



Peter Scott
LEWIS

The Four Cycles

Where the Heart Is Pure

The Changing Light

Five Love Motets

Three Songs From Ish River

Susan Narucki, Soprano

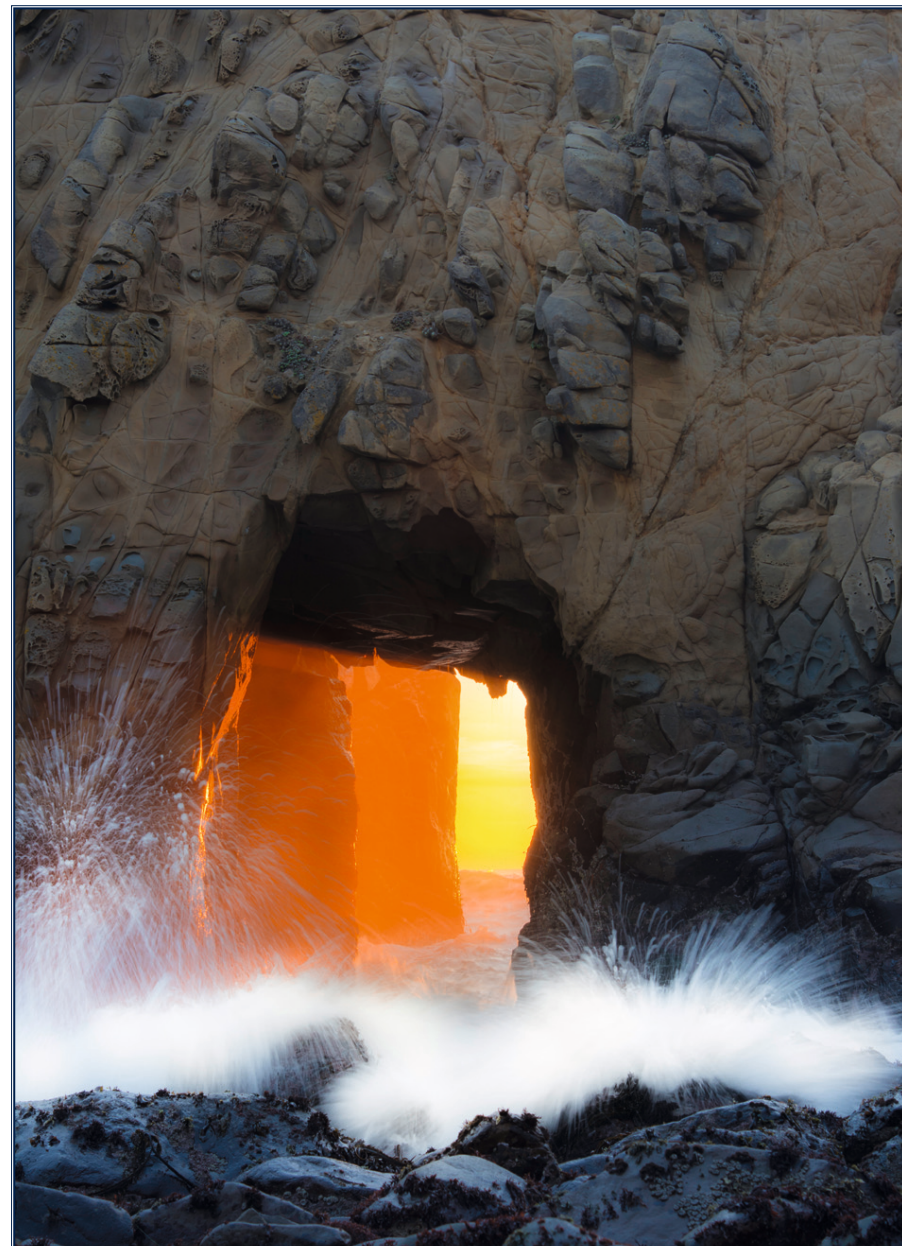
Christine Abraham, Mezzo-soprano

Colin McAllister, Guitar

Keisuke Nakagoshi, Piano

Stephen Gosling, Piano

The New York Virtuoso Singers Quartet



Peter Scott
LEWIS
(b. 1953)

Where the Heart Is Pure (Duo Version) (1993/2013) 15:57

- ① I. Where the Heart Is Pure 7:17
- ② II. Night Along the Columbia 6:35
- ③ III. Spring Poem in the Skagit Valley 2:05

Texts by Robert Sund.

Christine Abraham, Mezzo-soprano
Keisuke Nakagoshi, Piano

The Changing Light (2013) 15:59

- ④ I. The Changing Light 2:45
- ⑤ II. Big Sur Light 6:12
- ⑥ III. The Moon Stayed Full Last Month 5:07
- ⑦ IV. Dictionaries of Light 1:55

Texts by Lawrence Ferlinghetti.

The New York Virtuoso Singers Quartet
Martha Cluver, Soprano • Silvie Jensen, Alto
Eric Dudley, Tenor • Steven Hrycelak, Bass
Stephen Gosling, Piano
Peter Scott Lewis, Conductor

Five Love Motets (2014) 12:12

- ⑧ No. 1. Dreaming 1:58
- ⑨ No. 2. In Evergreen Forest 2:28
- ⑩ No. 3. Of the Ocean 2:34
- ⑪ No. 4. The Rhythm of Your Soul 2:37
- ⑫ No. 5. Enveloping Our Love 2:35

Texts by Peter Scott Lewis.

The New York Virtuoso Singers Quartet
Martha Cluver, Soprano • Silvie Jensen, Alto
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Three Songs From Ish River (1976-78) 6:21

- ⑬ No. 1. What Day Is It Now? 2:13

Text by Robert Sund.

- ⑭ No. 2. Going Out To Meet the Moon Whales 2:24

Text by Paulé Bartón, translated by Howard Norman.

- ⑮ No. 3. Once More, The Round 1:44

Text by Theodore Roethke.

Susan Narucki, Soprano
Colin McAllister, Guitar

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from Lucia Bogatay and two anonymous donors.

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for helping to prep the vocal quartet.

Recorded at Fantasy Studios, Berkeley, California, USA, on 2nd June, 2014 (tracks 1-3);
at Oktaven Audio, Yonkers, New York, USA, on 11th and 14th November, 2014 (tracks 4-12);
and at Studio West, San Diego, California, USA, on 4th June, 2014 (tracks 13-15).

Peter Scott Lewis (b. 1953)

The Four Cycles

Where the Heart Is Pure was completed on December 8, 1993, and is based on three poems by Robert Sund. It depicts a journey out to see him on at the mouth of the Skagit River, in Washington State, where he lived for years in a wonderfully converted net shack over the water next to Bald Island.

The poems included in the cycle are *There Is No Exile Where the Heart Is Pure* (for Pablo Casals), *Night Along the Columbia*, *Day in Blewett Pass*, *Going Home* and *Spring Poem in the Skagit Valley*.

The score was originally composed for mezzo-soprano and chamber orchestra or ensemble. The version with chamber ensemble was premiered by the principal players of the Berkeley Symphony Orchestra, Stephanie Friedman, soloist, and Laurent Pillot, conductor, on June 25, 1995. It was recorded soon after for a CD of the same name, produced by New Albion Records and released in 1996.

In 2013, I completed a duo version of the cycle featuring mezzo-soprano and piano. That is the version recorded here.

The Changing Light was commissioned by Conspirare, Craig Hella Johnson, conductor, and premiered in Austin, Texas, on January 21, 2012. The original score was composed for 24 singers and an instrumental quintet comprising vibraphone/marimba and string quartet. While it was successfully premiered, in 2013, I completely revised and rescored it for vocal quartet (SATB) and piano, since I'm convinced that a leaner sound works better with the poetry. That final version is recorded here.

The cycle is based on three Lawrence Ferlinghetti poems from his book *How to Paint Sunlight* (New Directions, 2001). They are *The Changing Light*, *Big Sur Light*, and *Dictionaries of Light*. Yet since *Big Sur Light* is an extended poem in eight parts, I've divided it at a logical break between parts 6 and 7, purely for musical reasons. Therefore, the cycle has a total of four songs.

Five Love Motets was completed in August of 2014. It is scored for vocal quartet (SATB) and is based on five of my poems.

Three Songs From Ish River was composed between 1976 and 1978. *Going Out to Meet the Moon Whales* (the middle song) was commissioned by Seattle's Intiman Theater, as part of the music I composed for Barry Pritchard's *The Northwest Show*, a multi-media play based on the history of the Pacific Northwest, while I was composer-in-residence there between 1976 and 1977. This song is a setting of a poem by Paule Barton.

I later added *What Day Is It Now?* and *Once More the Round* to complete the cycle. The first of these two poems was written by the distinguished Northwest poet Robert Sund (1929-2001), who was a close friend of mine for the last 30 years of his life. The latter is a setting of a Theodore Roethke poem, who was an important teacher and mentor to Robert Sund.

The word "Ish" in the title refers to the fact that the Northwest Indians called the coastal area of Washington State "Ish River Country." I borrowed that idea from them and Robert Sund, who titled his second book *Ish River*.

Peter Lewis

Peter Scott Lewis



Currently San Francisco based, yet internationally active, Peter Scott Lewis's music has been commissioned and/or performed throughout North America, Europe, and Japan by many outstanding orchestras, chamber ensembles, soloists, and conductors. They include the Chamber Music Society of Lincoln Center; the Orion, Alexander, and Ciampi String Quartets, the Bakken and Merling Trios, Dorian Wind Quintet, Conspirare, and members of the Rotterdam Philharmonic, San Francisco Symphony, Berkeley Symphony, and Chamber Symphony of Princeton. Conductors and soloists include Alan Gilbert, Kent Nagano, David Tanenbaum, and Susan Narucki, among many others. In addition to his many chamber music works, he has composed a body of major works for orchestra, including five concertos. This is the sixth recording devoted to his music.

Christine Abraham

Performing a varied repertoire to great acclaim, Christine Abraham has undertaken leading rôles with New York City Opera, the Metropolitan Opera, Glimmerglass Opera, Opera Theatre of St. Louis, Bard Festival, Opera Boston, Santa Fe Opera, and the Spoleto Festival USA. On the concert stage, she has appeared as soloist with the San Francisco Symphony, the Philadelphia Orchestra, Saint Louis Symphony, and the Dallas Symphony, as well as with Boston Baroque, Chicago's Music of the Baroque, and the Toronto Consort in works ranging from Monteverdi (with Dame Jane Glover conducting) to Beethoven's *Ninth Symphony* (under the direction of Neeme Järvi). She has premiered many new staged works by composers such as Tan Dun, James MacMillan, Todd Machover, Peter Lieberman, Paul Moravec and David Carlson. She is recorded on Signum Classics, Naxos American Classics, Arabesque Recordings, BBC Music, Pentatone, and ArkivMusic.



Keisuke Nakagoshi

Keisuke Nakagoshi has performed to acclaim on prestigious concert stages across the United States, including the Kennedy Center, Carnegie Hall, the Hollywood Bowl, and Davies Symphony Hall in San Francisco. He enjoys collaborating with other accomplished musicians such as Lucy Shelton, Ian Swensen, Jodi Levitz, Gary Schocker, and also conductors such as Alasdair Neale, Nicole Paiement, Michael Tilson Thomas and Herbert Blomstedt. Keisuke Nakagoshi is Pianist-in-Residence at the San Francisco Conservatory of Music and the award-winning Opera Parallele. Nakagoshi and Swiss pianist Eva-Maria Zimmermann formed

ZOFO duet in 2009, commissioning and performing music for piano four hands (www.zofoduet.com). Their first CD was nominated for a GRAMMY® award for best chamber music/small ensemble in 2013.

The New York Virtuoso Singers



From left to right: Martha Cluver, Silvie Jensen, Eric Dudley and Steven Hrycelak.

Founded in 1988 by conductor Harold Rosenbaum, the recipient of the 2014 Ditson Conductor's Award. The New York Virtuoso Singers has become the country's leading exponent of contemporary choral music. Although the chorus performs music of all periods, its emphasis is on commissioning, performing and recording the music of American composers. The choir has made forty commercial recordings, including releases on Sony, Bridge, Albany, CRI, and Koch International. The first choir ever invited to the Tanglewood Festival of Contemporary Music, in 1993, it has performed over 400 world premières and have collaborated with many of New York's orchestras.

Martha Cluver

Martha Cluver is a member of the GRAMMY® Award-winning vocal ensemble Roomful of Teeth. She also performs regularly with the Choir of Trinity Wall Street, Pomerium, Antioch Chamber Ensemble, and Voices of Ascension. Notable solo performances include works by John Zorn, Morton Feldman, Caleb Burhans, George Benjamin and Emmanuel Nunes. Cluver has performed and recorded many works by Steve Reich, including *Music for 18 Musicians*. As a chamber musician, she has collaborated with groups such as Alarm Will Sound, Signal, Dogs of Desire, Axiom, Zorn Vocal Quintet, NEXUS, So Percussion and ACME. Her discography includes performances on Naxos, Nonesuch, Cantaloupe, Mode and Tsadik. Cluver attended the Eastman School of Music, where she majored in viola performance and received her bachelor's degree in music in 2003.

Silvie Jensen

Silvie Jensen has appeared in *Die Meistersinger von Nürnberg* at San Francisco Opera and Lyric Opera of Chicago, with American Chamber Opera in Chicago as Carmen; with One World Symphony as Olga in *Eugene Onegin*, and has premiered new operas and chamber works with Riverside Opera, Stonington Opera House, at the Ostrava Days Festival, and at the Carolina Chamber Music Festival. She appeared at Carnegie Hall in 2013 as soloist in Bach's *St Matthew Passion* with Ivan Fischer conducting the Orchestra of St. Luke's, and in 2014 as the alto soloist in Handel's *Messiah* with Musica Sacra. She has created and performed new works at London's Barbican Centre with Ornette Coleman, the Teatro Comunale, Ferrara with Meredith Monk, and Carnegie Hall with Philip Glass. She has appeared on numerous recordings, including on Meredith Monk's GRAMMY®-nominated *Impermanence* (ECM) and Musica Sacra's *Messages to Myself* (MSRClassics).

Eric Dudley

Eric Dudley leads a diverse career as a conductor, singer, pianist and composer in New York. A tenor in the acclaimed Choir of Trinity Wall Street, he has conducted the choir in concert and performed as a pianist and harpsichordist on Trinity's chamber music series. He is a member of the GRAMMY® Award-winning vocal octet Roomful of Teeth, Ekmeles, Musica Sacra and several other ensembles, and has written works for Roomful of Teeth, Quey Percussion and the Hartford Symphony Orchestra. Following distinguished tenures as assistant conductor for the Cincinnati and Princeton Symphony Orchestras, his guest conducting engagements include the International Contemporary Ensemble, TENET, Hartford Symphony Orchestra (CT), Adelphi Chamber Orchestra (NJ), and the Melbourne and Bendigo Festivals in Australia. He holds a bachelor's degree in composition from the Eastman School of Music, and master's and doctoral degrees in conducting from Yale.

Steven Hrycelak

Steven Hrycelak is equally at home as an operatic, concert, and ensemble performer. He has performed with Blue Heron, ekmeles, the SEM Ensemble, New York Choral Artists, the New York Virtuoso Singers, Toby Twining Music, Green Mountain Project, Early Music New York, Vox, TENET, Equal Voices, Meridionalis, Seraphic Fire, and the vocal jazz quintet West Side 5. He has also been a frequent soloist at Trinity Church Wall Street, as well as with Musica Sacra, 4x4 Festival of Baroque Music, New York Collegium, the Waverly Consort, the American Symphony Orchestra at the Bard Music Festival, Sacred Music in a Sacred Space, and the Collegiate Chorale, with whom he made his Lincoln Center debut. He has degrees from Indiana University and from Yale University, where he sang with the world-renowned Yale Whiffenpoofs.

Stephen Gosling



Stephen Gosling enjoys a varied career as soloist and chamber musician with a particular focus on the music of our time. He earned his bachelor's, master's, and doctoral degrees at The Juilliard School, where he was awarded the Mennin Prize and Sony Elevated Standards Fellowship, and appeared as concerto soloist on an unprecedented four occasions. He is a member of New York New Music Ensemble, Talea Ensemble, Orchestra of the League of Composers, Perspectives Ensemble, and Ne(x)tworks, and has appeared as guest artist with The Chamber Music Society of Lincoln Center, Orpheus, Orchestra of St. Luke's, St. Paul Chamber Orchestra, eighth blackbird, American Composers Orchestra, and Chamber Orchestra of Europe, among many others. He frequently performs in the Lincoln Center, and at Mostly Mozart, and June in Buffalo festivals. His work has garnered critical acclaim, including a *New York Times* profile. Stephen Gosling has collaborated with composers including Pierre Boulez, Elliott Carter, Brian Ferneyhough, Oliver Knussen, Steve Reich, Poul Ruders, Charles Wuorinen, and John Zorn. He has been recorded by Albany, Bridge, Naxos, New World, Tsadik, and others.

Susan Narucki



Susan Narucki has earned international acclaim for over two decades. She has appeared with the Cleveland Orchestra, Los Angeles Philharmonic, Netherlands Opera, San Francisco Symphony, MET Chamber Ensemble, on the Great Performers Series at Lincoln Center and Carnegie Hall with conductors such as Boulez, Levine, Salonen, Tilson Thomas, de Leeuw and Knussen. She has appeared as a soloist with major contemporary music ensembles across the globe including Asko/Schoenberg, London Sinfonietta, Ensemble Modern, Speculum Musicae and ICE, with the Chamber Music Society of Lincoln Center, and at the Santa Fe Chamber Music Festival, Ojai, Aspen and Holland Festivals, among many others. A dedicated advocate of the music of our time, she has given

over one hundred world premières, and has enjoyed close collaborations with composers including Andriessen, Kurtág, Carter, Dusapin and Crumb. Her extensive discography includes both a GRAMMY® Award and GRAMMY® Nomination for Best Classical Vocal Performance; her recording, *The Light that Is Felt: Songs of Charles Ives* (New World) with pianist Donald Berman, received international acclaim and was selected as Editor's Choice of *BBC Music Magazine*.

Colin McAllister



A committed performer of contemporary music, Colin McAllister has given the US première of works by leading European figures of the avant-garde including Franco Donatoni, Brian Ferneyhough, Vinko Globokar, Helmut Lachenmann and Rolf Riehm. He is the guitarist and conductor for the ensemble NOISE, and a co-founder of the SoundON Festival of Modern Music, held each January in La Jolla, California. McAllister has recorded for the Innova, Albany, Old King Cole, Vienna Modern Masters, Carrier and Tzadik record labels. As a guest artist, he has appeared with the San Diego Opera, San Diego Symphony, Colorado Symphony and the La Jolla Symphony. He currently serves as the Coordinator of the Music Program and Lecturer in Music and Humanities at the University of Colorado, Colorado Springs.

Where the Heart Is Pure

I. Where the Heart Is Pure

There Is No Exile Where the Heart Is Pure (for Pablo Casals)

Behind the barn, the first week of March, on a bright morning after long rain,
the windy cedar tree
turns round and round in the sunlight.
A winter horse
rubs himself on the corner of the barn.
Little pieces of cedar glide down where the ants are
calling home their old senators who
have failed utterly.

Coming home, carrying suitcases full of noise,
they pass through small American towns.

On the barn wall,
rusted nails bleed; and in fences, in hinges, in boards.
The horse (I think of Casals in exile!) plays
a suite unaccompanied in the silver cedar boards.
Inside the barn,
the stranded haywagon shudders.
Between its floorboards
seeds
trickle to the earth.

A dry dusty odor mingles with festering dampness,
and a hand —
blue ridges and rivers coming and going through it —
rests on the white sheet of the windows.

My grandmother
comes to swing open wide the huge
double doors,
doors like drifting continents,
and a wedge of healing sunlight
slips into the barn before her.

II. Night Along the Columbia

Night Along the Columbia, Day in Blewett Pass, Going Home

I

Far out on the dark river,
A fish jumps.

Dew is gathering on dry willow branches.

My Friends lie asleep,
And I head back to our tents in the locust trees,
A mile away.

Inland,
The river has left a still pond.
A few snipe call back and forth in the night.
Their small tracks in the mud
fill up with moonlit water.

I think of
Anonymous Chinese poets, old poems on silk,
The pleasure of being alone,
Walking
Through a herd of cows asleep in scant alfalfa,
the last crop of summer.

II

Over my head, the moon is half in the sky,
Half in the locust branches.
Some people are still awake, talking softly.
Our small fire falls to a circle of quite coals.

Falling asleep,
I trace the long drive home tomorrow; south —
then west,
across the mountains.
And someone has mentioned Seattle.

Garbage cans
Spill over onto the sidewalk at Tai Tung,
and the fat cook limps
back through the screen door, smiling.

Down on the docks
They're unloading a boatful of black-eyed halibut.
A fisherman
Seeing the moon on the wet deck
Remembers Norway.

III

A long the Columbia,
three more hours and I'm home.

But first
I close the car door
And walk in a field of mountain grass.

I lie down, drink
clear water, dream of old rituals
and what it feels to be pure of heart.

When I get back home to the Ish River country,
I'll open the barn door
And see the hides of white horses
shedding rain.

III. Spring Poem in the Skagit Valley

The birds are going the other way now,
passing houses as they go.

And geese fly
back
and forth
across the valley,
getting ready.

The sound of geese in the distance
is wonderful:
in our minds
we rise up
and move on.

*All poems © 1983 Robert Sund (1929-2001).
From Ish River, published by North Point Press,
San Francisco. Reproduced with permission.*

The Changing Light

I. The Changing Light

The changing light of San Francisco
is none of your East Coast light
none of your
pearly light of Paris

The light of San Francisco
is a sea light
an island light

And the light of fog
blanketing the hills
drifting in at night
through the Golden Gate
to lie on the city at dawn

And then the halcyon late mornings
after the fog burns off
and the sun paints white houses
with the sea light of Greece
with sharp clean shadows
making the town look like
it had just been painted

But the wind comes up at four o'clock
sweeping the hills

And then the veil of light of early evening
And then another scrim
when the new night fog
floats in

And in that vale of light
the city drifts
anchorless upon the ocean

II. Big Sur Light

1.
What is that sound that fills the air
distantly-
Is that a singing still
a far singing
under the hill
a descant
a threnody
arising
echoing away-
the happiness of the animals on earth
forefeet pawing or prancing
or lying still in thickets
And couples dancing
to flute and small drum
the happiness of animals on earth-
or their unhappiness-
their loneliness perhaps
(for are the cries of birds
cries of despair?)
Ah but the earth is still
so passing fair
in the heart of all days

2.
The trees in their eternal silence
follow the dawn
out of the night

And all is not lost
when a tree can still
in first light
spread its autumn branches
and let go its ochre leaves
in pure delight

3.
How lovely the earth
and all the creatures in it
Shining in eternity
in dearth and death of night
as the sun
the sun
shakes out its shining hair
of streaming light

4.
The birds slept in this morning
Not a word out of them
until sun up
Usually they're out there
just before light
tuning up
chirring away to themselves
about the nature of light
for which they're always yearning
or about the earth
and why it never stops
turning-
Big questions
for birds to settle
and tell us
in single syllables
before breakfast

5.
Thrushes in the underbrush

Shy birds
never let themselves be seen
Modesty
in their little birdcalls

And always the same notes
(and the same message?)
over and over:
Hello again! hello again! hello?

6.
Clouds sailing over-
Ah there's Magritte's lips
faded out in the rosy dawn!

No time to kiss
as the wind
blows them away

And the earth turns away
and turns away

⑥ 7.
The moon stayed full last month-
Every night looking in my window
the moon was still full
And the night itself
seemed endless
but went on
like the moon
sailing through its dark seas
a lighted ship at sea
Once in a while a plane winged by
soundless
flashing its human signal
in the night of the sky
And the moon sailed on
listing a bit to starboard
looking almost as if
it might capsize
overloaded as it always was
with the reflected
imagined love
of the world
And then at the final end of night
the sea turned white
as the too-full moon
still beat seaward
through its white night
too loaded to land anywhere
with its precious
perishable cargo

8.

The moon
after much reflection says
Sun is God

*

The sky full of leaves & pollen
in the high wind
sows trees!

*

The tree believes
its panoply of leaves
will save it from acid rain
(Think again)

*

Will the rains ever end?
Basho claps together
His muddy clogs

*

Will the world ever end?
Dawn and the sun
runs its fingers
over the land

*

Phallus in vulva
And a divine spasm
Shakes the universe

⑦ III. Dictionaries of Light

The sun the sun
comes round the corner
like a shining knight of old
galloping over the landscape
on the horses of morning
And shaking his lance over us
in trance of night
awakens us to speak or sing
to banish death and darkness

And each steed a word
each verb a stallion
reared up against all ignorance
Untamed rampant radicals
in dictionaries of light

*All poems © 2001 Lawrence Ferlinghetti (b. 1919).
From How To Paint Sunlight, published by
New Directions, New York. Reproduced with permission.*

Five Love Motets

⑧ I. Dreaming

When I seem to be dreaming,
I see your face,
it's lovely shape, rising towards me.
Your smiling eyes
open wide,
and your lips –
shimmering softness.

I take your thigh
and hold you by me.
Indelible breeze,
blows through your hair,
cooling the sun.

And magical leaves - fall down
to the earth,
caressing our souls.
Branches reach out - to hug us
and you lean back - in my arms.

Lovingly, I rock you and kiss you,
while floating in cloud forms.
Looking down - on our future homestead,
landing on ground -
building our dream home, solid.

⑨ II. In Evergreen Forest

In evergreen forest
we hike for hours
and carry our load - of thoughts,
enhancing futures
made of this world
and our life beyond.

We stretch and moan,
lifting and bracing.

We make our way,
climbing to tree tops,
then flying down the valleys – we go.
Careful – we protect our bright histories
and years beyond us,
and fight - to protect life's gems,
beauty for us all.

We watch eagles as they fly – Golden rapture.
They flap their wings
and cruise below.
Cougars cry for their mates – echoing here.

We let our minds
float on the horizon
and dream back to
our childhood.
Wrestling and laughing,
we embrace and kiss,
loving in - the forest.

III. Of the Ocean

There, with the moon
lighting up the open sky,
the stars stay pure,
cleaning out our minds.

We look up higher
to let our heads go – in bliss.
And the air
blankets us – in freshness.

The wind blows – over us
chopping up the waves.
And rock forms
tell us why – our life blooms
in ravishing beauty,
swimmingly, forever:
broken sands, dazzling swirls
of the ocean.
Travelling, we sing our songs.
We row our boat, together.
Side by side,
we stay in focus –
beaming and leaning.

We move forward – delighted.
Then we float through – our haven.
Pacing as we row,
we skim over the water.
Gallop waves, incessant breeze,
we pick up speed
and fly away.

IV. The Rhythm of Your Soul

I sing for your eyes, your nose,
your lips, your cheeks.
Desperate, I yearn for your presence
in my world.

I crave you.
Searching and prodding,
I hunt for - the rhythm of your soul.

I hunger for your laughter – your joy.
The essence of your being
captures my heart strings.
Like a player on a crimson harp,
I'm in your spell now,
dancing to your grace.

I want to ride
the sound waves
on the boat of your body.
Our magic ears
listen to dew drops
blow on our face and hands
as we sail.

Into a cave,
laying and resting,
we breath together,
synchronized – we make music.
Then taking turns,
separate - we make our voices sing, again.

V. Enveloping Our Love

I love the way
you hold your head – up high
and stretch your arms,
dancing to my heart beat,
leaping freely.

You are my sun and earth
my rotations, moving near.

You rise up
and fly into the air
and float back – to me.
Your hips – like the hills
of our honeymoon – surrender.

Your voice resonates
and is pure
with clean vibrations
and its delights
bring home the sun
caressing us
with its vibrant rays
piercing through – our fullness.

Like early morning breeze,
our light shines in
across your gleaming frame.
Kissing – we move,
enveloping our love – today.

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Three Songs From Ish River

I. What day is it now?

What day is it now?
Like a star on a moonlit river, my life
graced by an element simple as water,
I move with love and care
where old meaning grow full,
and others lose their hold.
Slowly I release myself.
From corridors of used and vacant buildings,
I release myself.
The Jailor,
shuffling his feet and jingling some keys,
walks farther and farther away,
then disappears.
As though we had made an agreement,
I turn and walk away.
I've wanted to do this all my life!

*© 1969 Robert Sund. From Bunch Grass,
originally published by the University of Washington
Press, Seattle and London.*

II. Going Out To Meet The Moon Whales

It was time:
high in the round fruit trees
we saw them passing
under the moon.

The manta rays lining up
to slowly flap their wings.
Then we floated out
on the manta waves.
There was no time
we were happier.

Whales, look
I have not died too young:

I floated out
in a wooden boat
I was born in fifty years ago,
when the moon whales were swimming here.

*© Paulé Bartón (1916-74),
translated by Howard A. Norman.*

III. Once More, The Round

What's greater, Pebble or Pond?
What can be known? The Unknown.
My true self runs toward a Hill
More! O More! visible.

Now I adore my life
With the Bird, the abiding Leaf,
With the Fish, the questing Snail,
And the Eye altering All;
And I dance with William Blake
For love, for Love's sake;

And everything comes to One,
As we dance on, dance on, dance on.

*© 1962 Theodore Roethke (1908-63).
From The Collected Poems of Theodore Roethke,
published by Doubleday.*

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Peter Scott
LEWIS
(b. 1953)

- 1-3 Where the Heart Is Pure**
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- 4-7 The Changing Light (2013) 15:59**
- 8-12 Five Love Motets (2014) 12:12**
- 13-15 Three Songs From Ish River**
(1976-78) 6:21

Christine Abraham, Mezzo-soprano 1-3

Keisuke Nakagoshi, Piano 1-3

The New York Virtuoso Singers Quartet 4-12

Peter Scott Lewis, Conductor 4-12

Stephen Gosling, Piano 4-7

Susan Narucki, Soprano 13-15

Colin McAllister, Guitar 13-15

A detailed track list and full recording details
can be found inside the booklet.

Producer: Peter Lewis

**Engineers: Adam Munoz (tracks 1-3),
Ryan Streber (tracks 4-12), Dan Abernathy (tracks 13-15)**

Editor: Robert Shumaker

**Publishers: Theodore Presser (tracks 1-3, 13-15);
Lapis Island Press (tracks 4-12)**

Booklet notes: Peter Lewis

**Cover photo: *Light at Big Sur* by Derek Neumann
(iStockphoto.com)**



AMERICAN CLASSICS

Peter Scott Lewis is based in San Francisco, and his deeply expressive music is much in demand across the world. Performed here by renowned artists, *The Four Cycles* collects his complete vocal music to date. *Where the Heart Is Pure* depicts the natural world around the Skagit River in Washington State where the poet Robert Sund, a close friend of the composer, made his home. Themes of light and love are embraced by the rich sonorities of a vocal quartet, while the *Three Songs From Ish River* examine the history of the Pacific Northwest.

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