduous "quest" than I could ever have imagined! An incomplete version was first performed in Amsterdam as early as 1989 (as a work-in-progress). But only after several more years of constant revision did the work reach its present form.

--George Crumb

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*Psalmodies* was written in 1989 and dedicated to David Starobin through a commission from Albert Augustine, Ltd. The word *Psalmodies* has its origins in ancient Greek: *psalmodia*, i.e. "singing to the harp"; and we find the word again in *Psalter*, derived from *Psallein*: "playing the strings with the fingers". The piece, however, has no specific religious contents or aim. The collection of eleven pieces form a concert suite displaying a wide range of emotions from

the jubilant to the dismal, the guitar playing the natural leading part "inside" a chorus of woodwinds and strings. The title of each movement mirrors the variety of moods, from the secular feast of *A Fanfare for All* to the sacred introversion of *A Prayer with Halo*. *Psalmodies* opens with a guitar solo and closes down with one: the rejoicing *Entrance for One* and the hushed melancholy *Exit for One*, thus exemplifying the emotional compass, which I, in an essay of my *First Symphony* gave the following subtitle: "Of Joy and Grief; Of Worship and Oblivion." --Poul Ruders

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Over the years I have held a fascination with Gypsy culture and its music--whether speaking with those selling flowers in the streets of Europe or listening to musicians in clubs. The music can be so spontaneous and filled with such life--a natural attraction to a composer's ear. *Zingari* (meaning "Gypsies") attempts to capture this spirit, although nothing has been concretely borrowed. This work is a suite of concert arias rather than a concerto in the classic format. With the assistance of Albert Augustine, Ltd., David Starobin commissioned *Zingari* and gave the work its premiere with the fine young players of the SMU Meadows Symphony Orchestra led by David Milnes. --John Anthony Lennon

**George Crumb** was born in Charleston, West Virginia, and studied with Ross Lee Finney at the University of Michigan. George Crumb has been the recipient of numerous awards including the Pulitzer Prize in 1968; Fromm, Guggenheim, Koussevitzky awards; and most recently, the MacDowell Medal (1995).

**Poul Ruders** was born in Ringsted, Denmark. Ruders studied in Odense, Denmark with Ib Nørholm. Poul Ruders is best known for his orchestral catalog, which has found great favor on both sides of the Atlantic. He is currently at work on an opera based on Margaret Atwood's futuristic novel, *The Handmaid's Tale*.

**John Anthony Lennon** was reared in Mill Valley California. He studied at the University of Michigan with Leslie Bassett and William Bolcom and has received many honors including the Prix de Rome; Guggenheim, Friedheim, and DAAD awards, as well as a Charles Ives Prize.

Producers: David Starobin and Michael Calvert Executive Producer: Becky Starobin  
Engineers: Adam Abeshouse (Crumb); Paul Zinman (Ruders, Lennon)  
Editors: Silas Brown (Crumb); Eric Delente (Ruders, Lennon)  
Production Assistants: Robert J. Starobin, Gregory Bendick  
Cover Photograph: Becky Starobin  
Cover Design: Digital Chameleon  
Publishers: C. F. Peters Corp. (Crumb); Edition Wilhelm Hansen (Ruders);  
E.C. Schirmer (Lennon)

*Quest* was recorded March 19, 1995; *Psalmodies* was recorded June 1, 1992;  
*Zingari* was recorded February 20 and 21, 1993.

Guitars: Gary Southwell, (Crumb); Thomas Humphrey (Ruders, Lennon)  
**The works on this recording were commissioned by Albert Augustine, Ltd.  
It is with gratitude that this recording is dedicated to Rose Augustine.**

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