

Canyon
PAUL WINTER



GRAND CANYON SUNRISE

RIVER RUN

MORNING ECHOES

ELVES' CHASM

BRIGHT ANGEL

SOCKDOLAGER

RAVEN DANCE

AIR

BEDROCK CATHEDRAL

GRAND CANYON SUNSET

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. But in those days I had no thought of making music in the wilderness.

Ten years later I returned, as another concert tour took me through the Southwest. This time I 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. This seed grew in me over the next seven years, and in 1980 I came back with the Consort, our instruments, and friends. We went into 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.

When we began that first recording and rafting expedition, I had the naive idea that we would come out of the trip with

an album. Two weeks and 279 river miles later, humbled by the Grand Canyon, I felt I had barely touched the challenge of translating the spirit of the canyon into sound.

Now, after five years and three more river expeditions, after living in the Canyon for many weeks and recording enough music for an epic, I still feel we have only scratched the surface. From these efforts we offer this short poem — finally, the first album of our CANYON music.



“The wonders of the Grand Canyon cannot be adequately represented in symbols of speech, nor by speech itself, . . . It is the land of music . . . a land of song. Mountains of music swell in the rivers, hills of music billow in the creeks, and meadows of music murmur in the rills that ripple over the rocks . . . All this is the music of the waters.”

— John Wesley Powell, 1895

GRAND CANYON SUNRISE 7:07

Paul Winter – *soprano sax*, Paul Halley – *pipe organ*, Glen Velez – *desert drum*, * (“*bendir*,” North African frame drum with snares; played with fingers). IMPROVISATION RECORDED IN THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK, MARCH 28, 1983.

South Rim, 4:30 a.m., summer.

Desert drum, pulse of the earth . . . spirit-voice of sax . . . in the darkness, first touch of pipe organ pedals sounds warning of vast abyss a footstep away . . . first glimmer of dawn . . . crescendo to sunrise . . . the Canyon comes alive with colors.

MORNING ECHOES 2:28

Paul Winter – *soprano sax*, John Clark – *French horn*, Paul McCandless – *oboe*
IMPROVISATION RECORDED IN BACH'S CANYON, MAY 3, 1985.

Earth awakens . . . voices rise from Canyon.

BRIGHT ANGEL 3:52

Paul Winter – *soprano sax*, Paul McCandless – *oboe*, John Clark – *French horn*, Eugene Friesen – *cello*, Paul Halley – *piano*, Oscar Castro-Neves – *guitar*, Glen Velez – *gaval (Azerbaijani tambourine, with metal rings inside frame)*. Hopi and Ponca rattles courtesy of Will Channing.

RECORDED IN THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK, MAY 28, 1985.

Raven soars out from Rim . . . swoops down over Bright Angel Trail, cavorting,

barrel-rolling . . . plays with updrafts, flies into the depths.

Glide with raven down into the earth.

RAVEN DANCE 2:28

Paul Winter – *soprano sax*, David Darling – *cello*, Nancy Rumbel – *rattle*
IMPROVISATION RECORDED NEAR MILE 148, JUNE 28, 1980.

Side canyon near Inner Gorge, raven rests on ledge . . . calls . . . hops from crag to crag, sometimes graceful, sometimes with sudden trickster moves . . . listens, calls again . . . flaps past, close . . . flies on.

BEDROCK CATHEDRAL 2:03

John Clark – *French horn*.
IMPROVISATION RECORDED IN BACH'S CANYON, MAY 4, 1985.

Inner Gorge . . . river slices into oldest rock of all, layers named for gods: Vishnu Schist, Zoroaster Granite. Within ancient walls, horn echoes spirit of stone . . . hymn to time itself.

RIVER RUN 7:06

Paul Winter – *soprano sax*, Paul McCandless – *oboe*, John Clark – *French horn*, Eugene Friesen – *cello*, David Darling – *cello & voice*, Paul Halley – *harmonium*, Oscar Castro-Neves – *guitar*, Glen Velez – *pandereta (18-inch frame drum from Central Spain)*. Amazon rain-stick courtesy of Will Channing. Canyon wren recording courtesy Cornell University Laboratory of Ornithology.

OPENING CONCH SHELL CALLS PLAYED BY SAM WEST AT MILE 40, OCTOBER 22, 1981; COMPOSITION BORN FROM IMPROVISATION IN BLACKTAIL CANYON, NEAR MILE 120, APRIL 29, 1983; RECORDED IN THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK, JULY 16, 1985.

Conch shell and canyon wren call us to river. [Southwest Indian people have used the conch for centuries in ceremonies to bring rain.].

Run the river . . . new sights, new sounds around every bend . . . peace of slow water, exultation of rapids . . . rhythm never ceases, river flows on.

ELVES' CHASM 2:02

Paul McCandless – *oboe*.

IMPROVISATION RECORDED IN BACH'S CANYON, MAY 3, 1985.

Mile 116.5, side stream on left . . . waterfalls, trickle of clear water over mossy stone . . . calls of small and hidden birds, sprightly voice of oboe.

SOCKDOLAGER 4:09

David Darling – *cello & voice*, Eugene Friesen – *cello*, Paul Winter – *soprano sax*.

IMPROVISATION RECORDED IN THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK, JULY 16, 1985.

Powell wrote that the river traveler "stands in the presence of awful mysteries, profound, solemn . . ."

Past confluence with Little Colorado River . . . canyon walls narrow . . . black Granite Gorge — ominous, foreboding . . . distant roar of rapids ahead: Unkar, Hance, Sockdolager.

"Sockdolager" in 19th century slang means "knockdown punch." Cellist David Darling's raft flipped in Sockdolager Rapid

on the 1980 expedition. Sockdolager lived up to its name.

AIR 3:29

Paul Winter – *soprano sax*.

RECORDED NEAR MILE 148, JUNE 28, 1980.

Invocation by sax, melody by J.S. Bach . . . benediction by raven . . . river journey nears its end.

GRAND CANYON SUNSET 4:56

Paul Winter – *soprano sax*, Glen Velez – *desert drum*,* Paul Halley – *pipe organ*, John Clark – *French horn*, Paul McCandless – *oboe*.

IMPROVISATION RECORDED IN THE CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK, MAY 28, 1985.

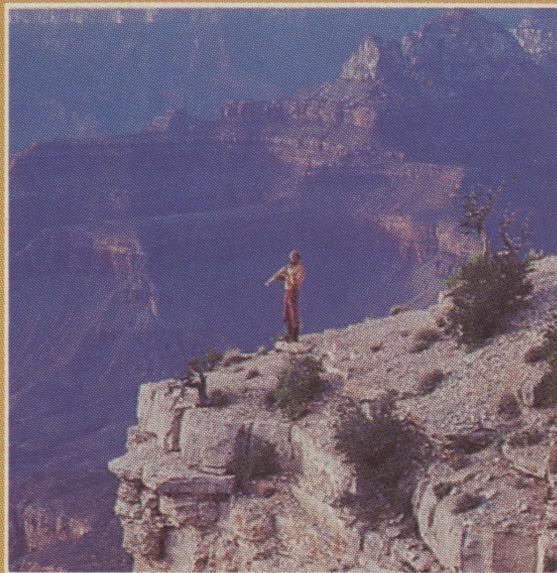
Released from Inner Gorge, raven soars to Rim . . . view across Canyon world, stillness . . . distant North Rim . . . sun on horizon . . . bright corona of fire bursts forth around dark clouds . . . sun goes down . . . raven flies away into night.

*The desert drum, heard in GRAND CANYON SUNRISE and GRAND CANYON SUNSET, has a characteristic buzzing sound; please know it is not distortion on the record or in your speakers.

Produced by Paul Winter and Sam West
Associate Producers: Chris Brown, Eugene
Friesen
Grand Canyon recording by Mickey
Houlihan (Judy Houlihan, assistant)
Cathedral recording by Dixon Van Winkle,
Chris Brown, and Leanne Ungar, with the
Fedco Audio Labs remote recording
truck
Fedco crew: Tom Arrison, Judy Elliott-
Brown, Nick Gutfreund
Mixed by Leanne Ungar, Chris Brown,
Dixon Van Winkle, D.H. Littwin, and
Darrell Gustamachio at Living Music
Studio, Sandy Hook, Connecticut (Jack
Hanna and Connie Kieltyka, assistants)
Mastered by Robert Ludwig at Masterdisk,
New York
Remastered by Clete Baker, Sound
Recorders, Omaha, NE
Cover Photographs by Kathleen Norris
Cook
Liner Notes by Paul Winter and Stephen
Trimble

*A song of thanks to the musicians who
went with me into the Canyon, to the
boatmen who guided us through it, and
all the friends who accompanied us on
the expeditions and supported us in so
many ways. I am deeply grateful to the
Grand Canyon National Park staff, the
Grand Canyon Natural History
Association, the National Parks and
Conservation Association, O.A.R.S., the
Cathedral of St. John the Divine; and to
John Azzaro, for service beyond the call.*

A CELEBRATION OF THE GRAND CANYON



SIDE ONE

1. GRAND CANYON SUNRISE (7:07) Glen Velez, Paul Halley, Paul Winter (Living Earth Music, **BMI**)
2. MORNING ECHOES (2:28) John Clark, Paul McCandless, Paul Winter (Living Earth Music, **BMI**)
3. BRIGHT ANGEL (3:52) Eugene Friesen (Onegin Music, **BMI**)
4. RAVEN DANCE (2:28) David Darling, Paul Winter (Tasker Music, ASCAP; Living Earth Music, **BMI**)
5. BEDROCK CATHEDRAL (2:03) John Clark (Hidden Meaning Music, **BMI**)

SIDE TWO

1. RIVER RUN (7:06) Glen Velez, Paul Halley, Eugene Friesen, Oscar Castro-Neves, Paul Winter (Living Earth Music, **BMI**)
2. ELVES' CHASM (2:02) Paul McCandless (Bocal Music, **ASCAP**)
3. SOCKDOLAGER (4:09) David Darling, Eugene Friesen (Tasker Music, **ASCAP**; Onegin Music, **BMI**)
4. AIR (3:29) Johann Sebastian Bach (Living Earth Music, **BMI**)
5. GRAND CANYON SUNSET (4:56) Glen Velez, Paul Halley, John Clark, Paul McCandless, Paul Winter (Living Earth Music, **BMI**)