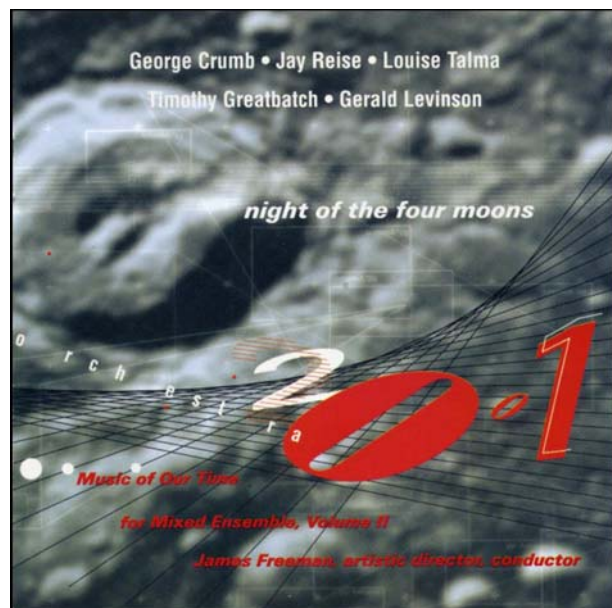


NWCR760

Orchestra 2001 – *Night of the Four Moons* *Music of Our Time for Mixed Ensemble, Volume II*



George Crumb

Night of the Four Moons (1969) (16:55)

1. I – La luna está muerta, muerta...
(The moon is dead, dead...) (2:39)
2. II – Cuando sale la luna...
(When the moon rises...)..... (3:17)
3. III – Otro Adán oscuro está soñando...
(Another obscure Adam dreams...) (2:51)
4. IV ¡Huye luna, luna, luna... (Run away
moon, moon, moon...)..... (8:16)
Barbara Ann Martin, mezzo-soprano; Pamela
Guidetti, alto flute, piccolo; Patrick Mercuri,
banjo; Lori Barnet, electric cello; William
Kerrigan, percussion

Jay Reise

5. *Chesapeake Rhythms* (1995) (16:04)

Pamela Guidetti, flute; Dorothy Freeman, oboe; Allison
Herz, clarinet; Igor Szewc, violin; Mei Chen Liao Cope,
violin; Richard Fleischman, viola; Lori Barnet, cello;
Miles B. Davis, double bass; Charles Abramovic, piano;
Susan Jones, percussion; Florence Ierardi, percussion

Louise Talma

Diadem (1980) (15:08)

6. I – Jade (3:33)
7. II – Aquamarine (0:42)
8. III – Ruby (1:52)
9. IV – Topaz (1:39)
10. V – Diamond (1:46)
11. VI – Sapphire (3:19)
12. VII – Emerald (2:00)

Paul Sperry, tenor; Pamela Guidetti, flute;
Allison Herz, clarinet; Igor Szewc, violin; Lori
Barnet, cello; Marcantonio Barone, piano

Timothy Greatbatch

13. *A Clockwork Legend* (1993) (8:51)

Miles B. Davis, double bass; Dorothy Freeman,
English horn; Allison Herz, clarinet; Igor Szewc,
violin; Baird Dodge, violin; Michael Strauss, viola;
Lori Barnet, cello; Marcantonio Barone, piano,
synthesizer; Susan Jones, percussion; William
Kerrigan, percussion

Gerald Levinson

in dark (1972) (15:39)

14. I – Adagio (vocalize)..... (3:22)
15. II – Andante (the moon comes down) (2:37)
16. III – Scherzando (in dark) (2:59)
17. IV –Lento (they moved like fish) (2:59)
18. V – Liberamente (vocalize)..... (3:50)

Carmen Pelton, soprano; Pamela Guidetti,
piccolo, alto flute; Lois Herbine, flute, bass
flute; Michael Strauss, viola; Lori Barnet,
cello; Sophie Bruno, harp; Charles Abramovic,
piano; Susan Jones, percussion; William
Kerrigan, percussion

Orchestra 2001, James Freeman, conductor

Total Playing Time: 72:37

© & © 1997 Composers Recordings, Inc.
© 2007 Anthology of Recorded Music, Inc.

Notes

Performers

James Freeman is Underhill professor of music at Swarthmore College, co-director of the Swarthmore Music and Dance Festival, a member (during the summer months) of the Boston Pops Esplanade Orchestra, and founder/artistic director of Orchestra 2001. Trained at Harvard University (B.A., MA, Ph.D.), Kneisel Hall, Tanglewood, and Vienna's Akademie für Musik, his principal included pianist Artur Balsam, and his father, double bassist Henry Freeman. As conductor, pianist, and bass player Mr. Freeman's

performances throughout Europe, Japan, and the United States have won critical acclaim.

Mr. Freeman has recorded for CRI, Nonesuch, Columbia, Turnabout, MMC, and AR Records.

Barbara Ann Martin made her New York Philharmonic debut with Zubin Mehta in performances of George Crumb's *Ancient Voices of Children*. She was invited by Mehta to repeat this work in Europe with the Berlin and Vienna philharmonics, the Maggio Musicale (Florence), and with the Montreal Symphony, receiving unanimous and enthusiastic

reviews. She has performed and recorded works by Argento, Babbitt, Consoli, Hovhanness, Husa, Sarmanto, Thomson, Talma, and Ung. She has sung with orchestras and ensembles such as Speculum Musicae, New York Woodwind Quintet, Orchestra of St. Luke's, Aeolian Chamber Players, American Composers Orchestra, Brooklyn Philharmonic Orchestra, American Brass Quintet, New Music Consort, Merlin, Cube, New Art Ensemble, and the San Francisco Contemporary Music Players, among others. During the 1992 and 1993 summer seasons, she performed at the Salzburg Festival as principal soloist in works by George Crumb, Sofia Gubaidulina and György Kurtag. For the past five years, she also has been giving courses at the International Summer Academy Mozarteum in vocal technique, standard repertoire, and twentieth-century American vocal music. Ms. Martin has served on the faculties of Bennington College and the City University of New York. She is presently on the faculty of the Music Center of the North Shore, in Chicago

Paul Sperry is recognized as one of today's outstanding interpreters of American music. Although he is equally at home in a repertoire that extends from Monteverdi opera and the Bach Passions to Britten's *War Requiem* and hundreds of songs in more than a dozen languages, he brings to American music a conviction and an enthusiasm that has brought it to life for countless listeners. Sperry has premiered works by more than thirty American composers including Leonard Bernstein, William Bolcom, Stephen Paulus, Louise Talma, and Robert Beaser. He created Jacob Druckman's *Animus IV* for the opening of the Centre George Pompidou at Beaubourg in Paris in 1977, and Bernard Rands's Pulitzer Prize winning *Canti del Sole* with the New York Philharmonic in 1983 under Zubin Mehta. He premiered Louise Talma's *Diadem* in 1979. He teaches courses in American song at the Juilliard School and the Manhattan School of Music and currently is chairman of the board of the American Composers Orchestra.

Miles B. Davis is a native of Dayton, Ohio, and graduated from the Curtis Institute of Music, where he studied bass with Roger Scott. Since 1976, Mr. Davis has been solo bassist with the Concerto Soloists Chamber Orchestra. He also is principal bassist for the Santa Fe Opera, the Opera Company of Philadelphia, and Philly Pops. Mr. Davis has played with Orchestra 2001 since its inception in 1988.

Carmen Pelton was first heard at the Aldeburgh Festival in England and came to international attention when she assumed the role of Constanza in *Abduction from the Seraglio* with the Scottish Opera. Additionally, Ms. Pelton has gained recognition as a powerful singer of contemporary music, in works for the theater and twentieth century ensembles. She performed in the avant-garde *She Always Said, Pablo* at the Goodman Theatre in Chicago and was cast by Virgil Thomson in the lead role of *The Mother of Us All*, which she sang in major revivals around the United States and in the national telecast at the "Kennedy Center Honors" in tribute to Mr. Thomson. Ms. Pelton currently is artist-in-residence at the University of Washington in Seattle, and she is a former student of Jan DeGaetani. She recorded Aaron Kernis's *Love Scenes* for CRI.

Composers and Notes

A native of West Virginia, **George Crumb**, born in 1929, in 1995 became the thirty-sixth recipient of the Edward MacDowell Medal. Composer John Harbison, who headed the Medal Selection Committee, noted that "George Crumb's music, unique in its precision, atmosphere, and rapt concentration, has been played and admired all over the world. At a time when contemporary music threatened to

retreat into elitism, it attracted new, enthusiastic listeners, without sacrificing its individuality and integrity. (He is) an American original." Crumb's musical studies took place at Mason College, the University of Illinois, and the University of Michigan. He has taught at Hollins College, the University of Colorado, and since 1965 at the University of Pennsylvania. Among his many honors has been the Pulitzer Prize in Music in 1968 for his orchestral piece *Echoes of Time and the River*.

Night of the Four Moons, commissioned by the Philadelphia Chamber Players, was composed in 1969 during the Apollo 11 flight (July 16–24).

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 tam-tam. The singer is also required to play finger cymbals, castanets, glockenspiel and tam-tam.

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 Garcia 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 very 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 rhythmical style, with the Spanish words stated almost parenthetically by the singer. The conclusion of 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 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 Mudana" ("Music of the Spheres"), played by the onstage cellist; and "Musica Humana" ("Music of Mankind"), performed offstage by the 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

Night of the Four Moons has a special meaning for me. It was commissioned and first performed (3/3/70) by my friend, the soprano Anna May Courtney, who died much too early at age 43 in 1978. We dedicate this recording of *Four Moons* to her memory.

—James Freeman

Jay Reise, born in New York City in 1950, is the composer of the opera *Rasputin* which was commissioned and premiered by the New York City Opera in 1988. He has also written three symphonies (performed by the Philadelphia Orchestra among others) as well as numerous chamber works. He currently is working on a choreographic tone poem based on Oscar Wilde's *The Selfish Giant* for the Philharmonia Orchestra (London), and *Le diable du corps: The Operafilm*. Reise is professor of music at the University of Pennsylvania.

Chesapeake Rhythms, composed for Orchestra 2001, is in one movement, two parts. In the first, melodic and rhythmic ideas are developed by the ensemble. In the second part, a series of cadenzas are presented by various solos and duos. The piece concludes with a slow coda in which solo fragments of earlier passages are superimposed over music which echoes the opening of the work.

Chesapeake Rhythms is one of a series of works based on a technique of "counterpointed rhythms." Most phrases in the piece contain counterpointed rhythmic motives, which are developed and varied through traditional devices such as augmentation, diminution, etc. This rhythmic approach was influenced by my study of Carnatic (South India) music.

Chesapeake Rhythms is a kind of emotional tone painting inspired by my sense of the vast historical memory of the ever-changing landscape of the Chesapeake Bay. It is dedicated to Orchestra 2001 and my wonderful friend and colleague Richard Wernick.

—Jay Reise

Louise Talma's *Diadem* was written in 1978 as an homage to her teacher and dear friend Nadia Boulanger on her 92nd birthday. The writing is in Talma's late twelve-tone style: lean, spare sonorities written with classical fastidiousness. The texts are mostly by medieval lapidaries, perhaps written to help them sell their wares, and Talma responds to them with music of jewel-like clarity.

Louise Talma (1906-1996) was often called "the doyenne of American composers." She taught for fifty years at Hunter College in New York and composed up until the night she died, two months short of her ninetieth birthday. She received many honors, including being the first woman composers elected to the American Academy of Arts and Letters, but did not receive the deserved acclaim she would certainly have received had she been a man. We hope that this and other recordings will help redress that.

—Paul Sperry

Timothy Greatbatch studied composition at the University of Pennsylvania with George Crumb, Richard Wernick, and George Rochberg. Mr. Greatbatch has received numerous awards including the Barlow International, the Abraham Frost Prize, the David S. Bates Award, the Nebraska Sinfonia Competition, the Edward C. McCollin Memorial Prize, and most recently, the 1995 West Virginia Museum in the Community Composer's Award for his Nonet (winds and strings) version of *A Clockwork Legend*. His commissions include works for Richard Stoltzman, the Chestnut Brass Company, TASHL, and Music from Angel Fire.

While composition is the center of his work, Timothy Greatbatch has developed a successful career as a visual artist.

His canvases reflect his interest in the French Art Nouveau and Surrealistic styles. He is also frequently commissioned to create murals or elaborate wall paintings for both residential and commercial settings in styles ranging from the Etruscan to Impressionistic periods.

The creation of *A Clockwork Legend* was made possible through an artist fellowship from the Pennsylvania Council on the Arts. The work is dedicated to Philadelphia bassist, Miles B. Davis. *A Clockwork Legend* received its world premiere in the Rachmaninov Hall of the Moscow Conservatory (10/11/93). It was written especially for Orchestra 2001's trip to Russia and was completed in the last days of September 1993, shortly before the musicians left Moscow. *A Clockwork Legend* was created to feature the double bass (particularly its lyric capabilities) as a prominent voice within the context of a contemporary chamber music setting. The title was chosen to reflect the two basic qualities of the music—arrhythmic, animated (clockwork) music, accentuated through the bell tones and drums of the synthesizer and percussion; and a lyrical music embracing the tonal and modal harmonies of the past (legend).

Gerald Levinson, born in 1951, has been increasingly recognized as one of the major composers of his generation. In 1990 he received the Music Award of the American Academy of Arts and Letters, which cited his "sensitive poetic spirit, imaginative treatment of texture and color," and his "potent and very personal idiom, which projects immediately to the listener." He began his studies in composition as an undergraduate at the University of Pennsylvania with George Crumb, Richard Wernick, and George Rochberg. Later he worked with Ralph Shapey at the University of Chicago and with Olivier Messiaen at the Paris Conservatory. Since 1977 he has been on the faculty of Swarthmore College, where he is currently professor of music and chair of the Department of Music and Dance.

He has received many awards, including the Goddard Lieberman Fellowship of the American Academy of Arts and Letters and two N.E.A. Fellowships. In the early eighties Levinson spent two years in Bali (as a Henry Luce Foundation Scholar and as a Guggenheim Fellow) studying Balinese music and composing. Recently his monumental Symphony No. 2 was commissioned by the Koussevitzky Foundation and performed by the Los Angeles Philharmonic, conducted by Sir Simon Rattle.

Four of the works appear on CRI 642. Other works have been released on the Laurel, Albany, and CRS labels.

in dark (three poems of the night)

in dark was written in 1972 to two poems by Robert Lax and one by Nanine Valen, to whom the Lax poems had been written as postcards. In attempting to capture the various shades of nocturnal imagery in the poems I felt I reached a sort of musical coming-of-age; this was the most personal of my early pieces, my "opus 1." Its open, inclusive approach to musical color and materials, if not very much of its actual sound and style, has continued to form the basis of my subsequent musical explorations.

The piece is built in a five-part arch form. In the first and last movements the worldless voice is used as one of the instruments in the ensemble. In the second and fourth movements (the two poems of Robert Lax) the voice emerges into song, extending the sparse syllables of the poetry into long tracteries. The third movement is itself symmetrical, an instrumental scherzo framing the central poem (by Nanine Valen). Here the words, treated as pure speech, are themselves the music, blending with the instrumental sounds.

However, the harmonic language partly offsets this symmetry. The first, second, and fifth movements are largely modal; the third movement unfolds as if in a chromatic mist, which in the following movement condenses into undulating clusters against the chromatic melody.

The distinctive choice of instruments results in a generally low, veiled ensemble sonority: The flute family is represented by alto and bass flutes, and the strings by viola and cello,

surrounded by resonances of piano, harp, and metallic percussion. The result is a soft-edged, mysterious atmosphere somewhat reminiscent of Ravel's *Trois poèmes de Mallarmé* (which, however, I did not know at the time). There are also evident influences from my first teacher, George Crumb, and from Olivier Messiaen, who was later to become my last teacher.

—Gerald Levinson

Production Notes

All recordings were made in Lang Concert Hall, Swarthmore College, Swarthmore, Pennsylvania. We are most grateful to the College and its Department of Music and Dance for the use of its space, pianos, and percussion instruments.

Mastering Engineer: Curt Wittig

George Crumb, *Night of four Moons* (1969)
Produced by George Crumb, James Freeman
Recorded October 31, 1999
Recording and Editing: Curt Wittig
C F. Peters Corporation (BMI)

Jay Reise, *Chesapeake Rhythms* (1995)
Produced by Jay Reise
Recorded January 20, 1996
Recording and Editing: George Blood (BMI)

Louise Talma, *Diadem* (1980)
Produced by Thomas Whitman, James Freeman
Recorded October 29, 1995
Recording and Editing: Curt Wittig
Cart Fisher, Inc. (ASCAP)

These recordings were made possible by generous grants and contributions from the following:

The Blue Ridge Foundation, Inc.
The Aaron Copland Fund for Music
National Endowment for The Arts
Swarthmore College

Timothy Greatbatch, *A Clockwork Legend* (1993)
Produced by Timothy Greatbatch, James Freeman
Recorded September 10, 1995
Recording and Editing: Curt Wittig
(ASCAP)

Gerald Levinson, *in dark* (1972)
Produced by Gerald Levinson, James Freeman
Recorded September 11, 1995
Recording and Editing: Curt Wittig
Theodore Presser Company (BMI)

The University at Pennsylvania
Mr. Robert Weyerhaeuser
The Alice M. Ditson Fund of Columbia University