

GEORGE CRUMB

70th Birthday Album

STAR-CHILD (1977) (35:36)

*A Parable for Soprano, Antiphonal Children's Voices,
Male Speaking Choir, Bell Ringers, and Large Orchestra*

- 1 Introduction: Desolato (2:16)
- 2 Vox Clamans in Deserto (8:18)
- 3 Ascensus Potestatum Tenebrarum (1:18)
- 4 Musica Apocalyptica (5:48)
- 5 Seven Trumpets of the Apocalypse (2:06)
- 6 Adventus Puerorum Luminis (2:26)
- 7 Hymnus pro Novo Tempore (13:21)

The Warsaw Philharmonic Orchestra

Susan Narucki, soprano

Joseph Alessi, solo trombone

The Warsaw Boys' Choir

The Warsaw Philharmonic Choir

George Crumb, Paul Cesarczyk, bell ringers

Thomas Conlin, conductor

MUNDUS CANIS (1998) (9:41) ("A DOG'S WORLD")

Five Humoresques for Guitar and Percussion

- 8 1 Tammy, *Elegantly, somewhat freely* (2:45)
- 9 2 Fritzi, *Furioso* (1:13)
- 10 3 Heidel, *Languido, un poco misterioso* (2:37)
- 11 4 Emma-Jean, *Coquettish, poco animato, grazioso* (1:31)
- 12 5 Yoda, *Prestissimo possibile* (1:32)

David Starobin, guitar

George Crumb, percussion

THREE EARLY SONGS (1947) (8:32)

- 13 1 Night (2:51)
- 14 2 Let It Be Forgotten (3:16)
- 15 3 Wind Elegy (2:24)

Ann Crumb, soprano

George Crumb, piano

NOTES BY GEORGE CRUMB

Star-Child

Star-Child, completed in March, 1977, was commissioned by the Ford Foundation and written for Irene Gubrud, soprano, and Pierre Boulez and the New York Philharmonic. The score bears a dedication to my two sons, David and Peter.

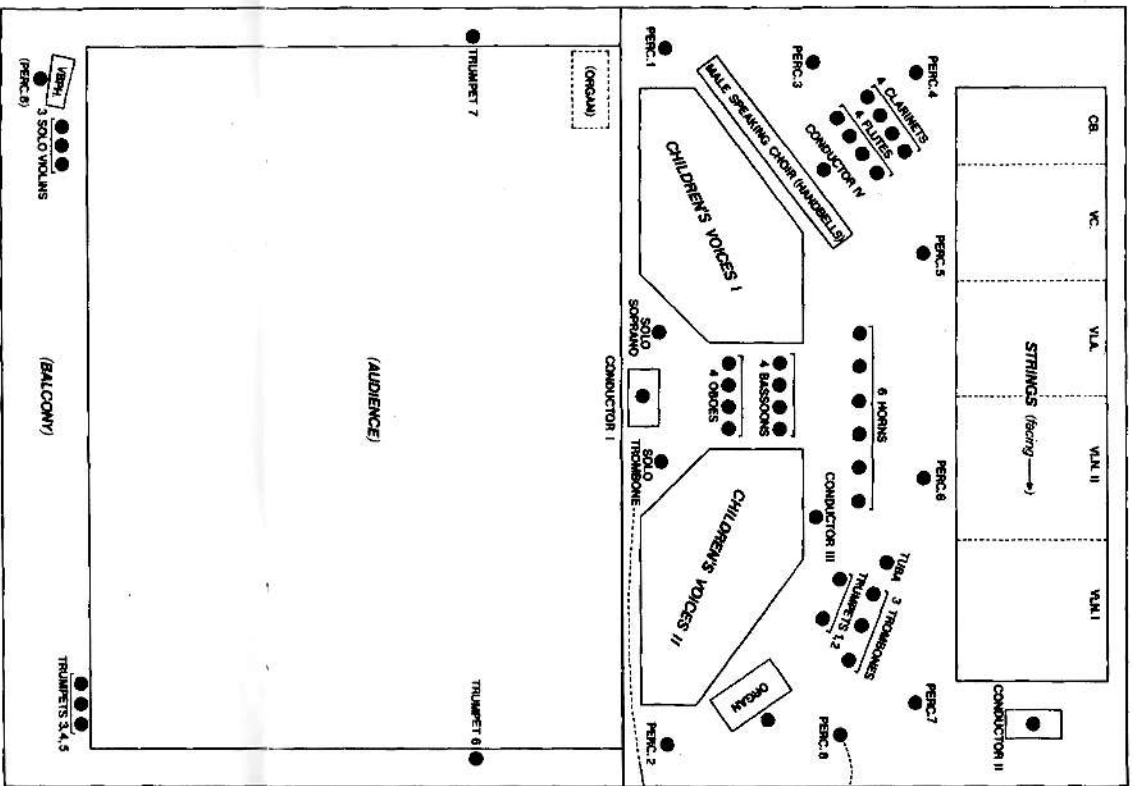
Star-Child represents my largest work in terms of the performing forces required (most of my writing has been concentrated in the chamber dimension, and even my earlier orchestral music is fairly modest in its instrumentation). It seems to me that when a Latin text is involved, a large, monolithic quality is suggested. Also, I was interested in constructing a work with the maximum contrasts of textures and timbres. However, the full weight of the orchestra is employed only in the *Apocalyptica* section, with its driving rhythms and sustained *fortissimo*.

The title was suggested by another of my works, *Music for a Summer Evening (Makrokosmos III)*, in which there is a section called "Hymn for the Advent of the Star-Child". In addition there are certain pertinent references in *Star-Child's* Latin texts to "children of light" in the Biblical quote (in "Hymn for the New Age") and to finding the light in a world of darkness (in "Advent of the Children of Light"). Binding the work together is a sense of progression from darkness (or despair) to light (or joy and spiritual realization) as expressed by both music and text--a conception that is at the same time medieval and romantic. For instance, the idea of dark and light is reflected in the orchestration, for the earlier sections of *Star-Child* favor the darker instruments (the lower brass, bassoon, contrabassoon), while near the end the effect is quite different when the children sing amidst the luminous sounds of handbells, antique cymbals, glockenspiel, and tubular bells. However, there is no esoteric, philosophical basis to *Star-Child*. It is simply a work within the tradition of music having a finale which expresses the hope that, after a struggle, or after dark implications, there is something beyond. I feel too, that the Latin texts transcend doctrine and convey universal meaning.

Four conductors are required for *Star-Child*,* two primary and

*For this recording Thomas Conlin conducted all four ensembles separately, with the result being edited and mixed under the composer's supervision. Because the vertical coordination between ensembles is always slightly different in *Star-Child*, editing between different takes would not have been possible without employing this method of recording.

STAR-CHILD: POSITIONING OF THE PERFORMERS



two secondary. Conductor I conducts all the vocal passages and also all of the winds and six of the percussionists until the concluding portion of the work. Conductor II conducts all the strings and two of the percussionists throughout. During the "Hymn for the New Age" the winds divide into smaller groupings, and at this point Conductor III directs the brass instruments and three percussionists while Conductor IV leads the clarinets, flutes, and vibraphone.

Star-Child is continuous, despite sectional divisions. The germinal idea, "Music of the Spheres" (strings, *pianissimo*), moves throughout the work in a circular and therefore static manner, a kind of background music over which the human drama is enacted. This idea consists of a continuum of chords built upon the interval of a perfect fifth. Over these slow-moving strains of "suspended" music I have superimposed (in the manner of Charles Ives!) a sequence of boldly contrasting musics. The necessity for four conductors arose from the fact that each music has its own tempo and metrics (metrics tend to be odd-numbered: the opening string music is in 11/4 time, the entire *Apocalyptica* in 5/16, and there are other sections based on sevens and threes). The four conductors do *not* synchronize and therefore all sense of vertical alignment between them is erased. I had even imagined that the "visual counterpoint" of the four-fold conducting would produce a choreography of its own.

Star-Child contains a number of programmatic or pictorial allusions. The seven trumpets of the apocalypse are represented, quite literally, by seven trumpets—two in the orchestra and five positioned around the auditorium. This extended passage of trumpet cadenzas climaxes with a heroic high "F" on the fateful seventh trumpet. Also, the four horseman of the apocalypse are represented, not quite so literally, by four drummers playing sixteen tomtoms. "Dies Irae" is quoted at several points in a rather surreal whole-tone transformation: the first phrase of it is extensively used in the *Apocalyptica*, while its three phrases comprise the soft brass music that accompanies the children's chorus at the end. "Voice Crying in the Wilderness," with a text consisting of extracts from the "Dies Irae," is a long duet for solo soprano and solo trombonist (the trombonist is in front of the orchestra for this section). The "Voice" is therefore a composite voice, with the trombone functioning as a kind of *Doppelgänger*.

Star-Child's eight percussionists play a wide range of instruments. Some of the more characteristic are: iron chains, flexatones, pot lids (struck with metal beaters), sizzle cymbals, a metal thunder sheet, log drums, and a wind machine. Some of the more usual instruments are required in pairs, e.g., vibraphones, sets of timpani, bass drums, and tubular bells. Since the percussion instruments are arranged in a semi-circular fashion around the orchestra, their multicolored timbres and textures totally impregnate the orchestral fabric.

Mundus Canis

While contemplating the composition of a little dance piece for solo guitar for David Starobin (to be one of a series he was commissioning from several composers), I hit on the idea of creating a musical homage to the several dogs in my life. It occurred to me that the feline species had been disproportionately memorialized in music and I wanted to help redress the balance.

And so, the "piece for solo guitar" metamorphosed into a little suite of five canine humoresques, each being a portrait and a character study of one of the Crumb family dogs. I have always known that dogs, like their biped masters, have various and distinct personalities. The addition of a percussionist, who provides a specific instrumental color for each piece, helped me to delineate each canine character.

"Tammy", a brown, short haired, full-size dachshund, and the first dog in our family, exhibited qualities ranging from nobility to capriciousness. Her piece is inscribed "elegantly, somewhat freely" and the percussion component is a pair of maracas. The music ends in a scampering rush of movement which represents her more playful side. The surprising ambiguities in her canine "persona" are illustrated by a *rubato* style of expression and the use of wildly contrasting registers.

"Fritzi's" piece, marked *furioso* in the score, expresses a pronounced impetuosity and irrepressibility of spirit. The percussionist plays a frame drum and the guitar writing is virtuosic in style and contains stingingly percussive pizzicato effects and knuckle-rapping on the wooden belly of the instrument. Fritzi was a brown male dachshund of a lovable disposition despite his stubbornness and high-spirited antics.

The dog "Heidel" (acquired on a visit to Heidelberg, Germany) was our first long haired specimen of the breed, a rich brown in color, who exhibited a philosophical disposition and confounding depths of personality. Her sloth-like movements and hoard of secret lore are represented in the score by the indication *languido, un poco misterioso*. The guitar style is quite coloristic with "bottle-neck" playing and much pitch bending. The percussionist plays two tam-tams, the smaller of which is lowered into (or raised out of) a tub of water to produce the "water-gong" glissando effect.

"Emma-Jean" was a jet black miniature female dachshund of a definitely coquettish nature. There are abrupt changes of tempo and mood and the finely etched rhythmic gestures convey a sense of prissiness and archness. The guitar line is punctuated by claves and occasional soft strokes on a suspended cymbal.

The final character presented in our quintet of dogs is "Yoda" who was rescued from a New York City pound by my daughter Ann. He is a fluffy-white animal of mixed parentage



George Crumb and David Starobin

But in an instant, all forgiven, Yoda plops in one's lap! *Mundus Canis* was premiered in Cannes, France on January 20, 1998 by David Starobin, guitar, and George Crumb, percussion.

Three Early Songs

The sins of one's youth are often recalled with feelings of either embarrassment or nostalgia or both, and rummaging through one's *juvenilia* can be an unsettling experience. Most of the music I wrote before the early sixties (when I finally found my own voice) now causes me intense discomfort, although I make an

(in which the bichon frise strain predominates) and mercurial temperament. The tempo marking for Yoda's piece is *prestissimo possibile* and scurrying, scampering guitar passages are complemented by raspy guiro sounds and mounted castanets.

exception for a few songs which I composed when I was seventeen or eighteen. Of course it is possible that I am simply uncritical or indulgent toward these particular early efforts - the songs certainly lack technical sophistication and originality (although a shrewd analysis might reveal a few undeveloped "latent fingerprints").

In any case, these little pieces stayed in my memory and when, some years ago, Jan DeGaetani expressed an interest in seeing them (with a view to possible performance if she liked them), I made a few slight revisions and even decided to have them published. Jan and Gil Kalish eventually did perform them on several occasions.

I recall that the first readings of these songs were undertaken by my wife-to-be, Elizabeth Brown (the songs are dedicated to her). It was something like the completion of a very large circle when our daughter Ann was asked to record them for Bridge Records!



Ann Crumb and George Crumb

Star-Child Texts

SOPRANO

"Vox clamans in deserto"

Libera me, Domine, de morte
aeterna, in die illa tremenda
quando coeli movendi sunt et
terra, dum veneris iudicare
saeculum per ignem.

Domine, libera me de morte
aeterna!

Tremens factus sum ego et
timeo, dum discussio venerit
atque ventura ira.

Libera me, Domine, de morte
aeterna.

"Voice crying in the wilderness"

Deliver me, O Lord, from
eternal death on that dreadful
day when the heavens and the earth
shall be moved, and Thou shalt come
to judge the world by fire.

O Lord, deliver me from eternal death!

I am seized with fear and trembling
when I reflect upon the judgment
and wrath to come.

Deliver me, O Lord, from eternal
Death.

MALE CHOIR

"Musica apocalyptic"

Dies irae, dies illa
solvat saeculum in favilla,
teste David cum Sybilla.
Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

"Music of the apocalypse"

Dreaded day, that day of ire,
when the world shall melt in fire,
told by Sibyl and David's lyre.
Then the trumpet's shrill refrain,
piercing tombs by hill and plain,
souls to judgment shall arraign.

"Adventus puerorum luminis"

Domine, dona eis lucem!
Vetus abit littera,
Ritus abit veterum!
Iam plebs ceca gencium
Videns lucis radium!
Fracto mortis carcere!

"Hymnus pro novo tempore"

Lux lucet in tenebris!
Esultate in Domino!
Gloria in excelsis!
Jubilate in Domino!

Funis pene rumpitur,
Nato rege glorie!

Lux lucet in tenebris!
Gloria in excelsis!
Esultate in Domino!
Jubilate in Domino!

Mortis torrens bibitur,
Data lege gratie!

SOPRANO

"Advent of the children of light"

O Lord, grant them light!
The ancient law is no more,
Gone are the rites of old!
Already the blind
See a ray of light!
And the bonds of death are broken!

CHILDREN

"Hymn for the new age"

Light shines in the darkness!
Exult in God!
Glory on high!
Rejoice in God!

SOPRANO

Their bonds are nearly broken,
For born is the king of glory!

CHILDREN

Light shines in the darkness!
Glory on high!
Exult in God!
Rejoice in God!

SOPRANO

The flow of death is swallowed up,
The law of mercy is bestowed on us!

Laudemus Dominum!

Dies est leticie,
Lux iugis psallencium!
Munus festi solvitur,
Gaudeamus igitur!

Gloria in excelsis!
Lux lucet in tenebris!

Dum lumen habetis,
credite in lucem,
ut filii lucis sitis.

Libera me, Domine,
de morte aeterna.

CHILDREN

Let us praise God!

SOPRANO

It is a day of joy,
A light is shed on the yoke of the singers!
A festival is celebrated,
Therefore, let us rejoice!

CHILDREN

Glory on high!
Light shines in the darkness!

SOPRANO

While ye have the light,
believe in the light,
That ye may be the children of light.

MALE CHOIR

Deliver me, O Lord,
from eternal death.

Three Early Songs Texts

NIGHT

How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures, nor cloud, nor speck, nor stain
Breaks the serene of heaven:
In full-orb'd glory yonder Moon divine
Rolls through the dark-blue depths.
Beneath her steady ray
The desert-circle spreads,
Like the round ocean, girdled with the sky.
How beautiful is night!

ROBERT SOUTHEY

LET IT BE FORGOTTEN

Let it be forgotten, as a flower is forgotten,
Forgotten as a fire that once was singing gold,
Let it be forgotten for ever and ever,
Time is a kind friend, he will make us old.

If anyone asks, say it was forgotten
Long and long ago,
As a flower, as a fire, as a hushed footfall
In a long forgotten snow.

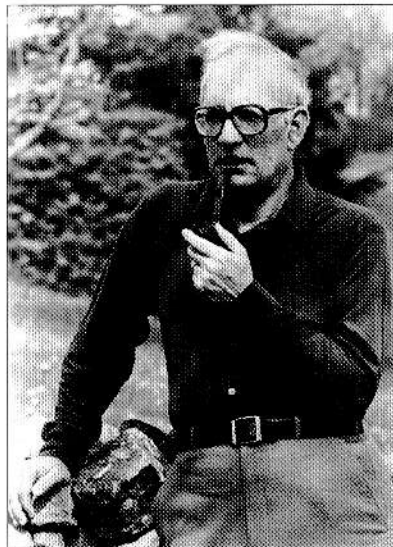
SARA TEASDALE

WIND ELEGY (W.E.W.)

Only the wind knows he is gone,
Only the wind grieves,
The sun shines, the fields are sown,
Sparrows mate in the eaves;

But I heard the wind in the pines he planted
And the hemlocks overhead,
"His acres wake, for the year turns,
But he is asleep," it said.

SARA TEASDALE
(1884-1933)



George Crumb was born in Charleston, West Virginia on October 29, 1929. His principal teacher in composition was Ross Lee Finley at the University of Michigan, Ann Arbor, the University from which Mr. Crumb received his Doctor of Musical Arts Degree. George Crumb has been the recipient of numerous honors, awards and commissions, including the 1968 Pulitzer Prize, the 1971 International Rostrum of Composers (UNESCO) Award; Fromm, Guggenheim, Koussevitsky and Rockefeller Foundation Awards; and membership in the American Academy and Institute of Arts and Letters. In 1995, Mr. Crumb became the 36th recipient of the MacDowell Medal, an award named in honor of the American composer, and awarded to a composer, writer or visual artist who, in

the judgement of his/her peers has made an outstanding contribution to the nation's culture. George Crumb has traveled frequently to Asia, Australia, and Europe, where his orchestral and chamber works have been given numerous performances. Audience enthusiasm, consistent critical acclaim and high praise from colleagues have been the norm for Mr. Crumb's work. Attributes of George Crumb's music which are frequently cited include the composer's extraordinarily sensitive ear for refined timbral nuance, his powerful evocative sense, and a sureness and conciseness in realizing his musical intentions.



Thomas Conlin has conducted extensively on five continents, with opera and ballet companies as well as with major orchestras in Belgium, Brazil, Canada, Colombia, Egypt, Germany, Ireland, Japan, Korea, Norway, Poland, Russia, Spain and Turkey and throughout the United States. His repertoire ranges across all styles, with an emphasis on music by composers of our time. Thomas Conlin has

commissioned and premiered numerous new works, and his concerts frequently feature compositions by American composers. Maestro Conlin feels a special affinity for the music of George Crumb, having performed all the composer's orchestral music as Artistic Director of the West Virginia Symphony Orchestra in Crumb's native West Virginia, as well as with other ensembles. A graduate of the Peabody Conservatory of Music of Johns Hopkins University, Thomas Conlin has studied composition with Ernst Krenek and Benjamin Lees, piano with Walter Hautzig, and conducting with Leonard Bernstein, Richard Lert and Erich Leinsdorf. As a conductor he has collaborated with instrumentalists Emmanuel Ax, Alicia de Larrocha, Leon Fleisher, James Galway, Yo-Yo Ma, Itzhak Perlman, Isaac Stern, and renowned vocalists Maureen Forrester, Marilyn Horne, Cornell MacNeil, Robert Merrill, Sherill Milnes, Roberta Peters, Giorgio Tozzi and Frederica von Stade have performed under his baton in opera and concert.



Described by the *San Francisco Chronicle* as "a composer's best friend - a new music interpreter of such intelligence, commitment and technical prowess that anything she sings takes on a radiant light," soprano **Susan Narucki** has become one of the most sought-after soloists today. In recent seasons she has appeared as soloist with the Colorado Symphony, the Los Angeles Philharmonic, the New World Symphony, the New York Philharmonic, the Pittsburgh Symphony, and the San Francisco Symphony. American chamber music appearances have included engagements with the Chamber Music Society of Lincoln Center, Da Camera of Houston, Parnassus and Speculum Musicae, and in Europe she has been heard with Concentus Musicus Wien, Ensemble Modern, Schoenberg/Asko Ensembles, the London Sinfonietta,

and the Netherlands Philharmonic Orchestra. Ms. Narucki's numerous contemporary festival appearances include the Aspen Music Festival, the Ojai Festival, Holland Festival, and Munich Biennale, with conductors including Marin Alsop, Pierre Boulez, Herbert Blomstedt, Franz Bruggen, Nikolaus Harnoncourt, Oliver Knussen, Reinbert de Leeuw, Zubin Mehta, Nicholas McGegan, Kent Nagano, Michael Tilson Thomas and David Zinman.



Joseph Alessi has been the New York Philharmonic's Principal Trombonist since 1985. He began musical studies in his native California with his father, Joseph Alessi, Sr., and was a soloist with the San Francisco Symphony before continuing his musical training at Philadelphia's Curtis Institute of Music. Prior to joining the New York Philharmonic, Alessi was second trombone of the Philadelphia Orchestra for four seasons and principal trombone of L'Orchestre Symphonique de Montreal for one season. Mr. Alessi is an active

soloist, recitalist and chamber music performer. In April, 1990 he made his solo debut with the New York Philharmonic performing Creston's *Fantasy for Trombone*, and in 1992 he premiered Christopher Rouse's Pulitzer Prize-winning *Trombone Concerto* (one of the Orchestra's 150th Anniversary Commissions). Currently on the faculty of the Juilliard School, Mr. Alessi has taught at Temple University and the Grand Teton Music Festival. His most recent recordings include a trombone quartet titled *Four of a Kind*; *Slide Area*, a solo disc for Summit Records, and a newly released CD on Cala's "New York Legends" series. His recording of the Rouse *Trombone Concerto*, which is included in the CD titled *Gorgon*, was released in January 1997 by RCA Red Seal.



Guitarist **David Starobin's** performances have earned the native New Yorker prominence in the world of classical music. Starobin is the only guitarist to have been awarded Lincoln Center's *Avery Fisher Career Prize*, and he has been honored by Harvard University's Fromm Foundation for "his commitment to the music of our time." During the past 25 years, more than 300 works have been composed for and dedicated to Starobin, and his recordings have received honors from journals ranging from *Guitar Player* to *Gramophone*. David Starobin's latest solo album (*Newdance*, BRIDGE 9084) won a 1999 'Indie' for 'Best Solo Classical

Album' and garnered a Grammy Nomination for 'Best Solo Recording.' In 1998, Starobin's recording of George Crumb's *Quest* (BRIDGE 9069) was named "Best CD by a Living Composer" by the Cannes International Classical Awards. David Starobin began his guitar studies at age 7, and went on to study with Aaron Shearer, graduating from the Peabody Conservatory of Music in Baltimore, MD. David Starobin currently heads the guitar department at the Manhattan School of Music, and is the President of Bridge Records, Inc..



Ann Crumb's most recent roles were Ludmilla in Polly Pen's *Bed and Sofa* (Philadelphia) and the wild and schizophrenic Sarah Downey in George Walker's *Love and Anger*. Prior to that she appeared opposite John Davidson in *The Will Rogers Follies* and starred in Neil Simon's new version of *The Goodbye Girl* on London's West End. Ms. Crumb became the first American actress to originate a lead role in an Andrew Lloyd Weber musical when she starred as Rose Vibert in *Aspects of Love* in London and on Broadway. She received a Tony Award Nomination for Best Actress for her portrayal of *Anna Karenina* at Circle in the Square and toured nationally as Eva Peron in *Evita*. Ann returned to London to play Luisa opposite Jonathan Pryce in *Nine*

and appeared as Rebecca in the Off-Broadway revival of *Rags* and as Deena White in *Inside/Out* at the Cherry Lane Theatre. Her extensive list of credits includes everything from the classics to post-modernist theater, Shakespeare and Tennessee Williams to the world premiere of Ionesco's *Journeys Among the Dead* and the New York premiere of Sam Shepard's *Suicide in B-Flat*. Ann Crumb has recorded her first jazz album which will be released on the "Who's Who In Jazz" label and is currently working on an album of theater songs entitled "In the Boys' Room".

The first performance of the **Warsaw Philharmonic Orchestra** took place on November 5, 1901, in the newly opened Philharmonic Hall with Emil Mlynarski as conductor and the world-renowned pianist, composer, and future statesman Ignacy Jan Paderewski as soloist. The Philharmonic's early activity included collaborations with Grieg, Honegger, Strauss, Prokofiev, Ravel, Rachmaninov, Horowitz, Huberman, Sarasate, and Stravinsky. In 1955 the Warsaw Philharmonic was awarded the title of the 'National Orchestra of Poland'. The Philharmonic has made more than 100 tours on five continents. Currently the Warsaw Philharmonic's season includes over 80 symphony concerts, more than 50 recitals, chamber concerts, and a special series of concerts for children. In addition, the Philharmonic maintains a very active recording schedule for films, Polish Radio and Television, and international record companies including Polskie Nagrania, CD Accord, Deutsche Grammophon, and Phillips. For Bridge, the Warsaw Philharmonic has recorded music of Robert Black (BRIDGE 9061).

The **Warsaw Boys' Choir** was established in 1990 by its founder, artistic director and conductor, Krzysztof Kusiel-Moroz, and is based at the Frederic Chopin Academy of Music. The boys in the choir, ages 8-14, are pupils of Warsaw primary schools. Recent years have seen the addition of a Men's Choir, many of its members former members of The Warsaw Boys' Choir. The Choirs keep an active schedule of approximately 40 concerts annually.

Producers: David and Becky Starobin
Engineers: Andrzej Sasin and Andrzej Lupa (*Star-Child*, Warsaw)
Adam Abeshouse (*Mundus Canis*)
David Merrill (*Three Early Songs*)
Tom Luekens (*Star-Child*, New York)
Technical Assistance: Zbigniew Fijalkowski (*Star-Child*, Warsaw)
Charles LaPierre (*Star-Child*, New York)
Silas Brown (*Mundus Canis*)
Editing: Artur Moniuszko (*Star-Child*)
Silas Brown (*Mundus Canis*, *Three Early Songs*)
Dirk Sobotka (*Star-Child*)
Mix Engineer: Paul Zinman (*Star-Child*)
Mastering Engineer: Adam Abeshouse
Design: Pete Ciccone, Immaculate Concepts
Cover Photograph: *West Virginia Sun*; Arnout Hyde, Jr.
Back Tray Photograph of George Crumb: Becky Starobin
Photograph of Ann and George Crumb: Becky Starobin
Photograph of David Starobin and George Crumb:
courtesy Manhattan School of Music
Photograph of David Starobin: Allegra Starobin
Photograph of Susan Narucki: Carol Rosegg
Photograph of Joseph Alessi: Chris Lee
George Crumb's music is published by C.F. Peters Corp. (BMI)

Star-Child was recorded in July and August, 1999 at Philharmonic Hall,
(Warsaw) and
The American Academy of Arts and Letters (New York City).
Mundus Canis was recorded in October, 1998 at The American Academy of
Arts and Letters.
Three Early Songs was recorded in March, 1999 at Master Sound Astoria.

"Let It Be Forgotten" and "Wind Elegy" reprinted with the permission of
Simon & Schuster from *The Collected Poems of Sara Teasdale*. Copyright 1937
by Macmillan Publishing Company.

For Bridge Records:
Executive Producers: Becky and David Starobin
Webmaster: Robert Starobin
Production Associate: Paul Cesarczyk

These George Crumb CDs are also available from Bridge:
Apparition; A Little Suite for Christmas, A.D. 1979; Songs, Drones and
Refrains of Death BRIDGE 9028
Quest; Federico's Little Songs for Children; Night Music I BRIDGE 9069

Visit Bridge online at www.BridgeRecords.com
200 Clinton Avenue; New Rochelle, NY 10801

This recording is being issued on October 29, 1999--George Crumb's 70th birthday. With it, we celebrate the creative genius of one of America's outstanding musicians. Bridge Records is grateful to George Crumb for participating in the performances on this recording, and to the following individuals and institutions which helped make this recording possible:

The State of West Virginia
The West Virginia Division of Culture and History
The Aaron Copland Fund for Music
The University of Pennsylvania
The University of Charleston
The Mary Flagler Cary Charitable Trust
The New York Foundation for the Arts

Bridge Records also wishes to thank the following individuals for their encouragement and assistance: The Honorable Cecil H. Underwood, Governor of West Virginia; Sandra Elm of Sandra Elm Management; Don Gillespie, Martha Hinrichsen, Mrs. Evelyn Hinrichsen of C.F. Peters Corp.; Dr. Edwin H. Welch, President of the University of Charleston; Wojciech Nowak, of the Warsaw Philharmonic Orchestra; Mavza Kmicik Lejman of Nagrania i Koncerty Klasyczne; Dr. Judith Rodin, President, the University of Pennsylvania; Professor Jay Reise of the University of Pennsylvania; Professor Steven Bruns of the University of Colorado, Boulder; and Dr. William Bland, Shepherdstown, West Virginia.