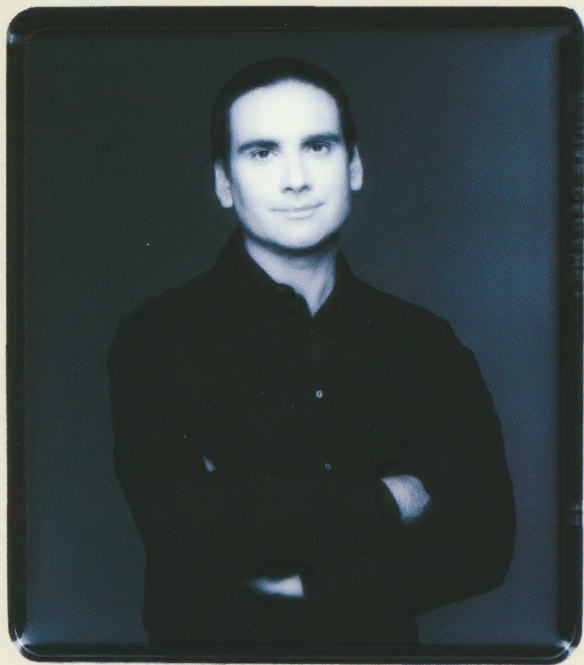


YONNONDIO

PETER BUFFETT



YONNONDIO

PETER BUFFETT

- | | | | |
|----------------------------|------|------------------------|------|
| 1. The Crossing | 5:30 | 8. Jenny C | 3:59 |
| 2. Lacunae | 4:38 | 9. Red Cloud | 5:44 |
| 3. Wichita | 4:11 | 10. Hard Promises | 6:40 |
| 4. Isle of Skye | 4:33 | 11. Back Home | 3:46 |
| 5. Sparkles from the Wheel | 5:20 | 12. Yonnondio (Part 1) | 4:27 |
| 6. Clear Midnight | 3:28 | 13. Yonnondio (Part 2) | 7:41 |
| 7. Everafter | 4:34 | | |

CD Total Time: 64:33

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Tel. 414-272-6700

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COMPACT
disc
DIGITAL AUDIO



YONNONDIO

PETER BUFFETT

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2	Lacunae	4:38
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The Crossing

Acoustic and electric guitars —
Jason Klagstad
Thanks to Cottingham/Gaudes Creative
and Eric Segnitz

Lacunae

Vocals — Mary Buffett
Thanks to Jolene Cherry

Wichita

Acoustic guitar — Jason Klagstad

Isle of Skye

Violins — Jerry Franke
Mike Jacobassi
Tim Klabunde
Eric Segnitz
Viola — Helen Reich
Cello — Paul Gmeinder
Bass — Dan Armstrong
Oboe and English Horn — Linda Edelstein
Vibraphone — Ding Lorenz
Bagpipe — Rob McWilliam

Sparkles from the Wheel

Thanks to Cottingham/Gaudes Creative

Clear Midnight

Violins — Jerry Franke
Mike Jacobassi
Tim Klabunde
Eric Segnitz
Viola — Helen Reich
Cello — Paul Gmeinder
Bass — Dan Armstrong
Re-mix engineer — Randy Bobo
Thanks to John Coinman

Everafter

Six string bass — Jason Klagstad
Thanks to Dave Murphy

Jenny C

Mandolin and acoustic guitar —
Jason Klagstad
Thanks to Jan Brown

Red Cloud

Electric and acoustic guitars —
Jason Klagstad
Thanks to Betty Cohen

Hard Promises

Violins — Jerry Franke
Mike Jacobassi
Tim Klabunde
Eric Segnitz
Viola — Helen Reich
Oboe and English Horn —
Linda Edelstein
Clarinet and Bass Clarinet —
Bill Helmers
Xylophonic harp — Ann Lobotzke
oloʔ ɹoʔɹɹɹ and Acoustic Guitars —
Jason Klagstad
Thanks to Dick Rudolph and
Betty Rosen

Back Home

Violins — Jerry Franke
Mike Jacobassi
Tim Klabunde
Eric Segnitz
Viola — Helen Reich

Cello — Paul Gmeinder
Bass — Dan Armstrong
Accordian — Joe Magnino
Mandolin — Jason Klagstad
Thanks to John Chase for help
with the mix

Yonnondio (Part 1)

Violins — Jerry Franke
Mike Jacobassi
Tim Klabunde
Eric Segnitz
Viola — Helen Reich
Cello — Paul Gmeinder
Bass — Dan Armstrong
Trumpet — Don Sipe
French Horn — John Lounsberry
Alto Flute — Tena Hess
Marimba, Gran Cassa,
Timpani — Ding Lorenz
Harp — Ann Lobotzke
Vocals — Madison Boychoir,
Conductor, Greg Dennis

Yonnondio (Part 2)

Violins — Jerry Franke
Mike Jacobassi
Tim Klabunde
Eric Segnitz
Viola — Helen Reich
Cello — Paul Gmeinder
Bass — Dan Armstrong
Additional drumming — Dan Chase
Vocals — Madison Boychoir,
Conductor, Greg Dennis

Produced by Peter Buffett
Orchestrations: Eric Segnitz
Acoustic recording engineer: Randy Bobo

Recorded and mixed at Independent Sound,
Milwaukee, WI. The Madison Boychoir was
recorded at St. James Church, Madison, WI.

Mixed by Peter Buffett with Randy Bobo as my
other set of ears.

Digitally assembled and edited by Hoyt Dooley III,
Disc Mastering, Nashville, TN.
Custom mastered for compact disc by Randy
Kling, Disc Mastering, Nashville, TN.

These songs were written throughout 1991 using
the Synclavier Digital Music System, Kurzweil and
Roland synthesizers and Richard Montes' piano.
Thanks Richard.

The sounds on this recording are a combination
of acoustic, computer sampled and synthesized.
The samples come from many sources including:
NED, Prosonus, Sonic Images, Universal, Dave
Wildier, Jon Grier, and the kitchen cabinet.

This recording could not have been made
without the help of Eric Segnitz, Randy Bobo and
Jason Klagstad.

Thanks to: Erica and Nicole for putting up with
Dad at work; Christine Heron for keeping up;
Michael for directing me to Walt Whitman; Walt
Whitman for directing me to Yonnondio; Jennifer
for support; Barbara for the patience of a saint;
Ellen Sueferer for the choir, location and Gatorade;
Andy Sturmer, Roger Manning and Victor Ratto for
the vox attempt; Kathy Lanser for letting the world
know; Kurt Festge for the D-50 (again); and Bernie
Vangrin for the Bodmer artwork.

Artist photo by Paul Gilmore
Design by Connie Gage, Eric Lindert, John Morey

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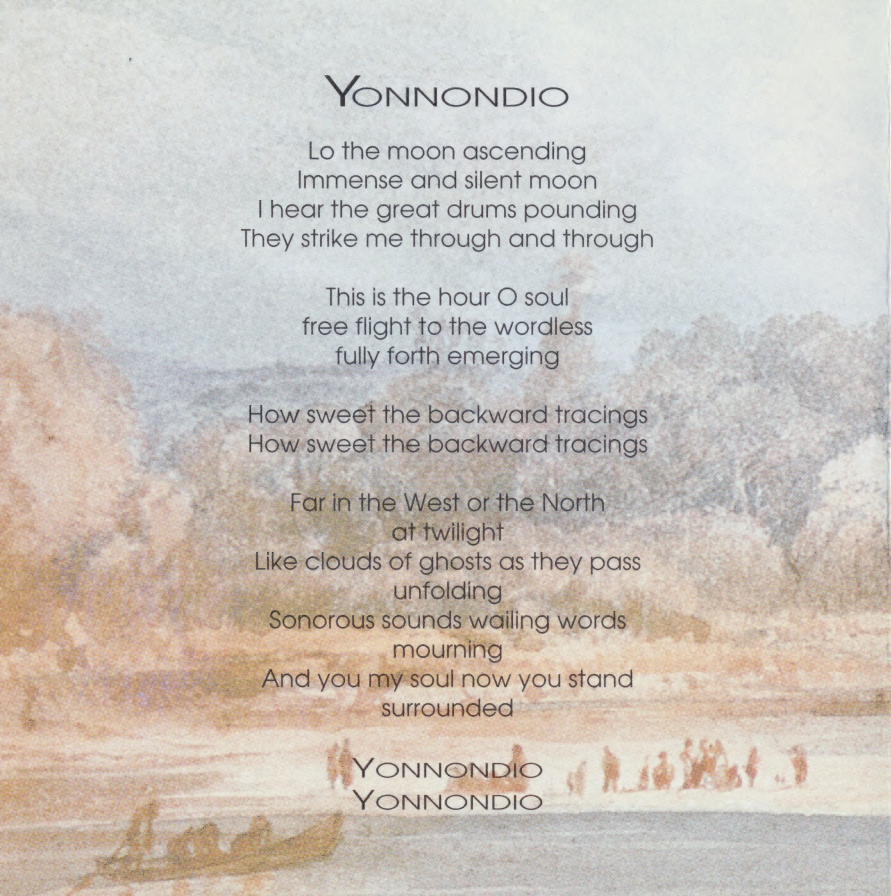
Dear Friends,

We would like to take this opportunity to thank you for your support of Narada and our music. We are proud of our work and make every effort to present to you a very high-quality recording. As part of this commitment to excellence we invite you to send us your comments and suggestions.

We would also like to extend an invitation to you to become a "Friend of Narada." As part of our growing family of friends we will keep you informed of new releases and other interesting news about the Narada labels.

Sincerely,

The Narada Staff

The background is a soft watercolor illustration. It depicts a landscape with a river or stream in the foreground. On the right side, there is a group of small, reddish-brown figures standing on a shore. The sky is a pale, hazy blue, and the overall color palette is muted and atmospheric, with shades of blue, brown, and grey.

YONNONDIO

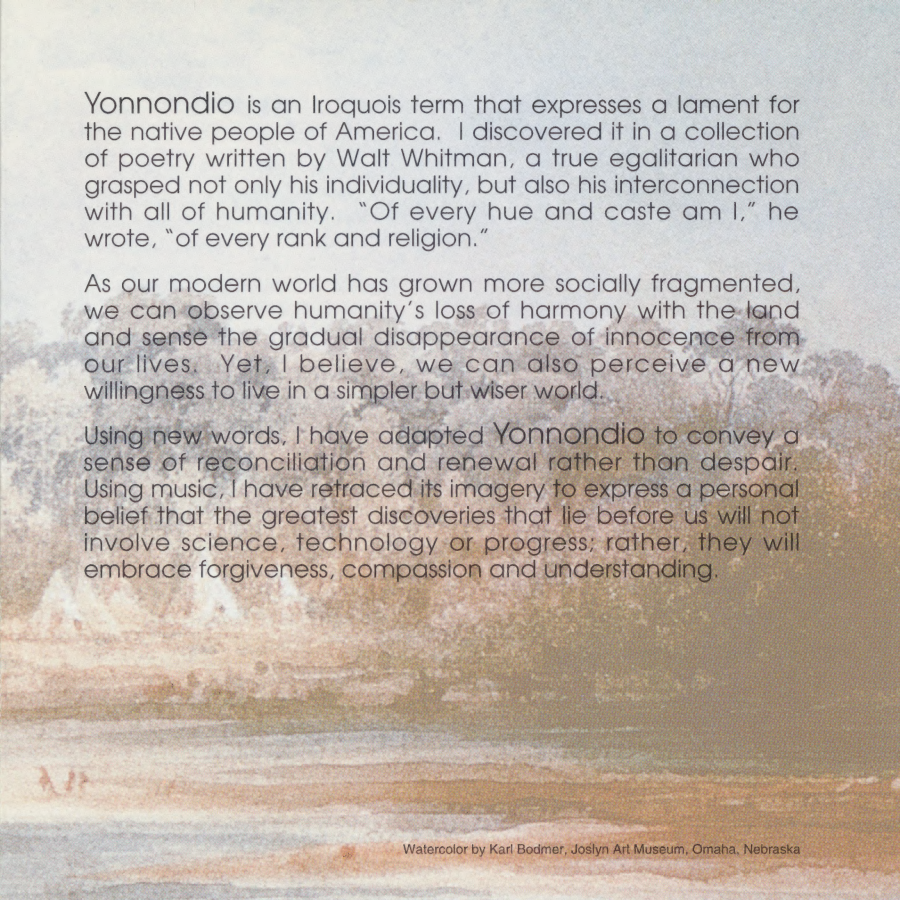
Lo the moon ascending
Immense and silent moon
I hear the great drums pounding
They strike me through and through

This is the hour O soul
free flight to the wordless
fully forth emerging

How sweet the backward tracings
How sweet the backward tracings

Far in the West or the North
at twilight
Like clouds of ghosts as they pass
unfolding
Sonorous sounds wailing words
mourning
And you my soul now you stand
surrounded

YONNONDIO
YONNONDIO

A watercolor painting of a landscape. The sky is filled with soft, layered washes of light blue, grey, and white, suggesting a cloudy or overcast day. Below the sky, there are horizontal bands of color in shades of brown, tan, and ochre, representing a body of water or a distant shore. The overall texture is soft and painterly, with visible brushstrokes and color blending.

Yon nondio is an Iroquois term that expresses a lament for the native people of America. I discovered it in a collection of poetry written by Walt Whitman, a true egalitarian who grasped not only his individuality, but also his interconnection with all of humanity. "Of every hue and caste am I," he wrote, "of every rank and religion."

As our modern world has grown more socially fragmented, we can observe humanity's loss of harmony with the land and sense the gradual disappearance of innocence from our lives. Yet, I believe, we can also perceive a new willingness to live in a simpler but wiser world.

Using new words, I have adapted Yon nondio to convey a sense of reconciliation and renewal rather than despair. Using music, I have retraced its imagery to express a personal belief that the greatest discoveries that lie before us will not involve science, technology or progress; rather, they will embrace forgiveness, compassion and understanding.



YONNONDIO

PETER BUFFETT

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the Wheel
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