

# George Crumb

(b. 1929)

## **Echoes of Time and the River** (1967) (18:49)

### *Four Processionals for Orchestra (Echoes II)*

- 1** I Frozen Time (4:13)
- 2** II Remembrance of Time (5:35)
- 3** III Collapse of Time (4:48)
- 4** IV Last Echoes of Time (4:13)

Warsaw Philharmonic Orchestra  
Thomas Conlin, conductor

## **Gnomic Variations for Piano** (1981) (20:10)

- 5** Tema - lentamente, deciso (0:54)
- 6** Variations 1-6 (5:08)
- 7** Variations 7-12 (7:13)
- 8** Variations 13-18 (6:55)

Robert Shannon, piano

## **Four Nocturnes** (*Night Music II*) (1964) (9:17)

- 9** Notturmo I: serenamente (2:42)
- 10** Notturmo II: scorrevole, vivace possibile (1:14)
- 11** Notturmo III: contemplativo (2:36)
- 12** Notturmo IV: con un sentimento di nostalgia (2:45)

Gregory Fulkerson, violin  
Robert Shannon, piano

## **13 Lux Aeterna for Five Masked Musicians** (1971) (13:36)

Jan DeGaetani, mezzo-soprano  
The Penn Contemporary Players  
Carole Morgan, bass flute; James Freeman, sitar  
Glenn Steele, Matthew Hopkins, percussion  
Richard Wernick, conductor

## **14 Pastoral Drone for Organ** (1982) (6:55)

Gregory D'Agostino, organ

## Complete Crumb Edition

### *Volume Six*

The five works collected on this recording together exemplify all of George Crumb's stylistic "fingerprints." Best known are the composer's explorations of new musical timbres and the unusual instruments and performing techniques used to produce them. His music always emphasizes the sheer sonorous beauty of sound for its own sake. Crumb's predilection for symmetrical pitch formations—whole-tone, chromatic, pentatonic, and octatonic—allows him to establish tonal centers with flexibility, and without relying upon outworn diatonic gestures. His pitch vocabulary lends itself as well to composing passages where tonality is blurred or absent altogether. In the realm of meter and rhythm, Crumb is especially fond of using time signatures and rhythmic figures based on prime numbers, such as 3, 5, 7, 11, and 13.

Crumb's music often juxtaposes contrasting musical styles. The references range from music of the western art-music tradition, to hymns and folk music, to non-Western musics. He has traced this tendency to composers whose music has been especially influential for him, including Mahler, Debussy, and Bartók. Many of Crumb's works include programmatic, symbolic, mystical, and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. (Most of the published works are photographic facsimiles of the composer's own manuscript.)

As in the previous five volumes of Bridge's Complete Crumb Edition, the works included here are not grouped by genre, instrumentation, or date. Instead, diverse pieces are presented alongside one another. This is as it should be. Crumb

once observed in a published interview that his entire output may be thought of as a single, extended "total work." Indeed, the meaning of each composition is greatly enriched by the myriad associations that emerge when the piece in question is heard in the context of George Crumb's other music.

### **Echoes of Time and the River; *Four Processionals for Orchestra (Echoes II)* (1967)**

George Crumb's oeuvre includes many startlingly original achievements, but his 1967 orchestral work, *Echoes of Time and the River*, is surely among his most daring creations. The piece was commissioned by the University of Chicago for the Chicago Symphony Orchestra and was awarded the Pulitzer Prize for Music in 1968, before the composer had turned forty. Aspects of the work are anticipated in earlier instrumental literature, from the timbral and spatial effects in Gabrieli and Berlioz to those in Mahler, Debussy, and Bartók. Few other orchestral compositions, however, present such a dazzling array of challenges for conductor, players, and listeners alike. The composer has emphasized that, despite its title, *Echoes of Time and the River* has no connection with Thomas Wolfe's novel and that it is not programmatic. Mr. Crumb "wanted to express in musical terms the various qualities of metaphysical and psychological time." Careful study of the score reveals that the composition explores—one might even say it deconstructs—aspects of time, space, memory, and the act of musical performance.

Each movement includes processionals, during which small groups of players move in carefully choreographed step-patterns around the stage. Crumb asks performers to enter and exit the performance space in later compositions, but *Echoes* is by far the most elaborate instance of his experiments with spatial, theatrical effects. The score contains diagrams for the location of the performers in each

of the four movements, as well as the path each processional is to follow across the concert platform.

In the first movement, "Frozen Time," three of the six percussionists process from the far-right apron of the stage to the rear left-hand corner. Near the close of the movement, the mandolinist stands at center stage, and as he plays, moves to the front-left edge of the stage, eventually disappearing into the wings. Six wind players stand in a row along the rear right of the stage, where they play tuned antique cymbals, and they exit when the mandolin processional begins. The aural relationships of the various parts are thereby enriched by the shifting spatial locations of the players. For concert audiences, the effect is further enhanced by the visual choreography of the performance. In this unfamiliar context--where players move about the stage in a quasi-ritualized fashion--one also grows intensely aware of the spatial relationships of the performers who remain fixed in their stage position. As is so often the case in Crumb's music, the familiar begins to seem strange, and vice versa.

Resonant, ringing sonorities are everywhere in George Crumb's music. In this work, however, the composer uses the echo as an especially potent symbol: the echo calls attention to the existence of sound in time and in space. The lingering "after-voices" of each initial sound are persistent reminders that the sound is continuing over time. The score calls for effects that are "like ghostly bells," "distant," or invisible (because they emanate from off-stage). At least since Ovid's retelling of the ancient myth, the haunting voice of Echo has been associated with lonely caves, woods, mountain slopes, and other natural landscapes. Indeed, the composer has often mentioned the echoing acoustic of Appalachian river valleys as a primal influence on his music. Crumb exhaustively develops the central theme of the echo, and a selective list of examples just begins to suggest the richness of this score.

The orchestra is replete with resonant, ringing instruments: from the bells,

chimes, and gongs of the enormous percussion battery to characteristic inside-the-piano effects. Nearly every page of the score includes ideas that are imitated in close succession. For example, just after the opening seven percussion strokes, three off-stage trombonists play barely audible low-register glissandi. Their darkly mysterious solos echo and overlap one another, evoking as they do a music that is distant both in space and time. Near the end of the first movement, the mandolin solo is twice imitated by percussionists who produce delicate mandolin-like tremolos by striking the piano strings with hard mallets. As in so many other Crumb pieces, the imitative echoes here are inexact, as if they are slightly distorted, lingering memories of a "distant music."

At the opening of the second movement, "Remembrance of Time," nine brass players are positioned along the front of the stage, where they will play "a distant wind music," to be performed "as from afar, almost imperceptible (ghostly, hushed)." The nine players evoke a rising and falling wind sound by blowing through their instruments, and then the three trombonists whisper--in a closely-spaced, echoing sequence--a brief quotation from Federico Garcia Lorca: "Los arcos rotos donde sufre el tiempo" ("The broken arches where time suffers"). The second movement culminates in two complex, echoing webs of imitation in the form of Circle Music. The first Circle Music involves the three clarinets, six percussionists, and three off-stage trumpets. The second, answering Circle Music replaces the clarinets with two piccolos and a flute. In both passages, the segments for each player are notated around three circles, a notation that reinforces the aural effect of the swirling, exuberant counterpoint (as before, the imitations are fragmented and inexact). A further halo of echoes is produced here, because the onstage wind players aim their instruments as close as possible to the sympathetically vibrating piano strings.

Circle Music recurs at the end of the third movement, "Collapse of Time,"

this time played by brass trios, and in one of the circles, by pianos, vibraphone, harp, and off-stage mandolin. The fourth movement, "Last Echoes of Time," opens with a multi-layered series of echoes. Crumb labels the components of one imitative series respectively as "A" Music, First Echo of "A" Music, and Second Echo of "A" Music. The "A" Music features percussion, flutes and clarinets, and piano. Simultaneously, strings, percussion, and piano play "B" Music, also with two echoes. In both the "A" and "B" music, the echoes are staggered one measure apart, at an extremely slow tempo, with five main pulses per bar. Each entrance is signaled by a player striking a perfect-fifth on the antique cymbals (the "A" music wind players then exit the stage). Echoing sequences of "A" and "B" music happen twice more, in varied form, and we hear along the way fragmentary echoes from the three earlier movements. The composition moves gradually toward a hushed, deeply expressive simplicity, and the final imitative whistling figures seem to dissolve into the blowing wind.

Included in the rich tapestry of internal echoes are two memories from Crumb's youth. Near the start of the piece, groups of performers whisper the state motto of West Virginia, "Montani semper liberi!" ("Mountaineers are always free!"). The motto is repeated throughout the composition, sometimes with an ironic question mark added. *Echoes of Time and the River* also contains the first instance of musical quotation in Crumb, an important technique in his later compositions. At the end of the third movement, the strings serenely intone muted fragments from the revival hymn, "Were You There When They Crucified The Lord?" (Characteristically, the passage is marked "a distant music.") Both of these echoes point to places distant in time and space, memories of which linger during the musical present.

## Gnomic Variations (1981) for Piano Solo

Coming as it does after the overtly symbolic, even programmatic solo and duo-piano works of 1971-80 (the four volumes of *Makrokosmos* and *A Little Suite for Christmas, A.D. 1979*), this work is a return to the more abstract, purely musical realm of Crumb's first mature composition, the *Five Pieces for Piano* (1962). The *Gnomic Variations* were composed for pianist Jeffrey Jacob, who premiered the work on December 12, 1982, in Washington, D.C.. The title refers to the gnome as a maxim or aphorism, and the variations are characterized by terseness and compression. The composition opens with an enigmatic theme ("*lento*, *deciso*") that emphasizes octatonic pitch configurations. Throughout the theme, one hears paired attacks: a fortissimo, partially-muted note struck on the keyboard is answered immediately by a softer pizzicato note, produced by plucking the string with the fingertip. The theme is divided into three main formal segments. The first segment (A) is comprised of two four-note groups, each of which begins with a resonant percussive sound in the lowest bass register. Both four-note groups state a motivic intervallic idea, that may be analyzed as two semitones separated by a tritone. The other characteristic interval here is the perfect fourth. The theme's middle section (B) is comprised of eight pairs of attacks, this time confined to the middle range of the piano. The latter portion of the B section includes a descending octatonic scale, from F4 to G3. The final section (A') is a modified repetition of the opening pair of four-note motives. Crumb signals this recapitulation by returning to the low bass register that had launched the theme. The theme presents, in their most "gnomic" form, all of the principal pitch relationships of the work as a whole.

Just as the main theme falls into three formal units, the eighteen variations are grouped into three main parts, with six variations in each. Each of the variations has a distinctive character, and each reveals additional facets of relationships inher-

ent in the theme. Like the theme, most variations can be heard as ABA' forms. At times, the composer develops thematic material rather freely. For example, in variations 4 through 6, the prevailing octatonicism of the work gives way to chromaticism. In variation 4, the left hand plays mainly a black-key pentatonic collection against the right hand's white-key pentatonicism, resulting in a kind of chromatic saturation. Most of the rocking pairs of eighth notes in variation 5 are comprised of three-note chromatic segments, partially disguised by the wide spacing. Perhaps in response to the symmetrical properties of the original thematic material, Crumb uses "mirror" inversion as a developmental technique in many of the variations. The end of the work is announced when the theme returns. This time, the quiet pizzicato notes of the original are replaced by fortissimo, fifth-partial harmonics. Characteristically, the composer counterbalances the overall unity of form and pitch structure with a constantly shifting prism of timbral effects, rhythms, and textures.

#### **Four Nocturnes** (*Night Music II*) (1964) *for Violin and Piano*

The *Four Nocturnes* are dedicated to Crumb's daughter Ann, who studied violin as a teenager. Like the early *Five Pieces for Piano* composed two years earlier, the Nocturnes are a tour-de-force of timbral exploration. The subtitle links this work with *Night Music I* (1963), the first of Crumb's many Lorca settings. A more direct musical link to the Lorca series is the very delicate, quasi-mechanical "Rain-Death Music" heard at the end of the third nocturne. This passage is the basis for the "Rain-Death Music" in the second of Crumb's *Madrigals, Book I* (1965). In all of the works from this period, Crumb explores the finest gradations of tone color, and precisely calibrated contrasts of dynamic levels and textures. The composer himself has aptly described his aim of integrating, rather than contrasting, the sounds of the violin and piano in this work. Both instruments "produce harmonics, pizzicato effects,

rapping sounds (on the wood of the violin, on the metal beams of the piano)." One hears as well "nervous tremolo effects" and "stylized bird songs" as recurring ideas. Of all his works from the mid-1960s, *Four Nocturnes* is perhaps Crumb's most intimate and exquisitely crafted composition.

#### **Lux Aeterna** (1971) *for Five Masked Musicians*

"I am often haunted by the thought that all of the many musics of the world are coming together to form one music. *Lux Aeterna* was conceived in the spirit of this idea." In comments such as this, George Crumb indicates points of contact between non-Western musics and his own. But he tends to characterize his compositional response as a general rather than a specific one. In the case of classical north Indian music, for instance, the composer has written that "only a few Western composers would have a sophisticated technical knowledge of the Indian Raga . . . ; but, in general, the sounds, textures, and gestures of this music would be well known." A vivid illustration of this kind of indirect influence is *Lux Aeterna* for Five Masked Musicians. The piece dates from an unusually productive period of the composer's career, and it is scored for soprano voice, bass flute (doubling on soprano recorder), sitar, and two percussionists.

The text is the familiar *Lux Aeterna* from the Latin Requiem Mass: "Lux aeterna luceat eis, Domine. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis." ("May eternal light shine upon them, O Lord. Grant them eternal rest, O Lord, and let perpetual light shine upon them.") At her first entrance, and again in the rhapsodic middle section of the work, the soprano sings pure vowels, and the score instructs her to modulate very gradually from one vowel to the next. From these nonverbal passages--during which the singer's voice may be heard as another wind instrument--the Latin words emerge and recede. Alternating with each portion

of the sung text is the "Masked Dance: Elegy for a Dead Prince," an instrumental Refrain for sitar, soprano recorder, and a pair of Indian tabla drums tuned to F and C. Crumb's allusions to north Indian musical practices are immediately perceptible, and yet the two basic organizing forces--raga and tala--are not present. One hears the traditional tuning of the sitar's drone strings in octaves and fifths, in this case suggesting F as tonal center. But the prevailing whole-tone cast of the pitch material in *Lux Aeterna* is not a familiar raga, although the ornamentation in the melodic parts recalls figuration one might hear in authentic Indian music. In the non-Refrain sections of the piece, Crumb often calls for sliding between pitches, and this too resembles Indian ornamentation. (The emblematic sliding bell tones at the opening of the work are produced when the percussionists strike crotales, which rest upon the timpani membranes, and then move the tuning pedals up and down, thereby bending the pitch.) The resonant drum parts during the Refrains do not articulate a conventional rhythmic tala with typical tabla drum strokes. Instead, the composer structures each Refrain by measuring its duration in bars of eleven sixteenth-note beats. The first Refrain is 77 beats long, and the following Refrains are progressively shorter: 55, 33, and 11 beats, respectively. This kind of numerological patterning is much more characteristic of Crumb than it is of the style to which he is referring.

As the score suggests, "a sense of meditative time, pregnant with mystery" permeates the composition. The enigmatic, ritualistic atmosphere is intensified when *Lux Aeterna* is experienced in concert. Crumb asks that the performers wear black masks and robes, with the flutist and sitar player seated in the lotus position. The performance begins in complete darkness with the instrumentalists onstage. As deep-red lighting gradually comes up, the soprano enters slowly and lights a candle downstage center, and the performance begins. At the end, the singer extinguishes the burning candle and the red lighting fades to total darkness.

Reissued here is a classic performance of *Lux Aeterna* recorded in 1978 by mezzo-soprano Jan DeGaetani, conductor Richard Wernick, and the Penn Contemporary Players. George Crumb has frequently acknowledged the inspiration of virtuoso performers on the creation of his music. Among the many distinguished artists for whom he has composed new works, the late mezzo-soprano Jan DeGaetani remains the chief of Crumb's muses. Many of the composer's works for female voice were written specifically for DeGaetani, and she sang them often in recital and on recording.

### *Pastoral Drone* (1982) for Organ Solo

Commissioned by the American Guild of Organists, *Pastoral Drone* was premiered by the dedicatee, David Craighead, in San Francisco on June 27, 1984. Though *Star-Child* (1977) had included an organ part, *Pastoral Drone* is Crumb's only work for organ solo. The piece is a single, continuous movement, and the composer has described it as "an evocation of an ancient 'open-air' music" and "a kind of colossal musette." The dynamic level throughout is fortissimo. The title refers to the constant drone executed by the organ pedals. The relentlessly prolonged pedal-point consists of G#3 and D#2 an eleventh below (i.e., a widely-spaced fourth). The composer's registration indicates that each pedal note is reinforced by ranks of pipes tuned several octaves below and above the notated pitch. Crumb signals the structural divisions of the work by periodically "bending" the basic drone: the organist's feet move chromatically to pedals adjacent to G# and D#, only to return after each brief digression. In creating this effect the composer clearly was inspired not only by the characteristic drone of pastoral instruments such as the musette (a kind of small bagpipe), he was also responding to the complex organ sonority, with its abundant doublings and overtones. The pedal drone, as the composer has pointed

out, is "overlaid by strident, sharply-etched rhythms in the manual parts." The archaic quality is heightened by Crumb's registrations, which specify such reedy, nasal stops as the Krummhorn and Cornet. The frequent dissonant clashes between the upper voices and the underlying drone call to mind the organ pedal point, perhaps the most idiomatic effect for the instrument since the eighteenth century.

Notes by Steven Bruns

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*Steven Bruns is Associate Professor and chair of the Department of Theory and Composition at the University of Colorado-Boulder, where he has taught since 1987. He has published and lectured on the music of Schubert, Gustav Mahler, Alma Schindler Mahler, Amy Beach, and Stravinsky. He is currently writing a comprehensive critical and analytical study of the music of George Crumb.*

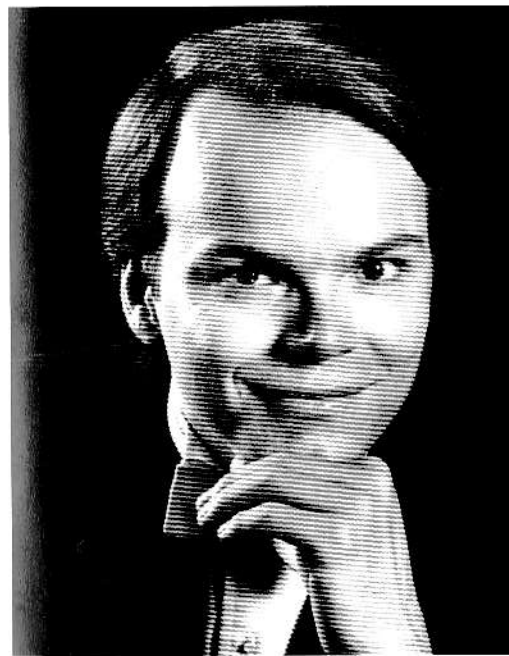
The first performance of the **Warsaw Philharmonic Orchestra** took place on November 5, 1901, in the newly opened Philharmonic Hall with Emil Mlynarski as conductor and the world-renowned pianist, composer and future statesman Ignacy Jan Paderewski as soloist. The Philharmonic's early activity included collaborations with Grieg, Honegger, Strauss, Prokofiev, Ravel, Rachmaninoff, 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."

**Thomas Conlin** has conducted extensively on five continents, with opera and ballet companies as well as with major orchestras in Belgium, Brazil, Canada, Columbia, 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 Forester, 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.



**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); a disc of keyboard works by Tod Machover (BRIDGE 9040) and George Crumb's *Celestial Mechanics* and *Processional* (BRIDGE 9113).



**Gregory Fulkerson** has been acclaimed as one of the outstanding violinists of our time. It was as a champion of American contemporary music that Mr. Fulkerson first rose to prominence, taking first prize in the 1980 International Music Competition sponsored by the Rockefeller Foundation and Carnegie Hall. As a recitalist, soloist with orchestra, and chamber musician, Mr. Fulkerson has distinguished himself in performances of traditional and untraditional repertoire from Bach, Beethoven and Brahms to Sibelius, Glass and Barber. With the Philadelphia Orchestra under Riccardo Muti, Mr. Fulkerson gave the world premiere performances of Richard Wernick's Concerto for Violin and Orchestra, a work composed for and dedicated to him (recorded on BRIDGE 9082). Mr. Fulkerson's recording of the complete Charles Ives Sonatas with pianist Robert Shannon (BRIDGE 9024A/B), has also won the praise of critics on both sides of the Atlantic, and has been called the definitive recorded performance of this repertoire. In 1992 Fulkerson toured four continents in the title role of Philip Glass's opera *Einstein on the Beach*. He is featured on the Nonesuch recording of that work.

Gregory Fulkerson was born in Iowa City in 1950. He earned a degree in mathematics from Oberlin College and received the D.M.A. from the Juilliard School in 1987. Included among his teachers are Paul Kling, David Cerone, Robert Mann, Ivan Galamian, and Dorothy DeLay. Gregory Fulkerson is currently Professor of Violin at Oberlin College, Conservatory of Music. He performs on a violin made by J.B. Guadagnini in Turin, 1774.



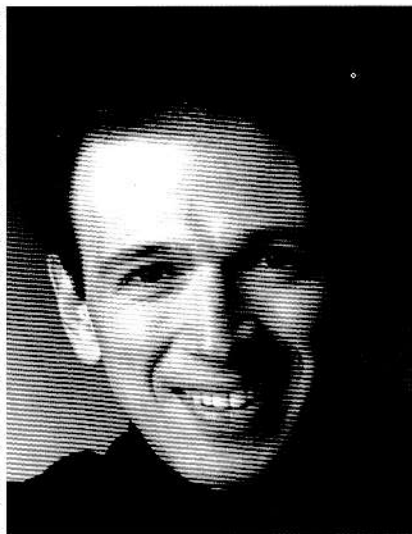
The distinguished American mezzo-soprano **Jan DeGaetani** in her 30-year career performed an unrivalled breadth of repertory, and was recognized the world over for having expanded the vocal literature of our time. Perhaps best known as a pre-eminent interpreter of 20th century music, she was also renowned for her performances of German and French song, and sang with ease in many languages. She was also active in the field of early music; and she took leading operatic roles – from Purcell and Gluck to Stravinsky, Birtwistle and Maxwell Davies. Born in Ohio on July 10, 1933, Jan DeGaetani came to New York to study at The Juilliard School. Upon graduating in 1955, she began singing with ensembles specializing in both early and contemporary music – among them the Abbey Singers, the Gramercy Ensemble, Noah Greenberg's New York Pro Musica, and in the 1960s, with Arthur Weisberg's influential Contemporary Chamber Ensemble. Her collaboration with the pianist Gilbert Kalish began in the course of these group activities; this partnership was to continue throughout the entire span of her career.



A prime element in Jan DeGaetani's activities was her work with young musicians at the Aspen Music Festival and as Professor of Voice at the Eastman School of Music where, through her example and teaching, she exerted a powerful influence on a new generation of singers and instrumentalists. Jan DeGaetani's discography includes more than 70 highly honored recordings, with two posthumous Grammy nominations for her recordings of Berlioz and Mahler (BRIDGE 9017) and Brahms and Schumann (BRIDGE 9025). She also is featured on several other BRIDGE discs: BRIDGE 9023, BRIDGE 9028, BRIDGE 9046, BRIDGE 9048 and BRIDGE 9087.

Composer **Richard Wernick** was born in Boston and is the only two-time first prize Kennedy Center/Friedheim Award recipient. He has been honored by awards from the Ford Foundation, Guggenheim Foundation, National Institute of Arts and Letters, and the National Endowment for the Arts. Mr. Wernick has composed numerous solo, chamber, and orchestral works, vocal, choral and band compositions, as well as a large body of music for theater, films, ballet and television. From 1983 to 1989, he served as the Philadelphia Orchestra's Consultant for Contemporary Music, and from 1989 to 1993 served as Special Consultant to Music Director, Riccardo Muti. In January, 2000, Mr. Wernick was presented with the Alfred I Dupont Award by the Delaware Symphony Orchestra, who performed the *Viola Concerto: Do Not Go Gentle...* with soloist Samuel Rhodes in honor of the occasion. Mr. Wernick, who was the recipient of the Pulitzer Prize in 1977 for his *Visions of Terror and Wonder*, has written pieces on commission for some of the world's leading performers and ensembles. Among them are the Philadelphia Orchestra, National Symphony Orchestra, the Juilliard String Quartet and the Emerson String Quartet. Mr. Wernick's recordings on Bridge include BRIDGE 9003: *Sonata for Piano (Reflections of a Dark Light)* Lambert Orkis, piano, BRIDGE 9082: *Piano Concerto*, Lambert Orkis, piano, Symphony II, Richard Wernick, conductor; *Violin Concerto*, Gregory Fulkerson, violin, Symphony II, Larry Rachleff, conductor, BRIDGE 9084: *Da'ase*, David Starobin, guitar.

**Gregory D'Agostino** has earned critical acclaim for his performances on three continents. Mr. D'Agostino made his London debut at St. Paul's Cathedral, has performed concertos with the Hong Kong Philharmonic, and has given recital and concerto performances through out the USA. Mr. D'Agostino made his debut with the Moscow Chamber Orchestra performing the Poulenc Concerto and recorded Dan Locklair's Organ Concerto with the Slovak Radio Orchestra in Radio Hall, Bratislava. On the festival circuit, he has been a featured artist at the Piccolo Spoleto Festival, the St. Petersburg International Festival of the Palaces (Russia), Orcas Island Chamber Music Festival (WA), San Diego's Balboa Park Summer International Organ Festival, London Incorporated Association of Organists, and the Schola Cantorum (Paris). Mr. D'Agostino's programs draw from an unusually large repertoire and his interest in new music has led to collaborations with composers Milton Babbitt, David Diamond, George Crumb, Dan Locklair, Pia Gilbert, Stephen Dembski, Robert Baksa, and Stephen Paulus. He has recorded solo and concerto CDs for Centaur and Albany Records. Gregory D'Agostino earned the Doctor of Musical Arts degree from The Juilliard School where he also won the Handel Organ Concerto Competition, subsequently performing Handel concertos in Lincoln Center's Alice Tully Hall. He was a scholarship student of Jon Gillock and Vernon deTar in organ, and studied harpsichord with Lionel Party; he also coached with Xavier Darasse and Bernard Lagacé in Toulouse, France. Mr. D'Agostino is director and faculty member of the New York City Pipe Organ Encounter sponsored by the American Guild of Organists.



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**Engineers:** Adam Abeshouse (*Pastoral Drone, Four Nocturnes*)

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**Photograph of Gregory D'Agostino:** Donal Holway

**Inside photo of George Crumb:** Doug Burgess (1982)

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*Four Nocturnes* was recorded in June, 2001, at the Academy of Arts and Letters, New York City.

*Lux Aeterna* was recorded on January 10, 1975 at 30th St. Studio, New York City and originally released as Columbia Odyssey Y 35201 © 1978. Released by permission of SONY Classics.

*Pastoral Drone* was recorded on December 11, 2001 at the Madison Avenue Presbyterian Church, New York City.

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