

GEORGE CRUMB (b. 1929)

COMPLETE CRUMB EDITION, VOLUME FIVE

1 **EASTER DAWNING (1992) (4:06)**

for Carillon Solo

Don Cook, carillon

CELESTIAL MECHANICS (1979) (24:22)

(Makrokosmos IV)

Cosmic Dances for Amplified Piano, Four Hands

2 I. Alpha Centauri (3:42)

3 II. Beta Cygni (5:52)

4 III. Gamma Draconis (5:46)

5 IV. Delta Orionis (9:02)

Haewon Song, piano primo

Robert Shannon, piano secondo

6 **A HAUNTED LANDSCAPE (1984) (15:53)**

for Orchestra

The Warsaw Philharmonic Orchestra

Thomas Conlin, conductor

7 **PROCESSIONAL (1983) (11:37)**

for Piano Solo

Robert Shannon, piano

8 **EASTER DAWNING (1992) (4:07)**

for Carillon Solo

Don Cook, carillon

Easter Dawning was commissioned by the Guild of Carilloneurs in North America and the final revised version of the work was completed in March, 1992. *Easter Dawning* was premiered by Don Cook on the Deeds Carillon at Dayton, Ohio on June 13, 1992. Although many of my previous works had included a wide range of bell sonorities (deriving from both conventional and exotic instruments), I was initially rather bemused when confronted with the special technical and idiomatic demands imposed by carillon composition. But even within the confines of a short piece I wanted to explore both the *bravura* and expressive potentialities of the instrument. After having learned too that the octatonic scale sounds especially well on the carillon, I made this scale the principal harmonic and melodic source for the work. The title *Easter Dawning* occurred to me as an apt description of both the jubilant and the more reflective aspects of the music. This disc presents two different performances of *Easter Dawning*, which serve as a 'frame' for the other music contained within.

Celestial Mechanics, completed in April, 1979, is the fourth in a series of works entitled (or subtitled) *Makrokosmos*. The first two works were scored for solo piano and the third (*Music for a Summer Evening*) for two pianos and percussion.

I had long been tempted to try my hand at the four-hand medium, perhaps because I myself have been a passionate four-hand player over the years. The best of the original four-hand music - which includes, of course,

those many superb works by Mozart, Schubert, and Brahms - occupies a very special niche in the literature of music. The idiom, a strange hybrid of the pianistic and the orchestral, lends itself readily to a very free and spontaneous kind of music - one thinks of the many collections of dances of various types and of the predilection for the "fantasy" genre. The present work, therefore, comprising a suite of "cosmic" dances composed in a rather "fantastic" style, falls squarely within the tradition. My sole departure from tradition occurs at two points in the score where I have enlarged the medium to six-hands; and so, in the whimsical manner of Ives, the page turner must contribute more substantively to the performance than is his wont. On this recording, the page turner's part was performed by Jason Cutmore.

The title *Celestial Mechanics* was borrowed from the French mathematician Laplace. The titles for the four movements (added after the music was completed) are the beautiful names of stars of the first through the fourth magnitude. The majestic movement of the stars does indeed suggest the image of a "cosmic choreography" and, in fact, I briefly considered opting for an alternate title (proposed by my brother, punster that he is) - *The Celestial Ballroom*. The premiere performance of *Celestial Mechanics* was given by Gilbert Kalish and Paul Jacobs, on November 18, 1979, at Alice Tully Hall, New York City.

A Haunted Landscape is not programmatic in any sense. The title reflects my feeling that certain places on planet Earth are imbued with an aura of mystery: I can vividly recall the 'shock of recognition' I felt on seeing Andalusia for the first time after having been involved with the poetry of Garcia Lorca for many years. I felt a similar sense of *deja vu* on visits to

Jerusalem and to Delphos in Greece. Even in the West Virginia woods, one senses the ghosts of the vanished Indians. Places can inspire feelings of reverence or of brooding menace (like the deserted battlefields of ancient wars). Sometimes one feels an idyllic sense of time suspended. The contemplation of a landscape can induce complex psychological states, and perhaps music is an ideal medium for delineating the tiny, subtle nuances of emotion and sensibility that hover between the subliminal and the conscious.

The orchestra for *A Haunted Landscape* is of normal size (winds in threes, etc.) except for the percussion section, which is enormous. In addition to the timpani there are four other percussionists playing some forty-five different instruments, including such exoticisms as Cambodian angklungs (a kind of bamboo xylophone/wind chime), Japanese Kabuki blocks, a Brazilian cuica (a friction drum), Caribbean steel drums, and an Appalachian hammered dulcimer. The amplified piano is also treated as a percussion instrument with the playing occurring on the strings and crossbeams inside the instrument. The two harp players are sometimes asked to tap the sounding boards with their knuckles.

In addition, two solo double basses tune their low C strings down to B-flat and, by overlapping each other, sustain this pitch very softly throughout the work. I had imagined that this low B-flat (sixty cycles, the frequency of alternating current) was an immutable law of nature and represented a kind of 'cosmic drone.' But, alas, science defeats art. A chemist friend informed me that alternating current is arbitrarily determined by man, and that B-flat is not even international, much less intergalactic!



A Haunted Landscape is dedicated to Arthur Weisberg and The New York Philharmonic who gave the premiere performance of this work.

Processional, like much of my music, is strongly tonal, but integrates chromatic, modal, and whole-tone elements. The descending six tones stated at the beginning present the basic harmonic cell, subsequently elaborated by varied cluster combinations and permutations. Although *Processional* is essentially a continuum of sustained legato playing, tiny melodic fragments (which intermittently emerge and recede) provide contrast in articulation.

I think of *Processional* as an "experiment in harmonic chemistry" (Debussy's description of his *Images* for piano) - the music is concerned with the prismatic effect of subtle changes of harmonic color and frequent modulation. While composing the work, I felt no need for the resources of the "extended piano" and limited myself to the contrasts of texture and color available through the conventional mode of playing on the keys. However, I subsequently did construct an alternate version which does in fact include a minimal use of non-keyboard effects (the choice between the two versions is left to the pianist). Robert Shannon performs the conventional keyboard version on this disc.

The title of the work was suggested by the music's obsessive reiteration of pulse ("sempre pulsando, estaticamente") and broad "unfolding" gestures. Perhaps the music suggests more a "processional of nature" rather than any sort of festive or sombre "human" processional. *Processional* is dedicated to Gilbert Kalish, who premiered the work on July 26, 1984, at Tanglewood, Lenox, Massachusetts.

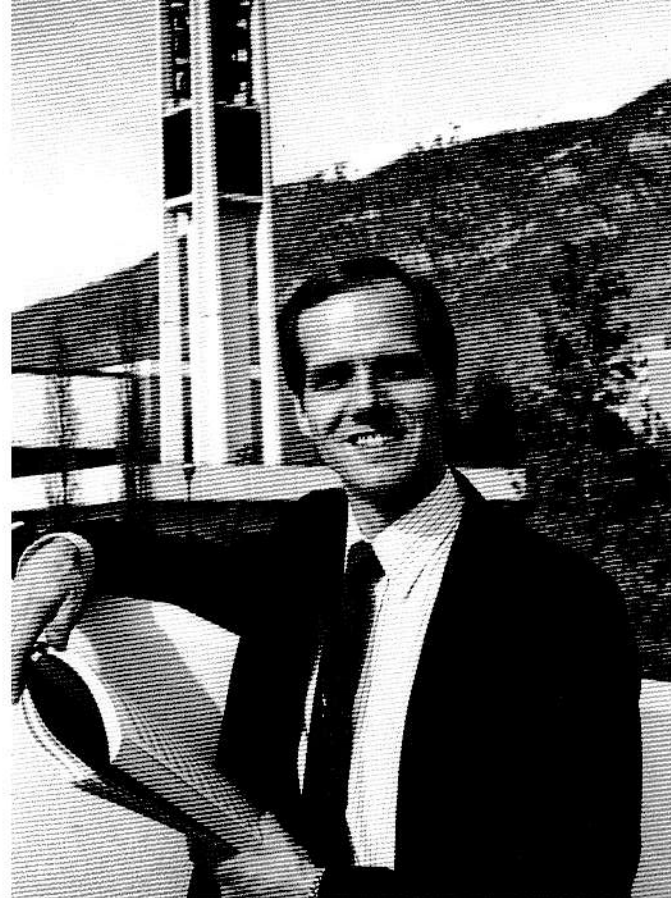
The first performance of the **Warsaw Philharmonic Orchestra** took place on November 5, 1901, in the newly opened Philharmonic Hall with Emil Mlynarski as conductor and the world-renowned pianist, composer and future statesman Ignacy Jan Paderewski as soloist. The Philharmonic's early activity included 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) and George Crumb (BRIDGE 9095, 9113). The Warsaw Philharmonic's recording of George Crumb's *Star-Child* was the winner of a Grammy Award in 2001, for "Best Recording of a Contemporary Composition."

Don Cook joined the organ faculty of Brigham Young University in 1991, where he oversees a highly successful group organ program and serves as organ area coordinator and as university carillonneur. Formerly Dr. Cook was carillonneur and associate organist at Christ Church Cranbrook, Bloomfield Hills, Michigan, and associate organist/choirmaster at First United Methodist Church, Lubbock, Texas. He holds Bachelor and Master of Music degrees from Brigham Young University, and the Doctor of Musical Arts degree in Organ Performance from the University of Kansas. He appears frequently as a Guest Organist at the Mormon Tabernacle in Salt Lake City.

Don Cook studied carillon with Albert Gerken while pursuing doctoral studies in organ at the University of Kansas. He became a carillonneur member of the Guild of Carillonneurs in North America in 1984, for which he has served on the Board of Directors as Music Committee chair. In 1994 he hosted the annual Congress of the Guild at Brigham Young University. He has performed on carillons throughout North America and in Holland.

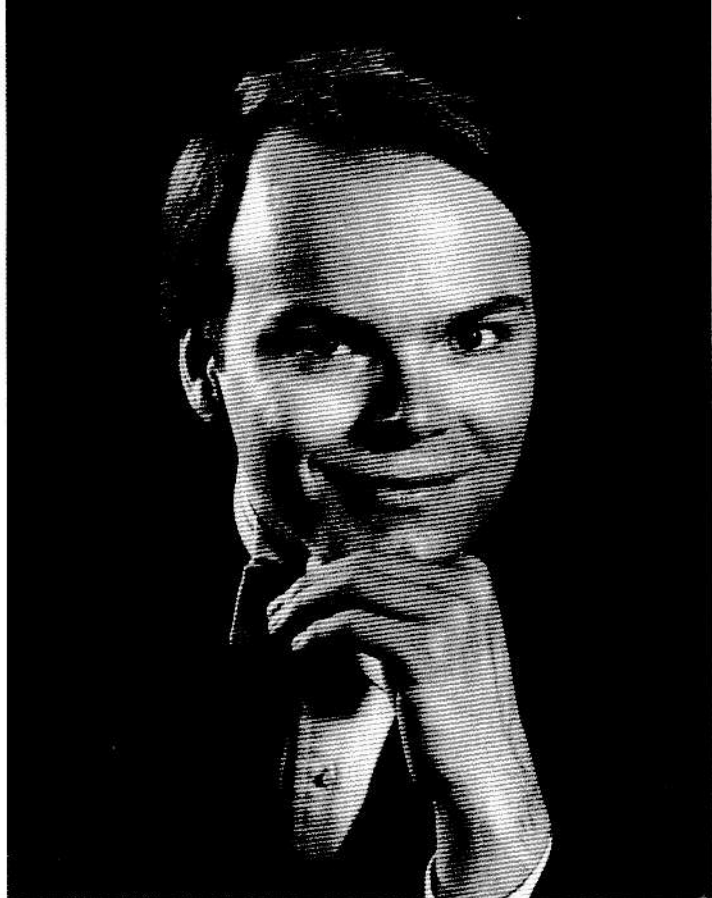
The Instrument

The Brigham Young University Centennial Carillon was installed in a new 90-foot tower by the I.T. Verdin company in 1975. Its 52 bells were cast by the Petit and Fritsen bellfoundry, Aarle- Rixtel, The Netherlands. I.T. Verdin renovated the instrument in 1993, fitting it with new playing and practice keyboards, clappers, and transmission. It is played regularly on weekdays at noon and for major university functions.



Robert Shannon has performed throughout the United States, Europe, South America and Asia. His repertoire ranges from Bach to Adams, and he has been especially noted for penetrating interpretations of recent American music. He has commissioned and premiered works of John Harbison, Charles Wuorinen, Carla Bley and Steven Dembski, among others, and his recent recordings of sonatas by Charles Ives have received rave reviews in the world press. Mr. Shannon has performed regularly at the Grand Teton Music Festival, the Festival Tibor Varga in Switzerland, at the Sacramento Festival of American Music and as guest artist with the Chicago Contemporary Chamber Players. In recent seasons he has appeared in London, Paris, Glasgow, Rome, Stuttgart, Hamburg, New York, San Francisco, Columbia (South America) and Taiwan.

Mr. Shannon, whose major teachers were Jack Radunsky, Ania Dorfmann and Dorothy Taubman, is a member of the piano faculty at the Oberlin Conservatory and is a Director of the Oberlin Festival and Competition. For Bridge Records Robert Shannon has recorded Ives's *Concord Sonata* and John Harbison's *Piano Sonata No. 1* (BRIDGE 9036); Ives's complete works for violin and piano (BRIDGE 9024A/B); and a disk of keyboard works by Tod Machover (BRIDGE 9040).



Haewon Song studied at the Toho School in Tokyo, Peabody Preparatory School in Baltimore and the Juilliard School. Her major teachers were Shuku Iwasaki, Julian Martin and Martin Canin. She has taught at Tunghai University in Taiwan, Kyung Won University in Seoul and has been a member of the Oberlin Conservatory Piano Department since 1993.

Ms. Song has performed in France, Germany, Taiwan, Korea, Mexico, Japan and throughout the United States and Canada. She has been a soloist with the Baltimore Symphony, the K.B.S. Orchestra in Seoul, the Cleveland Chamber Symphony, and the Oberlin Chamber Orchestra. Ms. Song has also performed at Mexico's Cervantino Festival and at the Grand Teton Music Festival, and is a member of the International Chamber Music Festival in Canada. She often appears in duo piano recitals with her husband, Robert Shannon.

George Crumb, Haewon Song, Robert Shannon



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, Italy, 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. Conlin's special affinity for the music of George Crumb was apparent on his world premiere recording of Crumb's *Star-Child* (BRIDGE 9095), which won a Grammy Award in 2001, for "Best Recording of a Contemporary Composition." As Artistic Director of The West Virginia Symphony (in George Crumb's native Charleston, West Virginia) Conlin has been a strong proponent of all of Crumb's orchestral compositions. A graduate of the Peabody Conservatory of Music of Johns Hopkins University, Thomas Conlin 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 Kathleen Battle, 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.



Producers: Becky and David Starobin
Musical Supervision: Adam Abeshouse

(Celestial Mechanics, Processional)

Engineers: Jon Holloman *(Easter Dawning)*

Adam Abeshouse *(Celestial Mechanics, Processional)*

Andrzej Sasin and Andrzej Lupa *(A Haunted Landscape)*

Editors: Troy Sales *(Easter Dawning)*

Silas Brown *(Celestial Mechanics, Processional)*

Aleksandra Nagònko *(A Haunted Landscape)*

Mastering Engineer: Adam Abeshouse

Design: Pete Ciccone, Immaculate Concepts

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Photograph of Robert Shannon: Peter Schaaf

Hamburg Steinway provided by Mary Schwendeman

Concert Service, New York

Piano technician: David Darcy

The music of George Crumb is published by C.F. Peters Corp. (BMI)

Easter Dawning was recorded at Brigham Young University, Salt Lake City, Utah, September, 2001. This recording will also appear on Don Cook's carillon retrospective CD, soon to be released by Tantara Records.

Celestial Mechanics and *Processional* were recorded at The American Academy and Institute of Arts and Letters, New York City, New York, June, 2001.

A Haunted Landscape was recorded at Philharmonic Hall, Warsaw, Poland, January, 2001.

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