

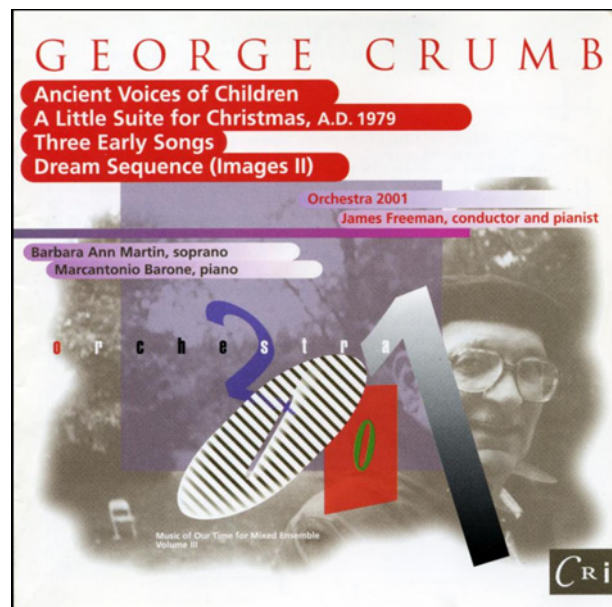
CR803

# George Crumb

Music of Our Time, Vol. 3: Music of George Crumb

Orchestra 2001

James Freeman, artistic director



*Ancient Voices of Children* (1970) ..... (24:59)

1. I. *El niño busca su voz* (The little boy was looking for his voice) ..... (4:10)
2. **Dances of the Ancient Earth** ..... (2:30)
3. II. *Me he perdido muchas veces por el mar* (I have lost myself in the sea many times). (2:15)
4. III. *¿De dónde vienes, amor, mi niño?* (From where do you come, my love, my child?) . (3:48)
- Dance of the Sacred Life-Cycle**
5. IV. *Todas las tardes en Granada, todas las tardes se muere un niño* (Each afternoon in Granada, a child dies each afternoon) ..... (2:38)
6. **Ghost Dance** ..... (2:17)
7. V. *Se ha llenado de luces mi corazón de seda* (My heart of silk is filled with lights) ..... (7:17)

Barbara Ann Martin, soprano; Derek Yale, boy soprano (mvts. 1 and 3); Noel Bisson,

boy soprano (mvt. 5); Dorothy Freeman, oboe and harmonica; Patrick Mercuri, mandolin; David Crumb, mandolin (mvt. 3); Sophie Labiner, harp; Marcantonio Barone, electric piano and toy piano; Susan Jones, William Kerrigan, and Kenneth Miller, percussion; George Crumb, Kenneth Miller, and Marcantonio Barone, humming in mvt. IV; James Freeman, conductor

*A Little Suite for Christmas, A.D. 1979* (1980) ..... (13:57)

- After Giotto's Nativity Frescoes in the Chapel at Padua
8. I. The Visitation ..... (3:10)
  9. II. Berceuse for the Infant Jesus ..... (1:42)
  10. III. The Shepherd's Noël ..... (1:08)
  11. IV. Adoration of the Magi ..... (1:41)
  12. V. Nativity Dance ..... (1:00)
  13. VI. Canticle of the Holy Night ..... (2:36)
  14. VII. Carol of the Bells ..... (2:36)

Marcantonio Barone, piano

*Three Early Songs* (1947) ..... (8:47)

15. Night (Robert Southey) ..... (2:59)
16. Let It Be Forgotten (Sara Teasdale) ..... (3:17)
17. Wind Elegy (Sara Teasdale) ..... (2:31)

Barbara Ann Martin, soprano; James Freeman, piano

18. *Dream Sequence (Images II)* (1976) ..... (14:22)

Geoffrey Michaels, violin; Lori Barnet, cello; James Freeman, piano; Susan Jones, percussion; Sonja Downing, Ken Williams, and Sydney Foster, glass harmonica

Total playing time: 60:02

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## Notes

Some Personal Reminiscences about George Crumb

I was a young first-year instructor in music at Swarthmore College and a freelance bass player when I first met **George Crumb** (b Charleston, WV, 24 Oct 1929). The enterprising conductor of the Philadelphia Composers Forum, Joel Thome, decided to try out the new bass player in town and invited me to play in a concert that included the first book of Crumb's *Madrigals*, for soprano, vibraphone, and bass. Practicing my part, I was immediately entranced by the sensuous sounds, the remarkably acute understanding of the instruments, the clear sense that every note and every rest were essential to the piece, and the extraordinarily beautiful reflection of Lorca's haunting poetry. The piece literally changed my life, for I realized that I

wanted to know and play every note this composer had written, and to share that music with everyone I knew.

The chance for me to become acquainted with George on a more personal level came with Swarthmore College's decision a few years later to erect the remarkable Lang Music Building and to commission a piece for the inauguration of the new building. The piece turned out to be *Music for a Summer Evening (Makrokosmos III)*, for two amplified pianos and two percussionists. My friend and colleague Gilbert Kalish and I were to be the pianists. Surely one of the most exciting things for any performer must be to open the pages of a major new work whose arrival one has been impatiently anticipating for months, and to discover in those pages a masterpiece! That is

certainly what Gil, Ray DesRoches, Richard Fitz, and I all felt on opening our mail one morning in December of 1974. Most of the rehearsals were held in Ray's studio at William Paterson College in north Jersey. George and I lived only a few miles from each other in suburban Philadelphia and drove the five-hour round trip together for each rehearsal. It was on these trips that I first began to know George apart from his music. One of my most vivid memories from those trips is driving home at three in the morning after one particularly long rehearsal and finding that I could not buy gasoline anywhere, despite the fact that we were close to running out—because my license plate ended in an even number (this was in the midst of the gasoline crisis). Barely able to contain myself, I was furious at the idiocy of the law and at the gas station attendant's absolute refusal to sell us a drop, but George was serenely (and characteristically) unruffled and said not to worry, he had heard that driving at exactly fifty miles per hour conserved gas most efficiently, and that he thought we had an outside chance of making it home if we did that. I am certain that with anyone else in the car, we would have found ourselves stranded on the Jersey Turnpike at 4 A.M. on a cold February morning. George maintained a constant close watch on the speedometer while I drove, correcting me immediately if the dial rose to fifty-two or fifty-three. The car ran out of gas as I pulled into George's driveway.

There is one fact about our recording of *Music for a Summer Evening* (made in 1975, now available on Electra/Nonesuch CD 79149-2) that I have always thought ought to be known. In the fourth movement, *Myth*, one of the pianists is asked to groan ("eerie, uncanny") several times. All four of us tried, but George was dissatisfied with the timbre of everyone's groaning: one was too sensual, another too sleepy, a third too deep, and the fourth too comical. We asked him to do it, and it is in fact the composer's own groans—timbrally perfect and not acknowledged in the liner notes—that exist on the recording.

The founding of Orchestra 2001 in 1998 gave me the opportunity to bring a great deal of new music by a great many composers to a public that I think is just now beginning to thirst for more adventuresome programming. George's music has been a staple of our programs for ten years, and George himself has accompanied us on several European tours. In America, George Crumb is a highly respected composer of classical music, admired by many who have followed the development of contemporary music since the 1960s. But in Europe, especially Eastern Europe, George is a cultural hero, a star on whom people look with awe, almost a god-like figure for young composers. We have had some wonderful adventures on these trips with George (and sometimes his wife Liz) in our midst. Probably the most memorable was our experience in Moscow in October 1993 when we awoke to the roar of tanks and sniper fire outside the windows of our spartan apartment a block from the Conservatory, and discovered we were in the midst of a revolution. Because it was unsafe to venture outside, we were confined to our quarters (twelve people sharing four small rooms) for three days. The large supply of Stolichnaya vodka we had managed to buy a few days earlier and my short wave radio (from whose BBC broadcasts we learned almost everything we knew about the events transpiring around us) kept us going. Discussions of all kinds, including heated arguments, lasted far into each night. We all remember one in particular in which George challenged the entire concept of American musical theater with such passion that we continue to quote his words to this day. But my fondest memory of these days was seeing George propped up on his bed, calmly rereading *Anna Karenina* for the sixth

time, while the rest of us cowered behind chairs and tables as bullets whined outside our windows.

—James Freeman

James Freeman's involvement with my music has been truly multi-faceted. He was (with Gilbert Kalish) 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* (and in a later one on CRD). Jim has a profound understanding of my musical intentions and the ability to realize these in beautiful sound. I am delighted to be associated with him and the wonderful musicians of Orchestra 2001 in this new recording of my music.

—George Crumb

Notes on the Music

#### *Ancient Voices of Children*

*Ancient Voices of Children* was composed during the summer of 1970 on commission from the Elizabeth Sprague Coolidge Foundation, while I was in residence at Tanglewood, Massachusetts. This work forms part of an extended cycle of vocal compositions based on the poetry of Federico García Lorca that has absorbed much of my compositional energy over the years.

In *Ancient Voices of Children*, as in my earlier Lorca settings, I have sought musical images that enhance and reinforce the powerful, yet strangely haunting imagery of Lorca's poetry. I feel that the essential meaning of this poetry is concerned with the most primary things: life, death, love, the smell of the earth, the sounds of the wind and the sea. These "ur-concepts" are embodied in a language that is primitive and stark, but which is capable of infinitely subtle nuance.

The texts of *Ancient Voices* are fragments of longer poems that I have grouped into a sequence that seemed to suggest a "larger rhythm" in terms of musical continuity. The two purely instrumental movements—*Dances of the Ancient Earth* and *Ghost Dance*—are dance-interludes rather than commentaries on the texts. These two pieces, together with the third song, subtitled "Dance of the Sacred Life-Cycle" (which contains a rising-falling *ostinato* Bolero rhythm in the drums), can be performed by a solo dancer.

The vocal style in the cycle ranges from the virtuosic to the intimately lyrical, and in my conception of the work I very much had in mind Jan DeGaetani's enormous technical and timbral flexibility. Perhaps the most characteristic vocal effect in *Ancient Voices* is produced by the mezzo-soprano singing a kind of fantastic vocalise (based on purely phonetic sounds) into an amplified piano, thereby producing a shimmering aura of echoes. The inclusion of a part for boy soprano seemed the best solution for those passages in the text where Lorca clearly implies a child's voice. The boy soprano is heard offstage until the very last page of the work, at which point he joins the mezzo-soprano onstage for the closing vocalise.

The instruments employed in *Ancient Voices* were chosen for their particular timbral potentialities. The pianist also plays toy piano (in the fourth song), the mandolinist, musical saw (second song)—although a separate player can be used for the saw—and the oboist, harmonica (fourth song). Certain special instrumental effects are used to heighten the "expressive intensity"—e.g., "bending" the pitch of the piano by application of a chisel to the strings (second song); use of a paper-threaded harp (in *Dances of the Ancient Earth*); the frequent "pitch-bending" of the oboe, harp and mandolin. The mandolin has one set of strings tuned a quartertone low in order to give a special pungency to its tone. The three percussionists command a wide range of instruments,

including Tibetan prayer stones, Japanese temple bells, and tuned tom-toms. The instrumentalists are frequently called upon to sing, shout, and whisper.

In composing *Ancient Voices of Children* I was conscious of an urge to fuse various unrelated stylistic elements. I was intrigued with the idea of juxtaposing the seemingly incongruous: a suggestion of Flamenco with a Baroque quotation (“*Bist du bei mir*,” from the *Notebook* of Anna Magdalena Bach), or a reminiscence of Mahler with a breath of the Orient. It later occurred to me that both Bach and Mahler drew upon many disparate sources in their own music without sacrificing “stylistic purity.”

It is sometimes of interest to a composer to recall the original impulse—the “creative germ”—of a compositional project. In the case of *Ancient Voices* I felt this impulse to be the climactic final words of the last song: “... and I will go very far ... to ask Christ the Lord to give me back my ancient soul of a child.”

—George Crumb, 1985 (From *George Crumb: Profile of a Composer*, ed. Don Gillespie, C. F. Peters Corporation, New York, 1986.)

I stood absolutely transfixed, listening to the strange and wondrous sounds that were coming from the speakers. Ellen Alberini, my first voice teacher, had heard about this new piece, and she had thought to tape it for me. Did you like it? Did I like it?! Never had a piece of music called out to me the way this one did, not since I heard my first opera, *La Traviata*, at the Met. But this was something amazing ... the way the voice was used: trills, runs, unusual and mesmerizing colors and shapes, leaps, thrilling intervals, twistings, and dancings. What an array of new and unheard of possibilities! I had coloratura, too, after all, and singing Rosina in *The Barber of Seville* was what I wanted to do with my life, wasn't it? And yet ... this new music ... it certainly sounded like ... fun! Without a doubt, I would find the score to this piece and I would learn it. I had to sing this piece—and I would. From that first moment, I had committed myself to *Ancient Voices of Children*, and to a twenty-five-year adventure with a work that would shape my artistry and career like nothing else.

*Ancient Voices* takes a devotion and dedication usually reserved for yogis and/or saints! (Not to imply that I'm either!) There is something about the work that goes beyond the notes and the score. There is a lot to master here, for George has invented a new vocal language, a new means of communication. One must absorb his vocabulary and then allow it to work within you. In the beginning, I had no one to teach me the score. I listened to Jan DeGaetani's magical interpretation, and I did my best to follow her lead. I can't tell you how many hours I spent just getting those tongue clicks right! (The score indicates that they are not “clucks,” so one has to find the correct technique to produce the desired effect.) And what about those remarkable coloratura passages—I'd never come across atonal *fioratura* before. Could I really get those patterns into my ear? But after a short while, my ear and my voice gladly accepted them, and I was joyously running through those passages like a dolphin frolicking in a clear, crystal sea. My experience bore out the words of George Washington Carver: “Anything will yield up its secrets, if you love it enough.”

As of this writing, I have had the privilege of performing *Ancient Voices of Children* somewhere between fifty to seventy-five times. (There's the reason why I can say that I've gotten more “mileage” out of this piece than anything else I have ever learned!) I have had the opportunity to sing it with the Berlin and Vienna philharmonics, in the Salzburg Festival, in Moscow and St. Petersburg (the best ever, with Orchestra

2001), and in countless small American towns and colleges throughout this country. From my most recent February 1998 performances with Zubin Mehta and the Chicago Symphony Orchestra, to the sleepy town of Brunswick, Maine, where I first sang for George and Liz Crumb at the Bowdoin Festival, this work has never failed to touch people of all ages, of all walks of life. When I first performed *Ancient Voices* with the New York Philharmonic (in 1981, eleven years after its premiere), the *New York Times* critic Donal Henahan criticized the opening-night audience for program-rustling and showing disrespect for an American classic. (The next night, you could have heard that proverbial pin drop during the performance.) Reviews in the New York press were astonishing—and spoke of how this “masterpiece” had a “voodoo-like” power to cast a spell over the audience.

Young people seem to have a great fascination with *Ancient Voices*. Early on, I received permission from George to excerpt the first page of the first song, “*El niño busca su voz*,” and to sing it with piano accompaniment alone. That way, I could perform it in small recitals as an Affiliate Artist, in high schools, grammar schools, cafeterias, church basements, etc.—to bring the Crumb out of the sophisticated concert hall, to the people. First, I would show the score, which in and of itself is very impressive. Then, I would ask what the audience saw in the music that was different from “normal” music they had seen before (e.g., hymnals in church, or music from school choruses). Invariably, the youngest members saw “trains” (largely due to the horizontal patterns of 32nd and 64th notes in the instrumental, as well as the vocal lines). After that, I would begin to do my famous tongue “clicks,” “prrrrrrrrrs,” sneezes with the sound “ka,” etc. and have them mimic these sounds with me. (The five-year-olds were only too happy to blissfully follow me into modern music!) Then the singing of the three-minute segment would absolutely captivate and mystify them. New converts had been made to George's unique inner world.

Through these decades, living with *Ancient Voices of Children* and seeing so many different venues and audiences, I have been given the opportunity to reflect on the power and beauty of this music. There are moments of creative genius everywhere to be found (e.g., singing into the amplified and undampened strings of the piano and the shimmer of overtones that is produced). To master the vocal and musical requirements is the first stage of unfolding. Then comes the most crucial step: that of allowing the poetry and the music to reveal your own human heart. One must allow oneself to be touched, to be enlarged, to be humanized by *Ancient Voices*, for you cannot work on this piece and not be changed by it. From the dialogue between the mother and her unborn child in the “Dance of the Sacred Life-Cycle” to the grief and despair in the Granada section, one opens oneself to compassion, joy, love, pain, birth, loss. However, it is the finale of the fifth movement that evokes the most profound, universal human cry for transformation and rebirth. It is an impassioned plea for a return to lost innocence, to that perfect union with the macrocosm that brings wholeness and peace. And with the reappearance of the child, there is hope. *Ancient Voices of Children* demands everything that we are, and points the way to what we may become.

—Barbara Ann Martin

#### *The Little Suite for Christmas*

*The Little Suite for Christmas* was inspired by Giotto's frescoes in the Scrovegni Chapel in Padua and was composed in early 1980 for the pianist Lambert Orkis. Each of its seven movements corresponds either to one of the fresco panels or to some other manifestation of joy at the Nativity.

The first movement, *The Visitation*, begins with two thematic cells that are to return later in the *Suite*: one, a solemn chiming of two opposing whole-tone hexachords played simultaneously in slow contrary motion; the other, a jubilant peal of parallel pairs of overlapped major sevenths. These frame a central section suggestive of bird-song.

The *Berceuse for the Infant Jesus* has to be one of the most sublimely tender moments in all music. For me, it evokes fully, in just nine measures of music, the ineffable love of this mother for her divine Child. The mysterious rustlings and insect sounds of *The Shepherds' Noël* bear a family resemblance to those in Bartók's various Night-Music movements, while the *Adoration of the Magi* (a personal favorite of mine), with its monodic opening melody and its punctuating tam-tam tones, invites comparison with its counterpart in Messiaen's *Vingt Regards sur L'Enfant-Jésus*.

The clashing whole-tone sets that opened the *Suite* are transformed in the aggressively exultant *Nativity Dance* into a percussive gesture of frenzied exuberance hurtling vehemently toward the principal theme, a series of wild, shawm-like melodic fragments played over a rhythmically mercurial bass.

In the *Canticle of the Holy Night*, the sixteenth-century English "Coventry Carol" is gently strummed on the piano strings, hovering like the sweet tones of a minstrel's harp over a backdrop of drowsy nocturnal murmurings.

*The Carol of the Bells* comprises four distinct bell-motifs heard in alternation: the first, deep in the bass, is tolling and gong-like; the second, dying off earlier at each restatement, is played on fifth-partial harmonics; the third is an almost mechanical carillon in the extreme treble, reminiscent of traditional Russian bell-ringing techniques; and, finally, the fourth marks a reappearance of the pealing sevenths from the first movement.

—Marcantonio Barone

### *Three Early Songs*

The *Three Early Songs* are jewels written in 1947 when the composer was seventeen years old, and represent his first vocal writing. There were seven songs composed during this period, just after George graduated from high school, and he feels that these were, "probably the best of them." George didn't really know the vocal idiom at this time, so they are not operatic but folk, in essence. As early works, they pay homage to Rachmaninoff, and although they are not representative of Crumb's more mature style, they are "of some interest." The songs are dedicated to "Liz" (later to become Mrs. Crumb), who premiered them at Mason College. She says that her voice was very pure, and had less of a "trained" sound, which fit the folk style perfectly. In fact, the songs were lost until Liz rediscovered them and brought them to light. By the composer's own admission, he did touch up certain parts later on (when Jan DeGaetani became interested in the songs). The changes that were made were mostly in the piano part, and were "coloristic, not substantive," to make the harmony a little more interesting. George sums it up by stating, "you have to accept that it's not a definitive style yet ... it's still searching." Liz, however, disagrees, remarking, "in almost everything he's written, you can tell that it's his!"

The poem of the first song, "Night," by Robert Southey, came from an epic fantasy called *Thalmada the Destroyer*, which George discovered in the Harvard Classics Collection. There is a timeless, suspended quality that pervades his setting of the text, as we are transported to a moonlit vista of eternal beauty. The next two songs are settings of poems by Sara Teasdale. "Let It Be Forgotten," with its delicately shifting meters, is a poignant moment with a friend, perhaps, and is filled with tenderness and compassion. In "Wind Elegy" we weep with

nature for the loss of a loved one, as life goes on. Throughout this set of songs, there are promises of what is to come. There are harmonies, textures, silences, pianistic effects, and word-paintings that point the way to George Crumb's more mature work, especially *Apparition* (1979) for voice and piano, based on the poetry of Walt Whitman.

—Barbara Ann Martin

### *Dream Sequence (Images II)*

*Dream Sequence (Images II)* is for violin, cello, piano (with three water-tuned crystal goblets and a Thai wooden buffalo bell), percussion (Japanese temple bells, crotales, sleighbells, maraca, suspended cymbals), and an off-stage "glass harmonica" (four crystal goblets tuned to the ascending chord C sharp, E, A, D), which is played—"quasi-subliminally"—throughout the entire work. It was commissioned and first performed and recorded by the Aeolian Chamber Players. While it does bear the precise notation, the unmistakably acute sense of instrumental timbre and color, and the general sense of quietness that are so characteristic of George Crumb's music, *Dream Sequence* seems to me a very special, unique piece in the composer's oeuvre. The entire piece is contained within two pages of score, and approximately five-sixths of it is notated in circular fashion. The pianist and percussionist (except for the beginning and ending) play more or less freely within their own circles, while the violin-cello duo in turn maintains its own independent circle. Crumb has made use of circular notation of this kind in other works, creating a special sense of freedom and flow (such as in movement III, the Bolero, of *Ancient Voices of Children*), but never to this extent. With music notated in this manner, the rhythmic interrelationships of the various parts will always be different from one performance to the next. This inevitably negates the incredibly wide-ranging possibilities of today's digital editing processes, resulting in what basically must be a "one-shot" recording, for splicing of any kind—except in the introduction and coda—is simply not possible.

Crumb's instructions for the performers—"Poised, timeless, breathing, as an afternoon in late summer"—tell us a great deal about the piece. As the pianist David Burge explains in his notes for *George Crumb: Profile of a Composer* (ed. Don Gillespie, C. F. Peters, 1986), "*Dream Sequence* evokes in its psychological effect something akin to an actual dream. Fugitive, wispy images seem to drift in and out of one's consciousness, assuming subtly varied shapes with each recurrence. At one and only one moment in the "sequence" of images does the sleeper seem roused to semi-wakefulness (announced by sudden, sharp *forte* passages in the piano); the music then relapses gradually to deep somnolence with the concluding "cicada-drone" music."

—James Freeman

Orchestra 2001: Philadelphia's Contemporary Chamber Ensemble and Chamber Orchestra

**Orchestra 2001** is one of America's most important and widely respected twentieth-century music ensembles. The vitality, imagination, and dedication to performances of the highest quality that have characterized the ensemble's concerts and recordings since its founding in 1988 have won for it a devoted and constantly growing audience in its home city of Philadelphia, and enthusiastic praise from critics in Europe and America. As *Philadelphia Inquirer* critic Peter Dobrin wrote, "The group occupies a place of such importance that a classical music community without it seems unimaginable."

In 1993 and 1994, the ensemble was invited to serve as the Moscow Conservatory's ensemble-in-residence during its Festival of American Music. In 1997, Orchestra 2001 returned to Russia to be the featured ensemble at St. Petersburg's

“Sound Waves” International Festival of Contemporary Music. Their concerts in Russia have led to an extraordinary series of on-going collaborative projects with musicians in both Moscow and St. Petersburg.

Founded and directed by conductor/pianist/bassist James Freeman, Orchestra 2001 is generally a one-on-a-part ensemble. The core personnel numbers fifteen musicians, but many concerts involve additional players, often making the ensemble into a thirty-piece chamber orchestra. Orchestra 2001’s repertoire is devoted almost entirely to music of the twentieth century, especially by American composers and with particular emphasis on recent music by Philadelphians. The ensemble has established two different concert series: one at center-city Philadelphia venues and another at Lang Concert Hall, Swarthmore College, where Orchestra 2001 is ensemble-in-residence.

Orchestra 2001’s other recordings in this series include:

“Music of Our Time, Vol. 1: Distant Runes” (CRI CD723):

Joseph Schwantner, *Distant Runes and Incantations*

George Crumb, *Lux Aeterna*

Thea Musgrave, *Orfeo III*

Thomas Whitman, *Aubade*

David Finko, *Viola Concerto*

“Music of Our Time, Vol. 2: Night of the Four Moons” (CRI CD 760):

George Crumb, *Night of the Four Moons*

Jay Reise, *Chesapeake Rhythms*

Louise Talma, *Diadem*

Timothy Greatbatch, *A Clockwork Legend*

Gerald Levinson, *in dark*.

Conductor and Soloists:

**James Freeman** is artistic director and conductor of Philadelphia’s contemporary music chamber orchestra and ensemble, Orchestra 2001, which he founded in 1988. He is also Daniel Underhill Professor of Music at Swarthmore College and co-director of the Swarthmore Music and Dance Festival. He 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. As conductor, he has commissioned and given the first performances of many new works by American composers.

In 1990 he was given the first Philadelphia Music Foundation’s award for achievement in classical music. Other honors include two Fulbright Fellowships, grants from the National Endowment for the Humanities, the National

Texts:

*Ancient Voices of Children*

Poems by Federico García Lorca

I. “*El niño mudo*”

*El niño busca su voz.*

*(La tenía el rey de los grillos.)*

*En una gota de agua*

*buscaba su voz el niño.*

*No la quiero para hablar;*

*me haré con ella un anillo*

*que llevará mi silencio*  
*en su dedo pequeño.*

Endowment for the Arts, Swarthmore College, and the German government, and Harvard University’s Paine Traveling Fellowship. He spent the spring of 1991 at the Moscow Conservatory as a guest conductor and lecturer on new American music.

When **Barbara Ann Martin** made her Chicago Symphony Orchestra debut with Zubin Mehta in February, 1998, in performances of *Ancient Voices of Children*, John von Rhein, in the *Chicago Tribune*, stated that she “met every vocal requirement with a technical command and vocal poise that made her a worthy successor to the late Jan DeGaetani.” Donal Henahan, in the *New York Times*, said of her performance of the same work with the New York Philharmonic, “She not only could handle the wildest flights of the score but proved to be an actress of heart-stopping urgency and theatrical daring.” She has performed throughout the United States and Europe, and in Asia and the South Pacific, with orchestras and ensembles such as the St. Paul Symphony Orchestra, Speculum Musicae, the Orchestra of St. Luke’s, the New World Symphony, and the American Composers Orchestra. Her opera appearances include performances at the Metropolitan, Chicago (as guest artist with the Lyric Opera Center), Central City, New Jersey State, and Minnesota Operas. Her other CRI recordings include Chinary Ung’s *Mohori* (CD 710), Marc-Antonio Consoli’s *Vuci Siculani* (CD 735), and Crumb’s *Night of the Four Moons* with Orchestra 2001 (CD 760).

Born in 1962, American pianist **Marcantonio Barone** made his debut at the age of ten at a Philadelphia Orchestra children’s concert. Following two further performances at student concerts, he returned in 1990 as soloist on the orchestra’s subscription series under the direction of the late William Smith. He has also performed as soloist with such orchestras as the Moscow Symphony Orchestra in Russia, the City of Birmingham Symphony Orchestra in Great Britain, the Tianjin Symphony Orchestra in the People’s Republic of China, and the Saint Louis, Baltimore, Houston, and San Jose symphonies in the United States. A prizewinner at both the 1985 Busoni and 1987 Leeds International piano competitions, Marcantonio Barone was chosen from among hundreds of competing pianists to join Affiliate Artists’ renowned Xerox Pianists Program, under whose auspices he performed in residencies with a variety of American orchestras from 1985 through 1993. He serves as head of the piano department and assistant director of the Bryn Mawr Conservatory of Music where he has taught since 1980. In addition, he teaches piano at Swarthmore College.

I. “The Little Mute Boy”

The little boy was looking for his voice.

(The king of the crickets had it.)

In a drop of water

the little boy was looking for his voice.

I do not want it for speaking with;

I will make a ring of it

so that he may wear my silence

on his little finger.

II. "Gacela de la huida"

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

III. "¿De dónde vienes, amor, mi niño?"

*¿De dónde vienes, amor, mi niño?  
De la cresta del duro frío.  
¿Qué necesitas, amor, mi niño?  
La tibia tela de tu vestido.  
¡Que se agiten las ramas al sol  
y salten las fuentes alrededor!  
En el patio ladra el perro,  
en los árboles canta el viento.  
Los bueyes mugen al boyero  
y la luna me riza los cabellos.  
¿Qué pides, niño, desde tan lejos?  
Los blancos montes que hay en tu pecho.  
¡Que se agiten las ramas al sol  
y salten las fuentes alrededor!  
Te diré, niño mío, que sí,  
trinchada y rota soy para ti.  
¡Cómo me duele esta cintura  
dónde tendrás primera cuna!  
¿Cuándo, mi niño, vas a venir?  
Cuándo tu carne huele a jazmín.  
¡Que se agiten las ramas al sol  
y salten las fuentes alrededor!*

IV. "Gacela del niño muerto"

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

V. "Balada de la placeta"

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

II. "Gacela of the Flight"

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

III. "Yerma's Song" from *Yerma*  
(Dance of the Sacred Life-Cycle)

From where do you come, my love, my child?  
From the ridge of hard frost.  
What do you need, my love, my child?  
The warm cloth of your dress.  
Let the branches ruffle in the sun  
and the fountains leap all around!  
In the courtyard a dog barks,  
In the trees the wind sings.  
The oxen low to the ox-herd  
and the moon curls my hair.  
What do you ask for, my child, from so far away?  
The white mountains of your breast.  
Let the branches ruffle in the sun  
and the fountains leap all around!  
I'll tell you, my child, yes,  
I am torn and broken for you.  
How painful is this waist  
where you will have your first cradle!  
When, my child, will you come?  
When your flesh smells of jasmine-flowers.  
Let the branches ruffle in the sun  
and the fountains leap all around!

IV. "Gacela of the Dead Child"

Each afternoon in Granada,  
a child dies each afternoon.

V. "Ballad of the Little Square"

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

Excerpts from *Selected Poems by Federico García Lorca*.

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English translations by W. S. Merwin (I.); Stephen Spender and J. L. Gili (II.); J. L. Gili (III. & V.); Edwin Gonig (IV.).

*Three Early Songs*

I. "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

II. “Let It Be Forgotten”

Let it be forgotten, as a flower is forgotten,  
Forgotten as a fire that once was burning 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

III. “Wind Elegy”

Only the wind knows he is gone,  
Only the wind grieves,  
The sun shines, the field 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

About this recording:

In order to better capture and reproduce the timbral and spatial character of George Crumb’s music, this CD was recorded in a form of surround sound tailored for music reproduction. The extra surround channels and the center channel have been encoded into the disc so that when it is played on standard stereo systems, you will hear a normal stereo playback through two loudspeakers. When this recording is played through surround receivers, their electronics will extract the surround channels and the center channel from the stereo mix and route them to their appropriate loudspeakers, much more fully evoking the space in which the original performances took place, including the ambiance of the hall and the off-stage music frequently employed by Crumb in his compositions.

Although most of the loudspeaker arrangements typically used in home theater surround systems will enhance the spatial character of this recording, music for surround

playback is recorded somewhat differently from the way most television and film soundtracks are recorded and produced. It has been found that in playback, better results for music (as well as for television and film surround) can be obtained by placing the two surround loudspeakers to the rear, facing forward, and elevated so that their view of the front loudspeakers is not blocked. In this particular recording, sounds reflected back by the hall from *above* the performers were also captured during the recording sessions and have been mixed into the center channel. Although it is not necessary to raise the front center loudspeaker to listen to this recording in surround, doing so as much as can be done practically, and then balancing its volume so that it isn’t louder than the other four, will further enhance the evocation of the sounds as they filled Lang Concert Hall while the music was being played.

– Curt Wittig

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## Production Notes

Recorded by Curt Wittig and David Moulton, engineers.

Edited and mastered by Curt Wittig.

All recordings were made in Lang Concert Hall, Swarthmore College, Swarthmore, Pennsylvania. Orchestra 2001 is very grateful to the college and its Department of Music and Dance for the use of its space, pianos, and percussion instruments.

*Ancient Voices of Children*: Recorded June 3 and 4, 1997; produced by James Freeman, George Crumb, and David Moulton. *A Little Suite for Christmas, A.D. 1979*: Recorded May 8, 1998; produced by Marcantonio Barone and George Crumb. *Three Early Songs*: Recorded June 2, 1997; produced by Barbara Ann Martin, James Freeman, George Crumb, and David Moulton. *Dream Sequence (Images II)*: Recorded February 10, 1997; produced by James Freeman, George Crumb, and David Moulton.

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