

Crumb received his D.M.A. Crumb has been the recipient of numerous honors, awards and commissions, including the 1968 Pulitzer Prize, the 1971 International Rostrum of Composers (UNESCO) Award. Fromm, Guggenheim, Koussevitsky and Rockefeller Foundation Awards; and membership in the American Academy and Institute of ARts and Letters. In 1995, Crumb became the 36th recipient of the MacDowell Medal, and award named in honor of the American composer, and awarded to a composer, writer or visual artist who, in the judgement of his/her peers has made an outstanding contribution to the nation's culture. Crumb has traveled frequently to Asia, Australia, and Europe, where his orchestral and chamber works have been given numerous performances. Audience enthusiasm, consistent critical acclaim and high praise from colleagues have been the norm for Crumb's work. Attributes of his music which are frequently cited included the composer's extraordinarily sensitive ear for refined timbral nuance, his powerful evocative sense, and a sureness and conciseness in realizing his musical intentions.

David Crumb received his training in composition from the Eastman School and the University of Pennsylvania (Ph.D.). Among numerous awards, he has received a Guggenheim Fellowship, a Tanglewood Music Center Fellowship, and grants from Meet the Composer and the A.S.C.A.P. Foundation. Crumb has accepted commissions from the Fromm and Barlow Foundations, the National Association of Wind and Percussion Instructors, the Los Angeles Symphony New Music Group, and the Chicago Civic Orchestra/A.S.C.A.P. Foundation. He has held residencies at the Yaddo and MacDowell artist colonies and participated in numerous festivals. In 2001, his *Piano Quartet* was selected as a winning entry in the "Discover America V Competition for New American Chamber Works." Crumb's music has been widely performed throughout the United States and abroad. His imaginative and dramatic compositions are richly tonal, and intensely coloristic. His orchestral music has been performed by the Baltimore Symphony, the Cleveland Chamber Symphony, and the Chicago Civic Orchestra; his chamber works have been performed by the Parnassus Ensemble, Voices of Change, The Chicago Ensemble, Network for New Music, and Quattro Mani. Two recent works, *Harmonia Mundi* and *The Whisperer*, performed by Quattro Mani (duo-pianists Susan Grace and Alice Rybak), have just been released on the Innova label. Crumb joined the music faculty at the University of Oregon in 1997, where he continues to serve as a tenured member of the composition department.

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105th Season, 53rd program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
8:00 p.m.

Wednesday evening
February 16, 2005

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

MUSIC TODAY FESTIVAL

presents

ANN CRUMB, Soprano



UNIVERSITY OF OREGON

PROGRAM

Three Early Songs (1947)
Night
Let It Be Forgotten
Wind Elegy

Ann Crumb, soprano
Victor Steinhardt, piano

George Crumb
(b. 1929)

Hearing Bells (2005)

Ann Crumb, soprano
Nancy Andrews, flute
Jillian Camwell, oboe
Rebecca Stark Johnson, cello
David Constantine, percussion
David Riley, piano

David Crumb
(b. 1962)

INTERMISSION

Various jazz selections featuring:

Ann Crumb, vocals
Steve Owen, saxophone
Mike Denny, guitar
Toby Koenigsberg, piano
Tyler Abbott, bass
Jason Palmer, drums

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PROGRAM NOTES

Three Early Songs

The sins of one's youth are often recalled with feelings of either embarrassment or nostalgia, or both, and rummaging through one's juvenilia can be an unsettling experience. Most of the music I wrote before the early sixties (when I finally found my own voice) now causes me intense discomfort, although I make an exception for a few songs which I composed when I was seventeen or eighteen. Of course it is possible that I am simply uncritical or indulgent towards these particular early efforts -- the songs certainly lack technical sophistication and originality (although a shrewd analysis might reveal a few undeveloped "latent fingerprints"). In any case, these

ABOUT TONIGHT'S ARTISTS

Ann Crumb is currently in pre-production work for a new mini-series entitled *The Road to Saint Lazarre* in which she will play the famous courtesan Mata Hari. Crumb most recently starred in the world premiere of *Johnny Guitar* at the Century Theater in New York and prior to that she played six of Hemingway's wives and lovers in the world premiere of Carole Hemingway's play *It Just Catches* at The Cherry Lane Theater. She has originated numerous leading roles on Broadway and London's West End. She starred in *Aspects of Love* (becoming the first American actress chosen by Andrew Lloyd Webber to create a starring role), *The Goodbye Girl*, *Nine*, *Les Miserables*, *Chess* and *Anna Karenina* for which she received a Best Actress Tony nomination. Crumb is also the recipient of a Barrymore Award, a Broadway National Theater Award nomination for Best Actress and an Arts Recognition Award. Her extensive list of credits includes everything from the classics to post-modernist theater, Shakespeare to premieres of Shepard and Ionesco. Crumb has also appeared on numerous television shows such as *Law and Order*, *One Life to Live* and *Criminal Intent*. She toured nationally with *Man of La Mancha* and *Evita*, and headlined the National Tours of *Music of the Night* and *Swing*. She can be heard on the following original cast albums and compilations: "Aspects of Love" which premiered at No. 1 on the European pop charts, "The Goodbye Girl," "Nine," "Inside Out," "Les Miserables," "Chess," "Johnny Guitar," "Celebrate America," "Celebrate the Big Apple," "Andrew Lloyd Webber The Premiere Collection," and "Andrew Lloyd Webber The Gold Collection." She has released her first jazz recording "A Broadway Diva Swings" with Harry Allen and his All Star Jazz Band on the Who's Who In Jazz label which has recorded such luminaries as Wynton Marsalis, Lionel Hampton, Chick Corea and Dexter Gordon. Crumb sang "Three Early Songs" on George Crumb's 70th Birthday Album which received a 2003 Grammy Award. Bridge Records has just released "Unto the Hills" which has already been listed on The Philadelphia Inquirer's top 10 classical CDs list and received a 10/10 from Classics.com and a Diapason D'Or. Crumb is working on her new jazz album "Goodbye Mr. Jones" and continues to concertize internationally with upcoming dates scheduled across the U.S. and in Europe. She has just finished recording a second Crumb song cycle entitled "The River of Life" for Bridge Records. Crumb is also writing her first novel "Eben, Chronicles of a City Dog."

George Crumb was born in Charleston, West Virginia on October 29, 1929. His principal teacher in composition was Ross Lee Finley and the University of Michigan, Ann Arbor, the University from which

the sounds of Bhuddist temple bells. The second, Song of the Magic Strings (Li He, 791-817), is the story of a female shaman exorcising evil spirits. The third, Sun Lengthens (Du Fu, 712-770), is an ode to spring. The first two songs were premiered this past summer at the Bowdoin festival. Tonight's performance is the premiere of the third song.

— David Crumb

Hearing Bells at Night in the Mountains

Zhang Yue, 667-731 (Trans. Stephen Owen)

Lying down by night I hear night's bells,
A night so still the mountains resound with them.
A frosty wind blows the cold moon,
Far and deep away it rises in the emptiness.
The first notes have been struck,
Then the later notes sweep flashing over.
I listen for them as though I could see them.
Try to pinpoint them---(Pam, use hyphen here)no fixed form.
Now truly I understand that ultimately we stand
at the edge of Nothingness,
But futile fantasies of life and death linger in my mind.

Song of the Magic Strings

Li He, 791-817 (Trans. John Frodsham)

As the sun sets in the western hills
The eastern hills grow dark,
A whirlwind blows the horses along,
Steeds trampling the clouds.
Painted zithers and plain flutes
Play soft, weird tunes,
To the rustle of embroidered skirts
She treads the autumn dust.

Cassia leaves stripped by the wind,
Cassia seeds fall,
Blue racoons are weeping blood
As shivering foxes die.
On the ancient wall, a painted dragon,
Tail inlaid with gold,
The rain God is riding it away
To an autumn tarn.
Owls that have lived a hundred years,
Turned forest demons,
Laugh wildly as an emerald fire
Leaps from their nests.

Sun Lengthens

Du Fu, 712-770 (Trans. Florence Ayscough)

Sun lengthens; streams, hills glorious;
Spring-wind breathes; flowers, grass fragrant.

Vapour rises from wet mud, young swallows fly;
Warmth radiates from soft sand, duck, drake sleep.

little pieces stayed in my memory and when, some years ago, Jan DeGaetani expressed an interest in seeing them (with a view to possible performance if she liked them), I made a few slight revisions and even decided to have them published. Jan and Gil Kalish eventually did perform them on several occasions. I recall that the first readings of these songs were undertaken by my wife-to-be, Elizabeth Brown (the songs are dedicated to her). It was something like the completion of a very large circle when our daughter Ann was asked to record them for Bridge Records!

— George Crumb

Night (Robert Southey)

How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures, no 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!

Let It Be Forgotten (Sara Teasdale)

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

Wind Elegy (W.E.W.) (Sara Teasdale)

Only the wind knows he is gone,
Only the wind grieves,
The sun shines, the fields are sown,
Sparrows mate in the eaves;

But I heard the wind in the pines he planted
An the hemlocks overhead,
"His acres wake, for the year turns,
But he is asleep," it said.

Hearing Bells

Hearing Bells was commissioned by the Bowdoin International New Music Festival in honor of George Crumb's 75th birthday, and was written to be sung by my sister Ann Crumb. The cycle comprises three interlocking songs set to ancient Chinese poems dating from the Tang Dynasty (in English translations). The first, Hearing Bells at Night in the Mountains (Zhang Yue, 667-731), is a contemplation on the nature of existence inspired by