

**Paul Paccione's** compositions balance a love of “abstract” sound combinations with a vivid sense of lyricism. His music reflects an interest in tonal color, exact pitch placement, and a reverence for the mystery of unhurried long durations. The first two characteristics are found in the work of the Second Viennese School composer Anton Webern and all three characteristics can be found in the work of the late American composer Morton Feldman. The music of these two composers has been studied in depth by Paccione and has had a strong impact on his own compositional thought. For example, on this recording, *Stations-To Morton Feldman* is both atonal and abstract, *A Page for Will* is more diatonic and less abstract, and the final track, “*Postlude,*” from *Planxty Cage*, is a haunting folk-like tune.

*Lyricism for me is an orientation to the material itself. Whereas the so-called abstract pieces are about maintaining a certain sonority.*

Paccione's own compositional practice embraces the rigors of pure species counterpoint in his unique manner.

*I try to get to the essence of the musical expression with each piece. A process of “distillation.”*

*In all the pieces, I try to define what is beauty. I don't know whether this is possible or not. . . , but it's a definition I work towards. Anyway, there are no angry pieces.*

*I have stopped having ideas about what is or is not modern music, because whether the piece seems tonal, atonal, modal, etc.—the same compositional considerations are still present.*

### **Rhapsody (arranged for clarinet, 2005), for clarinet and piano**

Written for clarinetist Molly Paccione. First performance by Molly Paccione, clarinet and Jenny Perron, piano March 6, 2007; New Music Festival 2007, Western Illinois University.

For the ancient Greeks, a “rhapsody” was a “stitch song” performed by a traveling poet/minstrel, who stitched together the parts of poems/songs both from memory and through improvisation. Composition for Paccione is a similar process—an intertwining of both remembered and newly discovered musical ideas and sounds that are synthesized to form new “constellations.” In more technical terms, counterpoint is the means by which the horizontal (melodic, progressive) and vertical (chordal, simultaneous) elements of the music are interwoven, that is, “stitched together,” to form one overall sonority.

*Counterpoint is a re-conciliation between the fixed and the fluid unfolding of voices . . . contrapuntal thinking to me means that the past, present, and future occur all together, simultaneously.*

There are seven sections in *Rhapsody*, each with a different tonal/modal area. Each tonal/modal area is a whole-step apart. Taken together these tonal/modal areas form a whole-tone scale (F-G-A-B-D flat-E flat-F). In this way, the work is built on a tonal process that comes full circle harmonically. As in many of Paccione's compositions, all harmonic levels of this piece are the result of a cyclical process. These harmonic areas are “tonal” as that term refers to harmonic color and not to conventional keys. Harmonic and melodic coloring is closely related to the individual instruments and their characteristics of instrumental register.

*Rhapsody* has also been arranged for violin and piano and viola and piano.

### **Stations-To Morton Feldman, for solo piano (1987)**

Written for pianist Michael Campbell. First performance by Michael Campbell, piano January 7, 1988; Weill Recital Hall at Carnegie Hall.

“Decay . . . this departing landscape, this expresses where the sound exists in our hearing—leaving us rather than coming toward us.”

(Morton Feldman, “The Anxiety of Art,” *Art in America*, September–October 1973.)

The composer has written of this piece:

“*Stations-To Morton Feldman* is dedicated to the memory of composer Morton Feldman, who died on September 3, 1987. The title refers to points of arrival and departure, both as a tribute and as a suggestion of the musical mood and structure. The work is both an homage and an appreciation of what Morton Feldman felt was significant in his own work: a concern with things that are very quiet, things that do not have much overt sense of motion, which serve to create a sense of stasis, where discrete gradations of color and harmony act in subtle variation. In *Stations*, repetition, rather than serving a more traditional structural function, serves simply as a reminiscence or reflection.”

The broadly spread two-note intervals with occasional widely-voiced chords form repeated patterns of indescribable beauty; harmonies tend to cancel each other out, adding to the feel of sonic decay, and the pacing is slow and evocative of infinite stillness. One of the most perceptible characteristics of the piano is that it is non-sustaining. That is, the sound is always in the process of leaving the listener. This theatrical element, the metaphor and musical actuality, seemed a fitting way for Paccione to memorialize Morton Feldman.

### **Inscape: Three Choral Settings from Gerard Manley Hopkins (2007), for SATB a cappella choir**

Written for James Stegall and the Western Illinois University Singers. First performance by the Western Illinois University Singers, James Stegall, conductor March 4, 2008; New Music Festival 2008, Western Illinois University.

“All the world is full of inscape,” wrote the nineteenth-century English poet Gerard Manley Hopkins (1844–89). Hopkins used the term “inscape” to describe the distinctive unifying design or pattern of each individual thing in nature and in art. Whereas a landscape presents a vista, “inscape” represents a more microscopic view of nature. “Inscape” is what differentiates one thing (plant, animal, poem, musical composition) from another, and Hopkins believed it to be “the very soul of art.”

Hopkins stressed that his poems were written to be heard: “take breath and read with the ear,” he wrote. Paccione’s settings of three of his poems are a musical realization of the lyrical qualities of Hopkins’s poetry. The songs can be performed as a three-song cycle, in pairs, or individually.

Upon being ordained as a Jesuit priest in 1877, Hopkins destroyed much of his early poetry and for seven years abandoned the writing of poetry altogether. “Heaven-Haven (A nun takes the veil)” is one of a handful of his early poems to have survived. It is a haunting affirmation of the desire to lead a cloistered life, where “a few lilies blow,” away from life’s storms and “out of the swing of the sea.”

Paccione's setting of the poem reflects the poem's straightforward and precise structure. The choral texture alternates between clearly delineated sections of homophony and polyphony. This alteration of musical textures is intended to reflect the alternation of both earthly and spiritual elements in the poem.

In the poem "Spring and Fall" the poet privately and internally addresses a young girl (named Margaret) who is grieving over the falling of the leaves in autumn. Hopkins compares this autumnal change to Man's biblical fall from grace, and to both Margaret's and the poet's own mortality. The poem's unique juxtaposition of word stresses, in "sprung rhythm," and its inventive use of word alliteration and rhyme scheme (what Hopkins referred to as "consonant chiming") are musical in effect and somewhat reminiscent of children's sing-song—something that is alluded to in the opening measures of this piece.

The composer has written:

"I have interpreted the title of the poem, "Spring and Fall," as a textual reference to the poem's own musical qualities. These qualities are reflected, with regard to both pitch and rhythm, in the rising and falling cadence of each of the individual musical lines."

In the poem "At the Wedding March" the poet-priest reflects on the meaning of marriage as he observes a newly married couple at their wedding ceremony. The poem is a meditation on the significance of both the secular ("each be other's comfort kind") and spiritual ("Deals triumph and immortal years") aspects of marriage. The musical setting is that of a wedding march that alternates between both homophonic and polyphonic passages—another reflection of both the secular and spiritual aspects of Hopkins's poetry.

### **A Page for Will (2002), for solo piano**

*Written on request from the University of California, San Diego, for inclusion in a Festschrift to honor the retirement of Wilbur Ogdon, Professor of Music. The requirement was that submissions be no longer than one page. First performance by Andrea Molina, piano October 14, 2003, Western Illinois University.*

*A Page for Will* is a simple, touching miniature study in tonal context: two notes rotate steadily throughout the entire work, as widely-spaced, sustained tones re-define the "meaning" of the two-note ostinato figure. (One is reminded somewhat of the chords that surround the continuously pulsing tone in Chopin's "Raindrop" Prelude.)

*A Page for Will* is an imitative two-voice canon. Each voice is symmetrical around the ostinato axis notes G4 and F4. This canon is similar in form to the second movement of Anton Webern's well-known *Variationen für Klavier, op. 27*, which is symmetrical around the note A4. It is dedicated to the composer, theorist, and teacher Wilbur Ogdon, one of Paccione's teachers, whose expertise was the music of the Second Viennese School.

The composer notes that in writing his master's thesis it was his goal to present to Will Ogdon, his thesis advisor, one well-written page of research a week. This short piece is yet one more "page for Will."

### **Three Motets: Arabesques (1999), for four-prerecorded clarinets**

*Written for clarinetist Molly Paccione. Premiered March 9, 1999; Molly Paccione, prerecorded clarinets; New Music Festival 1999, Western Illinois University.*

These pieces were composed for Paccione's wife and long-time collaborator, clarinetist Molly Paccione. The individual solo melodic lines were recorded before a specific compositional plan was developed. The parts were then combined and interwoven in the recording studio, resulting in the three individual movements of the composition. The notated score was later developed using a form of sixteenth-century Renaissance notation which employs a staff of ten lines (gamut D3–A5).

The clarinet *Motets* are highly contrapuntal in a traditional vocal motet style. In composing this work, special attention was paid to the timbral characteristics of the instrument, as well as this particular instrumentalist's ability to sustain long lines and her own personal tone quality. The interweaving of these arabesque-like lines creates a pervading imitative texture throughout the work.

As in his earlier composition . . . *like spring*, for multiple pre-recorded flutes (1988) and a precursor to the *Motets*, the musical texture of the clarinet *Motets* is built up by the electro-acoustic overdubbing of individual parts. In both works, individual moments become absorbed into the general effect or atmosphere. Layers of music act as "veils" that blend into each other, creating illusions of planes of sound advancing and receding to and from the music's surface. *...like spring* is a pastoral soundscape. The somewhat darker timbres of the *Motets* impress the listener, in the same way, with their contrapuntal motion and treatment of the clarinet as if it were a human voice.

### **Five Songs from Christina Rossetti (2003), for tenor voice, clarinet, cello and piano**

*Written for and premiered by Terry Chasteen, tenor; Molly Paccione, clarinet; Moisés Molina, cello; and Andrea Molina, piano March 3, 2003; New Music Festival 2003, Western Illinois University.*

Christina Rossetti (1830–1894) was one of the most important English poets of nineteenth-century Victorian England. She and her brother, the poet and painter Dante Gabriel Rossetti, were closely associated with the Pre-Raphaelite group of poets, painters, and critics, whose aesthetic sensibilities idealized beauty and the sensual in both art and nature.

The selected poems in this song cycle represent a passage through time, as symbolized by the cycle of the seasons. Although the order of the poems does not form a narrative sequence, they are linked by certain common themes and an overall sense of loss. There are two voices in these poems: that of nature and of the poet. In these poems the external world of nature (plants, birds, day and night, the ocean, the seasons) mirrors the inner world of the spirit.

*What initially attracted me to these poems are their simple beauty, lyricism and musicality.*

The composer's vocal setting of these lyrics was influenced by the English folk ballad. In these songs, changes in harmonic and instrumental color are a reflection and characterization of the various shadings in textual mood. The cycle is framed by the dove's silence in the song *Listening*, the first song in the cycle, and the echo of the far-off sea in *Spring Quiet*, the final song of the cycle.

Melody reigns supreme throughout, ceaselessly renewing itself, seamlessly passing from voice to instruments. Each of the songs occupies a lyric world all its own—one that freezes a moment in time—capturing and preserving it.

**“Postlude,” from *Planxty Cage* (1993, revised 1994), for solo piano**

*Written for pianist Michael Campbell. First performance by Michael Campbell, piano March 28, 1995; New Music Festival 1995, Western Illinois University.*

“Rain on Ragoon falls softly, softly falling. . .”

(from *She Weeps over Ragoon*, by James Joyce)

“I’m an Englishman. I have a little French blood and a little Scottish blood. I would love to have some Irish blood, but I don’t. Maybe if I were ill and had a transfusion in Dublin, I could have some Irish blood.”

(John Cage to Stephen Montague)

The *Postlude* is an excerpt from a much longer twenty-minute work for solo piano, titled *Planxty Cage*. The music to the *Postlude* occurs in the closing measures of this longer work.

Paccione’s *Planxty Cage* unfolds its patterns in a gentle cyclic manner with contrasting levels of sustained notes and short releases (grace notes, *staccati*). The first two pages are filled with white-note modes to which accidentals are eventually added. The music then gradually cycles through modes until returning to the chords of the opening, which are now denser, sustained, and heavenly.

The work transfers many of the strumming techniques, melodic outlines, scales, harmonies, and ornaments of ancient Irish harp music to the piano, in a contemporary and personal setting. In composing this piece, Paccione employed the electro-acoustic overdubbing of the initial, more “austere,” first version of the piece onto itself in canon, in order to evoke the sound of the ancient Irish harp. The term “planxty” in the title was originally used by the great itinerant harpist-composer Turlough O’Carolan (1670–1738) and it is thought to be derived from Latin. Although its exact meaning is not known, it is thought to be a form of salute. (Others claim that it means to strike or beat, from the Latin “plangere.” It is also believed that its origin may stem from the Irish phrase “phlean on ti” meaning “from the house of.”) This work is Paccione’s closing “salute” to composer John Cage. It is a fitting and poignant ending to the music presented on this recording.

—*Blue Gene Tyranny*

*“Blue” Gene Tyranny is a composer and pianist who currently lives in New York City. He has written for various music websites including the All-Music Guide and NewMusicbox.com. He has published essays on music in such books as Music with Roots in the Ether and there are several publications on his music, such as Nicole Gagné’s Interviews with American Composers: Volume 2 (Scarecrow Press).*

Composer’s comments (in italics) from an interview conducted with the composer on August 3, 2009.

## Inscape: Three Choral Settings from Gerard Manley Hopkins

### Heaven-Haven

*A nun takes the veil*

I Have desired to go  
Where springs not fail,  
To fields where flies no sharp and sided hail  
And a few lilies blow.

And I have asked to be  
Where no storms come,  
Where the green swell is in the havens dumb,  
And out of the swing of the sea.

### Spring and Fall: *to a young child*

Márgarét, áre you grieving  
Over Goldengrove unleaving?  
Léaves, líke the things of man, you  
With your fresh thoughts care for, can you?  
Áh! ás the heart grows older  
It will come to such sights colder  
By and by, nor spare a sigh  
Though worlds of wanwood leafmeal lie;  
And yet you *will* weep and know why.  
Now no matter, child, the name:  
Sórrów's springs áre the same.  
Nor mouth had, no nor mind, expressed  
What heart heard of, ghost guessed:  
It is the blight man was born for,  
It is Margaret you mourn for.

### At the Wedding March

God with honour hang your head,  
Groom, and grace you, bride, your bed  
With lissome scions, sweet scions,  
Out of hallowed bodies bred.

Each be other's comfort kind:  
Déep, déeper than divined,  
Divine charity, dear charity,  
Fast you ever, fast bind.

Then let the March tread our ears:  
I to him turn with tears  
Who to wedlock, his wonder wedlock,  
Deals triumph and immortal years.

—Gerard Manley Hopkins, 1844–1889

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## **Five Songs From Christina Rossetti**

### **I. Listening**

She listened like a cushat dove  
That listens to its mate alone;  
She listened like a cushat dove  
That loves but only one.

Not fair as fair would reckon fair,  
Nor noble as they count the line;  
Only as graceful as a bough  
And tendrils on the vine;  
Only as graceful as sweet Eve  
Your ancestress and mine.

And downcast were her dovelike eyes,  
And downcast was her tender cheek,  
Her pulses fluttered like a dove  
To hear him speak.

### **II. A Dirge**

Why were you born when the snow was falling?  
You should have come to the cuckoo's calling,  
Or when grapes are green in the cluster,  
Or, at least, when swallows muster  
For their far off flying  
From summer dying.

Why did you die when the lambs are cropping?  
You should have died at the apple's dropping,  
When the grasshopper comes to trouble,  
And the wheat-fields are sodden stubble,  
And all winds go sighing  
for sweet things dying.

### III. Bird Rapture

The sunrise wakes the lark to sing,  
The moonlight wakes the nightingale.  
Come darkness, moonrise, everything  
That is so silent, sweet, and pale,  
Come, so ye wake the nightingale.

Make haste to mount, thou wistful moon,  
Make haste to wake the nightingale:  
Let silence set the world in tune  
To hearken to that wordless tale  
Which warbles to the nightingale.

O herald skylark, stay thy flight  
One moment, for a nightingale  
Floods us with sorrow and delight.  
Tomorrow thou shalt hoist the sail;  
Leave us tonight the nightingale.

### IV. The Key-Note

Where are the songs I used to know,  
Where are the notes I used to sing?  
I have forgotten everything  
I used to know so long ago;  
Summer has followed after Spring;  
Now Autumn is so shrunk and sere,  
I scarcely think a sadder thing  
Can be the winter of my year.

[Snow had fallen, snow on snow,  
snow on snow. . .] \*

Yet Robin sings thro' winter's rest,  
When bushes put their berries on;  
While they their ruddy jewels don,  
He sings out of a ruddy breast;  
The hips and haws and ruddy breast  
Make one spot warm where snowflakes lie,  
They break and cheer the unlovely rest  
Of Winter's pause—and why not I?

[Snow had fallen, snow on snow,  
snow on snow. . .]

\* excerpted from "A Christmas Carol"



## V. Spring Quiet

Gone were but the Winter,  
Come were but the Spring,  
I would go to a covert  
Where the birds sing;

Where in the white thorn  
Singeth a thrush,  
And a robin sings  
In the holly-bush.

Full of fresh scents,  
Are the budding boughs  
Arching high over  
A cool green house:

Full of sweet scents,  
And whispering air  
Which sayeth softly:  
“We spread no snare;

“Here dwell in safety,  
Here dwell alone,  
With a clear stream  
And a mossy stone.

“Here the sun shineth  
Most shadily;  
Here is heard an echo  
Of the far sea,  
Tho’ far off it be.”

—Christina Rossetti, 1830–1894

**Paul Paccione** (born 1952) is a Professor of Music Theory and Composition at Western Illinois University, Macomb, Illinois. He has received degrees in music from the Mannes College of Music (BM, 1974), University of California, San Diego (MA, 1977), and the University of Iowa (PhD, 1984). His teachers have included Harley Gaber, Kenneth Gaburo, William Hibbard, and Eric Richards. He joined the faculty at Western Illinois University in 1984. He is co-founder and co-director of Western’s annual New Music Festival, now in its twenty-third year. A recipient of numerous awards from Western Illinois University, he was selected as the university’s Distinguished Faculty Lecturer for 2002, the highest honor the university confers on a faculty member. His music is noted for its lyricism, intimacy, distinctive orchestration, contrapuntal refinement, and metaphoric complexity.

“My compositional approach is one of distillation. The gestural identity of the music is related to the compositional method applied to a composition in its entirety. Gesture resides not only in the individual phrase shapes, but in the overall ‘presence’ of the work.”  
(Note to “. . . *like spring*, for prerecorded multiple flutes)

Paccione's compositions are available through Frog Peak Music ([www.frogpeak.org](http://www.frogpeak.org)). His score to *Motet I: Arabesque* is included in *Notations 21* (Mark Batty N.Y.C., 2009), a compendium/anthology of visually innovative musical scores. His numerous writings on various aspects of modern music are concerned with the interplay of cultural conditions on compositional thought and include articles on composers Morton Feldman, Eric Richards and Kenneth Gaburo. His writings on music have appeared in *Perspectives of New Music*, *ex tempore*, *College Music Symposium*, *American Music*, and the *Journal of Music Theory Pedagogy*. He is a regular pre-concert lecturer for the Chicago Symphony Orchestra.

**Michael Campbell** is a pianist, teacher, and writer. He is a graduate of Amherst College and holds a doctorate from Peabody Conservatory, where he studied piano with Leon Fleisher. Campbell has performed throughout the United States, and in Canada and Malaysia. His repertoire includes a broad range of American music, including all of Roger Sessions's piano music and his re-creations of classic solo jazz piano recordings. For many years, Campbell was Professor of Piano at Western Illinois University. His popular music textbook, *And the Beat Goes On*, is now in its third edition, and is used in classrooms throughout the country.

**Terry Chasteen** performs as both an operatic and solo concert artist. He has appeared with numerous opera companies throughout the United States, including New Hampshire's Opera North, Opera Theatre of St. Louis, the Indianapolis Opera, and Opera Memphis. Concert engagements include appearances with the Texas Baroque Ensemble, the Abilene Philharmonic, the West Virginia Symphony Orchestra, and both the Plano and Irving Symphony Orchestras of Texas. He has performed in recital on Wisconsin Public Radio's "Live from the Elvehjem Series." He is Professor of Music in Voice and Vocal Area Coordinator at Western Illinois University.

**Andrea Molina** has directed opera productions and outreach initiatives for Opera New England, Opera Illinois, and Western Illinois University. She is the pianist for the Molina Duo, a cello-piano team, which has given performances and master classes throughout North America, Central America, and Europe. Ms. Molina was principal pianist for the Abilene Philharmonic Orchestra and she is currently the principal pianist for the Peoria Symphony, where she has appeared as a guest soloist. She is a faculty member at the Schlern International Music Festival in the Italian Alps, where she conducts the festival orchestra and teaches collaborative performance.

**Moisés Molina** performs regularly as both a cello soloist and a chamber musician. He and his wife, Andrea Molina, perform together as the Molina Duo. He has served as a principal cellist for the Abilene Philharmonic Orchestra, Abilene Opera Orchestra, and Quincy Symphony, and he has performed as Associate Principal Cellist for both the Tallahassee and Peoria Symphonies. He performs and teaches cello and chamber music at the Schlern International Music Festival in the Italian Alps. He has recorded for both the Centaur and Profil labels. Molina is Professor of Cello at Western Illinois University and is the cellist for the Julstrom String Quartet, a resident faculty ensemble in the School of Music.

**Molly Paccione** received degrees from Northwestern University (B.M.), the University of California, San Diego (M.A.), and the University of Iowa (D.M.A.). She studied clarinet with Jerome Stowell of the Chicago Symphony and Leon Russianoff, the noted New York clarinet pedagogue. She coached in solo and chamber music performance with Rafael Druian, concertmaster of the Cleveland Orchestra under George Szell. She is principal clarinet with the Quad City Symphony and has also performed with the Milwaukee Symphony, San Diego Symphony, San Diego Opera Orchestra, and the California Ballet Orchestra. She has performed new music extensively and premiered numerous new works, many of which were written for her, with resident ensembles at Northwestern and UCSD, as well as the Center for New Music at the University of Iowa and the annual New Music Festival at Western Illinois University.

**Jenny Perron**, originally from Montreal, Canada, received degrees from McGill University (BM), l'Université de Montréal (MA) and the Eastman School of Music (DM). She has participated as a collaborative artist in prestigious competitions and presented recitals in Canada, the United States, France and Taiwan. Her recitals have been broadcast on Radio-Canada FM, CBC Radio-Canada, and National Public Radio. She and the saxophonist John Vana have performed together extensively, and have released their first CD, titled *The Interactive Saxophone*, on Capstone Records. She is currently on the faculty of the School of Music at Western Illinois University.

**James Stegall** is Professor of Music and Director of Choral Activities at Western Illinois University. He received his Doctorate in conducting from the University of Missouri-Kansas City Conservatory of Music. He and the Western Illinois University Singers have commissioned and performed a wide variety of new American choral works. The University Singers have been selected to perform at numerous choral festivals and have performed in professional venues with the Kansas City Symphony, the Peoria Symphony, and the Phoenix Symphony. The Illinois Music Educators Association recently recognized Dr. Stegall's work as an educator and conductor by awarding him the Mary Hoffman Award of Excellence.

**Nurit Tilles** is a longtime member of Steve Reich & Musicians, and a former member of Meredith Monk & Vocal Ensemble and The Mother Mallard Band. She and Edmund Niemann are the duo-pianists known as Double Edge. She has recorded for ECM, Nonesuch, CRI, New Albion, New World, Lovely Music, Tzaddik, Cuneiform and Jazzology. Her recording of piano music by David Mahler will be released by New World in 2010.

#### SELECTED DISCOGRAPHY

*Continuum*. Drew Krause, Paul Marquardt, pianos. Included on *Thumpmusic*. Frog Peak FP 003.

*... like spring*. Dyann K. Scheele, Jane Walker, flutes. Included on *Society of Composers, Inc., "Extended Resources."* SCI CD no. 6, Capstone Records CPS 8626.

*Seeing Those Hours*. John Vana, alto saxophone; Jenny Perron, piano. Included on *The Interactive Saxophone*. Capstone Records CPS 8763.

#### *Rhapsody*

Recording Engineer: Jon Schoenoff

Recorded June 8 and 11, 2009 at the Krannert Center for the Arts, University of Illinois, Champaign-Urbana, Illinois.

#### *Stations-To Morton Feldman*

Recording Engineer: Rick Chitty, Comprehensive Sound Services

Recorded May 29, 2003 at the College of Fine Arts and Communication Recital Hall, Western Illinois University, Macomb, Illinois.

#### *Inscape: Three Choral Settings from Gerard Manley Hopkins*

Recording Engineer: Rick Chitty

Recorded March 6, 2008 at the College of Fine Arts and Communication Recital Hall, Western Illinois University, Macomb, Illinois.

*A Page for Will*

Recording Engineer: Joseph Patrych

Recorded August 3, 2009 at Patrych Sound Studios, Bronx, New York.

*Three Motets: Arabesques*

Recording Engineer: Paul Paccione

Recorded in spring 2000 in the composer's home studio, Macomb, Illinois. Remastered by Patrick Lo Re, One Soul Studios, NYC.

*Five Songs from Christina Rossetti*

Recording Engineer: Jon Schoenoff

Recorded May 27- 28, 2009 at the Krannert Center for the Arts, University of Illinois, Champaign-Urbana, Illinois.

*"Postlude," from Planxy Cage*

Recording Engineer: Joseph Patrych

Recorded August 3, 2009 at Patrych Sound Studios, Bronx, New York.

All compositions are available through Frog Peak Music ([www.frogpeak.org](http://www.frogpeak.org)).

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PAUL PACCIONE (b. 1952)

*OUR BEAUTIES ARE NOT OURS: WORKS FOR VOICES AND INSTRUMENTS*  
80706-2

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2. *Stations-To Morton Feldman* (1987) 7:02  
Michael Campbell, piano

*Inscape: Three Choral Settings from Gerard Manley Hopkins* (2007)

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*Three Motets: Arabesques* (1999)

for four prerecorded clarinets

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*Five Songs from Christina Rossetti* (2003)

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15. "Postlude," from *Planxty* Cage (1993, rev. 1994) 2:02  
Nurit Tilles, piano

Total Time: 57:02

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