

PAUL WINTER

Featuring Paul Halley, Eugene Friesen, Oscar Castro-Neves, Denny Zeitlin & the Paul Winter Consort



ANTHEMS

Ten Years of Living Music



Oscar Castro-Neves, Paul Halley, Paul Winter,
Eugene Friesen, Denny Zeitlin

photo by Carlos Equiquen

ANTHEMS

Ten Years of Living Music

an•them (án-thəm) *n.* a song of praise or gladness

The story of Living Music is interwoven with that of the ensemble I chose to call “consort”, and the vision evolved during a two-decade saga of adventure-through-music which began with my college jazz sextet in the early 1960’s. Milestones in this journey include the Sextet’s horizon-expanding tour through 23 Latin American countries in 1962, our seven initial albums for Columbia Records under producer John Hammond, my sojourns in Brazil during the mid-sixties, meeting Pete Seeger in 1966, and hearing the songs of whales in 1968. The Consort was founded that year, as a forum for exploring all the musics I’d come to love. We made three studio albums with producers Paul Stookey and Phil Ramone, and then the ICARUS album, produced by George Martin and recorded in the summer of 1971 in the unhurried, unpressured atmosphere of a rented house near the sea. That landmark experience underscored the importance of establishing a place where we could nourish our music and our community. Annual visits to the exemplary Maine homestead of Helen and Scott Nearing inspired me to find a barn and some land of my own, in northwest Connecticut, where we could live our music. The album, COMMON GROUND, was recorded here during a summer-long outdoor music “village”, interweaving elements from different musical traditions with the voices of whale, wolf, and eagle.

The momentum that finally launched Living Music Records came from several directions: the Consort’s by-then bulging wish-list of albums we dreamed of creating; the encouraging growth of an audience who not only listened, but cared about the earth; and the accumulated frustration of experiences with large record companies. Another great impetus was the invitation to be artists-in-residence at New York’s Cathedral of St. John the Divine. This Gothic cathedral, the world’s largest, has extraordinary acoustics, and we were thrilled with the prospect of recording our future albums here.

CALLINGS was the first, a celebration of the voices of the sea, in a double-album with a 24-page booklet that featured 4-color photos of sea mammals. No record company in the world would have given us the budget to produce such a maverick album, but fortunately our music, over the years, had made many friends. With the help of some of them and a few environmental groups we produced CALLINGS and Living Music Records was born.

The name “Living Music” rang true for me, since it alluded to our primary intentions: to strive toward timeless music; to record in natural acoustic spaces, like stone churches, canyons, or the loft of a barn; to create a catalogue that would embrace the vital traditions of music we revere, from Bach to Africa, and cello to wolf, and to commit to keeping these albums alive in the world, regardless of how they sold.

And the genre? We knew there would continue to be confusion in the realms of marketing as to how to categorize this music. Since early days, the various attempts to label our music have been an on-going source of amusement to the Consort: “acoustic fusion”, “classical folk”, “chamber jazz”, “progressive music”, “good music”, “freebus musicus”, “ecological jazz” (in Russia), “La Fusión Animal” (in Spain), and “earth jazz” (in Japan). I used to respond to the “What do you call it?” question by replying: “Contemporary Contrapuntal Connecticut Country Consort Music”. Not long ago a young man came up to me after a concert in Florida and asked: “Is this 'Neo-Pagan'?” I laughed and said: “Sure, if that's the way you hear it.”

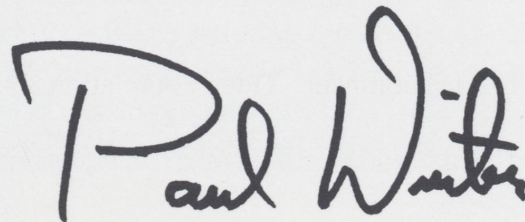
I think of our work in the context of “Earth music”, celebrating the cultures and creatures of the whole earth. “Earth music” embraces the totality of our field of play, and embodies our aspirations: towards beauty, in the service of the community of all life.

Ten years seem now to have passed like ten minutes. Yet we have 22 albums of which we are intensely proud. And this decade has provided a gamut of experiences richer than I could have imagined.

The music-making of the Consort players, individually and collectively, is thriving, and we're immersed in the next round of the several-dozen projects on our grand wish-list. Our community of listeners has grown, and the music is now heard in many countries of the world. We feel blessed by this privilege of making the music we love.

With a spirit of gladness, we offer this retrospective of the first ten years of Living Music – these anthems to the Sun, to life, to love...to mystery, to music...and to the Earth.

Gratitude to all,

A handwritten signature in black ink that reads "Paul Winter". The signature is written in a cursive, flowing style with a large initial "P" and "W".

Produced by Paul Winter

Digital editing by Chris Brown at Living Music Studio, Litchfield, Connecticut

Compilation mastered by Clete Baker, Sound Recorders, Omaha, Nebraska

Design by Bryce Ford, Hirsch Design, Inc.

Liner notes: Paul Winter

Recorded by: Dixon Van Winkle, Chris Brown, Mickey Houlihan, Tom Arrison, Glenn Berger,

Leanne Ungar, Russ Landau, Judy Elliott-Brown, Glen Kolotkin, Sergei Teplov, Randy Ezratty

Originally mastered by: Robert Ludwig, Dave Crawford, Bill Kipper, George Horn, Toby Mountain

Resounding thanks to: Leopold Adler, Ella Langdon Alford, Jerry Alkoff, Amerinda Alpern, Ed Alpern, Justin Alpern, Christina Andersen, Richard Armbrust, Nancy Azzam, John Azzaro, Tom Babbitt, Clete Baker, Walter Beebe, Ron Berkowitz, J.B. Blunk, Jim Brandenburg, Alayne Brown, Bill Buchanan, Ralph Burgard, John Burris, Sue Burris, James Butler, Currie Cabot, Marshal Case, Bob Cato, Center for Environmental Education, Buff Chace, Davis Chapman, Steve Cloud, George Cockcroft, Jim Compton, Pat Compton, Kathy Cowles, Gigi Coyle, Henry Dakin, Susanna Dakin, Chris Dann, Richard Debowsky, Defenders of Wildlife, Cathy deMoll, John Domont, David Doty, Rudolph Driscoll, Mark Dubois, Peggy Dulaney, Judy Eigen, Joe Ferrigno, Jean-Paul Fortom-Gouin, Dr. Michael Fox, Milt Fox, Ruth Fox, Bill Froelich, David Glasgow, June Goodman, Barbara Grasso, Alan Green, Eileen Growald, Louise Gund, Muriel Halley, Penny Halley, Ann Hansen, Richard Hansen, Chantal Harris, Peter Hawes, Barbara Hazard, Ned Hearn, Hannah Hinchman, Marlow Hotchkiss, Kate Houston, The Humane Society of the U.S., Tom Huntingdon, Joey Johnson, Cynthia Jurs, Les Kahn, Celine Karraker, Hide Katada, Michael Kelly, Howard Kerpelman, Connie Kieltyka, John Kleeman, Ronald Kleinsmith, David LaChapelle, Tom Lawler, Mela Leavell, Farnham Lefferts, Irene Lefferts, Ted Levin, Ron Lewis, Chez Liley, Les Line, Margaret Lloyd, Dorothy Lyddon, John Lyddon, Sandra McLanahan, Scott McVay, George Martin, Yoichi Matsue, Catherine Menninger, James Miller, Paul Miller, Sadao Miyamoto, The Very Rev. James Parks Morton, Maryanne Mott, Stewart Mott, National Audubon Society, National Parks & Conservation Association, Helen Nearing, Edna Nicholas, Fred Osborn, Dilly Patrick, Roger Payne, Leonid Pereverzev, Kathie Plaskiewicz, Neil Port, Peg Post, Elaine Pratt, Peter Pratt, Paul Pritchard, Diane Winter Pyles, Ann Roberts, Jack Robinson, Larry Rockefeller, Paula Samonte, Tom Sawyer, Mary Schoonmaker, Paul Schulman, Karen Schulze, Peter Schulze, Rusty Schweikart, Mindy Scrivener, Elaine Seiler, Pete Seeger, Jackie Shadford, Gary Singer, Tommy Skarupa, Alan Slifka, Jess Smith, Gary Snyder, Rob Stein, Noel Stookey, Joseph Taubman, William Irwin Thompson, Tides Foundation, Joanne Tiedmann, Sandra Tilles, John Todd, Albert Todd, David Tresemer, Steven Trimble, Jim Truelove, Suzie Walworth, Fred Wanamaker, David Warner, Herman Warsh, Christina Watkins, Sam West, Kate Whitney, Beulah Winter, Yevgeny Yevtushenko, Kumar Zelin, Ron Zisman, and to the many other friends who have been part of this first leg of our journey.

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[Prelude]

1. **SUN SINGER THEME** Paul Winter (*Living Earth Music, BMI*)

Paul Winter/*soprano saxophone*

Recorded August, 1983 in the Cathedral of St. John the Divine, New York.
From the album **SUN SINGER** (LM003) by Paul Winter

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This title theme for the SUN SINGER album was inspired by a 16-foot bronze statue that stands in Stockholm harbor, called "The Sun Singer". It was created by the Swedish sculptor Carl Milles. The full version of "Sun Singer" closes this album of anthems.

2. **RIVER MUSIC** Eugene Friesen (*Onegin Music, BMI*)

Eugene Friesen/*cellos, voice*

Russ Landau/*bass*

John Clark/*French horn*

Paul Winter/*soprano saxophone*

Paul Halley/*piano, synthesizer*

Paul Wertico/*cymbals*

Ted Moore/*shaker, ride cymbal, drums*

Recorded July, 1989 at Living Music Studio, Litchfield, Connecticut
From **ARMS AROUND YOU** (LM0017) by Eugene Friesen

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Eugene Friesen wrote "River Music" around the time of his first rafting/recording expedition down the Colorado River with the Consort, during the making of our album CANYON. "I wanted to suggest the immense power and fast pace of the river with the churning cello ostinato, while the attitude of our boatman - ranging from courage to reverence - is expressed by the French horn. Paul Wertico's amazing cymbal work puts caps on the waves, and I remember getting drenched by huge walls of water."

ARMS AROUND YOU presents Eugene's cello artistry in the context of a dynamic ensemble, which includes members of the Consort along with drummer Paul Wertico and

vocalist David Blamires from the Pat Metheny Group. The album showcases, for the first time, Eugene's formidable abilities as composer, orchestrator and leader.

3. **MAGDALENA** "Grey Silkie" melody by James Waters

(Folk Legacy Records, Inc., BMI)

California sea-lion recording courtesy of George Antonellis, National Marine Fisheries Service

Paul Winter/ <i>soprano saxophone</i>	Ted Moore/ <i>ganza, whistle</i>
Nancy Rumbel/ <i>English horn</i>	Paulo Rossi/ <i>triangle, whistle</i>
David Darling/ <i>cello</i>	Lui Rocher/ <i>surdo, whistle</i>
Jim Scott/ <i>classical guitar</i>	Marcio Ferreira/ <i>cuica, whistle</i>

Recorded September, 1980 at the Cathedral of St. John the Divine, New York City
From **CALLINGS** (LM001) by Paul Winter

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"Silkie" came into my life on a warm evening in Baja California several years ago. We were camped in the dunes along Magdalena Bay where we had come to see and film gray whales. On our last night in camp, a sea lion pup appeared in the water just offshore, alone and unafraid of the people who gathered around. She came ashore, and we sat near her quietly, then played a little music, hoping she would feel at ease among us. She seemed contented, and soon put her head down and fell asleep. Three of us got our sleeping bags and stretched out beside her on the sand, and I went to sleep with my nose just inches from hers, smelling her fishy dog-breath, listening with fascination to her tiny "whale-blow" exhalations.

About 4 A.M., the tide came up and was about to swamp us, so we wrapped "sea-pup" in a sleeping pad and carried her, looking like a hot dog, up the hill to the camp-fire. She slept the rest of the night there beside us, and at dawn the film crew got footage of all of us asleep with the sun rising behind.

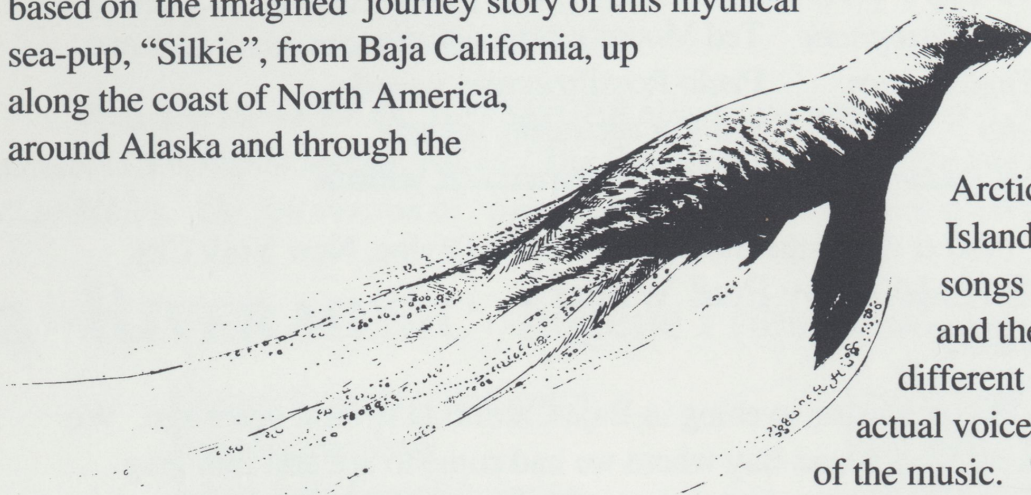
That morning saw our departure from the island. There was much talk about taking our new friend along, which we knew we couldn't do. As the last skiff pulled away, "Sea-pup" was there on the shore, all alone, watching us go. We all felt sadness, but also joy in this contact we had made.

The first voice you hear in "Magdalena", is that of a California sea-lion. The song of her gambol is the melody put to the traditional Scottish ballad "The Grey Silkie", the words of which come from the legends of the seal-folk:

I am a Man upon the land.

I am a Silkie on the sea.

CALLINGS, Living Music's first release, is our celebration of the voices of the sea. It is based on the imagined journey story of this mythical sea-pup, "Silkie", from Baja California, up along the coast of North America, around Alaska and through the



Arctic Sea to the Magdalen Islands off Newfoundland. The songs were inspired by the calls and the graceful movements of 13 different sea mammals, and their actual voices are woven into the fabric of the music. This album helped initiate a successful campaign to have Congress designate March 1st each year as "The Day of the Seal".

4. **SONG FOR JOYCE** Oscar Castro-Neves

(Kennis Enterprises, Inc, ASCAP)

Oscar Castro-Neves/*guitar, piano* Paul Halley/*organ*

Recorded July, 1986 in the Cathedral of St. John the Divine, New York City
From **OSCAR!** (LM0010) by Oscar Castro-Neves

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I met Oscar in Rio de Janeiro in 1962 during a tour of Latin America with my college jazz sextet. He was one of the seminal composers and musicians who were then creating the new

movement in Brazilian music that would come to be known worldwide as “bossa nova”. Later that same year, Oscar brought this “new touch” music to New York as musical director of the first bossa nova concerts presented at Carnegie Hall.

Over the years Oscar has toured with our Consort many times, and he co-produced with me my albums COMMON GROUND and MISSA GAIA/EARTH MASS. We consider him an “honorary life member” of the Paul Winter Consort. Guitarist, composer, pianist, arranger, and musical bon-vivant, Oscar is a many-faceted gem, reflecting the joy and beauty of Brazilian music.

In his album, Oscar is accompanied by members of the Consort and other friends in a collection of original compositions featuring his guitar and his voice.

5. **APPALACHIAN MORNING** Paul Halley (*Back Alley Music, ASCAP*)

Paul Winter/*soprano saxophone*

Rhonda Larson/*flute*

Eugene Friesen/*cello*

Paul Halley/*keyboards*

Russ Landau/*bass*

Ted Moore/*percussion*

Glen Velez/*percussion*

Paul Wertico/*drums*

Recorded February, 1990 at Living Music Studio, Litchfield, Connecticut, and in the Cathedral of St. John the Divine, New York City

From **EARTH : VOICES OF A PLANET** (LM0019) Paul Winter

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(1990 Grammy Nominee)

“Appalachian Morning” is Paul Halley’s prelude for EARTH: VOICES OF A PLANET, an album created for the 20th anniversary of Earth Day as a tribute to our beautiful, beleaguered home. We wanted to honor all seven continents and the oceans with compositions incorporating remarkable voices from each habitat: the African elephant, the “musical wren” of the Amazon, the Australian lyre-bird, North America’s endangered spotted-owl, the European blackbird, the orca, the winds of Antarctica, and the Dimitri Pokrovsky Singers of Russia.

6. **HUMPHREY'S BLUES** Humpback Whale/Roger Payne/Paul Winter/Paul Halley (*Living Earth Music, BMI*)

Paul Winter/*soprano saxophone* Paul Halley/*organ*

Humpback whale recording courtesy New York Zoological Society and Dr. Roger Payne

Recorded January, 1987, in the Cathedral of St. John the Divine, New York City

From **WHALES ALIVE** (LM0013) Paul Winter & Paul Halley

with narration by Leonard Nimoy

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(1987 Grammy Nominee)

In October 1985, a humpback whale migrating along the California coast entered San Francisco Bay and wandered upstream into the Sacramento River. Many attempts were made to lure the whale, nicknamed Humphrey, back to sea. Over a hundred boats tried to herd Humphrey down river. People banged on pipes, used sonar pings, and played recordings of humpback and killer whales. No one knows exactly why, but after 25 days Humphrey the wayward whale returned to sea. He appears to have made a successful voyage home: in August 1986, 10 months after his adventure upriver, Humphrey was positively identified off Point Reyes, California.

The melody for "Humphrey's Blues" comes from a whale recording slowed down to one-quarter speed, which is played over the organ harmonies in the last section of this piece and again at the very end. The very high whale cries heard in between are the original recording in real time.

WHALES ALIVE is the realization of a long-standing dream shared by whale biologist Roger Payne and myself to create an entire album of music based on melodies by whales. The album was recorded in a series of all-night sessions in New York's Cathedral of St. John the Divine. Roger and I had gathered themes from countless hours of whale recordings; he would sit up in the organ loft and play them from a tape recorder to Paul Halley, who improvised alluring harmonies to accompany the whale melodies.

At my playing post far down the Cathedral nave, listening to the organ with one ear and to the whale through a headphone on the other, I followed Paul's harmonies with my sax and together we extended the whale melodies through improvising in a way similar, perhaps, to how

the whales themselves gradually change and “grow” their long songs. The experience has been one of the most enjoyable of my musical life.

We were joined in this adventure by narrator Leonard Nimoy, who gives voice with the same deep feeling for whales that inspired his story for the film “Star Trek™ IV”, reading from “Moby Dick” and the poetry of D.H. Lawrence, Gary Snyder and Roger Payne.

7. **FULL CIRCLE** Eugene Friesen/Paul Halley

(Onegin Music BMI; & Back Alley Music, ASCAP)

Eugene Friesen/cello

Paul Halley/piano

Recorded November, 1985 in the Cathedral of St. John the Divine, New York City
From **NEW FRIEND** (LM007) by Eugene Friesen with Paul Halley

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One November midnight, alone in the cavernous space of the world’s largest Gothic cathedral, two old friends embarked on a new adventure in music making. Colleagues for years in the Consort, Eugene Friesen and Paul Halley had never before made music together as a duo.

Starting from shared silence, offering improvised phrases in free dialogue, they followed each other into uncharted territory, calling all their listening instincts into play. Musical sparks ignited spontaneous compositions, drawing on the roots shared by Eugene and Paul in the traditions of classical music and jazz. During the course of the next two hours, the album **NEW FRIEND** was born.

“Full Circle” is one of these unbridled offerings. Eugene takes the cello into a new realm, beyond its traditional home on the classical concert stage. Thanks to him, one of the most soulful instruments in the world has been liberated.

8. **PEASANT REVELS** Traditional English and German *(Living Earth Music, BMI)*

Paul Winter/*soprano saxophone*

Paul Halley/*piano & organ*

Eugene Friesen/*cello*

Rhonda Larson/*flute*

Dan Carillo/*steel-string guitar*

Ted Moore/*percussion*

Recorded July, 1986 in the Cathedral of St. John the Divine, New York City
From **WINTERSONG** (LM0012) by Paul Winter

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“Peasant Revels” is a weaving of two very old Christmas songs, “Sussex Carol” (English) and “Quem Pastores Laudavere” (14th century German). For this WINTERSONG album, we gathered a collection of alluring but lesser-known Christmas songs, and explored ways we could give them a special life with our particular ensemble of instruments. The songs we chose, out of hundreds, happen to come from England, Sweden, Germany, Italy, France and the Appalachian Mountains.

Mistletoe, the ancient pagan “Golden Bough”, became our guiding image in celebrating the spirit of this season. An evergreen herb that assumes a rich golden yellow when it has been cut and kept for some months, mistletoe was for millennia regarded as a symbol of the sun, and gathered at the Winter Solstice. People hung it over their door to signal that old enmities and grievances were forgiven.



9. **BEDROCK CATHEDRAL** John Clark (*Hidden Meaning Music, ASCAP*)

John Clark/*French horn*

Recorded May 4, 1985 in the Grand Canyon
From **CANYON** (LM006) by Paul Winter

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John Clark improvised this classic anthem on his French horn late one night in the Grand Canyon during our 1985 recording expedition. We had been playing for several hours in our favorite acoustic space in the entire Canyon, a reverberant box canyon – which we affectionately call “Bach’s Canyon” – off the Colorado River. It was well past midnight and John’s lip was very tired. As we were about to pack it in, I said to him, “Why don’t you play just one more

solo.” John came forth with this masterpiece, which to my knowledge is the greatest French horn solo ever recorded.

I saw the Grand Canyon for the first time in the spring of 1963. I sat on the edge of the South Rim and played my soprano sax, and as the sound disappeared into the vastness, I imagined there must be spaces with wondrous echoes somewhere in the depths below me. Ten years later I returned and this time hiked partway down Bright Angel Trail, and with my sax found some of those echoes. Watching the mule trains go by, I imagined our Consort musicians riding down with cello and drums and guitars strapped to the backs of the mules, playing music in great reverberant spaces and making a CANYON album. For seven more years, this vision grew and finally in 1980 I came back with the Consort, our instruments, and friends. We entered the Canyon not on mules but on rafts, for I had learned by then that the most intimate way to see the Grand Canyon is from the Colorado River.

Two weeks and 279 river miles later, humbled by the Grand Canyon, I felt we had barely touched the challenge of translating the spirit of the Canyon into sound. But the Canyon had gotten into our blood, and we returned for three more rafting and recording expeditions, in 1981, 1983 and 1985. CANYON is the first volume of music from these unforgettable journeys.

10. **ANTHEM** Paul Halley (*Back Alley Music, ASCAP*)

Paul Halley/*piano, pipe organ*

Recorded February, 1986 in the Cathedral of St. John the Divine, New York City
From **PIANOSONG** (LM009) Paul Halley

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Paul Halley is a balladeer of songs without words.

“Anthem” is one of a series of improvisations that unfolded during the recording of his debut album, PIANOSONG. It was chosen to be used as one of the themes for the 1988 Olympic Games in Seoul. PIANOSONG showcases the multiplicity of Paul’s musical roots: jazz, classical, Gregorian chant, Jamaican dance and popular song.

11. **ICARUS** RALPH TOWNER (*Distant Hills Music, ASCAP*)

Paul Winter/ <i>soprano saxophone</i>	Eugene Friesen/ <i>cello</i>
Paul Halley/ <i>piano</i>	Oscar Castro-Neves/ <i>guitar</i>
Jim Scott/ <i>guitar</i>	John Clark/ <i>French horn</i>
Susan Osborn/ <i>voice</i>	Russ Landau/ <i>bass</i>
Glen Velez/ <i>percussion</i>	Guilherme Franco/ <i>percussion</i>
Ted Moore/ <i>percussion</i>	Kimati Dinizulu/ <i>percussion</i>

Recorded live in the General Assembly of the United Nations, June 5, 1984

From **WOLF EYES** (LM0018) by Paul Winter

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“Icarus” has been our theme song since Ralph Towner composed it for the Consort in 1970. We’ve played it a thousand times and we never tire of it -- a tribute to Ralph’s extraordinary gift as a composer. This recording is from our performance at the United Nations on World Environment Day, 1984. Oscar Castro-Neves’ guitar here adds the Brazilian flavor which I always felt was implicit in Ralph’s original arrangement.

WOLF EYES is a retrospective of saxophone pieces from our first seven years of Living Music recordings. The title song, based on a theme from a wolf howl recorded in northern Minnesota, was inspired by my first close-up encounter with a wolf. This album also includes the voices of dolphin, loon, canyon wren and the Dimitri Pokrovsky Singers.

12. **DOWN IN BELGOROD** Traditional song from Belgorod region in southern Russia, with new music by Oscar Castro-Neves, Paul Halley, Eugene Friesen & Paul Winter (*Living Earth Music, BMI*)

THE CONSORT

Paul Winter/ <i>soprano saxophone</i>	Oscar Castro-Neves/ <i>guitar</i>	Glen Velez/ <i>percussion</i>
Eugene Friesen/ <i>cello</i>	Russ Landau/ <i>bass</i>	Neil Clark/ <i>percussion</i>
Paul Halley/ <i>keyboards</i>	Ted Moore/ <i>percussion</i>	

THE POKROVSKY SINGERS

Dimitri Pokrovsky

Maria Nefedova

Alexander Danilov

Elena Sidorenko

Sergei Zhirkov

Tamara Smyslova

Irina Ponomaryova

Anna Konukhova

Andrei Kotov

Nina Savitskaya

Dimitri Fokin

Vladimir Teplov

Sergei Grigoriev

Arthur Partosh

Recorded March, 1987 at Melodiya Studios, Moscow, and June, 1987 at the Cathedral of St. John the Divine, New York City

From **EARTHBEAT** (LM0015) Paul Winter

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I first went to Russia to seek out its wilderness beauty and listen for the voices of the Russian earth. I travelled as far as Lake Baikal in Siberia, where I found such beauty that it has lured me back many times. But I first found the earth-voices where I least expected -- right in the heart of Moscow, in the music of the Dimitri Pokrovsky Singers.

Rooted in the traditions of ancient Russian village music, this remarkable young ensemble has dedicated itself to preserving songs that go back perhaps a thousand years. Established in 1974, the Pokrovsky Singers spent many years in the underground of Soviet culture, and only recently have emerged as one of the most popular vocal groups in Russia.

The Consort and I met them during a tour of the Soviet Union in September 1986, when they performed with us in a concert at Moscow University. Our two ensembles felt an immediate kinship, and, through interpreters, we talked enthusiastically about creating new music together for a possible album and a future tour. I sought permission from Melodiya, the Soviet state record company, who agreed to a co-production. In March 1987 we returned to Moscow to begin writing and recording.

Immersing ourselves in their songs, we improvised new melodies in counterpoint and added various percussion instruments in accompaniment. Gradually, new layers of music began to grow, integrating our Western harmonies and Afro-Brazilian rhythms with their ancient circle songs and chants.

Out of this came our joint album, EARTHBEAT, and an on-going collaboration between the two ensembles. We toured 25 cities of the U.S. in 1988; performed together in Moscow again for the 1990 Global Forum; in Tokyo during President Gorbachev's visit to Japan in the spring of '91; and in New York in December of '91 for the Consort's 12th annual Winter Solstice Celebration at the Cathedral of St. John the Divine.

13. **KYRIE** Arranged by Paul Winter/Paul Halley (*Living Earth Music, BMI*)

Alaskan tundra wolf, Paul Halley & Paul Winter
Wolf recording courtesy Dr. Michael Fox

Recorded September 26, 1981 at the Cathedral of St. John the Divine, New York City
From **MISSA GAIA / EARTH MASS** (LM002) Paul Winter

© © 1982 Living Music Records, Inc.

The Kyrie – prayer for mercy – contains the only Greek words left in the Western Mass and dates from the early centuries of Christianity. Ours is probably the first Kyrie melody composed by a wolf.

This female tundra wolf was recorded in captivity in Pt. Barrow, Alaska. She sings the same four-note howl seven times, with slight embellishments each time. Her mystical melody includes the interval known as the tritone – three whole steps – and to me evokes the mystery of creation.

The Chorus and Choristers were given the wolf melody to sing in free polyphony. The mode for the choral chant comes from the notes of the wolf howl. The double-bell rhythm that calls the Consort comes from Ghana.

MISSA GAIA is an ecumenical and ecological mass celebrating the entire Earth as a sacred place. It was commissioned by the Cathedral of St. John the Divine and first performed there on Mothers' Day 1980. Dedicated to St. Francis, the patron saint of animals, MISSA GAIA has been performed annually for 10 years at the Cathedral on St. Francis' birthday, the first Sunday in October.

14. **HYMN** Denny Zeitlin (*Double Helix Music, Inc., BMI; administered by Bug Music*)

Denny Zeitlin/*piano*

Recorded April, 1986 at Double Helix Studio, Kentfield, CA

From **HOME COMING** by Denny Zeitlin (LM0011)

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Denny's virtuosity has thrilled me since I first heard him in Chicago in the early 1960's. He is one of the pre-eminent improvising pianists on the planet, and a superb composer. He reveals his lyrical side in this "Hymn" from his album HOME COMING.

15. **UBI CARITAS** Paul Halley/Russ Landau (*Back Alley Music, ASCAP*)

Paul Halley/*piano*

Russ Landau/*bass*

Eugene Friesen/*cello*

Kenny Mazur/*guitar*

Paul Winter/*soprano saxophone*

GREGORIAN CHANT VOICES / THE CATHEDRAL SINGERS *Johnson Flucker, Mukund Marthe, Randy Hansen, Gregory Powell, Wilbur Pauley.*

AFRICAN CHANT VOICES & PERCUSSION / ABDEL SALAAM AND THE FORCES OF NATURE *Singers: Olabamidele Husbands, Dianna Scott, Amparo Santiago, Abdel Salaam, Michael Wimberly. Percussionists: Philip Williamson, Abdel Salaam, Michael Wimberly, Linwood Daniels.*

Recorded summer 1990 at Living Music Studio, Litchfield, Connecticut, and in the Cathedral of St. John the Divine, New York City.

From **ANGEL ON A STONE WALL** (LM0020) by Paul Halley with the Paul Winter Consort and Friends

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Paul Halley created this composition out of his experience as organist and choral director

of New York's Cathedral of St. John the Divine: *"This Gregorian chant Ubi Caritas - (Where there is love, there is God) - has been in my life since I was ten years old as a choir boy. I tried to bring out the inherent power and optimism of the Gregorian Chant by juxtaposing it with the chant of another culture."*

ANGEL ON A STONE WALL, Paul Halley's second album, explores more of the full range of his composing, arranging and keyboard skills, and draws inspiration from his travels in Spain, Israel, Nova Scotia, Montana and the Grand Canyon.

16. **SOLO WHALE** Produced by Dr. Roger Payne

Humpback Whale recording courtesy New York Zoological Society & Dr. Roger Payne

Recorded by Frank Watlington with underwater microphones in the Atlantic Ocean near Bermuda

From **SONGS OF THE HUMPBACK WHALE** (LM0021)
produced by Dr. Roger Payne

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SONGS OF THE HUMPBACK WHALE is the grand-daddy of all natural sound recordings. By far the best selling animal voice recording in history, it has touched the hearts of millions of people throughout the world, awakening an awareness of whales, and contributing more, perhaps, toward saving whales and sea-mammals than all other efforts put together.

Roger Payne speaks eloquently of the uniqueness of these whale recordings; *"These are the classic recordings of the golden, 'Bel Canto' age of whale singing. Humpback whales change their songs every year, and none from recent years have been so beautiful as these they sang in the 1960's. No one knows why. I have wondered whether it was the Muse, who blew her magic dust over whales and Beatles alike.*

When I think what grand arias, cantatas and recitativas have filled the sea, echoing through its vast vaults, only to disappear and be lost forever, I am keenly grateful for recordings such as those included here, made by sound-pioneer Frank Watlington, who captured what I consider to be the greatest of all humpback whale performances, 'Solo Whale'. It was recorded

at a depth of 1500 feet, using an extraordinary array of deep-water microphones, part of a cold-war experiment of the U.S. Navy costing tens of millions of dollars, and now claimed by the sea. That project will never be repeated. And such songs may never be heard again."

Hearing this album was a milestone experience in my musical life. I was thrilled by the haunting beauty of these humpback whale voices, much as I had been when I first heard jazz saxophonists like Charlie Parker. The whales opened my ears to the whole symphony of nature, and expanded my world forever.

[Note: The low rumble that appears during "Solo Whale" is the motor of a passing ship.]

17. **SUN SINGER** Paul Winter/Paul Halley (Living Earth Music, BMI)

Paul Winter/*soprano saxophone*

Paul Halley/*organ*

Glen Velez/*pandera (frame drum)*

Recorded August, 1983 in the Cathedral of St. John the Divine, New York City
From **SUN SINGER** (LM003) by Paul Winter

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Named "Jazz Album of the Year" by the National Association of Independent Record Distributors, 1983.

"To him whose elastic and vigorous thought keeps pace with the sun, the day is a perpetual morning. It matters not what the clocks say or the attitudes and labor of men. Morning is when...there is dawn in me."

Henry David Thoreau



“The future of music
may not lie entirely with music itself,
but rather in the way
it makes itself a part with—
in the way it encourages and extends
rather than limits,
the aspirations and ideals of the people—
the finer things
that humanity does and dreams of.”

Charles Ives