



# GEORGE CRUMB

Makrokosmos, Volume I

Makrokosmos, Volume II

Music for a Summer Evening (Makrokosmos III)

Yoshiko Shimizu

Rupert Struber

KAIROS

# GEORGE CRUMB (\*1929)

CD1

## MAKROKOSMOS, VOLUME I (1972)

Twelve Fantasy-Pieces after  
the Zodiac for Amplified Piano

### Part One

### Part Two

### Part Three

1 1. Primeval Sounds (Genesis I) [Canser] 04:31	5 5. The Phantom Gondolier [Scorpio] 02:50	9 9. The Abyss of Time [Virgo] 02:32
2 2. Proteus [Pisces] 01:13	6 6. Night-Spell I [Sagittarius] 03:25	10 10. Spring-Fire [Aries] 01:43
3 3. Pastorale (from the Kingdom of Atlantis, ca. 10,000 B.C.) [Taurus] 02:10	7 7. Music of Shadows (for Aeolian Harp) [Libra] 02:19	11 11. Dream Images (Love-Death Music) [Gemini] 04:07
4 4. Crucifixus [SYMBOL] [Capricorn] 02:56	8 8. The Magic Circle of Infinity (Moto perpetuo) [SYMBOL] [Leo] 01:56	12 12. Spiral Galaxy [SYMBOL] [Aquarius] 02:58

# GEORGE CRUMB (\*1929)

CD1

## MAKROKOSMOS, VOLUME II (1973)

Twelve Fantasy-Pieces after  
the Zodiac for Amplified Piano

### Part One

### Part Two

### Part Three

13	1. Morning Music (Genesis II) [Cancer]	02:44	17	5. Ghost-Nocturne: for the Druids of Stonehenge (Night- Spell II) [Virgo]	02:08	21	9. Cosmic Wind [Libra]	02:35
14	2. The Mystic Chord [Sagittarius]	02:22	18	6. Gargoyles [Taurus]	01:25	22	10. Voices from "Corona Borealis" [Aquarius]	03:17
15	3. Rain-Death Variations [Pisces]	01:47	19	7. Tora! Tora! Tora! (Cadenza Apocalittica) [Scorpio]	02:08	23	11. Litany of the Galactic Bells [Leo]	02:38
16	4. Twin Suns (Doppelgänger aus der Ewigkeit) [SYMBOL] [Gemini]	03:13	20	8. A Prophecy of Nostradamus [SYMBOL] [Aries]	03:04	24	12. Agnus Dei [SYMBOL] [Capricorn]	03:54
								TT 63:59

# GEORGE CRUMB (\*1929)

CD2

## MUSIC FOR A SUMMER EVENING (Makrokosmos III)

for Two Amplified Pianos and  
Percussion [Two Players]

- |   |  |       |
|---|--|-------|
| 1 | I. Nocturnal Sounds<br>(The Awakening) | 06:08 |
| 2 | II. Wanderer-Fantasy                   | 04:52 |
| 3 | III. The Advent                        | 07:04 |
| 4 | IV. Myth                               | 04:19 |
| 5 | V. Music of the Starry Night           | 11:46 |

TT 34:12

Yoshiko Shimizu *piano*  
Rupert Struber *percussion*

Akiko Shibata (*Makrokosmos I, 6 & II, 10*) *whistle*  
Natsumi Shimizu (*Makrokosmos III, II, IV, V*) *slide  
whistle, alto recorder, whistle*

Recording venues: Studio Weinberg (*Makrokosmos III*),  
Oizumi Bunkamura, Japan (*Makrokosmos I & II & III*)  
Recording dates: 26–27 June 2017 (*Makrokosmos III*),  
percussion part 24–25 Jul 2017,  
16–17 Feb 2016 (*Makrokosmos I & II*)  
Sound engineers: Yukio Kojima (Kojima Recordings),  
Matthias Kronsteiner (Studio Weinberg)  
Recording supervisor: Matthias Kronsteiner  
Executive producer: Yoshiko Shimizu  
Mastering: Matthias Kronsteiner  
Assistant engineer & editor: Jun Kawanami (Kojima Recordings)  
Editing & Mastering: Matthias Kronsteiner  
Piano Technician: Daisuke Emori  
Producers: Yoshiko Shimizu, Andreas Karl  
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Enrique Fuentes (*blonde portrait*, 2012)

George Crumb and Yoshiko Shimizu in Pennsylvania in 2017.



ジョージ・クラム  
GEORGE CRUMB (\*1929)

CD1

マクロコスモス I (1972)

アンプリファイド・ピアノのための  
黄道十二宮にちなむ12の幻想曲集

第1部

第2部

第3部

- |  |       |                                      |       |                              |       |
|--|-------|--------------------------------------|-------|------------------------------|-------|
| ① 1. 太古の響き (創世 I)<br>「蟹座」                  | 04:31 | ⑤ 5. 幽霊ゴンドラの船頭<br>「蠍座」               | 02:50 | ⑨ 9. 時の深淵<br>「乙女座」           | 02:32 |
| ② 2. プロテウス<br>「魚座」                         | 01:13 | ⑥ 6. 夜の呪文 I<br>「射手座」                 | 03:25 | ⑩ 10. 春の炎<br>「牡羊座」           | 01:43 |
| ③ 3. 牧歌 (紀元前1万年頃の<br>アトランティス王国から)<br>「牡牛座」 | 02:10 | ⑦ 7. 影の音楽<br>(エオリアンハープのための)<br>「天秤座」 | 02:19 | ⑪ 11. 夢の映像 (愛/死の音楽)<br>「双子座」 | 04:07 |
| ④ 4. 十字架上のキリスト<br>「山羊座」                    | 02:56 | ⑧ 8. 無限からなる魔法の円環<br>(無窮動)<br>「獅子座」   | 01:56 | ⑫ 12. 螺旋の銀河<br>「水瓶座」         | 02:58 |

ジョージ・クラム  
GEORGE CRUMB (\*1929)

CD1

マクロコスモス II (1973)

アンプリファイド・ピアノのための  
黄道十二宮にちなむ12の幻想曲集

第1部

第2部

第3部

13	1. 朝の音楽 (創世 II) 「蟹座」	02:44	17	5. 幽霊の夜想曲: ストーンヘン ジのドルイド僧のための (夜の呪文 II) 「乙女座」	02:08	21	9. 宇宙の風 「天秤座」	02:35
14	2. 神秘のコード 「射手座」	02:22	18	6. ガーゴイル 「牡牛座」	01:25	22	10. “北の冠座” からの声 「水瓶座」	03:17
15	3. 雨/死の変奏曲 「魚座」	01:47	19	7. トラ! トラ! トラ! (黙示録的カデンツァ) 「蠍座」	02:08	23	11. 銀河の鐘の連禱 「獅子座」	02:38
16	4. 双子の太陽 (永遠からの ドッペルゲンガー) 「双子座」	03:13	20	8. ノストラダムスの予言 「牡羊座」	03:04	24	12. アグヌス・デイ 「山羊座」	03:54
							TT 63:59	



ジョージ・クラム  
GEORGE CRUMB (\*1929)

CD2

夏の夜の音楽 (マクロコスモス III) (1974)

2台のアンプリファイド・ピアノと打楽器のための

- |                 |       |
|-----------------|-------|
| ① I. 夜の響き (目醒め) | 06:08 |
| ② II. さすらい人幻想曲  | 04:52 |
| ③ III. 降臨       | 07:04 |
| ④ IV. 神話        | 04:19 |
| ⑤ V. 星降る夜の音楽    | 11:46 |

TT 34:12

清水美子: ピアノ  
ルパート・ストルーバー: 打楽器

柴田晶子: 口笛 (マクロコスモスIの6、IIの10)  
清水なつみ: スライドホイッスル、アルトリコーダー、口笛  
(マクロコスモスIIIのII, IV,V)

\* 「マクロコスモスIII」は、本来、2人のピアニストと2人の打楽器奏者の計4名で演奏される曲であるが、本CDではピアニストの清水美子と打楽器奏者のルパート・ストルーバーがそれぞれ1人2役で演奏し、日本・オーストリア両国での多重録音により完成させた。この曲における多重録音は世界初の試みである。

George Crumb and Yoshiko Shimizu in New York in 1981.



## A MEMORABLE DAY [Short Essay]

by Yoshiko Shimizu

When I was in college, I visited the American Center Japan in Tokyo. Thinking of going abroad to further my piano studies, I wanted to get information about American music schools. At the culture introduction corner of the lobby, I found a cassette player and a credenza with a drawer full of cassette tapes of music by various American composers. Some of the names I recognized, but next to the tapes of John Cage, there was a cassette titled *Makrokosmos I*, which was unfamiliar to me. Curious, I put on headphones and listened to it.

The tape began with narration in Japanese, which introduced the contents: *Makrokosmos I is composed by George Crumb, a representative American composer. The piece is dedicated to David Burge, one of the most important pianists of contemporary music in the United States. In this recording, Mr. Burge in person performs Makrokosmos I.*

Then, the music began.

Seven chords with appoggiatura in the bass range ascend, slowly and calmly, followed by a glissando of strings, and then seven more chords. A fascinatingly mysterious start, I thought. But what shocked me more was what came next: a loud metallic sounding glissando! What is that sound? How is it made? It was overpowering. Then, driven by the undulation of the stunning sounds, my whole body was taken to another world – a dark, mystic abyss.

As I listened to the subsequent movements, various images tumbled through my mind: the origin of the earth, darkness, God, stars, stillness, and affection. It was as if I were watching a movie of the cosmos. And when I had gotten through all twelve pieces, my heart would not stop throbbing, and I was unable to leave the room for a long time.

Fascinated by Crumb's music, I decided to go to the Eastman School of Music in New York, where I had the opportunity to study with Burge, who was not only Crumb's reliable interpreter but also his close friend. Burge has become a great mentor to me; guided by him, I stepped into Crumb's world.

I wonder how many years have passed since I first encountered *Makrokosmos*. But, I still remember that day like it was yesterday. That magical sound, which has changed my life, continues to capture my heart.

## 思い出の日

清水美子

ある日、大学生だった私は、東京にあるアメリカンセンターへ立ち寄った。当時はちょうど海外留学を考えはじめていた時期で、アメリカの音楽学校について情報収集をするのが目的だった。同センターに入るなり、ロビーの近くに文化紹介のコーナーがあるのに気づいた。近づいてみると、その一画だけ図書館のようになっていて、アメリカ人作曲家の作品を収録したカセットテープが机の引き出しの中にぎっしりと並べられていた。カセットに書かれた作曲家名や作品名にはわかるものもあったが、ジョン・ケージの隣にあった「マクロコスモスI」というタイトルには見覚えがなかった。気になった私は、そのカセットテープを取り出し、そばにあった試聴用プレイヤーに挿し込んで、ヘッドフォンを耳にあてて聴いてみることにした。

テープは日本語のナレーションから始まった。「マクロコスモスIは、アメリカを代表する作曲家ジョージ・クラムの作品です。作曲者はこの曲をアメリカにおける現代音楽演奏の第一人者であるピアニストのデイヴィッド・バージに捧げました。このテープは、まさにそのバージ氏の演奏を収録したものです……」

そして、音楽が始まった。

前打音を含む和音が7つ、低音部でゆっくり静かに上行する。そして静かに弦をグリッサンドする音。再び7つの上行する和音。なんとミステリアスで魅力的なはじまりだろう。そう思った次の瞬間だった。ジャーン、という衝撃的な音が私を襲った！ これは、何！？ 何を使った音！？ 圧倒的な響きだった。その音は大きなうねりに発展し、みるみる私の体を別世界へ、暗い神秘の奈落へと引きずり込んでいった。

そのあと各曲が演奏されていくにつれ、さらなるイメージが浮かび上がっていった。地球の起源、暗黒、神、星々、静けさ、いとおしさ。まるで、宇宙の映画を観ているかのようだった。全12曲を聞き終えた時、私の鼓動は高鳴り、しばらくその場を離れることが出来なかった。

こうしてクラムの音楽にすっかり魅了された私は、ついにアメリカ・ニューヨーク州にあるイーストマン音楽学校のデイヴィッド・バージ氏の元へと留学する事になる。バージ氏はクラムの音楽の信頼のおける演奏者であるだけでなく、クラムの最も親しい友人でもあるのだ。バージ氏から大きな影響を受けた私は、クラムの世界に足を踏み入れる事になった。

マクロコスモスに出会って、いったいどれくらいの年月が過ぎたことだろう。でも、あの日の事は昨日の事のように憶えている。私の運命を変えた、あの不思議な力を持つ音色は、今でも私の心を捉えて離さない。



## **MAKROKOSMOS, VOLUME I**

Twelve Fantasy-Pieces after the Zodiac for Amplified Piano (1972)

## **MAKROKOSMOS, VOLUME II**

Twelve Fantasy-Pieces after the Zodiac for Amplified Piano (1973)

*Makrokosmos Volume I*, whose title reflects Crumb's admiration for Bartók's piano series *Mikrokosmos*, contains 12 pieces, grouped into three parts of four each, and Crumb associates each piece with a sign of the zodiac. This is paired with *Volume II*, which is similarly structured, after the fashion of Debussy's twenty-four *Préludes*. *Volumes I* and *II* are filled with references to the history of humankind, myths, Christianity, paganism, occultism, literary works, and the composer's own mental pictures. They are constellations that adorn the infinite universe – Makrokosmos.

## MAKROKOSMOS, VOLUME I

### Part One

#### **I, 1. Primeval Sounds (Genesis I) *Cancer***

[Darkly mysterious]

A sudden, shocking sound occurs during a powerful glissando early in the piece, caused by a light metal chain being dropped onto the bass strings inside the piano. This chain, left on the strings until right before the final glissando, adds ominous timbre to the piano sound, to create a mysterious mood.

#### **I, 2. Proteus *Pisces***

[Very fast; whimsical, volatile]

The sostenuto pedal is held throughout this piece to enhance the resonance of the melody.

The kaleidoscopic movement of music evokes the piece's namesake, Proteus – a sea-god and shapeshifter in Greek mythology.

#### **I, 3. Pastorale (from the Kingdom of Atlantis, ca. 10,000. B.C.) *Taurus***

[Moderately, with incisive rhythm]

The piece conjures up Plato's lost continent of Atlantis. The syncopated rhythm pays homage to Cythera, another fantasy island, that of Debussy's *L'Isle joyeuse*.

#### **I, 4. Crucifixus [SYMBOL] *Capricorn***

[Darkly mysterious – Adagio molto; serene, transcendental]

In the final pieces of each part, the score is to be designed as a graphic symbol. Here, the score is cross-shaped. It begins horizontally, left to right, then continues next from the bottom of the cross. After a sudden shout of "Christe" a serene sound goes perpendicularly upward to the top, moving slowly, calmly, as if quieting the shout and leading the soul to heaven.

### Part Two

#### **I, 5. The Phantom Gondolier *Scorpio***

[Eerily, with a sense of malignant evil]

The perfect fifths moving up and down is reminiscent of the rocking of a gondola, in a piece inspired by Thomas Mann's *Death in Venice*. Sound of metal thimbles, a voice moaning and half-sung "Irimiru! Karabrao! Hass! Hass!" express its eeriness.

#### **I, 6. Night-Spell I *Sagittarius***

[Poised, expectantly – Serene, hauntingly; echoing (like an Appalachian valley acoustic) – "Will There Be Any Stars In My Crown?"]

Imagine the scenes in Crumb's mind: the silence of the night, the voices of birds, echoes of an old melody reverberating through the Appalachian Mountains. The whistled melody "Will There Be Any Stars In My Crown?" would come back in his *The River of Life [American Songbook I]* (2003).

### **I, 7. Music of Shadows (for Aeolian Harp) *Libra***

[Gracefully, with elastic rhythm]

The strings of the piano are strummed like a harp, recalling *Aeolian Harp* (1923) of Henry Cowell, a pioneer who explored the resonances to be found inside the piano. Crumb applies this technique also in *Twin Suns* (*Makrokosmos II*, 4) and *The Advent* (*Makrokosmos III*, 3), as well as in *Coventry Carol* from *A little Suite for Christmas, A.D. 1979* (1979).

### **I, 8. The Magic Circle of Infinity (Moto Perpetuo) [SYMBOL] *Leo***

[Luminous – Joyously, like a cosmic clockwork;  
with mechanically precise rhythm]

The score is in a circular notation, which the pianist traverses three and one-third times. The important notes of *Makrokosmos I* and *II* (B-A-F) are repeated brilliantly in the highest register.

## **Part Three**

### **I, 9. The Abyss of Time *Virgo***

[Dark, with a sense of profound mystery – Sinister]

The seven chords that began *Primeval Sounds* (*Makrokosmos I*, 1) and *Crucifixus* (*Makrokosmos I*, 4) reappear, reflecting Crumb's fascination with the number "7" derived from his interest in numerology. The sound becomes more mysterious due to the use of a metal plectrum. An additional significant aspect is the appearance of fifth partial harmonics; by pressing a specific node on each string, a pitch higher than the fundamental by two octaves and a major third is produced.

### **I, 10. Spring-Fire *Aries***

[Prestissimo; breathlessly, with élan]

Rapid passages of notes remind us of spring's energy. This relates to a motif in *Proteus*, and also recalls the beginning of Debussy's *Feux d'artifice*. The appended ini-

tials "D.R.B." refer to American pianist and Crumb's very close friend, David Russell Burge, to whom *Makrokosmos I* is dedicated. Burge's virtuosity and intensity of expression suit the image of *Spring-Fire*. Burge was born March 25, 1930 and died April 1, 2013: a true Aries.

### **I, 11. Dream Images (Love-Death Music) *Gemini***

[Musingly, like the gentle caress of a faintly remembered music]

Crumb masterfully quotes Chopin's *Fantaisie-Improvisation* as "faintly remembered music." The original version of this piece quoted the most famous variation from Rachmaninoff's *Variations on a Theme of Paganini*.

### **I, 12. Spiral Galaxy [SYMBOL] *Aquarius***

[Vast, lonely, timeless]

The score is entirely spiral-shaped as if expressing the concept of infinity. In the last half, the faint triplets are juxtaposed



## MAKROKOSMOS, VOLUME II

against quintuplets, whose wavy sounds evoke a lonely journey of an object floating in “timeless” space.

### Part One

#### **II, 1. Morning Music (Genesis II) Cancer**

[Exuberantly, with primitive energy]

Crumb employs a piece of paper, placed on a specified range of the strings inside the piano, to produce a buzzing and rustling sound. This unique and powerful tone represents the primitive energy of creation.

#### **II, 2. The Mystic Chord Sagittarius**

[Adagio molto; serene, desireless, like a Nirvana-trance]

A mysterious and tranquil timbre is suddenly interrupted by a sound that Crumb denotes as “Music of Strife” in the score. This violent sound recalls *Gnomus* from Mussorgsky’s *Tableaux d’une exposition*. Crumb would also compose his *Gnomic Variation* later, in 1981. The title *The Mystic Chord* is a probable reference to Scriabin.

#### **II, 3. Rain-Death Variations Pisces**

[Crystalline, with elegance (Tempo metronomico)]

The movement, played in “Tempo metronomico,” expresses both the dancing rain and the alive death. These images are most likely inspired by Garcia Lorca’s poems. The words “Rain-Death” also appear in the third movement of Crumb’s *Four Nocturnes* (1963) and the second movement of *Madrigals book I* (1965).

#### **II, 4. Twin Suns (Doppelgänger aus der Ewigkeit) [SYMBOL] Gemini**

[Majestic – Solemn – “Hymn for the Advent of the Star-Child”]

The impressive notation of the score – two juxtaposed circles – is clearly derived from the image of a doppelgänger, a ghostly double. The idea of this scoring (two circles) is already seen as a pair of the circles *El Sol* and *La Luna* in Crumb’s *Songs, Drones and Refrains of Death* (1962–1968).

## **Part Two**

### **II, 5. Ghost-Nocturne: for the Druids of Stonehenge (Night-Spell II) *Virgo***

[Dark, fantasmic, subliminal]

A glass tumbler is moved slowly along the strings to create a bending sound. The “nasal, metallic” voice of the pianist adds another mysterious element to the music in a Celtic mood.

### **II, 6. Gargoyles *Taurus***

[Marcia grottesca: savagely, with irony]

In architecture, the gargoyle functions as a talisman against evil. The continuous savage rhythm is suggestive of water spouting from gargoyles’ mouths, and the repeated G-sharp quintuplets sound like a chatter of the monsters.

### **II, 7. Tora! Tora! Tora! (Cadenza Apocalittica) *Scorpio***

[Dramatic, with great intensity; violent, relentless]

“Tora! Tora! Tora!” was the telegraphic code that Japanese military used to begin the attack on Pearl Harbor, which prompted the United States to enter the World War II. In 1970, when the film *Tora! Tora! Tora!* was shown in America, Crumb published *Black Angels*, in response to the war taking place in Vietnam.

### **II, 8. A Prophecy of Nostradamus [SYMBOL] *Aries***

[Stark, powerful; molto pesante! – Fatefully, “Tema enigmatico” – Come prima]

The score of this piece is literally cowrie-shaped with the *Dies Irae* melody in the middle like a shellfish in its shell. When the pianist reaches the center of the music, she proceeds from the left to right, then reverses it by turning the score upside

down, so, *Tema enigmatico* (*Dies Irae*) appears twice in a low then high range. The phrase *Dies Irae* is found in Crumb’s *Star-Child* (1977), and its melody in both *Black Angels* and *Go Down, Moses* from *A Journey Beyond Time [American Songbook II]* (2003).

## **Part Three**

### **II, 9. Cosmic Wind *Libra***

[Ghostly, shadowy, tremulous]

At the beginning, a wire brush is scraped across the piano strings. Then the pianist’s fingers play tremolos on the bass strings, followed by unvoiced singing. Each moment expresses “Cosmic Wind.”

### **II, 10. Voices from “*Corona Borealis*” *Aquarius***

[Passacaglia: very slow, with majestic calm]

The constellation *Corona Borealis* represents the crown given by the Dionysus to the Cretan princess Ariadne in Greek mythology. We hear the “voices” from

this constellation in a wandering whistle sound, whose lonesome tone indicates the vastness of the universe.

## **II, 11. Litany of the Galactic Bells *Leo***

[Jubilant; metallic, incisive, echoing]

The melody that echoed “like an Appalachian valley acoustic” in “Night-Spell” (*Makrokosmos I*, 6) reappears now transposed. In addition, Crumb quotes a melody from Beethoven’s *Hammerklavier* Sonata, whose perfect fourths naturally blend with Crumb’s own perfect fourths.

## **II, 12. Agnus Dei [SYMBOL] *Capricorn***

[Very slow, like chanting – Very slow; tender, wistful – “Prayer-wheel” – Very slow; like a vision; as if suspended in endless time]

In the final piece of *Volume II*, the manuscript assumes the symbolic shape of a peace mark (the emblem generally associated with the Campaign for Nuclear Disarmament, anti-war activities, and

counterculture movement of the 1960s). In addition, the indication “Prayer-wheel” written in the score is a possible reference to the Oriental thoughts. These devices testify that the prayer *Agnus Dei* (*Lamb of God*) sung by the pianist has connotations beyond the Christian context.

\* In *Volume I* and *II*, Crumb ends each score with the enigmatic initials of a notable person born under the sign of the zodiac. The implied names are as follows: in *Volume I*, 1. George Rochberg, 2. William R. Crumb, 3. Johannes Brahms, 4. Ross Lee Finney, 5. George Henry Crumb, 6. Anton Webern, 7. Paul Zukofsky, 8. Claude Debussy, 9. Arnold Schönberg, 10. David Russell Burge, 11. Federico Garcia Lorca, 12. Beatrice Wernick; In *Volume II*, 1. Jan DeGatani West, 2. Robert Miller, 3. Frederick Chopin, 4. Elizabeth Ann Crumb, 5. Anton Bruckner, 6. Paul Parmelee, 7. Lewis Kaplan, 8. Howard Waltz, 9. Storm Bull, 10. Elizabeth M. Crumb, 11. Richard Valeta, 12. Richard Wernick. Besides, the initials of a great composer are appended to the first page of each volume “in memoriam”: I. Béla Bartók, II. Gustav Mahler.

## MUSIC FOR A SUMMER EVENING (MAKROKOSMOS III)

Two Amplified Pianos and  
Percussion [Two Players]

In *Makrokosmos III* (1974), paying tribute to poetic quotations of Quasimodo, Pascal, and Rilke, Crumb develops the musical and philosophical concepts of *Makrokosmos I* and *II*. Although there are obvious differences in style between the former two works and *Makrokosmos III*, the composer himself regards these three works as forming a trilogy. In this work, Crumb combined two pianos and two percussionists as instrumentation, as Béla Bartók had in his *Sonata for Two Pianos and Percussion*. In our version, only two musicians played this work: Yoshiko Shimizu performed both piano parts, and Rupert Struber all percussion parts. It was the first recording of *Makrokosmos III* done by only two players. The complex editing process took place in Japan and Austria.

## I. Nocturnal Sounds (The Awakening)

**“Odo risonanze effimere, oblió di piena notte nell’acqua stellata.” [Quasimodo]**

[“I hear ephemeral echoes, oblivion of full night in the starred water”: Magical, suspenseful]

This piece begins with a piano solo suggestive of awakening of the birds, followed by a percussion motif (including Japanese temple bells) that repeats three times. This percussion returns at the very end of *Music of the Starry Night (Makrokosmos III, 5)*, as if providing an arch over the complete work. This piece reaches its climax in the closing section, where intense glittering sounds evoke a flood of starry water.

## II. Wanderer-Fantasy

[Calling, echoing – As from afar, gently wafting – come sopra]

Two slide whistles express the uncertainty of the wanderer, while two pianos present a quasi-Mahlerian music reminiscent of “Der Abschied” from *Das Lied von der Erde*.

## III. The Advent

**“Le silence éternel des espaces infinis m’effraie” [Pascal]**

[“The eternal silence of infinite space terrifies me”: Very slow; majestic, like a larger rhythm of nature – stark, luminous! – “Hymn for the Nativity of the Star-Child”: Solemn, fateful]

This piece is an elaboration of *Twin Suns (Makrokosmos II, 4)*. In the first half, the sound allows us to imagine a silent and eternal world covered in darkness. After the appearance of a “luminous” sound, however, the dark world turns into a kingdom of light. “The Star-Child,” derived from

the Latin word “children of light” in the Bible, means here the concept of a hope rather than Christ himself.

## IV. Myth

[Adagio isoritmico; lonely, bleak]

The structure of *Myth* is mathematical in design; the score consists of 39 measures, symmetrically displayed, so that, at the central 20<sup>th</sup> measure, the piece proceeds in a retrograde. In such a score, three isorhythms appear at intervals of thirteen measures in Percussion I, eleven measures in Percussion II and eleven measures in Piano I. This symmetrical structure is already found in the third movement of Crumb’s *Five Pieces for Piano* (1962), which reverses itself at its ninth measure.

## V. Music of the Starry Night

**“Und in den Nächten fällt die schwere Erde aus allen Sternen in die Einsamkeit. Wir alle fallen. Und doch ist Einer, welcher dieses Fallen unendlich sanft in seinen Händen hält.” [Rilke]**

["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": Fantastic, oracular – "The Fivefold Galactic Bells" – "Song of Reconciliation": Joyous, ecstatic; with a sense of cosmic time – Hesitantly – Serene, desireless]

Crumb quotes Bach's D sharp minor fugue from *The Well-Tempered Clavier II*. This theme appears in both whistle and vibraphone passages, and is later taken over by the piano. The refrain melody, "Song of Reconciliation," auralizes Rilke's cited phrase as subtitle. The movement's end is impressive: the sound, composed of the melody and drone of perfect fifths, gradually dissipates, recalling the "Ewig" motif, which concludes Mahler's "Der Abschied."

*Yoshiko Shimizu*

George Crumb and his wife Elizabeth, with Yoshiko Shimizu.



## George Crumb

George Crumb's reputation as a composer of hauntingly beautiful scores has made him one of the most frequently performed composers in today's musical world. From Los Angeles to Moscow, and from Scandinavia to South America, festivals devoted to the music of George Crumb have sprung up like wildflowers. The winner of a 2001 GRAMMY® Award and the 1968 Pulitzer Prize in Music, Crumb continues to compose new scores that enrich the musical lives of those who come in contact with his profoundly humanistic art.

George Henry Crumb was born in Charleston, West Virginia on 24 October 1929. He studied at the Mason College of Music in Charleston and received the Bachelor's degree in 1950. Thereafter he studied for the Master's degree at the University of Illinois, Champaign-Urbana, under Eugene Weigel. He continued his studies under Boris Blacher at the Hochschule für Musik, Berlin, from 1954–1955. He received the D.M.A. in 1959 from the University of Michigan, Ann Arbor, after studying with Ross Lee Finney.

George Crumb's early compositions include *Three Early Songs* (1947), for voice and piano, *Sonata* (1955) for solo violoncello, and *Variazioni* (1959) for orchestra, the composer's doctoral thesis. In the 1960s and 1970s, George Crumb produced a series of highly influential pieces that were immediately taken up by soloists and ensembles throughout the world. Many of these were vocal works based on the poetry of Federico Garca Lorca, including *Ancient Voices of Children* (1970), *Madrigals, Books 1–4* (1965, 69), *Night of the Four Moons* (1969), and *Songs, Drones and Refrains of Death* (1968). Other major works from this period include *Black Angels* (1970), for electric string quartet, *Vox Balaenae* (1971), for electric flute, electric cello and amplified piano, *Makrokosmos, Volumes 1 and 2* (1972–73) for amplified piano, *Music for a Summer Evening* (1974) for two amplified pianos and percussion, and Crumb's largest score, *Star-Child* (1977), for soprano, solo trombone, antiphonal children's voices, male-speaking choir, bell ringers and large orchestra. George Crumb's most recent works include *Eine Kleine Mitternachtmusik* for solo piano (2001), *Otherworldly Resonances* for

two pianos (2002) and a four-part song cycle, *American Songbook (The River of Life, A Journey Beyond Time, Unto the Hills, The Winds of Destiny)* (2001–2004).

In his music George Crumb often juxtaposes contrasting musical styles. The references range from music of the western art-music tradition, to hymns and folk-music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than thirty years of service. Awarded honorary doctorates by numerous universities and the recipient of dozens of awards and prizes, Crumb makes his home in Pennsylvania, in the same house where he and his wife of more than fifty years raised their three children. George Crumb's music is published by C.F. Peters.

[www.georgecrumb.net](http://www.georgecrumb.net)





## Yoshiko Shimizu

Japanese pianist Yoshiko Shimizu, a graduate of the Toho Gakuen School of Music (both the high school and college divisions), first heard Crumb's *Makrokosmos I* during her college years. Previously, she studied with Toshio Iwashita, Michiko Chisaka, Yoshie Kohra, Toh Tomimoto, Yuko Ninomiya, and Haruna Miyake. Captivated by Crumb's unique voice, she then went to America and entered the Eastman School of Music in New York, where she found a mentor in David Burge, the pianist to whom the *Makrokosmos I* is dedicated and with whom she would work closely. Upon receiving her master's degree from Eastman, Yoshiko Shimizu returned to a career as a concertizing artist in Japan.

As a solo pianist and a member of the Eastman Musica Nova Ensemble, she played many pieces, especially of contemporary music, as follows: Allan Shindler's *Take Me Places*, Joseph Schwantner's *Music of Amber*, Paul Hindemith's *Kammermusik No.1*, Kamilló Lendvay's *Concertino per pianoforte, fiati, percussion ud arpa*, Howard Hanson's *A Sea Symphony* (as a Celestist),

Joe Hudson's *Reflexives for piano and tape*, George Walker's *Spatials – Variations for piano*, Curtis Curtis-Smith's *Rapsodies*, Ann Silsbee's *Doors*, Leon Kirchner's *Piano Sonata*, Elliot Carter's *Sonata for Cello and Piano*, Theodor Adorno's *Drei Klavierstücke, P.K.B.Eine Kleine Kindersuite*, and *Drei Kurze Klavierstücke*, Michaël Levinas's *3 Etudes pour Piano*, Henry Cowell's *The Banshee* and *Aeolian Harp*, John Cage's *Sonatas and Interludes*, David Burge's *Go-Hyang*, "Poiignant," "Spirited," and "Folksong" from *24 Preludes*, Yoshio Hachimura's *Improvisation pour piano*, Satoshi Tanaka's *The Afterworld*, *Grisaille*, and *Oracle*, etc.

## 清水美子(ピアニスト)

群馬県太田市生まれ。市立沢野小学校、南中学校を経て、桐朋女子高等学校音楽科、及び桐朋学園大学音楽学部を卒業。ピアノを岩下利雄、千坂美智子、高良芳枝、富本陶、二宮裕子、三宅榛名各氏に師事。大学在学中にジョージ・クラムの「マクロコスモス」に出会い感銘を受ける。大学卒業後、アメリカ、ニューヨーク州にあるイーストマン音楽学校へ、ロータリー財団奨学生として入学。同校で、アメリカを代表する現代音楽のピアニスト、デイヴィッド・バージ(David Burge)氏に師事。イーストマン音楽学校修士課程を修了後、帰国。ピアニストとしての活動を開始する。

ソロピアニスト、及びイーストマン・ムジカノーヴァ・アンサンブルのメンバーとしてこれまでに演奏してきた曲目は、A・シンドラー「私を連れて行って」、J・シュヴァントナー「琥珀色の音楽」、P・ヒンデミット「室内楽第1番」、K・レンドヴァイ「ピアノ・フルート・打楽器・ハープのための小協奏曲」、H・ハンソン「海の交響曲」(チェレスタ担当)、J・ハドソン「ピアノとテープのための反射」、J・ウォーカー「空間ーピアノのための変奏曲」、C・カーティス＝スミス「ラブソディー」、A・シルスビー「ドアーズ」、L・カーシュナー「ピアノソナタ」、E・カーター「チェロとピアノのためのソナタ」、T・アドルノ「3つのピアノ小

品」「P.K.B.子供のための小組曲」「3つの短い小品」、M・レヴィナス「ピアノのための3つのエチュード」、H・カウエル「バンシー」「エオリアンハーブ」、J・ケージ「ソナタとインターリュード」、D・バージ「胸を刺すような」・「快活な」・「フォークソング」(「24の前奏曲」より)「故郷」、八村義夫「ピアノのための即興曲」、田中聰「アフターワールド」「グリザイユ」「オラクル」等、多岐にわたる。



## Rupert Struber

Multipercussionist Rupert Struber began his musical education at age 10 with the recorder, piano and percussion instruments. He went on to study percussion under Prof. Dr. Peter Sadlo at the Mozarteum University in Salzburg where he received his Master's Degree.

Struber is a founding member of the percussion group VIA NOVA, which won first prize in the International Percussion Competition Luxembourg 2005. He was repeatedly voted prizewinner of the International Pendim Percussion Competition Bulgaria as soloist (2005) and part of a duo (2007).

Rupert Struber plays as a soloist and member of various chamber music groups, taking part in many festival performances. He is a member of OENM (Österreichisches Ensemble für Neue Musik) where he works with composers, and commissions pieces of music himself, while at the same time broadening his orchestral experience with

orchestras such as the Mozarteum Orchester Salzburg, Camerata Salzburg, RSO Wien, Kremerata Baltica, Kärntner Sinfonieorchester.

Struber holds workshops and masterclasses in Austria, Germany and France and has also been a member of juries such as the Hong Kong Drum Competition 2007.

He has released two CDs: *Next Generation* (2007) and *Sculpture in Wood* (2010). Since the year 2007 Rupert Struber has been endorser of the firm ADAMS Instruments (VIA NOVA Percussion Group).

## ルパート・ストルーバー (マルチパーカッショニスト)

10歳より、たて笛、ピアノ、打楽器での音楽教育を受け、ザルツブルク・モーツァルテウム大学打楽器科にてペーター・ザードロ氏のもとに学ぶ。同大学大学院修士課程修了。

打楽器アンサンブル VIA NOVAの設立メンバーの一員として 2005年ルクセンブルクにおける国際打楽器コンクールにおいて優勝、またブルガリアにおけるペンディム国際打楽器コンクールにて、2005年にソリスト、2007年にはデュオにて入賞。

ルパート・ストルーバーは現在、ソリストやアンサンブルメンバーの一員として多くの音楽祭に出演する傍ら、ザルツブルク・モーツァルトテウムオーケストラ、カメラータ・ザルツブルク、ウィーン放送交響楽団等のオーケストラに客演するなど、活動の幅を広げている。またオーストリアの現代音楽アンサンブル・グループ OEMNメンバーであり、作曲家らと共に現代音楽に精力的に取り組んでいる。

オーストリア、ドイツをはじめとする各国でマスタークラスを行うほか、2007年の香港ドラム・コンクールでは審査員をつとめた。

録音に、CD: Next Generation (2007)、Sculpture in Wood (2010)がある。ルパート・ストルーバー及びVIA NOVAは、2007年よりAdams Musical Instruments と専属契約を結んでいる

Yoshiko Shimizu's recordings of my Makrokosmos volumes are beautifully done! She combines a superb technical mastery with a deeply convincing understanding of my musical and poetic intentions. I consider her to be one of my very finest interpreters. Bravissima!

George Crumb

**Special Thanks to:**

Christopher Hinterhuber, Satoshi Tanaka,  
Marilyn Nonken, Leslie Silver, Kozue Hoshino



# GEORGE CRUMB (\*1929)

CD 1

## MAKROKOSMOS, VOLUME I (1972)

Twelve Fantasy-Pieces after  
the Zodiac for Amplified Piano

1 – 4 Part One

5 – 8 Part Two

9 – 12 Part Three

## MAKROKOSMOS, VOLUME II (1973)

Twelve Fantasy-Pieces after the  
Zodiac for Amplified Piano

13 – 16 Part One

17 – 20 Part Two

21 – 24 Part Three

TT 63:59

CD 2

## MUSIC FOR A SUMMER EVENING (Makrokosmos III)

for Two Amplified Pianos and  
Percussion [Two Players]

1 – 5 I – V

Yoshiko Shimizu *piano*  
Rupert Struber *percussion*

Akiko Shibata (*Makrokosmos I*, 6 & *II*, 10) *whistle*  
Natsumi Shimizu (*Makrokosmos III*, II, IV, V)  
*slide whistle, alto recorder, whistle*

TT 34:12

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Recording venues: Studio Weinberg  
(*Makrokosmos III*), Oizumi Bunkamura,  
Japan (*Makrokosmos I & II & III*)  
Recording dates: 26–27 June 2017  
(*Makrokosmos III*), percussion part 24–25  
Jul 2017, 16–17 Feb 2016 (*Makrokosmos I & II*)  
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Recordings), Matthias Kronsteiner (Studio  
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Kronsteiner | Executive producer: Yoshiko  
Shimizu Mastering: Matthias Kronsteiner  
Assistant engineer & editor: Jun Kawanami  
(Kojima Recordings) | Editing & Mastering:  
Matthias Kronsteiner | Piano Technician:  
Daisuke Emori | Producers: Yoshiko Shimizu,  
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