

George Crumb

(b. 1929)

Variazioni (1959) (24:22)

for large orchestra

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Odense Symphony Orchestra

Paul Mann, conductor

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The Aeolian Chamber Players

Erich Graf, alto flute/piccolo

Lewis Kaplan, banjo

Paul Tobias, cello

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Jan DeGaetani, mezzo-soprano

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(recorded in concert, February 25, 1987)

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for voice & piano

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Jan DeGaetani, mezzo-soprano

Gilbert Kalish, piano

(recorded in concert, February 25, 1987)

Variazioni (1959) for Large Orchestra

Variazioni is George Crumb's first major orchestral work, and it remains a remarkable debut. Completed nearly fifty years ago, one can hear on virtually every page of the score unmistakable signs of the composer's mature style. The piece is dedicated to dancer Rolf Gelewski, whom Crumb had met while a Fulbright scholar in Berlin. Max Rudolf conducted the Cincinnati Symphony Orchestra in the premiere on May 8, 1965.

Based on a *soggetto cavato*, the brief *Introduzione* "translates" letters into musical notes: (Rol)f Ge(l)e(w)s(ki) & Ge(or)ge H. C(rum)b. [Crumb uses traditional German equivalents for S (E-flat), H (B-natural), and B (B-flat).] On the first page, he highlights a common link between the names—repeated pairings of G and E, an interval heard three times in the timpani at the end of the five-bar introduction. The other motivic notes are quietly announced at the start by muted low strings and harp: F, E, E-flat, B-flat, C, B. The *soggetto cavato* as a compositional conceit is often associated with the Renaissance master Josquin, but Crumb may well have had in mind Berg's 1925 *Chamber Concerto*, which opens with the musical signatures of Arnold Schoenberg, Anton Webern, and Alban Berg presented in turn by three soloists, followed by a complex set of variations.

The composer mentions a "twelve-tone sequence of pitches" in the *Tema*, but he makes clear from the outset that his approach will not be doctrinaire. Crumb's attention to the finest details of orchestral color, texture, and register may well be the more important connection with Schoenberg and his students. Drawing freely from the *soggetto cavato*, Crumb presents gnomic fragments that are as memorable for their instrumental color as for their pitch

profile. A three-note whole-tone figure in the clarinet (E-flat, F, B) is answered by a variant in solo violin and vibraphone (F#, C, B-flat). Second violins and celesta then present descending fifths (E, A, D, G) reminiscent of the arpeggiated fifths at the opening of Berg's *Violin Concerto*. The chromatic collection is completed by a delicate fifth (G#, C#) in harp and flutes. The theme continues with inverted and transformed motives, then ends with four imitative echoes of the opening clarinet figure in muted violins. As in Webern, Crumb meticulously marks every expressive nuance of the brief, evocative gestures that comprise his theme.

Variation I is a *Pezzo Antifonale*, in which the strings are divided into two orchestras in antiphonal dialogue. Anticipating Crumb's long-lasting fascination with echoing sonorities, the answering string group is designated "quasi eco" and plays *con sordino*. The graceful, sliding figures in the strings highlight the main intervals from the introduction and theme. In the middle of the movement, the plucked strings emphasize inverted imitations. At the recording sessions, Crumb identified the sustained high E in the violins—near the midpoint of the movement—as the "mad note" from Smetana's *String Quartet in E minor*. Incidentally, high E turns out to be the final treble pitch in celesta, harp, and solo violin at the end of the entire composition.

The Toccata (Var. II) presents the full orchestra for the first time, in a forceful, rhythmically incisive movement. Crumb marks the movement *Feroce, violento*, and the brash intensity of the music recalls early Stravinsky and Bartók. At the end of the movement, agitated cello figuration is interrupted by bass drum strokes and a sudden tutti that recall *The Rite of Spring*.

With Fantasia I, Crumb introduces a haunting interlude, a *Notturmo* movement that anticipates his many "night music" compositions. A hushed opening line in bass clarinet and harp gives way to a shimmering string texture; the rustling, ponticello tremolos and arpeggiated harmonics in this movement

evoke Stravinsky's *Firebird*. Quivering descending fourths in the piccolo part (bars 4-5 and later) prefigure the evocative "Night-Spell I" movement from *Makrokosmos I* (1972), where the pianist whistles the same interval in a passage marked "Nightbird's Song." Beginning at bar 9 of *Notturmo*, the solo lines for flute and clarinets are to be played *come canto d'uccello* (like a bird song)—Ravel's *Oiseaux tristes* (from *Miroirs*) begins with the same repeated B-flat and rapid filigree as Crumb's flute solo. Later, the jittery violin solos (mm. 19 and 22-23) evoke the "cicada drones" of later Crumb works, e.g., *Dream Sequence* (1976). During the recording sessions, the composer was especially concerned that all of these nature sounds be performed with a fluent, natural quality, "not too studied."

Variations III-V are grouped as a Scherzo plus Trio, and the music is once again highly animated. Beginning at bar 25, Crumb incorporates a quotation from Berg's *Lyric Suite* for string quartet (1926); in the recording booth, George quipped, "Suddenly the music gets very good here!" Just as he designates musical borrowings in later pieces, he places Berg's music within quotation marks and identifies it as the opening of the fifth movement, *Presto delirando*. Crumb's title for the *Trio Estatico* (Var. IV) is also borrowed from the *Lyric Suite*, as are the annotations for *Hauptstimme* (H principal voice) and *Nebenstimme* (N secondary voice) throughout the score. [Schoenberg originated this way of clarifying the relative importance of contrapuntal parts.] The Trio is a return to the transparent motivic interplay of the introduction and theme. An acceleration in the violins' repeated high G# leads back to the rapid Scherzo tempo; Var. V is a compressed, *Burlesca* transformation (Da Capo) of Var. III.

Fantasia II is another introspective interlude, and Crumb's celebrated percussion writing comes to the fore, with glissandi in the timpani and exquisite parts for tamtam, small drum, triangle, and xylophone. The virtuosic Cadenza

is for mandolin, an instrument featured in Mahler's orchestration, and then taken up by Schoenberg's circle. The third of Webern's aphoristic *Five Pieces for Orchestra*, op. 10, is surely an homage to Mahler, with parts for mandolin, guitar, celesta, harp, and *Herdenglocken*. Crumb's works of the late 1960's feature all of these instruments, and one can detect in the softly glittering celesta, harp, and mandolin music near the end of Fantasia II a foreshadowing of the last movement of *Ancient Voices of Children* (1970).

The driving intensity of Var. VI recalls Var. II. Ostinato—the persistent repetition of a short pattern—is often associated with Stravinsky and Bartók, but the technique is also related to the "drones" that appear in Crumb's later music. Motoric patterns built from the main thematic intervals are heard in all parts of the orchestra, most distinctively in the timpani. The composer has identified Dallapiccola's influence in the soft, staccato chords in horns and low brass at bars 50-55, which are imitated in woodwinds and strings (the clicking articulation is produced by striking the strings with the wood of the bow). This material recurs in the passage that leads into the final climax.

George Crumb views the concluding Fantasia III as the "most significant premonition" of his later style in that we find "a sense of suspended time and a rather surrealistic manner of distributing the musical sounds in space." Above a hushed drone in the low strings, the movement opens with delicate bird-like solos (on a repeated pitch) in piccolo and E-flat clarinet that merge with the three-note figure from the start of the *Tema*. The Coda ends the work with a nostalgic recapitulation of the second half of the *Tema*, signaled by the familiar three-note motive in the oboe. This retrospective, elegiac movement ingeniously fuses the pensive music of the earlier Fantasias with the driving energy of the faster variations.

Otherworldly Resonances (Tableaux, Book II) (rev. 2005)

for Two Amplified Pianos

Otherworldly Resonances is the fourth of Crumb's major works for two pianists; his subtitle pairs it with *Zeitgeist* (Tableaux, Book I, 1988). The original one-movement version was composed for Quattro Mani in 2002 and premiered the next year. Dissatisfied with the initial conception, the composer recast the earlier music and added a second and third movement.

The title "Double Helix" calls to mind the familiar image used to represent DNA: congruent strands that intertwine around the same axis—a perfect visual analog to the musical structure of this first movement. The axis is the "ostinato mistico," a four-note figure that floats in the middle of the texture throughout, suggesting, as the score indicates, a "Zen-like intensity of concentration." A circular, whole-tone motion around a central E-flat (E-flat, F, C#, E-flat), the "ostinato mistico" is sometimes ornamented with a G# grace-note before the lower note C#. Successive statements move back and forth between the two pianos, translating the pitch contour into spatial terms. At the climax, the ostinato is thickened with additional whole tones and octave doubling, then is momentarily obscured in a passage in the bass register, where bell-like harmonics transpose the ostinato at the tritone. The "ostinato mistico" on E-flat is finally regained, signaling an end that is also a return to the beginning.

The second movement, "Celebration and Ritual," begins and ends with jubilant music that recalls the brilliant ringing sounds in much of Crumb's piano music (e.g., "Carol of the Bells," from *A Little Suite for*

Christmas, A.D. 1979). The antiphonal dialogue from the first movement continues, with echo effects created by alternating loud and soft imitative exchanges between the two performers. The contrasting middle section is announced by the slower tempo, softer dynamics, and a bolero rhythm produced by tapping the metal crossbeams with a yarn-covered mallet. Crumb notes that the "mysterious and brooding" chordal sequence here was previously used in *The Winds of Destiny (American Songbook IV, 2004)*. During the recording sessions, he also pointed out the Mussorgskian quality of the climactic chords just after rehearsal 21, and the "*Symphony of Psalms*" chord two bars later.

With its rich web of allusions and quotations, Crumb's music often has a dreamlike, multilayered quality: traces of past music penetrate the musical present like faint memories. In "Palimpsest," he explicitly indicates three separate musics. Each layer is to sound more or less audible in relation to the others, and the intended effect is as if all are inscribed on top of each other. The bottommost layer is "Gamma Music," a "shadowy, ghostly" series of bass chords that are to be played so softly that they seem almost subliminal. The middle layer, "Beta Music," presents "pale and distant" fragments of the familiar hymn tune "Bringing in the Sheaves," which Ives loved to quote, and which Crumb uses for the opening movement of *Voices From a Forgotten World (American Songbook V, 2006)*. Third to enter is "Alpha Music"; as the uppermost layer, it projects most clearly and vividly. The overall result is an uncanny, sonic haze that is truly otherworldly.



Night of the Four Moons (1969)

George Crumb composed this haunting chamber work in response to the historic Apollo 11 mission in July of 1969. His nostalgic valediction to the romantic and mystical qualities of the moon alludes to two famous precursors: Haydn's "Farewell" Symphony and Mahler's *Das Lied von der Erde*, especially the final movement, "Der Abschied," which Crumb quotes more directly in the last movement of *Ancient Voices of Children* (1970).

As in his other Lorca settings, Crumb uses poetic fragments. Mahler's *The Song of the Earth* sets German poems based on very old Chinese sources, and the Arabic and Gypsy influences on Lorca are a related form of orientalism. Crumb's dry distillation of Mahler's sumptuous orchestration aptly suggests the stark lunar landscape. His ensemble includes alto voice and alto flute (doubling piccolo), with an array of exotic percussion instruments [e.g., gongs, Japanese Kabuki blocks, bongos, mbira]. The twanging, plucked string effects for electric cello and banjo may be heard as intensifications of Mahler's memorable harp and mandolin parts.

All three compositions are end-directed, with several movements preparing for an expansive, bipartite final movement. In the first song, the instrumental parts articulate a strophic form, and the singer repeatedly interjects the first line from Lorca, in a kind of heightened recitative ("La luna está muerta, muerta"). At the end, the flutist whispers Lorca's second line into the mouthpiece while fingering pitches, thus creating a ghostly imitation of the singer. The cellist introduces the second song with a weirdly sliding series of trills (marked "ectoplasmic"), followed by delicately clattering Tibetan prayer stones. The singer's music is a transformed quotation from Crumb's very first Lorca setting (*Night Music I*, 1963), accompanied here by instruments that sound like aphoristic traces of "Der Abschied." In the third song, the long piccolo solo recalls the many "prophet birds" in Crumb and

Mahler, and it foreshadows the hooting owl in the closing song.

After the frantic introductory bars, the final song presents a stylized danza spagnola, a dialogue between the Child and the Moon, personified as a coquettish Andalusian dancer: "Child, leave me, do not step on my starched whiteness." Emulating Haydn's finale, silence interrupts the dance, and then Crumb's exit music is signaled by a ringing high A, produced by glockenspiel, crotale, and the cello's ethereal drone. Each player ritualistically strikes A on the crotale just before exiting; only the cellist remains on the stage, playing the "frail, remote" *Musica Mundana*. Against this imperceptibly moving "Music of the Spheres," the off-stage musicians play *Musica Humana*, "Farewell-music as Berceuse (in *stile Mahleriano*)," an Epilogue that emerges and fades from audibility like a faint radio signal.

The first photographs taken from the moon—with the apparently lifeless lunar surface in the foreground and the enchanting blue orb of earth floating in space—were a startling reversal of our usual perspective. Crumb responds to this unforgettable image by inverting many elements of the faintly remembered "distant music." For example, Haydn's on-stage violins end in F# at the bottom of their range; Crumb's cello part ends on C in a stratospherically high range (his off-stage musicians play in the tonally distant F#). The tender, *arioso* vocal phrases of Crumb's berceuse are inspired by Lorca's beautiful closing image of the Moon and Child holding hands as they cross the sky. Just after the recitativo opening of Mahler's "Farewell," the singer's first lyrical outpouring is a reaction to a similarly enthralling vision: "O see! How the moon floats like a silver boat across the blue lake of heaven." James Webster has perfectly characterized Haydn's celebrated ending as "an apotheosis of ethereality," during which ideas from the entire composition are liquidated into "pure musical essences." That description is just as fitting for the extraordinary conclusion of *Night of the Four Moons*.

Night of the Four Moons – The Lorca Texts

- I. La luna está muerta, muerta;
Pero resucita en la primavera.
- II. Cuando sale la luna,
el mar cubre la tierra
y el corazón se siente
isla en el infinito.
- III. Otro Adán oscuro está soñando
neutra luna de piedra sin semilla
donde el niño de luz se irá
quemando.
- IV. „¡Huya luna, luna, luna!
Si vinieran los gitanos,
harían con tu corazón
collares y anillos blancos.”
„Niño, déjame que baile.
Cuando vengan los gitanos,
te encontrarán sobre el yunque
con los ojillos cerrados.”
„¡Huya luna, luna, luna!
que ya siento sus caballos.”
- I. The moon is dead, dead;
But it is reborn in springtime.
- II. When the moon rises,
the sea covers the land,
and the heart feels like
an island in the infinite.
- III. A dark other Adam is dreaming
of a neuter moon of seedless stone
where the child of light is ablaze.
- IV. “Run away moon, moon, moon!
If the gypsies came,
they would make of your heart
necklaces and white rings.”
“Child, let me dance.
When the gypsies come,
they will find you on the anvil
with your little eyes closed.”
“Run away moon, moon, moon!
I can hear their horses.”

„Niño, déjame, no pises
mi blancor almidonado.”

¡El jinete se acercaba
tocando el tambor del llano!
Dentro de la fragua el niño
tiene los ojos cerrados.
¡Por el olivar venían,
bronce y sueño, los gitanos!
Las cabezas levantadas
y los ojos entornados

Cómo canta la zumaya
¡ay, cómo canta en el árbol!

Por el cielo va la luna
con un niño de la mano.

“Child, leave me, do not step on
my starched whiteness.”

The rider was coming closer,
playing the drum of the plain!
Inside the forge the child
has his eyes shut tight.
Coming through the olive grove,
Bronze and dream, the gypsies!
Their heads held high
and their eyes half-closed.

How the owl sings!
Ah, how it sings in the tree!

Through the sky goes the moon
with a child in her hand.

I. “Dos Lunas de Tarde” (“Two Evening Moons,” I, lines 1–2), in the collection *Canciones* (1921–24)

II. “La Luna Asoma” (lines 5–8), from *Canciones de luna* (Moon Songs) in *Canciones*

III. “Adán” (lines 12–14), from a sonnet dedicated to José Barbeito (Dec. 1, 1929)

IV. “Romance de la Luna, Luna” (lines 9–32), from *Gypsy Ballads* (1924)

The Sleeper (1984) and Three Early Songs (1947)

Crumb followed his masterful 1979 Whitman song cycle *Apparition* with another work for DeGaetani and Kalish, his brief song *The Sleeper*. As he often does, the composer here extracts a few lines from a much longer poem. Crumb's version tempers the poet's tendency toward excessive rhyming, and he transforms Poe's lugubrious meditation on a dead beloved ("Soft may the worms about her creep!") into a haunting ode to a woman slumbering beneath the "mystic moon."

After the piano harmonics quietly toll midnight, the singer paints the scene in muted, oracular tones. In the middle section, piano and voice echo one another in sinuous, chromatic phrases, gradually descending to the low register. The singer's lines at the opening of the third section ("The lady sleeps!") twice incorporate a falling chain of thirds, thus mirroring the rising thirds in the first section ("in the month of June"). In the closing section, as the voice gradually fades, the piano gently strikes the midnight bell five times.

The early songs were composed, when George was a teenager, for his wife-to-be, pianist Elizabeth Brown. Many years later, the composer himself was the pianist when he and daughter Ann recorded the songs in 1999. The present live recording documents a 1987 recital by two of Crumb's greatest interpreters, pianist Gilbert Kalish and the late Jan DeGaetani, mezzo-soprano. At Jan's insistence, George showed her the manuscript, and after slight revisions the songs were published in 1986. It was an inspired choice to program them alongside *The Sleeper*, composed nearly forty years later. The refined sensitivity of both performers to color and nuance helps us to perceive surprising links between the composer's youthful efforts and his mature setting of Edgar Allan Poe.

Robert Southey (1774-1843) was overshadowed by his fellow English

Lake Poets Wordsworth and Coleridge. In Crumb's setting of "Night," the pacing of the words is sure and clear, with an acute attention to vocal register. The outer sections are marked by rapid figuration in the piano's high register, and the vocal lines throughout trace the descending tonic triad with numerous subtle variations. In the middle section ("In full-orb'd glory yonder moon"), the structural link with the earlier vocal phrases is disguised by the contrasting harmonization in the low, sustained piano chords.

Another obscure poet, Sara Teasdale (1884-1933), was born in St. Louis and spent much of her life in New York City. Though conservative in its musical vocabulary, Crumb's setting of "Let it be Forgotten" beautifully captures the restrained intensity of the poem. After the brief agitation that initiates the second strophe, there is a seamless transition to the quiet closing lines. At the end, the vocal line remains fixed on B-natural, a pitch whose importance is hinted at from the opening of the song. Teasdale's poem anticipates the nostalgic undertone of *Yester-year* (2005), Crumb's extended Vocalise for soprano and three instruments, a work inspired by a line from François Villon: "But where are the snows of yesteryear?"

In the other Teasdale setting, "Wind Elegy" (from her 1926 volume, *Dark of the Moon*), the wind is evoked in rapid piano passagework. The composer's indications for extremely soft dynamics, *legatissimo* articulation, and extremely tranquil motion (*Tranquillamente mosso*), serve to underline the poignant contrast between the pleasant signs of ongoing life in the outer landscape and the lyric speaker's restless, inner grief.

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).

The Sleeper

At midnight in the month of June,
I stand beneath the mystic moon.
An opiate vapour, dewy, dim,
Exhales from out her golden rim,
And, softly wafting,^o
Steals drowsily and musically
Into the universal valley.

.....
The lady sleeps! . . .
My love, she sleeps! . . .
. . . Oh, may her sleep,
Which is enduring, so be deep!

from Edgar Allan Poe (lines 1–5, 7–8, 38, 46, 38–39)

^oGC substitutes "wafting" for Poe's "dripping" and omits the rest of line 5.

Three Early Songs

Night

How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures, nor cloud, nor speck, nor stain,
Breaks the serene of Heaven:
In full-orb'd glory yonder moon divine
Rolls through the dark blue depths.
Beneath her steady ray
The desert-circle spreads,
Like the round ocean, girdled with the sky.
How beautiful is night!

Robert Southey (1774–1843)

GC omits lines 11–18 of the original poem.

Let it be Forgotten

Let it be forgotten, as the flower is forgotten,
Forgotten as a fire that once was burning^o gold,
Let it be forgotten for ever and ever,
Time is a kind friend: he will make us old.

If anyone asks, say it was forgotten
Long and long ago,
As a flower, as a fire, as a hushed footfall
In a long forgotten snow.

Sara Teasdale (1884–1933)

From *Flame and Shadow*, part V (1920)

^oGC substitutes "burning" for Teasdale's "singing."

Wind Elegy

Only the wind knows he is gone.
Only the wind grieves,
The sun shines, the fields are sown,
sparrows mate in the eaves;
But I heard the wind in the pines he planted
And the hemlocks overhead.
"His acres wake, for the year turns,
But he is asleep," it said.

Sara Teasdale

From *Dark of the Moon* (1926), part VII "Berkshire Notes"

The Odense Symphony Orchestra was formally established in 1946, but its roots go back to 1800. The orchestra gives approximately 100 concerts per season, most of them in the acoustically superb Carl Nielsen Hall—the hall where the present recording was made. The Odense Symphony Orchestra frequently tours abroad, including tours to the USA, China, Austria, Belgium, Germany, Greece, Holland, the Baltic countries, Russia, Spain and Sweden. The Odense Symphony records prolifically for labels including Unicorn-Kanchana, Kontrapunkt, DaCapo (Marco Polo), and Classico. The orchestra's recordings for Bridge Records include music of Carl Nielsen (BRIDGE 9100), Poul Ruders (BRIDGE 9122, BRIDGE 9237), Villa-Lobos (BRIDGE 9129), Ginastera (BRIDGE 9130), Stephen Jaffe (BRIDGE 9141, BRIDGE 9255), Elliott Carter (BRIDGE 9177), "American Orchestral Song" (BRIDGE 9254), and the Grammy-nominated "Best Classical Recording of 2006", and winner of the "Gramophone/WQXR American Music Award", Music of Peter Lieberson (BRIDGE 9178).

Violin 1

Bjarne Hansen
Kazimierz Skowronek
Signe Madsen
Jørgen Vestergaard
Kjetil Ravnan Quamme
Esther Mielewczyk
Ulf Jeppesen
Hana Kovac
Stinus Christensen
Hanna Gaarn Corfixen
Gitana M. Balaban
Niels Mathiesen
Valeria Stadnicki
Ulrike Salter-Kipp
Kajetan M Balaban

Violin 2

Carl Sjöberg
Claus Th. Boe
Leif Bjørk

Inger Lassen

Anna Bodzon
El Bylin Bundgaard
Stig Andersen
Jovana Vukusic
Jan Erik Schousboe
Astrid Høier
Karsten Bidstrup
Henriette Hansen
Jørgen Larsen

Viola

Rafael Altino
Finn Winsløv
Martin Joacimsen
Annelise Just Boe
Anca Bold
Anna Caroline Jensen
Malte Bjerke
Mette Brandt

Violoncello

Vanja Maria Louro
Anna Dorothea Wolff
Susanne Carstensen
Anna Pettersson
Ida Franck
Svend Winsløv
Pavel Dolinsky

Contrabass

Peter Prehn
Maria F. M. Jørgensen
Poul J. Find
Jens Krøgholt
Christian Jørgensen

Flute

Rune Most
Charlotte Norhold
Michael Uhelenstjerne

Oboe

Mats Hedelius
Henrik Skotte Larsen
Karsten Rose

Clarinet

Rene Højlund Rasmussen
Kenneth Larsen
John Kruse
Christian Steene

Bassoon

Morten Østergaard
Erik Carstensen
Kai Danvad

French Horn

Tone Sundgård Anker
Steen Madsen
Philip A. Sandholdt
Gustav Carsson
Susanne Skov

Trumpet

Henrik H Jørgensen
Lars Husum
Per Morten Bye

Trombone

Robert Holmsted
Mette Krüger
Jesper Rosenkilde

Tuba

Carl Boye Hansen

Timpani

Thomas Georgi

Percussion

Finn Christensen
Mikkel Burshardt
Mads Drewsen
David Sachsenskold

Harp

Angelika Wagner

Mandolin

David Starobin

Keyboards

Inke Kesseler
Ole Killerick

Paul Mann has made a name as one of the most talented of the younger generation of British conductors. Mr. Mann trained in England as a pianist and conductor, and in 1998 won the Donatella Flick Conducting Competition, which enabled him to conduct many of the leading orchestras in England, the USA, Europe, Japan, Australia, and South America. In 2005 he was appointed as the Odense Symphony Orchestra's Chief Conductor. Maestro Mann has had extensive engagements conducting the London Symphony Orchestra, the Halle Orchestra, the Royal Philharmonic, Orchestra Internazionale d'Italia, the New Japan Philharmonic, the Norwegian Opera, the Norwegian radio Symphony Orchestra, the Fresno Philharmonic, the City of Birmingham Symphony Orchestra and others. He also appears frequently with as a guest conductor with the New York City Ballet. He has recorded with the English Chamber Orchestra and the London Symphony Orchestra for Decca and Warner Classics. His recordings for Bridge Records include music of Poul Ruders (BRIDGE 9237), Stephen Jaffe (BRIDGE 9255), and "American Orchestral Song" (BRIDGE 9254).





The duo piano team **Quattro Mani** has gained high praise from both critics and audiences for their concerts and recordings. Formed in 1989, Quattro Mani has performed throughout the USA and Europe. The duo's special interest in contemporary repertoire has led to dedications and collaborations with many composers, including George Crumb, Joan Tower, Paul Lansky, Poul Ruders and Frederic Rzewski. Pianists Susan Grace and Alice Rybak bring together two distinguished careers. Each has earned recognition as a soloist and chamber player, and both share a special passion for the two piano repertoire and the unique collaboration involved in its performance.

Composer George Crumb writes: "The duo piano team Quattro Mani is the very finest I have heard. Susan Grace and Alice Rybak are wonderful artists and their performances are both technically and musically superb." Quattro Mani's recordings for Bridge Records include the recently issued "Concertos for Two Pianos" by Poulenc, Milhaud and Bartók (BRIDGE 9224); Music of George Crumb (BRIDGE 9105); and Music of Poul Ruders (BRIDGE 9143).



The distinguished American mezzo-soprano **Jan DeGaetani** (1933-1989) in her 30-year career performed an unrivalled breadth of repertory, and was recognized the world over for having expanded the vocal literature of her time. Perhaps best known as a pre-eminent interpreter of 20th-century music (important works were written for her by such leading composers as Elliott Carter, George Crumb, Peter Maxwell Davies, Richard Wernick, to name a few), she was also renowned for her performances of German and French song. Her thirty-year partnership with pianist Gilbert Kalish was universally recognized as one of the most remarkable artistic collaborations of its time and resulted in a series of award-winning recordings, most notably for the Nonesuch label. Bridge Records has issued an ongoing series documenting Ms. DeGaetani's recital performances, including music of Fauré and Druckman (BRIDGE 9023); Brahms and Schumann (BRIDGE 9025); Copland (BRIDGE 9046); Kurtag, Shostakovich and Welcher (BRIDGE 9048); and an early music recital (BRIDGE 9087).

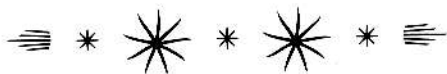


Gilbert Kalish



Pianist **Gilbert Kalish** leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator, and as pianist in myriad performances and recordings, has established him as a major figure in American music making. A native New Yorker and graduate of Columbia College, Mr. Kalish studied with Leonard Shure, Julius Hereford, and Isabella Vengerova. He has been the pianist of the Boston Symphony Chamber Players since 1969 and was a founding member of the Contemporary Chamber Ensemble. In addition to the aforementioned collaboration with Jan DeGaetani, he is a frequent guest artist with many of the world's most distinguished chamber ensembles and maintains long-standing duos with cellists Timothy Eddy and Joel Krosnick, and soprano Dawn Upshaw. Mr. Kalish's discography of some 100 recordings encompasses classical repertory, 20th Century masterworks and new compositions. Of special note are his solo recordings of Charles Ives' *Concord Sonata* and Sonatas of Franz Joseph Haydn, an immense discography of vocal music with Jan DeGaetani, and landmarks of the 20th Century by composers such as Carter, Crumb, Shapey, and Schoenberg. In 1995 he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time.

The **Aeolian Chamber Players** were formed in 1961 by violinist Lewis Kaplan, to perform repertoire for strings, winds, and piano. The Aeolians, recognized for their commitment to both traditional and contemporary repertoire, have toured extensively throughout the U.S. and Europe, including an acclaimed four-concert series of 20th-century American music at the Salzburg Festival in August of 1992. The ensemble has commissioned and performed works by many of the world's leading composers such as Milton Babbitt, Luciano Berio, William Bolcom, Chou Wen-chung, George Crumb, Mario Davidovsky, Carman Moore, George Rochberg, Elliott Schwartz, Ralph Shapey, and Chinary Ung. The Aeolian Chamber Players have been the resident ensemble at Bowdoin College since 1964. The present recording of George Crumb's *Night of the Four Moons*, originally issued on Columbia Records, was nominated for a Grammy award.



Producers: David Starobin (*Variazioni*, *Otherworldly Resonances*);

Jay David Saks (*Night of the Four Moons*)

Engineers: Viggo Mangor (*Variazioni*); *The Sleeper* and *Three Early Songs* (unknown);

Michael Grace (*Otherworldly Resonances*); Arthur Kendy, Edward T. Graham,

Raymond Moore (*Night of the Four Moons*)

Associate Engineer: Claus Byrith (*Variazioni*)

Editor: Charlie Post (*Variazioni*, *Otherworldly Resonances*)

Mastering Engineer: Adam Abeshouse

Variazioni recorded June 21 & 22, 2007, Carl Nielsen Hall, Odense Koncerthus, Odense, Denmark;

Night of the Four Moons (recorded 1974, released on Columbia MQ 32739, licensed from SONY/

CBS Masterworks)

Otherworldly Resonances recorded March 17, 2006, Packard Recital Hall, Colorado College,

Colorado Springs, Colorado

Annotator: Dr. Steven Bruns

Design: Brook Ellis

Photographs in Odense, Denmark, © Becky Starobin

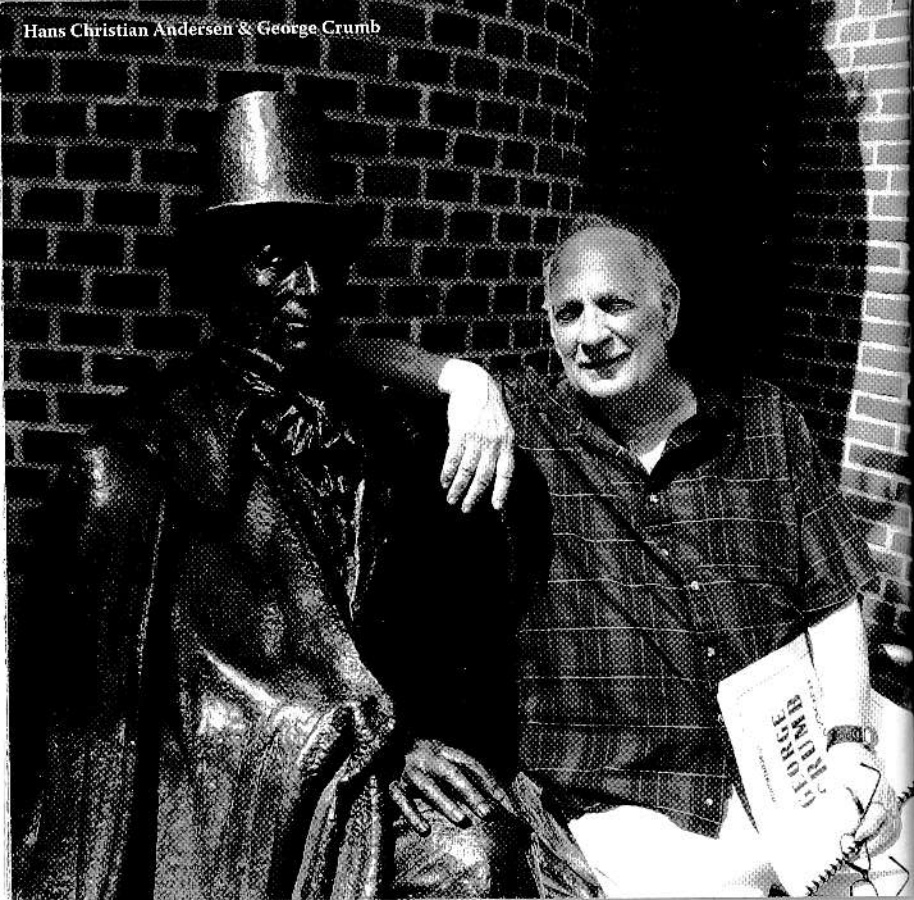
George Crumb's music is published by C.F. Peters Corp., BMI

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For Bridge Records: Charlotte Albert, Barbara Bersito, Natalie Bersito, Brook Ellis, Douglas H. Holly, Charlie Post, Doron Schächter, Robert Starobin, Sandra Woodruff

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George Crumb, Paul Mann, David Starobin

I believe that music surpasses even language in its power to mirror the innermost recesses of the human soul.

George Crumb

George Crumb Edition



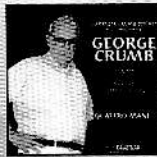
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