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## **La Cetra Cornuta : the horned lyre of the Christian World**

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## CURRICULUM VITAE

Crawford Young was born in Brooklyn, New York in 1952 and graduated as Bachelor of Music from New England Conservatory (Boston) in 1976. Initially a guitar student of Robert Paul Sullivan, he was a guest tenor banjoist with the New York Philharmonic and National Symphony Orchestra under Gunther Schuller before concentrating fully on lute. He studied classical Persian music with Ella Zonis in Boston and medieval music with Thomas Binkley (Studio der frühen Musik) in 1977-1978 at Stanford University (Palo Alto) prior to joining the medieval quartet *Sequentia* in Cologne for a three-year stint.

Young was a founding member of Boston-based *Project Ars Nova* and director the *Ferrara Ensemble* of Basel (*Diapason d'Or de l'Année* 1996, finalist for Gramophone's Early Music Recording of the Year). A 4-CD box set *Figures of Harmony* - of collected French *Ars subtilior* recordings - of the latter ensemble's work was released on the Arcana label in 2015. He worked in lute duo format with Karl-Ernst Schröder (*Amours amours amours: Lute Duos c. 1500*, re-released in 2015), and from 2004-2012 accompanied countertenor Andreas Scholl in recitals of English lute/folk songs across Europe and Australia, as well as directing a recording, with the same artist, of Oswald von Wolkenstein. Long-standing performance collaborations have been with Assisi-based Ensembles *Micrologus* and *Medusa / Patrizia Bovi*.

Research publications of Crawford Young include chapters in *Basler Jahrbuch für historische Musikpraxis*, *Companion to Medieval and Renaissance Music*, *Performer's Guide to Medieval Music*, *Sources of Early Lute Music in Facsimile* (in collaboration with Dr. Martin Kirnbauer), as well as the articles "Antiphon of the Angels: Angelorum tripudium psalat," in *Recercare*, and "Cytolle, gittern, morache - A Revision of Terminology," in *The British Museum Citole: New Perspectives*.

A frequent guest lecturer and performer at academic institutions and music festivals in Europe, North America and Australia, Young pursued teaching activity at the *Schola Cantorum Basiliensis* for 35 years, including the following specialties: Medieval/Early Renaissance Lute, Cantus firmus improvisation, Organology to 1530, Ear training, Ensemble practice to c. 1520, and Introduction to Medieval Music, as well as analytical seminars in

selected 14th- and 15th c. repertories.