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THE DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC

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# ORCHESTRA 2001

ANN CRUMB, SOPRANO  
& PATRICK MASON, BARITONE

JAMES FREEMAN, CONDUCTOR

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FRIDAY, MAY 3, 2013  
8 O'CLOCK IN THE EVENING  
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THE DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC

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THE LIBRARY OF CONGRESS  
Coolidge Auditorium

FRIDAY, MAY 3, 2013— 8:00 PM

THE DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC

# ORCHESTRA 2001

ANN CRUMB, SOPRANO  
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## PROGRAM

CHAYA CZERNOWIN (b. 1957)

*Lakes (Slow Summer Stay II)* (2012)

*\*World Premiere—Commissioned by the  
Dina Koston and Roger Shapiro Fund for New Music*

Allison Herz, clarinet/bass clarinet  
Joshua Kovach, clarinet/bass clarinet  
Natalya Rose Vrbsky, bassoon  
Jonathan Kim, viola  
Lori Barnet, violoncello  
Patrick Mercuri, guitar  
William Kerrigan, percussion  
Marcantonio Barone, piano  
James Freeman, conductor

GEORGE CRUMB (b. 1929)

*Night of the Four Moons* (1969)

- I. *La luna está muerta, muerta...*
- II. *Cuando sale la luna...*
- III. *Otro Adán oscuro está soñando...*
- IV. *¡Huye luna, luna, luna!...*

Ann Crumb, soprano  
Christina Jennings, alto flute/piccolo  
Lori Barnet, electric violoncello  
Patrick Mercuri, banjo  
William Kerrigan, percussion  
James Freeman, conductor

INTERMISSION

## GEORGE CRUMB

*Voices from the Heartland (American Songbook VII)* (2010)

Commissioned by the Jebediah Foundation

- I. Softly and Tenderly
- II. Ghost Dance (Pawnee Tribal Chant)
- III. Lord, Let Me Fly!
- IV. The Kanawha River at Dusk (An Appalachian Nocturne)
- V. Glory Be to the New-Born King (A Christmas Spiritual)
- VI. a) Come All Ye Fair and Tender Maidens  
b) On Top of Old Smoky  
("The War of the Sexes")
- VII. Beulah Land
- VIII. Old Blue
- IX. Song of the Earth (Navajo Tribal Chants)

Ann Crumb, soprano  
Patrick Mason, baritone  
William Kerrigan, percussion  
David Nelson, percussion  
Greg Giannascoli, percussion  
Brenda Weckerly, percussion  
Marcantonio Barone, amplified piano  
James Freeman, conductor

### ABOUT THE PROGRAM

This evening's program notes will include some thoughts directly from the composers of the works presented, along with an overview of George Crumb's *American Songbook* series by Eric J. Bruskin (plus a closer look at the seventh and final collection heard tonight).

There is a kinship in the works sharing the stage, beyond the evocative atmospheres characteristic of each piece. Both composers share an interest in finding exactly the right sound required by their compositional compasses. Chaya Czernowin's newly composed *Lakes* was commissioned by the Dina Koston and Roger Shapiro Fund for New Music in the Library of Congress. One way of hearing this piece is to think in terms of convergence and divergence, both with respect to pitch (instruments coming into and out of unison with each other) and rhythm (instruments moving as a unit or at slightly different times). Likewise, different types of activity occur individually or simultaneously, and each instrument contributes to this form of development in unique and effective ways. Shared affinities leap off the page to create sonic families of events—though each instrument may at times “visit the in-laws,” as it were.

In the case of George Crumb, the panoply of instruments onstage rouses the minimalist/maximalist debate in the use of percussion. The question is this, and it arises in the mind of any composer who wants to write for percussion—should one err on the side of economical usage of equipment (minimalist), or throw in the kitchen sink if need be (maximalist)? The question is not just philosophical, but practical as well; the more instruments you have, the greater the concerns about adequate space and willingness of performers to take on the work, regardless of its quality. Ultimately the responsible composer will make this decision based on the requirements of the musical situation. With *Night of the Four Moons*, Crumb employed a relatively conservative setup, which

nonetheless allowed him to achieve exactly what he desired. On the opposite end we have his recent *Voices from the Heartland*, which demands a great deal of percussion instruments. In the hands of a lesser composer, the effect would almost immediately be one of overkill. Crumb's subtle use of each instrument to fit each musical need makes him one of the few who, over the course of his career, has been able to get away with it without angering hordes of percussionists (who tend to be the least permissive while loading and unloading the heavy equipment). In the end, it is the audience and musicians who collectively benefit from both approaches when expertly managed, as they are in all of the pieces on the program.

David Henning Plylar  
Music Specialist  
Library of Congress, Music Division

### **CHAYA CZERNOWIN, *Lakes (Slow Summer Stay II)* (2012)**

*Streams* and *Lakes* are a part of a series of "sister pieces" called *Slow Summer Stay*. Both are written for the same mixed octet. *Streams* was commissioned by the Fromm Foundation for the San Francisco Contemporary Players. *Lakes* was commissioned by the Library of Congress for Orchestra 2001. The two pieces share some of their material, which is all about movement or stillness in and out of the passage of time. The materials are organized so differently that they shift their meaning in regards to stillness or movement when they are recontextualized in *Streams* after appearing in *Lakes*.

The culmination of the series is the piece *Upstream*. This is a piece for two octets, wherein *Lakes* and *Streams* are placed over each other with some changes. The simultaneous / non simultaneous presentation and cueing of the two pieces in *Upstream* create a very loose palindromic canon. Two conductors are needed because the groups are temporally independent, except for a unison tutti in the middle and the "crossing points," which are cued by both conductors.

~ Chaya Czernowin



### **GEORGE CRUMB, *Night of the Four Moons* (1969)**

*Night of the Four Moons*, commissioned by the Philadelphia Chamber Players, was composed during the Apollo 11 flight (July 16-24, 1969). The work is scored for alto (or mezzo-soprano), alto flute (doubling piccolo), banjo, electric cello, and percussion. The percussion includes Tibetan prayer stones, Japanese Kabuki blocks, alto African thumb piano (mbira), and Chinese temple gong in addition to the more usual vibraphone, crotales, tambourine, bongo drums, suspended cymbal and tamtam. The singer is also required to play finger cymbals, castanets, glockenspiel and tamtam.

I suppose that *Night of the Four Moons* is really an "occasional" work, since its inception was an artistic response to an external event. The texts – extracts drawn from the poems of Federico García Lorca – symbolize my own rather ambivalent feelings *vis-à-vis* Apollo 11. The texts of the third and fourth songs seemed strikingly prophetic!

The first three songs, with their brief texts, are, in a sense, merely introductory to the dramatically sustained final song. *The moon is dead, dead ...* is primarily an instrumental piece in a primitive rhythmic style, with the Spanish words stated almost parenthetically by the singer. The conclusion of the text is whispered by the flutist over the mouthpiece of his instrument. *When the moon rises...* (marked in the score: "languidly, with a sense of loneliness") contains delicate passages for the prayer stones and the banjo (played "in

bottleneck style," i.e., with a glass rod). The vocal phrases are quoted literally from my earlier (1963) *Night Music I* (which contains a complete setting of this poem). *Another obscure Adam dreams...* ("hesitantly, with a sense of mystery") is a fabric of fragile instrumental timbre, with the text set like an incantation.

The concluding poem (inspired by an ancient Gypsy legend)—*Run away moon, moon, moon!*...—provides the climactic moment of the cycle. The opening stanza of the poem requires the singer to differentiate between the "shrill, metallic" voice of the Child and the "coquettish, sensual" voice of the Moon. At a point marked by a sustained cello harmonic and the clattering of Kabuki blocks (*Drumming the plain, / the horseman was coming near...*), the performers (excepting the cellist) slowly walk off stage while singing or playing their "farewell" phrases. As they exit, they strike an antique cymbal, which reverberates in unison with the cello harmonic. The epilogue of the song (*Through the sky goes the moon / holding a child by the hand*) was conceived as a simultaneity of two musics: "Musica Mundana" ("Music of the Spheres"), played by the onstage cellist; and "Musica Humana" ("Music of Mankind"), performed offstage by singer, alto flute, banjo, and vibraphone. The offstage music ("Berceuse, in stile Mahleriano") is to emerge and fade like a distant radio signal. The F-sharp major tonality of the "Musica Humana" and the theatrical gesture of the preceding processions recall the concluding pages of Haydn's "Farewell" Symphony.

~ George Crumb



**GEORGE CRUMB, *Voices from the Heartland (American Songbook VII)* (2010)**

The following notes have been generously provided by Eric J. Bruskin, who wrote them for the premiere of the work. They have been slightly adapted.

***Voices from the Heartland [American Songbook VII]***

A Cycle of Hymns, Spirituals, Folksongs and American Indian Chants  
for Two Amplified Solo Voices (Male and Female), Amplified Piano and Percussion Quartet

Lentamente, quasi tempo sospeso [♩ = ca. 50]  
(with intense intimacy, yet fragile, wistful)

The score is divided into three main parts: Female Voice, Percussion, and Amplified Piano. The Female Voice part begins with a 6/8 time signature and includes instructions like "Siren (low-pitched)", "stage whisper (sustain values)", and "Soft - ly and tent-der-ly". The Percussion part is divided into four staves (1-4) and includes instructions such as "Saw Blade", "Very large Tam-tam", "Susp. Cym. (strike with wire brush)", and "Very lg. Chinese Cym.". The Amplified Piano part includes instructions like "gliss. over strings (wire brush)", "strike strings with water", and "on 5 keys". The score is heavily annotated with dynamics (ppp, p, f), articulation (acc., gliss., stacc.), and performance directions (gliss. sempre, alisa. sempre).

## GEORGE CRUMB'S SEVEN AMERICAN SONGBOOKS An Introduction

In the beginning, there was one. Then four. Then six. And now, with the seventh, he rests.

The first *American Songbook* – *Unto the Hills: Appalachian Songs of Sadness, Yearning and Innocence* (2002) for Singer, Percussion Quartet and Amplified Piano – grew out of a casual suggestion by George's daughter Ann, a singing actress, that he consider setting a few folk songs that she was working with as part of another project. Ann recalls that her father left for a (previously scheduled) two-day trip and returned with an eight-movement cycle completely sketched out.

George later recalled, "Just as I was finishing Ann's Appalachian songs, I thought that there were other songs I love that I could set with the same orchestration." Three more volumes followed: *A Journey Beyond Time* (2003), a set of African-American spirituals; *The River of Life* (also 2003), consisting of spirituals and revival tunes; and *The Winds of Destiny* (2004), bringing together Civil War songs, folk songs, and spirituals, plus an original folksong with words by Ann. At the time, George called them "my Ring cycle."

When the fourth and (at the time) final volume was premiered at the 2005 Salzburg Festival, the enthusiastic response from the audience—including a backstage visit from baritone Thomas Hampson—inspired Crumb to continue with additional songs that had made an impression upon him. Volumes V and VI, *Voices From a Forgotten World* (2006) and *Voices From the Morning of the Earth* (2007) followed, and for a short time George referred to his "Brandenburgs." And now, three years later, George is definitively closing the cycle with *Voices from the Heartland (American Songbook VII)*, completed at the end of 2010.

The original score to *Unto the Hills* was not subtitled *American Songbook I*. At the time, George hardly imagined that he would be so fruitful and multiply over the next decade to 65 movements (setting 62 texts), probably 150 percussion instruments, 300 double-sized score pages and five hours of music, an unprecedented collection of songs under a single concept and with a single ensemble.<sup>1</sup> The volumes individually were written for their respective soloists, Orchestra 2001 and James Freeman,<sup>2</sup> but the complete set (now collectively titled "George Crumb's Seven American Songbooks") is

"Dedicated to my wife Elizabeth who taught me many beautiful old songs  
and to my daughter Ann who inspired the *American Songbook* cycles."

These *Songbooks* hold a very special place in Crumb's creation. His other works, including his renowned series based on the poetry of Federico García Lorca, inhabit a musical world freely constructed out of whole cloth—fantastic, surreal, completely original. But in the *Songbooks*, Crumb sets traditional and mostly familiar melodies "straight," as he put it, "not to harm those wonderful melodies, to stay out of the way of those beautiful tunes."

When the project initially grew beyond the first set, Crumb envisioned a four-part structure reflecting the diurnal cycle (morning, noon, dusk and nighttime), as reflected in some of the song titles and the instrumental interludes that hold the center of each cycle. It was also to be unified by a tonal plan encompassing all of the major and minor keys, Crumb's homage to his beloved Bach and Chopin, both of whom composed keyboard cycles

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<sup>1</sup> As distinct from, for example, Charles Ives' *114 Songs* or Bach's 200-plus cantatas.

<sup>2</sup> The time is overdue to credit the rest of these heroic performers by name: Marcantonio Barone, piano and William Kerrigan, Susan Jones, and David Nelson, percussion in all seven *Songbooks*, and guest artists Angela Nelson (in *Songbooks I/II/IV/V/VI*), Kenneth Miller (III) and Brenda Weckerly (VII).

traversing all of the major and minor keys, and who, like Crumb, expanded the symbolic, emotional, and technical vocabulary of music in radical new ways. *Songbooks V, VI and VII* have a different structure, are scored for two singers instead of one, and do not participate in the diurnal scheme.

The *Songbooks* also carry forward many of Crumb's longstanding instrumental affinities. The amplified piano has often been his instrument of choice over the years—the amplification expands the instrument's expressive range with respect to both nuance and power and enhances its percussive potential. According to the composer, “percussion lacks a true bass. It's always a drawback in a percussion ensemble when you want that fundamental sound. In adding the piano, you get a sense of a super bass—you can treat the piano almost as an extension of the percussion, and you have a true bass when you want it.”

The percussion ensembles in the *Songbooks* are Crumb's largest yet, with over 150 instruments from six continents. The timbral range and nuance are extraordinary, even for Crumb: not just gongs, but Chinese opera gongs, temple gongs and wind gongs and a Balinese gamelan gong; not just bells, but Japanese temple bells, Indian camel bells and ankle bells, Yoruba wooden Agogo bells, a Thai wooden buffalo bell, Almglocken, Glockenspiel, sleigh bells, tubular bells (in and out of water), an ice bell, a “very low pitched bell” and a bell tree; an African thumb piano and a toy piano; vibrating metal discs from two inches (finger cymbals and crotales) to nearly three feet in diameter (Tamtams and the Chinese temple gongs); wind chimes made of metal, glass and bamboo; sandpaper, saw blade, ratchet, ball bearings, heavy chain, metal plates and an anvil; also a Hebrew Shofar, Egyptian Sistrum, Moroccan Bendir, Cameroun pod rattle, Brazilian reco-reco, Caribbean steel drums, claves, guiro, tubo, Japanese kokiriko, Philippine “devil chasers,” Australian Aborigine thunder stick, Kenyan shaker, and Amerindian rattles; a Vietnamese frog, cricket voice, owl's voice and a lion's roar; a marble slab, slab of stone, Tibetan prayer stones, Appalachian Bones, xylophones, flexitones, vibraphones and vibraslaps; Kabuki blocks, Temple blocks, Chinese woodblocks, sand blocks, sandpaper blocks and enough drums to supply a small army.

And all of this to accompany American folk songs! But in Crumb's world, that makes perfect sense. “Philosophically, I think of all music as being interrelated. I once wrote [in 1980] that I was haunted by the thought that all the many musics of the world are coming together as one. I think that's happened... the instruments or the musics of other cultures are a possible source for me as a composer.”

By setting folk songs into this sound world, Crumb unites two twentieth-century tendencies: first, the integration of one's own native folk elements into the (Western) classical musical tradition, as with Mahler, Bartók, and Ives; and second, the incorporation of other “world musics” into that same language, as with Debussy and Messiaen. “A composer like Bartók uses all the technical systems, plus folk music, and the whole tradition of western music. It's up to the composer to take all those elements and create a unified style. All these different things are subservient to the expressive intent of the music.”

One consequence of this is that different aspects of the music combine to accommodate different expressive viewpoints simultaneously. “I guess my music always has this kind of dual sense about it. Maybe it comes from some of the models I've followed. I hear this quality in Mahler's music. There is sometimes kind of a folk-like quality, and yet underneath there is an underlying irony that is implied in his music. I find that the music I love most always seems to have both sides to it.”

So the art here (in all three senses of the word—aesthetic, technical and magical) is not only in the accompaniments he has composed, but how he sets them around and within the tunes, which are like diamonds: perfectly clear, clearly recognizable and unbreakable.



"There are multiple levels in both the text and the music; it runs very deep sometimes. I found the surface sense of the words is not always profound, or the melodies, but underneath there are ironies, even in the text. I tried to give an unconventional setting that might bring out in some cases the darker side or the more fantastic side."

In the *American Songbooks*, then, George Crumb, surrealist, transforms himself into George Crumb, magical realist. Magical Realism, in its literary sense, is "the transformation of the common and the everyday into the awesome and the unreal. It is predominantly an art of surprises... the unreal happens as part of reality. Once the reader accepts the *fait accompli*, the rest follows with logical precision." Or as Crumb himself puts it, "if it changes the listener's view of the folk songs, then perhaps I've succeeded."<sup>3</sup>

### VOICES FROM THE HEARTLAND (AMERICAN SONGBOOK VII)

*"I see [the movements of this work] as kind of a beautiful evocation of something in my childhood, maybe, something in all of our more idealistic thoughts, perhaps. They symbolize something in the country. Maybe they seem very old now."*

George Crumb in 2003, describing *Unto the Hills*, his first *American Songbook*

**I. Softly and Tenderly** was originally written (music and lyrics) by Will Thompson (1847-1909), a successful composer of popular secular and religious music who was active mostly in Ohio. It has been frequently used as an invitation hymn at evangelistic meetings and church services, although the invitation seems to be from Jesus to someone about to die—he is "coming for you and for me." In the first verse, he is "at the portals watching and waiting for you and me [to] come home," and in the second verse "time is now fleeting, the moments are passing ... shadows are gathering, deathbeds are coming." In many other spirituals and hymns "home" refers to heaven, and in this context "softly and tenderly" seems to presage a peaceful death. But in the final line of the song sinners suddenly appear. So maybe Jesus' now *earnest* call is a warning that the time for repentance is at hand, and the song is actually a call to faith.

*Softly and Tenderly* includes fragmented, ghostly whispered interludes that frame the sung verses, featuring sliding sounds (*glissandi*) that are neither pitched nor unpitched from the siren, saw blade and "water gong" in the opening, and later from a bell tree. Rhythms also "slide" from slow to fast and back on the saw blade and cymbal in the opening, and later from the Afro-Brazilian Berimbau (a single-stringed instrument) and the African Udu (a jug-like vessel believed to represent the voices of dead ancestors in certain ceremonies, reappearing from *All My Trials* in *Songbook IV*). The accelerating rhythm, by the way, follows naturally from the spoken rhythm of the song's title, which is the first thing we hear from the singer.

The melodic presentation is also fragmentary and disembodied. The very first melodic fragment we hear (from the piano, after the initial siren call) is a kind of "musical seed" that has appeared in multiple guises throughout all of the previous *Songbooks* as it will in this one, starting with its expansion in the interlude between the two verses, where it becomes a melisma that starts in the tubular bells and is picked up by the singer.

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<sup>3</sup> Versions of this essay and more detailed notes on the *Songbooks* have appeared in prior Orchestra 2001 program books; with current and forthcoming Bridge CDs of the *Songbooks* featuring Orchestra 2001; and in *George Crumb and the Alchemy of Sound: Essays on His Music*, edited by Steven Bruns and Ofer Ben-Amots, Colorado College Music Press, Colorado Springs (2005).

Perhaps most extraordinary, however, is how the sliding quality of the sounds and rhythms is integrated into Thompson's straightforward traditional melody. In the verses (quatrains one and three), for each new line of text the key slips downward by a whole tone: from A-flat major to G-flat major, then F-flat respelled as E major, then D major. The refrains (quatrains two and four) move from D back to A-flat, all at once but without a discontinuous jump in the melody; rather, this is deftly accomplished with an appropriately smooth downward slide on the word "home" at the end of the second line. Furthermore, in the second refrain (the final verse of the song), Crumb integrates this "weary" slide into every line of the text, and at the connection between "home" and "earnestly" (from line two to line three) we see that this little sliding figure, like the accelerating-rhythm motif described above, comes directly from the musical setting of the title words.

In all seven *Songbooks*, the subtlety and endless originality with which Crumb handles the repetitive music of these multistrophic songs are remarkable. Not once in the sixty vocal numbers does he use the same music for the multiple verses—no repeat signs, no stacked lines of text under the vocal part. Instead, there are interludes, variations, transformations, substitutions, and other creative solutions to turn static repetition into musical motion and emotion. It's just another aspect of what makes Crumb's music—like all great music—hold up under repeated listening.

II. The American Indian **Ghost Dance** seems to have originated in the 1870s with the apocalyptic vision of a Paiute tribesman in the California/Nevada region. In the late 1880s his son enlarged the tradition with a more messianic or millennial narrative, including healing the sick and living peaceably with white people (or at least allowing them to return to Europe rather than eliminating them from the earth). The dance grew to a five-day ritual which spread rapidly to other tribes—an 1890 enactment by the southern Oklahoma Arapaho tribe was recorded photographically by a Smithsonian Institution ethnographer. That same year in South Dakota, the Sioux tribe's Ghost Dance in response to a famine panicked the Bureau of Indian Affairs, resulting in the massacre at Wounded Knee.

The Pawnee tribe lived North of the Arapaho, from Oklahoma into Nebraska. By the 1890s their bodies and spirits were considerably weakened by decades of exposure to European-originated infectious diseases, famines and inter-tribal wars. The Ghost Dance movement sparked in them a final resurgence of cultural pride.

The opening verse of Crumb's setting comes from the Spirit Dance, a portion of the Ghost Dance, which included the cry of the crow, a sacred bird. The Ghost Dance also included a separate Crow Dance, which made prominent use of drums and crow calls.

The references to moon, stars and sun in the central verse of Crumb's setting suggest more than just the passage of time across the ceremony's extended duration. The Pawnee believed that the first Pawnee woman was the offspring of the Morning Star and Evening Star, and that the first Pawnee man was the offspring of the union of the Moon and the Sun.<sup>4</sup>

Although musical transcriptions of Pawnee Ghost Dance melodies were published by at least two ethnomusicologists early in the last century, Crumb's melodies in his *Songbook* setting are entirely original. A steady eighth-note pulse is maintained throughout, mostly nine beats per measure, but divided in two very different ways: four plus five most of the time, but three times three in the middle verse ("Star of evening..."). However, the fives often start with a one-beat rest, thus sounding like a syncopated four, most notably with the ensemble's vocalized "[rest] Caw, Caw!" where each Caw takes two beats. Elsewhere

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<sup>4</sup> Until the 1830s, the Pawnee sacrificed young girls from enemy tribes to the Morning Star. Fortunately this was not part of the later resurgence.

the Amerindian Rattles reverse this pattern to turn the four-plus-five into five-plus-four. In the second and fifth verses (at “Caw, caw, like the crow I cry”) all of these rhythmic patterns are combined with lapidary abandon, plus a little of Crumb’s trademark numerology in the log drum.

The rhythmic variety here is simply amazing.

18  $\sharp$

Male Voice

Caw-caw, like the crow I cry!

Percussion

1. Amerindian Rattle Claves on Bass Drum

2. Lujon

3. Log Drum

4. Very lg. Bass Dr. 2 Woodblocks

Ampl. Piano

strike soundboard (yarr. str.) (come sopra)

strike metal crossbeams (with butt end of 2 snare drum sticks)

(Ped. I sempre)

**III. Lord, Let Me Fly!** is a genuine George Crumb scherzo movement. Flexitones, “esuberante!”

This is from “The Flying Africans” by Lorna McDaniel:

“The belief in spirit flight, ubiquitous in the Black diaspora of the New World, parallels that in African thought, but in the New World it is enlarged to include humans as possessors of the capability of flight...”

“[The traditional folk tale] “All God’s children had wings” repeats the notion of the repeal of the power of flight. The story begins: “Once all Africans could fly like birds”; the gift of flight was repealed, but freedom and escape through the ability to fly is again awarded the besieged slaves who soar above the slavers’ heads accompanied by their own singing. In both stories song or magical words precipitate or accompany freedom...”

“The folktale, “High John de Conquer” recreated by Zora Neale Hurston, projects the mythical hero, John, arriving from Africa “walking the winds” and following the slave ship “like an albatross.” John teaches the people to use their power of flight in times of need, but not simply as a physical displacement, but as a mental escape in creativity and personal spirituality. Again the elements of song and water appear along with a reference to morning in this narrative of slave escape. The following is taken from the

segment that dramatizes John de Conquer's mobilization of the misused people. The people have complained that they would be detected as absconded slaves if sighted wearing their tattered clothing. John instructs them this way:

“Oh, you got plenty to wear. Just reach inside yourselves and get out all those fine raiments you been toting around with you for the last longest.<sup>5</sup> They is in there, all right, I know. Get 'em out, and put 'em on.” ...And then John hollered back for them to get out their musical instruments so they could play music on the way. They were right inside where they got their fine raiments from. ...

After that they all heard a big sing of wings. It was John come back, riding on a great black crow. The crow was so big that one wing rested on the morning, while the other dusted off the evening star. John lighted down and helped them, so they all mounted on, and the bird took out straight across the deep blue sea.”

**IV. The Kanawha River at Dusk (An Appalachian Nocturne)** hearkens back to other River music in the *Songbooks* (“Shall We Gather at the River,” “One More River to Cross,” “Deep River,” and the instrumental interlude “Time is a Drifting River,” all from *The River of Life (American Songbook I)*), which itself contains echoes of *Echoes of Time and the River*, Crumb’s 1968 Pulitzer Prize winning orchestral piece, and “Shenandoah,” the closing number of the original four-volume plan of the *American Songbooks*). It is also a return to the origin of the *American Songbook* series, which started with Ann Crumb’s request for a few Appalachian folksong settings that turned into *Unto the Hills*, an entire volume of them, whose instrumental interlude is subtitled “A Psalm for Sunset and Dusk.”

The Kanawha River is the largest river in Crumb’s native West Virginia. It flows northwest through Charleston to meet the Ohio River at the Ohio border. There is archaeological evidence of indigenous settlements dating back nearly fifteen thousand years. The name comes from an Indian tribe who lived there until being driven out by the Iroquois around 1700.

This nocturne differs from the instrumental interludes of *Songbooks I–IV* in two ways. First, there is a vocal part, although most of it is wordless vocalise and the rest is a toneless whisper. Second, it is not *Songbook VII*’s central number—it is fourth, not fifth out of nine.<sup>6</sup>

The music in both the vocal and instrumental lines flows like liquid sound, except for the occasional flickers of the Prayer Stones. The first two sung lines are marked “quasi muted Trombone,” the third as “wind-singing.”

The Kanawha was a major presence in young George’s life until he left home at age 21. His family lived in a part of Charleston (near the State Capitol) where there are only a few streets between the river and the hills. For recreation, he could hang out by the river or

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<sup>5</sup> Evidently an idiomatic usage, perhaps a variation of “for the last several years”?

<sup>6</sup> Since symmetries and patterns are frequently significant in Crumb’s music, it might or might not be meaningful that the fifth numbers in both *Songbooks V and VI* are both Appalachian in origin, so putting an Appalachian number fifth here would have continued the pattern, yet he chose differently. (In many ways, *Songbooks V, VI and VII* form a distinct if “unofficial” group distinct from the original four within the *Seven American Songbooks* as a whole – for example, they feature two vocal soloists and their titles all begin with “Voices From ...”). However, Crumb may have placed it fourth here because placing it fifth would have resulted in three fast songs in a row preceding it.

hike in the hills. At dusk, “a mist would settle on the river ... and you could hear strange echoes from the other side... the sounds would ricochet against the hills.”<sup>7</sup>

**V. Glory Be to the New-Born King (A Christmas Spiritual)** exists in multiple variant versions, with titles grouped around three concepts: “Mary Had a Baby,” “What You Gonna Call Your Baby” and “Pretty Little Baby.” The baby is variously called Jesus, King Jesus, Savior, Immanuel, David, Wonderful, Wonderful Counselor, Mighty Counselor and Prince of Peace. Other versions of the song include a manger scene, which is evidently the sequel to the verses that Crumb sets here. The birth, manger and baby-naming parts of the song also appear elsewhere with the curiously different and anachronous refrain, “People keep a-comin’ but the train done gone.”

Crumb’s setting certainly puts the *spirit* into spiritual! The music flies by at nearly four beats per second, grouped in threes, fives and sevens. The piano introductions to each verse are in seven and the vocal line is in five (actually ten beats), but neither ever begins a phrase on the downbeat, so you’d probably have a hard time tapping your foot. (Throughout the *Songbooks*, as in “Ghost Dance” above, Crumb has frequently enjoyed adding extra beats here and there in a measure.) The Indian Tabla and Bhaya drums subdivide two beats into three or five notes. Each successive piano introduction crams more and more notes into the rapid figuration until the pianist simply uses his palms on the keys.

**VI. The War of the Sexes** is Crumb’s inclusive subtitle for a simultaneous setting of **Come All Ye Fair and Tender Maidens** and **On Top of Old Smoky**. The female song is a slightly bipolar warning to women, and the male song is a slightly disingenuous warning to men. Both songs are associated with the Appalachian region and are believed to have originated in the British Isles in the more or less distant past, usually under very different titles. Cecil Sharp, the pioneering British folk song collector, published (in his *English Folk Songs from the Southern Appalachians*) several different variations of both the words and music of “Fair and Tender Maidens” as transcribed between 1916 and 1918.

“Fair and Tender Maidens” begins with prim formality (“come all ye,” “take warning”), switches into county drawl (“lovin’... courtin’... fallin’... killin’”) and sarcasm (“you could make me believe... that the sun rose in the west”), and ends with a honey-tongued combination of both (“I’d a-lock’d my heart up in a box of golden”).

“On Top of Old Smoky” begins with the singer’s regret that he lost his lover because he “come a-courtin’ too slow,” but then rails against “a false-hearted lover” for the rest of the song. (Longer versions of the song reveal that the “evil woman” ran off with an “Eastman,” whom the singer threatens to “shoot... with my gun [and] cut ... with my long Jones, and dare that pimp to run.”) The title refers to the mountain where the sorry affair took place. The song hit the top ten record chart twice in 1951, in separate recordings by the Weavers (#2) and Burl Ives (#10). Its parody, “On Top of Spaghetti” (perhaps even better known) hit #14 in 1963.

Crumb raises the stakes considerably, setting the songs against each other in two different keys just a half step apart—an excruciatingly difficult challenge for each singer to avoid slipping into the other singer’s key. In addition, Crumb uses a variant of the familiar arpeggiated “Smoky” tune that brings a few intervals uncomfortably close to those of “Fair and Tender Maidens,” making it even harder to keep the two separate. (Perhaps this is Crumb’s way of suggesting that deep down, there is still a connection between the two warring lovers.)

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<sup>7</sup> *Echoes of [Time and] the River!*

Between the verses, smashed chromatic clusters provide a pungent palate cleanser.

**VII. Beulah Land** is a vision of paradise whose name comes from a slight misunderstanding of the original Biblical Hebrew. In Isaiah 62:4-5 the children of Israel are told that when the Lord fulfills His covenant with them,

Nevermore shall you be called "Forsaken,"  
Nor shall your land be called "Desolate;"  
But you shall be called "I delight in her,"  
And your land "Espoused,"  
For the Lord takes delight in you,  
And your land shall be espoused.  
As a youth espouses a maiden,  
Your sons shall espouse you;  
And as a bridegroom rejoices over his bride,  
So will your God rejoice over you.<sup>8</sup>

The Hebrew word for "espoused" (or married) is pronounced "Be-oo-LAH," written phonetically as Bē-ū-LAH, which in America came to be pronounced "BYOO-leh." ("I delight in her" or "my delight is in her" is "Khef-TSI' BAH," which in similar manner became "Hephzibah".)

Beulah Land became explicitly associated with paradise in *Pilgrim's Progress* (1678), the prototypical Christian allegory whose protagonist journeys through (in narrative order) the Slough of Despond, the Hill of Difficulty, the House Beautiful, the Valley of the Shadow of Death, the town of Vanity Fair, the Doubting Castle, and the Enchanted Ground, which leads to the "Land of Beulah" and on to the River of Death, Mount Zion and the Celestial City.

The gospel hymn's text was written in 1875 or 1876 by Edgar Page Stites, whose ancestors came over from England on the Mayflower. He was an active Methodist leader in the South Jersey area. Later in life he recalled,

"It was in 1876 that I wrote 'Beulah Land.' I could write only two verses and the chorus, when I was overcome and fell on my face. That was one Sunday. On the following Sunday I wrote the third and fourth verses, and again I was so influenced by emotion that I could only pray and weep."

The melody was written by John Robson Sweney, composer of more than a thousand hymn tunes. Sweney was born in West Chester in 1833, served as a bandmaster during the Civil War, and subsequently completed college and post-graduate studies in music at the Pennsylvania Military Academy, where he was Professor of Music for over 25 years.

The melody of "Beulah Land" was frequently quoted by Charles Ives, most notably in his First String Quartet, Second Symphony, Third Violin Sonata and Fourth Symphony. Ives made ambivalent use of its unalloyed sweetness,<sup>9</sup> whereas Crumb's setting, entirely for

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<sup>8</sup> Taken from TANAKH, *A New Translation of The Holy Scriptures, According to the Traditional Hebrew Text*, The Jewish Publication Society, 1985.

<sup>9</sup> Here is Michael Tilson Thomas' delightful description of "Beulah Land" as used in Ives' Fourth Symphony, second movement: " [There's] a parody of the sort of music that's played at ladies' teas, when they have pink lemonade and listen to salon music. The salon music is made out of a hymn tune called "Beulah Land;" it's a very Mahler-like shape, but preposterously harmonized and so over the top. Instruments at the back of the orchestra, which Ives calls shadow instruments, continue to play in their odd meandering way, having nothing to do with the shape of the hymn tune in the foreground." Ives treated the tune more seriously elsewhere.

sounds from metal (except for glass wind chimes), is unabashedly elevated and serene, marked “with majestic calm and a voluptuous euphony.” Crumb’s harmonies come almost entirely from an unusual seven-note scale that looks like one of Messiaen’s modes but sounds entirely like Crumb. But there are two lightning-like flashes in the piano (the only loud music in the entire piece) where Crumb performs some sorcery with the octatonic scale and two tritones to form a magical sound that combines all twelve notes of the chromatic scale but keeps them so beautifully out of each other’s way...

**VIII. Old Blue** is about a man and his dog.<sup>10</sup> Like many of these folk songs that tell a story, it exists in multiple versions, in this case because it appears to have been assembled from three different sources, two of which have each left one verse behind that has nothing whatsoever to do with a man and his dog.<sup>11</sup> Crumb’s setting has removed those two verses, and daughter Ann has revised other verses that dwell obsessively and with gratuitous cruelty on possum hunting. (Instead of mangling a smaller creature, in this version Blue shows his mettle by scaring off a bear. Other versions by JJ Cale and the Byrds retain the possum but have the possum scare off Old Blue instead.) As with the other *scherzando* pieces in this set, the rhythmic writing is devilishly delightful, a musical mosaic of three- and five-beat bars, with a few fours thrown in for the kind of where’s-the-extra-beat shell game that we now know George enjoys so much with some of these songs. Blue seems to sniff and scratch in the percussion and wag his tail in the piano. The forest chuckles in little *grupetti* of five in the African Talking Drum, prayer stones and temple blocks. After Blue dies, the piano line that had previously wagged up and down now moves only downward in a ghostly echo.

**IX. Song of the Earth** combines three Navajo tribal chants into a kind of suite. Crumb’s only explicitly valedictory gesture for the final *American Songbook* has been to make this final song the longest one in the entire series. Those familiar with the significance of Crumb’s occasional Mahler references (including a musically and emotionally explicit quotation in “When Johnny Comes Marching Home” in *Songbook IV*, the final volume in the original conception of the *American Songbooks*) might assume that “Song of the Earth” here is a nod towards *Das Lied von der Erde*, Mahler’s final vocal work. However, his source-text for the middle verse of the three set here is in fact titled “Song of the Earth” (as translated from “Naetsan Biyin” in the original Navajo). In her pioneering ethnographic anthology *The Indians’ Book*, subtitled “An offering by the American Indians of Indian lore, musical and narrative, to form a record of the songs and legends of their race” with “illustrations from photographs and from original drawings by Indians” that was first published in 1907, Natalie Curtis writes,

“In a ceremony for the healing of the sick, the Navajos sing of all things in the world, declaring them perfect as when first made – the heavens, winds, clouds, rain, lightning, rainbow, sun, moon, stars; the earth, the mountains, the corn, and all the growing things; in [a] sequence of holy songs all forms of life are pronounced beautiful and good.

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<sup>10</sup> “Old Blue” is the eighth song in this *Songbook*; *Goodbye, Old Paint* about a man and his horse is the eighth song in the previous *Songbook VI*.

<sup>11</sup> Apparently there once was a dance tune involving (at least in part) a girl with a red dress. Later its original lyrics may have been replaced with a story about a man whose wife left him a fortune so he’s leaving behind a bunch of pretty girls to go back home. At some point the story of Old Blue was introduced, but without removing a middle verse about the girl in the red dress or the introductory verse about the wealthy widower. The resulting palimpsest is what we hear in the *Urtext* for this song, a 1926 voice-and-guitar recording by Jim Jackson issued on the Victor label and reissued in the *Smithsonian Anthology of American Folk Music*.

These songs are sung over the sick man, and the sufferer is thus placed in a perfect world, so that new and perfect life comes to him also. He is reborn into a state of wholeness.”

The first verse in Crumb’s setting, “In Beauty May I Walk,” comes from the same tradition of immersion in beauty as an expression of health and the balance between one’s body and the rest of the earth (and beyond). One version of this text contains a few additional lines:

With beauty may I walk.  
With beauty before me, may I walk.  
With beauty behind me, may I walk.  
With beauty above me, may I walk.  
With beauty below me, may I walk.  
With beauty all around me, may I walk.  
In old age wandering on a trail of beauty, lively, may I walk.  
In old age wandering on a trail of beauty, living again, may I walk.  
It is finished in beauty.  
It is finished in beauty.

George did not set the final three lines here. But in the final verse that he has set, “Homeward Shall I Journey,” death is recast as eternal life in much the same way as in many of the African-American spirituals that populate most of the *American Songbooks*. This verse is part of a longer “Mountain Song” which is another part of the healing ceremony.

In a certain ceremony for healing, holy mountain-songs are sung over the sick man. These songs describe a journey to a holy place beyond the sacred mountains where are everlasting life and blessedness. The Divine Ones who live in and beyond the mountains made the songs, and so they tell of the journey as of a home-coming.

When these songs are sung over a man, the spirit of the man makes the journey that the song describes. ... When a man sings of the mountain, then, through the singing, his spirit goes to the holy place beyond the mountain, and he himself becomes like the mountain, pure and holy, living eternally, forever blessed.

The final song of Gustav Mahler’s *Das Lied von der Erde* is a setting of a Chinese poem about death. It ends as follows:

I wander into the mountains.  
I seek peace for my lonely heart.  
I go to my homeland, my abode! ...  
My heart is still and awaits its hour.  
The beloved earth everywhere blossoms and greens in springtime  
Anew. Everywhere and forever the distant horizon shines blue!  
Forever,  
Forever,  
Forever,  
Forever,  
Forever,  
Forever,  
Forever...



The final song of George Crumb's *Seven American Songbooks* is a setting of the Navajo healing song, a song of life. It ends as follows:

Yea, homeward am I called.  
 Oh, my home forever,  
 Forever,  
 Forever,  
 Forever...

stage whisper (pppp) For-ev-er...  
 stage whisper (pppp) For-ev-er...

Med. Susp. Cym. / Med. Chinese Cym. (I.V.)  
 Sm. Susp. Cym. / Sm. Chinese Cym. (I.V.)  
 Lg. Susp. Cym. / Very Lg. Chinese Cym. (I.V.)

Sm. Tamtam  
 Sm. Chinese Temple Gong  
 Med. Tamtam  
 Med. Chinese Temple Gong  
 Lg. Tamtam  
 Lg. Chinese Temple Gong  
 Very Lg. Tamtam  
 Very Lg. Chinese Temple Gong

gliss. over str. (wire brush)  
 (pppp) 8-----  
 (Fine)

[December, 2010 – Media, Pennsylvania]

~ Eric J. Bruskin

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TEXTS  
NIGHT OF THE FOUR MOONS  
Texts by FEDERICO GARCÍA LORCA

It is regretted that we are unable to print these texts due to copyright restrictions. For reference, the poem excerpts set by George Crumb include:

I: “Dos Lunas de Tarde” (“Two Evening Moons”), lines 1-2, from *Canciones*;

II: “La Luna Asoma” (“The Moon Hovers”), lines 5-8, from *Canciones de luna*, from *Canciones*;

III: “Adán,” sonnet dedicated to José Barbeito, lines 12-14;

IV: “Romance de la Luna, Luna,” lines 9-32, from *Gypsy Ballads*

VOICES FROM THE HEARTLAND

**I. Softly and Tenderly**

Softly and tenderly Jesus is coming,  
Coming for you and for me;  
See at the portals he's watching and waiting,  
Watching for you and for me.

Come home, come home,  
Ye who are weary come home;  
Earnestly, tenderly Jesus is calling,  
Calling for you and for me.

Come home, come home,  
Ye who are weary come home;  
Earnestly, tenderly Jesus is calling.  
Calling, O sinner, come home.

**II. Ghost Dance (Pawnee Tribal Chant)**

Kah-ee koh-ee, O my spirit stirreth,  
Kee-oo, kah-oh, with the coming of the nightfall.  
Caw, caw, like the crow I cry!  
Caw, caw, like the crow I cry!

Kee-oo, kah-oh, we shall wait beneath the sky,  
Kah-ee, koh-ee, till the rising of the star.  
Caw, caw, like the crow I cry!  
Caw, caw, like the crow I cry!

Star of evening, star of evening,  
Look where yonder she cometh!  
Mother Moon, Mother Moon,  
Look where yonder she cometh!  
Father Sun, look where yonder he cometh!

Kah-ee koh-ee, O my spirit stirreth,  
Kee-oo, kah-oh, with the coming of the nightfall.  
Kee-oo, kah-oh, we shall wait beneath the sky,  
Kah-ee, koh-ee, till the rising of the star.

Caw, caw, like the crow I cry!  
Caw, caw, like the crow I cry!  
Caw, caw, like the crow I cry!  
Caw, caw, like the crow I cry!

### III. Lord, Let Me Fly!

Way down yonder in de middle o' de fiel',  
Angel workin' at de chariot wheel,  
Ain't so partic'lar 'bout workin' at de wheel,  
But I jes' wanna see how de chariot feel.

Lord, let me fly!  
Now let me fly!  
Oh, let me fly to Mount Zion,  
Oh, Lord, Lord!

I got a mother in de Promise' Lan',  
Ain't goin' to stop till I shake her han'  
Ain't so partic'lar 'bout shakin' her han',  
But I jes' wanna get up in de Promise' lan'.

Lord, let me fly!  
Now let me fly!  
Oh, let me fly to Mount Zion,  
Oh, Lord, Lord!

Met dat Hypocrite on de street,  
First thing he do is to show his teeth,  
Nex' thing he do is to tell a lie,  
Bes' thing to do is pass him by.

Lord, let me fly!  
Now let me fly!  
Oh, let me fly to Mount Zion,  
Oh, Lord, Lord!

### IV. The Kanawha River at Dusk (An Appalachian Nocturne)

The river, the river sleeps...  
The river sleeps, the river...  
The river, the river sleeps...

### V. Glory Be to the New-Born King (A Christmas Spiritual)

Oh, Virgin Mary had a one son,  
Oh, glory hallelujah,  
Oh, pretty little baby,  
Glory be to the new-born King.

Well, some call him Jesus, think I'll call him Savior,  
Oh, glory hallelujah,  
Oh, I think I'll call him Savior,  
Glory be to the new-born King.

Riding from the East there came three wise men,  
Oh, glory hallelujah,  
Oh, there came three wise men,  
Glory be to the new-born king.

"Follow that star, you'll surely find the baby,"  
Oh, glory hallelujah,  
Oh, they'll surely find the baby,  
Glory be to the new-born King!

### VI. a) Come All Ye Fair and Tender Maidens

Come all ye fair and tender maidens,  
Take warning how you court younger men,  
They're like a star of a summer morning,  
First they'll appear and then they're gone.

They'll tell you some lovin' story,  
They'll swear to you their love is true,  
Straightway they'll go and court another,  
And that's the love they had for you.

Oh, do you remember our days of courtin',  
When your head lay upon my breast?  
You could make me believe with the fallin'  
of your arm,  
That the sun rose in the West.

Oh, if I'd known before I courted,  
That love it was such a killin' thing,  
I'd a-lock'd my heart in a box of golden,  
And fasten'd it up with a silver pin.

## b) On Top of Old Smoky

On top of old Smoky,  
All cover'd with snow,  
I lost my true lover,  
Come a-courtin' too slow.

A-courtin's a pleasure,  
A-flirtin's a grief,  
A false-hearted lover  
Is worse than a thief.

For a thief, he will rob you  
And take what you have.  
But a false-hearted lover  
Will send you to your grave.

She'll hug you and kiss you,  
And tell you more lies,  
Than the cross-ties on the railroad,  
Or the stars in the skies.

## VII. Beulah Land

I've reached the land of corn and wine,  
And all its riches freely mine;  
Here shines undimmed one blissful day,  
For all my night has passed away.

Oh, Beulah Land, sweet Beulah Land,  
As on thy highest mount I stand,  
I look away across the sea,  
Where mansions are prepared for me.

The zephyrs seem to float to me,  
Sweet sounds of heaven's melody,  
As angels with the white-robed throng,  
Join in the sweet redemption song.

Oh, Beulah Land, sweet Beulah Land,  
As on thy highest mount I stand,  
And view the shining glory shore,  
My heav'n my home for evermore.

## VIII. Old Blue

Had a dog and his name was Blue,  
Had a dog and his name was Blue,  
Had a dog and his name was Blue,  
Betcha five dollars he's a good un'too.

Here Blue! Here Blue!  
'Atta boy, Blue, you good dog you!

Grabb'd my stick and I call'd my dog,  
We set off in a thick gray fog.  
Hadn't gone far when I lost my way,  
Nose to the ground, Blue sav'd the day!

Here Blue! Here Blue!  
'Atta boy, Blue, you good dog you!

I come on home, left the door ajar,  
Who come in but a grizzly b'ar.  
Old Blue growl'd and held his ground,  
Scaredy old b'ar didn't stick around!

Poor Blue, poor Blue.  
Poor Blue, poor Blue.

Old Blue died and he died so hard,  
He shook the ground in my back-yard.  
I dug his grave with a silver spade,  
I lowered him down and there he laid.

Wait for me, Blue, I'll be comin' there too.  
Good old Blue, I'll be comin' there too.

## IX. Song of the Earth (Navajo Tribal Chants)

In beauty may I walk,  
All day long may I walk,  
Through the returning seasons  
In beauty may I walk.

With beauty before me,  
With beauty behind me,  
With beauty below me and above me,  
In old age wandering on a trail of beauty.

. . . .

All is beautiful, all is beautiful!  
All is beautiful, the whole earth  
Is enshrouded in beauty!  
Now the Mother Earth and the  
Father Sky meet and become one.  
And the night of darkness and the  
Dawn of light meet and become one.

Life that never passeth and happiness  
In all things meet and become one.  
All is beautiful, all is beautiful!  
All is beautiful, the whole earth  
Is enshrouded in beauty!

. . . .

Homeward shall I journey,  
Homeward upon the rainbow.  
To life unending and beyond,  
Yea, homeward am I called.  
To joy unchanging and beyond,  
Yea, homeward am I called.  
Oh, my home forever,  
Forever,  
Forever,  
Forever . . .

## ABOUT THE PERFORMERS

The award-winning **Orchestra 2001** celebrates its 25th concert season in 2012-2013. Since the orchestra's founding in 1988, Orchestra 2001 has grown into one of America's most esteemed champions of new music. For three years in a row (2007, 2008, 2009), ASCAP and the League of American Orchestras recognized the orchestra and artistic director James Freeman as outstanding leaders in the field of new music with their "Awards for Adventurous Programming."

Orchestra 2001's mission is to "perform and promote the music of the 20th and 21st centuries, premiering new works, providing a major focus for the best new music of our time, while introducing unknown older works, and reaching out to regional and international audiences through recordings and tours." The record speaks for itself: over 90 world premieres, 105 Greater Philadelphia premieres, over 250 performances of works by 130 American composers, of which more than 150 works were by 60 Philadelphia-area composers. Orchestra 2001's recordings, by a wide array of American composers, have received glowing reviews.

Orchestra 2001 has had a strong impact on the lives of composers, young and old. Pulitzer Prize-winning composer George Crumb has written seven monumental *American Songbooks*, all premiered and recorded by Orchestra 2001. Through its recordings (for CRI, Bridge, Albany, Centaur, and Innova Records) and its tours abroad (Russia, Denmark, England, Slovenia, and Austria) Orchestra 2001 has brought new American music to countless new audiences.

Orchestra 2001's name pointed to the future when the ensemble was founded in 1988. Today its name, by now indelibly associated with landmark performances and recordings of new music, marks the beginning of the 21st century and points in a new way to the future of the music of our time.



**James Freeman** is Artistic Director and conductor of Philadelphia's Orchestra 2001. He is also Daniel Underhill Professor Emeritus of Music at Swarthmore College. He was trained at Harvard University, Tanglewood and Vienna's Academy of Music. He counts among his principal mentors the pianist Artur Balsam and his father, double bassist Henry Freeman. Mr. Freeman's many honors include two Fulbright Fellowships, grants from NEA and NEH, the German Government, and Harvard University's Paine Traveling Fellowship; in 2009 he received the city of Philadelphia's Liberty Bell Award. As a conductor, pianist, and bass player, his performances in America and abroad have won critical acclaim. He has recorded for CRI, Nonesuch, Columbia, Turnabout, AR, MMC, Bridge, Albany, Centaur and Innova Records.



**Ann Crumb**, like her father George Crumb, was born in the hills of West Virginia. Ann has performed classical and jazz concerts throughout the U.S. and Europe, having recently appeared in Austria at the Salzburg Festival, in Holland at the Nederlandse Programma Stichting, in Germany with the Bochumer Symphoniker and in Italy with the Lirico Sinfonica Petruzelli e Teatro di Bari. An internationally known actress and singer, Ann has created numerous leading roles on Broadway and London's West End. She starred in *Aspects of Love*, *The Goodbye Girl*, *Nine*, *Les Miserables*, *Chess*, and *Anna Karenina*, for which she received a Tony nomination for Best Actress. Ann is also the recipient of a Barrymore Award, has 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 to Ionesco. Ann has appeared on numerous television shows including *Law and Order*, *One Life to Live*, and *Law and Order: Criminal Intent*. Her first jazz recording *A Broadway Diva Swings* with Harry Allen and his All Star Jazz Band was on the national charts, and her recording of her father's *Three Early Songs* was on the Grammy Award winning *George Crumb's 70<sup>th</sup> Birthday Album*. At Ann's urging, George Crumb wrote the first of his *American Songbook* series, *Unto the Hills*, dedicating it to Ann and Orchestra 2001. Subsequently, the third *Songbook*, *The River of Life*, was also dedicated to Ann. Both cycles were recorded by Ann for Bridge Records' *Complete Crumb Edition* with critic David Hurwitz writing that "these song cycles are masterpieces, plain and simple, and you must hear them. Ann Crumb has a beautiful voice that's just perfect for this music."



The distinguished American baritone **Patrick Mason** has performed and recorded an astonishingly wide range of music spanning the last ten centuries. In the fall of 2007 he premiered a major new work by Pulitzer Prize-winning composer George Crumb, *Voices from a Forgotten World*, with Orchestra 2001 in Philadelphia. He was a Grammy finalist in the category of Solo Vocal Performance in 2006 for his recording *Songs of Amy Beach* on Bridge Records. In March of 2008 he was heard in the New York premieres of operas by William Bolcom (*Musical America's* 2007 Composer of the Year) and John Musto at New York's Weill Hall. He reprised these works at the Moab Music Festival.

Patrick Mason began his career singing early music with groups such as The Waverly Consort, Schola Antiqua and the Boston Camerata, appearing at the Utrecht Early Music Festival in Holland, the Aix-en-Provence Festival in France and at the Cloisters in Manhattan. Since 1970 he has concertized with guitarist David Starobin in London's Wigmore Hall, Merkin Hall in New York and in festivals throughout the United States and Europe. Their many recordings include Stephen Sondheim's *Sunday Song Set*, a group of four songs from Sondheim's *Sunday in the Park with George* arranged for guitar and voice by the musical's orchestrator, David Starobin's brother, Michael Starobin.

As a result of an abiding commitment to the music of our time, Patrick Mason has collaborated with composers Leonard Bernstein, Elliott Carter, Harold Blumenfeld, Daniel Kelloff, Paul Lansky, David Leisner, Richard Wernick, Akimi Nieto and Stephen Sondheim as well as George Crumb. Mason is a Berton Coffin Faculty Fellow at the University of Colorado.



**George Crumb's** reputation as a composer of hauntingly beautiful scores has made him one of the most frequently performed composers in today's musical world. From Los Angeles to Moscow, and from Scandinavia to South America, festivals devoted to the music of George Crumb have sprung up like wildflowers. Crumb, the winner of a 2001 Grammy Award and the 1968 Pulitzer Prize in Music, continues to compose new scores that enrich the musical lives of those who come in contact with his profoundly humanistic art.



"Vital, visceral, wild and undefined as experience itself—can music be that? I have heard such music, rarely, but, it has changed my life. Attempting to work towards it, though, is a difficult balancing act: one must be as sensually sensitive as if one has no skin, while exercising the analytical clarity, precision and focus of holding a surgeon's knife."

~ Chaya Czernowin

**Chaya Czernowin** was born in 1957 in Israel and studied composition at the Tel Aviv Rubin Academy of Music from 1976 until 1982. After studying in Berlin (1983-1985), in the U.S. at Bard University (1986-87), and at the University of California at San Diego (1987-1993), she received fellowships for Tokyo, Japan (1993-1995) and for a year at the Akademie Schloss Solitude, Stuttgart (1996). Her main teachers were Abel Ehrlich, Izhak Sadai, Dieter Schnebel, Eli Yarden, Joan Tower, Brian Ferneyhough and Roger Reynolds.

Czernowin strives for her music to start where words end, very literally. Motives, dramatic gestural constructs and standardized forms are "words," "sentences" and frozen containers that she tries to avoid in order to start from that which lies underneath. The different stages of her work can all be seen as ways towards this uncovering. In the nineties Czernowin's work focused on looking at how far sonic identity could be stretched under extreme circumstances. This led to questioning of instrumental identities by combining varied instruments into invented meta instruments, or by creating disparate characters of the same instrument. These appeared in torn forms and dream-scape structures, where scale can change instantly. The Opera *Prima...ins Innere*, for the Munich Biennale 2000 was the culmination of this period. *Prima* is an opera with no libretto which deals with the inability of communicating a traumatic experience, in this case the Jewish holocaust. The work was awarded the Bavarian Theater Prize and was named "Best Premiere of the Year 2000" by the critic's survey of the magazine *Opernwelt*.

During the first decade of the 21st century Czernowin's work moved gradually from engaging with the psychological to the natural arena by creating musical organisms that evolve with their own specific internal logic, at times on the border of what can be considered "logical." The works *Maim* and *Sahaf* characterize this period. Since 2010 she has written a few large orchestral pieces where she works towards avoiding the schism between sound as a phenomenon and time as the force which develops sound material. The works *Zohar Iver*, *the Quiet*, *Esh* and *At the fringe of our gaze* were written between 2010-2013. These works are neither processes nor sonic meditations alone. They are musical experiences attempting to be seen, touched and felt through the ear.

In 2013 she will be the composer in residence at the Lucerne Festival, where several of her works will be performed, including *Prima*, *At the fringe of our gaze* (for WEDO and Daniel Barenboim) *White wind waiting* (for guitarist Stephan Schmidt and SWR with François-Xavier Roth) and a variety of chamber pieces

Czernowin sees composition teaching as directly connected to her compositional work. She has taught composition at the Yoshiro Irino Institute, JML, Tokyo City Japan and at the Darmstadt International Summer Courses for New Music. From 1997-2006 Czernowin was professor of music composition at the University of California, San Diego. From 2006-2009 she was chosen to be the first female composition professor at the University of Music in Vienna. In September 2009 she became the Walter Bigelow Rosen Professor of Music at Harvard University.

Czernowin has been the recipient of numerous prizes and scholarships, including a recent Fromm Foundation Award in 2008, a nomination as a fellow to the Wissenschaftskolleg Berlin in 2008 and a Guggenheim fellowship in 2011. Her work is exclusively published by Schott. She lives in Newton, MA with her husband (composer Steven Kazuo Takasugi) and their son.



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