

GEORGE CRUMB

ORCHESTRAL MUSIC

I A Haunted Landscape (1984) (15:53)

for Orchestra

Warsaw Philharmonic Orchestra

Thomas Conlin, conductor

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

Four Processionals for Orchestra (Echoes II)

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

Warsaw Philharmonic Orchestra

Thomas Conlin, conductor

Star-Child (1977) (35:36)

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

- 6** I Introduction: Desolato (2:16)
- 7** II Vox Clamans in Deserto (8:18)
- 8** III Ascensus Potestatum Tenebrarum (1:18)
- 9** IV Musica Apocalyptica (5:48)
- 10** V Seven Trumpets of the Apocalypse (2:06)
- 11** VI Adventus Puerorum Luminis (2:26)
- 12** VII Hymnus pro Novo Tempore (13:21)

Susan Narucki, soprano

Joseph Alessi, solo trombone

Warsaw Boys' Choir

Warsaw Philharmonic Choir

George Crumb, Paul Cesarczyk, bell ringers

Warsaw Philharmonic Orchestra

Thomas Conlin, conductor

A Haunted Landscape

Notes by the composer

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 déjà 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.

Echoes of Time and the River

Notes by Steve Bruns

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 processions, 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 procession 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 procession 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 My 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.

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. 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)

Star-Child

Notes by the composer

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

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

The title was suggested by another of my works, *Music for a Summer Evening* (*Makrokosmos III*), in which there is a section called "Hymn for the Advent of the Star-Child". In addition there are certain pertinent references in *Star-Child's* Latin texts to "children of light" in the Biblical quote (in "Hymn for the New Age") and to finding the light in a world of darkness (in "Advent of the Children of Light"). Binding the work together is a sense of progression from the darkness (or despair) to light (or joy and spiritual realization) as expressed by both music and text—a conception that is at the same time medieval and romantic. For instance, the idea of dark and light is reflected in the orchestration, for the earlier sections of *Star-Child* favor the darker instruments (the lower brass, bassoon, contrabassoon), while near the end the effect is quite different when the children sing amidst the luminous sounds of hand

bells, antique cymbals, glockenspiel, and tubular bells. However, there is no esoteric, philosophical basis to *Star-Child*. It is simply a work within the tradition of music having a finale which expresses the hope that, after a struggle, or after dark implications, there is something beyond. I feel too, that the Latin texts transcend doctrine and convey universal meaning.

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

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

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

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

Star-Child Texts

SOPRANO

“Vox clamans in deserto”

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

Domine libera me de morte
aeterna!

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

Libera me, Domine, de morte
aeterna.

“Voice Crying in the Wilderness”

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

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

Deliver me, O Lord, from eternal
Death.

MALE CHOIR

“Musica apocalyptica”

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

“Music of the apocalypse”

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

SOPRANO*"Adventus puerorum luminis"*

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

CHILDREN*"Hymnus pro novo tempore"*

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

SOPRANO

Funis pene rumpitur,
 Nato rege glorie!

CHILDREN

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

SOPRANO

Mortis torrens bibitur,
 Data lege gratie!

"Advent of the children of light"

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

"Hymn for the new age"

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

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

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

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

CHILDREN

Let us praise God!

SOPRANO

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

CHILDREN

Glory on high!
 Light shines in the darkness!

SOPRANO

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

MALE CHOIR

Deliver me, O Lord,
 from eternal death.

Laudemus Dominum!

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

Gloria in excelsis!
 Lux lucet in tenebris!

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

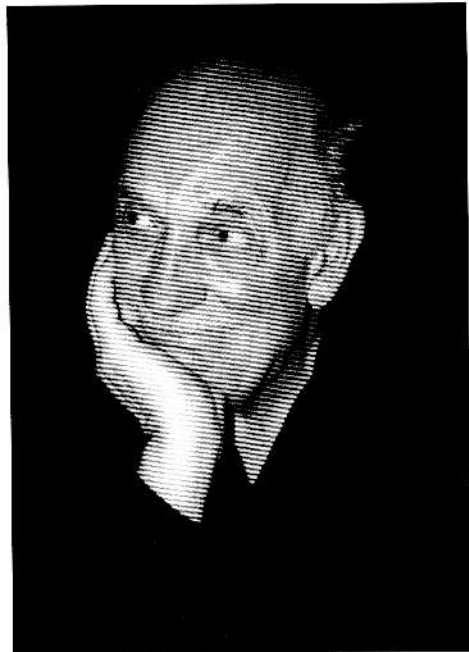
Libera me, Domine,
 de morte aeterna.

GEORGE CRUMB, COMPOSER

George Crumb's catalog of hauntingly beautiful scores has made him one of the most frequently performed living composers in today's musical world. Born in Charleston, West Virginia on October 24, 1929, Crumb studied at the Mason College of Music in Charleston and received his Bachelor of Music degree in 1950.

Thereafter he studied for his Master's degree at the University of Illinois, Champaign-Urbana under Eugene Weigel. He continued his studies under Boris Blacher at the Hochschule für Musik, Berlin from 1954-1955, and received the D.M.A. in 1959 from the University of Michigan, Ann Arbor after studying with Ross Lee Finney.

Crumb first taught theory and analysis at Hollins College, Virginia before being appointed as instructor and assistant professor in piano and composition at the University of Colorado, Boulder in 1958. From 1964-1965 he also acted as Creative Associate/Composer-in-Residence at the Buffalo Center for the Creative and Performing Arts, State University



of New York, Buffalo. In 1965 Crumb began a long association with the University of Pennsylvania, Philadelphia with his appointment as Assistant Professor and then full Professor. Appointed the school's 'Annenberg Professor of the Humanities' in 1983, he retired from teaching in May, 1997.

Although George Crumb began composing as a teenager, he regards most of his early music as juvenilia, and has discouraged performances of these early compositions. Exceptions are *Three Early Songs* (1947) for voice and piano; *Sonata* (1955) for solo violoncello; and *Variazioni* (1959) for orchestra (the composer's doctoral thesis). In the 1960s and 1970s, George Crumb produced a series of compositions that were highly successful, earning the composer numerous international performances, recordings, and awards, including a Pulitzer Prize in 1968 and a GRAMMY Award in 2001. Many of these were vocal works based on the poetry of Federico Garcia Lorca, including *Ancient Voices of Children* (1970); *Madrigals, Books 1-4* (1965, 69); *Night of the Four Moons* (1969); and *Songs, Drones and Refrains of Death* (1968). Other major works from this period include: *Black Angels* (1970) for electric string quartet; *Vox Balaenae* (1971) for electric flute, electric cello and amplified piano; *Makrokosmos, Volumes I and II* (1972, 73) for amplified piano; *Music for a Summer Evening* (1974) for two amplified pianos and percussion; and Crumb's largest score *Star-Child* (1977), for soprano, solo trombone, antiphonal children's voices, male speaking choir, bell ringers and large orchestra.

Crumb's recent works include: *Quest* (1994) for guitar and chamber ensemble; *Mundus Canis* (1998) for guitar and percussion; *Eine Kleine Mitternachtmusik* (2001) for amplified piano; *Otherworldly Resonances* (2002) for two amplified pianos; and the composer's most extended work to date, *American Songbook* (2002-2004), a series of four song cycles for singer, amplified piano and four percussionists, lasting approximately three hours.

THOMAS CONLIN, CONDUCTOR

Thomas Conlin has conducted extensively on five continents with opera and ballet companies as well as with major orchestras in Belgium, Brazil, Canada, Colombia, Croatia, Egypt, Germany, Ireland, Italy, Korea, Norway, Poland, Russia, Spain, Turkey and the United States. His repertory spans all styles, with an emphasis on music by contemporary composers. He has commissioned and given first performances of numerous new works. Thomas Conlin's world premiere recording of George Crumb's *Star-Child* won a GRAMMY Award in 2001. Mr. Conlin's recordings have also won Indie and Telly nominations and awards.

A graduate of the Peabody Conservatory of Music at Johns Hopkins University, Thomas Conlin studied composition with Ernst Krenek and Benjamin Lees, piano with Walter Hautzig, and conducting under Leonard Bernstein, Richard Lert and Erich Leinsdorf. He has collaborated with instrumentalists Emanuel Ax, Alicia de Larrocha, Leon Fleisher, James Galway, Yo-Yo Ma, Itzhak Perlman and Isaac Stern, and in opera and concert with Kathleen Battle, Maureen Forester, Marilyn Home, Cornell MacNeil, Robert Merrill, Sherrill Milnes, Roberta Peters, Giorgio Tozzi and Frederica von Stade.



SUSAN NARUCKI, SOPRANO

Described by the *San Francisco Chronicle* as “a composer’s best friend — a new music interpreter of such intelligence, commitment and technical prowess that anything she sings takes on a radiant light,” soprano **Susan**

Narucki has become one of the most sought-after soloists today. In recent seasons she has appeared as soloist with The Colorado Symphony, The Los Angeles Philharmonic, The New World Symphony, The New York Philharmonic, The Pittsburgh Symphony and The San Francisco Symphony. American chamber music appearances have included engagements with The Chamber Music Society of Lincoln Center, Da Camera of Houston, Parnassus and Speculum Musicae, and in Europe with Concentus Musicus Wien, Ensemble Modern, Schoenberg/Asko Ensembles, the London Sinfonietta and The Netherlands Philharmonic Orchestra. Ms. Narucki’s artistry is featured on many recordings including works by Elliott Carter (BRIDGE 9111), George Crumb (BRIDGE 9069, BRIDGE 9095), and Mario Davidovsky (BRIDGE 9097, BRIDGE 9112).



JOSEPH ALESSI, SOLO TROMBONE

Joseph Alessi has been the New York Philharmonic's Principal Trombonist since 1985. He began musical studies in his native California with his father, Joseph Alessi, Sr., and was a soloist with the San Francisco Symphony before continuing his musical training at Philadelphia's Curtis Institute of Music. Prior to joining the New



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

WARSAW PHILHARMONIC ORCHESTRA

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, Deutsche Grammophon, and Phillips. For Bridge, the Warsaw Philharmonic has recorded music of Robert Black (BRIDGE 9061).

WARSAW BOYS' CHOIR

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

Producers: David and Becky Starobin

Engineers: Andrzej Sasin and Andrzej Lupa, Tom Luekens (*Star-Child*)

Technical Assistance: Zbigniew Fijalkowski (*Star-Child*), Charles LaPierre (*Star-Child*)

Editing: Artur Moniuszko (*Star-Child*), Dirk Sobotka (*Star-Child*)

Aleksandra Nagórko (*Echoes of Time and the River, A Haunted Landscape*)

Mix Engineer: Paul Zinman (*Star-Child*)

Mastering Engineer: Adam Abeshouse

Graphic Design: Alexis Napolliello

Cover photograph of George Crumb: courtesy of George Crumb

Booklet photograph of George Crumb: Becky Starobin

Thomas Conlin photograph: Greg Grant (traycard), Rick Lee (booklet)

Joseph Alessi photograph: Chris Lee

Susan Narucki photograph: Christian Steiner

Bridge Records wishes to extend special thanks to Mr. Richard Walker, Chairman of the Board and CEO of The Cecil I. Walker Machinery Trust for helping to make this recording possible.

This recording was made possible in part through the generous support of The Aaron Copland Fund for Recorded Music, The American Music Center, The Cecil I. Walker Machinery Trust, The Mary Flagler Cary Charitable Trust, The New York Foundation for the Arts, The State of West Virginia, The University of Charleston, The University of Pennsylvania, and The West Virginia Division of Culture and History.

For their kind assistance, Bridge Records gratefully acknowledges The Honorable Cecil H. Underwood (Governor, West Virginia), Dr. Judith Rodin (President, University of Pennsylvania), Gene Caprioglio, Don Gillespie, Martha Hinrichsen, Mrs. Evelyn Hinrichsen (C.F. Peters Corp), Dr. Edwin H. Welch (President, University of Charleston), Wojciech Nowak (Executive Director, Warsaw Philharmonic Orchestra), Professor Jay Reise (University of Pennsylvania), Professor Steven Bruns (University of Colorado, Boulder), Dr. William Bland, Sandra Elm (Sandra Elm Management), Masza Kmicik Lejman (Nagrانيا I Koncerty Klasyczne), and Renay Conlin (General Director, Toledo Opera).

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

Echoes of Time and the River was recorded in Philharmonic Hall, Warsaw, Poland, August 27-30, 2002.

Star-Child was recorded in Philharmonic Hall, Warsaw, Poland, July/August, 1999.

George Crumb's music is published by C.F. Peters Corporation (BMI).

For Bridge Records: Ashley Arrington, Alexis Napolliello, Brad Napolliello, and Robert Starobin

Bridge Records, Inc.

200 Clinton Avenue · New Rochelle, NY · 10801

For information about Bridge releases and to join our mailing list:

Email: Bridgelec@bridgerecords.com

www.BridgeRecords.com · Robert Starobin, webmaster

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)