



NIGHTS Aaron Larget-Caplan
TRANSFIGURED

Vol. 2 of the New Lullaby Project

PREFACE TO THE LINER NOTES

On my 2010 album *New Lullaby*, the first volume of the New Lullaby Project, I made a distinction between warm and dark lullabies. I organized the album to move loosely from warm to dark to silent, but in *Nights Transfigured* each possess soupçons of melancholy, shadows of warmth, and inward contemplations, reflecting the times when they were created, between 2011–2020.

They are lullabies of passage and being, longing and loneliness, marking time, memory, and yet these sonorous landscapes are also inhabited by warmth, hope, and peace. They are life.

We have magical wordless sounds organized by humans as drops of ink on a page and played on a golden instrument of heaven in my arms that can transport us from one world to another and transfigure nights, when we only but listen.

Lorca wrote that each moonlit night is identical to another, yet distinct. In other words: a lullaby is a lullaby, but each lullaby is its own.

Dream well,
Aaron Larget-Caplan

Aaron Larget-Caplan has premiered over 80 compositions, founded the New Lullaby Project and directs the trio ¡Con Fuego! Aaron's groundbreaking John Cage arrangements and recording are issued by Edition Peters and Stone Records. He has five critically acclaimed solo albums and is on faculty at University of Massachusetts and formerly Boston Conservatory. He has received awards from Société Académique Arts-Sciences-Lettres of Paris, France, and the Banff Centre for Arts and Creativity in Canada for his trailblazing work in music. All compositions were written for and premiered by Aaron Larget-Caplan.

LINER NOTES by the Composers

Lullaby for D--- by Garrett Ian Shatzer

Inspired by the poem 'To D---, Dead by Her Own Hand' by Howard Nemerov (1920-1991), the poem was written in memory of the poet's sister, the famed photographer Diane Arbus, who took her own life in 1971. As such, it is a melancholic lullaby for eternal sleep. Written in 2014.

Premiered at the Coaster Theatre, Cannon Beach, OR on February 14, 2015

*Score available in the anthology *Nights Transfigured (ACA)*, Volume Two*

Perseiden by Agustín Castilla-Ávila

Commissioned by the guitar maker Peter Bamberger, it is the third and last of my cycle named after shooting stars. Perseiden (2019) is inspired by the shooting stars Perseids happening in August; by their small bright points in the darkness, by their magic that fascinates not only children (even when we know that they are just meteorites hitting the atmosphere). My aim was to create a resonant space on which I could build lyrical lullaby melodies, confronting the beauty of the harmonics and the harshness of the tapping sounds. The composition searches for the most inner sounds on the instrument to **create a dark landscape in which subtle and lyrical material appears.**

Premiered at the Museum Art Complex, Duxbury, MA on November 3, 2019

*Score available in the anthology *Nights Transfigured (ACA)*, Volume One*

The moon through the window shines down by Thomas L. Read

The title is not reflective of a particular narrative, but was devised to scan in the same rhythm as the music's initial melodic phrase. Of course, a listener may imagine a scenario appropriate to this particular lullaby – new ideas in an ancient form. Written in 2009.

Premiered at Salem State University on November 1, 2010

*Score available in the anthology *Nights Transfigured (ACA)*, Volume One*

After Many Days Without Rain by Patricia Julien

I was captivated by Aaron's evocative descriptions of lullabies in the New Lullaby Project and what they portend as they usher a listener to sleep. Aaron also was extraordinarily welcoming in his expansive ideas about what can be embraced in the musical idea of lullaby. In 2011, I chose to write a twelve-tone lullaby in 5/4 meter, though, neither feature is particularly evident when hearing this work. The lilting nature of 5/4 is brought to the surface in just a few places, and my overall approach to serial procedures permits immediate repetition of not just single pitch classes but small cells of notes, in order. My inspiration for this piece is connected to how physical sleep can be, especially intensified when one needs sleep. The lack of sleep, with the feeling of sandpaper eyes and powerful physical sense of need, strikes me as a lot like thirst. Sleep is like thirst quenched. The title is based on the idea that the earth is sometimes greedy for rain and that rain (like sleep) can be necessary for physical repair. The relationship for me is also present in the idea of sinking into sleep and rain soaking into the ground. These are deep, downward, weighty gestures. The piece is written in two voices (twinning sleep and rain). It begins with row forms that are incomplete but toward the middle of the piece, begins to offer complete statements of the row forms earlier left wanting. This lullaby is meant to send the listener into the relief of sleep, the satisfaction of the need for sleep.

Premiered at the University of Vermont Burlington on September 29, 2011

*Score available in the anthology *Nights Transfigured (ACA)*, Volume One*

Reva's Lullaby by Vineet Shende

From the ages of 2-5, my daughter Reva insisted on going to bed every night with one (and only one) CD playing on repeat – a recording of Takemitsu's solo guitar works. At first, I was delighted (given that I wrote my dissertation on Takemitsu, I may have had something to do with her choice initially), but after a 1000+ straight nights, even I grew a bit tired of the Japanese master's Zen-like music. Nonetheless, when Aaron Larget-Caplan asked me to write a lullaby for him in 2016, my mind immediately went

back to those nights, and the result was Reva's Lullaby (2017). In it, Takemitsu's harmonic world freely intermingles with melodies derived from the North Indian nighttime raag Kamod. Floating above this texture are polymetric patterns in harmonics and nut-side plucking, meant to evoke a dream-like melding of stars, wind-chimes, and the high chikari strings of the sitar.

Premiered at the ICA Boston, Boston, MA on February 25, 2017

Score available in the anthology Nights Transfigured (ACA), Volume One

Lullaby in Three Voices by Alan Fletcher

One doesn't immediately think of a lullaby as contrapuntal, or a contrapuntal piece as natural for the guitar, but that is the design of my lullaby, written for Aaron Larget-Caplan and his New Lullaby Project in 2011. The piece grows into its three-part texture as the simple lullaby theme is drawn into longer lines. The opening three-note motive becomes an accompaniment and then emerges as the conclusion – and the conclusion of a lullaby should properly be very dream-like. I am grateful to Aaron not only for the idea of the piece but for invaluable suggestions on the registration of the music.

Premiered at the University of Vermont Burlington on September 29, 2011

Score available in the anthology Nights Transfigured (ACA), Volume One

Berceuse by Roger Éon

The child lets himself be rocked to sleep by his mother after a long day. Little by little, his spirit evades him, he invents a music of his own, which at times mingles with the lullaby. After many detours, of processing the multiple impressions of his day, the balance of the maternal song is finished by a soothing deep sleep. Written in 2019.

Premiered at the French Cultural Center/Alliance Française of Boston on September 21, 2019

Score available in the anthology Nights Transfigured (ACA), Volume T o

Sleeping Light, Spinning World by David McMullin

Dedicated with love and gratitude to my wife, MingMing, whose name in Chinese means “light” or “brightness.” She is in every way my inspiration and guiding light.

Written in 2016.

Premiered in Jordan Hall, Boston, MA on November 1, 2016

Score available in the anthology Nights Transfigured (ACA), Volume One

Lullaby for Our Time by Francine Trester

I wrote “Lullaby for Our Time” the day after attending Aaron’s April 2020 Internet concert, “Time, Hope and Rebirth,” via Groupmuse. The night of the concert I was struck by the virtual format of this performance, made necessary by our current quarantine from the coronavirus. Still we gathered, still the music played and Aaron communicated warmth and feeling despite the uncertainty and across the distance. The concert as a whole seemed a lullaby for the moment, and the next day I wrote a poem about this experience. I initially set the poem for voice and piano, and then arranged that song for guitar. This is the third lullaby I’ve written for Aaron, comfort for this singular point in time. The poem remains essentially entwined with the guitar solo, the words may be imagined along with the melodic line.

Premiered online via Groupmuse on April 3, 2020

Score available in the anthology Nights Transfigured (ACA), Volume Two

<i>Tonight</i>	<i>Waves from afar</i>	<i>And all that’s been</i>
<i>Just</i>	<i>Memento</i>	<i>And come before</i>
<i>In the other room</i>	<i>And memory</i>	<i>Comes to you now</i>
<i>A phone call away</i>	<i>A letter, cherished</i>	<i>Softly knocks</i>
<i>A smile on your screen</i>	<i>Unfolds as you dream</i>	<i>At the door</i>

*Here, calling
Pulled from the air
From a distance now
Gently
Pulls up a chair*

*And bedside
Close
In the widening dark
The story begins
The whispered word*

*So quiet
Remote
Almost imagined
Almost and always
Held and heard*

A World of Your Own by Jim Dalton

All men whilst they are awake are in one common world: but each of them, when they are asleep, are in a world of their own. – Plutarch

A lullaby should be seen as an invitation to a world of one's own making, a dream world. I present examples of my own inner world as an invitation to each to travel to their own place and to create it for themselves. The quarter tones dissolving to unisons at the beginning and end are meant to lull the listener by entrainment–tension to relaxation. The inner world is a place where the magical and surprising are ever present and commonplace. Since it is created by the dreamer, it should be welcoming and peaceful.

Written in 2012.

Premiered at The Boston Conservatory at Berklee School of Music, Feb. 22, 2013

*Score available in the anthology *Nights Transfigured (ACA)*, Volume Two*

A Child Sings at Thanksgiving by Demetrius Spaneas

"A Child Sings at Thanksgiving" was adapted and rewritten for guitar from the final selection from my "Songs for Children," composed for solo piano in 1994. By presenting the Thanksgiving Hymn "We Gather Together" in an abstracted and fleeting way, the work perhaps evokes an adult's distant memories of holidays past. Written in 2010.

Premiered at the New School of Music, Cambridge, MA on December 10, 2011

*Score available in the anthology *Nights Transfigured (ACA)*, Volume One*

Esperanza by Stephanie Ann Boyd

When Aaron Larget-Caplan asked me to write a lullaby for his New Lullaby Project, I immediately thought of the most beautiful name I know: *Esperanza*. I've written this lullaby, *Esperanza*, as a lullaby for my own childhood, for that of my little sister, and that of all little girls. Many, many thanks to Aaron for asking me to write this wordless song for guitar. Written in 2018.

Premiered at the Adams Center in Kingston, MA on April 29, 2018

*Score available in the anthology *Nights Transfigured (ACA)*, Volume One*

Weigenlied by Thomas Schuttenhelm

History cannot pinpoint the origin of the lullaby nor can we associate a specific geography to it. Whether we refer to them as a conflation of two words, as in the Old English lullen and bye, or the German wiegen (cradle) and lied (song), these combinations are rich in poetic associations that resonate throughout the music(s). I quite like the associations a cradle song brings to mind: the gentle rocking of the object as it safely and securely holds the somnolent soul, or the same found nestled and nuzzled into the arms of a guardian-protector; the variations are as endless as the imagination. Written in 2011.

Premiered at First Parish Cohasset in Cohasset, MA on May 15, 2011

*Score available in the anthology *Nights Transfigured (ACA)*, Volume Two*

The Pillow That You Dream On by Barnaby Oliver

Soon after our first child was born, I made a set of lullabies to help us get him to sleep. My lullabies were slow moving, built from very simple materials, and long enough to get lost in. I'm not sure if they helped him, but they certainly helped us. When I heard about the New Lullaby Project I was intrigued by the idea of arranging one of these lullabies for a solo instrument. Written in 2010.

Premiered at the Wellfleet Public Library, Wellfleet, Massachusetts on October 2, 2010

*Score available in *Nights Transfigured (ACA)*, the *New Lullaby Project*, Volume I*

COMPOSER BIOGRAPHIES

Garrett Ian Shatzer (b.1980) has been privileged to enjoy a fulfilling composition career due in large part to collaborations with many talented and dedicated performers, poets, and artists. Music has also afforded him the opportunity to travel abroad to work with local musicians and experience their own arts and culture, for which he is forever grateful.

Agustín Castilla-Ávila (b.1974) is a composer, guitarist and visual artist. President of International Ekmelic Music Society in Salzburg, his music has been conducted throughout Asia and Europe. He has numerous solo and chamber works, orchestral, and chamber operas. He is published by Doblinger Verlag, Bergmann Edition, Da Vinci Edition, Joachim Trekel and Verlag Neue Musik. *Castilla-Avila.com*

Thomas L. Read (b.1939) is a composer, violinist, and Professor Emeritus at the University of Vermont. Born in Erie, Pennsylvania, he studied at the Oberlin, Mozarteum, New England and Peabody Conservatories. His compositions project a consistent and distinctive personal style while embracing a variety of New Music idioms and techniques. Works for guitar include: Capricci (2010) for guitar & string quartet, Concert Champêtre (2013) for guitar & cello, and Traveler's Frolic (2019) for guitar & viola. *ThomasLRead.com*

Jazz flutist **Patricia Julien** (b.1963) is a theater, media, and concert music composer. She has written extensively for live theatrical productions. She also composes music for commercials, short films, and dramatic productions, as well as works for mixed-voice choral ensembles, solo voice and piano, orchestra, contemporary chamber ensembles, small jazz combos, and big band. Based in Burlington, Vermont, Patricia teaches at the University of Vermont. *patriciajulien.com*

Growing up in Chicago and Pune, India, **Vineet Shende** (b.1972) dreamed of playing rock guitar, ideally in the band Journey. His immigrant parents said it had to be classical guitar, and he also had to play a “legitimate” Western instrument (euphonium!) and an Indian instrument (he chose sitar), thinking he would feel overburdened and forgo music altogether. Instead, he went on to study composition; have his music premiered by ensembles

Esperanza by Stephanie Ann Boyd (b.1990)

When Aaron Larget-Caplan asked me to write a lullaby for his New Lullaby Project, I immediately thought of the most beautiful name I know: Esperanza. I've written this lullaby, Esperanza, as a lullaby for my own childhood, for that of my little sister, and that of all little girls. Many, many thanks to Aaron for asking me to write this wordless song for guitar. Written in 2018.

Premiered at the Adams Center in Kingston, MA on April 29, 2018
*Score available in the anthology *Nights Transfigured (ACA)*, Volume One*

Wiegenlied by Thomas Schuttenhelm (b.1969)

History cannot pinpoint the origin of the lullaby nor can we associate a specific geography to it. Whether we refer to them as a conflation of two words, as in the Old English *lullen* and *bye*, or the German *wiegen* (cradle) and *lied* (song), these combinations are rich in poetic associations that resonate throughout the music(s). I quite like the associations a cradle song brings to mind: the gentle rocking of the object as it safely and securely holds the somnolent soul, or the same found nestled and nuzzled into the arms of a guardian-protector. The variations are as endless as the imagination and Aaron has given us a great many to consider here and, as he has so capably demonstrated, its extension is the living tradition that music promotes. Certainly, we would all benefit

from more music and more uplifting projects like this one. Written in 2011.

*Premiered at First Parish Cohasset in Cohasset, MA on May 15, 2011
Score available in the anthology Nights Transfigured (ACA), Volume Two*

The Pillow That You Dream On by Barnaby Oliver (b.1969)

Soon after our first child was born, I made a set of lullabies to help us get him to sleep. My lullabies were slow moving, built from very simple materials, and long enough to get lost in. I'm not sure if they helped him, but they certainly helped us. When I heard about the New Lullaby Project I was intrigued by the idea of arranging one of these lullabies for a solo instrument. 'The Pillow That You Dream On' (2010) is the result.

*Premiered at the Wellfleet Public Library, Wellfleet, Massachusetts on October 2, 2010
Score available in Nights Transfigured (ACA), the New Lullaby Project, Volume I*





ALBUM CREDITS

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This album is dedicated to mi sueño Catherine



1. Lullaby for D---	Garrett Ian Shatzer	4:10
2. Perseiden	Agustín Castilla-Ávila	5:54
3. The moon through the window shines down	Thomas L. Read	4:49
4. After Many Days Without Rain	Patricia Julien	3:12
5. Reva's Lullaby	Vineet Shende	4:17
6. Lullaby in Three Voices	Alan Fletcher	2:43
7. Berceuse	Roger Éon	6:05
8. Sleeping Light, Spinning World	David McMullin	4:45
9. Lullaby for Our Time	Francine Trester	2:09
10. A world of your own	James Dalton	5:21
11. A Child Sings at Thanksgiving	Demetrius Spaneas	2:31
12. Esperanza	Stephanie Ann Boyd	4:34
13. Wiegenlied	Thomas Schuttenhelm	3:30
14. The Pillow That You Dream On	Barnaby Oliver	5:30

Total: 59:55



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