

GEORGE CRUMB

(b. 1929)

Disc A

THE RIVER OF LIFE (2003) (43:02)

Songs of Joy and Sorrow

A Cycle of Hymns, Spirituals and Revival Tunes

for Voice, Percussion Quartet and Amplified Piano

[American Songbook I]

- 1 I. Shall We Gather at the River? (7:53)
- 2 II. Will there be any Stars in My Crown? (4:46)
- 3 III. Amazing Grace! (4:16)
- 4 IV. Give Me That Old Time Religion (3:49)
- 5 V. Time is a Drifting River: A Psalm for Daybreak (2:58)
and Morning (Instrumental Interlude)
- 6 VI. Were You There When They Crucified My Lord? (5:01)
- 7 VII. One More River to Cross ("Noah's Ark" - A Humoresque) (3:09)
- 8 VIII. Nearer, My God to Thee (4:36)
- 9 IX. Deep River (6:30)

Ann Crumb, soprano
Orchestra 2001

Marcantonio Barone, piano; William Kerrigan, percussion 1
Susan Jones, percussion 2; David Nelson, percussion 3
Angela Nelson, percussion 4

James Freeman, conductor

Disc B

UNTO THE HILLS (2002) (40:20)

Songs of Sadness, Yearning and Innocence

A Cycle of Appalachian Songs

for Voice, Percussion Quartet and Amplified Piano

[American Songbook III]

- 1 I. Poor Wayfaring Stranger (6:33)
- 2 II. All the Pretty Little Horses (An Appalachian Lullaby) (2:22)
- 3 III. Ten Thousand Miles (6:04)
- 4 IV. Ev'ry Night When the Sun Goes In (4:06)
- 5 V. Appalachian Epiphany: A Psalm for Sunset (3:40)
and Dusk (Instrumental Interlude)
- 6 VI. a) Down in the Valley (2:40)
b) Hush, Little Baby (An Appalachian Lullaby)
- 7 VII. Black, Black, Black is the Color (4:07)
- 8 VIII. The Riddle (2:56)
- 9 IX. Poor Wayfaring Stranger (Echo) (7:48)

Ann Crumb, soprano
Orchestra 2001

Marcantonio Barone, piano; Susan Jones, percussion 1
David Nelson, percussion 2; Kenneth Miller, percussion 3, William Kerrigan, percussion 4
(with Angela Nelson, percussion, replacing Kenneth Miller, and George Crumb, narrator,
on Down in the Valley/Hush, Little Baby)

James Freeman, conductor

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Notes

by Eric Bruskin

George Crumb has whimsically described *The River of Life* as “my Ivesian thing.” As soon as Crumb decided to extend his original set of Appalachian songs into the much larger *American Songbook*, it seems inevitable in retrospect that some of the hymns and revival tunes would be associated with Charles Ives. Both composers’ fathers were bandmasters, and both grew up with the sounds of American folk music. Both composers became famous as experimenters in sound, and both have produced unique and memorable bodies of work which--unusually in twentieth-century music--people feel affection for, not just respect.

This is not to imply that Ives and Crumb use their folk material in the same way. Ives typically wove folk tunes and fragments into his “abstract” music (symphonies, quartets, sonatas)--not to “set” them or to symbolize anything in particular, but more for the general emotional associations they might evoke in the listener (e.g., “Nearer, My God, To Thee” in the viola, in a cross-rhythm, at the climax of the final movement of his *Second String Quartet*), or sometimes just for fun (as in the finale of the *Second Symphony*). Sometimes Ives would build a movement around a song, as with “Shall We Gather at the River” in the *Fourth Violin Sonata*. He later adapted the tune into a song setting that may be the closest Ives comes (along with “Watchman Tell Us Of the Night” in the first movement of his *Fourth Symphony*) to what Crumb does here. Crumb’s alterations of the tunes--when he alters them at all--are both more subtle and more tightly woven into the melodic structure than is typical in Ives.

Even though *The River of Life* was the third of the *American Songbooks* to appear, it is numbered as *Songbook I*, and as such should be heard as the opening of the entire cycle. The first movement, Crumb’s setting of “Shall We Gather at the River?” begins with “River Music” for piano and water-percussion, “solemnly, with a profoundly mysterious sonority,” that rises and falls in slow, irregular wave-like motions. This continues underneath the vocal part throughout the song, as waves move along a drifting river, finally fading away (or drying up?) after the final verse. Crumb describes the vocal part, “with its ‘drifting tonality’ and interrupted phrases” as “a song in search of itself.” The second song, “Will there be any Stars In My Crown?”, is one that the composer particularly remembers playing in church as a youth in Charleston, West Virginia. The instrumental accompaniment takes up the wave-like motion of the melody in various guises, including augmentation and diminution in the piano, overlapping canon in the metallophones, and (in the slow central section marked “luminous, prismatic”) oscillatory glissandi that bend the pitch of several crotales placed on the timpano membrane. Crumb sets the overwhelmingly popular “Amazing Grace!” as “poised, suspended, timeless,” evoking with muted awe the resonance that has transfixed, and comforted successive generations of souls in extremis.

Perhaps as a sideways allusion to Ives’s famous marching band scenarios, Crumb sets “Give Me That Old Time Religion” as a processional. It starts softly “as from afar,” and each new verse (“closer”--“still closer”--“almost in sight”) introduces new musical elements until the climactic “arrival!” (the “prophet Daniel” verse). The whole process unwinds in reverse as the processional moves away--until the final verse, at which point Crumb springs a

surprise ending inspired by a childhood memory of something that went wrong one day while listening to this song on the radio.

Each of the four volumes of the *American Songbooks* has an instrumental interlude at its center, the title of which makes explicit reference to a time of day. In the first three volumes, the score is drawn as a sun with eight rays. The soft haze of the "circle music" continues throughout the movement underneath the music of the rays, as nature awakens.

Crumb's setting of "Were You There When They Crucified My Lord?" begins with anger and passion. The vocal part, "hushed but intense," explores a range of emotions: dirge-like solemnity, quiet exultation, and finally at the end, "serene, desireless." The song ends with a musical quotation from the composer's 1967 orchestral work, *Echoes of Time and the River*. (At the end of the third movement of *Echoes*, the strings quote fragments from "Were You There?" in a passage marked a "distant music.") The composer's long-standing preoccupation with time as metaphor and musical process is apparent in many songs in this cycle, as the River from the title of *Songbook I* suggests.

"One More River to Cross," a rollicking spiritual, may have been one of many that doubled as roadmaps for the Underground Railroad. Crumb brings many musical nationalities onto the ark--Moroccan bendir, lujon, Tibetan prayerstones, Chinese cymbals and wood blocks, maracas and castanets, and a toy piano. Crumb's setting of Lowell Mason's tune for "Nearer My God, To Thee" proceeds "very slowly and gently (as if heard from afar)," and is the sparest and simplest in the entire set.

The final movement, a transcendent setting of "Deep River," moves in layers from the river's depths to the promised land. First there is the deep stratum in the piano, layers of fifths that invert the fourths of the "river music" that opened the cycle. But here, played under the chorus, they sound completely different, evoking the echoes of a river as it rushes through a canyon. The harmonic progression also creates a poignant Mahlerian echo at the phrase "I want to cross over into the promised land." Next there is the terrestrial layer in the middle percussion above the piano's foundation: the rushing water and (in the marimbas) the wind moving through the forest. Above that is the atmospheric layer in the treble piano and vibraphones, with the sounds of birds and bells that are heard in the two middle verses. In the final verse, the piano's rock-like fifths are transformed into gentle waves as well as, in the topmost musical layer, the gentle ringing of what bells must sound like when you've gone to heaven, the ultimate "promised land."

The River of Life includes cymbals, gongs, and bells from China, Japan, India, Thailand and Cambodia; a tin can shaker, Bosun's whistle, Kabuki blocks, musical saw, lujon, "frog voice," sistrum (a rattle-like instrument of ancient Egyptian origin), Moroccan bendir; as well as a sort of "water ensemble" consisting of water-tuned crystal goblets, water-gong, water-crotales, water-bell and a water-chime (tubular bell in water).

Eric Bruskin, program annotator for *Orchestra 2001*, has a BA in music from the University of Pennsylvania, and as a pianist, patron and writer is most interested in new music through the ages. He earns a living in various quantitative disciplines.

Notes

by Steven Bruns

Of his *Unto the Hills*, the composer writes: "The original impulse to compose a cycle of Appalachian folk song settings came about through a suggestion of my daughter Ann, who had long been interested in American folk music and in particular those haunting tunes associated with Appalachia. She hoped I might find inspiration for an extended work suitable for concert performance. In undertaking the task I was, in a sense, returning to my own Appalachian roots. Indeed, these beautiful and haunting melodies were always a part of my musical psyche, and in many of my earlier compositions I had quoted fragments of these tunes as a sort of symbolic and very personal musical "signature." This present work represents a selection of my very favorite pieces of the genre--pieces as varied as the darkly brooding "Poor Wayfaring Stranger," the heart-breaking intonations of an emerging blues style in the Southern Appalachian "Ev'ry Night When The Sun Goes In," and the light-hearted and playful little song entitled "The Riddle." In confronting these songs head-on, so to speak, I determined to leave the beautiful melodies intact (only occasionally "spreading" the metrics for a more spacious effect or compressing the bar for greater momentum) since one could not hope to "improve" on their pristine perfection. In the matter of the folk song texts, I found a huge variety of alternate versions and my daughter and I simply chose our favorites. I have attempted to heighten the expressiveness of this music by scoring the work for a rather unusual "orchestra" consisting of a quartet of percussionists (who play a

number of rather unconventional instruments in addition to the more commonones) and amplified piano. By means of a wide range of timbres and textures together with the use of an extended chromaticism and occasionally unusual rhythmic patterns, I have attempted to bring out the psychological depth and mysticism and also the humor (both whimsical and ironic) inherent in Appalachian folklore. If my settings of these wonderful songs will enhance the listener's enjoyment, I would feel that my creative efforts were truly rewarded. The title of my work is drawn from the famous psalm of David: "I will lift mine eyes unto the hills, whence cometh my strength."

After completing the fourth installment of the *American Songbooks*, the composer revised the number and sequence of movements in *Unto the Hills* (the definitive version is as printed here). Though designated as part III of the four song cycles, *Unto the Hills* was in fact the first to be composed, and some readers will know the work from the premiere recording by Ann Crumb, soprano, and Orchestra 2001, conducted by James Freeman (Volume 7 of the Complete Crumb Edition, released by Bridge Records in 2003, Bridge 9139).

As the large-scale architecture of the four *American Songbooks* took shape during 2003-4, Crumb made various adjustments. His alterations in early 2005 to *Unto the Hills* were among the final touches. In his last version, the composer inserted an entirely new movement, the remarkable, simultaneous setting of "Down in the Valley" and "Hush, Little Baby", which he narrates on the present recording. Thus, like the other three songbooks, *Unto the*

Hills now has nine movements, with the central Instrumental Interlude as the fifth movement. (In the original eight-movement version, the “Appalachian Epiphany” immediately follows the third song, “Ten Thousand Miles,” and “Ev’ry Night When the Sun Goes in” is the fifth movement.)

Steven Bruns is Associate Dean for Graduate Studies in music at the University of Colorado in Boulder, where he has taught music theory since 1987. He edited *George Crumb and The Alchemy of Sound*, a volume of essays published in honor of the composer's 75th birthday (2005, Colorado College Music Press).



George Crumb, Moscow

The River of Life

Songs of Joy and Sorrow

A Cycle of Hymns, Spirituals and Revival Tunes

for Voice, Percussion Quartet and Amplified Piano

[American Songbook I]

I. Shall We Gather At The River?

Shall we gather at the river,
Where bright angel feet have trod,
With its crystal tide forever
Flowing by the throne of God?

Yes, we'll gather at the river,
The beautiful, the beautiful river,
Gather with the saints at the river
That flows by the throne of God.

Ere we reach the shining river
Lay we ev'ry burden down;
Grace our spirits will deliver
And provide a robe and crown.

Shall we gather at the river,
The beautiful, the beautiful river ...

Soon we'll reach the silver river,
Soon our pilgrimage will cease,
Soon our happy hearts will quiver
With the melody of peace.

II. Will There Be Any Stars In My Crown?

Will there be any stars, any stars in my crown,
When at evening the sun goeth down?
When I wake with the blest in the mansions of rest,
Will there be any stars in my crown?

I am thinking today of that beautiful land
I shall reach when the sun goeth down;
It would sweeten my bliss in the city of gold,
Should there be any stars in my crown.

Will there be any stars ...

III. Amazing Grace!

Amazing grace! How sweet the sound
That saved a wretch like me!
I once was lost but now am found,
Was blind but now I see.

Through many dangers, toils and snares,
I have already come;
'Tis grace hath brought me safe thus far,
And grace will lead me home.

When we've been there ten thousand years,
Bright shining as the sun;
We've no less days to sing God's praise,
Than when we first begun.

IV. Give Me That Old Time Religion

Give me that old time religion,
Give me that old time religion,
Give me that old time religion,

It's good enough for me.

Makes me love ev'rybody, ...

It's good enough for me.

It was good for the Hebrew children, ...
(Glory, glory! Hallelujah!)

It was good for our mothers, ...

It was good for the prophet Daniel ...

It has saved all our fathers, ...

(Glory, glory! Hallelujah!)

It is good for the times of trouble, ...

It will do when I am dying ...

Give me that old time religion, ...

V. Time Is A Drifting River: A Psalm For Daybreak And Morning (Instrumental Interlude)

VI. Were You There When They Crucified My Lord?

Were you there when they crucified my Lord?

Were you there when they crucified my Lord?

Oh! Sometimes it causes me to tremble, tremble, tremble.

Were you there when they crucified my Lord?

Were you there when they laid Him in the tomb? ...

Were you there when he rose up from the grave? ...

VII. One More River To Cross ("Noah's Ark" – A Humoresque)

Old Noah once he built the Ark,
There's one more river to cross.
And patched it up with hickory bark,
There's one more river to cross.

He went to work to load his stock ...
He anchored the Ark with a great big rock ...

One more river,
And that's the river of Jordan,
One more river,
There's one more river to cross!

The animals went in one by one,
The elephant chewing a caraway bun.
The animals went in two by two,
The rhinoceros and the kangaroo.
The animals went in three by three,
The bear, the flea and the bumblebee.

The animals went in four by four,
Old Noah got mad and hollered for more.

The animals went in five by five,
And with Saratoga trunks did arrive.

One more river ...

The animals went in six by six,
The hyena laughed at the monkey's tricks.
The animals went in seven by seven,
Said the ant to the elephant, who are you a-shovin'?
The animals went in eight by eight,
They came with a rush 'cause 'twas so late.
The animals went in none by none,
Old Noah shouted, "Cut that line!"
The animals went in ten by ten,
The ark she blew her whistle then!

And then the voyage did begin ...
Old Noah pulled the gangplank in ...

They never knew where they were at ...
'Til the old Ark bumped on Ararat ...

One more river ...

VIII. Nearer, My God, To Thee

(Very slowly and gently (as if heard from afar))

Nearer, my God to Thee,
Nearer to Thee.

E'en though it be a cross that raiseth me,
Still all my song shall be,
Nearer, my God to Thee,
E'en though it be a cross that raiseth me.

Or if on joyful wing
Cleaving the sky,
Sun, moon and stars forgot,
Upward I fly.

Angels to beckon me,
Nearer, my God, to Thee,
Sun, moon and stars forgot,
Upward I fly.

IX. Deep River

Deep river,
My home is over Jordan,
Deep river,
Lord, I want to cross over
Into the promised land.

Oh, don't you want to go to that Gospel feast,
That beautiful land where all is peace?
Lord, I want to cross over
Into the promised land.

Oh, when I get to heaven I'll walk about,
There's no one there to turn me out,
Lord, I want to cross over
Into the promised land.

Deep river ...

Unto the Hills

Songs of Sadness, Yearning and Innocence

A Cycle of Appalachian Songs

for Voice, Percussion Quartet and Amplified Piano

[American Songbook III]

I. Poor Wayfaring Stranger

I'm just a poor wayfaring stranger,
A-trav'ling through this world of woe.
But there's no sickness, toil, or danger,
In this bright world to which I go.

I'm going there to see my father,
I'm going there no more to roam.
I'm just a-going over Jordan,
I'm just a-going over home.

I know dark clouds will gather round me,
I know my way is rough and steep.
Yet beauteous fields lie just before me,
Where God's redeemed their vigils keep.

I'm going there to see my mother,
She said she'd meet me when I come.
I'm only going over Jordan,
I'm only going over home.

II. All the Pretty Little Horses

Hush-a-bye, don't you cry,
Go to sleepy little baby.
When you wake, you'll have cake,
And all the pretty little horses.

Hush-a-bye, don't you cry,
Go to sleepy little baby.
When you wake, you'll have cake,
And all the pretty little horses.

Black and bay, dapple and gray,
Coach and six-a little horses.
Hush-a-bye, don't you cry,
Go to sleepy little baby.

Way down yonder, down in the meadow,
There's a poor wee little lamby.
Bumble bees a-buzzing at his knees,
The poor little thing is crying "mammy."

Go to sleep, and don't you cry,
Rest your head upon the clover.
In your dreams, you shall ride,
While your mammy's watching over.

Hush-a-bye, don't you cry,
Go to sleepy little baby.
When you wake, you'll have cake,
And all the pretty little horses.

III. Ten Thousand Miles

He's gone away
For to stay a little while;
But he'll be comin' back
If he goes ten thousand miles.

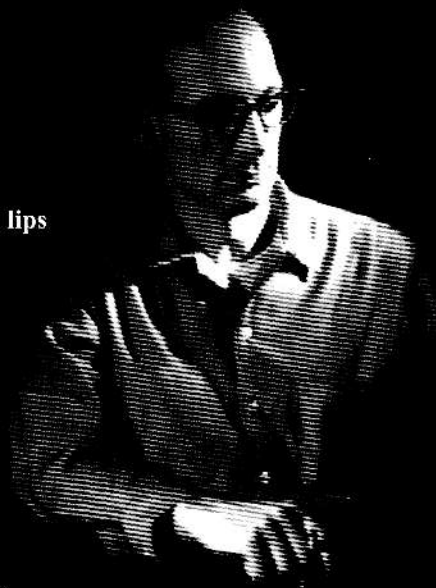
Oh, who will tie my shoe?
And who will glove my hand?
And who will kiss my red ruby lips
When he is gone?

Look away, look away,
Over yonder.

He's gone away
For to stay a little while;
But he'll be comin' back
If he goes ten thousand miles.

Oh, mama will tie my shoe,
And papa will glove my hand,
And you will kiss my ruby red lips
When you come home.

Look away, look away,
Over yonder.



IV. Ev'ry Night When the Sun Goes In

Ev'ry night when the sun goes in,
Ev'ry night when the sun goes in,
Ev'ry night when the sun goes in,
I hang down my head and mournful cry.

It's once my apron it hung down low,
He'd follow me through sleet and snow,
It's now my apron it comes to my chin,
He'll face my door and he won't come in.

I wish to the Lord my babe was born,
A-sitting upon his papa's knee,
And me, poor girl, was dead and gone,
And the green grass growing over me.

True love don't weep, true love don't mourn,
True love don't weep, true love don't mourn,
True love don't weep, true love don't mourn,
I'm going away to Marble Town*

* Marble Town, i.e. the cemetery

V. Appalachian Epiphany: A Psalm for Sunset and Dark (Instrumental Interlude)

VI. a) Down in the Valley

b) Hush, Little Baby

(An Appalachian Lullaby)

Down in the valley, the valley so low
Hang your head over, hear the wind blow.
Hear the wind blow, dear, hear the wind blow,
Hang your head over, hear the wind blow.

I wrote a letter, containing three lines:
Answer my question, will you be mine?
Will you be mine, dear, will you be mine?
Answer my question, will you be mine?

Roses love sunshine, violets love dew,
Angels in heaven, know I love you.
Know I love you, dear, know I love you,
Angels in heaven, know I love you.

Hush, little baby, don't say a word,
Papa's going to buy you a mocking bird
If that mocking bird don't sing,
Papa's going to buy you a diamond ring.

If that diamond ring is brass,
Papa's going to buy you a looking glass.
If that looking glass gets broke,
Papa's going to buy you a billy goat.

If that billy goat don't pull,
Papa's going to buy you a cart and bull.
If that cart and bull turn over,
Papa's going to buy you a dog named Rover.

If that dog named Rover don't bark,
Papa's going to buy you a horse and cart.
If that horse and cart fall down,
You'll still be the sweetest little baby in town.

VII. Black, Black, Black is the Color

Black, black, black is the color
of my true love's hair;
His lips are something wondrous fair.
The purest eyes and the bravest hands,
I love the ground whereon he stands.

Winter's passed and the leaves
now again are green;
The time has passed that we have seen.
But still I hope the time will come
When you and I shall be as one.

Black, black, black is the color
of my true love's hair;
His lips are something wondrous fair.
The purest eyes and the bravest hands,
I love the ground whereon he stands.



George & Elizabeth Crumb, ca. 1948

VIII. The Riddle

I gave my love a cherry that has no stone,
I gave my love a chicken that has no bone,
I gave my love a ring that has no end,
I gave my love a baby with no cryen.

How can there be a cherry that has no stone,
How can there be a chicken that has no bone,
How can there be a ring that has no end,
How can there be a baby with no cryen?

A cherry when it's blooming, it has no stone,
A chicken when it's pipping, it has no bone,
A ring when it's rolling, it has no end,
A baby when it's sleeping has no cryen.

IX. Poor Wayfaring Stranger (Echo)

I'm just a poor wayfaring stranger,
A-trav'ling through this world of woe.
But there's no sickness, toil, or danger,
In this bright world to which I go.

I'm going there to see my father,
I'm going there no more to roam.
I'm just a-going over Jordan,
I'm just a-going over home.

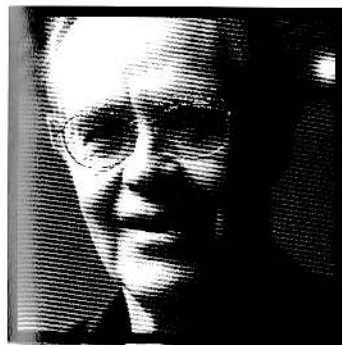
I'll soon be freed from ev'ry trial,
My body sleeps in the church-yard.
I'll drop the cross of self-denial,
And enter on my just reward.

I'm going there to see my maker,
To sing His praise forevermore.
I'm only going over Jordan,
I'm only going over home.



Ann Crumb, like her father, was born in the hills of West Virginia, deep in the heart of Appalachia. Many of the songs represented in "The River of Life" and "Unto the Hills" were sung to Ann when she was a child by her mother and she has never forgotten their powerful images and haunting melodies. To work in collaboration with her father is the dream of a lifetime. Ann is an internationally known actress and singer. She has performed classical and jazz concerts throughout the United States and in Europe, having most recently appeared in Austria at the Salzburg Festival, in the Netherlands for the Nederlandse Programma Stichting, in Germany with the Bochumer Symphoniker and in Italy for the Lirico Sinfonica Petruzzelli e Teatri di Bari. Ann has originated numerous leading roles on Broadway and London's West End. She starred in *Aspects of Love*, *The Goodbye Girl*, *Nine*, *Les Misérables*, *Chess* and *Anna Karenina*

for which she received a Best Actress Tony nomination. Ann is also the recipient of a Barrymore Award, a Broadway National Theater Award nomination for Best Actress and an Arts Recognition Award. Her extensive list of credits includes everything from the classics to post-modernist theater, Shakespeare to Shepard and Ionesco. Ann has also appeared on numerous television shows such as *Law and Order*, *One Life to Live* and *Criminal Intent*. She can be heard on many original cast albums and compilations. Her first jazz recording "A Broadway Diva Swings" with Harry Allen and his All Star Jazz Band (Who's Who In Jazz) was on the national charts and Ann sang "Three Early Songs" on the Grammy Award winning *George Crumb 70th Birthday Album*. In addition to her performance and recording commitments, Ann is completing her first novel tentatively titled "Eben, City Dog."



James Freeman is Artistic Director and Conductor of Orchestra 2001, Philadelphia's contemporary music chamber orchestra, which he founded in 1988. He is also Daniel Underhill Professor of Music at Swarthmore College. Mr. Freeman was trained at Harvard University (B.A., M.A., Ph.D.), Tanglewood, and Vienna's Akademie für Musik. He counts among his principal teachers pianists Artur Balsam and Paul Badura-Skoda, and his father, double bassist Henry Freeman.

In 1990 Mr. Freeman was given the Philadelphia Music Foundation's first award for Achievement in Classical Music. Other honors include fellowships from the National Endowment for the Arts, the National Endowment for the Humanities, the German Government, the Pennsylvania Council on the Arts, and Harvard University's Paine Travelling Fellowship. He spent the spring of 1991 as a Fulbright Scholar, guest conductor, and lecturer on American music at the Moscow Conservatory. In the fall of 1993, 1994, and 1997 he returned to Moscow with Orchestra 2001 to give three series of concerts of music by American composers.

Mr. Freeman has recorded for Nonesuch, Columbia, Turnabout, Acoustic Research, CRI, MMC, and Bridge Records. Composer George Crumb noted that "James Freeman's involvement with my music has been truly multi-faceted. He was one of the original pianists of *Music for a Summer Evening*; as contrabassist he made the first recording of *Madrigals*; and he played sitar in the first recording of *Lux Aeterna* (now available on BRIDGE 9127). Jim has a profound understanding of my musical intentions and the ability to realize them in beautiful sound". Recent guest conducting assignments have taken him to Ljubljana (the National Symphony of Slovenia), Taipei (the National Symphony of Taiwan), the Colorado Music Festival, the University of British Columbia, the Syracuse Society for New Music, and with Orchestra 2001 to St. Petersburg, Moscow, Copenhagen, and the Huddersfield (England) International Contemporary Music Festival.

Founded in 1988,

Orchestra 2001 (James Freeman, Artistic Director) has become

one of America's most important champions of new music and one of Philadelphia's most active and ambitious cultural organizations. Orchestra 2001's dedication to performances of the highest quality has won for it devoted audiences at Philadelphia's new Kimmel Center for the Performing Arts and at Swarthmore College where it is Ensemble in Residence. Invitations to perform at international festivals in Russia, Denmark, England, Spain, and Slovenia have resulted in triumphant successes for the orchestra and lavish praise from European critics. Its ongoing series of recordings for CRI, "Music of Our Time," has brought new American music (especially by composers from the Philadelphia area) to thousands of listeners in the U.S. and abroad.

Orchestra 2001's programs reflect the ensemble's primary mission: to bring the wonders of the music of the 20th and 21st centuries to wide audiences in world-class performances. Its guiding principle is that the best new music of our own time is a natural extension of the magnificent continuum of western art music and that it is no less powerful, compelling, beautiful, and accessible than the great masterpieces of previous centuries.

Many of the world's most renowned artists have appeared as soloists with the orchestra. They have included pianists Vladimir Feltsman, Gary Graffman, Gilbert Kalish, Yvonne Loriod-Messiaen, Marian McPartland, and Susan Starr; violinists Pamela Frank and Ani and Ida Kavafian; sopranos Julianne Baird, Maureen O'Flynn, Lucy Shelton, and Benita Valente; guitarists Sharon Isbin and David Starobin; and guest conductors Gunther Schuller, Bright Sheng, and Peter Schickele.

Recent highlights have included world premiere performances of works by George Crumb, David Crumb, Tina Davidson, David Finko, Gerald Levinson, Thea Musgrave, Jay Reise, Gunther Schuller; and operas by Jonathan Holland and Thomas Whitman.

George Crumb's official website:
www.GeorgeCrumb.net
www.Orchestra2001.org

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Mastering Engineer: Adam Abeshouse

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Graphic Design: Douglas H. Holly

Cover photograph of George and Ann Crumb courtesy of Robert Aitken

Annotation: Eric Bruskin and Steven Bruns

Photographs of Ann Crumb: Chris Barham

Photograph of James Freeman: Ken Hiebert

Crumb family photographs courtesy George and Elizabeth Crumb

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

Unto the Hills was recorded on June 26 and 27, 2003, and November 25, 2005; *The River of Life* was recorded on November 25-27, 2005 at Lang Concert Hall, Swarthmore College, Swarthmore, Pennsylvania.

This recording is a sponsored project of the New York Foundation for the Arts, and was made possible through the generosity of the Classical Recording Foundation, the Aaron Copland Fund for Music, The Ann and Gordon Getty Foundation, and the Argosy Foundation.

Special thanks

Robert Aitken
Steven Bruns
Gene Caprioglio
William Gatti
Allison Herz
Jim Moskowitz
Barbara Murray
Ronald G. Vigue



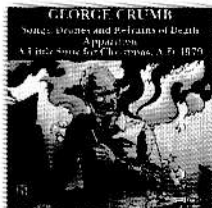
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