

- 1 **Litany for the Whale** voices 3 and 4 **25:35**
- 2 **Aria No. 2** voice 7 and electronics **6:12**
- 3 **Five** voices 1, 2, 3, 4, and 5 **4:50**
- 4 **The Wonderful Widow of Eighteen Springs**  
voice 7 and closed piano **2:56**
- 5 **Solo for Voice 22** **3:40**  
from *Songbooks*  
voices 1 and 7 and electronics
- 6 **Experiences No. 2** voice 1 **3:58**
- 7 **36 Mesostics re and not re Marcel Duchamp** **11:33**  
voices 6 and 7 and electronics
- 8 **Aria** voices 1 through 7 and electronics **10:10**
- 9 **The Year Begins to Be Ripe** **1:20**  
voice 7 and closed piano

## Theatre of Voices Paul Hillier

with Terry Riley

Andrea Fullington voice 1 · Allison Zelles voice 2  
Alan Bennett voice 3 and closed piano  
Paul Elliott voice 4 · Shabda Owens voice 5 and  
electronics · Terry Riley voice 6 · Paul Hillier voice 7

LC 7045

HM 57



HMU 907279  
TOTAL TIME **71:38**

# John Cage

## Litany for the Whale

I have been performing, reading, looking at, and listening to John Cage's work for years — I number myself amongst those who consider him to be an important *composer* and not simply an important influence. One of the earliest Theatre of Voices concerts, at London's Almeida Festival in 1990, was devoted primarily to Cage's music, and, since then, I seem to have been working toward this recording. — Paul Hillier

“A landmark for Cage” — GRAMOPHONE

*He interpretado, leído, visto y escuchado la música de John Cage durante años — me cuento entre aquellos que lo consideran un importante compositor y no sólo una influencia importante. Uno de los primeros conciertos del Theatre of Voices, en el Festival de Almeida de Londres en 1990, estuvo dedicado principalmente a la música de Cage y me parece que, desde entonces, he estado trabajando para esta grabación.*

— Paul Hillier

Booklet in English & Spanish

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