

GEORGE CRUMB

A Bio-Bibliography

DAVID COHEN

GEORGE CRUMB

A Bio-Bibliography

DAVID COHEN



Bio-Bibliographies in Music
Donald L. Hixon, Series Adviser



GREENWOOD PRESS
Westport, Connecticut • London

Library of Congress Cataloging-in-Publication Data

Cohen, David, 1970–

George Crumb : a bio-bibliography / David Cohen.

p. cm.—(Bio-bibliographies in music, ISSN 0742–6968 ; no. 90)

Includes bibliographical references (p.), discography, and index.

ISBN 0–313–31887–5 (alk. paper)

1. Crumb, George—Bibliography. 2. Crumb, George—Discography. I.

Title. II. Series.

ML134.C78 C64 2002

780'.92—dc21 2002067916

[B]

British Library Cataloguing in Publication Data is available.

Copyright © 2002 by David Cohen

All rights reserved. No portion of this book may be reproduced, by any process or technique, without the express written consent of the publisher.

Library of Congress Catalog Card Number: 2002067916

ISBN: 0–313–31887–5

ISSN: 0742–6968

First published in 2002

Greenwood Press, 88 Post Road West, Westport, CT 06881

An imprint of Greenwood Publishing Group, Inc.

www.greenwood.com

Printed in the United States of America



The paper used in this book complies with the Permanent Paper Standard issued by the National Information Standards Organization (Z39.48–1984).

10 9 8 7 6 5 4 3 2 1

PREFACE

In one mythology the universe emerged from Chaos and Old Night.

In another mythology this volume has emerged from what might be termed Near Anarchy.

Her name might have been Millyana, only it probably wasn't. Memory is a funny thing in such regards. The heart of the matter isn't names or dates or times, but that at a certain moment I had some music on the stereo. It might have been the Sex Pistols, Dead Kennedys, Jesus and Mary Chain, Hunger Artist, Minor Threat or any one of a number of other bands that could reasonably be termed punk. The volume was loud enough that my neighbors could hear and on that particular day, whenever it was, one of them stopped by and asked what I was listening to and if I had any music that was dissonant. I remember her use of that particular word, dissonant, more than any other aspect of the meeting.

Thinking only in general terms, of discordant music, I put a few different LP's on the turntable. She listened to excerpts from *Never Mind the Bollocks*, *Fresh Fruit for Rotting Vegetables*, *Psychocandy* and *Legendarni U Zivo* with a certain amount of interest but it was clear that none had the dissonance she was seeking.

She asked me if I had ever heard of John Cage, George Rochberg, George Crumb or Richard Wernick. Cage was the only familiar name of the group, but she promised to make me a tape of some selections from the other three. I still have that cassette. The track listing, written in a small, precise hand, in black ink – George Rochberg: *String Quartet No. 3*, George Crumb: *Music for a Summer Evening* and *A Little Suite for Christmas, A. D. 1979*, Richard Wernick: *Sonata for Piano*.

Baudelaire speaks of being intoxicated from sources other than chemical – on poetry, on virtue. The music of Crumb was like that for me. Not something to indulge in often, but demanding an attention and providing a musical nourishment such that the mind was remarkably stimulated and focused after, as with the yogic disciplines or the best visual art or theater.

It was exactly one day before I was due to depart for Nepal that I received an email query from Don Hixon, the editor of this series of bio-bibliographies: would I be interested in writing another volume in the series? Don included a list of possible subjects and when I saw George Crumb included in the list I immediately wrote an actual, handwritten letter declaring my interest and mailed it off before I went to the airport. Since then I have immersed myself in matters Crumbian.

Research at the outset seemed to lead in many different directions until, as with listening to George Crumb's compositions themselves, a certain larger pattern began to emerge.

Hopefully, I have sufficiently ordered that initial Near Anarchy into serviceable Bibliography.

This volume conforms to the Greenwood Press *Bio-Bibliographies in Music* series requirements for content and style.

This bio-bibliography consists of several sections: a biographical essay, works and performances, writings by Crumb, interviews, bibliography, performance bibliography, discography, discography bibliography and two appendixes which chronologically list works and albums.

The different sections have their own mnemonic numbering schemes and all related entries are cross-referenced by mnemonic for ease of movement back and forth by the reader.

The *Biography* section is an overview of Crumb's life and career. An exhaustive biography is beyond the scope of this volume. However, this essay covers Crumb's life from his childhood in West Virginia, through his musical education at Mason College, University of Illinois, and the University of Michigan. It examines his teaching experiences at the University of Colorado at Boulder where he met David Burge and composed his first fully mature work, *Five Pieces for Piano* in 1962 at Burge's request. From there it explores Crumb's career at the University of Pennsylvania and the many compositions which he has written while teaching there. A good deal of the biographic information is taken from two interviews conducted by the author at Crumb's home in Media, PA on 23 March and 7 November 2001.

The *Works and Performances* section is a complete listing of all of Crumb's mature works, each given the mnemonic **W** and arranged alphabetically by title of work. Although not explored in depth, a listing of juvenilia and student works is also given. For each complete work the following information is provided: publication number, date, instrumentation, duration, commission, dedication, text, movements and performance directives from the score. Performances are given the mnemonic **W#a**. The # is the number for the specific composition and each performance listed is given a lower case letter, with **a** designating the premiere and proceeding chronologically to **b**, **c**, etc. A complete and exhaustive listing of every performance of each Crumb composition is beyond the scope of this volume and only selected performances are listed. For each performance the following information is provided: performers, venue and date. At the end of the chapter is a listing of concerts that featured performances of more than one Crumb work. These entries are given the mnemonic **CP** (composite performance). All performance listings are arranged chronologically.

The *Writings by Crumb* section includes all articles written by Crumb, as well as program notes (often included in the published score) and liner notes (included in an album). These entries are given the mnemonic **C** and are arranged chronologically.

The *Interviews* section contains entries for all known interviews with Crumb. This includes interviews published in books, journals, dissertations, those held in archives (including material on audio or video tape), or published on-line. These entries are given the mnemonic **I** and are arranged chronologically.

The *Bibliography* section includes all general articles about Crumb, including books, journals, dissertations, reviews of scores, webpages (if not specifically interviews or reviews of albums or performances) and visual materials (such as television shows or films). These entries are given the mnemonic **B** and are arranged chronologically.

The *Performance Bibliography* contains reviews of performances and is arranged alphabetically by work and then chronologically within the listing for each composition. Entries in this section are given the mnemonic **PB**. There is a cross-listing to the specific performance entry in the *Works and Performances* section, if known. At the end of the chapter there is a listing of reviews of the composite performances, where more than one Crumb work was performed in a given concert. The specific compositions performed are identified by abbreviations, which are listed at the end of this preface, after each annotation.

The *Discography* is a listing of all known commercial recordings of compositions by Crumb. These entries are given the mnemonic **D** and are arranged alphabetically by work and then chronologically within that work.

Since this is a listing for individual compositions there may be multiple entries for a single album and these are cross-listed accordingly. This is preferable to merely listing by album, since individual recordings may appear in different permutations on different albums. Each specific entry contains the following information: performer, recording location (if known), author of liner notes, record label, catalog number, date, title of album (if any), other Crumb compositions recorded on the same album and a cross-listing for any reviews.

The *Discography Bibliography* section contains album reviews. These entries are given the mnemonic **DB** and are arranged chronologically, with a cross-listing utilizing the **D** number from the discography and the compositions abbreviation to indicate which specific recording is being reviewed. For example, [D1-AV] would indicate the Nonesuch H-71255 recording of the composition *Ancient Voices of Children*.

Finally, there are two appendixes which contain a chronological listing of works and a chronological listing of albums respectively.

Professor Crumb very generously allowed me access to his private scrapbooks, which encompass his entire professional career. In a few instances I was not able to independently verify the citation of articles contained therein and have accordingly included the notation of "Crumb Scrapbook" with the appropriate pagination. All of Professor Crumb's papers, including his scrapbooks, will eventually be given to the Library of Congress where they will be accessible to future researchers.

For ease of reference, at certain points in this volume the following abbreviations will be used to refer to Crumb compositions:

AV=Ancient Voices of Children
AP=Apparition
BA=Black Angels
CM=Celestial Mechanics
DS=Dream Sequence
ED=Easter Dawning
EC=Echoes of Time and the River
EL=Eleven Echoes of Autumn, 1965
FED=Federico's Little Songs for Children
5P=Five Pieces for Piano
4N=Four Nocturnes
GV=Gnomic Variations
HL=A Haunted Landscape
ID=An Idyll for the Misbegotten
LS=A Little Suite for Christmas, A. D. 1979
LA=Lux Aeterna
MAD=Madrigals, Books I-IV

M1=Makrokosmos, Volume I
M2=Makrokosmos, Volume II
MC=Mundus Canis
MSE=Music for a Summer Evening
NM=Night Music I
N4M=Night of the Four Moons
PD=Pastoral Drone
P=Processional
Q=Quest
S=The Sleeper
SV=Sonata for Solo Violoncello
SD=Songs, Drones and Refrains of Death
SC=Star-Child
3ES=Three Early Songs
V=Variazioni
VB=Vox Balaenae
Z=Zeitgeist

ACKNOWLEDGEMENTS

Firstly, I would like to thank George Crumb. It would be redundant to thank him for the many compositions that comprise his contribution to the world's library of music. It is directly from those compositions that this book finds its origin and conversely it is the creation of this volume which expresses my gratitude for his music.

Instead, I would like to thank George Crumb for graciously opening his house and voluminous scrapbooks to me. For retreading the pathways of his life in interviews. For the good natured and fascinating conversations about archaeology, mythology, travels, politics and even occasionally music. For the books and albums freely loaned whenever he thought they would be helpful. For the offers of food and drink on each visit to keep my strength up. Finally, for sheer generosity of spirit.

My thanks as well to all the other members of the Crumb family who so kindly put up with an archivist underfoot: Elizabeth, Peter, Ann, Yoda and the rest of the pack.

Any academic project depends perforce on the help and support of many individuals who contribute in ways small and not so small. A hearty *gracias* then, in no particular order to:

Michael Cunningham (Chisholm Institute), Jaco van der Merwe (George Crumb website), Steven Bruns (University of Colorado), Glenn Gunnels (Wichita State University), James Colvin (University of Surrey), Michelle Coles (University of Western Australia), Jessica Wells, John Davey, John Bewley (SUNY Buffalo) and to the helpful and professional staff in both the Music Library and Interlibrary Loan department at the University of Pennsylvania.

xiv Acknowledgements

Cheers to my editor, Don Hixon. Firstly, for asking for this book. Lastly, for patiently putting up with its abnormally lengthy gestation!

As with any such project, all errors contained herein are solely my responsibility. This work is inclusive through the end of 2000.

My last book was dedicated to several people who had died and it seems only fair to restore the cosmic balance and dedicate this one to those born in the intervening days between volumes, a short time to some . . . a lifetime to others.

Ah . . . the star-children of the light, what beautiful music they make: Emma Grace Guilbault, Gabriel Coyte Lincoln, Eliot Adrian Lincoln, Sonia Catalina Santos Paulien, Marina Susana Santos Paulien, and Lindsay Jessica Smith.

CONTENTS

Preface	vii
Acknowledgements	xiii
Biography	1
Works and Performances	25
Writings by Crumb	57
Interviews	61
Bibliography	71
Performance Bibliography	127
Discography	195
Discography Bibliography	221
Appendix A: Chronological Listing of Works	241
Appendix B: Chronological Listing of Albums	243
Index	249

BIOGRAPHY

Out of Darkness, Light.

The birth of George Henry Crumb, Jr. on 24 October 1929 was not exactly front page news in Charleston, West Virginia. The main headline in the *Charleston Gazette* regarding that 'Black Thursday' was, "Stock Values Tumble \$50,000,000 a Minute As Market Collapses."

Crumb's father, George Henry Crumb, Sr. was a professional clarinetist with the Charleston Symphony Orchestra (which later became the West Virginia Symphony Orchestra), music copyist, arranger and occasional conductor of the pit orchestra for silent films. His mother, Vivian Crumb (née Reed) was a musician as well, playing cello with the Charleston Symphony Orchestra (eventually becoming First Cello). Soon George was joined by a younger brother, William Reed Crumb, born in 1932.

There was no dearth of music in the Crumb household. Crumb's father taught him clarinet as a young child, on a small E-Flat instrument, as he couldn't hold anything larger. William played flute and the entire family would often play chamber music in the house. Crumb was also given piano lessons in Charleston by Lucille Blossom.

In addition to playing music Crumb was introduced to scores and reading music at an early age. As a music copyist and arranger Crumb, Sr. often had scores that he was working on around the house and Crumb, Jr. would later credit his interest in the visual aspect and his precise hand in part to viewing the careful work his father did on scores. The family had a respectable collection of miniature study scores thanks to his father's sister, who was able to acquire them very cheaply in Paris in the 1920's.

2 George Crumb

While the Crumbs did not have a huge collection of 78's there was also the radio to bring in more music. Charleston was able to get reception for many stations and the *Gazette* listed no less than 20 different stations in its Radio by the Clock section ranging from WJZ in New York City to WSM out of Nashville. Most of the stations listed broadcast orchestras or bands at some point during the broadcast day.

Crumb started composing very early, at around the age of 10 or 11. He has described those pieces as, "somewhat in the style of Mozart." As is perhaps natural for a composer Crumb evolved through 'forgeries' of other master composers, including Chopin, Beethoven, Brahms and Bartók. In order to get to the present Crumb had to work through the styles of the past.

Crumb attended Charleston High School from 1944 to 1947. The academic classes were never of paramount interest to Crumb and he could often be found covertly composing while in an English or Mathematics class. He was not, however, a withdrawn child and played clarinet in the school orchestra and was on the track team, competing in the running broad jump and the high jump.

It was while in high school that Crumb composed the earliest compositions whose names survive. These include: *Two Duos for Flute and Clarinet* (1944), *Four Pieces for Violin and Piano* (1945), *Four Songs for Voice, Clarinet and Piano* (on various English texts) (circa 1945), *Sonata for Piano* (1945), *Poem for Orchestra* (1946), *Seven Songs for Voice and Piano* (on various English texts) (1946), *Trio for Violin, Cello, and Piano* (1946), *Gethsemane for Small Orchestra* (1947), *Prelude and Toccata for Piano* (1947) and finally, *Three Early Songs* (1. Night; 2. Let It Be Forgotten; 3. Wind Elegy) (1947). This prodigious output was no fluke, Crumb had already decided that his future definitely lay with music.

Most of the small pieces would have had their premiere in the Crumb household, performed by the Crumb Family Players. Crumb was also in the habit of organizing small groups of local kids in what might be termed classical garage bands and they may well have played some of Crumb's works in addition to the classics. *Gethsemane* was performed by the Charleston Symphony Orchestra, under conductor Antonio Modarelli, as was *Poem for Orchestra*, the latter being performed for radio broadcast in 1948. *Three Early Songs* was also performed, circa 1948, by a local tenor named James Bailey and it is the only work from this period which has been performed in more recent days.

After graduating from high school Crumb went to a small school in Charleston called Mason College, later to become part of Morris Harvey College, from 1948-1950. It was during these college days that Crumb married girlfriend and fellow student at Mason, Elizabeth May Brown on 21 May 1949. Crumb studied piano and composition at Mason, the former under Arthur McHoul. Crumb's compositions from this period included: *Alleluja for A*

Cappella Chorus (1948), *Sonata for Violin and Piano* (1949) and *A Cycle of Greek Lyrics (5 Songs) for Voice and Piano* (circa 1950). In order to supplement his income Crumb was busy during college playing in various dancehall and music hall bands. Crumb graduated with a bachelor's degree in Music (piano and composition) after three years. As if that were not an exciting enough development there was also a new member of the Crumb family as Crumb's first child, Elizabeth Ann Crumb was born in 1950.

Although Crumb would now leave West Virginia he would never leave behind certain aspects of the state. One was the acoustic which was formed in his childhood by hearing local folk music. This would be expressed by his choice of instruments not commonly utilized in classical music. Future compositions would include banjo, jew's-harp, stone jug, hammered dulcimer and musical saw. Another acoustic was the sound of nature in West Virginia which Crumb termed, "a reverberant, an echoing acoustic." (I15) Crumb would also include fragments of *The Riddle*, an Appalachian folk song, in *Zeitgeist* many years later, as well as the state motto, "Montani semper liberi" (Mountaineers are always free) in *Echoes of Time and the River*, although Crumb turns the latter into a query by adding a question mark.

Deciding to continue his education, Crumb applied and was accepted into the Masters program at the University of Illinois at Urbana in 1951. During this time Crumb was listening more actively to such composers as Bartók and Hindemith. Compositions completed while in Urbana included: *Prelude and Toccata for Orchestra* (1951), *Three Pieces for Piano* (1951), *String Trio* (1952) and *Three Pastoral Pieces for Oboe and Piano* (1952). Crumb studied composition with Eugene Weigel, who also encouraged Crumb's interest in playing the viola, not to the point of virtuosity certainly, but enough so that he was familiar with the feel and technique of the instrument. Crumb also continued his studies of foreign languages, notably German and Spanish, which he had begun in Charleston in anticipation of studying abroad one day. This was through a combination of classes, as well as studying on his own with grammar books and recordings. In addition to working on his own compositions Crumb also had a teaching assistantship while at Illinois-Urbana. Crumb received his Masters in Music (composition) from Illinois-Urbana in 1952.

The next step was to obtain a doctorate and Crumb was accepted into the doctoral program at the University of Michigan. While at Michigan his principal teacher was Ross Lee Finney who impressed upon his students the need for precision and clarity in score notations. It was not a lesson lost on Crumb, who recalled, "these notational concerns he passed along to his students, as well as the admonition to depend upon the inner ear and to hear what you're writing – rather than to approach music in an abstract way. That is what made him such a valuable teacher." (C22)

4 George Crumb

Finney's concern over what he called "beautiful notation" complemented what Crumb had learned from his father when he used to help copy scores as a child. Even critics who could find no musically redeeming features in a Crumb composition would often laud his meticulous and exquisite scores.

It was also at Michigan that Crumb was introduced to the poetry of Federico García Lorca, which would prove to be the inspiration for some of his most acclaimed works. A fellow student, Edward Chudacoff, produced a setting of Lorca's "Casida of the Boy Wounded by the Water" which made an immediate and deep impression on Crumb, who recognized a kindred artistic vision in the works of the Spanish poet. While working on his degree and teaching Crumb was, of course, still composing and pieces from this period include: *Sonata for Viola and Piano* (1953), and *String Quartet* (1954) which was performed in Ann Arbor and Iowa City and contains, according to Crumb, "a lot of Hindemith, Bartók and Berg." (B36) Crumb also completed *Diptych for Orchestra* at Michigan in 1955.

In 1955 Crumb won the Elizabeth Croft Scholarship which enabled him to attend the Berkshire Music Festival in Tanglewood, Massachusetts and to study composition with Boris Blacher. This meeting with Blacher may well have rekindled Crumb's interest in studying in Germany because that very year he applied for and secured a Fulbright Fellowship which he used to study for a year in Berlin. Crumb, his wife Elizabeth and daughter Ann sailed on the ocean liner *Italia* to Cuxhaven, Germany in August of 1955. Crumb then spent the next two weeks in Bad Honnef, near Bonn going through orientation before moving on to Berlin. Initially, he had intended to study in Hamburg but contacts in Germany had persuaded him that it would be better for him to spend his year's residence at the Hochschule für Musik in Berlin.

While Crumb did study piano with Erich Riebensahm during his year in Berlin the majority of his musical education was taken up with going to hear local performances and soaking up the music directly. During his stay in Berlin Crumb completed *Sonata for Solo Violoncello*, dedicated to his mother. In later years Crumb wanted to withdraw the *Sonata* as a non-representative work, but it had already been published by Peters and so he was persuaded to let it remain in the domain of public performance. Crumb won the BMI prize in composition for *Sonata for Solo Violoncello* and *String Quartet* in 1956.

During the year abroad Crumb and his family took the opportunity to visit some of the nearby European countries, including: Luxembourg, France, England, Netherlands, Austria, Switzerland and Italy. At the end of Crumb's Fulbright residence in Berlin the family took the liner *United States* back to those selfsame states in August of 1956. Although it would be a good number of years before he had the chance to do so again, this year abroad whetted Crumb's appetite for travel.

Back at Michigan Crumb continued to teach as well as work on his dissertation. His *Sonata for Solo Violoncello* was premiered by the cellist and fellow student Camilla Doppmann on 15 March 1957 in Ann Arbor. In 1959 Crumb completed his dissertation composition, *Variazioni*, for orchestra. The piece had a twelve-tone theme and was influenced, to some extent by Schoenberg, "especially, for example, *Summer Morning by the Lake*." (I8) Even in this early work Crumb displays a strong timbral sense, which would be a central compositional concern for Crumb and a hallmark in all of his compositions. As a later review of this piece notes, "Crumb is gifted with an absolutely phenomenal sense of timbre and the ability to make the most difficult music sound extraordinarily simple." (PB437) This transitional work was dedicated to a friend from Germany, dancer Rolf Gelewski. There would be no graduation recital for this complex work and Crumb would have to wait until 1965 in order to hear the premiere of *Variazioni* in Cincinnati.

After graduating from Michigan in 1959 Crumb taught music theory at Hollins College in Virginia before gaining a more substantial position at the University of Colorado in Boulder, where he was appointed assistant professor of composition and piano. While at Colorado Crumb would have one of those fortunate quirks of fate and meet someone who would prove to have a significant effect on his compositions, David Burge.

Burge was a colleague on the piano faculty at Colorado who was interested in twentieth-century music, which was fairly unusual in the early 1960's. Following numerous musical discussions and finding him to have a similar viewpoint regarding contemporary compositions, Burge asked Crumb to consider composing some piano pieces for him. Initially, Crumb was noncommittal and so Burge thought nothing more about his suggestion. Several weeks later Crumb presented Burge with *Five Pieces for Piano* in December 1962. Burge was surprised when he first sat down to look at the new composition, which blended traditional keyboard playing with extended piano techniques recalling, "I would never forget that first examination. I had never seen anything like that score. For that matter, neither had anyone else. I buried myself in the music, and in the piano's insides." (B310)

Suitably impressed with the work, Burge premiered it in Boulder on 12 February 1963. The reaction was favorable and Burge decided that more people should be given the opportunity to hear this work so he embarked on a cross-country tour. The reviews of his performances were almost unanimously positive with *Five Pieces for Piano* usually singled out for special praise. A Boulder critic wrote, "these were easily the most fascinating works on the concert. Besides the normal effort at the keyboard, the pianist was required to pick, strum and otherwise aggress upon the viscera of the piano." (PB188)

Crumb had found his mature style with this work and was already receiving some attention from the critics. In addition to writing the first work that he felt truly expressed his own compositional voice there was another reason for Crumb to celebrate in 1962, the birth of his second child, David Reed Crumb.

Having been introduced to the poetry of Lorca at Michigan, Crumb had tried to set some of his poetry to music. In 1962 he was working on what would eventually become *Songs, Drones and Refrains of Death* although both the music and the poems chosen would change over time. The piece was simply not working and so Crumb put it on the back burner and moved on to *Night Music I*, which in its initial conception was a purely instrumental piece. Crumb realized that two pieces of Lorca poetry would fit well in the composition and the work gelled. In its first incarnation *Night Music I* included some aleatory sections. However, Crumb would later alter these to fully written out movements in 1976, albeit with the superficial aural sound of improvised music. After hearing many performances Crumb realized the quality of these movements was extremely variable and upon reflection the improvised movements that sounded interesting in concert were not as strong if one listened to a recording of the concert.

The work is scored for soprano, piano (doubling celesta) and two percussion. Crumb sets two Lorca poems, "La Luna Asoma" and "Gacela de la Terrible Precencia". The latter poem contains a line which struck a deep chord with Crumb regarding the transitory status of art and indeed, all life, "y los arcos rotos donde sufre el tiempo" ("and the broken arches where time suffers"). Indeed, the entire work is in the form of an arch, with two instrumental movements beginning and ending the piece, supporting the two vocal movements of the third and fifth movements which surround the keystone of the instrumental fourth movement. Several Crumb fingerprints are present in this work, including circular notation in the "La Luna Asoma" section and the creation of out of the ordinary sonorities with a water-gong glissando. The work was premiered by Le Centre du Musique with Barbara Blanchard, soprano, in Paris on 30 January 1964. An early review also points out Anton Webern's early, if indirect influence in terms of timbre and texture, "what distinguishes Crumb is that he found it safe to shore up his fragile Webernisms and elusive aleatory gestures with a few tried and solid props, without fear of sliding back into the past." (PB360)

The next composition Crumb completed was *Four Nocturnes* in 1964, which in its early days was actually *Five Nocturnes*. Upon hearing the work in rehearsal Crumb decided that four movements was decidedly sufficient and cut one of the nocturnes. Although Crumb feels that there are hints in *Night Music I* of a sense of suspension of time it is more fully realized in *Four Nocturnes*, which is also subtitled *Night Music II*, thus beginning Crumb's longstanding practice of drawing his works together into groupings or cycles. The work was