Symphony, St. Louis Symphony, Chamber Music Society of Lincoln Center, Orpheus Chamber Orchestra, Emerson Quartet, Guarneri Quartet, Copenhagen Radio Orchestra and Odense Symphony Orchestra.

David Starobin's solo recordings have received honors from journals ranging from Guitar Player to Gramophone. His CD, “Newdance”, received a Grammy nomination as “Best Classical Solo Recording”, and won the Association for Independent Music’s “Indie Award” for best classical CD of 1999. In 1981, David Starobin founded Bridge Records, Inc.. Starobin's work for Bridge as guitarist, producer and executive producer has earned Mr. Starobin five Indie Awards and eleven Grammy nominations.

David Starobin began his guitar studies at age 7, with the Puerto Rican guitarist Manuel Gayol, later working with Albert Valdes Blain, and Aaron Shearer at the Peabody Conservatory of Music. While a student at Peabody, Starobin worked closely with pianist Leon Fleisher, and was a frequent participant in the Marlboro Music Festival. Among his many honors are a Harvard University Fromm Grant, for “his commitment to the music of our time”; a Lincoln Center Avery Fisher Grant; and Peabody Conservatory's “Distinguished Alumni Award”. Between 1993 and 2004, Starobin was the chairman of the guitar department at the Manhattan School of Music, where he holds the school's “Andres Segovia Chair”. He previously headed guitar departments at Brooklyn College, Bennington College, The North Carolina School of the Arts, and at the State University of New York at Purchase.

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The Next ASU Lecture Concert Event

Comedian/Communicator Carl Grant
“Humor: The Shortest Distance Between People”
7:00 p.m., Tuesday, April 3, 2007
Student Union Auditorium

Sandra White of National Public Radio has described Carl Grant as “one of the funniest people in America.” He has made numerous national television appearances including “Late Night With David Letterman” and “Showtime.” His wry, whimsical humor somehow makes us all feel a little bit better about the condition of being human. A long time educator-athletic coach, businessman and now professional comedian, Carl combines his understanding of education, the business environment and the use of humor to help people effectively incorporate a bit of lightness and creativity into their everyday routine. One of his subspecialties is communication and rapport-building for attorneys. His client list includes such diverse groups as the International Society of Barristers, the Commercial Law League, and the University of Washington Law School, Boeing, IBM, and USA Today. The presentation is co-sponsored by the College of Education at ASU.

The ASU Lecture Concert Series, Music Department, Piano Club, Guitar Guild, and Society of Composers, Inc. Student Chapter present

A Concert of Music by

GEORGE CRUMB

with guest artists,
George Crumb
David Starobin
and
The Rockefeller Quartet

March 1, 2007  7:30 pm
Arkansas State University
The Fowler Center’s Riceland Hall
GEOGE CRUMB

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. George Henry Crumb was born in Charleston, West Virginia on 24 October 1929. He studied at the Mason College of Music in Charleston and received the Bachelor's degree in 1950. Thereafter he studied for the Master's degree at the University of Illinois, Champaign-Urbana under Eugene Weigel. He continued his studies under Boris Blacher at the Hochschule für Musik, Berlin from 1954-1955. He received the D.M.A. in 1959 from the University of Michigan, Ann Arbor after studying with Ross Lee Finney. George Crumb's early compositions include Three Early Songs (1947), for voice and piano; sonata (1955) for solo violoncello; and Variazioni (1959) for orchestra--the composer's doctoral thesis. In the 1960s and 1970s, George Crumb produced a series of highly influential pieces that were immediately taken up by soloists and ensembles throughout the world. Many of these were vocal works based on the poetry of Federico Garcia Lorca, including Ancient Voices of Children (1970); Madrigals, Books 1-4 (1965,69); Night of the Four Moons (1969); and Songs, Drones and Refrains of Death (1968). Other major works from this period include: Black Angels (1970), for electric string quartet; Vox Balaenae (1971), for electric flute, electric cello and amplified piano; Makrokosmos, Volumes 1 and 2 (1972, 73) for amplified piano; Music for a Summer Evening (1974) for two amplified pianos and percussion; and Crumb's largest score--Star-Child (1977), for soprano, solo trombone, antiphonal children's voices, male speaking choir, bell ringers and large orchestra. George Crumb's most recent works include Eine Kleine Mitternachtensonate for solo piano (2001), Otherworldly Resonances for two pianos (2002) and a four-part song cycle, American Songbook (The River of Life, A Journey Beyond Time, Unto the Hills, The Winds of Destiny) (2001-2004). George Crumb's music often juxtaposes contrasting musical styles. The references range from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than 30 years of service. Awarded honorary doctorates by numerous universities and the recipient of dozens of awards and prizes, Crumb makes his home in Pennsylvania, in the same house where he and his wife of more than 50 years raised their three children. George Crumb's music is published by C.F. Peters and the ongoing series of "Complete Crumb" recordings, supervised by the composer, is being issued on Bridge Records.

DAVID STAROBIN

David Starobin's performances and recordings have earned the native New Yorker prominence in the world of classical music. Composers including Elliott Carter, George Crumb, Poul Ruders, Gunther Schuller and Milton Babbitt have dedicated new works to him, producing a repertoire of more than three hundred new pieces. Starobin has performed these works throughout the world, collaborating with ensembles including The New York Philharmonic, National Symphony, Houston Symphony, San Francisco

PROGRAM

Easter Dawning (1991) for carillon

ASU Ringers
Ellis Julien, Director

Three Early Songs (1947)

1. Night (Robert Southey)
2. Let it be forgotten (Sara Tesdale)
3. Wind Elegy (Sara Tesdale)

Matthew Carey, baritone
Lauren Schack Clark, piano

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 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 [notes from CD booklet, Bridge Records 9095]

Sonata for Solo Violoncello (1955)

Fantasia: Andante espressivo e con molto rubato
1. Tema pastorale con variazioni
2. Toccata: Largo e drammatico - Allegro vivace

Jonathan Kirkscey, violoncello
**Black Angels** is probably the only quartet to have been inspired by the Vietnam War. The work draws from an arsenal of sounds including shouting, chanting, whistling, whispering, gongs, maracas, and crystal glasses. The score bears two inscriptions: *in tempore belli* (in time of war) and “Finished on Friday the Thirteenth, March, 1970”.

The underlying structure of **Black Angels** is a huge arch-like design which is suspended from the three “Threnody” pieces. The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation) and Return (redemption).

The numerological symbolism of **Black Angels**, while perhaps not immediately perceptible to the ear, is nonetheless quite faithfully reflected in the musical structure. These “magical” relationships are variously expressed; e.g., in terms of length, groupings of single tones, durations, patterns of repetition, etc. An important pitch element in the work -- descending E, A, and D-sharp -- also symbolizes the fateful numbers 7-13. At certain points in the score there occurs a kind of ritualistic counting in various languages, including German, French, Russian, Hungarian, Japanese and Swahili.

There are several allusions to tonal music in **Black Angels**: a quotation from Schubert’s “Death and the Maiden” quartet (in the _Pavana Lachrymae_ and also faintly echoed on the last page of the work); an original _Sarabanda_, which is stylistically synthetic; the sustained B-major tonality of _God-Music_; and several references to the Latin sequence _Dies Irae* (“Day of Wrath”). The work abounds in conventional musical symbolisms such as the _Diabolus in Musica* (the interval of the tritone) and the _Trillo Di Diavolo* (the “Devil’s Trill”, after Tartini).

The amplification of the stringed instruments in **Black Angels** is intended to produce a highly surrealistic effect. This surrealism is heightened by the use of certain unusual string effects, e.g., pedal tones (the intensely obscene sounds of the _Devil-Music*); bowing on the “wrong” side of the strings (to produce the viol-consort effect); trilling on the strings with thimble-capped fingers. The performers also play maracas, tam-tams and water-tuned crystal goblets, the latter played with the bow for the “glass-harmonica” effect in _God-Music_. [notes from CD booklet, Elektra Nonesuch 7559-79242-2 extracted for this passage.]

Completed in Berlin in October, 1955, the _Cello Sonata_ dates from Crumb’s student days and reflects well-established traditions of composition for solo cello. The opening Fantasia is based upon the interval of a descending minor third, first heard after a series of plucked chords. The middle movement consists of a theme in binary form, three variation, and a coda in which the theme is repeated on muted strings. The final Toccata is again dominated by thirds which are played in both rising and falling patterns.  

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**Mundus Canis (A Dog’s World) (1998)**

1. Tammy : Elegantly, somewhat freely
2. Fritzi : Furioso
3. Heidel : Languido, un poco misterioso
4. Emma-Jean : Coquettish, poco animato, grazioso
5. Yoda : Prestissimo possible

George Crumb, percussion  
David Starobin, guitar

While contemplating the composition of a little dance piece for solo guitar for David Starobin (to be one of a series he was commissioning from several composers), I hit on the idea of creating a musical homage to the several dogs in my life. It occurred to me that the feline species had been disproportionally memorialized in music and I wanted to help redress the balance.

And so, the “piece for solo guitar” metamorphosed into a little suite of five canine humoresques, each being a portrait and a character study of one of the Crumb family dogs. I have always known that dogs, like their biped masters, have various and distinct personalities. The addition of a percussionist, who provides a specific instrumental color for each piece, helped me to delineate each canine character.

“Tammy”, a brown, short-haired, full-size dachshund, and the first dog in our family, exhibited qualities ranging from nobility to capriciousness. Her piece is inscribed “elegantly, somewhat freely” and the percussion component is a pair of maracas. The music ends in a scampering rush of movement which represents her more playful side. The surprising ambiguities in her canine “persona” are illustrated by a rubato style of expression and the use of wildly contrasting registers.

“Fritzi’s” piece, marked furoso in the score, expresses a pronounced impetuosity and irrepressibility of spirit. The percussionist plays a frame drum and the guitar writing is virtuosic in style and contains stinging percussive pizzicato effects and knuckle-rapping on the wooden belly of the instrument. Fritzi was a brown male dachs of a lovable disposition despite his stubbornness and high-spirited antics.

The dog “Heidel” (acquired on a visit to Heidelberg, Germany) was our first long haired dog "Heidel" (acquired on a visit to Heidelberg, Germany) was our first long haired...
specimen of the breed, a rich brown in color, who exhibited a philosophical disposition and confounding depths of personality. Her sloth-like movements and hoard of secret lore are represented in the score by the indication *languido, un poco misterioso*. The guitar style is quite coloristic with “bottleneck” playing and much pitch bending. The percussionist plays two tam-tams, the smaller of which is lowered into (or raised out of) a tub of water to produce the “water-gong” glissando effect.

“Emma-Jean” was a jet black miniature female dachshund of a definitely coquettish nature. There are abrupt changes of tempo and mood and the finely etched rhythmic gestures convey a sense of prissiness and archness. The guitar line is punctuated by claves and occasional soft strokes on a suspended cymbal.

The final character presented in our quintet of dogs is “Yoda” who was rescued from a New York City pound by my daughter Ann. He is a fluffy-white animal of mixed parentage (in which the bichon frise strain predominates) and mercurial temperament. The tempo marking for Yoda’s piece is *prestissimo possibile* and scurrying, scampering guitar passages are complemented by raspy guiro sounds and mounted castanets. But in an instant, all forgiven, Yoda plops in one’s lap!  - George Crumb [notes from CD booklet, Bridge Records 9095]

**INTERMISSION**

**An Idyll for the Misbegotten (Images III) (1986)**

Joe Bonner, flute  
Craig Collison, Curtis Farley, Janet Rooney, percussion

A ... human-centered view of nature is evident in ... the nine-minute *An Idyll for the Misbegotten* for amplified flute and percussion, composed in 1985. “I feel that ‘misbegotten’ well describes the fateful and melancholy predicament of the species *homo sapiens* at the present moment in time,” writes the composer.

Mankind has become ever more “illegitimate” in the natural world of the plants and animals. The ancient sense of brotherhood with all life-forms (so poignantly expressed in the poetry of St. Francis of Assisi) has gradually and relentlessly eroded, and consequently we find ourselves monarchs of a dying world. We share the fervent hope that humankind will embrace anew nature’s “moral imperative”.

Once again, the theatrical element is paramount. Crumb suggests, “impractically,” that the music be “heard from afar, over a lake, on a moonlit evening in August”. The scoring, employing two of man’s oldest instruments, conjures up a primitive, timeless aura; there is a brief quotation from Debussy’s *Syrinx*, interpolated into a passage for the flute that also calls for the performer to speak a few lines by the eighth-century Chinese poet Ssu-K’ung Shu, while still playing the instrument (“The moon goes down. There are shivering birds and withering grasses.”)

Over a *pianissississimo* tremolo in the bass drum, the flute intones a Pan-like song that gradually grows ever more agitated. Sensing this, the drums respond to the flute’s emotional state; they burst the bonds of the tremolo to punctuate the melodic line in barely controlled outbursts and send the flute skittering along in a flight of flutter-tongued fantasy. The hysteria soon subsides, the drums recede, and at the end nothing is left but the flute, musing softly on a pair of tritones – the devil’s interval. In George Crumb’s universe, the black angels are never far away.  - Michael Walsh [notes from CD booklet, New World Records 357-2]

**Black Angels (Images I)**  
Thirteen images from the dark land (1970)

I. DEPARTURE  
1. Threnody I: Night of the Electric Insects  
2. Sounds of Bones and Flutes  
3. Lost Bells  
4. Devil-music  
5. Danse Macabre

II. ABSENCE  
1. Pavana Lachrymae  
2. Threnody II: Black Angels!  
3. Sarabanda de la Muerte Oscura  
4. Lost Bells (Echo)

III. RETURN  
1. God-music  
2. Ancient Voices  
3. Ancient Voices (Echo)  
4. Threnody III: Night of the Electric Insects

**The Rockefeller Quartet**  
Christian Baker, violin  
Darby BeDell, violin  
Katherine Reynolds, viola  
Daniel Cline, cello