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CHAMBER STUDY TO PULITZER PRIZE: A
COMPARISON OF GEORGE CRUMB'S
ELEVEN ECHOES OF AUTUMN, 1965
(ECHOES I) AND ECHOES OF TIME AND
RIVER (ECHOES II)

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CHAMBER STUDY TO PULITZER PRIZE: A COMPARISON OF GEORGE
CRUMB'S *ELEVEN ECHOES OF AUTUMN, 1965 (ECHOES I)* AND *ECHOES
OF TIME AND RIVER (ECHOES II)*

by

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CHAPTER 1

INTRODUCTION

George Crumb's Pulitzer Prize winning piece, *Echoes of Time and the River (Echoes II)* (1967), was composed less than a year after his more accessible piece, *Eleven Echoes of Autumn, 1965* (1966). Despite this accessibility, the only one of these two pieces to get any significant theoretical articles/analyses written about it is his second *Echoes* piece. This most likely has to do with novelty of writing about a piece that has won the Pulitzer Prize, or the fact that the piece was commissioned by one the world's leading orchestras, although these aspects of a piece do not necessarily constitute a theoretically solid work.

Donal J. Henahan, one of the leading researchers on George Crumb's work, said in a *Musical Quarterly* performance review article, that

“...at first glance, George Crumb's *Eleven Echoes of Autumn, 1965* might seem to be a study for his more imposing score, *Echoes of Time and the River: Four Processionals for Orchestra*... However, it is quickly obvious that *Eleven Echoes* is considerably more than a draft of a work-in-progress.”¹

This is one of the few articles written about the first of Crumb's echo pieces that applauds it for its compositional strength. Henahan promotes the piece well,

¹ Donal J. Henahan, "Review: *George Crumb: Eleven Echoes of Autumn, 1965*," *The Musical Quarterly* 55, No. 2 (April 1969), <http://www.jstor.org> (accessed February 25, 2011).

however other than a few over-arching conceptual observations, Henahan does not nearly compare and contrast the piece enough to the latter orchestral piece.

Obvious aspects of *Echoes I*, such as the motivic use of “circle music”, the use of “distant” mandolin sound, the use of piano harmonics (second, fifth, and seventh partial), whistling to reinforce those harmonics, and the motivic use of speech/literary references are all reused in *Echoes II*. More interesting to note is the compositional techniques of sub-sets of the pitch-class sets to convey the idea of a compositional echo. Although in such a thick texture, as is with *Echoes of Time and the River*, these techniques are harder to hear, perceive, and comprehend, thus making the unique concepts found in both pieces, better used in *Eleven Echoes of Autumn, 1965*.

In this article, George Crumbs *Echoes*, both *Echoes of Time and the River (Echoes II)* (1967) and *Eleven Echoes of Autumn, 1965* (1966), will be compared and contrasted for their use of similar compositional techniques and similar motives. As well, both pieces will be scrutinized for their use of these techniques, and as a result, it will be apparent that of these two pieces, *Eleven Echoes of Autumn, 1965*, will seem the more ideal setting for creating echoes.

CHAPTER 2

BACKGROUND ON *ECHOES I* AND *ECHOES II*

Along with George Rochberg, Fred Lerdahl, and Alfred Schnittke, George Crumb is one of the leading composers of the post-modernist movement of the 1960s and 1970s.² George Crumb was born in Charleston, West Virginia, on October 24th, 1929 and spent most of his life living in Media, Pennsylvania while teaching theory and composition at Pennsylvania University in Philadelphia. His most influential composition teachers include Boris Blacher and Ross Lee Finney. Other influences to his compositional style include pitch set organization reminiscent of Webern and Schoenberg, timbral experimentation of Henry Cowell and John Cage, far-east musical influences, and the poetry of modernist writers of the early 20th century, such as Federico García Lorca, who is used specifically in his *Echoes* pieces as well as variety of his other work.³

Eleven Echoes of Autumn, 1965 (Echoes I) was commissioned Bowdoin College in Maine, for the Aeolian Chamber Players, who consisted of, at the time, some of the music faculty at the school. The premiere of the piece was given on August 10, 1966 in Brunswick, Maine. The players who premiered the piece were David Gilbert on Alto Flute, Lewis Kaplan on violin, Lloyd Greenburg on Clarinet, and Jacob Maxin on Piano, all professors at Bowdoin College.⁴

² Richard Taruskan, *The Oxford History of Western Music: Music in the Late Twentieth Century* (New York: Oxford University Press, 2010), 411-473.

³ *Grove Music Online*, S.v. "Crumb, George," (by Richard Steinitz), <http://www.oxfordmusiconline.com> (accessed February 25, 2011).

⁴ George Crumb, *Eleven Echoes of Autumn (Echoes I)*, The Aeolian Chamber Players, Composers' Recordings, Incorporated 233, 1969, Long Play Record.

The pieces' eleven movements are each about a minute or two in length and are played continuously without pause. The order of the movements are as follows: Echo 1: Fantastico, Echo 2: Languidamente, quasi lotano (hauntingly), Echo 3: Prestissimo (Allegro possibile), Echo 4: Con bravura; quasi improvvisando, Echo 5: Dark, Intense (for Alto Flute), Echo 6: Dark, Intense (for Violin), Echo 7: Dark, Intense (for Clarinet), Echo 8: Feroce, violent, Echo 9: Serenamente, quasi lotano (hauntingly), Echo 10: Senza misura (gently undulating), and Echo 11: Adagio; like a prayer.⁵

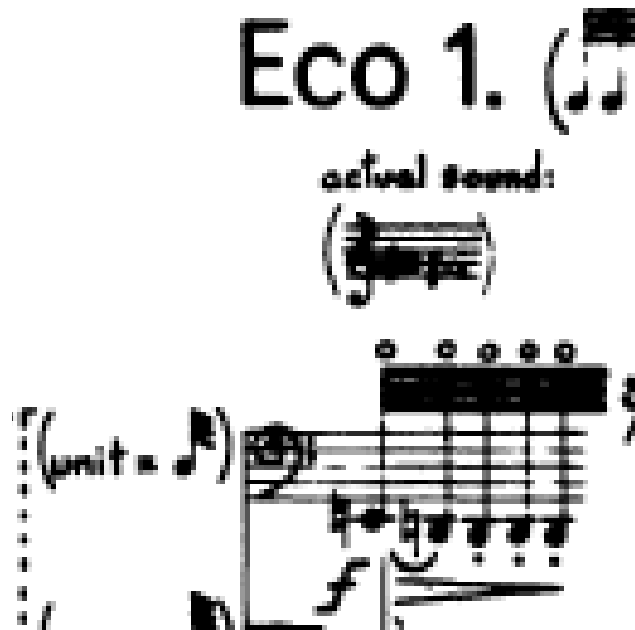
During these eleven movements, Crumb suggests lighting that may be used for dramatic effect. He suggests that either the use of a green or blue light throughout the entire piece, or a light changing from blue to red to black. This piece marks the start of use of dramatic effects in his works, which he would eventually carry over into *Echoes II* and eventually later works.⁶

Eleven Echoes of Autumn follows an arch form, where the first four movements build until the center of the arch, the center three movements, and then build down for the last 4 movements. During the first 4 four movements we hear the pitch-class set 8-9 ([0, 1, 2, 3, 6, 7, 8, 9]) introduced through the “bell motif” and used repetitively through different subsets. The “bell motif” is shown in Figure 2-1.

⁵ George Crumb, liner notes for *Eleven Echoes of Autumn, 1965 (Echoes I) [for] Violin, Alto Flute, Clarinet, and Piano*, (New York: C.F. Peters Corp., 1972), 1.

⁶ George Crumb, liner notes for *Eleven Echoes of Autumn, 1965 (Echoes I) [for] Violin, Alto Flute, Clarinet, and Piano*, (New York: C.F. Peters Corp., 1972), 12.

Figure 2-1: *Eleven Echoes of Autumn, 1965 (Echoes I), Echo 1*⁷



Movements five through seven, which are the cadenzas for alto flute, violin, and clarinet, respectively, use material from the first four movements, including the “bell motif”.⁸ This is not the focus of these movements though, rather a line from “Gacela de la Terrible Presencia” by Federico García Lorca, his second of twelve Gacelas, is used as a metaphor here. The line used from this poem, “y los arcos rotos, donde sufre el tiempo” is translated from Spanish by Crumb to mean, “... and the broken arches, where time suffers...”The artistic realization of this stanza is seen three times (once in each of the three cadenza movements). The one found in *Echo 6* is seen in Figure 2-2.

⁷ George Crumb, *Eleven Echoes of Autumn, 1965 (Echoes I) [for] Violin, Alto Flute, Clarinet, and Piano*, (New York: C.F. Peters Corp., 1972), 2.

⁸ George Crumb, liner notes for *Eleven Echoes of Autumn, 1965 (Echoes I) [for] Violin, Alto Flute, Clarinet, and Piano*, (New York: C.F. Peters Corp., 1972), 1.

the 75th anniversary of the school. The piece was completed by Crumb in 1967 and received its premiere performance, under conductor Irwin Hoffman, later that same year.¹⁰

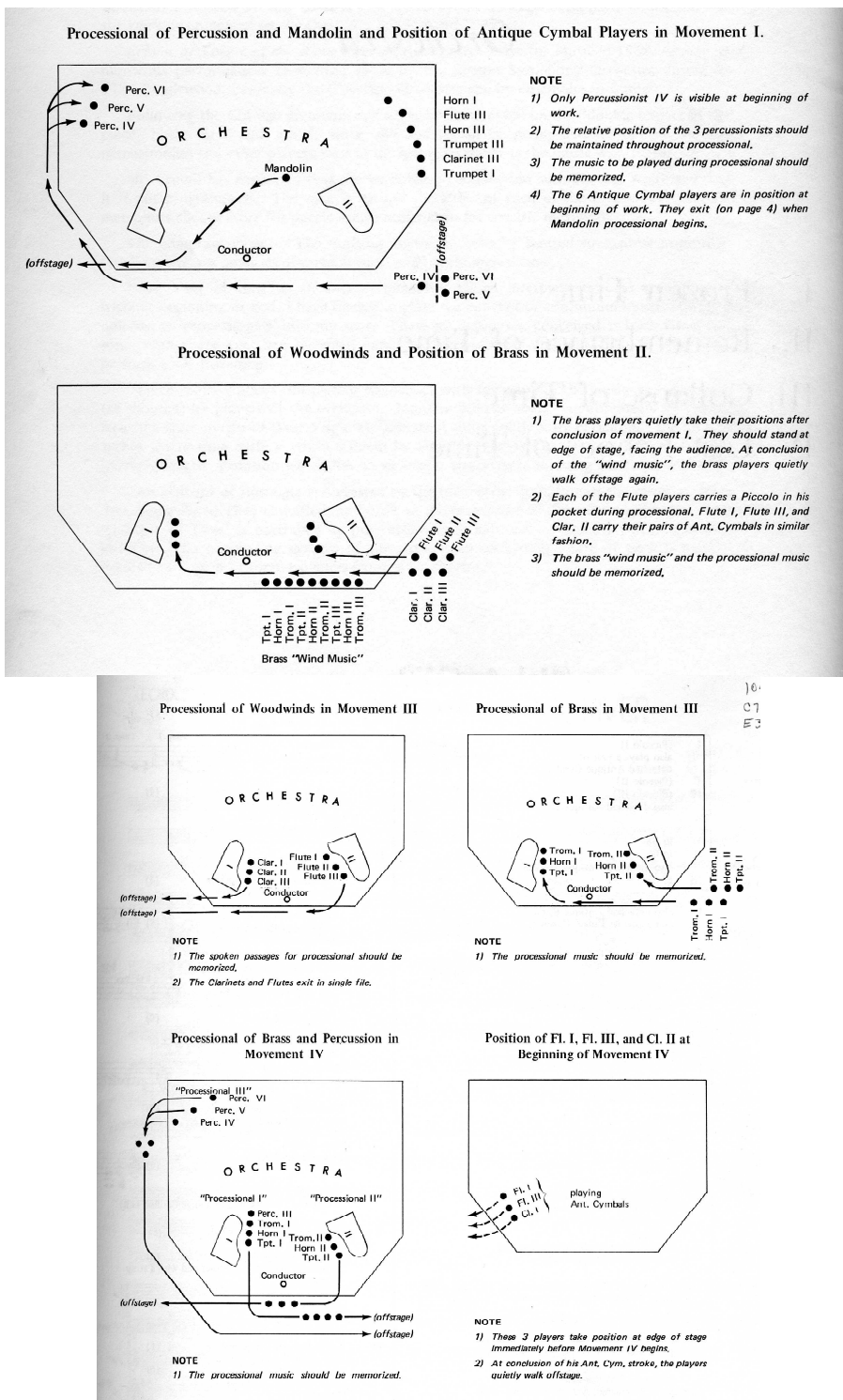
Echoes of Time and the River is written for traditional orchestra with auxiliary woodwinds, mandolin, an extended percussion section, and auxiliary antique and finger cymbals used by almost every musician in the orchestra. The set-up is as follows, in traditional orchestral score notation: 3 flutes (all doubling Piccolos), 3 clarinets (2 B-Flat and 1 E-Flat), 3 trumpets in C, 3 horns in F, 3 trombones (one bass trombone), harp, mandolin, 2 pianos, at least 15 first violins, at least 15 second violins, at least 12 violas, at least 12 cellos, at least 9 double basses, and 6 percussionists with an extended amount of equipment.

The other aspect of this piece that is quite interesting to note is the use of dramaticism. In this piece, a series of processions, or marches, occur on and off the stage. Figure 2-3 shows how the processions occur.¹¹

¹⁰ Donal J Henahan, "Current Chronicle," *The Musical Quarterly* 54, No. 1 (January 1968), <http://www.jstor.org> (accessed February 25, 2011).

¹¹ George Crumb, *Echoes of Time and the River (Echoes II)* (New York: Belwin-Mills Publishing Corp., 1968), iii.

Figure 2-3: Processional Diagrams in *Echoes of Time and the River*¹²



¹² George Crumb, *Echoes of Time and the River (Echoes II)* (New York: Belwin-Mills Publishing Corp., 1968), i-ii.

The movements of *Echoes of Time and the River (Echoes II)* follow arch forms individually, with the second and third movements following the style of the entirety of Crumb's first *Echoes* piece, where the middle of the arch form exemplifies Lorca's "broken arches", by employing the use of the improvisatory "circle music" (an example is provided in Figure 2-4).

Figure 2-4: *Echoes of Time and the River (Echoes II)*, Movement II ¹³

The movements of the piece read as follows: I. *Frozen Time*, II.

Remembrance of Time, III. *Collapse of Time*, and IV. *Last Echoes of Time*. In

¹³ George Crumb, *Echoes of Time and the River (Echoes II)* (New York: Belwin-Mills Publishing Corp., 1968), 7.

each of the movements, pitch class set 8-26 ([0, 1, 3, 4, 6, 7, 9, 10]) is heard through use of echoing sub-sets. This is set up in the first echo, with a different kind of “bell motif”, as seen in figure 2-5.

Figure 2-5: *Echoes of Time and the River (Echoes II)*, Movement I¹⁴

Handwritten musical score for percussion instruments in *Echoes of Time and the River (Echoes II)*, Movement I. The score is written on five staves. The top staff is labeled "I." and contains notes for "Med. Tam-tam ppp" and "Grlsp.". The second staff is labeled "Perc. II." and contains notes for "Vbph. pp", "Ant. Cym. (mmv)", and "Large Tam-tam ppp". The third staff is labeled "III." and contains notes for "(sim.) (mmv)". The fourth staff is labeled "Perc. IV." and contains notes for "Ant. Cym. # (mmv)". The fifth staff contains notes for "Perc. IV. #". Handwritten annotations include: "ffz strike 2-plate; shake cymbals rapidly after striking to produce oscillation in pitch." (twice), and "[barely visible] [at stage right]".

¹⁴ George Crumb, *Echoes of Time and the River (Echoes II)* (New York: Belwin-Mills Publishing Corp., 1968), 1.

CHAPTER 3

COMPARISON AND ANALYSIS

The use of arch forms is the most obvious technique that is used by George Crumb in both *Eleven Echoes of Autumn, 1965* and *Echoes of Time and the River*. In *Eleven Echoes of Autumn, 1965*, Crumb employs the use of the arch form throughout the duration of the piece. The piece builds for the first four echoes, keeps building through the cadenzas, peaks at the eighth echo and then works its way back to the beginning material in the final echo. *Echoes of Time and the River* uses an arch form for each movement; because of this each movement seems to have its own climax point. Rather than having one climax for the entire work, this piece seems to have four, making the perception of an arch form in the piece harder to listen for. Although, the loudest dynamic marking with the thickest texture is marked in quadruple *forte* in the middle of the third movement, which creates for the climax of the entire work, the difference between triple and quadruple *forte* isn't heard as well in an orchestral setting. These dynamic markings are just heard as general loudness by the listener. Thus, *Echoes I* seems to have a more clearly perceived form than that of *Echoes II*.

The use of extended techniques is heard in both pieces as well. The most obvious of which is the use of piano harmonics. Piano harmonics occur all throughout *Eleven Echoes of Autumn, 1965*, most notable being in the first echo with the use of fifth partial harmonics with the "bell motif", and in the second echo with the seventh partial "rubber on string" harmonic. All are conveyed well as

echoes because of the thin texture that surrounds these examples, usually just consisting of the piano itself, or the piano with violin.

Piano harmonics do not dominate *Echoes of Time and the River*, but examples of fifth partial harmonics do occur in the second and third movements. The harmonics heard in the third movement are not perceived well for their implications as an echo, because of polyphonic texture that surrounds it, this is shown in Figure 3-1 (whole score is not pictured).

Figure 3-1: *Echoes of Time and the River (Echoes II)*, Movement III¹⁵

The image shows a handwritten musical score for Movement III of *Echoes of Time and the River (Echoes II)*. The score is written for five instruments: Piano (s I. II. is.), Harp (E7-G#-Bb), Violins, Violin (Vc.), and Cello (Cb.). The music is in 3/4 time and features a variety of dynamics and articulations. Key annotations include:

- Piano:** A circled '3' above the first measure, 'p.p.p.' (pianissimo), '(cresc. poco a poco)', '(a. poco - -)', and 'Ped. sempre'.
- Harp:** A circled '3' above the first measure, 'Harp: Bva basso (sempre)', and '(touch strings) (5th part.)'.
- Violins:** A circled '3' above the first measure, 'p.p.p.', and 'begin with incisive whisper and very gradually progress to loud shouting' in a box.
- Violin (Vc.):** A circled '3' above the first measure, 'arco sul pont. (sempre)', and 'p.p.p.'.
- Cello (Cb.):** A circled '3' above the first measure, 'p.p.p.', '(cresc. poco a poco - -)', and 'krek-tu -'.

 Additional notes include 'See note at bottom of page 12', 'on Keys 8 (act. sound)', and '8 - - - - -'.

The only ideal and comparable use of second partial harmonics (with violin) in the middle of the third echo of *Echoes I* and how it is seen written out in a similar

¹⁵ George Crumb, *Echoes of Time and the River (Echoes II)* (New York: Belwin-Mills Publishing Corp., 1968), 11.

way with fifth partial harmonics in the middle of the first movement of *Echoes II*. This comparison is shown in Figure 3-2.

Figure 3-2: Comparison of Second and Fifth Partial Harmonics¹⁶

In both cases, the harmonics are used in order to reinforce the pitch content of the base pitch class set, and in both cases they are both perceived well because of the thin texture. This example, however, does not counteract the plethora of well-heard harmonics in *Eleven Echoes of Autumn*.

Another extended technique that is seen in both pieces is the use of violin harmonics in combination with whistling. This is seen most notably in the ninth echo in *Eleven Echoes of Autumn*, and then at the end of the second movement

¹⁶ George Crumb, *Echoes of Time and the River (Echoes II)* (New York: Belwin-Mills Publishing Corp., 1968), 3.

¹⁶ George Crumb, *Eleven Echoes of Autumn (Echoes I)* [for] Violin, Alto Flute, Clarinet, and Piano, 1965 (New York: C.F. Peters Corp., 1972), 4.

and the middle of the fourth movement of *Echoes of Time and the River*. These examples are shown in Figure 3-3.

Figure 3-3: Comparison of Violin Harmonics and Whistling¹⁷

The image shows a musical score for Figure 3-3. It includes parts for Percussion I (Snare), Percussion II (Vibraphone), Violin I, Violin II, Viola, and Violoncello. The score is marked with various dynamics and performance instructions. For example, the Violin I part is marked 'Serenely, as from afar' and 'con sord.'. The Viola part is marked 'con sord.'. The Violoncello part is marked 'pppp serenely, as from afar'. There are also markings for 'sul D (unib.)' and 'sul G (ppp) sul D'. A vertical note on the left side of the score reads: 'A distant music, as Were You There When They Crucified The Lords'.

The image shows a handwritten musical score for 'Eco 9. Serenamente, quasi lontano (hauntingly)'. The score is for Violin and Alto Flute. The tempo is marked as quarter note = 60. The score includes performance instructions such as '(part. sempre)', 'sul D', 'sul G (ppp) sul D', and '(pppp) whistling should match dynamic nuances of violin'. There are also notes about portamento: 'N.B. The dashes in violin part indicate portamento throughout Eco 9.' and '(play) Violin (whistle) [act. pitch]'. The Alto Flute part is marked with '(pppp)' and has an arrow pointing to it with the note '(pppp) whistling should match dynamic nuances of violin'.

The biggest difference between the uses of this extended technique is the absence of whistling in the orchestral setting. Although the lack of whistling doesn't detract from the pitch content of this section, it does detract from the

¹⁷ George Crumb, *Echoes of Time and the River (Echoes II)* (New York: Belwin-Mills Publishing Corp., 1968), 8.

¹⁷ George Crumb, *Eleven Echoes of Autumn (Echoes I) [for] Violin, Alto Flute, Clarinet, and Piano*, 1965 (New York: C.F. Peters Corp., 1972), 9.

complexity and novelty of it. These sections in *Echoes of Time and the River* would have had a more interesting color if they had the addition of whistling.

Another extended technique that is comparable between the two pieces is the use of a “distant” mandolin sound, which is seen in Figure 3-4.

Figure 3-4: Comparison of “Distant” Mandolin Sounds¹⁸

In the third and fourth movements of *Eleven Echoes of Autumn, 1965*, the “distant” mandolin comes from the violinist lightly rubbing his/her fingernail against the strings, producing a faint sound that resonates almost as if there was a mandolin player strumming down the street. In *Echoes of Time and the River*

¹⁸ George Crumb, *Echoes of Time and the River (Echoes II)* (New York: Belwin-Mills Publishing Corp., 1968), 16-17.

¹⁸ George Crumb, *Eleven Echoes of Autumn (Echoes I) [for] Violin, Alto Flute, Clarinet, and Piano, 1965* (New York: C.F. Peters Corp., 1972), 3.

this sound is produced in the fourth movement with a mandolin player strumming parts of the original pitch-class set off stage. The echo effect is preserved in this case on surface level, however, in terms of the pitch content, only half the original pitch class set is heard here. Although the other half is found in the harp's "distant music", it makes more sense for the complement of the set, especially if one would like to really exemplify the idea of echoes through the use of subsets, to be echoed within the same instrument. This is exactly what is done in the mandolin music found in *Eleven Echoes of Autumn, 1965*.

The most interesting of the motives to be used in both pieces is the realization of Federico García Lorca's line as "circle music". The circle music, as stated previously, occurs at the end of movements two and three of *Echoes of Time and the River*. These circles are all solo events that are played in sequence (clockwise on the page), out of beated time. They have somewhat of an improvisatory nature to them, similar to the ones found in *Eleven Echoes of Autumn, 1965*. The circles found in *Eleven Echoes of Autumn, 1965* are somewhat different in the fact they consist of cadenzas played with circle music as the "accompaniment". Examples that include the clarinet are found in Figure 3-5.

Figure 3-5: Comparison of “Circle” Music¹⁹

Begin Circle I. of arrow cue on page 6 (approx.)!

(5 sempre)

1

Clarinet I. (Bb)

6

Clar. I.

fff

5

2

Clar. I.

fff

5

I. Clarinet I. (Bb)
Percussion I. IV.
Trumpet I. (offstage)

Perc. I: Med. Tam-tam (let vibr.) (soft stick)

5

Clar. I.

fff

5

Perc. I: Glap. plates (let vibr.)

3

Clar. I.

fff

(cue Trpt.)

4

Trumpet I. (offstage)

fff

(harmon mute)

3

Continued on following page.

¹⁹ George Crumb, *Echoes of Time and the River (Echoes II)* (New York: Belwin-Mills Publishing Corp., 1968), 7.

¹⁹ George Crumb, *Eleven Echoes of Autumn (Echoes I)* [for] Violin, Alto Flute, Clarinet, and Piano, 1965 (New York: C.F. Peters Corp., 1972), 7.

"Broken arches"

IC → 2 → 4 → 6 → 7 → 8 →

6 vs. ②

Cadenza III (very free)

Alto Flute and Piano begin circle-music (Quasi meccanico)

Clarinet

Clarinet

Clarinet

Clarinet

Clarinet

ff

fpp sub. f

(accel.)

(accel.)

ff

f molto ritmico

cresc. poco

ff

poco

7 [C, 8, T, O]
6 7 4-2 5

B^b
[4 9 3] [C T S E]
3-4

2's resp
assistent

Go to
Piano Chord

Open
G's
for D

Dark, intense [♩ = 52]

whispered:

al niente

donde sufre el tiempo

the Clarinetist should finish shortly before the circle-music is completed.

Begin circle at cue (v) in Clarinet cadenza

Quasi meccanico [♩ = 146]

Alto Flute

Piano

Alto Fl. and Piano in canon (not unison!)

touch strings lightly at center

PI. (sempre)

pp subito

pp subito

pp subito

actual sound:

on the keys

(lasc. vibr.)

Piano

Vivace

PI. (sempre)

quasi tamburi

PI. (sempre)

cresc. poco

PI. (sempre)

attaca subito poco 8

Pianist N.B. - There should be absolutely no break between Eco 7 and Eco 8! The 32nd note figure should be regarded as an upbeat to the first chord of Eco 8.

This example will constitute the only example in which the use of techniques found in *Echoes of Time and the River* are superior in compositional complexity as well as auditory perception. Both examples are equally well heard, although with the addition of more instruments and the resonance in a bigger hall, the effect of perceived chaos, the concept of Lorca's poem, is better exemplified and heard.

Motivic elements of speech are also found in both pieces. In *Eleven Echoes of Autumn, 1965*, the only speech that is presented is the whispered line from Federico García Lorca's *Gacela*, "...y los arcos rotos, donde sufre el tiempo..." In *Echoes of Time and the River* there are three sayings that are spoken during the course of the work. In addition to the Lorca line, which is repeated in the second and third movements to premise the "circle" music, there is also the West Virginia state motto, "Montani semper liberi", translated, "Mountaineers always live free", which is found in the free-formed, and sparse first movements. In addition, the saying "Krektu-dai", a word made up by the composer with apocalyptic meaning, is found throughout the third movement, which is fittingly called *Collapse of Time*. The elements of speech found in the orchestral version of *Echoes* are not used well. First they are all shouted, so their aural perception is lost with a stage full of musicians are shouting and not dictating the words to their fullest extent. In addition, the words have no meaning other than the metaphor that sets up the form and events of the movement. This is compared *Eleven Echoes of Autumn, 1965*, where arches are even found within the intervallic content of the cadenzas. Like the clarinet cadenza, in Figure

3-5, one sees the expansion of intervals used towards the center of each line and then contraction back towards or to the original interval stated. Finally, with too many different sayings being said at the end of the fourth movement, the meanings of the metaphors become clouded in mess of shouting.

The last and probably most important aspect of both echoes pieces is the compositional method that was used to compose this piece. Like many of Crumb's works, the use of pitch set organization is implicitly used. The same is true for both *Eleven Echoes of Autumn, 1965* and *Echoes of Time and the River*. In both compositions, the initial pitch class set is set-up in the form of the "bell motif". After the initial set is set up (8-9 in *Echoes I*, and 8-26 in *Echoes II*), subsets and their complements are used. In Figure 3-6, the formation of the initial pitch class set is found in the harmonics of the piano in *Eleven Echoes of Autumn, 1965*.

Figure 3-6: Opening "Bell Motif" in *Eleven Echoes of Autumn, 1965*²⁰

Ex. 3

Eco 1. (♩ = 60) Fantastico

actual sound: (3) (5)

Piano

left hand: touch some strings of grand or pedal mode to produce 5th partial harmonics

P.L. (sempre) - - - -

+ P.III. - - - -

²⁰ George Crumb, *Eleven Echoes of Autumn (Echoes I) [for] Violin, Alto Flute, Clarinet, and Piano, 1965* (New York: C.F. Peters Corp., 1972), 2.

What is interesting to note here is how clear, when performed correctly, these intervals are to hear. In Figure 3-7, the “bell motif” is found a more literally, by way of pitched percussion instruments.

Figure 3-7: Opening “Bell Motif” in *Echoes of Time and the River*²¹

The musical score consists of five staves. The top staff is labeled 'Med. Tam-tam ppp'. The second staff is labeled 'Vbph. pp'. The third staff is labeled 'Ant. Cym. (mmv)'. The fourth staff is labeled 'Perc. II.'. The bottom staff is labeled 'Perc. IV.'. The score includes various performance instructions such as 'strike 2-plate; shake cymbals rapidly after striking to produce oscillation in pitch.' and 'barely visible at stage right'. The music features pitched percussion instruments playing intervals.

The pitched percussion does allow for a neat effect, although the vibrato in the vibraphone and the ringing of the antique cymbals detract from the pitch content that is trying to be conveyed. In addition, the aspect that the intervals are played as harmony, rather than melody, makes it harder on the listener to hear intervallic content. In this respect, the piano used in *Eleven Echoes of Autumn, 1965*, is the better example for musical content.

²¹ George Crumb, *Echoes of Time and the River (Echoes II)* (New York: Belwin-Mills Publishing Corp., 1968), 1.

CHAPTER 4

CONCLUSION

Donal J. Henahan was right when he said that George Crumb's *Eleven Echoes of Autumn, 1965* was more than just a "draft of a work in progress". He would later go to say that

"It is a compelling score all on its own; astonishingly subtle, rich and complex, and yet childlike in its openness. As much as the later, larger score, this one is a work of aural poetry, available to anyone with sensitive and inquisitive hearing. Although the instrumental texture is thinner than in *Echoes of Time and the River*, the texture of imagination is not."²²

He was right in saying this, on a variety of levels.

First, after examining the form of both pieces, one finds the use of a more concise and audibly perceptible arch-form in *Eleven Echoes of Autumn, 1965*. In addition, one finds the use of extended techniques, such as the use of piano harmonics, violin with whistling, and the "distant" mandolin sound, better heard and expressed in *Eleven Echoes of Autumn, 1965*. Motives, such as the spoken metaphors, make more sense with keeping the focus of the piece, but also with the musical content. Most importantly, the compositional structure of the first

²² Donal J. Henahan, "Review: *George Crumb: Eleven Echoes of Autumn, 1965*," *The Musical Quarterly* 55, No. 2 (April 1969), <http://www.jstor.org> (accessed February 25, 2011).

echoes piece is much more clearly conveyed, with its pitch content being more readily accessible.

Although more accessible to performers and to listeners, *Eleven Echoes of Autumn, 1965*, as compared to *Echoes of Time and the River*, lacks theoretical material, which is unfortunate considering the wealth of compositional material that can be examined within the work. One can only hope that as more people, with a proficient musical ear and the affinity for post-modernism outside the traditional Crumb canon, are exposed to the work, there will be a surge of theoretical research that will become readily available.

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