

# GEORGE CRUMB

(b. 1929)

## Unto The Hills (2002) (37:35)

*Songs of Sadness, Yearning and Innocence  
A Cycle of Appalachian Songs for Singer,  
Percussion Quartet and Amplified Piano  
(American Songbook III)*

- 1** Poor Wayfaring Stranger (6:33)
- 2** All the Pretty Little Horses (An Appalachian Lullaby) (2:22)
- 3** Ten Thousand Miles (6:04)
- 4** Appalachian Epiphany: A Psalm for Sunset And Dusk (4:06)  
*(Instrumental Interlude)*
- 5** Ev'ry Night When the Sun Goes In (3:40)
- 6** Black, Black, Black is the Color (4:07)
- 7** The Riddle (2:56)
- 8** Poor Wayfaring Stranger (Echo) (7:47)

Ann Crumb, soprano  
Orchestra 2001

Marcantonio Barone, piano; Susan M. Jones, percussion 1  
David Nelson, percussion 2; Kenneth Miller, percussion 3  
William Paul Kerrigan, percussion 4  
James Freeman, conductor

## Black Angels (1970) (20:16)

*Thirteen Images from the Dark Land (Images I)  
for Electric String Quartet*

### I. Departure

- 9** I Threnody I: Night of the Electric Insects [Tutti] (1:34)
- 10** II Sounds of Bones and Flutes [Trio] (0:45)
- 11** III Lost Bells [Duo] (1:09)
- 12** IV Devil-music [Solo: Cadenza accompagnata] (1:41)
- 13** V Danse Macabre [Duo] (0:55)  
(Duo alternativo: Dies Irae)

### II. Absence

- 14** VI Pavana Lachrymae (Der Tod und das Mädchen) [Trio] (1:06)  
(Solo obbligato: Insect Sounds)
- 15** VII Threnody II: Black Angels! [Tutti] (2:57)
- 16** VIII Sarabanda de la Muerte Oscura [Trio] (0:59)  
(Solo obbligato: Insect Sounds)
- 17** IX Lost Bells (Echo) [Duo] (1:19)  
(Duo alternativo: Sounds of Bones and Flutes)

### III. Return

- 18** X God-music [Solo: Aria accompagnata] (3:05)
- 19** XI Ancient Voices [Duo] (0:32)
- 20** XII Ancient Voices (Echo) [Trio] (0:39)
- 21** XIII Threnody III: Night of the Electric Insects [Tutti] (3:35)

The Miró Quartet

Daniel Ching, violin; Sandy Yamamoto, violin  
John Largess, viola; Joshua Gindele, cello

## Unto the Hills; Black Angels

Volume Seven of Bridge's "Complete Crumb Edition" brings together two George Crumb masterpieces, composed more than three decades apart from each other. *Black Angels* was written during the height of the Vietnam War, (1969-1970), and reflects much of the anger and darkness of that era. With its characteristic amplified sonority, its water-tuned crystal glasses, and its viol-consort effects, *Black Angels* remains one of Crumb's most original and frequently performed creations.

The recent song cycle, *Unto the Hills*, was composed in 2001-2002, and bears the dedication, "for my daughter Ann and Orchestra 2001 (James Freeman, conductor)". Though *Unto the Hills* incorporates some of the familiar themes that have haunted Crumb's output—absence, death, and redemption—the new cycle is one of the composer's most charming and innocent scores—a work in which the West-Virginia born Crumb looks back to the folk music of his birthplace. Included in *Unto the Hills* are more than 70 percussion instruments played by four percussionists. Among the exotic sonorities are: Vietnamese wooden "frog" voice, Indian ankle bells, Cuica, Tibetan Prayer Stones, Wind machine, Thai wooden buffalo bell, and Rute (bundle of sticks).

The composer has provided the following note for *Unto the Hills*:

The original impulse to compose a cycle of Appalachian folk song settings came about through a suggestion of my daughter Ann, who had long been interested in American folk music and in particular those haunting tunes associated with Appalachia. She hoped I might find inspiration for an extended work suitable for concert performance. In undertaking the task I was, in a sense, returning to my

own Appalachian roots. Indeed, these beautiful and haunting melodies were always a part of my musical psyche, and in many of my earlier compositions I had quoted fragments of these tunes as a sort of symbolic and very personal musical "signature." This present work represents a selection of my very favorite pieces of the genre—pieces as varied as the darkly brooding "Poor Wayfaring Stranger," the heart-breaking intonations of an emerging blues style in the Southern Appalachian "Ev'ry Night When The Sun Goes In" and the light-hearted and playful little song entitled "The Riddle." In confronting these songs head-on, so to speak, I determined to leave the beautiful melodies intact (only occasionally "spreading" the metrics for a more spacious effect or compressing the bar for greater momentum) since one could not hope to "improve" on their pristine perfection. In the matter of the folk song texts, I found a huge variety of alternate versions and my daughter and I simply chose our favorites. I have attempted to heighten the expressiveness of this music by scoring the work for a rather unusual "orchestra" consisting of a quartet of percussionists (who play a number of rather unconventional instruments in addition to the more common ones) and amplified piano. By means of a wide range of timbres and textures together with the use of an extended chromaticism and occasionally unusual rhythmic patterns, I have attempted to bring out the psychological depth and mysticism and also the humor (both whimsical and ironic) inherent in Appalachian folklore. If my settings of these wonderful songs will enhance the listener's enjoyment, I would feel that my creative efforts were truly rewarded. The title of my work is drawn from the famous psalm of David: "I will lift mine eyes unto the hills, whence cometh my strength."

*Black Angels* was commissioned by the University of Michigan and is dedicated to the Stanley Quartet. The score is inscribed: "finished on Friday the Thirteenth, March 1970 (in tempore belli)."

The composer has provided the following note for *Black Angels*:

*Black Angels* (Thirteen Images from the Dark Land) was conceived as a kind of parable on our troubled contemporary world. The numerous quasi-programmatic allusions in the work are therefore symbolic although the essential polarity - God versus Devil - implies more than a purely metaphysical reality. The image of the "black angel" was a conventional device used by early painters to symbolize the fallen angel.

The underlying structure of *Black Angels* is a huge arch-like design which is suspended from the three "Threnody" pieces. The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation) and Return (redemption).

The numerological symbolism (see diagram on pg. 8) of *Black Angels*, while perhaps not immediately perceptible to the ear, is nonetheless quite faithfully reflected in the musical structure. These "magical" relationships are variously expressed; e.g., in terms of phrase length, groupings of single tones, durations, patterns of repetition, etc.. An important pitch element in the work—ascending D-sharp, A and E—also symbolizes the fateful numbers 7-13. At certain points in the score there occurs a kind of ritualistic counting in various languages, including German, French, Russian, Hungarian, Japanese, and Swahili.

There are several allusions to tonal music in *Black Angels*: a quotation from Schubert's "Death and the Maiden" quartet (in the Pavana Lachrymae and also faintly echoed on the last page of the work); an original

Sarabanda, which is stylistically synthetic; the sustained B-major tonality of God-Music; and several references to the Latin sequence Dies Irae ("Day of Wrath"). The work abounds in conventional musical symbolisms such as the Diabolus in Musica (the interval of the tritone) and the Trillo di Diavolo (the "Devil's trill" after Tartini).

The amplification of the stringed instruments in *Black Angels* is intended to produce a highly surrealistic effect. This surrealism is heightened by the use of certain unusual string effects; e.g. pedal tones (the intensely obscene sounds of the Devil-Music); bowing on the "wrong" side of the strings (to produce the viol-consort effect); trilling on the strings with thimble-capped fingers. The performers also play maracas, tam tams and water-tuned crystal glasses, the latter played with the bow for the "glass-harmonica" effect in God-Music.

In a recent interview Crumb stated that "it was only toward the end of the composition of *Black Angels* that I became aware that this piece had pulled in a lot of the very dark currents that were swimming around during this period. I didn't set out to write an anti-war piece. But at the end of the writing process it struck me—and music can do this—that *Black Angels* just pulled in the surrounding psychological and emotional atmosphere".

Perhaps it was Crumb's lack of political intent that gives *Black Angels* its ability to speak to today's audiences with the same shocking power that it did more than three decades ago. As Crumb said, speaking of Beethoven's dedication to Napoleon in his "Eroica" Symphony, "it isn't about creating a piece of propaganda; rather, it's a human testament."

~ David Starobin

# PROGRAM • BLACK ANGELS

## I. DEPARTURE

1. [Tutti] THRENODY I: Night of the Electric Insects
2. [Trio] Sounds of Bones and Flutes
3. [Duo] Lost Bells
4. [Solo: Cadenza accompagnata] Devil-music
5. [Duo] Danse Macabre  
(Duo alternativo: Dies Irae)

## II. ABSENCE

6. [Trio] Pavana Lachrymae (Der Tod und das Mädchen)  
(Solo obbligato: Insect Sounds)
7. [Tutti] **THRENODY II: BLACK ANGELS!**
8. [Trio] Sarabanda de la Muerte Oscura  
(Solo obbligato: Insect Sounds)
9. [Duo] Lost Bells (Echo)  
(Duo alternativo: Sounds of Bones and Flutes)

## III. RETURN

10. [Solo: Aria accompagnata] God-music
11. [Duo] Ancient Voices
12. [Trio] Ancient Voices (Echo)
13. [Tutti] THRENODY III: Night of the Electric Insects

(NUMEROLOGY)

13 times 7 and  
7 times 13

7 in 13

13 over 7

7 and 13

13 times 7

13 under 13

7 times 7 and  
13 times 13

13 over 13

7 times 13

13 and 7

7 over 13

13 in 7

7 times 13 and  
13 times 7

\* This central motto is also the numerological basis of the entire work

## Unto the Hills Folksong Texts

### I. Poor Wayfaring Stranger

I'm just a poor wayfaring stranger,  
A-trav'ling through this world of woe.  
But there's no sickness, toil, or danger,  
In this bright world to which I go.

I'm going there to see my father,  
I'm going there no more to roam.  
I'm just a-going over Jordan,  
I'm just a-going over home.

I know dark clouds will gather round me,  
I know my way is rough and steep.  
Yet beauteous fields lie just before me,  
Where God's redeemed their vigils keep.

I'm going there to see my mother,  
She said she'd meet me when I come.  
I'm only going over Jordan,  
I'm only going over home.

## II. All the Pretty Little Horses

Hush-a-bye, don't you cry,  
Go to sleepy little baby.  
When you wake, you'll have cake,  
And all the pretty little horses.

Black and bay, dapple and gray,  
Coach and six-a little horses.  
Hush-a-bye, don't you cry,  
Go to sleepy little baby.

Way down yonder, down in the meadow,  
There's a poor wee little lamby.  
Bumble bees a-buzzing at his knees,  
The poor little thing is crying "mammy."

Go to sleep, and don't you cry,  
Rest your head upon the clover.  
In your dreams, you shall ride,  
While your mammy's watching over.

Hush-a-bye, don't you cry,  
Go to sleepy little baby.  
When you wake, you'll have cake,  
And all the pretty little horses.

Hush-a-bye, don't you cry,  
Go to sleepy little baby.  
When you wake, you'll have cake,  
And all the pretty little horses.

## III. Ten Thousand Miles

He's gone away  
For to stay a little while;  
But he'll be comin' back  
If he goes ten thousand miles.

Oh, who will tie my shoe?  
And who will glove my hand?  
And who will kiss my red ruby lips  
When he is gone?

Look away, look away,  
Over yonder.

He's gone away  
For to stay a little while;  
But he'll be comin' back  
If he goes ten thousand miles.



George Crumb

Oh, mama will tie my shoe,  
And papa will glove my hand,  
And you will kiss my ruby red lips  
When you come home.

Look away, look away,  
Over yonder.

#### IV. Appalachian Epiphany: A Psalm for Sunset and Dark (Instrumental Interlude)

#### V. Ev'ry Night When the Sun Goes In

Ev'ry night when the sun goes in,  
Ev'ry night when the sun goes in,  
Ev'ry night when the sun goes in,  
I hang down my head and mournful cry.

It's once my apron it hung down low,  
He'd follow me through sleet and snow,  
It's now my apron it comes to my chin,  
He'll face my door and he won't come in.

I wish to the Lord my babe was born,  
A-sitting upon his papa's knee,  
And me, poor girl, was dead and gone,  
And the green grass growing over me.

True love don't weep, true love don't  
mourn,  
True love don't weep, true love don't  
mourn,  
True love don't weep, true love don't  
mourn,  
I'm going away to Marble Town\*

#### VI. Black, Black, Black is the Color

Black, black, black is the color  
of my true love's hair;  
His lips are something wondrous fair.  
The purest eyes and the bravest hands,  
I love the ground whereon he stands.

Winter's passed and the leaves  
now again are green;  
The time has passed that we have seen.  
But still I hope the time will come  
When you and I shall be as one.

Black, black, black is the color  
of my true love's hair;  
His lips are something wondrous fair.  
The purest eyes and the bravest hands,  
I love the ground whereon he stands.

\* Marble Town, i.e. the cemetery



George & Elizabeth Crumb, ca. 1948

## VII. The Riddle

I gave my love a cherry that has no stone,  
I gave my love a chicken that has no bone,  
I gave my love a ring that has no end,  
I gave my love a baby with no cryen.

How can there be a cherry that has no stone,  
How can there be a chicken that has no bone,  
How can there be a ring that has no end,  
How can there be a baby with no cryen?

A cherry when it's blooming, it has no stone,  
A chicken when it's pipping, it has no bone,  
A ring when it's rolling, it has no end,  
A baby when it's sleeping has no cryen.

## VIII. Poor Wayfaring Stranger (Echo)

I'm just a poor wayfaring stranger,  
A-trav'ling through this world of woe.  
But there's no sickness, toil, or danger,  
In this bright world to which I go.

I'm going there to see my father,  
I'm going there no more to roam.  
I'm just a-going over Jordan,  
I'm just a-going over home.

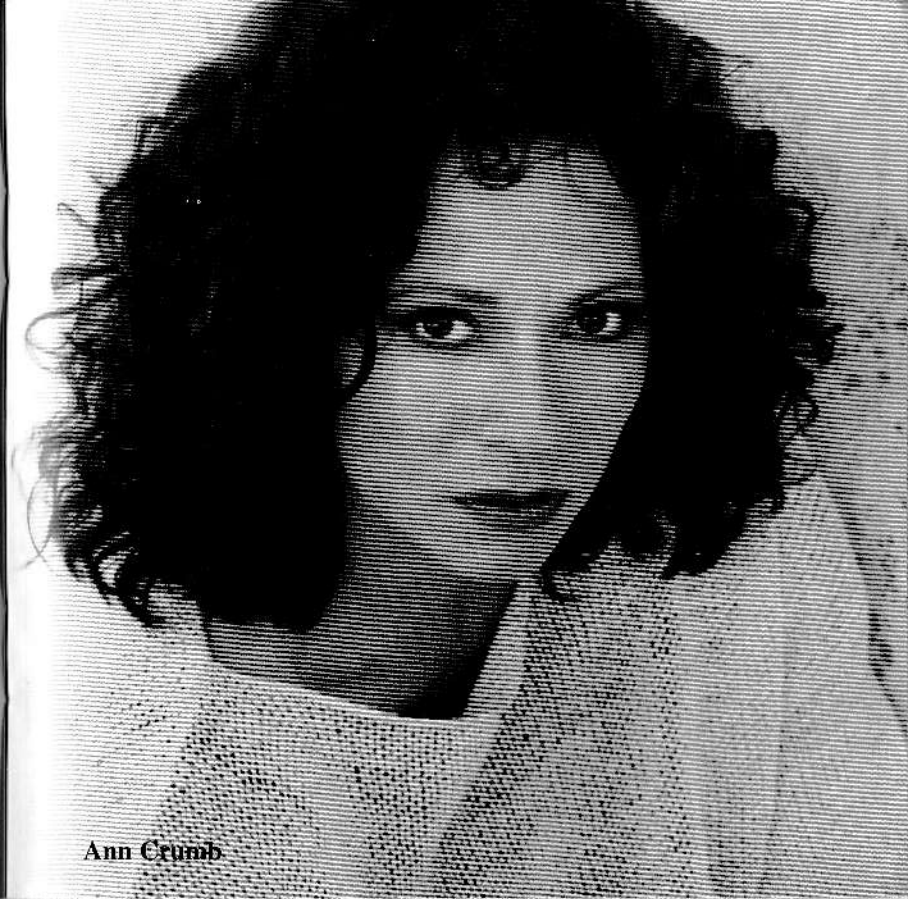
I'll soon be freed from ev'ry trial,  
My body sleeps in the church-yard.  
I'll drop the cross of self-denial,  
And enter on my just reward.

I'm going there to see my maker,  
To sing His praise forevermore.  
I'm only going over Jordan,  
I'm only going over home.



**Ann Crumb**, like her mother and her father, was born in the hills of West Virginia, deep in the heart of Appalachia. The songs represented in *Unto the Hills* were sung to Ann when she was a child by her mother and she has never forgotten their powerful images and haunting melodies. To work on this song cycle in collaboration with her father was the dream of a lifetime.

Ann Crumb has originated numerous leading roles on Broadway and London's West End. She starred in *Aspects of Love*, *The Goodbye Girl*, *Nine*, *Les Miserables*, *Chess* and *Anna Karenina* for which she received a Best Actress Tony nomination. Ann is also the recipient of a Barrymore Award, a Broadway National Theater Award nomination for Best Actress and an Arts Recognition Award. Her extensive list of credits includes everything from the classics to post-modernist theater, Shakespeare to Shepard and Ionesco. Ann has also appeared on numerous television programs, including *Law and Order*, *One Life to Live* and *Criminal Intent*. She can be heard on many original cast albums and compilations. Her jazz recording "A Broadway Diva Swings" with Harry Allen and his All Star Jazz Band (Who's Who In Jazz) was on the national charts and Ann sang "Three Early Songs" on George Crumb's 70<sup>th</sup> Birthday Album for which her father received a Grammy Award. Ann is currently concertizing and working on her new jazz album "Goodbye Mr. Jones."



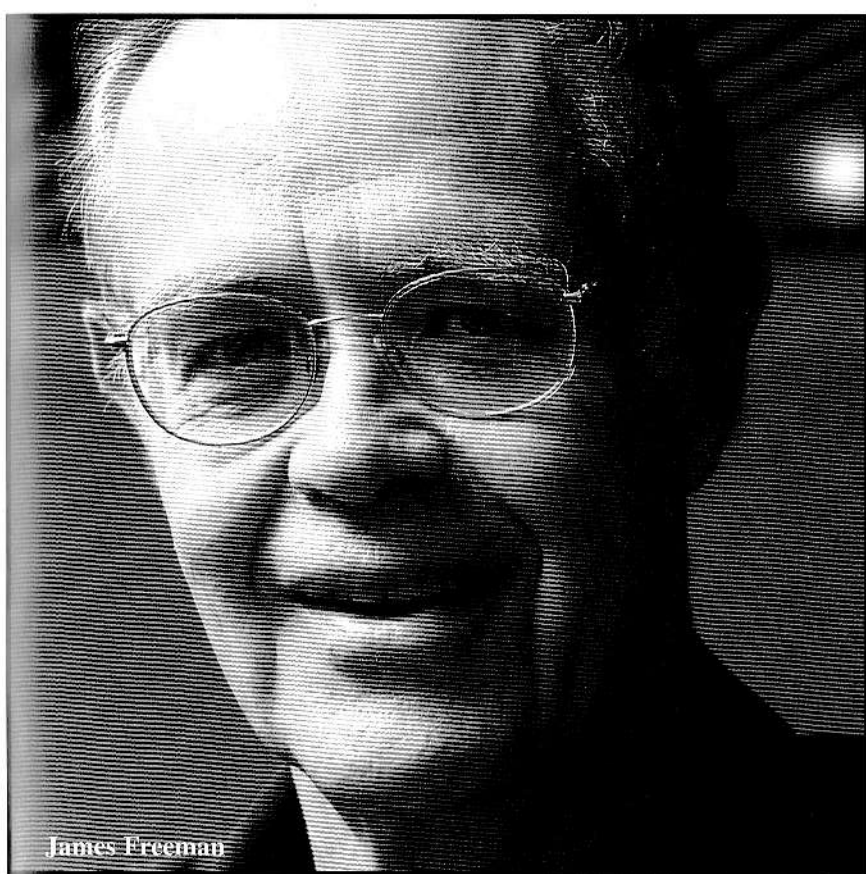
Ann Crumb



**James Freeman** is Artistic Director and Conductor of Orchestra 2001, Philadelphia's contemporary music chamber orchestra, which he founded in 1988. He is also Daniel Underhill Professor of Music at Swarthmore College. Mr. Freeman was trained at Harvard University (B.A., M.A., Ph.D.), Tanglewood, and Vienna's Akademie für Musik. He counts among his principal teachers pianists Artur Balsam and Paul Badura-Skoda, and his father, double bassist Henry Freeman.

In 1990 Mr. Freeman was given the Philadelphia Music Foundation's first award for Achievement in Classical Music. Other honors include fellowships from the National Endowment for the Arts, the National Endowment for the Humanities, the German Government, the Pennsylvania Council on the Arts, and Harvard University's Paine Travelling Fellowship. He spent the spring of 1991 as a Fulbright Scholar, guest conductor, and lecturer on American music at the Moscow Conservatory. In the fall of 1993, 1994, and 1997 he returned to Moscow with Orchestra 2001 to give three series of concerts of music by American composers.

Mr. Freeman has recorded for Nonesuch, Columbia, Turnabout, Acoustic Research, CRI, MMC, and Bridge Records. Composer George Crumb noted that "James Freeman's involvement with my music has been truly multi-faceted. He was one of the original pianists of *Music for a Summer Evening*; as contrabassist he made the first recording of *Madrigals*; and he played sitar in the first recording of *Lux Aeterna* (now available on BRIDGE 9127). Jim has a profound understanding of my musical intentions and the ability to realize them in beautiful sound". Recent guest conducting assignments have taken him to Ljubljana (the National Symphony of Slovenia), Taipei (the National Symphony of Taiwan), the Colorado Music Festival, the University of British Columbia, the Syracuse Society for New Music, and with Orchestra 2001 to St. Petersburg, Moscow, Copenhagen, and the Huddersfield (England) International Contemporary Music Festival.



James Freeman

Founded in 1988, **Orchestra 2001** (James Freeman, Artistic Director) has become one of America's most important champions of new music and one of Philadelphia's most active and ambitious cultural organizations. Orchestra 2001's dedication to performances of the highest quality has won for it devoted audiences at Philadelphia's new Kimmel Center for the Performing Arts and at Swarthmore College where it is Ensemble in Residence. Invitations to perform at international festivals in Russia, Denmark, England, Spain, and Slovenia have resulted in triumphant successes for the orchestra and lavish praise from European critics. Its ongoing series of recordings for CRI, "Music of Our Time," has brought new American music (especially by composers from the Philadelphia area) to thousands of listeners in the U.S. and abroad.

Orchestra 2001's programs reflect the ensemble's primary mission: to bring the wonders of the music of the 20<sup>th</sup> and 21<sup>st</sup> centuries to wide audiences in world-class performances. Its guiding principle is that the best new music of our own time is a natural extension of the magnificent continuum of western art music and that it is no less powerful, compelling, beautiful, and accessible than the great masterpieces of previous centuries.

Many of the world's most renowned artists have appeared as soloists with the orchestra. They have included pianists Vladimir Feltsman, Gary Graffman, Gilbert Kalish, Yvonne Loriod-Messiaen, Marian McPartland, and Susan Starr; violinists Pamela Frank and Ani and Ida Kavafian; sopranos Julianne Baird, Maureen O'Flynn, Lucy Shelton, and Benita Valente; guitarists Sharon Isbin and David Starobin; and guest conductors Gunther Schuller, Bright Sheng, and Peter Schickele.

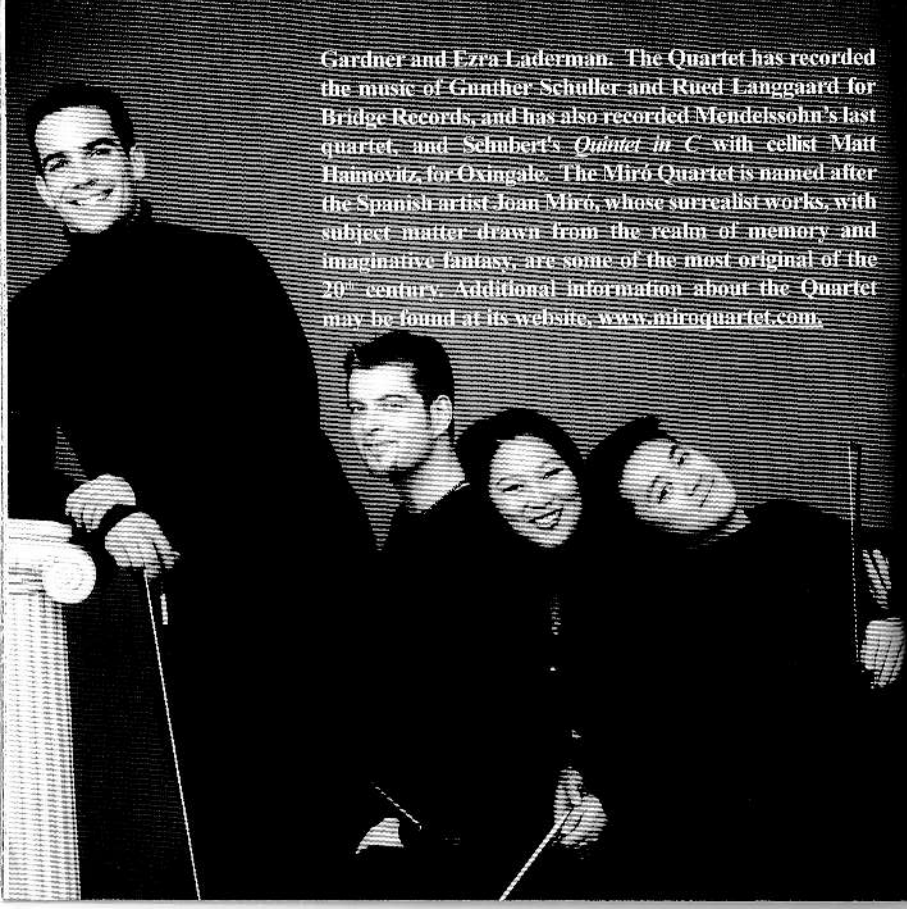
Recent highlights have included world premiere performances of works by George Crumb, David Crumb, Tina Davidson, David Finko, Gerald Levinson, Thea Musgrave, Jay Reise, Gunther Schuller; and operas by Jonathan Holland and Thomas Whitman.

The **Miró Quartet** is increasingly recognized as one of America's brightest and most exciting young chamber groups. Since winning First Prize at the 1998 Banff International String Quartet Competition and the prestigious Naumburg Chamber Music Award in 2000, the Miró Quartet has captivated audiences around the world, dazzling listeners with its youthful intensity and mature interpretations. Formed in the fall of 1995, the Quartet met with immediate success, winning the First Prize at the 50<sup>th</sup> annual Coleman Chamber Music Competition in April 1996, and the following month taking both the First and Grand prizes at the Fischhoff National Chamber Music Competition.

In 2003 the quartet was appointed Faculty String Quartet at The University of Texas at Austin. The members of the Miró Quartet – violinists Daniel Ching and Sandy Yamamoto, violist John Largess, and cellist Joshua Gindele – teach and coach chamber music there, while continuing their active international touring schedule. The Miró enjoys a busy international touring schedule and performs in some of the world's most recognized concert venues. The quartet's 2003-4 season includes performances in such prestigious venues as the Concertgebouw in Amsterdam, the Kammermusiksaal der Philharmonie in Berlin, the Wiener Konzerthaus in Vienna, and the Dresdner Musikfestspiele in Dresden. Last season the Miró Quartet was Quartet-in-Residence at the Chamber Music Society of Lincoln Center Two and made debut appearances in Cologne, Stockholm, Brussels, London, Vienna, Amsterdam and Athens. The ensemble made its Tokyo debut in 2001 in a concert benefiting the victims and families of the September 11<sup>th</sup> tragedy.

The Quartet has been heard on numerous national radio broadcasts, including those of National Public Radio's "Performance Today" and Minnesota Public Radio's "Saint Paul Sunday." Internationally, the Miró has been featured on radio networks across Europe, Israel and Canada. The Quartet has also been seen on NBC's "Today Show," ABC's "World News Tonight," as well as on various programs of the Canadian Broadcasting Company. At the invitation of Isaac Stern, the Quartet performed in a live broadcast at the Jerusalem Music Center in Israel and was featured in the recent American Masters Documentary "Isaac Stern: Life's Virtuoso."

The Quartet's commitment to contemporary music has led to the commissioning and performance of music by Brent Michael Davids, David Schober, Chan Ka Nin, Maurice



**Gardner and Ezra Laderman.** The Quartet has recorded the music of **Gunther Schuller** and **Rued Langgaard** for **Bridge Records**, and has also recorded **Mendelssohn's** last quartet, and **Schubert's Quintet in C** with cellist **Matt Haimovitz**, for **Oxingale**. The **Miró Quartet** is named after the Spanish artist **Joan Miró**, whose surrealist works, with subject matter drawn from the realm of memory and imaginative fantasy, are some of the most original of the 20<sup>th</sup> century. Additional information about the Quartet may be found at its website, [www.miroquartet.com](http://www.miroquartet.com).

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Warsaw Philharmonic Orchestra; Thomas Conlin, conductor