



Direct Quotation in the Music of George Crumb

WUT Tai Ming

A Thesis Submitted in Partial Fulfillment

of the Requirements for the Degree of

Master of Philosophy

in

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Abstract

While George Crumb's use of direct quotation stands out as a distinct feature of his style, there is to date no study of it that covers his entire published output. This dissertation fills this important gap by tracing the development of this particular kind of borrowing technique in Crumb's music. Since the quoted materials may function as structural, thematic, connective or other kinds of materials, I investigate the pre-existing music and the new pieces that quote from it by comparing relevant musical parameters. A study of not just the musical but also the extra-musical facets of Crumb's direct quotation and the manifold ways they interact with one another adds to our understanding of his music and of his distinctive preference for quoting from canon and hymn tunes.

撮要

喬治·克倫姆的作品時常直接引用前人的音樂,但至今尚未有學者研究克氏所有作品中之此種作曲技法,本文會探討作曲家此種風格之發展。引用之音樂可以作為結構性、主題性及連接性等音樂材料,並涉及其他非音樂之層面,本人會研究被引用之詩歌及傳統音樂與作曲家本身音樂之相互關係。

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Chapter One George Crumb's Music

Life and Works¹

George Crumb (b. 1929) was born and raised in Charleston, West Virginia. He came from a musical family, his father George Henry Crumb (1894-1950) was a clarinetist in the Charleston Symphony Orchestra and his mother was a cellist in the same orchestra. According to David Cope, the Crumb family also organized a chamber group and performed in various resort hotels. His brother William Reed Crumb completed the group by playing the flute. Crumb heard a great deal of country and church music during his early years² which become important sources for his musical style and may account for his use of folk instruments, including the harmonica, musical saw and banjo.

The most important influence on Crumb's early musical life was most likely to have been the family tradition of playing chamber music at home. According to Robert Shuffett, Crumb began composing Mozart-like pieces at the age of ten. He attended Charleston High School (1944-47) and Sunday school at a Presbyterian Church. Crumb composed his first two orchestral pieces, *Poem* and *Gethsemane*, in 1946 and 1947 respectively. Both pieces were performed by the Charleston Symphony in 1948.³ Crumb completed his tertiary musical education at Mason College in Charleston (1947-50), where he studied piano and composition as a double major, during which time, he served as organist and choir director for a small Baptist church in Marmet, West Virginia. Crumb married in 1949 to Elizabeth May Brown,

¹ See Appendix 1.1 for the complete list of unpublished works and published work.

² David Cope, "Biography" in *George Crumb: Profile of the Composer*, ed. Don Gillespie (New York: C.F. Peters, 1986), 8 and David Cohen. *George Crumb: A Bio-bibliography*, (Westport: Greenwood Press, 2002), 1.

³ Robert Shuffett, "Interview: George Crumb/Robert Shuffett" in *George Crumb: Profile of the*

with whom he has one daughter and two sons, completed his degree a year later, in 1950, and moved 650 miles to Champaign-Urbana, University of Illinois to study for a master in music degree, which he completed in 1952. He studied composition with Eugene Weigel and wrote several pieces. In 1953, he moved to Ann Arbor, Michigan to undertake doctoral studies at the University of Michigan, with Ross Lee Finney as his composition teacher. During his stay in Michigan he composed *String Quartet* (1954) and *Sonata for Solo Violoncello* (1955).⁴ In 1959, he finished his doctoral composition, *Variazioni*, for orchestra. This marked the end of Crumb's first composition period.

Crumb's second composition period (1962-1967) began with his appointment as Assistant Professor of Composition and Piano at the University of Colorado (Boulder). David Burge, his colleague in the piano faculty, asked Crumb to compose piano pieces for him. Accordingly, Crumb presented Burge with *Five Pieces for Piano* in 1962. By then, Crumb had begun to establish his own style and received some attention from the critics. In 1962, he composed *Night Music I*, followed by *Four Nocturnes* in 1964, before joining the Music Department at the University of Pennsylvania in 1965. Crumb completed *Madrigals, Books I & II* in the same year. In 1967, Crumb was commissioned by the Chicago Symphony Orchestra and composed *Echoes of Time and the River*. The composition was nominated for and subsequently awarded the Pulitzer Prize for Music in 1968.

From 1968 onwards, Crumb started to use amplification on the instruments. The

Composer, ed. Don Gillespie, (New York: C.F. Peters, 1968), 34.

⁴ According to David Cohen, Crumb wanted to withdraw the *Sonata for Solo Violoncello* but it had already been published by C. F. Peters. From the year 2000, this piece became the standard repertoire piece in the DipABRSM syllabus of the Royal Schools of Music. Of Crumb's earliest works that

representative works of that period are *Songs, Drones and Refrains of Death* (for baritone, electric guitar, electric contrabass, electric piano and percussion), *Night of the Four Moons* (for alto, alto flute, banjo, electric cello and percussion), *Black Angels* (for electric string quartet), *Ancient Voices of Children* (for soprano, boy soprano, oboe, mandolin, harp and electric piano) and *Vox Balaenae* (for electric flute, electric cello and amplified piano). This “golden” period ended with his second major orchestral work,⁵ *Star-Child*, which he completed in 1977. The work calls for a very large orchestra, including eight percussionists, children’s choirs and several offstage trumpets.

Crumb concentrated on solo and small chamber works in his next composition period (1979-1993). *Gnomic Variations* (1981) and *A Little Suite for Christmas* (1980) for piano are two pertinent examples. In 1988, he produced *Zeitgeist* for two amplified pianos, which is his second longest work.⁶ From 1994 onward, Crumb has been collaborating with the guitarist David Starobin, who played Crumb’s chamber works on electric guitar, banjo, mandolin and sitar. Crumb has added to the contemporary guitar repertoire with his compositions *Quest* (1994) and *Mundus Canis* (1998).

remain accessible, this comes second and *Three Early Songs* comes first.

⁵ His first major orchestral work is *Variazioni*.

⁶ The longest work (in duration) by Crumb is *Music for a Summer Evening* for two amplified pianos and percussion. The duration of each work is usually specified by the composer on the score.

Chapter Two Literature Critique

The existing literature on Crumb's music includes his own writings, journal articles, monographs, master and doctoral dissertations, interviews, liner notes, web pages and performance reviews. However, only two articles are devoted to musical borrowing, one of the most prominent features of Crumb's music. Richard Steinitz's rather general discussion and Steven Burns's subsequent, and more focused, study of Crumb's compositional techniques.

In the first published scholarly writing on Crumb's music, Robert Lewis examined *Night Music I* in detail. He pointed out that "Crumb is a composer whose creative effort clearly displays musically, invention, admirable timbral sensibility and well-developed craftsmanship of a particular type."⁷ Dolores Hurby's "An Analysis of George Crumb's *Ancient Voices of Children*" is the first thesis devoted solely to the composer's work.⁸ Steinitz published several articles in *Contact* and *Musical Times*, touching on aspects of structures, symmetries, rhythms and sonorities in Crumb's music. However, his writings are rather short and general in nature.⁹ Although over forty doctoral dissertations have been written on Crumb's music, most of them analyse a limited selection of pieces with emphasis on pitch, harmony, rhythm, timbre and colour. A typical example is the dissertation by Mary Cox, "Four Piano Pieces by George Crumb: A Stylistic Analysis of *Five Pieces for Piano; A Little Suite for*

⁷ Robert Lewis, "Younger American Composers: George Crumb: *Night Music I*," *Perspectives of New Music* (Spring-Summer 1965): 143-151.

⁸ Dolores Hurby, "An Analysis of George Crumb's *Ancient Voices of Children*," Master's thesis, Michigan State University, 1975.

⁹ Richard Steinitz, "The Music of George Crumb," *Contact* 11 (Summer 1975): 14-22, "George Crumb," *Contact* 15 (Winter 1976/1977): 11-13, "George Crumb," *Musical Times* (October 1978): 844-847.

Christmas, A.D. 1979; Gnomonic Variations; and Processional".¹⁰ Cox compared four piano works from different perspectives, mentioning musical quotation only in passing. Louise Mitchell adopted a set theoretical approach to analyze *A Haunted Landscape* and discussed the role of octatonic cells, tritones and centricity.¹¹ Richard Bass showed how the pitch material of *Makrokosmos I and II* is integrated to bring coherence to the entire work.¹²

Apart from pitch organization, studies of Crumb's music also put considerable emphasis on his novel use of instruments. Harold Schonberg pointed out that Crumb and other post-war composers explored new sound effects for the piano.¹³ Shuennchin Lin's chronological study of glissando contains a brief section on Crumb's use of this technique for keyboard and strings.¹⁴ Charles Pennington and Kenneth Lee investigated a number of percussion techniques and performance problems encountered in the *Madrigals*.¹⁵ Robert Tomaro studied the techniques employed by the electric guitar in *Songs, Drones and Refrains of Death*.¹⁶

In *New Directions in Music*, David Cope singled out quotation as a prime

¹⁰ Mary Cox, "Four Piano Pieces by George Crumb: A Stylistic Analysis of *Five Pieces for Piano; A Little Suite for Christmas, A.D. 1979; Gnomonic Variations; and Processional*," PhD dissertation, University of Cincinnati, 1998.

¹¹ Louise Mitchell, "Octatonicism in the music of George Crumb: An Analysis of *A Haunted Landscape*," PhD dissertation, University of Chicago, 1997.

¹² Richard Bass, "Pitch Structures in George Crumb's *Makrokosmos, Volumes I and II*," PhD dissertation, University of Texas at Austin, May 1987.

¹³ Harold Schonberg, "The Sound and Fury of Contemporary Music for Piano," *New York Times*, 24 November 1974, section 2, 21.

¹⁴ Shuennchin Lin, "The Use of Glissando in Piano Solo and Concerto Compositions From Domenico Scarlatti to George Crumb," PhD dissertation, University of Arizona, 1997.

¹⁵ Charles Pennington, "An Examination of the Percussion Writing in George Crumb's *Madrigals, Book I Through IV*," PhD dissertation, Arizona State University, 1996. Kenneth Lee, "An Analysis and Investigation of Percussion Performance Practice in *Madrigals, Book II* by George Crumb," PhD dissertation, University of Georgia, 1996.

¹⁶ Robert Tomaro, "Contemporary Compositional Techniques For the Electric Guitar in United States Concert Music," PhD dissertation, New York University, 1994.

concern of many avant-garde and post avant-garde composers.¹⁷ In the 1971 edition of his monograph, Cope examined *Songs, Drones and Refrains of Death* exclusively, but not in the subsequent editions. However, Paul Griffiths's rather extended discussion of quotation in the 1981 edition of *Modern Music*¹⁸ was condensed to only three pages in the 1996 edition.

Perhaps the most informative writing on Crumb is Cope's *George Crumb: Profile of a Composer*, which contains an article by Crumb himself, an interview with the composer, comments from his friends and colleagues and very detailed bibliographic and discographic information, covering his career until the early 1980s. In her contribution, "George Crumb, American Composer and Visionary", Suzanne MacLean discusses the extra-musical associations of Crumb's compositions and the interrelationship of poetry, allusion, numerology and spirituality,¹⁹ whilst Christopher Wilkinson uses sketches to retrace the compositional process of *Makrokosmos*.²⁰ In *George Crumb: A Bio-Bibliography*, David Cohen provides us with more up-to-date information about Crumb's life and career, a general bibliography, a performance bibliography and a discography.²¹

Twenty-five interviews with Crumb, dating from July 23rd, 1976 to December 4th, 1978, are documented in Robert Shuffett's doctoral dissertation to cover a wide range of subjects, but musical quotation is discussed only in passing.²² Robert Duckworth,

¹⁷ David Cope, *New Directions in Music*. 6th Edition (Dubuque: Brown & Benchmark, 1993)

¹⁸ Paul Griffiths, *Modern Music* (New York: Dent & Sons Ltd., 1981), 188-222.

¹⁹ Suzanne MacLean. "George Crumb, American Composer and Visionary," *In George Crumb: Profile of a Composer* (New York: C. F. Peters Corporation, 1986), 20-25.

²⁰ Christopher Wilkinson, "Makrokosmos I and II: A Case Study of George Crumb's Compositional Process," *In George Crumb: Profile of a Composer* (New York: C. F. Peters Corporation, 1986), 55-61.

²¹ David Cohen, *George Crumb: A Bio-Bibliography* (London: Greenwood Press, 2002).

²² Robert Shuffett, "The Music, 1971-1975, of George Crumb: A Style Analysis," PhD dissertation, Peabody Institute of the Johns Hopkins University, 1979.

John Harvey and Julie Robert's interview of Crumb in September 1997 touched on the issue of quotation. On this occasion, Crumb admitted that "It is awfully hard to explain why I quote... I guess to make a reference to some earlier music that maybe has something to do with the music in that context."²³

The terms "borrowing" and "using the pre-existing music" are literally neutral. The use to which the pre-existing music is put varies, depending on the extent or mode of borrowing. This may include theme and variations, modeling, paraphrase, quodlibet, quotation and collage. Different scholars may have different definitions, especially for terms such as quotation and allusion. Burkholder wrote the entries for quotation, borrowing, allusion, collage and modeling in *The New Grove Dictionary of Music and Musicians*, second edition. Terms such as parody, quodlibet, collage and paraphrase refer to specific uses of pre-existing music in creation of new works. In these cases, the borrowed music is invariably altered in some way to suit the composer's needs. In this dissertation, I define "quotation" as the incorporation of a segment of pre-existing music in another work. It differs from other forms of borrowing since the borrowed material remains largely unaltered.

According to *The Oxford English Dictionary* edited by J. A. Simpson and E. S. C. Weiner²⁴, the word "allusion" has several meanings. An allusion is a play upon words. It is also a symbolic or implied reference to something else. A "quotation," on the other hand, is defined in general terms as a passage that has been copied from an original to a new piece of work or a remark that is repeated. In a musical composition,

²³ Robert Duckworth, John Harvey and Julie Robert, "Interview with George Crumb," transcript of a radio interview on the Unclassical Show, September, 1997.

²⁴ *The Oxford English Dictionary* is the well-known authority on the evolution of the English language over the past years. It has made use of 2.5 million quotations from international English sources.

a quotation is the duplication of a passage or tune that is already part of another piece of music. The abbreviated form of quotation, “quote” is generally used to refer to written passages and the spoken word, and can be both noun and transitive verb. For the purposes of this study, the noun “quotation” is used in the strict sense to denote a near exact or exact quotation. “Intertextuality” is a broader term. It includes quotation and allusion. It is defined by Genette in as “the actual presence of a text within another” and later used in musical context.²⁵

In “The Uses of Existing Music: Musical Borrowing as a Field,” Peter Burkholder proposed a so-called typology of musical borrowing.²⁶ He also investigated Ives’s borrowing practices in “‘Quotation’ and Emulation: Charles Ives’s Uses of His Models”²⁷ and *All Made of Tunes*,²⁸ which was based on his PhD dissertation, “The Evolution of Charles Ives’s Music: Aesthetics, Quotation, Technique.”²⁹ In his 1985 article, Burkholder identified five techniques adopted by Ives: modeling, paraphrasing, cumulative setting, quoting and quodlibet, adding that the boundaries of these categories vary. He proposed that they are more like points on a continuum rather than pigeon-holes in a post office. This forms the basis of my own borrowing continuum.

In *All Made of Tunes*, Burkholder divided Ives’s career into six periods and

²⁵ Gérard Genette, *Palimpsests: Literature in the Second Degree*, translated by Channa Newman and Claude Doubinsky, (Lincoln and London: University of Nebraska Press, 1997).

²⁶ Peter Burkholder, “The Uses of Existing Music: Musical Borrowing as a Field,” *Notes*, 50 (March, 1994): 851-870.

²⁷ Peter Burkholder, “‘Quotation’ and Emulation: Charles Ives’s Uses of His Models,” *Musical Quarterly*, 71(1985).

²⁸ Peter Burkholder, *All Made of Tunes* (London: Yale University Press, 1995).

²⁹ Peter Burkholder, “The Evolution of Charles Ives’s Music: Aesthetics, Quotation, Technique,” PhD dissertation, University of Chicago, 1983.

commented on the changes of his borrowing practice in each stage.³⁰ He categorizes Ives's borrowing practice into modeling, variations, paraphrasing, setting, cantus firmus, medley, quodlibet, stylistic allusion, transcribing, programmatic quotation, cumulative setting, collage, patchwork, and extended paraphrase. Each of these borrowing types describes a relationship between the old and new pieces. Burkholder was aware of the overlapping of terms and pointed out that a flexible application of these categories is more useful than a rigid taxonomy.

In his 1994 article, Burkholder shaped his typology of borrowing in the form of six questions:

1. What is the relationship of the existing piece to the new work that borrow from it?
2. What element or elements of the existing piece are incorporated into or alluded to by the new work, in whole or part?
3. How does the borrowed material relate to the shape of the new work?
4. How is the borrowed material altered in the new work?
5. What is the function of the borrowed material within the new work, in musical terms?
6. What is the function or meaning of the borrowed material within the new work in associative or extra musical terms, if any?³¹

The above typology is reproduced in the second edition of *The New Grove*

³⁰ Peter Burkholder, *All Made of Tunes* (London: Yale University Press, 1995), 1-3.

³¹ Peter Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field," *Notes*, 50 (March 1994): 867-9.

Dictionary of Music and Musicians with the addition of subtitles to give a comprehensive list. However, in my view, the typology cannot be fully established in terms of these questions. First of all, the order of the questions does not show there is no indication of hierarchy, although it is clear that some questions are more important than others. The first question deals with the relationship between pieces; questions three and five overlap considerably as question five is subsumable to question three. Questions two and four are also interrelated, as they deal with the elements used from the pre-existing piece. Secondly, in the “borrowing” entry of *New Grove*, the typology is listed under the heading of “Types of borrowing.” However, Burkholder’s table does not provide sufficient information to be considered a comprehensive classification tool although he does explain that his typology is a multidimensional system of categories. Thirdly, Burkholder fails to pinpoint the details of the change. For example, he does not mention how the change from homophonic to polyphonic texture is achieved, or vice versa, though he rightly points out that musical borrowing should be considered on a case-by-case basis.

Burkholder’s typology is based on his study of Ives’s borrowings, about which he raised analytical, interpretive/critical and historical questions.

Analytical questions: for any individual piece, what is borrowed or used as a source? How is it used in the new work? Second, interpretive or critical questions: why is this borrowed and used in this way? What musical or extra musical functions does it serve? Third, historical question: where did the composer get the idea to do this? What is the history of the practice? Can one trace a development in the works of an individual composer, or in musical

tradition, in the ways existing material is borrowed and used?³²

The first two questions may be answered by analysing the music but the second part of the analytical question and the critical question overlap. We may develop some insight into the third question by tracing the development of the individual composer's practice, but the question itself veers beyond the scope of Burkholder's typology.

Gimbel (1989) defined a musical quotation as a subject that meets the following four conditions:³³

1. The pitch pattern corresponds to a preexisting pattern in the musical literature.
2. The composer sets this pattern in relief.
3. It can be documented that the composer was familiar with the work or passage in question.
4. The extramusical context of the composer's work is reflected by that of the quoted work.

He added that rhythm need not reflect this correspondence. But if we change rhythm drastically, the original piece may not be recognized. It still fits the above conditions. I doubt that those conditions are technically loose for the musical quotation. While Gimbel may argue his case according to the second condition listed above, there are no hard and fast rules.

³² Ibid, 864.

Moreover, he pointed out that another difference between quotation and allusion lies in the pitch parameter. Gimbel illustrated musical allusion with reference to a Beethoven example that meets conditions 1, 3 and 4 but not condition 2. I contend that these conditions are neither prescriptive nor sufficient requirements to differentiate between quotation and allusion. I thus prefer to use the definitions of quotation and allusion from the literature field, as they constitute fast and hard rules that apply well in most musical context.

³³ Allen Gimbel, "Elgar's Prize Song: Quotation and Allusion in the Second Symphony," *19th Century Music*, XII/3 (Spring, 1989): 233.

Chapter Three Crumb's musical borrowing

Steinitz discusses Crumb's musical borrowing on two levels: (1) allusion to other works or styles and (2) strict quotation. The latter is understood primarily as the inclusion of tonal fragments in atonal contexts to give them new meaning. An example appears toward the end of *Night of the Four Moons*, in which the quotation evokes a nostalgic sentiment. The use of a distant mandolin in *Eleven Echoes of Autumn* and that of a Renaissance sarabanda in *Black Angels* also suggests a sense of remoteness in time and space.³⁴

Fifteen years separated Steinitz's research from Steven Bruns's study of Crumb's borrowing (quotation and allusion) of Mahlerian gesture, structure and timbre. He compared Mahler's "Der Abschied" (*Das Lied von der Erde*) to Crumb's *Night of the Four Moons*, noting that in the latter every instrument plays music that might be traced back to "Der Abschied." According to Bruns, "Crumb expands the possibilities of each basic timbre, thereby intensifying the characteristics of the original."³⁵ Bruns also discusses the interrelation between Crumb's *Songs, Drones and Refrains of Death*, *Eleven Echoes of Autumn* and *Ancient Voices of Children* and demonstrates how they relate to Mahler's music. Bruns concludes that Mahler greatly influenced Crumb's approach to form, tonal design, instrumentation, notation, poetic imagery and theatrical effects.

According to Bruns, the opening oboe figure of "Der Abschied" is recalled many

³⁴ Richard Steinitz, "George Crumb," *Musical Times*, 119 (October 1978): 844-7.

³⁵ Steven Bruns, "'In stilo Mahleriano': Quotation and Allusion in the Music of George Crumb," *American Music Research Center Journal*, 3 (1993): 9-39.

times in Crumb's music. Bruns might have held an unconscious bias towards the oboe figure, leading him to search for as many recurrences as possible in Crumb's music to support his argument. Nonetheless, his comment that no analysis of Crumb's music should ignore his borrowing technique deserves serious consideration. The use of pre-existing music is a distinct feature of Crumb's style and (as he confirmed) almost half of his music takes advantage of this resource.³⁶ However, there is, to date, no study of Crumb's direct quotation that covers his entire published output. The aim of this thesis is to close this important gap by tracing the development of this borrowing technique in Crumb's music through detailed examination of his approach to musical quotation. To this end, I shall discuss approaches to borrowing that are specific to him.

Crumb has a strong inclination for strict quotation, though less direct reference to existing music also characterizes some of his works. The quotation of Haydn's *Farewell Symphony* in *Night of the Four Moons*, Richard Strauss's *Also Sprach Zarathustra* in *Vox Balaenae* and Ravel's *Bolero* in *Ancient Voices of Children*.³⁷ The borrowed material may be confined to an isolated moment for dramatic purpose. Crumb tends to change the note value, rhythm and texture of the quoted music, and renders the quotation unmistakably distinct from the new context. He often quotes the pre-existing music in fragments, alters their pitch levels and juxtaposes them with his own music. However, in some of his works, we hear both the borrowed material and his music simultaneously, as in "Music of the Starry Night" from *Music for a Summer Evening*.

³⁶ Crumb specified in all his published scores that he used past music.

Later on in *Zeitgest* and *Quest* Crumb changed his approach by using an “invariant” or ostinato while quoting. In *Zeitgest* the second piano repeats very high harmonic notes while the first piano quotes from a folk song. In *Quest* the double bass plays a pentatonic scale while the soprano saxophone plays “Amazing Grace,” which is based on a different pentatonic scale, forming a multi-layered texture. In *Zeitgest*, as indicated by the expression marking “quasi lontano,” he tried to treat the quotation as dream-like distant music. This allows Crumb’s music to take on an ethereal, unrealistic and almost wistful aura. In *Quest*, Crumb uses “misterioso” (as from afar), which is similar in meaning.

In a recent interview, Robert Duckworth asked Crumb why he chose to quote and he offered the following clarification, “Mahler is not an actual quote; it is kind of in the style of Mahler.”³⁸ It is not uncommon for Crumb to imitate a particular style, and in some cases, it is difficult to decide whether he has, in fact, referenced another composer’s music. Since allusion and reference are not usually specified by Crumb, I shall delimit my study to his strict quotation.³⁹ The latter appears in almost half of his musical output and quotations as such are invariably confirmed by Crumb in either the programme note, the score or in both.⁴⁰

After retirement, Crumb continues to compose and he recently completed his *Eine Kleine Mitternachtmusik* (2001) for amplified piano, *Unto the Hills* (2002), *Otherwordly Resources* (2002) and *A Journey Beyond Time* (2003). At the time of

³⁷ See Appendix 3.1 for a list of allusion or parody.

³⁸ Robert Duckworth, John Harvey and Julie Robert, “Interview with George Crumb,” transcript of radio interview on the Unclassical Show, September, 1997. In that interview, Crumb did not specify the work to which he was referring.

³⁹ Allusions and references are excluded from Gimbel’s standard.

⁴⁰ Listed in Appendix 3.2.

writing this thesis, these pieces have not yet been published. As such, they will be excluded from this study, which will cover Crumb's work up to the year 2000.

Chapter Four Borrowing of “Canon”

Crumb’s direct quotation from the “canon” appears only in his compositions of around 1970, including *Ancient Voices of Children*, *Black Angels*, “Dream Images” in *Makrokosmos I*, “Litany of the Galactic Bells” in *Makrokosmos II*, “Music of the Starry Night” in *Music For a Summer Evening (Makrokosmos III)* and *An Idyll for the Misbegotten*. The latter is an exceptional case as it was composed in 1986. All quotations are confirmed by the composer in either the programme note or the score. While Crumb tends to use the same or similar instrumentation as in the original piece when borrowing from the “canon,” the toy piano is used instead of the piano when quoting “Bist di bei mir” in *Ancient Voices of Children* and a string trio is used instead of a string quartet when quoting “Death and the Maiden” in *Black Angels*.

When quoting from the canon, Crumb adopts either the opening of a piece or a section to enhance the audience’s awareness of it. In *Makrokosmos I, II & III*, the borrowed “canon” is divided into several fragments of roughly the same duration. Crumb shows no preference for particular periods or styles; Baroque, Classical, Romantic and post-Romantic works are equally favoured.⁴¹

⁴¹ Elliott Schwartz made an ambiguous statement in *Music Since 1945* (page 252) that Crumb prefer to quote from the romantic era.

Ancient Voices of Children (1970)

Ancient Voices of Children is a collection of five songs and three instrumental interludes based on texts by the Spanish poet, Federico Garcia Lorca. Prior to *Ancient Voices of Children*, Crumb had set other poems by Lorca to music: *Madrigals* (1965-69), *Night Music* (1963), *Songs, Drones, and Refrains of Death* (1968) and *Night of Four Moons* (1969). But more varied sound effects are featured in *Ancient Voices of Children*. These includes toy piano, harmonica, mandolin, saw, vocalization of purely phonetic sounds, amplified piano, alteration of the piano timbre by attaching a chisel to the strings, quarter-note retuning of mandolin, percussive sounds from Japanese temple bells and Tibetan prayer stones.

As shown in Table 4.1, the piece is symmetrical in layout. While “Dances [sic] of the Ancient Earth” is inserted between the first and second songs, “Dance of the Sacred Life-Cycle” is embedded in the third song.⁴² “Ghost Dance” is played after the fourth song.

⁴² The “Sacred Life-Cycle” is symbolized by the use of circular notation over a bolero drum ostinato, the crescendo-decrescendo pattern of which contributes to the overall arch shape.

| Number | Title | Setting/Time ⁴³ |
|--------|---|---|
| I | “The little boy was looking for his voice” | Voice + instruments (4’27”) |
| | “Dances of the Ancient Earth” | Instruments (2’22”) |
| II | “I have lost myself in the sea many times” | Voice + instruments (2’14”) |
| III | “From where do you come, my love, my child?” | Voice + instruments |
| | “Dance of the Sacred Life-Cycle” | Instruments |
| | “From where do you come, my love, my child?” | Voice + instruments (4’ for the whole movement) |
| IV | “Each afternoon in Granada, a child dies each afternoon.” | Voice + instruments (2’43”) |
| | “Ghost Dance” | Instruments (1’58”) |
| V | “My heart of silk is filled with lights” | Voice + instruments (7’07”) |

Table 4.1 Overview of *Ancient Voices of Children*

Table 4.2 shows that the distribution of the soprano and boy soprano voices is arch-like in design and that the outer pair of dances employs fewer instruments.⁴⁴

| | I | Dances | II | III | Dance | III | IV | Dance | V |
|------------|---|--------|----|-----|-------|-----|----|-------|---|
| Soprano | | | | | | | | | |
| Boy sop. | | | | | | | | | |
| Oboe | | | | | | | | | |
| Harmonica | | | | | | | | | |
| Mandolin | | | | | | | | | |
| Saw | | | | | | | | | |
| Piano | | | | | | | | | |
| Toy Piano | | | | | | | | | |
| Harp | | | | | | | | | |
| Percussion | | | | | | | | | |

Table 4.2 The distribution of musical instruments and voices

The fourth song is also symmetrical in design. The long soprano solo is counter-balanced by the toy piano, quoting “Bist du bei mir” (“If you are with me”) from the *Notebook of Anna Magdalena Bach*.⁴⁵ Both the soprano solo and the quotation are of approximately the same length, being separated by music played by the percussion instruments (Table 4.3).

⁴³ The performance time is taken from the CD 979149-2, New York: Elektra.

⁴⁴ Blue shaded boxes indicate that instruments or voices are in use.

⁴⁵ The *Notebook* contains minuets, polonaises, marches and arias that serve as pedagogical pieces for

| Time in sec. | 7 | 7 | 4 | 5 | 25 | 5 | 5 | 3 | 8 | 3 | 7 | 25 | 7 | 5 | 5 | |
|--------------|---|---|---|---|----|---|---|---|---|---|---|----|---|---|---|--|
| Soprano | | | | | | | | | | | | | | | | |
| Toy Piano | | | | | | | | | | | | | | | | |
| Harmonica | | | | | | | | | | | | | | | | |
| Percussion | | | | | | | | | | | | | | | | |
| Marimba | | | | | | | | | | | | | | | | |

Table 4.3 The use of instruments in the fourth song

At the outset, the soprano part is based on the complete whole-tone collection II (F, G, A, B, C#, D#).⁴⁶ The quoted passage, “Bist du bei mir,” is originally in Eb major, but Crumb transposes it up a minor seventh to Db major, the enharmonic equivalent of C# major.⁴⁷ Three percussionists and the harmonica are called upon to sing and play the C# major chord, which contrast with the following G minor chord articulated by the harp and other percussionists.⁴⁸ The tritone spanned by C# and G may explain why Crumb preferred Db major for the musical quotation. The C#-G span also continues the tritone span (E-Bb) played by the timpani as a bolero drum ostinato in the preceding dance, “Dance of the Sacred Life-cycle.”

The boy soprano part of “Bist du bei mir” is taken up by the toy piano and Crumb’s marking “like clockwork of toy running down” is worked out as the music is decelerating from 60 to 30 quarter notes per minute. It may signify the death of a child as stated in the song title and thus anticipate the ensuing “Ghost Dance.” Crumb quotes bars 10-17 from the original music, the text of which fits well into the context.⁴⁹

children.

⁴⁶ Thomas Raymond de Dobay, “Harmonic Materials and Usages in the Lorca Cycle of George Crumb,” PhD dissertation, University of Southern California, 1982: 205.

⁴⁷ The transposition of the quoted passage to the upper octave also helps to accommodate an additional inner part.

⁴⁸ See the annotated score in Appendix 4.1.

⁴⁹ The composer of melody and text remains anonymous. The music is taken from *Little Music Book for Anna Magdalena Bach* (1725) ed. Hermann Keller, New York: C.F. Peters, 1981, and is reproduced as attached as Appendix 4.2.

| | |
|--------------------------------|------------------------------------|
| Bist du bei mir, | Be with me, |
| Geh ich mit Freuden | And I'll go happily |
| Zum Sterben und zu meiner Ruh, | To die and find everlasting peace, |

The quoted passage maintains a child-like simplicity and the words “If you are with me” could have been uttered by a child to his/her mother. Ellen Handler Spitz pointed out that Crumb’s piece portrays the mother-child relationship, with the sound of the amplified piano and toy piano alluding to the adult and the child respectively. A sense of loss, separation and sorrow is evoked by Crumb’s treatment of the quoted music to a marked *ritandando*.⁵⁰

Black Angels (1970)

Scored for an electric string quartet, *Black Angels* was commissioned by Crumb’s doctoral alma mater, the University of Michigan. Crumb marks “in tempore belli” (in time of war) on the score of his lament for the Vietnam War, which ended in 1975, admitting that it was an obsession in his music at that time.⁵¹ That Crumb wrote a 13-movement war lament and completed it on the Western calendar’s unluckiest date, Friday 13th, is unlikely to be coincidental. The work was the impetus for the violinist David Harrington to form the Kronos Quartet. Crumb’s music inspired Kronos to challenge the musical concepts of the time and they are still recording 32 years later.

What is meant by *Black Angels*? Crumb avers, “The Image of the *Black Angel*

⁵⁰ Ellen Handler Spitz, “Ancient Voices of Children: A Psychoanalytic Interpretation,” *Current Musicology*, (40) 1985: 17-8.

was a conventional device used by early painters to symbolize the fallen angel.”⁵²

The work incorporates a varied and exceptional range of sounds, including shouting, whistling, whispering, gongs and maracas. Moreover, the performers chant syllables (such as “Ka-to-ko-to-ko”) and numbers (from one to seven) in Hungarian, Japanese, Russian and Swahili and apply bow pressure on strings to produce the so-called “pedal tones” below the ranges of the instruments. The most dramatic moment is reserved for the tenth movement, in which string players bow crystal glasses filled with water to create special effects.

Black Angels is symmetrical in its instrumentation (Table 4.4). The quartet is divided into three parts. Part one, “Departure,” comprises the first five movements. Part two, “Absence,” encompasses the sixth through the ninth movements and the last part, “Return,” takes up the final four movements. The first, seventh and thirteenth movements are threnodies, in which dynamics and durations assume special importance. The climax of the piece, which is assigned to the central seventh movement is permeated by trills, glissandos and tremolos.

| Mvt | I | II | III | IV | V | VI | VII | VIII | XI | X | XI | XII | XIII |
|-------|------|----|-----|----|------|------|------|------|------|----|----|-----|------|
| Time | 1'22 | 40 | 54 | 39 | 1'02 | 1'07 | 2'30 | 46 | 1'02 | 3' | 33 | 34 | 3'05 |
| Solo | | | | | | | | | | | | | |
| Duo | | | | | | | | | | | | | |
| Trio | | | | | | | | | | | | | |
| Tutti | | | | | | | | | | | | | |

Table 4.4 Ensemble setting of *Black Angels*⁵³

The sixth movement, “Pavana Lachrymae,” quotes from “Death and the

⁵¹ Edward Strickland, *American Composer* (Bloomington: Indiana University Press, 1991), 168.

⁵² Crumb, *Black Angels* (New York: C. F. Peters, 1970), cover page.

⁵³ The performance time is based on the Kronos Quartet’s recording, 7559-79242-2, (New York: Elektra, 1990).

Musical score for measures 10-19. The score consists of four staves. Measure 10 is marked with the number '10'. The dynamics are *f* (forte) for measures 10-12, *decresc.* (decrescendo) for measures 13-15, and *p* (piano) for measures 16-19. The music features a steady eighth-note accompaniment in the lower staves and a more melodic line in the upper staves.

Musical score for measures 20-29. The score consists of four staves. Measure 20 is marked with the number '20'. The dynamics are *pp* (pianissimo) for measures 20-22, *cresc.* (crescendo) for measures 23-25, and *p* (piano) for measures 26-29. The music continues with the eighth-note accompaniment and melodic line, ending with a fermata in measure 29.

Example 4.1 Comparison of Crumb and Schubert's versions

Crumb changes the instrumentation from string quartet to string trio. Having quoted bs 1-8, Crumb jumps to bs 17-19 of Schubert's music. At b.8 the use of a full g minor chord is avoided. Crumb uses a slower pace in "Pavana Lachrymae." It slows down further from b.9 onward before it finally fades out.

“Dream Images” from *Makrokosmos*, volume I (1972)

Crumb’s first mature piano work, *Five Pieces for Piano* was written in 1962. This seminal piece was followed ten years later by *Makrokosmos I*, and then by *Makrokosmos II*, the next year. The title, *Makrokosmos*, alludes to Bartók’s *Mikrokosmos* and Crumb admitted that it was a homage to the composer.⁵⁵ There are twelve short pieces in each volume. According to Richard Bass, each piece of volume one is dedicated to a person associated with one of the twelve zodiac signs. The initials of each individual in question are marked at the end of a piece. For example, at the end of “Dream Images,” F.G.L. represent Federico Garcia Lorca,⁵⁶ whom Crumb first encountered when he was a student in Ann Arbor.

“Dream Images,” the eleventh piece of *Makrokosmos I*, is Crumb’s musical rendition of the zodiac sign of Gemini. The piece is divisible into three sections. Section III is a brief reprise of section I and sections I and III are separated by section II, which is marked “un poco più animato.” The rationale for dividing the piece into three sections rests on the varied use of tempo, musical quotation, [0,1,6,7] and the whole-tone collection. Section II is different from the other sections in these aspects. The musical quotation takes up a significant portion (23%) of the time-span of the piece.⁵⁷ Table 7 compares the length of musical quotations as opposed to other materials in the piece.⁵⁸

⁵⁵ Edward Strickland, *American Composers* (Bloomington: Indiana University Press, 1991), 161.

⁵⁶ Richard Bass, “Pitch structure in George Crumb’s *Makrokosmos*, Volumes I and II.” PhD dissertation, The University of Texas at Austin, 1987: 3.

⁵⁷ All percentages are worked out from the recording of Emmy Henz-Diemand, Zurich: MGB (79149-2), 1993.

⁵⁸ Rests and single bass chords are omitted and the durations are estimated from the recording.

| Section | I | | | | | | II | | | III |
|-------------------|----|----|----|----|----|----|----|----|----|-----|
| Metronome marking | 60 | | | | | | 72 | 48 | 60 | |
| Time in second | 60 | 10 | 20 | 30 | 20 | 15 | 20 | 60 | 15 | 30 |
| Triplet figure | | | | | | | | | | |
| Quotation | | | | | | | | | | |
| [0,1,6,7] | | | | | | | | | | |
| Bass chord | | | | | | | | | | |

Table 4.5 Distribution of Musical Material (not in real-time scale)

The piece comprises three layers. The lowest layer contains bass chords, which appear at the beginning and the end, forming at times a V-I-like progression that suggests B as the tonic. Crumb quotes from Chopin’s *Fantasia-Impromptus* in C# minor, which is notated in 4/4 time, and this forms the middle layer of the piece. The top layer, which features triplet figures, is measured but not metrical in setting.⁵⁹

Crumb quotes from Chopin’s *Fantasia-Impromptus*, choosing one segment each from the beginning, middle and end of the piece. The subtitle, “Gemini,” is reflected by the use of two contrasting passages – Chopin’s and Crumb’s music. In the score Crumb inserted quotation marks, the name of the composer and that of the existing piece to mark off the musical quotation. Moreover, changes in gesture and tempo signify the location of the musical quotation. The underlying reasons for choosing three short segments might be to suit the title “Dream Images,” since dreams are often short and incomplete, with one segueing into the next or ending abruptly. Also, in dreams, time takes on a new reality, often moving at a different pace from real life.

⁵⁹ See annotated score in Appendix 4.3.

When interviewed by Strickland, Crumb revealed that his quotation of Rachmaninov's *Paganini Variations* was replaced by Chopin's *Fantasia-Impromptus* because of copyright problem. Crumb said that the first version of *Makrokosmos* quotes Rachmaninov's music. But since the piece was not in public domains, Crumb was forced to find a substitute that suits the structure of his piece and expresses a similar kind of decayed elegance.⁶⁰ Both pieces are in the key of Db major and, as Bass pointed out, they are motivically related.⁶¹ Both Rachmaninov and Chopin are very popular composers with well-recognized works of beauty and romanticism and both pieces fit Crumb's programmatic title of "Dream Images" and his verbal commentary of "Musingly, like the gentle caress of a faintly remembered music."

The triplet figure, which repeats the note A, appears at the outset of "Dream Images" and is repeated throughout the piece. The figure is in sharp contrast with the legato playing and the regular meter of the quotation. In addition, it contrasts with the first two episodes of the quotation, which begin with a prolonged Ab.⁶² The contrast between A and Ab is in general characteristic of the first and second systems of page 18. The triplet figure contains a whole-tone (WT1) fragment F-G-A that is subsequently succeeded by E-G-A and the Ab-Gb-F-Eb segment of the musical quotation. The Ab-Gb-F-Eb segment can be viewed as a combination of modified versions of the triplet and E-G-A figures. E-G-A is closely associated with the musical quotation; it appears twice before the first musical quotation, twice before and twice after the second and third musical quotations respectively.

⁶⁰ Edward Strickland, *American Composers* (Bloomington: Indiana University Press, 1991), 165.

⁶¹ Richard Bass, 1987: 205.

⁶² See annotated score in Appendix 4.3.

Starting with the marking of “un poco più animato,”⁶³ two whole-tone collections interlock with each other before the note A leads to the whole-tone collection (WT1) on the upper staff and the note Bb leads to the whole-tone collection (WT0) on the lower staff. [0,1,6,7] then appears twice in a quick glissando.⁶⁴ The gesture is in stark contrast to the previous setting. A number of [0,1,6,7]s are restated before the last musical quotation. Prior to that, [0,1,3,6,7] and [0,1,3,6,7,9]⁶⁵ appear to link the whole-tone collection and [0,1,6,7], key elements of section II.

The astrological reference to Gemini is reflected in this piece through the use of two contrasting passages of equal importance, with the musical quotation taking up nearly a quarter of the total time-span. [0,1,3,6,7], which gains prominence in section II, contains [0,2,5] and [0,1,6,7], which are frequently employed by Crumb in the piece. Its expanded form, the octatonic hexachord [0,1,3,6,7,9], contains the opening triplet figure, the Ab-Gb-F-Eb segment and is in this sense a crucial referential structure of “Dream Images.”

⁶³ This is akin to an “ad. Lib” passage.

⁶⁴ See attached score in Appendix 4.3.

⁶⁵ Ibid.

“Litany of the Galactic Bells” from *Makrokosmos*, volume II (1972)

“Litany of the Galactic Bells,” the eleventh piece of *Makrokosmos*, volume II, relates to the zodiac sign of Leo. Crumb used the so-called “inside piano technique” to provide contrast and give audiences the impression that two pianos are involved. The piece is divided into three sections, the third of which is an extended reprise of the first section.⁶⁶

| | |
|----------------|---|
| First section | Beginning to the end of first system |
| Second section | Beginning of page 18 to end of second system |
| Third section | End of second system (marked “a tempo”) to end of the piece |

Table 4.6 The three sections of “Litany of the Galactic Bells”

In the second section, Crumb’s quotation of *Largo*, the last movement of Beethoven’s “Hammerklavier” Sonata, Op. 106 is highlighted by quotation marks and also the names of the composer and the music. A five-second pause precedes the quotation to alert the listener that something significant is going to happen and the end of the musical borrowing is marked “molto rit.”

| | | | | | | | | | | | | |
|--------------|----|------|---------|------|----------|------|-----------|----------|---------|----------|------|---------|
| Material | WT | Rest | WT | Rest | Mm7, Oct | Rest | Oct | Rest | Descant | Rest | Oct | Rest |
| Time in sec. | 3 | 4 | 3 | 4 | 6 | 5 | 10 | 3 | 19 | 3 | 10 | 5 |
| Material | WT | Rest | Descant | Rest | Oct | Rest | Quotation | Mm7, Oct | Rest | WT + Mm7 | Rest | Descant |
| Time in sec. | 3 | 5 | 14 | 3 | 8 | 5 | 14 | 8 | 5 | 15 | 3 | 22 |

Table 4.7 Distribution of musical material (Not in real-time scale)

WT: Whole-tone

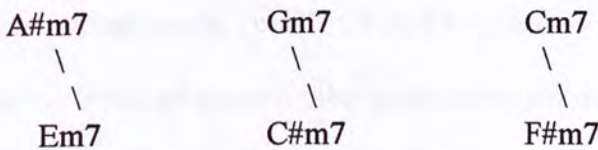
Mm7: Major-minor seventh chord

⁶⁶ See attached score in Appendix 4.4.

mm7: Minor-minor seventh chord
 Descant: hymn-like passage
 Quotation: Beethoven's "Hammerklavier" Sonata

Table 4.7 shows the distribution of disparate musical materials.⁶⁷ About one-third of the piece is filled by rests and the use of 'cut-and-paste' technique is in evidence. Different musical materials are set apart by rests except that the fading out of the quotation leads without a break to a restatement of Ab7. Materials derived from the musical quotation include the minor-minor seventh chords and the melodic fragment 6-5-3-2. A dominant-seventh chord Ab-C-Eb-Gb is prominently featured in the first and third sections. Towards the end, Ab7 alternates with cluster chords based on different whole-tone collections, with collections I and II takes up by the right- and left-hand parts or vice versa.⁶⁸

A pair of minor-minor seventh chords A#-C#-E#-G# and E-G-B-D first appears before the 'descant' starts unfolding. Such pairing of minor-minor seventh chords that lie a tritone apart recurs twice and they invariably lead to the full use of an octatonic collections I, II and III:⁶⁹



Example 4.2 Tritonally related minor-minor seventh chords

⁶⁷ Rests are highlighted in yellow for easy viewing. Some of the musical materials are omitted to enhance clarity of presentation. The performance time is taken from the recording of Emmy Henz-Diemand, Zurich: MGB (79149-2), 1993.

⁶⁸ See attached score in Appendix 4.4.

As shown in Example 4.2, each pair of minor-minor seventh chords constitutes an octatonic collection. The first and the second pairs are based on the octatonic collection I and the third pair is based on the octatonic collection III.⁷⁰ A minor-minor seventh chord also appears at the outset of the quoted passage. However, it is no longer followed by its tritone counterpart. Instead, a series of fifth progressions leads eventually to a cadential point that suggests Gb as the tonic. The octatonic collection II is completed in the first and third sections and is presented by Crumb as a series of major sevenths: B-C, G#-A, F-F# and D-Eb. The same note series contains the set [0,1,4], which permeates the ‘descant’, since all the chords therein are uniformly [0,1,4]s.⁷¹

The musical quotation begins with Db-Gb, which is enharmonically equivalent to F#-C# that directly precedes it.⁷² F#-C# comes last in a series of perfect fourths that fresh out the octatonic collection III. The same use of a series of perfect fourths completes the octatonic collection I and frames the first appearance of the ‘descant’ music. Crumb also prepares for the entry of the quotation by stating the opening figure at different pitch levels⁷³ (Example 4.3). The melodic framework 6-5-3-2 that underlies the musical quotation appears thrice in the ‘descant’ at different transpositional levels, i.e. Db, Cb and A respectively.⁷⁴ In many ways the musical quotation is linked up with other parts of the music. According to Crumb’s markings on the score, the quotation should sound “out-of-focus, surreal.” In his words, “quotation is a way of juxtaposing somebody else’s ideas with something of your own,

⁶⁹ I follow the nomenclature used by Pieter van den Toorn in *The Music of Igor Stravinsky*.

⁷⁰ Crumb used octatonic collection II in the first and third sections three times.

⁷¹ See annotated score. (Appendix 4.4)

⁷² Ibid.

⁷³ Bass, 1987: 356-8. He missed out the musical effect of the seventh chord and pointed out that the opening figure is octatonic in basis.

if you think there is some relationship between the two. For example, I use a quotation from the “Hammerklavier” Sonata in *Makrokosmos* III[sic].”⁷⁵ Crumb’s musical quotation ends with Gb-Bb-Db. In Beethoven’s music, this triad eventually resolves to Cb major in preparation for the next section in B major (Example 4.4), but Crumb’s use of Ab-C-Eb-Gb (*fff*) frustrates our expectation.

[Beethoven-Hammerklavier Sonata]

(un poco più lento) *pppp dolce* *molto rit.*

5 [P.I. remains depressed throughout—the quotation should sound “out-of-focus, surreal”]

a tempo
 (P.I. sempre)
fff sub. *ppp*
 (on keys)

a tempo
fff sub. *ppp*

a tempo
fff sub. *ppp*

Example 4.3 Preparation for Musical Quotation

⁷⁴ See annotated score. (Appendix 4.4)

⁷⁵ Geoff Smith & Nichola Walker Smith, *New Voices* (Portland: Amadeus Press, 1995), 102.

Largo. (♩ = 76.)

The image shows two systems of musical notation for a piano piece. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains several chords and melodic lines, with a '45 3' fingering above a chord. The bass staff starts with a bass clef and contains a series of chords, with 'p dol.' written above the first few notes. Pedaling instructions 'Ped.' and '* Ped.' are placed below the bass staff. The second system also has a treble and bass staff. The treble staff has a treble clef and contains more complex chordal textures, with 'un poco piu vivace.' written above it. The bass staff has a bass clef and contains a series of chords, with 'D b 7', 'G b Ped. * Ped. * C b Ped. *' written below it. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 4.4 Largo (bs 1-4) from "Hammerklavier" Sonata

“Music of the Starry Night” from *Makrokosmos III* (1974)

Music for a Summer Evening (Makrokosmos III), scored for two amplified pianos and percussion, is an extensive work of five movements. Similar scoring is adopted in Bartók’s *Sonata for Two Pianos and Percussion* (1937), but Crumb uses a much greater variety of percussion instruments, including the African log drum and a metal “thunder” sheet. Following “Nocturnal Sounds,” the first movement, “Wanderer-Fantasy,” the second movement is played mainly by two pianos to create a sense of space. The third and fourth movements, “The Advent” and “Myth” respectively, are mainly for percussion instruments. The final movement, “Music of the Starry Night,” is the longest and the inscription quotes from the writings of Rainer Maria Rilke (1875-1926), “And in the nights the heavy earth is falling from all the stars down into loneliness. We are all falling. And yet there is one who holds this falling endlessly gently in His hands.”⁷⁶ This helps to explain Crumb’s choice of “Music of the Starry Night” as the title of the movement. When asked why he named the piece as *Music for a Summer Evening*, Crumb answered that the world of natural sounds, which includes the songs of birds and insects, are much more evident in the summer. In the winter, he cannot hear the sounds from natural environment.⁷⁷ “Music of the Starry Night” was originally sketched for the solo piano in *Makrokosmos II*. However, it was far too technically demanding for the pianists and was thus transferred to *Makrokosmos III*.⁷⁸

In the first part (“Fivefold Galactic Bells”) of “Music of the Starry Night,”⁷⁹ J.

⁷⁶ Crumb, programme note in volume four of the *Complete Crumb edition*, Bridge Records (9105), 2001.

⁷⁷ Edward Strickland, *American Composers* (Bloomington: Indiana University Press, 1991), 166.

⁷⁸ *Ibid.*

⁷⁹ The second part is subtitled, “Song of Reconciliation.” The two parts are separated by a long pause

S. Bach's Fuga in D# minor (*The Well-Tempered Clavier*, Book 2, BWV 877) is quoted. Table 14 shows the overall layout of this part.⁸⁰

| | | | | | | | | | | | | | |
|------------------|-----------|------|-----------|------|--------|------------|------|-----------|------|-----------|-----------|-------|-----------|
| Time in seconds | 3 | 4 | 5 | 6 | 5 | 6 | 3 | 9 | 7 | 31 | 5 | 12 | 4 |
| Accumulated time | 3 | 7 | 12 | 18 | 23 | 29 | 32 | 41 | 48 | 1'19 | 1'24 | 1'36 | 1'40 |
| Description | V7 | Rest | [0167] | Rest | [0167] | Rest | V7 | Glissando | Rest | Quotation | [0167] | Trill | Rest |
| Materials | A | R | B | R | B | R | A | C | R | Q | B | | R |
| Piano 1 | | | | | | | | | | | | | |
| Piano 2 | | | | | | | | | | | | | |
| Percussion 1 | | | | | | | | | | | | | |
| Percussion 2 | | | | | | | | | | | | | |
| Time in seconds | 3 | 4 | 27 | 4 | 3 | 14 | 4 | 5 | 6 | 6 | 3 | 5 | 26 |
| Accumulated time | 1'43 | 1'47 | 2'14 | 2'18 | 2'21 | 2'35 | 2'39 | 2'44 | 2'50 | 2'56 | 2'59 | 3'04 | 3'30 |
| Description | Glissando | Rest | Quotation | Rest | V7 | Transition | Rest | [0167] | Rest | [0167] | Glissando | Rest | Quotation |
| Materials | C | R | Q | R | A | WT | R | B | R | B | C | R | Q |
| Piano 1 | | | | | | | | | | | | | |
| Piano 2 | | | | | | | | | | | | | |
| Percussion 1 | | | | | | | | | | | | | |
| Percussion 2 | | | | | | | | | | | | | |

Table 4.8: Instrumentation (indicated in blue, not in real time-scale)

As shown in Table 4.8, musical quotation, which always comes after a glissando (C) and rests (R), takes up around 40% of this part.⁸¹ C and R are followed by quotation (Q) twice. Rests are important in the sense that they add up to 50 seconds and thus take up around 20% of the part. Crumb adopts the “cut-and-paste” approach to treat rests, quotation, [0,4,7,10] (A), whole-tone collection (WT), [0,1,6,7] (B) and glissando. Rests separate different blocks, which are combined to construct longer passages such as A-R-B-R-B and C-R-Q. While A-R-B-R-B alone appears at the beginning, when it appears for the second time, Crumb inserts a whole-tone transition: A-WT-R-B-R-B. Also, the two percussionists add more color to A-WT-R-B-R-B by engaging glockenspiel, triangles and sleighbells.⁸²

[0,4,7,10], glissando and [0,1,6,7] are used by Crumb, who pointed out that the

lasting for thirteen seconds.

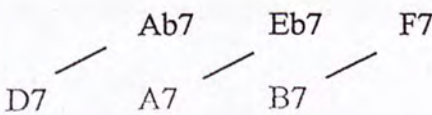
⁸⁰ The performance time shown in table 4.8 is based on the recording in volume four of the *Complete Crumb edition*, Bridge Records (9105), 2001.

⁸¹ Timed from the recording in volume four of the *Complete Crumb edition*, Bridge Records (9105), 2001.

latter were commonly used by contemporary composers⁸³ and willingly admitted his preference. The importance of the contrastive [0,1,6,7] and [0,4,7,10] is signified by the fact that distinct groups of these tetrachords are played by the pianos ten and five times respectively.

Example 4.5 The opening of "Music of the Starry Night"

As shown in example 4.6, the first group of six [0,4,7,10]s are arranged as three pairs, each of which superimposes [0,4,7,10]s that lie a tritone apart:



Example 4.6 Groups of [0,4,7,10]s

⁸² Different blocks precede C-R-Qs: [0,4,7,10], trill and [0,1,6,7].

In Bach's Fuga in D# minor the subject appears a total of five times in the upper part, however, Crumb quotes only three of them. The lack of texture in the first subject statement may account for Crumb's decision not to quote it. Rests are inserted to mark off musical quotations from other parts of the piece. Crumb also adds extra subject entries to the vibraphone. More importantly, the first quoted passage starts and ends on A# (treble), which lies a semitone above the note A of the flanking glissandi. The second quoted passage starts on D# (treble), which lies a tritone above the note A of the preceding glissandi. All the three quoted passages are echoed by the vibraphone's related subject entries. Crumb's marking of 'striving' and 'but falling' at the end of the first and second quoted passages may be related to the fact that the vibraphone lags behind piano II all the way through these two quoted passages. In the last quoted passage, the vibraphone still lags behind piano II at the outset but Crumb's marking of 'attaining' seems to reflect the fact that the vibraphone part is altered to duplicate piano II halfway through the quotation.

The top notes of the opening [0,4,7,10]s constitute [0,2,5], which underlies the head motive of all the three quoted passages. They are moreover reinforced by the first percussionist on crotales.⁸⁴ As the third passage quoted from Bach's Fuga establishes F# as its tonic, which is enharmonically equivalent to the extended Gb pedal of the "Song of Reconciliation," a link is forged between them.

⁸³ Crumb, "Music: Does It Have a Future?" *George Crumb: Profile of a Composer*, ed. Don Gillespie, (New York: C.F. Peters, 1986), 18.

⁸⁴ See annotated score in Appendix 4.5.

An Idyll for the Misbegotten (1986)

Scored for flute and drums, Crumb's *Idyll* was inspired by the idea that mankind no longer belongs to the natural world. Flute and drums are used to evoke the sound of the nature. Crumb suggested that this piece should be "heard from afar, over a lake, on a moonlit evening in August,"⁸⁵ as indicated by the Chinese poem quoted in the music. Crumb might have chosen it because the last line of the poem mentioned Chinese flute playing. When interviewed by Edward Strickland, Crumb said that people are almost illegitimate, disturbing the balance of the natural scheme on the earth. Humans represented a danger to other living things. Eventually, we will be the killer of ourselves. In short, *Idyll* is nature music.⁸⁶

As shown in Table 4.9, the distribution of motives in the piece is arch-like in layout. Regarding the performance time, the first two sections are much longer than their counterparts, the fourth and fifth sections.

| Section | Comment |
|-------------|---|
| 1. RN 1-5 | Gapped ascent [0,2,5] Stepwise descent [0,1] or [0,2] |
| 2. RN 6-8 | [0,1,4] |
| 3. RN 9-16 | Quotation of Chinese poem and Debussy's <i>Syrinx</i> , an extended crescendo |
| 4. RN 17-18 | [0,1,4] |
| 5. RN 19-23 | Gapped ascent [0,2,5] Stepwise descent [0,1] or [0,2] |

Table 4.9 Overview of *Idyll*

⁸⁵ Crumb, program note in *An Idyll for the Misbegotten* (New York: C.F. Peters, 1986).

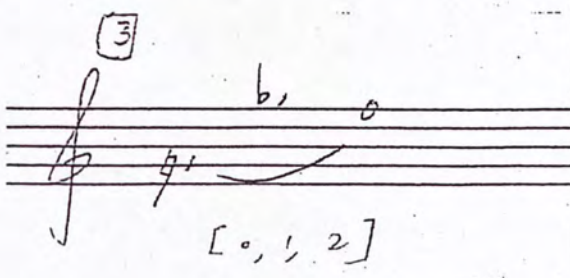
⁸⁶ Edward Strickland, *American Composers* (Bloomington: Indiana University Press, 1991), 166.

The opening three notes constitute motive A [0,2,5]. At the outset of the work, motive A is repeated at different pitch levels and is, at times, modified considerably (Example 4.7).



Example 4.7 Opening flute figure

The note A of motive A (first statement) is prolonged for an extended time span before it “resolves” to G, at which point a cadential gesture is played on the tomtoms. This descent of a second is an important attribute of the music quoted from Debussy’s *Syrinx* and it widely influences this piece. “Syrinx” is a German term and refers to pan-pipes of ancient Greece and Rome. The stepwise descent, which contrasts with the gapped ascent of motive A, creates tension for the whole piece. At the outset of rehearsal number 3, the repeated note F is gradually brought down to D#, composing-out an overall descent that features a couple of decorative [0,1,2] figures (Example 4.8).



Example 4.8 Semitonal descent [0,1,2]

Debussy’s *Syrinx* is quoted in rehearsal numbers 9-10. According to Crumb,

Syrinx, written in November 1913 as incidental music, evokes the woods.⁸⁷ The pitches, but not the rhythm of Debussy's melody are kept intact, involving all except C, D, and Eb of the twelve pitch-classes. The prolongation of the note Gb suggests it as the focal point of the quotation.

DEBUSSY

CRUMB

Example 4.9 Comparison of Crumb's quotation to Debussy's *Syrinx*

Thereafter, fragments of a Chinese poem are delivered by the flautist using the speak-flute technique.⁸⁸ "The moon goes down. There are shivering birds and withering grasses."⁸⁹ Crumb text-paints the first line of the poem ("The moon goes down") by using a semitonal shift:

⁸⁷ Strickland, 165.

⁸⁸ Speak-flute technique involves the whispering of words over the mouthpiece of the flute to project both pitches and the words distinctly.

⁸⁹ The poem was by Ssu Kung Shu of the Tang Dynasty. Crumb used the first two lines of the poem.



Example 4.10 Semitonal shifts

The flautist then plays a glissando by gradually sliding over the open holes of the flute to insert Debussy's *Syrinx* in between Crumb's music. The musical quotation pauses over Gb before it descends to "dominant" Db/C# in preparation for the second line of the poem. Rehearsal numbers 11-13 recall Debussy's *Syrinx*, but quotation marks are no longer in place. A 12-tone descent is derived from *Syrinx* and more specifically its embedded descent, leading to the climax at rehearsal numbers 14-16 (Example 4.11).

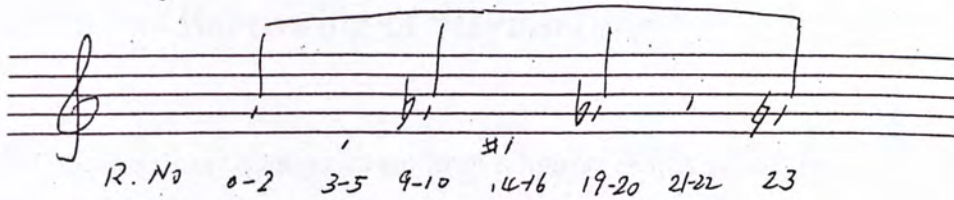
Perc

mf ben cantando
cresc. - - - poco - - - a - - - poco - - -
5 Tomloms
Bongo Drums
5 Tomloms
Tain To Ho African Log Drum
5 Tomloms (Bass Dr.) Bongo Drums
Tain To Ho cks (PP) 5 Tomloms (Bass Dr.) Bongo Drums
5 Tomloms (Bass Dr.) Bongo Drums
Semitonal shifts

Fl.
(5 Tomloms) (ff)(cresc. sempre)
1. (Sm. Bass Drum) (cresc. sempre)
2. 5 Tomloms
Med. Bass Drum
3. (Lg. Bass Drum) (cresc. sempre)

Example 4.11 Twelve-tone descent

Debussy's *Syrinx* features an overall descent underpinned by a diminuendo. This gesture is also the basic of figures that similarly outline a descending contour. A reduction of the piece:



Example 4.12 Reduction of *Idyl.* The second (RN6-8) and fourth sections (RN17-18) are excluded since they do not set up a clear center.

The note A of the opening flute motive is prolonged for an extended time span before it “resolves” to G, at which point a cadential gesture is played on the tomtoms during rehearsal numbers 0 to 2. In a similar vein, the F note is repeated many times within rehearsal numbers 3-5 before it finally “resolves” to D# through a half step via E. This F-D# resolution forms a major third relationship to the preceding A-G resolution. Debussy’s *Syrinx* is quoted in rehearsal numbers 9-10. Crumb’s extension of the duration of Gb indicates that this is the center of the quotation. The rehearsal numbers 14-16 are the climax of the piece and are both the loudest and the highest, in terms of pitch. It starts with Eb/D# at very high pitch and reappears many times. It goes to “tonic” G# via notes Bb and A and then backs to D# at the end of the section. Section four (rehearsal numbers 17-18) is similar to the section two (rehearsal numbers 6-8) that contains [0,1,4]s. Then there are bending notes on Gb, E, D and B in the rehearsal numbers 19-20 and stops at A#. Rehearsal number 21-23 recalls motive A and the ending once again recalls the resolution from A to G.

Chapter Five Borrowing of “Hymn tunes”

About half of Crumb’s direct quotations are from religious or folk music. In *American Composer*, Strickland noted that religious allusions often appear in the titles and sectional notes inserted by Crumb. When asked whether his religious background exerted a strong influence on his music, Crumb answered that it is not the case. He added that he had the traditional Presbyterian background associated with West Virginia, and he became interested in religion in the non-sectarian sense.⁹⁰ According to Crumb, “Music might be defined as a system of proportions in service of spiritual impulse.”⁹¹ Religion has an enormous purely cultural presence. “The world is a large place and all the religions---there’s some spiritual energy that’s burning all over the world that takes different forms. I can see it in music. I can say music is equally religion.”⁹²

Charles Ives is known to have borrowed a lot of hymn tunes, popular and patriotic songs, but he did not insert the quotation marks or indicate the tune names. The borrowed music is mostly drawn from the public domain and there was no strict copyright law in the United States at that time. Crumb, following Ives, uses a lot of hymn tunes in his compositions, as exemplified by *Echoes of Time and the River*, *Black Angels*, “Night-Spell” from *Makrokosmos I*, *A Little Suite for Christmas*, *A.D. 1979*, *Zeitgeist* and *Quest*.

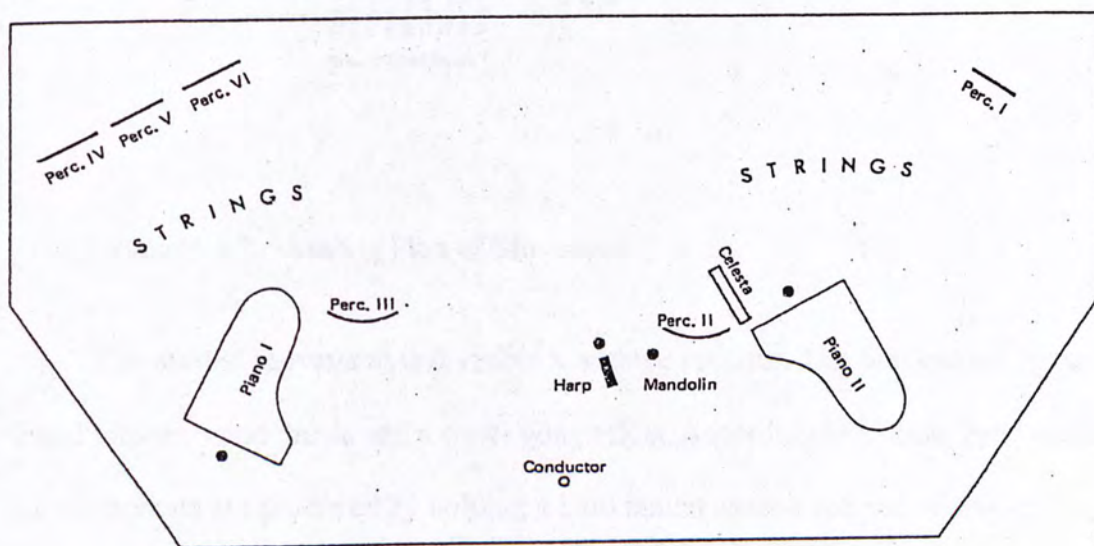
⁹⁰ Edward Strickland, *American Composers* (Bloomington: Indiana University Press, 1991), 167.

⁹¹ Gilbert Chase, “George Crumb: Portraits and Patterns” in *George Crumb: Profile of the Composer*, ed. Don Gillespie, (New York: C.F. Peters, 1986), 3.

⁹² Edward Strickland, 168.

Echoes of Time and the River (1967)

This is Crumb's first work to have used direct quotation. Commissioned by the University of Chicago for the Chicago Symphony Orchestra, the piece is scored for full orchestra and six percussionists. *Echoes of Time and the River* has four movements, "Frozen time," "Remembrance of Time," "Collapse of Time" and "Last Echoes of Time." Reproduced below is the general seating plan of the orchestra, as specified by Crumb on the score.⁹³



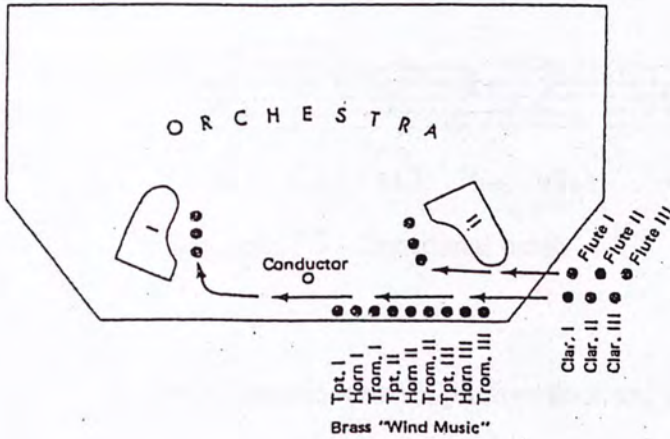
Example 5.1 General Seating Plan

The direct quotation appears in the second movement. At its outset, the brass players stand at the edge of stage, facing the audience, but they just play the "wind music"⁹⁴ and walk offstage. Crumb again specified the position of the brass players on the score.⁹⁵

⁹³ Reproduced from *Echoes of Time and River* (New York: Mills Music Inc., 1968), cover page.

⁹⁴ The brass players blow through the instruments to simulate the sound of the wind.

⁹⁵ Reproduced from *Echoes of Time and River* (New York: Mills Music Inc., 1968), cover page.



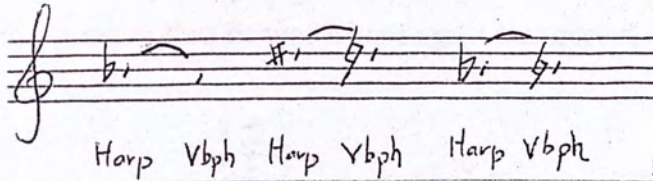
NOTE

- 1) The brass players quietly take their positions after conclusion of movement I. They should stand at edge of stage, facing the audience. At conclusion of the "wind music", the brass players quietly walk offstage again.
- 2) Each of the Flute players carries a Piccolo in his pocket during processional. Flute I, Flute III, and Clar. II carry their pairs of Ant. Cymbals in similar fashion.
- 3) The brass "wind music" and the processional music should be memorized.

Example 5.2 Seating Plan of Movement II

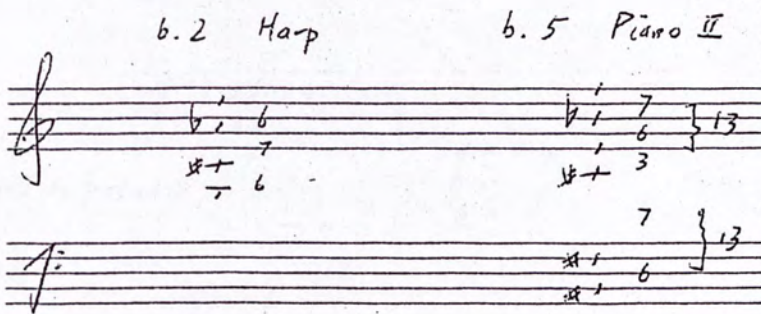
The second movement is divisible into three sections. The first section features bend pitches, wind music and a water gong effect. According to Crumb, bend pitches in vibraphone are produced by holding a hard mallet against the end of plate as it is struck conventionally with another hard mallet. The water gong effect is produced by the percussionist, who performs a fast and continuous tremolo with one beater while sinking the gong into and lifting it out of a tub of water. The second and third sections are characterized by circular music and quotation respectively. Circular music emphasizes the notion of continuum and is made up of segments arranged in a circular pattern. An instrumentalist begins with the first segment and proceeds clockwise around the circle, pausing between segments and ending with the last segment. At the end of each segment, the instrumentalist may cue another instrumentalist to continue with the remaining segments.

Semitonal crash is a distinct feature of the first section, appearing at its outset in piano II (bs 1-2) and also between vibraphone and harp (b.3).⁹⁶



Example 5.3 Semitonal crash

In the second movement, pitch collections that are intervallically symmetrical are articulated by harp in b. 2 and piano II in b. 5 (Example 5.4). Both tritones and semitones are prominently featured.



Example 5.4 Symmetrical Pitch Collections

With reference to the circular music of the second section, the notes A#, C# and D take turn to assume special importance in the various circles, outlining an ascent that is based on the [0,3,7] pattern:

| | | | | | | |
|--------|----|----|-----|----|----|----|
| Circle | I | II | III | IV | V | VI |
| | A# | A# | C# | C# | C# | F |

⁹⁶ See attached score in Appendix 5.1.

Prior to the second appearance of the circular music, the string quartet plays very slow glissandi while continuing with the whole-step trills. The [0,1,6] trichords played by violin I and viola are mirror inversions of those played by violin II and cello. Vertical symmetry thus becomes once again manifested.

The image shows four staves of handwritten musical notation for a string quartet. The staves are labeled from top to bottom: Violin I, Violin II, Viola, and Cello (Transposed). Each staff contains two measures of music. Above each measure, there are handwritten trichord diagrams, which are [0,1,6] trichords. The diagrams are arranged in a way that demonstrates vertical symmetry between the Violin I and Viola parts, and between the Violin II and Cello parts. The trichord diagrams are as follows:

- Violin I:** Measure 1: $\begin{matrix} \sharp + \\ \sharp + \\ \sharp + \\ - \end{matrix} \begin{matrix} 6 \\ 7 \end{matrix}$; Measure 2: $\begin{matrix} \flat \sharp \\ \flat \sharp \\ \flat \sharp \\ - \end{matrix} \begin{matrix} 6 \\ 7 \end{matrix}$
- Violin II:** Measure 1: $\begin{matrix} \sharp + \\ \sharp + \\ - \end{matrix} \begin{matrix} 7 \\ 6 \end{matrix}$; Measure 2: $\begin{matrix} \flat \sharp \\ \flat \sharp \\ - \end{matrix} \begin{matrix} 6 \\ 7 \end{matrix}$
- Viola:** Measure 1: $\begin{matrix} - \\ - \\ - \\ - \end{matrix} \begin{matrix} 6 \\ 7 \end{matrix}$; Measure 2: $\begin{matrix} \flat \sharp \\ \flat \sharp \\ - \end{matrix} \begin{matrix} 6 \\ 7 \end{matrix}$
- Cello (Transposed):** Measure 1: $\begin{matrix} - \\ - \\ - \\ - \end{matrix} \begin{matrix} 6 \\ 7 \end{matrix}$; Measure 2: $\begin{matrix} \flat \sharp \\ \flat \sharp \\ \flat \sharp \\ - \end{matrix} \begin{matrix} 7 \\ 6 \end{matrix}$

Example 5.5 Vertical symmetry

In the closing bars of the second movement, the hymn tune “Were you there when they crucified the Lord?” appears in the string parts. The melody of this African American spiritual, which associates the suffering of the black slaves with that of Jesus, is pentatonic in basis. Crumb quotes the middle two phrases and omits the first and last phrases.

“Were you there when they crucified my Lord? O!

Sometimes it causes me to tremble, tremble.”

The quotation is marked “serenely, as from afar” and is played very softly and

with lots of string harmonics. The spiritual “Were you there?” is more than just a hymn, as it may signify an abstract travel through both time and space and may thus allude to the next movement, “Collapse of Time.”

On this occasion, Crumb transforms the original hymn tune by changing the key, meter, rhythm, notes and by omitting part of the music.⁹⁷ However, the original melody remains recognizable. The tune is distributed among different string players and the key is changed from the commonly used D, Eb or E⁹⁸ to A. However, the percussionists’ forceful articulation of a sustained Bb-F dyad offsets the stability of the A-centered pentatonic hymn tune.

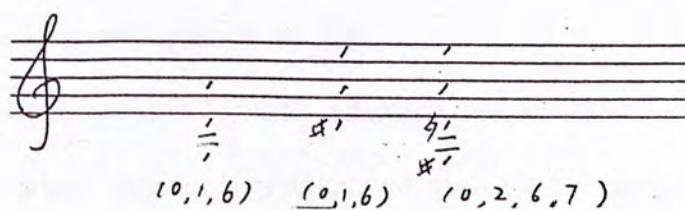
Semitonal crash and intervallic symmetry are prominently featured in the second movement of *Echoes of Time and the River*. The semitonal crash recurs in the musical quotation as the Bb deployed in the percussion parts disrupts the A-centered effect of the quoted hymn tune.

⁹⁷ See Appendix 5.2 listing a comparison between the original tune and the quotation.

⁹⁸ This is based on the tune found in *Hymns and Psalms, A New Hymnal for Colleges and Schools, The Hymnal*, and *American Hymns Old and New*.

Black Angels (1970)

The fourth movement “Devil-music” incorporates *Dies Irae* into its pedal notes. *Dies Irae* is one of the most frequently quoted chants in western art music. Berlioz’s *Symphonie Fantastique*, Liszt’s *Dante Symphony* and *Totentanz*, Musorgsky’s *Songs and Dances of Death*, Saint-Saens’s *Danse Macabre* and Tchaikovsky’s *Francesca da Rimini* all used the chant. According to Malcolm Boyd, *Dies Irae*, this medieval sequence of the requiem mass, signifies not only death and the fear of death, but also the supernatural world, political oppression and even ophidiophobia.⁹⁹ In Crumb’s view the tritone is a conventional symbol for the “Diabolus in Musica.”¹⁰⁰ The superimposition of tritones with perfect fifths, which involves the open strings of the violin, recurs throughout the movement, may be taken to symbolize the interaction of good and evil.



Example 5.6 Tritone superimposed with perfect fifth

“Devil-music” ends with the superimposition of multiple [0,1,6]s, plunging into the lowest register explored so far. Crumb sets fragments of *Dies Irae* as pedal notes

⁹⁹ Malcolm Boyd, “*Dies Irae*” in *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. By Stanley Sadie, (London: The Macmillian Press, 2001).

¹⁰⁰ Crumb, *Black Angels* (New York: C. F. Peters, 1970), cover page.

to accompany the more elaborate writing of the violin I part. These quotations of *Dies Irae* are played by the lower sounds of the violin II and viola and they add to Crumb's use of trill after Tartini to create a sinister effect.

The image shows three staves of handwritten musical notation. The top staff is labeled 'Original' and has a treble clef with a fermata. The middle staff is labeled 'Violin II' and has a bass clef with a fermata. The bottom staff is labeled 'Viola' and has a bass clef with a fermata. A bracket labeled 'p4' spans the end of the Original and Violin II staves. The Viola staff has several notes with 'x' marks below them, and a '7' is written at the end of the staff.

Example 5.7 Quotations of *Dies Irae*

Dies Irae is quoted again in the fifth movement, “Danse Macabre,” being accompanied by maracas and ghostly whistling. In my view, the quotation acts as a kind of punctuation. Violin II is grouped with viola to play the dance while violin I pairs with cello to quote from *Dies Irae* and interrupts the frenzy dance (Table 5.2). At the end of the movement, the dynamic drops abruptly as the cellist whispers in Hungarian. *Dies Irae* is abandoned, being followed by “Absence,” Part II of the music. Crumb marked “13 times 7” adjacent to the title “Danse Macabre” without explaining what it stands for. I propose that 7 refers to the number of beats per bar while 13 refers to the total number of gestures used as there are 12 times changes in the meter as shown below:

| Bar numbers | Meter |
|-------------|--------------|
| 1-4 | 7/32 |
| 5 | 7/16 |
| 6-8 | 7/64 |
| 9-10 | 7/32 |
| 11 | 7/16 |
| 12-15 | 7/32 |
| 16 | 7/8 and 7/16 |
| 17-18 | 7/64 |
| 19-20 | 7/128 |
| 21 | 7/64 |
| 22-24 | 7/32 |
| 25 | 7/16 |

Table 5.1 13 Times 7

As shown in Table 5.2, there are thirteen “sections” are used in the movement. In the following table, instruments involved in specified passages are colored blue. Crumb uses 7 beats to form a metrical unit but he varies the value of each beat. The length of passages based on varying meters are indicated by using 7/16 as a common denominator and expressed in terms of musical instruments. All quotation fragments are played by Violin I and Cello. The last bar is coda-like.

| Beat equiv. | 7/16x2 | 7/16 | 7/16x1.75 | 7/16 | 7/16x2 | 7/16x2 | 7/16x2.5 | 7/16 |
|-------------|--------|------|-----------|------|--------|--------|----------|------|
| Quotation | | Yes | | Yes | | Yes | | N/A |
| Violin II | | | | | | | | |
| Viola | | | | | | | | |
| Violin I | | | | | | | | |
| Cello | | | | | | | | |

Table 5.2 Metrical scheme of “Danse Macabre” (not in real-time scale)

In “Devil-music,” Crumb juxtaposes [0,1,6]s with fragments quoted from *Dies Irae*.¹⁰¹ [0,1,6] often appears as D#-A-E, which superimposes a tritone and a perfect fifth (Example 5.6). [0,1,6]s are at times expanded into [0,1,6,7]s. In “Danse Macabre,” [016], presented as a tritone plus a perfect fifth in the preceding movement (D#-A-E), recurs in the same format, though with (G#-D-A) taking up the previous importance of (D#-A-E). [0,1,6,7] is the dominant pitch-class set and it appears throughout the movement, often involving grace notes.¹⁰² In both the fourth and fifth movements the juxtaposition of [0,1,6,7]/[0,1,6] and the quoted fragments generates marked contrast.

The piece is the only piece by Crumb that contains direct quotation involving both canon and hymn tune. In the fourth movement “Devil-music,” fragments of *Dies Irae* are barely audible, but they become clearly articulated in “Danse Macabre” and the third fragment of *Dies Irae* becomes extended. With the advent of “Pavana Lachrymae,” the music quoted from Schubert’s quartet comes to the foreground and is no longer cut off by other music.

¹⁰¹ See Appendix 5.3 for attached score.

¹⁰² Ibid.

Night-Spell” from *Makrokosmos*, volume 1 (1972)

As seen in the work “Dream Images,” each of the twelve pieces of *Makrokosmos*, volume 1 is associated with an individual, the initials of which appear at the end. At the end of “Night-Spell,” A. W. stand for Anton Webern.¹⁰³ The use of perfect fourths is a hallmark of the piece. Of the three sections of the piece,¹⁰⁴ the first is characterized by consecutive perfect fourths. The second section features whistling into piano and the “nightbird’s song.” The final section begins by recalling the first section before moving onto a quotation from the hymn “Will there be any stars in my crown?” by John Sweney. The pianist whistles the refrain of the hymn in Db major. Of the four phrases of the refrain, only the last one is omitted. As shown in Appendix 5.5, Crumb’s quotation and the original hymn tune are the same except for the fact that repeated notes are tied and dotted rhythms are made even.

The interval of a perfect fourth permeates “Night-Spell.” The opening trichord F-C-G, the “Nightbird’s song” and the melodic strands that counterpoint the quoted hymn all make overt use of perfect fourths. This interval is also embedded in the quoted hymn [0,2,5,7], the tetrachord based on harmonics and [0,1,6,7], the basis of the piano glissando, also contain multiple perfect fourths.

The third section begins with a brief reprise of the first section, being followed by the musical quotation of “Will there be any stars in my crown?” The emphasis of the quoted passage on Db major contrasts sharply with the G-centered layer that underlies it. The sound effect is further complicated by the B-centered and F-centered

¹⁰³ Richard Bass, “Pitch structure in George Crumb’s *Makrokosmos*, Volumes I and II,” PhD dissertation, The University of Texas at Austin, 1987: 5.

music deployed in the middle and low registers. The sudden change in texture brought by the musical quotation highlights it as the crux of the piece. At this juncture, the pianist is fully occupied with the pedals, the keys and strings of the piano while whistling.

The interval of a perfect fourth characterizes much of the piece, even though it is only moderately represented in the quoted hymn. Elsewhere in the piece, perfect fourth assert a strong presence. This interval is the basis of such disparate figures as G#-F#-B-C# (the harmonics)¹⁰⁵ and the [0,1,6,7]s that fill the piano glissandi.

¹⁰⁴ See annotated score in Appendix 5.4.

¹⁰⁵ A transposed version of this [0,2,5,7] tetrachord accompanies the quoted hymn. [0,2,6,8], an expanded form of [0,2,5,7], is whistled by the pianist.

A Little Suite for Christmas, A.D. 1979

A Little Suite for Christmas, A.D. 1979 composed for the pianist Lambert Orkis, was premiered by him on December 14, 1980 at the Smithsonian Institution, Washington. According to William Bland, all seven movements of the suite are inspired by Giotto's Nativity frescoes located in the Arena Chapel of Padua, Italy.¹⁰⁶ However, Bland asserts that only the first and fourth movements are based on the panels and that the remaining five movements are related to a seasonal observance of the Nativity.¹⁰⁷ In my view, this hypothesis is open to question, since the fifth movement "Nativity Dance" may be based on the painting "Nativity."¹⁰⁸

"The Visitation" with dynamics ranging from *fffz* to *ppp*, draws heavily on cluster and parallel chords. The design of the whole movement hinges on the juxtaposition of different materials. "Berceuse for the Infant Jesu," which adopts the format of a traditional cradle song, is characterized by the use of compound time, soft dynamic levels and the rocking I-V oscillation. Harmonics clearly divide the movement into three parts. The third movement, "The Shepherd's Noël," recalls the traditional French song form in celebration of the birth of Jesus, while the ensuing "Adoration of the Magi" draws on the pentatonic collections and marked dynamic contrast. "Nativity Dance" uses multiple cluster chords that are primarily whole-tone and octatonic in basis. Following "Nativity Dance," the penultimate piece, "Canticle of the Holy Night" brings in the English "Coventry Carol" (1591) and finally "Carol of

¹⁰⁶ In *Giotto* (pp.88-89) Anna Bennett points out that "the frescoes in the Arena Chapel have survived in perfect condition, constituting an extraordinary decorative display and one of the most significant contributions to the history of Italian art." In painting the frescoes, Giotto uses physiognomy to distinguish between different social groups, such as shepherds, handmaidens, priests and soldiers.

¹⁰⁷ William Bland, program note in *A Little Suite for Christmas, A.D. 1979* (New York: C.F. Peters, 1980).

¹⁰⁸ See paintings in Appendix 5.6.

the Bells” recalls the motive of “The Visitation” to round off the suite. Two pentatonic collections (on B and Bb and later F and E) are used at the same time.

The sixth movement, “Canticle of the Holy Night,” is divisible into three parts, with octatonic passages inserted between the parts:

Part 1 (bs 1-9) Part 2 (bs 14-18) Part 3 (bs 22-28)

6. Canticle of the Holy Night

Lentamente; misterioso, quasi lontano; flessibile ($\text{♩} = 46$)

Example 5.8 “Canticle of the Holy Night,” bs 1-5.

The septuplet motive of b. 1 revolves around G# and is whole-tone in basis. The recurrence of this motive sets up a whole-tone context that is at times upset by other pitch materials (e.g. the sustained A and Eb of bs 1 and 2 respectively). This is followed by a transition of octatonic collection II, being set against the non-octatonic bass note C# (bs 10-12).¹⁰⁹ The septuplet motive recurs at b14 and the transition that follows brings about [0,2,3,5]s that are accountable to octatonic collections II and I respectively (bs 19-21). In part three of the movement, the septuplet motive is transposed to emphasize D#, the dominant of G#, and is thus associated with the whole-tone collection II.¹¹⁰ In the final bar, the septuplet motive regains the note G#.

¹⁰⁹ The note G# is hold in common by the whole-tone (collection I) and octatonic (collection II) passages.

¹¹⁰ The bass notes E and Bb (bs 20-21) are octatonic collection I and the following whole-tone

Crumb quotes the refrain from “Coventry Carol of 1591,” the four phrases of which follow:¹¹¹

- 1) Lully lulla, thou little tiny child,
- 2) By by, lully lullay,
- 3) Thou little tiny child,
- 4) By by, lully lullay.¹¹²

The “Coventry Carol,” commonly referred to as a lullaby, is not strictly speaking a Christmas carol, though it has been sung at Christmas time throughout the centuries. The author of this 16th-century carol remains anonymous.¹¹³ Crumb used 3/2 and occasionally 4/2 and 5/2 for the quoted music. All four phrases of the carol are quoted but the repetition of the third phrase leads to a reprise of the octatonic transition and that of the first phrase.

Of Crumb’s three segments of musical quotation, the first comprises the first and second phrases of the refrain. Only the bass part is played on keys by the pianist. As it begins and ends on G, it displaces the G# highlighted by the septuplet motive by a semitone. The second segment comprises the third and fourth phrases of the refrain and the last segment restates the first phrase of the refrain. The second segment lays emphasis on G-D, which again contrasts with the G# of the septuplet motive. In

collection II (bs 22-23).

¹¹¹ See “Coventry Carol”, attached in Appendix 5.7.

¹¹² Text from *Carols for Choirs I*, edited by Reginald Jacques and David Wilcocks, Oxford: Oxford University Press, 1996: 82. This song is said to have been sung by women before their children were murdered by soldiers.

¹¹³ Carol was one of the main forms of popular music in medieval Europe. In the early days, carol was

closing, the third segment has its D set against the D# of the septuplet motive.

Crumb introduces a few changes to the original “Coventry Carol” of 1591 by:

- 1) Combining some repeated notes;
- 2) Repeating the first and third phrases;
- 3) Turning the bass into a more prominent part in the first and third quoted segments.

23. COVENTRY CAROL
(First version)

Pageant of the Shearmen and Tailors, 15th century Original tune of 1591

The musical score is presented in three systems. The first system shows the vocal parts (Soprano/Alto, Tenor, Bass) with the lyrics: "Lul - ly, lul - la, thou lit - tle tiny child, By by, lul - ly lul -". The second system continues the lyrics: "- lay, thou lit - tle tiny child, By by, lul - ly lul - lay." The third system repeats the lyrics: "- lay, thou lit - tle tiny child, By by, lul - ly lul - lay." The bass part is notably more prominent in the first and third systems.

Example 5.9 Refrain from the “Coventry Carol”¹¹⁴ (Changes marked)

The quotation takes up a very substantial time span, occupying about 70% of the music if the transitional octatonic passages are left out.¹¹⁵

There are two competing forces in the movement: the musical quotation and Crumb’s own music, which draws in turn on the whole-tone collections (I and II) and the

largely transmitted via oral tradition. The earliest extant manuscript of carol dates from the 15th century.

¹¹⁴ The source is from *Carols For Choirs I*, edited by Reginald Jacques and David Willcocks, (Oxford: Oxford University Press, 1996), 82.

¹¹⁵ This is calculated from the Lambert Orkis recording in the “Complete Crumb” edition, volume 1,

octatonic collections (I and II) in contrast to the tonal sound of the “Coventry Carol.”
The establishment of G# as the centric note in Crumb’s music lies one semitone above
the G-based writing of the quoted carol, and thus adds to it a new dimension.

Zeitgeist (1987)

In his program notes for the recording entitled *Complete Crumb Edition*, volume four, Crumb pointed out that the word “Zeitgeist” “touches on various concerns which permeate our late-twentieth century musical sensibility.”¹¹⁶ The whole piece is in six movements: “Portent” is based on a hexachord. “Two Harlequins” is followed by “Monochord,” which draw on the first 15 overtones of a low Bb, “Day of the Comet” and “The Realm of Morpheus”. The last movement “Reverberations” recalls the thematic and harmonic material of the first movement. Crumb’s quotation of the Appalachian folksong “The Riddle”¹¹⁷ appears in “The Realm of Morpheus” and Crumb explicitly marks it as such, with the addition of ‘lontano’ (distant and remote), a word that often appears alongside Crumb’s musical quotation. Crumb was born and raised in Charleston, West Virginia (see Chapter One), which may be one of the reasons why Crumb quotes the Appalachian folksong.¹¹⁸ Riddle songs are often pentatonic in basis and were very popular in the British Isles.

The very high harmonic notes of the piano II part constitute a pedal, a kind of backdrop that distinguishes “The Realm of Morpheus” from the other movements of the piece. The piano I part of “The Realm of Morpheus (‘... the inner eye of dreams’)” is divisible into three blocks: (A-B-Q)-(A-B-Q)-(B-A-Q). Blocks A and B contain [0,1,6] and [0,2,5,7] respectively, while block Q takes up the musical quotation.¹¹⁹ The score is shaped like an eye and both symmetrical and asymmetrical elements are featured in the music.

¹¹⁶ Crumb, liner note of Bridge Record, 9105, 2001: 5.

¹¹⁷ See Appendix 5.8 for the score to “Riddle Song.”

¹¹⁸ The Appalachians are the mountainous regions across West Virginia, Alabama, Georgia, Kentucky, Tennessee, Maryland, North and South Carolina in the USA. The sixth movement of Crumb’s *Unto the Hills* (2001) quotes the same song (text and melody) in full.

¹¹⁹ See annotated score in Appendix 5.9.

[0,1,6], a subset of [0,1,6,7], is frequently used in Crumb's music. In "The Realm of Morphens," [0,1,6] is arranged as a trichord that superimposes a tritone plus a perfect fourth. Each block A contains three to four trichords as such (Example 5.10). The top notes of block A in b. 1 and b. 5 form [0,2,5], in preparation for the ensuing blocks B, which is characterized by the superimposition of [0,2,5,7]s that lie a semitone apart.

The scale degrees 5-6-1-2 underlie each fragment of the musical quotation. This tetrachord is symmetrical in layout and is articulated at pitch levels that are either a semitone or a tritone apart. Blocks B and Q thus share the same tetrachord [0,2,5,7], until the closing block Q expands it to a full-fledged pentatonic collection (Example 5.11).

Of the four phrases of the riddle song, Crumb quotes the first phrase in the first and second blocks Q. In the third block Q, the last phrase of the riddle song is quoted. Example 5.12 aligns the riddle song and the quoted phrases, being transposed uniformly to G. Different phrases of the riddle song are quoted at different pitch levels and the fragments emerge and recede amidst the different blocks.

In this short movement, the musical quotation is unveiled gradually. At the very beginning, [0,2,5] is embedded in block A and is barely heard. It is then expanded to [0,2,5,7] in block B by using pizzicato. Fragments of the quotation appear in block Q by engaging twice harmonics and the same tetrachord as block B. This process is repeated twice. For the last time, the ordering of blocks A and B are swapped to prefigure the forthcoming changes. In the last block Q, the pentatonic collection is fully used and all ambiguities about the folksong become clarified.

Block A (First Statement)

Block A (Second Statement)

Block A (Third Statement)

Example 5.10 Trichords

[0, 2, 5] [0, 2, 5, 7] [0, 2, 5, 7]

b5 1 2 3 & 4

[0, 2, 5] [0, 2, 5, 7] [0, 2, 5, 7]

5 6 7 & 8

[0, 2, 5, 7] [0, 2, 5, 7, 9]

9 11 & 12

Example 5.11 [0,2,5,7]

Original first phrase

Musical notation for the original first phrase in G major (one sharp) and 4/4 time. The melody consists of eight measures: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and G4 (half).

C# G First block Q

Musical notation for the first block of Crumb's quotation, starting on C#5. The melody consists of eight measures: C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), and C#5 (half).

D G Second block Q

Musical notation for the second block of Crumb's quotation, starting on D5. The melody consists of eight measures: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), and D5 (half).

Two empty musical staves.

Original fourth phrase

Musical notation for the original fourth phrase in G major (one sharp) and 4/4 time. The melody consists of eight measures: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and G4 (half).

Ab G Third block Q

Musical notation for the third block of Crumb's quotation, starting on Ab5. The melody consists of eight measures: Ab5 (quarter), Bb5 (quarter), C6 (quarter), D6 (quarter), C6 (quarter), Bb5 (quarter), Ab5 (quarter), and Ab5 (half).

Example 5.12

Comparison between "Riddle Song" with Crumb's quotation.

Quest (1994)

Quest was commissioned by Rose Augustine and the Augustine Foundation and is scored for guitar, soprano saxophone, harp, double bass and percussions. The guitar and soprano saxophone are the main solo instruments. The percussion instruments include an African talking drum, Mexican rain stick and Appalachian dulcimer.

David Starobin's collaboration with the composer in the recording of the piece won him the MIDEM Classical Music Awards (Editor's prize for "Best Recording of a Living Composer").¹²⁰

The piece is made up of eight parts, which include three refrains ("Agitato") and five movements: "Dark Paths," "Fugitive Sounds," "Forgotten Dirages," "Fugitive Sounds" and "Nocturnal." While the musical quotations appear in the first and fifth movements, the second and fourth movements bear the same title. The central movement has a gentle rocking rhythm and differs from the other movements in its exclusion of the soprano saxophone. These five movements form a palindrome-like pattern:

¹²⁰ Colin Cooper, "Mirroring the Innermost Recesses," *Classical Guitar*, 18/4 (Dec. 1999): 11.

| Section | Rehearsal No. | Expression mark | Metronome |
|--------------------------|----------------|---|--------------------------|
| Refrain 1 | Beginning to 3 | Agitato | Eighth note = 56 |
| I. Dark Paths | 3 to 10 | Slowly, shadowy | Eighth note = 50 |
| II. Fugitive Sounds | 10 to 17 | Prestissimo, molto scherzando | Sixteenth note = 200 |
| Refrain II | 17 to 18 | Agitato, ma delicatissimo | Eighth note = 56 |
| III. Forgotten Dirges | 18 to 25 | Gravely, with a gentle rocking rhythm | Dotted quarter note = 40 |
| IV. Fugitive Sounds | 25 to 27 | Animato | Sixteenth note = 170 |
| Refrain III | 27 to 30 | Agitato | Eighth note = 56 |
| V. Nocturnal | 30 to 43 | Lentamente | Quarter note = 50 |

Table 5.3 Overview of *Quest*

All the refrains are set to the same tempo but the other movements are faster or slower than the refrains, depending on their order of appearance. Movements placed after the refrains are slower which those placed before them are faster.

At the end of the first movement, Crumb quotes the first two phrases of “Amazing Grace” with bowed harmonics on tam-tam, Japanese temple bells and African talking drums. In the last movement, Crumb quotes the same hymn thrice in

different keys. The first and every subsequent quotations are marked “Misterioso” (As from afar) and “quasi lontano” respectively.

The lyrics for “Amazing Grace” are attributed to John Newton, a slave-ship captain who became an ordained minister later on in life. The origins of the melody are less certain, and may have originated from the slaves themselves or from an early American folksong. One of the earliest versions of “Amazing Grace” appears in William Walker’s *Southern Harmony* (1854) and is reproduced in Example 5.13.

1. A-ma-zing grace! (how) sweet the sound) That saved a wretch like me! I
 2. 'Twas grace that taught my heart to fear, And grace my fear re- lieved: How
 3. Through ma- ny dan- gers, toils, and snares, I have al- rea- dy come; 'Tis
 4. The Lord has pro- mised good to me, His word my hope se- cures; He
 5. Yes, when this flesh and heart shall fail, And mor- tal life shall cease, I
 6. The earth shall soon dis- solve like snow, The sun for- bear to shine; But
 once was lost, but now am found, Was blind, but now I see,
 pre- cious did that grace ap- pear, The hour I first be- lieved!
 grace has brought me safe thus far, And grace will lead me home,
 will my shield and por- tion be, As long as life ca- dures,
 shall pos- sess, we- then the veil, A life of joy and peace,
 God, who call'd me here be- low, Will be for ev- er mine.

Example 5.13 “Amazing Grace”

The last movement is arch-like in layout: H-Q1-S-Q2-S’-Q3, which H, Q and S denoting sections that contain harmonics, musical quotation and serenata respectively. The pentatonic guitar figures, being set up as one of main features of section H, recurs in the two S sections and also the closing bars of section Q3. All these figures are symmetrical in their intervallic makeup (Example 5.16). Passage works played by the

guitar and harp are also prominently featured in the S sections.

Before RN 31

5 2 5 5 2 5 Semitones

Before RN 37

5 2 5 Semitones

Example 5.14 Symmetrical figures

In section Q1, Crumb quotes the whole hymn in the key of Eb. The underlying meter is 2/4 compared with the original 3/4.¹²¹ In section Q2, Crumb quotes the second and third phrases in C and Bb respectively. The final two phrases are quoted in section Q3 in Gb. To facilitate a comparison of their rhythmic makeup, the original and the quoted hymns are aligned and transposed to the same pitch level.

The key scheme governing the musical quotations is shown in Example 5.15. The emphasis of the first and last quotations on C and Gb respectively outlines a tritone relationship. Each quotation is set against a pentatonic ostinato, a series of perfect fifths played by the harp and the double bass, in which E assumes a centric

¹²¹ At the end of the first movement, 1/4 meter is used instead of 3/4. See Appendix 5.9 for comparison.

role.

first movement fifth movement

RN [10] [33] [37] [38] [42]

Example 5.15 Key scheme governing the musical quotations

While the pitch content of the pentatonic ostinato remains unchanged, the duration becomes lengthened progressively:

| | | |
|---|------|--------------|
| [33] | [34] | |
| [37] | [38] | |
| 4-4-4-4-5-5-5-5-6-6-6-6-7-7-7-7-8-8-8-8 | | eighth notes |
| [42] | [43] | |
| 4-4-4-4-5-5-5-5-6-6-6-6-7-7-7-7-8-8-8-8-9-9-9-9 | | eighth notes |

Example 5.16 Slowing down of the pentatonic ostinato

Such treatment of the pentatonic ostinato helps to bring sections Q1 and Q2 to an end. At the end of section Q3, however, the constituent dyads of the ostinato are further slowed down to take up 9 rather than 8 eighth notes to evoke a sense of finality.

Chapter Six Conclusion

Crumb has long been known for his novel and experimental use of instrumental resources, symbolic notation and non-traditional instruments. According to Watkins, Steinitz and Bass, Crumb often quoted from an established canon, incorporating music by Bach, Beethoven, Schubert, Chopin and Debussy into his own works.¹²²

There is no evidence of Crumb favouring music from any particular period, but this study has shown that Crumb uses religious music at least as often as the canon. There is an irony, therefore, in that while Crumb's use of religious music represents half of his direct quotations, this aspect of his work is often neglected.

| Period | Year | Remark |
|------------------------|-------------|--|
| Early period | 1947-61 | <i>Variazioni</i> (1959) – Crumb's doctoral work |
| Established period | 1962-69 | No amplification |
| Golden period | 1970-79 | Uses amplification and greater force |
| Late period | 1980-93 | Uses lesser instruments |
| Post-retirement period | 1994 onward | Collaboration with David Starobin |

Table 6.1 Composition periods of Crumb

Crumb's works can be classified into five periods (Table 6.1). The first period includes all of Crumb's student works. With the exception of *Variazioni*, *Three Early Songs* and *Sonata for Violoncello*, these works have yet to be published. In the post-retirement period, Crumb composed two guitar pieces: *Quest* and *Mundus Canis*, which have become standard contemporary repertoire of the instrument. Crumb's quotation of religious music is spread evenly across his compositional career. In all

¹²² Glenn Watkins, *Soundings* (New York: Simon & Schuster Macmillan, 1995), 614. Richard Steinitz, "Crumb, George" in *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. by Stanley Sadie, (London: The Macmillian Press, 2001), 737-9. Richard Bass, "Pitch Structures in George Crumb's *Makrokosmos*, Volumes I and II," PhD dissertation, The University of Texas at Austin, 1987.

his religious quotations, Crumb splits the borrowed music into fragments, leaving the hymn tune intact and distinct from the combination of repeated notes. The canon is quoted mostly during Crumb's "golden period" and since compositions of this period, such as *Black Angels*, *Ancient Voices of Children* and *Music for a Summer Evening*, are known by a large audience, the use of the canon in his music is also more widely known and reported.

It has been suggested that the direct quotation of canonic music leads to easier acceptance of the new music. When quoting the canon, Crumb does not usually alter the original instrumentation. This helps listeners to recognize the quoted piece, although Crumb does occasionally add or remove sections or selected notes during quotation. As for the quotation of religious tunes, the original voice parts are often replaced by instruments, which might lead the listener to sense the remoteness of God.

Crumb's musical quotations generally follow a set pattern: they either appear at the end of a movement or in the middle part of a piece. If there are several sections or movements, the direct quotations usually occur in the last or penultimate movements. For example, in *Echoes of Time and the River*, the hymn tune "Were you there when they crucified my Lord?" is quoted at the end of the second movement, i.e. "Remembrance of Time." The listeners are thus taken back to the days of the Messiah, two thousand years ago.

Some of Crumb's works are "neo-tonal" in basis. Crumb is reported to have once claimed that he loved tonality, admiring composers like Bartók, who explored a

variety of possibilities while retaining the tonal principle. Strickland suggested that atonality is simply an optional tool of Crumb's composition and that serialism does not appeal to the composer at all.¹²³ The musical quotation is clearly delineated from its context as they are set at different pitch levels (a minor second or a tritone apart) to separate the direct quotation from Crumb's own music. Musically, the quotation is treated as a foreign element. With few exceptions, quotation marks, the name of the composer and the title of the piece are marked on the score. The music is often quoted in three to five fragments and juxtaposed alongside Crumb's own music, as in *Black Angels*, *Makrokosmos I, II and III*. Referring to the function of direct quotation, Crumb suggested that the quotation might offer the piece an element of nostalgia or wistfulness: "Quotation can produce different effects: nostalgia for a past world, or a strange spanning of time—by juxtaposing something that was written two centuries earlier with something new."¹²⁴ The expression marking of "lontano" is, for instance, added to help create a dream-like atmosphere. The fragmentation of the quoted piece may also contribute to the desired effect. Irrespective of its length, no pre-existing piece is quoted in full, with the exception of "Amazing Grace" in *Quest*, some phrases of which are repeatedly quoted. Such repetition adds importance to the quoted material and may help evoke a hypnotic effect.

An assumption of familiarity with the quoted material enables the composer to transform it through fragmentation and rhythmic skewing. David Metzger pointed out that such borrowings act as a cultural agent and create a cultural dialogue: "They grab the listener's attention right away and have him or her go back and forth between

¹²³ Strickland, *American Composer* (Bloomington: Indiana University Press, 1991), 171.

¹²⁴ *Ibid.*, 165.

associations of the known and those of the new work.”¹²⁵ Charles Ballantine viewed quotations as enacting a “dialectic” between “the fragment’ and “the new musical context.”¹²⁶ Quotation in a modernist sense often implies a desire to surpass one’s predecessors but Crumb is more inclined to juxtapose his original music with pre-existing music. Crumb can perhaps be labeled as a post-modernist as he incorporates earlier styles into his own music to make a mosaic-like structure. In addition, his quotation represents a form of eclecticism, with clear contrast between the quotation and his compositional writing. Since Crumb uses direct quotation to draw the listener back to the past and create a nostalgic effect, he is not just rearranging pre-existing music or reflecting modern listening habits. Proponents of the former feel that originality is not possible in the twentieth-first century and those of the latter argue that most musical works are available on compact disc and are therefore accessible at all times.¹²⁷ Also, external social factors are influential in the composer’s mind. In *Black Angels*, the devil clearly refers to the Vietnam War.

Among Crumb’s contemporaries, Bernd Alois Zimmermann (1918-70) and George Rochberg (b. 1918) also used quotation as a tool to create genuine simultaneity of past and present music. Rochberg’s *Music for the Magic Theater* (1965) for fifteen instruments incorporated music by Mozart, Beethoven, Mahler, Webern, Varèse and Stockhausen. Luciano Berio’s (b. 1925) *Sinfonia* (1968) also borrows from the third movement of Mahler’s Symphony No. 2 plus other sources. Crumb, unlike these other composers, eschews repetition, and uses direct quotation only once in a piece or section. Instead of drawing on repetition, Crumb fragments the

¹²⁵ David Metzger, *Quotation and cultural meaning* (Cambridge: Cambridge University Press, 2003), 7.

¹²⁶ Charles Ballantine, *Music and its Social Meaning* (New York: Garden and Breach Science Publication, 1984), 73-4.

¹²⁷ We may therefore have different works or different vision images all times due to technological

quoted piece and weaves them into his music to unify a movement or piece.¹²⁸

Crumb's approach to direct quotation is unique among his contemporaries and it has become established as one of his main stylistic traits. Through direct quotation, Crumb has developed his own musical style while maintaining a close link with the audience, the musical canon and also the religious tradition.

improvement.

¹²⁸ In *An Idyll for the Misbegotten*, for instance, he borrow from Debussy's *Syrinx*, which features an overall descent, a gesture that forms the basis of a group of figures that outlines a similar contour.

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Teacher's site:

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Appendix

Appendix 1.1 List of Composition by George Crumb

Unpublished Works

- 1944 Two Duos for Flute and Clarinet
- 1945 Four Pieces for Violin and Piano
- 1945 Four Songs for Voice, Clarinet and Piano
- 1946 Sonata for Piano
- 1946 Poem for Orchestra
- 1946 Seven Songs for Voice and Piano
- 1946 Trio for Violin, Cello, and Piano
- 1947 Gethsemane for Small Orchestra
- 1947 Prelude and Toccata for Piano
- 1948 Alleluja for A Cappella Chorus
- 1949 Sonata for violin and piano
- 1950 A Cycle of Greek Lyrics for Voice and Piano
- 1951 Prelude and Toccata for Orchestra
- 1951 Three pieces for Piano
- 1952 String Trio
- 1952 Three Pastoral Pieces for Oboe and Piano
- 1953 Sonata for Viola and Piano
- 1954 String Quartet
- 1955 Diptych for Orchestra

Published Works

- 1947 Three early songs
- 1955 Sonata for Solo Violoncello
- 1959 Variazioni
- 1962 Five Pieces for Piano
- 1963 Night Music I
- 1964 Four Noctures (Night Music II)
- 1965 Madrigals, Book I & II
- 1966 Eleven Echoes of Autumn, 1965
- 1967 Echoes of Time and River
- 1968 Songs, Drones and Refrains of Death
- 1969 Madrigals, Books III-IV
- 1969 Night of Four Moons
- 1970 Black Angels
- 1970 Ancient Voices of Children
- 1971 Vox Balaenae
- 1971 Lux Aeterna
- 1972 Makrokosmos, Volume I
- 1973 Makrokosmos, Volume II
- 1974 Music for a Summer Evening

- 1976 Dream Sequence
- 1976 Night Music (revised)
- 1977 Star-Child
- 1979 Celestial Mechanics
- 1979 Apparition
- 1980 A Little Suite for Christmas, A.D. 1979
- 1981 Gnomonic Variations
- 1982 Pastoral Drone
- 1983 Processional
- 1984 A Haunted Landscape
- 1984 The Sleeper
- 1985 An Idyll for the Misbegotten
- 1986 Federico's Little Songs for Children
- 1987 Zeitgeist
- 1990 Quest
- 1992 Easter Dawning
- 1994 Quest (revised)
- 1997 An Idyll for the Misbegotten (horn transcription)
- 1998 Mundus Canis

Appendix 3.1 Reference/Allusion/Parody

| <u>Year</u> | <u>New Piece</u> | <u>Original Piece</u> | <u>Confirmed by Crumb</u> | <u>Remark (Not directly quote)</u> |
|-------------|--|---|---------------------------|--|
| 1965 | <i>Eleven Echoes of Autumn</i> | Mahler's <i>Das Lied</i> | No | Style |
| 1969 | <i>Ancient Voices of Children</i> | <i>Bolero</i> and <i>Das Lied</i> | No | Style |
| 1969 | <i>Night of the Four Moons</i> | Haydn's Farewell Symphony and Mahler style | Yes ¹²⁹ | Reference |
| 1972 | <i>Vox Balaenae</i> | Richard Strauss's "Also Sprach Zarathustra" | Yes | Parody |
| 1986 | <i>Federico's Little Songs for Children A Little Song from Seville</i> | A well-known type of Spanish popular music | Yes | Contains references to Debussy's <i>La Puerta del Vino</i> |
| 1987 | <i>Zeitgeist</i> | Debussy's <i>Feux d'artifice</i> | Yes | Reference |

¹²⁹ Stephen Chatman. "The Element of Sound in Night of the Four Moos," *George Crumb: Profile of a Composer*. ed. By Don Gillespie, New York, 1986: 64. Crumb marked "in stile Mahleriano," in the score.

Appendix 3.2 Strict Quotation

| <u>Year</u> | <u>New Piece</u> | <u>Original Piece Canon</u> | <u>Confirmed by Crumb</u> | <u>Instrumentation</u> |
|-------------|--|--|---------------------------|------------------------|
| 1969 | <i>Ancient Voices of Children</i> | "Bist di bei mir" from the Notebook of Anna Magdalena Bach | Yes | Same (toy piano) |
| 1970 | <i>Black Angels</i> | Schubert's "Death and the Maiden" | Yes | Similar |
| 1972 | "Dream Images" in <i>Makrokosmos Vol. I</i> | Chopin's <i>Fantasia-Improptus</i> in c# minor | Yes | Same |
| 1972 | "Litany of the Galactic Bells," from <i>Makrokosmos II</i> | Beethoven's Hammerklavier Sonata | Yes | Same |
| 1974 | "Music of the Starry Night" in <i>Music For a Summer Evening</i> | J. S. Bach's d minor fugue | Yes | Same |
| 1986 | <i>An Idyll for the Misbegotten</i> | Debussy's <i>Syrin</i> | Yes | Same |

| <u>Year</u> | <u>New Piece</u> | <u>Original Religious Tune</u> | <u>Confirmed by Crumb</u> | <u>Instrumentation</u> |
|-------------|---|--|---------------------------|------------------------|
| 1967 | <i>Echoes of Time and the River</i> | "Were You There when they crucified the Lord?" | Yes | No |
| 1970 | <i>Black Angels</i> | Dies Irae | Yes | No |
| 1972 | <i>Makrokosmos Vol. 1</i> <i>6. Night-Spells</i> | "Will There Be Any Stars In My Crown?" (p13) | Yes | No |
| 1979 | <i>A Little Suite for Christmas</i> | "Coventry Carol" (1591) | Yes | No |
| 1987 | <i>Zeitgeist</i> | "Riddle" (Appalachian Folk Song) | Yes | No |
| 1994 | <i>Quest</i> | Amazing Grace | Yes | No. |

Aria: If you are with me (Bist du bei mir)

25.

Bist du bei mir, geh ich mit Freu = den zum Ster = ben und zu mei = ner

Ruh, zum Ster = ben und zu mei = ner Ruh. Bist du bei mir, geh ich mit

Freu = den zum Ster = ben und zu mei = ner Ruh, zum Ster = ben und zu mei = ner

Ruh. Ach, wie ver = gnügt wär so mein En = de,

es drück = ten — dei = ne schö = nen — Hän = de mir die ge = treu = en Au = gen zu.

Ach, wie ver = gnügt wär so mein En = de, es drück = ten — dei = ne schö = nen —

Hän = de mir die ge = treu = en Au = gen zu. Bist du — bei — mir, geh ich mit

Freu = den zum Ster = ben — und zu mei = ner — Ruh, zum Ster = ben und zu mei = ner Ruh.

Appendix 4.6

關山月 (唐·司空曙)

滄茫明月上，夜久光如積。
野幕冷胡霜，關樓宿邊客。
隴頭秋露暗，磧外寒沙白。
唯有故鄉人，沾裳此聞笛。

全唐詩，卷 293，(清)彭定求等編，鄭州市中州古籍出版社，1996，上冊，1801 頁。

To the Melody of the Pass-Mountain-Moon

In the vastness of moonlit night,
light piled up in the deep of night.
Tartar frost chilled the wild camp,
frontier traveler lodging in the post.
Dim autumn dew over the mountain,
white cold sand round the desert.
Only fellows from home on hearing this flute,
cannot check the tears from pouring on their coats.

II. Remembrance of Time

Slow, darkly mysterious
(♩ = ca. 50)

Senza misura

Score for Harp, Piano I, Piano II, Percussion II & III, and Trombones I, II, & III. The score includes detailed performance instructions such as "scrape fingernail rapidly along metal winding of string", "Vibraphone bend pitches (hauntingly)", and "3 Cowbells (very soft mallets)". It also features dynamic markings like *ppppp* and *pp*, and includes a section with lyrics: "Les ar-ces ra-tus", "don-de sa-re al tiem-po".

Score for Harp, Piano I, Piano II, Percussion II & III, and Trombones I, II, & III. This section includes instructions like "Calcata", "Vibraphone (hauntingly) (bend pitches) (some sopra)", and "Trombones I, II, III". It also contains dynamic markings and a section with lyrics: "Les ar-ces ra-tus", "don-de sa-re al tiem-po".

* This effect is achieved by holding a hard mallet against end of plate (with left hand) as plate is struck conventionally with another hard mallet (in right hand). The head of left hand mallet should lightly touch a point about 1/2 inch from end of plate; immediately after plate is struck (hit), the player should gradually increase pressure on 1/2 mallet while moving it slowly to very end of plate. In this way, the pitch is "beat" down a semi-tone.
 ** The 3 brass players are positioned at edge of stage, facing audience - see diagram in notes.

8.

Begin Circle I, near conclusion of passage (see arrow on preceding page)

Begin Circle II, before Picc. I, completes his first segment

I. Piccolo I. Percussion I, III. Trumpet I. (offstage)

II. Piccolo II. Percussion II, V. Trumpet II. (offstage)

Picc. I. (5 *sempre*)
Perc. I: Glsp. (let vib.)
Perc. II: Glsp. plates (let vib.)
Perc. III: Large Susp. Cym. (let vib.)
Perc. V: Med. Susp. Cym. (let vib.)
Trumpet I. (offstage) (harmon mute) (cue Trpt.)
Trumpet II. (offstage) (harmon mute) (cue Trpt.)

The Circle Music: Joyously, exuberantly! ♩ = ca. 132-144
NB. 1) The 2 Piccolos and Flute should play into Pno. II. (near strings) so that sympathetic vibrations are produced.
2) The Flutes and Picc. should begin with Segment II same process. clockwise around the circle, ending with segment III. These should be a short pulse (1-3 segs) between segments.
3) After concluding segment II, Picc. and Fl. should cue offstage Trpt.
4) Place Percussion approx. as indicated (see arrows).

III. Flute III. Percussion III, VI. Trumpet III. (offstage)

Begin Circle III, before Picc. II, completes his first segment

Fl. III. (5 *sempre*)
Perc. VI: Large Susp. Cym. (let vib.)
Trumpet III. (offstage) (harmon mute) (cue Trpt.)

poco accel. (pressando)

$\text{♩} = \text{ca. } 144$ (on the keys) (senza accel.)

Piano II. II. (unis.) with Tambourine (come sopra)
Ped. (sempre) *ppp*

Piano I. II. (unis.)

Very slow ($\text{♩} = \text{ca. } 50$)

Piano I. r.h. (strike tambourine with fingertip)
Piano II. (Med. hard Timp. stick on Tambourine) (let vib.)
Perc. I. (Glosp.)
Perc. II. (Vloph.)
Perc. V. (Med. Susp. Cym.)
Perc. VI. (Large Susp. Cym.)

Vin. I. Vm. II. Vla. Vc.

serenely, as from afar con sord.
serenely, as from afar con sord.
serenely, as from afar con sord.
serenely, as from afar con sord.

Solo Ch. (con sord.)
pppp frull. (Make a very slow and continuous gliss.)

Perc. X. (Bass Drum) (slowly) *pppp*
Perc. XI. (Very Small Tam-tam) (let vib.) *pppp on the rim*

* Piano II. should keep the damper pedal depressed throughout the circle music on this page.

Appendix 5.2

Echoes of Time and the River

"Were you there?"

Handwritten musical notation for the piece "Were you there?". It consists of two staves. The first staff is in treble clef with a 4/4 time signature. The second staff is in treble clef with a 5/8 time signature. The notation includes various note values, rests, and some markings such as '+' and '7'.

Crumb's piece

Two empty musical staves, one above the other, consisting of five lines each.

A single staff of handwritten musical notation in treble clef, containing several notes and rests.

A single staff of handwritten musical notation in treble clef, containing several notes and rests.

Two empty musical staves, one above the other, consisting of five lines each.

A single staff of handwritten musical notation in treble clef, containing notes, rests, and some markings such as '+' and '7'.

A single staff of handwritten musical notation in bass clef, containing notes, rests, and some markings such as '+' and '7'.

Appendix 5.5

"Night-Spell - Will There Be Any Stars In My Crown?"

original

Quotation

p *pp*

ppp



Visitation



The Nativity

The Adoration of
the Magi



The Presentation
of Jesus in the
Temple



23. COVENTRY CAROL

(First version)

Appendix 5.

Pageant of the Shearmen and Tailors, 15th century

SOPRANO or ALTO

TENOR

BASS

Lul - ly, lul - la, thou lit - tle tiny child, By by, lul - ly lul -
Lul - ly, lul - la, thou lit - tle tiny child, By by, lul - ly lul -

- lay, thou lit - tle tiny child, By by, lul - ly lul - lay.
- lay, thou lit - tle tiny child, By by, lul - ly lul - lay.

1. O sis - ters too, How may we do For to pre - serve this day This
1. O sis - ters too, How may we do For to pre - serve this day This

poor young - ling, For whom we do sing, By by, lul - ly lul - lay?
poor young - ling, For whom we do sing, By by, lul - ly lul - lay?

The above Refrain and First Verse is scored from the original.

2. Herod, the king,
In his raging,
Charged he hath this day
His men of might,
In his own sight,
All young children to slay.
3. That woe is me,
Poor child for thee!
And ever morn and day,
For thy parting
Neither say nor sing
By by, lully lullay!

This song is sung by the women of Bethlehem in the play, just before Herod's soldiers come in to slaughter their children.

* The original manuscript has F and D in tenor part here.

23. COVENTRY CAROL

(Second version)

Modern version of tune
arranged by MARTIN SHAW
1875-1958

REFRAIN

Lul - ly, lul - la, thou lit - tle ti - ny child, By by, lul -

End here

ly lul - lay.

1. O sis - ters too, How may we do
2. He - rod, the king, In his rag - ing,
3. That woe is me, Poor child for thee!

For to pre - serve this day This poor young - ling, For
Char - ged he hath this day His men of might, In
And ev - er morn and day, For thy part - ing Nei - ther

After 3rd verse, sing refrain again

whom we do sing, By by, lul - ly lul - lay?
his own sight, All young chil - dren to slay.
say nor sing By by, lul - ly lul - lay!

Dal §

This song is sung by the women of Bethlehem in the play, just before Herod's soldiers come in to slaughter their children.

The arrangement of the second version is reprinted by permission of A. R. Mowbray & Co. Ltd.

Appendix 5.8

The Riddle Song

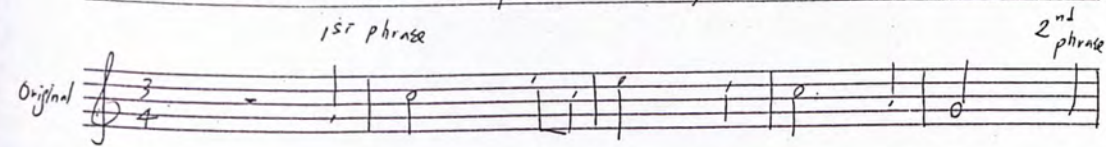
Appalachian Song

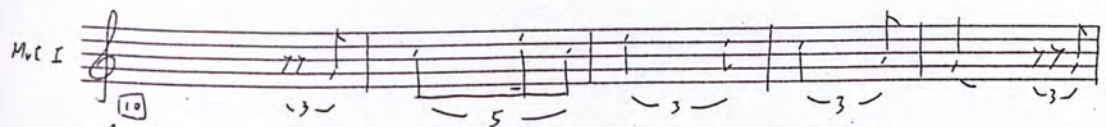
2. How can there be a cherry that has no stone?
 How can there be a chicken that has no bone?
 How can there be a story that has no end?
 How can there be a baby with no cryen?

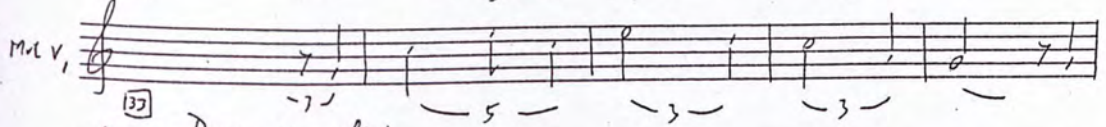
3. A cherry when it's blooming, it has no stone.
 A chicken in the shell, it has no bone.
 The story of I love you, it has no end.
 A baby when it's sleepin', has no cryen.

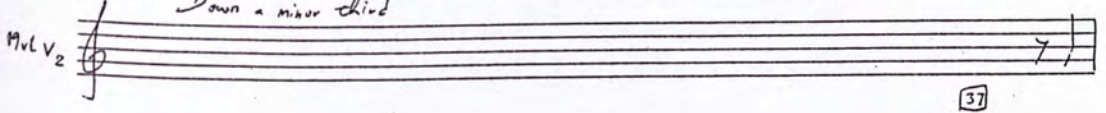
Figure 5. "The Riddle Song"

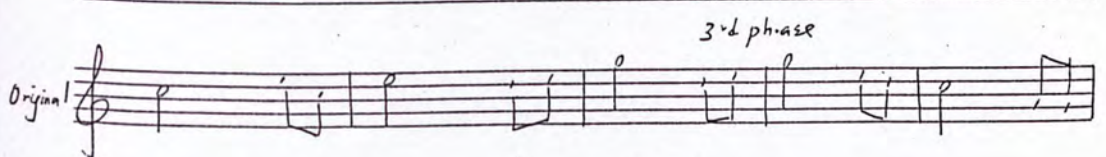
1st phrase 2nd phrase

Original 

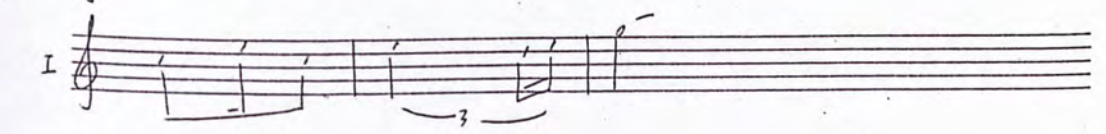
M.V. I 

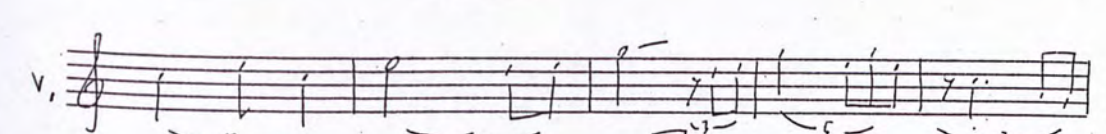
M.V. V1 

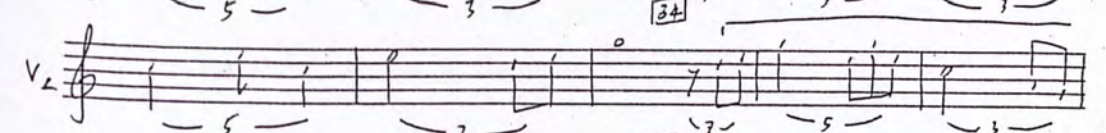
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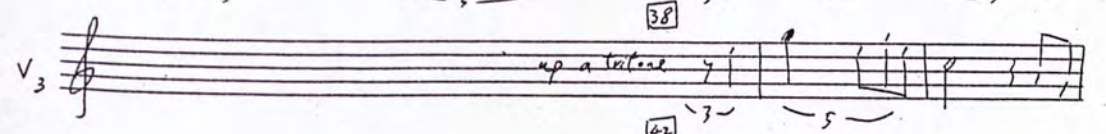
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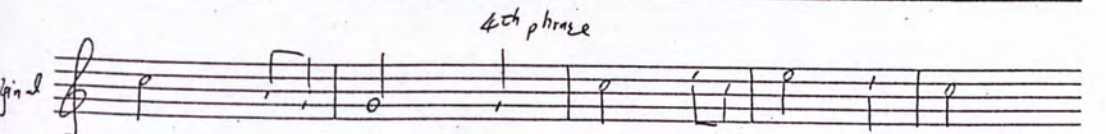
3rd phrase

I 

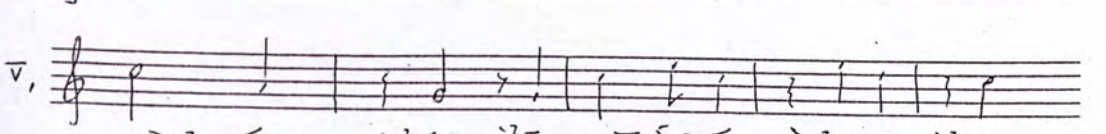
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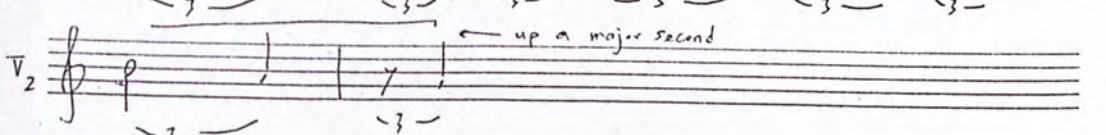
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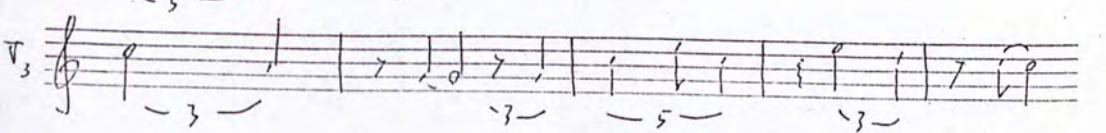
V3 

Original 

4th phrase

V1 

V2 

V3 

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