

George Crumb

(b. 1929)

Ancient Voices of Children (1970) (25:08)

A Cycle of Songs on Texts by García Lorca

- 1 I El niño busca su voz (3:59)
(The little boy was looking for his voice)
- 2 "Dances of the Ancient Earth" (2:30)
- 3 II Me he perdido muchas veces por el mar (2:29)
(I have lost myself in the sea many times)
- 4 III ¿De dónde vienes, amor, mi niño? (4:01)
(From where do you come, my love, my child?)
("Dance of the Sacred Life-Cycle")
- 5 IV Todas las tardes en Granada, todas las tardes se muere un niño (2:53)
(Each afternoon in Granada, a child dies each afternoon)
- 6 "Ghost Dance" (2:08)
- 7 V Se ha llenado de luces mi corazón de seda (7:08)
(My heart of silk is filled with lights)

Tony Arnold, soprano; Justin Murray, boy soprano; Kathryn Dupuy Cooper, oboe
David Starobin, mandolin; Dale Stuckenbruck, musical saw; Courtney Hershey Bress, harp
Susan Grace, piano; John Kinzie, percussion; Mark Foster, percussion; William Hill, percussion
David Colson, conductor

Eine Kleine Mitternachtmusik (2001) (20:42)

*(A Little Midnight Music) Ruminations on 'Round Midnight by Thelonius Monk
for Amplified Piano*

- 8 I Nocturnal Theme (1:35)
- 9 II Charade (1:22)
- 10 III Premonition (1:29)

- 11 IV Cobweb and Peaseblossom (Scherzo) (2:05)
- 12 V Incantation (3:18)
- 13 VI Golliwog Revisited (2:09)
- 14 VII Blues in the Night (3:27)
- 15 VIII Cadenza with Tolling Bells (2:20)
- 16 IX Midnight Transformation (2:57)

Emanuele Arciuli, piano

Madrigals, Books I-IV (32:28)

Madrigals, Book I (1965) (8:16)

soprano, vibraphone, contrabass

- 17 I Verte desnuda es recordar la tierra (2:10)
(To see you naked is to remember the earth)
- 18 II No piensan en la lluvia, y se han dormido (2:56)
(They do not think of the rain, and they've fallen asleep)
- 19 III Los muertos llevan alas de musgo (3:10)
(The dead wear mossy wings)

Madrigals, Book II (1965) (6:32)

soprano, alto flute/flute/piccolo, percussion

- 20 I Bebe el agua tranquila de la canción añeja (1:57)
(Drink the tranquil water of the antique song)
- 21 II La muerte entra y sale de la taberna (3:05)
(Death goes in and out of the tavern)
- 22 III Caballito negro ¿Dónde llevas tu jinete muerto? (1:30)
(Little black horse, where are you taking your dead rider?)

Madrigals, Book III (1969) (8:05)*soprano, harp, and percussion*

- 23** I La noche canta desnuda sobre los puentes de marzo (1:34)
(Night sings naked above the bridges of March)
- 24** II Quiero dormir el sueño de las manzanas (2:19)
(I want to sleep the sleep of apples)
- 25** III Nana, niño, nana del caballo grande que no quiso el agua (4:12)
(Lullaby, child, lullaby of the proud horse who would not drink water)

Madrigals, Book IV (1969) (9:35)*soprano, flute/piccolo/alto flute, harp, contrabass, percussion*

- 26** I ¿Por qué nací entres espejos? (2:55)
(Why was I born surrounded by mirrors?)
- 27** II Tu cuerpo, con la sombra violeta de mis manos, era un arcángel de frío (2:26)
(Through my hands' violet shadow, your body was an archangel, cold)
- 28** III ¡La muerte me está mirando desde las torres de Córdoba! (4:14)
(Death is watching me from the towers of Córdoba!)

Tony Arnold, soprano
 Rachel Rudich, piccolo/flute/alto flute
 Beverly Wesner-Hoehn, harp
 Stephen Tramontozzi, contrabass
 David Colson, percussion

Federico García Lorca & George Crumb

In his compositions, George Crumb has been most attracted to writers with “musical” ears: Poe, Whitman, and above all, Federico García Lorca (1898-1936). All of Lorca’s writings—his poems, plays, essays, even his letters—reflect his innate musicality. In the preface to his first *Book of Poems* (1921), Lorca compares each of his poems to “a new shoot on the musical tree of my blossoming life,” and his 1927 *Canciones* (*Songs*) were designed to show off “all the strings of my lyre.” Especially in the first part of his career, the titles and forms of many poems are deliberately modeled on music: *Nocturne*, *Prelude*, *Serenade*, *Capriccio*, *Madrigal*, *Suites*, and the hugely popular *Gypsy Ballads*. Lorca was a talented pianist who regretfully abandoned his youthful ambition to be a musician in favor of a literary career. As biographer Leslie Stainton has observed, Lorca considered music a more perfect art than literature, and “through writing, he sought to achieve the condition of music.”

Thus, it is no surprise that so many composers have been drawn to Lorca. George Crumb has given us enthralling musical accounts of the Spanish poet’s art, and Lorca’s influence is palpable in nearly every work from the first decade of Crumb’s compositional maturity, even works that do not include a singer. Beginning with *Night Music I* (1963), he composed a series of Lorca settings, each for solo singer and chamber ensemble: the four books of *Madrigals* (1965 and ’69), *Songs, Drones and Refrains of Death* (1968), *Night of the Four Moons* (1969), and *Ancient Voices of Children* (1970). These works comprise the so-called Lorca cycle, and they tend to emphasize the brooding, elegiac mood of the poetry. In fact, Crumb has identified “Lorca’s haunting, even mystical vision of death [as] the seminal force of his dark genius.” After a 15-year hiatus, the composer returned to Lorca in *Federico’s Little Songs for Children* (1986), a work that stands apart from the earlier cycle.

As an adult, Lorca once remarked, “Never in poetry will I be able to say as much as I would have said in music.” Had he lived to hear them, Lorca would surely have been delighted by George Crumb’s potent, richly expressive musical settings of his poetry.

Ancient Voices of Children (1970)

When *Ancient Voices of Children* was premiered on October 31, 1970, at the Library of Congress, *New York Times* music critic Donal Henahan hailed it as a “full-blown masterpiece,” a judgment that has been confirmed by countless other musicians ever since. Crumb dedicated the work to the late Jan DeGaetani, and her extraordinary artistry inspired the virtuosic vocal writing. Not only is *Ancient Voices* (hereafter abbreviated as AVC) the culmination of George Crumb’s Lorca cycle, it is widely considered to be among the most significant and influential musical compositions of the latter 20th century.

In his superb bilingual edition of the *Collected Poems*, Christopher Maurer has discussed Lorca’s pervasively elegiac tone, which “contrasts presence with absence . . . what is and what was; how things are and how they ought to be.” This nostalgic yearning for an unreachable past—a romantic *Sehnsucht* also characteristic of Crumb’s art—is often symbolized in Lorca’s references to childhood as an idealized state, untarnished by the sorrows of adulthood. The poet was fascinated by songs of children, and he saw in their pure, sometimes gnomic language something fundamental to artistic expression. In his 1928 lecture on lullabies, Lorca observes, “Unlike us, the child’s creative faith is still intact, and he does not yet carry the seed of destructive reason. He is innocent and therefore wise. He understands better than we do the ineffable key to poetic substance.”

I. *El niño busca su voz* (The little boy was looking for his voice)

Crumb uses the first 8 (of 12) lines from Lorca’s *El niño mudo* (The Little Mute Boy), a fairytale poem, in which a boy searches for his voice “in a drop of water” and discovers that the “king of the crickets had it.” At the end of the original poem, Lorca tells us that the far away, captive voice was “dressing in cricket’s clothes.” Throughout AVC, the voice represents the soul (*mi alma antigua*), musically expressing as it does the quest to reclaim something lost, now distantly hidden.

The piece opens with a spellbinding vocalise, during which the soprano peers into the open grand piano, the depressed damper pedal of which allows the strings to vibrate freely, thereby surrounding her voice with a shimmering halo of sympathetic vibrations. The singer thus enacts the search for a voice both visually and aurally. She begins with tongue



Tony Arnold and Justin Murray

clicks, humming, and seemingly random sequences of vowels and consonants. From the middle register, her phonemic explorations expand outward across the entire vocal and dynamic range, with brief, percussive interjections in muted piano and harp.

Only near the end of the movement does recognizable language emerge, and the melismas link her words more closely to speech. When she whispers *grillos*, her voice is abruptly transferred to the three percussionists, who evoke Lorca's crickets with metallic gong scrapes, rustling whispers, and hushed speaking. Another ventriloquism occurs at the end, when the boy soprano's "after-song" is heard, very remotely, from offstage. Crumb asks for a style of singing that is "simple and unaffected, even naive."

"Dances of the Ancient Earth"

Crumb has written of his conscious urge in *AVC* to "fuse various unrelated stylistic elements," a quality he has observed in the music of Mahler, Debussy, and others. Stylistic plurality is also prevalent in Lorca, who saw his native Andalusia as a kind of living palimpsest, a multi-layered fusion of elements from West and East, Greek and Roman, Arab and Gypsy, Christian and Jewish, past and present (Maurer, xix). The composer's musical polyglot is one other way in which distant "ancient voices" are represented.

The oboe part in this movement, which Crumb marks "raw, primitive, shawm-like," suggests an archaic, Moorish music that is the ancestor of Spanish *flamenco*. The intensely charged melodic ornamentation here is echoed in the soprano part in other movements; Lorca might have connected it to the ornate filigree of Islamic architecture, which he knew from the famous Alhambra at Granada. The exoticism of this dance interlude is further heightened by the quasi-ritualistic interjections of the harp, percussion, mandolin, and shouted syllables (*kai to cho!*). The pungent mandolin timbre is obtained by tuning each pair of strings a quarter-tone apart, and the harp tone is also transformed by the buzzing of paper that has been threaded through the strings.

II. *Me he perdido muchas veces por el mar* (I have lost myself in the sea many times)

In this quietly drifting movement, the soprano voice returns. Surrounding her whispered phrases from *Ghazal of the Flight* is a swirling series of repetitive melodic frag-

ments in vibraphone, harp, and amplified piano, the latter played *pizzicato* and with a chisel that bends pitches as it slides along the strings. Most uncanny is the musical saw, which glides hauntingly above the rest. In using folk instruments such as mandolin and saw, Crumb looks back on his own Appalachian childhood, albeit through a highly personal lens.

The main melodic figure is a rocking minor 3rd, often embellished with an upper neighbor-note. When the soprano ends by humming an echo of the harp part, she is "absorbed" into the instrumental texture, an effect reminiscent of the *Madrigals*. The prevalent minor 3rds, and the gently rising vocal glissando in the last phrase, recall the dream-like opening of *Qasida of the Boy Wounded by the Water*, the last movement of *Songs, Drones and Refrains of Death*, a passage that Crumb has described as "consciously reminiscent of Mahler." In both poems, Lorca merges frightening images of watery deaths with veiled references to birth (water as amniotic fluid).

III. *¿De dónde vienes, amor, mi niño?* (From where do you come, my love, my child?)

The extroverted soprano voice from the opening returns in a vocalise that introduces the main part of the movement. Her "dark, primitive" warbling ends in rapid, delirious laughter, and when she shouts *mi niño!* the Dance section is announced by two ominous tam-tam strokes, reinforced by bass-register glissandi in harp and piano. Their funereal tolling is an ironic prelude to the text, from Lorca's play *Yerma*, about a childless wife whose very name means "barren" in Spanish. In the play, Yerma sings alone on stage in an imaginary dialogue with the child she so urgently desires. In Crumb's setting, the soprano utters her lines in a half-sung, exuberant *Sprechstimme*, and she is answered by the "hard, metallic" voice of the boy soprano, who sings from offstage, as before. As the dialogue unfolds, Yerma's inner desperation conflicts with her eager, even joyous declamation. The effect is intensified by the exultant figuration in the oboe, mandolin, and harp.

The percussionists accompany the Dance with a bolero rhythm that continues as a metronomic ostinato throughout; as in the first dance movement, they utter incantatory syllables as they play (*kai! ko! ku!*). Crumb thus underscores the ritualistic "Dance of the Sacred Life-Cycle" with a reminder of the death drones in his earlier Lorca settings. In the score, segments of music are notated around a circle, and the performers read their way

clockwise, repeating and varying the segments until the loudly ringing final chord. The repetitive structure of the poetry and music reinforces the larger theme of birth and death.

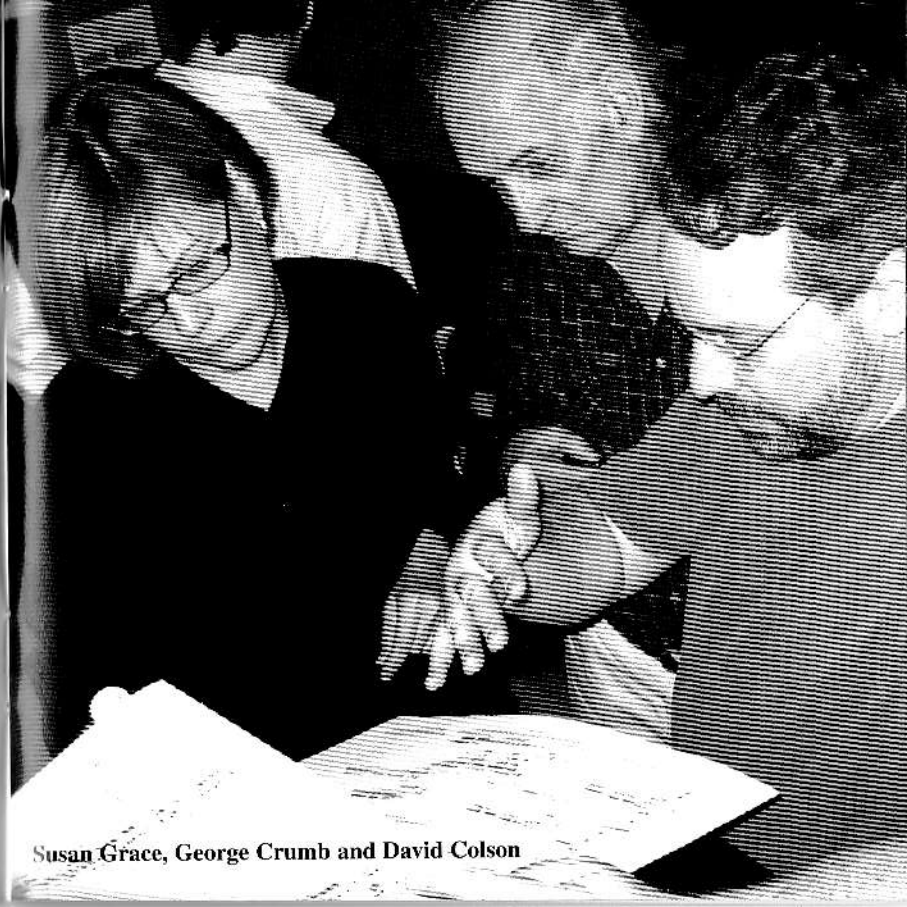
**IV. *Todas las tardes en Granada, todas las tardes se muere un niño*
(Each afternoon in Granada, each afternoon a child dies)**

The fourth song is an intimate lullaby. Crumb sets the first two lines of Lorca's *Ghazal of the Dead Child*, a poem he had also used in *Madrigals I/3* and *IV/2*. Andrew Anderson proposes that Lorca's *Ghazal* may be taken both literally and figuratively, as mourning for the death of a child and as the regretful realization that every day "someone's childhood dies (passes away) and he is thrust into adulthood."

Crumb responds to the muted sorrow of the poem with exquisitely simple music that shows what Lorca must have meant when he said that "the penumbra of the lullaby . . . causes a rare, mysterious anguish." A hushed C#-major triad murmurs in the marimba; it is intermittently doubled by the percussionists' quiet singing and then by the fading harmonica. (This drone is a gentle echo of the soprano's very first note of the opening vocalise, a C# that was also embellished by vowel alternations.) In a beautifully shaped cantilena, the soprano tenderly sings Lorca's words. Her final, whispered *un niño* is a transformation of the shouted *mi niño!* from the preceding movement. The drone swells and is then transposed to G-minor, a shift that ushers in a poignant memory of "Bist du bei mir," from the *Notebook for Anna Magdalena Bach*. The Bach quotation, played on toy piano, gradually slows and stops "like clockwork of [a] toy running down." Apart from the marvelous aptness of its timbre, the toy piano is a miniature counterpart to the grand piano, providing as it does a kind of visual foreshadowing of the end of *AVC*, when the boy soprano will finally join the adult soprano onstage.

"Ghost Dance"

The final dance interlude presents vestiges of earlier music. A trio of maracas and whispered interjections (*chai!*) serve as ghostly reminders of the cricket sounds from the end of the first movement and the clattering Tibetan prayer stones in the second. Also recalling "Dances of the Ancient Earth" is the solitary mandolin, the delicate twanging of which evokes its Arabic relative, the *ud*. The mandolinist uses "bottle-neck" technique, sliding a



Susan Grace, George Crumb and David Colson

glass cylinder gently along the string. The resultant bending and sliding figures repeatedly drift toward silence; they are pale echoes of the oboe and vocal ornamentation in earlier movements, and of the spooky glissando of the musical saw.

**V. *Se ha llenado de luces mi corazón de seda*
(My heart of silk is filled with lights)**

The magnificent closing movement opens with luminous chords played by piano, harp, and the full complement of percussive bell sounds. Emerging from their resonant decay is a flurry of figuration in mandolin, harp, and toy piano, beneath which is the barely perceptible tremolo of suspended cymbal and sleighbells. (The latter sound calls to mind Mahler's Fourth Symphony, another work that culminates with a song of the idealized naïveté of childhood.)

As the sleighbells fade, Crumb introduces a dark paraphrase of "The Farewell" (the final movement of Mahler's *The Song of the Earth*). Mahler's ponderous opening low C's are distilled by Crumb in the scoring for tam-tam, harp, and pizzicato piano. Other aspects of *Der Abschied* appear in Crumb as refracted, misremembered souvenirs of the original: the oboe solo enters timidly, is fragmented and transposed, incorporating microtonal pitch bends and other chromatic alterations. In context, the oboe not only recalls Mahler, but also the trilling ornamentation in the soprano, oboe, and mandolin from earlier. After the opening solo, the oboist slowly walks offstage, a theatrical gesture familiar from other Crumb works.

At the oboist's exit, the soprano softly intones the opening lines. After a gracefully leaping melisma, she sings of *campanas perdidas* on a monotone F (the same focal point as the oboe solo): these "lost bells" were tolling in Mahler's "Farewell," and in earlier Lorca settings. The ponderous "Farewell" chords resound as the oboist repeats valedictory fragments from Mahler, moving as she does to more remote locations offstage, and eventually becoming inaudible.

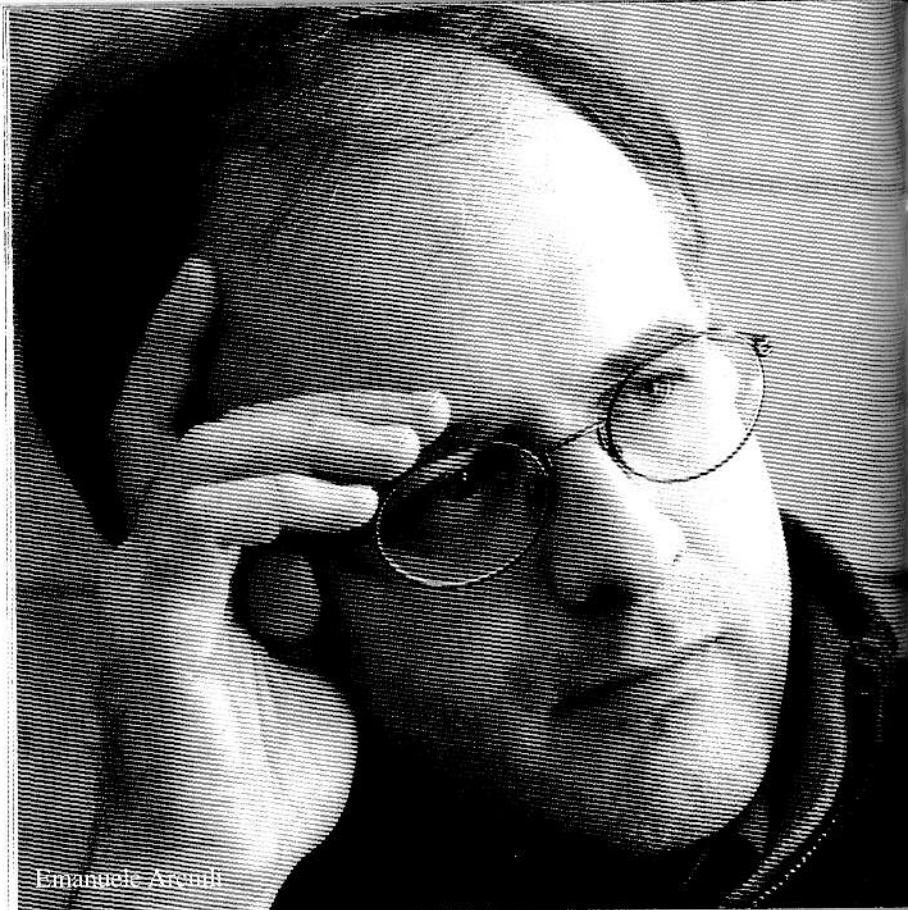
Amid a constellation of bell sounds, the soprano resumes and leads the ensemble to a shattering climax on the crucial words of the entire cycle, a passage that Crumb has identified as the "creative germ" that inspired *AVC*: ". . . and I will go very far . . . to ask Christ the Lord to give me back my ancient soul of a child." As the crashing final chord con-

tinues to ring and die away, the pure vocalism of the opening returns. The solo soprano sings of *mi alma antigua*, then repeats the emblematic word *niño*. At last, the boy soprano joins her onstage, a dramatic gesture at once simple and immensely moving. As the two singers softly call back and forth into the piano, the adult's song of experience is answered by the child's song of innocence: words return to the pre-verbal realm of music, a magical place beyond speech, for Federico García Lorca as well as for George Crumb.

Eine Kleine Mitternachtmusik (Ruminations on 'Round Midnight by Thelonius Monk) (2001)

Eine Kleine Mitternachtmusik was composed in 2001 for pianist Emanuele Arciuli, who premiered the work in Italy and New York City. The composer's sly Mozartian allusion in the title reminds us of Crumb's fascination with night music throughout his career. *A Little Midnight Music* is, as the composer indicates, a set of nine "ruminations" on Thelonius Monk's 'Round Midnight.

1. *Nocturnal Theme*: Monk's familiar main tune drifts in quietly and hesitantly, heard above a hazy wash of tritone-related sounds in the lower register. As the theme fades, the pianist ends the movement by quietly striking the metal crossbeams using a yarn-covered mallet. 2. *Charade*: In the lowest register throughout are sustained major triads, beginning on E-flat and then gradually descending. Above the ringing bass triads are rapid rising and falling triplet figures that develop characteristic intervals from the theme: fourths, tritones, and seconds. 3. *Premonition*: The opening figure of Monk's tune alternates with an extremely soft, mysterious sequence of block chords. 4. *Cobweb and Peaseblossom (Scherzo)*: Shakespeare's nocturnal fairies are evoked in a puckish assortment of quickly shifting staccato figures. 5. *Incantation*: The tempo is once again slow. Pale, dreamlike statements of the tune are repeatedly interrupted by agitated, loud passages that suggest nightmarish distortions of the opening few notes of Monk's melody. 6. *Golliwog Revisited*: One of Crumb's wittiest caprices, this movement is a deliberately grotesque parody of the cakewalk from the *Children's Corner* suite. Crumb even incorporates Debussy's nose-thumbing quotation of Wagner's *Tristan und Isolde*, topping it off with his own nod to Strauss's merry prankster, in the form of the opening theme from *Til Eulenspiegel*. 7. *Blues in the Night*: This



Emanuele Arcuti

movement comes closest to suggesting a familiar jazz style. The score quotes an old slang, "at sixes and sevens," and the composer's notation—using bars of six or seven main beats—reminds us of his longstanding attraction to numerology. As in the other movements, thematic ideas from Monk are transformed into characteristic Crumbian gestures. 8. *Cadenza with Tolling Bells*: Bell-like sonorities are everywhere in Crumb. The initial fortissimo ringing eventually gives way to the twelve strokes announcing the "advent of midnight," during which the pianist counts aloud each stroke, gradually diminishing in volume from a shout to a stage whisper ("Mezzanotte!"). 9. *Midnight Transformation*: The introspective ballad tempo and the main tune return from the opening. This time, we recognize small details as the basis for the "ruminations" of the preceding movements. The tune is repeated a second time, down an octave, and it alternates with a slowly rocking triplet figure. The music floats dreamily, gradually disappearing into the night.

Along with Miles Davis and countless other great musicians, George Crumb has added his own unique stamp on Monk's enduring jazz standard.

George Crumb's Madrigals

With their transparent textures and subtle nuances of timbre and rhythm, Crumb's four books of *Madrigals* call to mind Webern's highly concentrated musical rhetoric. At the same time, Crumb seems conscious of the venerable madrigal tradition, which reached its zenith in 16th-century Italy. The musical fabric is interwoven with intricate motivic and contrapuntal devices, yet there is constant variation in color, texture, and dynamic shadings. As was true in the late 16th-century, Crumb's madrigals exemplify a "new virtuosity" that demands highly skilled performers and sophisticated listeners.

Each of the four books contains three madrigals, in which Crumb sets short fragments of poetry, sometimes only one line. (References below are abbreviated with a roman numeral for the *Book* and arabic number for the particular madrigal. Thus, 1/2 is the second madrigal of *Book I*.) In extracting parts from a longer poem, he continues the practice of his Italian predecessors, whose madrigals often used only one stanza. Crumb was clearly inspired by Lorca's vivid, sometimes startling imagery, and his *Madrigals* convey many poetic details in musical terms. Such "madrigalisms" are, of course, a hallmark of the genre.

There is a tendency for the singer to merge with the accompanying instruments, and likewise, the instrumentalists utter vocal sounds. From the very opening of *Book I*, the singer produces fragmentary consonants and vowels, often imitating instrumental sounds. The actual words slip into and out of focus, as if they are metamorphosing into nonverbal, purely musical sounds. This too is a response to Lorca, whose poetry is often dreamlike and enigmatic, relying as it does on idiosyncratic symbolism—sometimes to the extent that words seem to abandon their practical function as referential signifiers. As Lorca authority Christopher Maurer has eloquently expressed it, “At times, Lorca’s symbolism grows so private, so opaque, that only the will to speak poetically—and to show the inadequacy of language—has any meaning Life and death, speech and silence are the cardinal points of his elegiac world. Life in the shadow of death, speech in the shadow of the unknown: the natural mystery that seems inaccessible to speech and to reason.”

Madrigals, Book I (1965)

All three source poems for *Book I* are from the late collection, *The Tamarit Divan*, a title that refers to the Moorish history of Andalusia. The *qasida* (casida in Spanish) and *ghazal* (*gacela*) are traditional Arabic and Persian forms, on which Lorca rather loosely modeled many of the *Tamarit* poems.

In the first madrigal, Crumb sets only the first line from Lorca’s *Qasida of the Reclining Woman: Verte desnuda es recordar la tierra* (To see you naked is to remember the earth). The words are freely repeated and are surrounded by percussively articulated syllables in various combinations (*tai-o, tik, ti-ku*, etc.). We hear fragmentary syllables first, as the soprano joins vibraphone and contrabass in a lively, imitative trio. Clipped figures and leaps are exchanged, in a *molto ritmico* section that recurs in varied form. In free, unmeasured passages, the singer seems almost to invent (or discover anew) a language out of syllabic fragments. Lorca’s *Qasida* compares the female nude to the smooth Earth (*la Tierra lisa*); she is a “pure form” (*forma pura*), a kind of Earth-mother. Perhaps this is why the composer so closely integrates her voice with the surrounding instrumental landscape.

A leaden aura of death hangs over the Edenic garden in the *Qasida of the Branches*. The sagging branches of the apple trees at dusk eventually will break and fall, but “the branches are like us,” *No piensan en la lluvia, y se hand dormido* (They do not think of



The performers of George Crumb’s *Madrigals* with the composer, l. to r.:
Stephen Tramontozzi, Rachel Rudich, Beverly Wesner-Hoehn
George Crumb, Tony Arnold & David Colson

the rain, and they've fallen asleep). The piece is divided by three bell sounds (marked *cristallino*), quietly tolling at the beginning and before the final section. This chiming introduces the delicate, metronomic plashing of "Rain-death music I," which must be "incredibly soft, almost inaudible" when it is echoed in "Rain-death music II" at the end. The movement comes closest to suggesting a familiar jazz style. The score quotes an old slang, pitches drop like rain in random, disjunct patterns throughout, when the soprano is singing words, as well as when she is imitating the sounds of nature. Liquid consonants are highlighted by gracefully undulating contours each time *la lluvia* is sung.

The third madrigal answers these thoughts of death with a scene of resurrection. From the *Ghazal of the Dead Child*, Crumb uses only line 5, *Los muertos llevan alas de musgo* (The dead wear wings of moss). The contrabass opens the piece by quietly strumming, *quasi una chitarra bassa*, the composer's allusion to conventional madrigal accompaniments on the guitar, theorbo, or lute. The end of the murky first half is signaled by heavy, earth-bound fluttering in the bass, an effect that is dramatically highlighted by having the percussionist play with mallets directly on the strings as the bassist fingers the notes. Then, after a brief silence, the soprano is transformed. Here she *sings* for the first time (*alas de*), and her first notes are the same as those strummed at the opening, now in a lighter register. Crumb's marking here, *fuggevole* (fleeting), subtly indicates flight or escape (*fuga*). From this point, all three parts are unfettered by meter, and the music is marked *liberamente*. At first, the singer hesitates, and her repetitions of *musgo* on oscillating quarter-tones recall the constrained motion of that figure from earlier (the vibraphone timbre emphasizes this link). With the feathery vibraphone sounds (produced using wire brushes), all parts are set free. The "gently wafting" glissandi seem finally to levitate, with wide leaps in all instruments culminating in gossamer arpeggios. Crumb designates the opening *oscuro*, and the metamorphosis from initial darkness to the transparent purity of the ending is a wonderful musical translation of Lorca's poetry: from obscure, mossy graves, the dead arise and take flight.

Madrigals, Book II (1965)

The first madrigal, *Bebe el agua tranquila de la canción añeja* (Drink the tranquil water of the antique song), sets a single line from the *Ballad of the Little Square*, one of the

most accomplished works in Lorca's youthful *Book of Poems*. The composer associates metallic ringing with this poem (Lorca's *campanas perdidas*), and "lost bells" resound in the percussion throughout this madrigal, as they do in the closing movement of *Ancient Voices*. (Recall, too, the quiet death knells, which have their own "echo" within *I/2*.) The ringing bell—with its distinct attack, lingering tone, and eventual decay—is a musical analog for Lorca's persistent yearning for the vanished past (the "antique song"). The soprano part throughout is an exultant, virtuosic display, beginning with a vocalise on "ah," the most prominent vowel in Lorca's text.

The second madrigal draws from *Poem of the Deep Song*, in which Lorca's debt to traditional Andalusian *cante jondo* is especially noticeable. The *Malagueña* was always serious and dramatic, relating tales from the coastal city of Málaga. In this case, the tavern is a hangout for mariners whose risky livelihood makes death a familiar visitor. Lorca's imagery is captured by ominous timpani rumblings and pale flute harmonics (reinforced by glockenspiel and whistling). The first stanza is stated twice and ends with a rapid flourish that evokes the passionate outbursts of traditional *flamenco* singing. Lorca's final stanza is a variant of the first, the curious syntax of which influences the repetitions in the soprano's closing phrases: *La muerte! entra y sale, / y sale y entra! la muerte! de la taberna.* (Death! goes in and out, / out and in! of the tavern goes! death.)

The third madrigal is a miniature companion to Crumb's hair-raising setting of the complete *Song of the Rider* (1860) in *Songs, Drones and Refrains of Death* (1968). Here, the composer extracts only the two refrains, which alternate repeatedly in the original poem: *Caballito negro. ¿Dónde llevas tu jinete muerto?* and *Caballito frío. ¿Qué perfume de flor cuchillo!* (Little black horse. Where are you going with your dead rider? Little cold horse. What a scent of knife in bloom!). Nearly every vocal phrase ends with the same melodic arc, from high to low, on the words *muerto*, *negro*, *frío*, and *cuchillo*. (At one point, the singer imitates the neighing of a horse on the first vowel of *negro*.) The relentlessly galloping rhythm is reminiscent of *Erlkönig*, and it is quite likely that both Crumb and Lorca are alluding to this famous model (the young poet was an avid admirer of Goethe and Schubert).

Madrigals, Book III (1969)

Although it is one of the shortest of the twelve, the first madrigal of *Book III* is a

tour de force of madrigalistic conceits, and the intricate design can only be outlined here. The soprano sings the text in three arch-shaped phrases that are the musical projection of the "bridges of March." The subdivision of the text hints at the pervasive numerical symbolism of the piece. The singer's first and second phrases each comprise 5 syllables, *La noche canta* (night sings, 3 + 2) and *canta desnuda* (sings naked, 2 + 3). These verbal fragments are whispered by the two instrumentalists at regular intervals, coinciding as they do only once, during m. 31, which marks the end of the singer's middle phrase and the "golden mean" of the overall form. The meter is 5 sixteenth-notes per bar, and the total duration is 50 bars (5 times 10). The percussion part (3 timbales + 2 bongos) repeats a 7-bar isorhythmic pattern 7 times, with changes in dynamics and timbre each time. Similarly, the harpist presents 5 statements of a 10-bar isorhythm.

The music represents Lorca's *puentes* in several ways. The whole-tone pitch structure (E-flat, F, A, B) in the harp's middle register is a "bridge" centered around a silent G, with arcing motions between the low and high ends of each figure. On a larger level, the 10-bar segments of the harp part create a perfect arch form: ABA'BA. Each vocal phrase includes sweeps upward from the central register, most dramatically of all in the high tessitura of her last phrase, where the words make clear why she is singing *above* the harp part, *sobre los puentes de marzo* (above the bridges of March).

Equally sophisticated word painting is present in the second madrigal, which sets two lines of Lorca's *Ghazal of the Dark Death* (the same *Muerta Oscura* referred to in *Black Angels*). Andrew Anderson suggests that *Quiero dormir el sueño de las manzanas* (I want to sleep the sleep of the apples) is at once a yearning for a deep, "vegetative" sleep and for a return to the original, untroubled innocence of childhood (cf. the Edenic symbolism of the apple tree in *I/2*). In three exquisite phrases, Crumb depicts the mysterious psychic process of dreaming. The soprano's first phrase rises smoothly from an initial low B-flat to high G#. The repetition of this phrase is a mirror inversion of the first; beginning on high A-flat, she sings the same intervals and rhythms, but moves in the opposite direction. After each vocal phrase, the harp and vibraphone present dream-like echoes, during which details of her melody are recalled and transformed: pitches are enharmonically respelled, intervals are slightly distorted, and the notation is now unmeasured (*senza misura*). The music also

contains deeper, concealed memories. For example, isolated harp notes sounding far below the first two soprano phrases subtly reinforce main intervals of this madrigal. In the final vocal phrase, all three parts gently hover around two minor 3^{rds}, C-A and B-G# in the central register, ending as they do on an unresolved G#. This final urge toward A-440—the exact registral midpoint of the earlier vocal phrases—has been felt throughout, and it is a musical expression of the nostalgic yearning of the poem.

The tender lullaby that closes *Book III* uses lines from Lorca's most famous play, *Blood Wedding*. The young child's delight in the *sounds* as opposed to meanings of words is suggested by the soprano's gently rocking *Nana, niño, nana*, a hypnotic motive that permeates this madrigal. As the child is lulled to sleep, one can hear subtle musical and poetic echoes of earlier madrigals, as well as other works in Crumb's Lorca cycle. The poet's preoccupation with the limitations of language is evident here in the mysterious sequence of images: the child as rose-bush; the weeping horse too proud to drink water, with his wounded legs, frozen mane, and silver dagger within his eyes. Lorca's nightmarish imagery occurs when the languid tempo switches momentarily to a quick passage with loud staccato patterns in all parts (*Las patas heridas . . .*). Then, the soothing music of the opening returns, and the words dissolve into quiet humming.

Madrigals, Book IV (1969)

The last book of *Madrigals* expands the instrumentation to include all players used in the preceding three books. In *IV/1*, Lorca's central metaphor of the mirror is brilliantly reflected in myriad palindromes at every level, from the smallest musical gestures to the overall form of the piece, which may be summarized as x,A,B,A',C,A',B,A,x. The madrigal is framed by a vertically symmetrical chord (x) tolling twice, sustained each time for 7 seconds. Every measure of the piece uses meters with 7 pulses. Reinforcing the mirror-like formal design, the structure within each section is also symmetrical. In the first A section, for instance, each measure is a miniature musical mirror, with notes arranged in precisely opposing shapes around the midpoint. Thus, the up-down melodic motions of *¿Porqué nací?* flank the central figure, *entre espejos*. The center of the brief, palindromic B sections is marked by flutter-tonguing in the flute, an effect that is echoed by glassy, *sul ponticello* tremolos in the contrabass at the precise center of the piece (*y la noche me copia*).

When the A sections return, the music in all parts is heard upside down and backwards. Moreover, the singer's music from the first half is later transferred to the instruments and vice versa. In short, every musical event in Crumb's setting is "born surrounded by mirrors."

The words for the second madrigal are taken from the last two lines of the *Ghazal of the Dead Child*. The composer evokes the disturbing surrealism of the poem in a setting that withholds the voice until the very end, where her sliding, sotto voce singing soon changes to whispering. Like a chilling wind gust, her loud final words, *un arcángel de frío*, seem to activate the glass chimes. The closing image of a cold archangel (a shadowy angel of death?) is linked with pheasants and a lark in Lorca's original poem, and this may explain the frail twittering in the piccolo, which ceases to sound when the soprano finally enters. The diffuse sonorities in the tubular bells, harp, and contrabass suggest veiled memories of the tolling bells.

The *Canción de jinete*, from which Crumb extracts the text for the last madrigal, is a companion to *Song of the Rider (1860)*, which the composer draws on for *II/3* and *Songs, Drones and Refrains of Death*. The dark drama and recurring perfect-4th drones of the latter work are recalled here, with the contrabass sustaining a spectral pedal-tone throughout. The composer inscribes next to the bass drone *comenzaron los sonos de bordón . . .* (the bourdon sounds began), a fragment from Lorca's great *Lament for Ignacio Sánchez Mejías*. The eerie bending of the drone pitches in the second half of the piece reminds us that Crumb's and Lorca's landscapes, however beautiful, are almost always haunted.

Above the static bass sonority, the soprano sings two expansive, impassioned phrases. While it evokes the surging emotions of authentic Andalusian singing, the bravura vocal writing here could only be Crumb's. During the last part of the madrigal, the soprano voice is silenced and then transferred to the alto flutist, who whispers Lorca's words over the mouthpiece of her instrument. These "speak-flute" passages alternate with frantic, *ff* flutter-tonguing that calls to mind images of birds, winged flight, and archangels from the earlier madrigals. The work closes with whispering and a very gradual fading of the bass drone. Crumb thus ends the *Madrigals* with a progression from lyrical utterance to unpitched recitation and from audible sound to uneasy silence.

Ancient Voices of Children

I. El niño mudo

El niño busca su voz

(La tenía el rey de los grillos.)
En una gota de agua
buscaba su voz el niño.

No la quiero para hablar;
me haré con ella un anillo
que llevará mi silencio
en su dedo pequeñito.

II. Gacela de la huida

Me he perdido muchas veces por el mar
con el oído lleno de flores recién cortadas,
con la lengua llena de amor y de agonía.
Muchas veces me he perdido por el mar,
como me pierdo en el corazón de algunos niños.

III. ¿De dónde vienes, amor, mi niño?

¿De dónde vienes, amor, mi niño?
De la cresta del duro frío.
¿Qué necesitas, amor, mi niño?
La tibia tela de tu vestido.
¿Que se agiten las ramas al sol
y salten las fuentes alrededor!
En el patio ladra el perro,
en los árboles canta el viento.
Los bueyes mugen al boyero
Y la luna me riza los cabellos.
¿Qué pides, niño, desde tan lejos?
Los blancos montes que hay en tu pecho.
¿Que se agitan las ramas al sol

I. The Little Mute Boy

The little boy was looking for his voice.

(The king of the crickets had it.)
In a drop of water
the little boy was looking for his voice.

I do not want it for speaking with;
I will make a ring of it
so that he may wear my silence
on his little finger.

II. Gacela of the Flight

I have lost myself in the sea many times
with my ear full of freshly cut flowers,
with my tongue full of love and agony.
I have lost myself in the sea many times
as I lose myself in the heart of certain children.

III. Yerma's Song from YERMA

From where do you come, my love, my child?
From the ridge of hard frost.
What do you need, my love, my child?
The warm cloth of your dress.
Let the branches ruffle in the sun
and the fountains leap all around!
In the courtyard a dog barks,
in the trees the wind sings.
The oxen low to the ox-herd
and the moon curls my hair.
What do you ask for, my child, from so far away?
The white mountains of your breast.
Let the branches ruffle in the sun

y salten las fuentes alrededor!
Te diré niño mío, que sí.
tronchada y rota soy para tí.
¿Cómo me duele esta cintura
donde tendrás primera cuna!
¿Cuando, mi niño, vas a venir?
Cuando tu carne hueela a jazmín.
¡Que se agiten las ramas al sol
y salten las fuentes alrededor!

IV. Gacela del niño muerto

Todas las tardes en Granada,
todas las tardes se muere un niño.

V. Balada de la placeta

Se ha llenado de luces
mi corazón de seda,
de campanas perdidas,
de lirios y de abejas.
Y yo me iré muy lejos,
más allá de esas sierras
más allá de los mares,
cerca de las estrellas,
para pedirle a Cristo
Señor que me devuelva
mi alma antigua de niño.

and the fountains leap all around!
I'll tell you, my child, yes.
I am torn and broken for you.
How painful is this waist
where you will have your first cradle!
When, my child, will you come?
When your flesh smells of jasmine-flowers.
Let the branches ruffle in the sun
and the fountains leap all around!

IV. Gacela of the Dead Child

Each afternoon in Granada,
a child dies each afternoon.

V. Ballad of the Little Square

My heart of silk
is filled with lights,
with lost bells,
with lilies, and with bees,
and I will go very far,
farther than those hills,
farther than the seas,
close to the stars,
to ask Christ the Lord
to give me back
my ancient soul of a child.

Madrigals (Book I - Book IV)

Book I

I. Verte desnuda es recordar la tierra
To see you naked is to remember the earth

II. No piensan en la lluvia, y se han dormido
They do not think of the rain, and they've fallen asleep

III. Los muertos llevan alas de musgo
The dead wear mossy wings

Book II

I. Bebe el agua tranquila de la canción añeja
Drink the tranquil water of the antique song

II. La muerte entra y sale de la taberna. La muerte
entra y sale, y sale y entra la muerte de la taberna.
*Death goes in and out of the tavern. Death goes
in and out, and out and in goes the death of the tavern.*

III. Caballito negro. ¿Dónde llevas tu jinete muerto?
Caballito frío. ¡Qué perfume de flor de cuchillo!
*Little black horse. Where are you taking your dead
rider? Little cold horse. What a scent of knife-blos-
som!*

Book IV

I. ¿Por qué nací entre espejos? El día me da vueltas.
Y la noche me copia en todas estrellas.
*Why was I born surrounded by mirrors? The day turns round
me. And the night reproduces me in each of her stars.*

II. Tu cuerpo, con la sombra violeta de mis manos,
era un arcángel de frío
*Through my hands' violet shadow, your body
was an archangel, cold*

III. ¡La muerte me está mirando desde las torres de Córdoba!
Death is watching me from the towers of Córdoba!

Book III

I. La noche canta desnuda sobre los puentes de marzo
Night sings naked above the bridges of March.

II. Quiero dormir el sueño de las manzanas para aprender
un llanto que me limpie de terra.
*I want to sleep the sleep of apples, to learn a lament that
will cleanse me of earth.*

III. Nana niño, nana del caballo grande que no quiso el agua.
Duérmeme, rosas, que el caballo se pone a llorar. Las patas
heridas, las crines heladas, dentro de los ojos un puñal de plata.
*Lullaby, child, lullaby of the proud horse who would not
drink water: Go to sleep, rose-bush, the horse begins to cry.
Wounded legs, frozen manes, and within the eyes a sil-
ver dagger.*

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Soprano **Tony Arnold** has been internationally recognized for her brilliant interpretation of the contemporary repertoire. Spanning a wide range of styles, she has performed and recorded music by many of the preeminent composers of our time, including Berio, Crumb, Carter, Kurtág, Ligeti, Andriessen, Adés, Saariaho, Birtwistle and Ferneyhough. In 2001, Ms. Arnold became the only vocalist ever to be awarded first prize in the prestigious Gaudeamus International Interpreters Competition (The Netherlands), and later that year claimed first prize in the Louise D. McMahon International Music Competition (USA). Ms. Arnold's recent recordings include music of Elliott Carter and Milton Babbitt for Bridge Records, and Luciano Berio for Naxos. In 2003, Ms. Arnold joined the faculty of the University at Buffalo as Professor of Voice, and in 2004/2005, she participated in a ten-city tour with the composer George Crumb in celebration of his 75th birthday, culminating in a performance at the Library of Congress.

Pianist **Emanuele Arciuli** performs regularly for concert societies and orchestras in Italy and Europe. He has been presented in recital by Teatro San Carlo in Naples, Teatro Municipal in Rio de Janeiro, Teatro Carlo Felice in Genova, Berliner Festwochen, Biennale di Venezia, Sagra Malatestiana di Rimini, Settembre Musica and Unione Musicale di Torino, and he has been a soloist with orchestras including Orchestra Sinfonica "Verdi" di Milano, St. Petersburg Philharmonic, Orquestra Sinfonica Brasileira, Hungarian Philharmonic Orchestra, Orchestra della Svizzera Italiana Lugano, Pomeriggi Musicali di Milano and numerous others. Maestro Arciuli has recorded for Stradivarius,



Emanuele Arciuli and George Crumb

Michael Daugherty, John Harbison, Aaron Kernis, Michael Torke, and Fredric Rzewski. Mr. Arciuli teaches at Conservatory of Bari and is Guest Faculty member at the University of Cincinnati.

Boy soprano **Justin Murray** has been singing for audiences since he was three. He has studied voice for the past four years at the Colorado Springs Conservatory. Under the direction of Linda Weise, he has performed the role of "Amahl" in *Amahl and the Night Visitors*, and "Martin" in *Martin's Lie*, both by Gian Carlo Menotti. Other opera roles include "Sparrow" in *Brundibar*, performed at Central City, and "Young'un" in *Down in the Valley*. Justin's love for music is not limited to voice as he is currently studying piano, clarinet and saxophone. This is his first professional recording at age 12.

Oboist **Kathryn Dupuy Cooper** has been a member of the Colorado Symphony, the Boise Philharmonic, the Sun Valley Summer Symphony, the Pacific Symphony and the Brooklyn Chamber Orchestra. She holds degrees from the University of Southern California and the Juilliard School, and received fellowships to the Tanglewood and Bach Aria Festivals. She has taught oboe at the University of Colorado-Boulder, Ricks College, and Northwest Nazarene College. She has performed with the Oregon Symphony, Central City Opera, Sarasota Opera, and Des Moines Metro Opera.

Mandolinist and producer **David Starobin** is well known for his guitar performances and recordings. More than 300 new works have been composed for Starobin, including music by George Crumb, Elliott Carter, Poul Ruders, Milton Babbitt, and Gunther Schuller. In 1981, Starobin founded Bridge Records, where his work as soloist and producer has earned five "Indie" awards, eleven "Grammy" nominations, and numerous "Best of Year" awards from the international press. David Starobin currently teaches at the Manhattan School of Music, where he is the holder of the school's "Andres Segovia Chair".

Musical saw player **Dale Stuckenbruck** can be found performing concerts as one of the world's great performers of the lyrical saw, in films, commercials, recordings and as soloist with orchestras. He has performed with the Brooklyn Philharmonic, the New York Virtuosi, the Queens Symphony Orchestra, the Pierrot Consort, and Sequitur, among many others and has appeared in numerous commercials (SONY/worldwide, American Express, Saturn, Xerox, M&M, Oreo,) and in the films *Flirting with Disaster*, *Joe's Apartment*, *The Young and the Dead*, and *American Splendor*. He premiered the concerto for Saw and Orchestra by Michael Levine entitled *Divinations* with the New York Virtuosi, receiving rave reviews in New York and abroad. His new CD, along with composer and pianist Steve Margoshes is entitled "Sawing to New Heights" and is available from ClassicalCDs.net.

Harpist **Courtney Hershey Bress** joined the Colorado Symphony Orchestra as Principal Harpist in September 2001. Ms. Bress has appeared as concerto soloist with the Colorado Symphony, Pittsburgh Symphony and the United States Army Field Band, where she was the Principal Harpist from 1997-2000. She is currently adjunct Professor of Harp at the Metropolitan State College of Denver. Ms. Bress began playing the harp at seven, studying with Gretchen Van Hoesen, earned a Performer's Certificate, with Kathleen Bride at the Eastman School of Music, and a Masters in Orchestral Performance from the Chicago College of Performing Arts, Roosevelt University, studying with Sarah Bullen.

Pianist **Susan Grace** has performed solo and chamber recitals, and has appeared as soloist with orchestras in the United States, Europe, the former Soviet Union, and China. Ms. Grace and her husband, Michael, tour frequently with a concert titled "Piano Music and Painting"; these programs include slides of the paintings upon which the piano compositions are based. Ms. Grace has performed with cellist Janos Starker, violinists Martin Chalifour, Glenn Dieterow and Jose-Luis Garcia, clarinetist David Shifrin, and soprano Martile Rowland. She has recorded for the Belgium National Radio, WFMT, the Society of Composers, Wilson Audio, Klavier International, Klavier Music Productions and Bridge Records. She studied at the University of Iowa with John Simms and with Benjamin Kaplan in London.

Percussionist **John Kinzie** is currently the Chair of the Percussion Department of the Lamont School of Music at the University of Denver. Mr. Kinzie is the Principal Percussionist of the Colorado Symphony Orchestra, a position he has held since 1985. Prior to his appointment with the CSO, Mr. Kinzie was principal percussionist with the Toledo Symphony Orchestra, a position he won at the age of 19. Mr. Kinzie most recently performed the premiere recording of Libby Larsen's *Marimba Concerto: After Hampton*. He can also be heard on Bridge Records with a new recording of George Crumb's *Music for a Summer Evening*.

Percussionist **William Hill** has been critically acclaimed as a composer, soloist, visual artist, recording artist, and conductor. Currently he is Principal Timpanist with the Colorado Symphony and Grand Teton Music Festival where he has also served as a resident composer. Mr. Hill teaches composition and counterpoint at Denver University's Lamont School of Music, where his recent compositions, *Symphony in One Movement* for Wind Ensemble, and *Aurora Borealis* for Native American Flute and Orchestra are being premiered this season. His newest symphonic work, *Percussion Concerto*, will be premiered by the Colorado Symphony Orchestra in May 2006.

Percussionist **Mark Foster** is a Denver Colorado native, currently on the faculty at Metropolitan State College of Denver. He works in Denver as a freelance musician, and has played in more than 40 touring Broadway shows as well as the Colorado Ballet Orchestra, the Colorado Symphony, the Colorado Springs Philharmonic and Colorado Music Festival Orchestra among others. His teachers include William L. Roberts (former Principal Percussionist of the Denver Symphony) and George Gaber (Indiana University).

Conductor and percussionist **David Colson** has performed extensively throughout the USA. From 1994 to 2000 he was Music Director of the Chico Symphony Orchestra and has been a conductor for the Paradise Symphony Orchestra, Rose City Chamber Orchestra, Camellia Orchestra, Rice University orchestras and new music ensemble, University of Iowa Center for New Music, Colorado College Summer Music Festival, and the Current and Modern Consort. As a percussionist, Colson was a member of the Toledo Symphony Orchestra and the Northwood Orchestra, and has performed with many other ensembles including the Sacramento Symphony, Houston Symphony, Houston Ballet, and the American Ballet Theater orchestras. David Colson's performances have been recorded on New World Records, MMC Ltd., Red Mark, Innova and Bridge Records.

Flautist **Rachel Rudich** has appeared with the CalArts New Century Players, The New Music Consort, The Group for Contemporary Music, Speculum Musicae, Parnassus, The

Composers Conference Chamber Players, The Los Angeles Philharmonic New Music Group, The CNMAT Ensemble, and as recitalist throughout the United States. She has premiered works by Pierre Boulez, Elliott Carter, George Crumb, Mario Davidovsky, Mel Powell, and Harvey Sollberger. Ms. Rudich received her Master of Music and Doctor of Musical Arts degrees in Flute Performance from the Manhattan School of Music, her Bachelor of Arts degree in Liberal Arts from Goddard College, and her Master of Arts degree in Dance History from the University of California.

Harpist **Beverly Wesner-Hoehn** received the Doctor of Music degree in Harp Performance with "High Distinction," from Indiana University in 1989. From 1989 until June of 1998, Wesner-Hoehn was Assistant Professor in the School of Music at Indiana University in Bloomington. The Indiana University Harp Ensemble, under her direction, performed for Danish National Television as part of the World Harp Congress in Copenhagen and with the Columbus Pro Musica Orchestra. For 15 years, she served as Treasurer of the World Harp Congress and was a Director on the corporate board for this international organization. She also serves as an Honorary Board Member for the Campus Orchestra of Tel Aviv, and in 1994, she was a member of the jury for the 12th International Harp Contest in Israel.

Contrabassist **Stephen Tramontozzi** is Assistant Principal Double Bass of the San Francisco Symphony Orchestra, and studied with Robert Olson of the Boston Symphony Orchestra and Oscar Zimmerman at the Eastman School of Music. He received a B.M. from the New England Conservatory of Music, where he studied with Lawrence Wolfe, and an M.M. from the San Francisco Conservatory. He held the position as Principal Bass of the Symphony Orchestra of Sao Paulo, Brazil and has also performed with the Chamber Music West Festival, the San Luis Obispo Mozart Festival, the Grand Teton Music Festival, and the Cabrillo Music Festival. Formerly on the faculties of Stanford University, the University of California at Berkeley and Santa Cruz he currently serves on the faculties of the San Francisco Conservatory of Music and Mills College.

Steven Bruns, annotator, 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. He and composer Ofer Ben-Amots are the co-editors of *George Crumb & the Alchemy of Sound*, a collection of sixteen essays written in celebration of Crumb's 75th Birthday. (Colorado Springs: The Colorado College Music Press, 2005)

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Mastering Engineer: Adam Abeshouse

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GEORGE CRUMB EDITION

Volume One BRIDGE 9028

Apparition Jan DeGaetani, mezzo-soprano; Gilbert Kalish, piano
A Little Suite for Christmas, A.D. 1979 Lambert Orkis, piano
Songs, Drones and Refrains of Death Sanford Sylvan, baritone; Speculum Musicae

Volume Two BRIDGE 9069

Quest David Starobin, guitar; Speculum Musicae
Federico's Little Songs for Children Susan Narucki, soprano; Speculum Musicae
Night Music I (1976 revision) Susan Narucki, soprano; Speculum Musicae

Volume Three BRIDGE 9095

Star-Child Susan Narucki, soprano; Joseph Alessi, trombone
Warsaw Philharmonic Orchestra and Choirs; Thomas Conlin, conductor
Mundus Canis David Starobin, guitar; George Crumb, percussion
Three Early Songs Ann Crumb, soprano; George Crumb, piano

Volume Four BRIDGE 9105

Zeitgeist, Music for a Summer Evening
Quattro Mani; John Kinzie, David Colson, percussion

Volume Five BRIDGE 9113

A Haunted Landscape Warsaw Philharmonic Orchestra; Thomas Conlin, conductor
Celestial Mechanics Haewon Song, Robert Shannon, pianos
Processional Robert Shannon, piano; *Easter Dawning* Don Cook, carillon

Volume Six BRIDGE 9127

Lux Aeterna, Pastoral Drone, Four Nocturnes, Gnostic Variations, Echoes of Time and the River
Jan DeGaetani, mezzo-soprano; Penn Contemporary Players; Richard Wernick, cond.
Gregory D'Agostino, organ; Robert Shannon, piano; Gregory Fulkerson, violin
Warsaw Philharmonic Orchestra; Thomas Conlin, conductor

Volume Seven BRIDGE 9139

Unto the Hills, Black Angels
Ann Crumb, soprano; Orchestra 2001; James Freeman, conductor; Miró Quartet

Volume Eight BRIDGE 9155

Makrokosmos Volumes I & II; Otherworldly Resonances
Robert Shannon, piano; Quattro Mani (Susan Grace & Alice Rybak, duo pianists)