

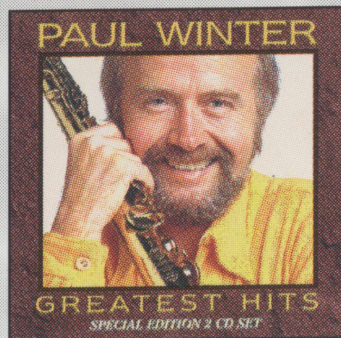
PAUL WINTER



GREATEST HITS

SPECIAL EDITION 2 CD SET

NEW RECORDING



1. ICARUS

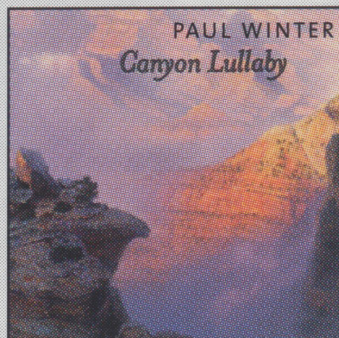
Ralph Towner
(Distant Hills Music, ASCAP)

Paul Winter | soprano sax
Eugene Friesen | cello
Phil Ayling | oboe
Warren Luening | piccolo trumpet
Oscar Castro-Neves | guitars, piano
Dave Carpenter | bass
Alex Acuña | drums
Cassio Duarte | percussion

Recorded July 1998,
North Hollywood, California

"Icarus" has been our theme song since Ralph Towner composed it for the Consort in 1970. We've played it a thousand times and never tire of it — a tribute to Ralph's extraordinary gift as a composer.

Originally written for cello as the lead melody voice, I've always wanted to play it on sax. This is our newest version of the song, arranged by Oscar Castro-Neves.



2. CANYON CHACONNE

Paul Winter, Paul Halley
(Living Earth Music, BMI)

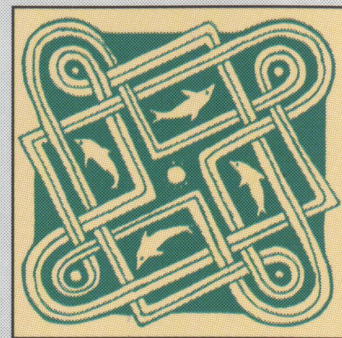
Paul Winter | soprano sax

Saxophone recorded May 1997 in the Grand Canyon; pipe organ recorded June 1997 in the Cathedral of St. John the Divine, New York City

From the album CANYON LULLABY

For years after finishing our first album celebrating the Grand Canyon in the mid-1980s, I harbored the dream of returning there to record a solo sax album in the extraordinary acoustic space of one particular side-canyon we had discovered. CANYON LULLABY is the realization of that dream, recorded in 1997. "Canyon Chaconne" unfolded as a solo piece, a series of variations growing out of a simple call-theme. But as I played it, on this glorious spring morning, I could hear in my mind's ear the progression of harmonies underneath the variations, as if some great Bachian ghost organ was sounding from the towering walls of stone around me. Later, Paul Halley translated this fantasy into reality with the pipe organ of the Cathedral in New York City.

NEW RECORDING



3. HARVEST FAIRE

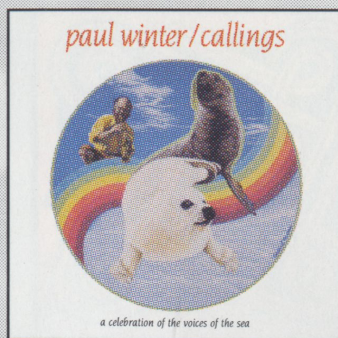
Paul Winter
(Living Earth Music, BMI)

Paul Winter | soprano sax
Davy Spillane | Uilleann pipes
Paul Halley | piano, synthesizer
Rhonda Larson | flute
Eugene Friesen | cello
Dave Carpenter | bass
Glen Velez | percussion

Recorded August 1998 in the Living Music Barn, Litchfield, Connecticut

From the forthcoming album CELTIC SOLSTICE

The Consort has long had a love-affair with the odd time-signatures of Balkan music. It began for me when I first heard the seminal album, "The Music of Bulgaria," by the Koutev Ensemble, in 1963. After meeting Irish piper Davy Spillane in 1997 and hearing the Balkan-inspired music of the show "Riverdance," in which Davy was featured, I brought out a melody I had written in 1975 but never recorded, to see what Davy and the Consort might do with it together. Paul Halley wrote this arrangement for us.



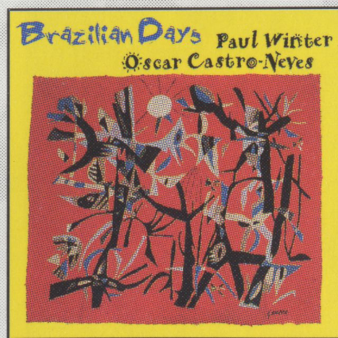
4. LULLABY FROM THE GREAT MOTHER WHALE FOR THE BABY SEAL PUPS

Paul Winter, Jim Scott,
Humpback Whale
(Living Earth Music, BMI)

Paul Winter | E-flat contrabass
Sarrusophone, soprano sax
Nancy Rumbel | English horn
Jim Scott | classical guitar
Ted Moore | tanpura
Paul Halley | pipe organ
Viki Sylva | harmonium

Recorded August 1981 in the Cathedral
of St. John the Divine, New York City
From the album CALLINGS

Listening through many hours of humpback whale recordings, I found this eight-note melody which sounded to me like a lullaby. Knowing that the whales' voices carry for hundreds, perhaps thousands, of miles in the ocean, I imagined this lullaby resonating through the seas to surround and protect the new born harp-seal pups when the seal-clubbers came.



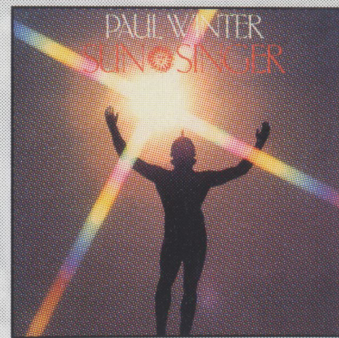
5. AULA DE MATEMÁTICA (A MATHEMATICS LESSON)

Antonio Carlos Jobim & Marino Pinto
(Corcovado Music, BMI)

Paul Winter | soprano sax
Oscar Castro-Neves | guitar
Nilson Matta | bass
Paulo Braga | drums

Recorded September 1997,
Hollywood, California
**From the album
BRAZILIAN DAYS**

BRAZILIAN DAYS is a collaboration with my long-time friend and partner in "ethnomusicriminology," guitarist Oscar Castro-Neves. It celebrates our shared experience with the music of Brazil over the last thirty-five years, focusing on songs from the "golden era" of Bossa Nova, in which Oscar was one of the seminal figures. This song is from the most renowned composer of that genre, Antonio Carlos Jobim.



6. WINTER'S DREAM

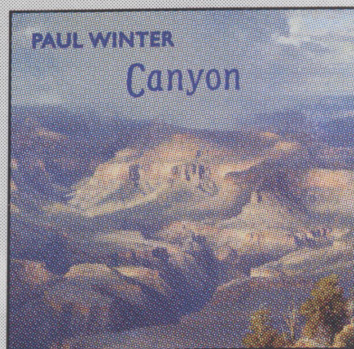
Paul Halley
(Back Alley Music, ASCAP)

Paul Winter | soprano sax
Paul Halley | pipe organ

Recorded July 1983 in the Cathedral
of St. John the Divine, New York City
From the album SUN SINGER

Paul Halley's song is named not for me, but for the Winter Solstice, an annual turning-point the Consort has celebrated every December since 1980 at New York's Cathedral of St. John the Divine.

In the tradition of Solstice rituals from ancient times, when Northern peoples, at that coldest and darkest time of the year, brought evergreen plants into their homes and lit candles and fires to beseech the sun to return, "Winter's Dream" is an honoring song to the sun.



7. GRAND CANYON SUNRISE

Glen Velez, Paul Winter, Paul Halley
(Living Earth Music, BMI)

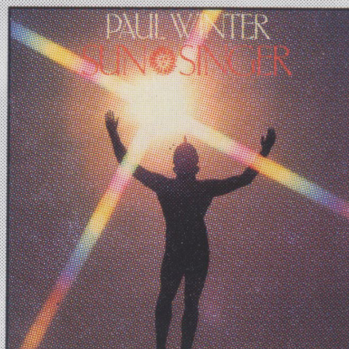
Paul Winter | soprano sax
Paul Halley | pipe organ
Glen Velez | bendir

*(North African frame drum
with snares)*

Recorded March 1983 in the Cathedral
of St. John the Divine, New York City
From the album CANYON

*This collective improvisation became
the opening track of our first album
celebrating the Grand Canyon, and it
evoked the following word-painting:*

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...
Canyon comes alive with colors.



8. SUN SINGER

Paul Winter, Paul Halley
(Living Earth Music, BMI
Back Alley Music, ASCAP)

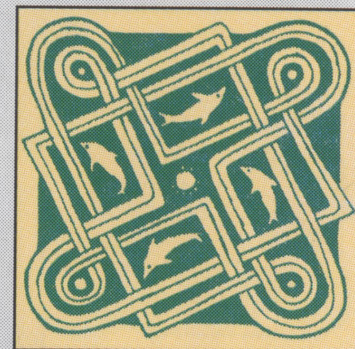
Paul Winter | soprano sax
Paul Halley | organ
Glen Velez | pandereeta

(frame drum)

Recorded August 1983 in the
Cathedral of St. John the Divine,
New York City
From the album SUN SINGER

*In Stockholm Harbor there is an extra-
ordinary statue, a sixteen-foot bronze
of a warrior with arms reaching
upward and head thrown back,
singing to the sky. It is called "Sun
Singer," and was created by the
Swedish sculptor Carl Milles. This
statue inspired an album, in collabo-
ration with Paul Halley and Glen
Velez, with a series of pieces reflecting
our experience of the power and
beauty of the Sun.*

NEW RECORDING



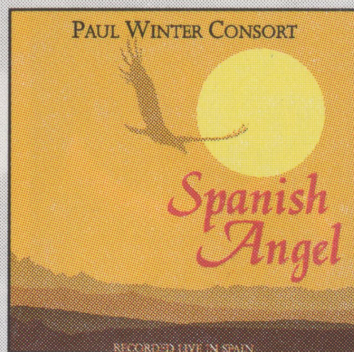
9. TRIO BUSK

Paul Winter, Davy Spillane, Paul Halley
(Living Earth Music, BMI)

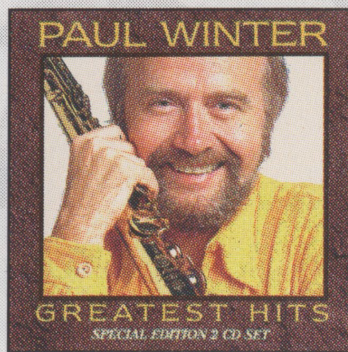
Paul Winter | soprano sax
Davy Spillane | Uilleann pipes
Paul Halley | pipe organ

Recorded June 1997 in the Cathedral
of St. John the Divine, New York City
***From the forthcoming album
CELTIC SOLSTICE***

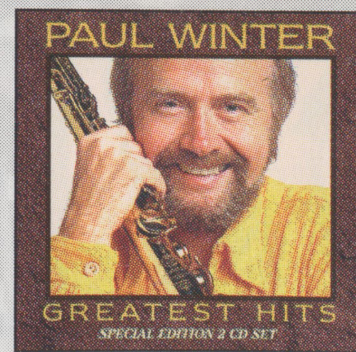
*In 1992 I heard a soul-stirring record-
ing by Irish piper Davy Spillane, and I
imagined how moving it would be to
hear this earthy voice of the Uilleann
pipes accompanied by a pipe organ
in a great cathedral. I made contact
with Davy through our mutual friend,
Celtic singer Níóirín Ní Riain, and in
April 1997 went to visit Davy at his
home near the Cliffs of Moher on the
west coast of Ireland. Davy agreed to
come to New York that June to be
part of our Celtic Solstice celebration,
on the weekend of the Summer
Solstice. "Trio Busk" was the first
improvisation that Davy, Paul Halley
and I played together, the night he
arrived.*



NEW RECORDING



NEW RECORDING



10. DANCING PARTICLES

Paul Halley, Paul Winter, Glen Velez
(Back Alley Music, ASCAP
Living Earth Music, BMI)

Paul Winter | soprano sax
Rhonda Larson | flute
Eugene Friesen | cello
Paul Halley | piano
Glen Velez | bendir
(North African frame drum
with snares)
Eliot Wadopian | bass

Recorded March 1992,
Cartagena, Spain
**From the Grammy®-winning
album SPANISH ANGEL**

This piece was originally created for our 1983 album SUN SINGER. It was prompted by a remark from Paul Halley, who, after listening to all our musings about the vastness of the sun, asked: "Hey—what about the tinest elements in the sun, those quadzillions of tiny particles dancing around inside it?" So we set out to make a sound-painting of "dancing particles."

11. SEPTEMBER SOLO

Paul Winter
(Living Earth Music, BMI)

Paul Winter | soprano sax

Recorded September 1993 in Gates of the Mountains, Montana

During the making of my album PRAYER FOR THE WILD THINGS, I spent several days in Montana recording in a reverberant canyon on the Missouri River called Gates of the Mountains. The thousand-foot high limestone walls bounced back two echoes of every phrase I played. This solo, from those magical early autumn days, has been awaiting an album to give it a home.

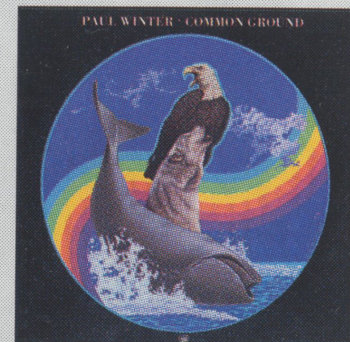
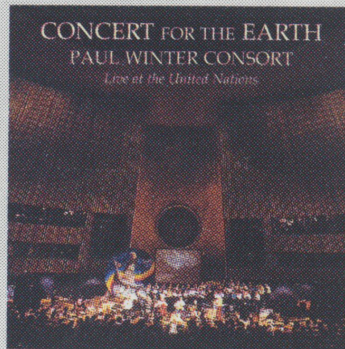
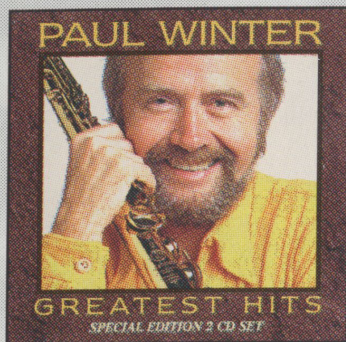
12. WOLF EYES

Timber Wolf, Paul Winter,
David Darling
(Living Earth Music, BMI)

Paul Winter | soprano sax
Eugene Friesen | cello
Oscar Castro-Neves | guitar,
synthesizer
Paul Halley | piano
Dave Carpenter | bass
Cassio Duarte | percussion

Recorded July 1998,
North Hollywood, California
Timber wolf recorded in the Superior
National Forest, Minnesota

"Wolf Eyes" was inspired by a magnificent Canadian timber wolf named Jethro, and by my experiences listening to the voices of wolves in the wilderness. The seed-theme is from a solo wolf howl recorded in Minnesota's Superior National Forest by Fred Harrington. This song, which I first recorded on my 1978 album COMMON GROUND, has always had a kind of Brazilian soul. Guitarist Oscar Castro-Neves brings this home in our new recording of it.



13. SAX-WOLF DUET

Paul Winter, Timber Wolf
(Living Earth Music, BMI)

Paul Winter | soprano sax
Timber wolf | voice

This coda for "Wolf Eyes" was recorded live at the North American Predatory Animal Center in the California Sierras.

14. MINUIT

Keita Fodeba; English lyrics by
Susan Osborn and John Guth
(Umpawaug Music, ASCAP)

Paul Winter | soprano sax, vocal
Eugene Friesen | cello
John Clark | French horn
Paul Halley | piano
Jim Scott | guitars
Oscar Castro-Neves | guitar
Susan Osborn | voice
Russ Landau | bass
Ted Moore, Glen Velez,
Kimati Dinizulu,
Guilherme Franco | percussion

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

**From the album
CONCERT FOR THE EARTH**

This is a village song from Guinea in West Africa. I have a special affection for "Minuit," not just for its exquisite simple beauty, but because it was the first song that taught me I could sing. The original words are French: "Minuit, s'amuse." ("Midnight amuses herself.")

It was an honor to perform this in the General Assembly of the United Nations, in our "Concert for the Earth" on World Environment Day, 1984.

15. COMMON GROUND

Ivan Lins, Ronaldo Monteiro
de Souza; English lyrics by
Paul Winter, John Guth &
Michael Holmes
(Intersong Music, ASCAP
Living Earth Music, BMI)

Paul Winter | soprano sax
Paul McCandless | oboe
David Darling | cello
Oscar Castro-Neves | guitar
Jim Scott | lead vocal
Gary King | bass
Steve Gadd | drums
Michael Holmes | keyboards

Recorded July 1977 in the Living Music Barn, Litchfield, Connecticut

**From the A&M album
COMMON GROUND**

During the summer of 1977, I invited an eclectic group of musicians to come to my farm and spend several weeks making an album together while living in a tent village by the river. "Common Ground" is a Brazilian song that immediately gained our affection and inspired us to write English lyrics which would sum up our experience of "the village."

THE WORLD OF LIVING MUSIC

CALLINGS | PAUL WINTER

MISSA GAIA/EARTH MASS | PAUL WINTER

SUN SINGER | PAUL WINTER

ICARUS | PAUL WINTER CONSORT

CONCERT FOR THE EARTH | PAUL WINTER CONSORT

CANYON | PAUL WINTER

NEW FRIEND | EUGENE FRIESEN & PAUL HALLEY

LIVING MUSIC COLLECTION | PAUL WINTER & FRIENDS

PIANOSONG | PAUL HALLEY

OSCAR! | OSCAR CASTRO-NEVES

HOMECOMING | DENNY ZEITLIN

WINTERSONG | PAUL WINTER CONSORT

WHALES ALIVE | PAUL WINTER & PAUL HALLEY, WITH LEONARD NIMOY

EARTHBEAT | PAUL WINTER CONSORT WITH THE DMITRI POKROVSKY SINGERS

ARMS AROUND YOU | EUGENE FRIESEN

WOLF EYES | PAUL WINTER

EARTH: VOICES OF A PLANET | PAUL WINTER CONSORT

ANGEL ON A STONE WALL | PAUL HALLEY WITH THE PAUL WINTER CONSORT

SONGS OF THE HUMPBACK WHALE | HUMPBACK WHALES

TURTLE ISLAND | GARY SNYDER WITH THE PAUL WINTER CONSORT

ANTHEMS | PAUL WINTER & FRIENDS

SOLSTICE LIVE! | PAUL WINTER CONSORT WITH SPECIAL GUESTS

SPANISH ANGEL | PAUL WINTER CONSORT

PRAYER FOR THE WILD THINGS | PAUL WINTER & THE EARTH BAND

DEEP VOICES | BLUE, RIGHT & HUMPBACK WHALES

THE MAN WHO PLANTED TREES | PAUL WINTER CONSORT

CELTIC SOUL | NÓIRÍN NÍ RIAIN

PETE | PETE SEEGER & FRIENDS

CANYON LULLABY | PAUL WINTER

BRAZILIAN DAYS | PAUL WINTER & OSCAR CASTRO-NEVES

THE WORLD OF

THE STORY OF LIVING MUSIC *is interwoven with that of the ensemble I chose to call "Consort." The vision for Living Music Records emerged out of a two-decade saga of musical adventures that began with my college jazz sextet in the early 1960s. Milestones in this journey include the Sextet's horizon-expanding tour through twenty-three 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, 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 pilgrimages to the self-sufficient 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 in 1977 during a summer-long outdoor music "village," interweaving elements from various musical traditions with the voices of whale, wolf, and eagle.*

The momentum that finally launched Living Music Records came from several directions: my fast-growing wish-list of albums I dreamed of making; the encouraging growth of an audience who not only listened, but cared about the earth; and the accumulated frustration from eighteen years 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 there.

CALLINGS was the first, a celebration of the voices of the sea, in a double-album with a twenty-four page booklet that featured four-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 several environmental groups, we produced CALLINGS and Living Music Records was born.

LIVING MUSIC

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.

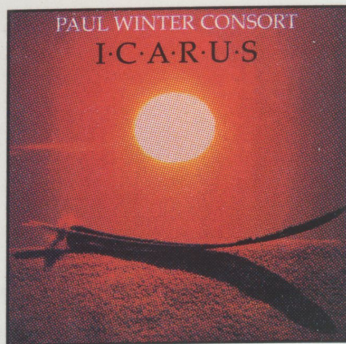
And the genre? We knew there would continue to be confusion in the realm of marketing as to how to categorize this music. Since early days, the various attempts to label our music have been an on-going source of amusement to the Consort: "acoustic fusion," "classical folk," "chamber jazz," "progressive music," "good music," "freebus musicus," "ecological jazz" (in Russia), "la fusión animal" (in Spain), and "earth jazz" (in Japan). Once after a concert in Florida a college student asked me: "Is this 'Neo-Pagan'?" I laughed and replied: "Sure, if that's the way you hear it." I used to respond to the "what do you call your music?" question by describing it as "Contemporary Contrapuntal Connecticut Country Consort Music."

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 to create music of beauty in the service of the community of all life.

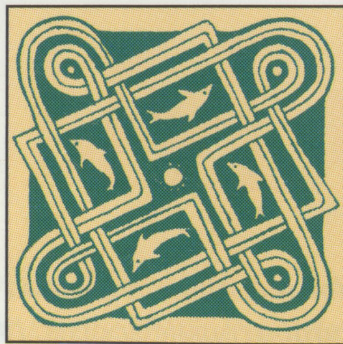
We have been blessed to have had many opportunities and adventures over the years, and to have been able to continue creating our music throughout all the extremes of weather Living Music has experienced. Since Living Music was launched in 1980 we've produced thirty albums, and I'm proud of every one. Yet I still feel that all this is Prelude—that our best work is yet to come. We hope you'll stay tuned.

With gratitude to all,

Paul Winter



UPCOMING ALBUM



1. ICARUS

Ralph Towner
(Distant Hills Music, ASCAP)

Paul Winter | soprano sax
David Darling | cello
Paul McCandless | oboe
Ralph Towner | classical guitar
Herb Bushler | Fender bass
Collin Walcott | percussion

Recorded August 1971,
Marblehead, Massachusetts
From the album ICARUS
(Paul Winter Consort)

The sound of our first Consort was centered upon classical guitar, which I had grown to love in Brazil. But later I also became fascinated with various steel-string guitars, and imagined hearing 12-string in our music. Ralph Towner, our guitarist, was skeptical, since his experience had been almost totally with classical guitar. I bought a 12-string and gave it to Ralph along with a copy of Joni Mitchell's first album, and he wrote "Icarus" in thirty minutes. It's been the Consort's signature piece ever since.

2. SWEET COMARAGHS (A CHOMARAIGH AOIBHINN Ó)

Maurus Ó Faoláin
(Living Earth Music, BMI)

Karan Casey | vocal
Paul Halley | synthesizer

Recorded June 1997 in the Cathedral
of St. John the Divine, New York City
From the forthcoming album
CELTIC SOLSTICE
(Paul Winter & Friends)

Karan Casey learned from singer Anne Mulqueen this song written in 1853 by Maurus Ó Faoláin. It celebrates the Comaragh Mountains in Ireland. The first verse, as translated by Oisín Ó Siochrú, says:

*"My heartfelt blessing on your valleys
and mountains, Sweet Comaraghs.
And on your cheerful people
so naturally kind, Sweet Comaraghs.
On your shining streams and
your leafy woodlands,
Your honeyed slopes and
your gleaming meadows.
My heart fills with love for all of them
surely, Sweet Comaraghs."*

3. SE É TARDE ME PERDOA - (FORGIVE ME IF I'M LATE)

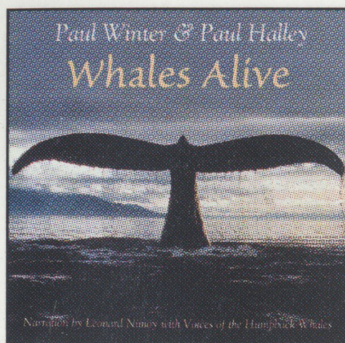
Carlos Lyra, Ronaldo Bôscoli
(Irmãos Vitale)

Paul Winter | soprano sax
Oscar Castro-Neves | guitar
Nilson Matta | bass
Paulo Braga | drums

Recorded September 1997,
Hollywood, California;
saxophone recorded in the Grand
Canyon

From the album
BRAZILIAN DAYS
(Paul Winter &
Oscar Castro-Neves)

I first recorded this song in Rio in 1964, with Carlos Lyra, for our joint album THE SOUND OF IPANEMA. So it's been like revisiting an old friend, playing it now with Oscar Castro-Neves on our new album BRAZILIAN DAYS, a collection of melodic treasures from this remarkable trove known as "Bossa Nova."



4. OCEAN DREAM

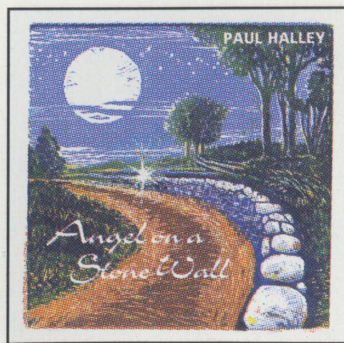
Humpback Whale, Paul Winter
(Living Earth Music, BMI)

Paul Winter | soprano sax
David Darling | cello
John Guth | steel-string guitar
Robert Chappell | keyboards
Steve Gadd | percussion
Gary King | bass
Laudir de Oliveira | water drum

Humpback whale recordings courtesy of the Center for Coastal Studies, the New York Zoological Society, Katherine Payne, Roger Payne, Peter Tyack, and Frank Watlington. Recorded August 1977 in the Living Music Barn, Litchfield, Connecticut

From the album WHALES ALIVE
(Paul Winter & Paul Halley)

This song was inspired by my first experiences playing to whales from a small raft in the Pacific with a Greenpeace Expedition in 1975. I wanted the music to evoke the slow-motion grace of these gentle giants, as they surfaced to blow and breathe, and then slid down again into the sea. The seed-theme comes from a humpback whale song recorded off Bermuda in 1964 by Frank Watlington.



5. PRAYER

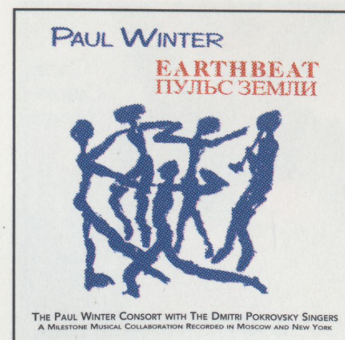
Paul Halley
(Back Alley Music, ASCAP)

Paul Halley | piano, organ
Eugene Friesen | cello

Recorded November 1989 in the Living Music Studio, Litchfield, Connecticut; and in the Cathedral of St. John the Divine, New York City

From the album
ANGEL ON A STONE WALL
(Paul Halley)

Paul Halley writes: "When the Consort was in Israel, we were given a private tour of Jerusalem by a friend from the Hebrew University. We arrived at a place (called Dominus Flevit) on the Mount of Olives where we were given the same view of Jerusalem that Jesus saw when he came to the city on that first Palm Sunday. He understood in his heart what that ancient city had been through in her first thousand years, and what lay ahead, and he wept. This music is a prayer for the peace of Jerusalem. It is a 3,000 year-old prayer."



6. GREEN DREAMS

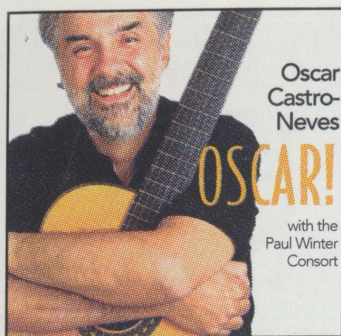
Traditional Russian wedding song,
with new music by Paul Halley,
Eugene Friesen, Paul Winter
(Living Earth Music, BMI)

The Paul Winter Consort with
the Dmitri Pokrovsky Singers
Paul Winter | soprano sax
Eugene Friesen | cello
Paul Halley | keyboards
Oscar Castro-Neves | guitar
Russ Landau | bass
Ted Moore | percussion

Recorded March 1987 in Moscow, and
July 1987 in the Cathedral of St. John
the Divine, New York City

From the album EARTHBEAT
(Paul Winter)

On our first tour of Russia in 1986, the Consort was booked in a concert at Moscow University with the Dmitri Pokrovsky Singers, twelve young men and women dedicated to the traditions of ancient Russian village music. We were so enthralled with their sound and spirit that we returned to Moscow the next spring to record with them, out of which came our album EARTHBEAT.



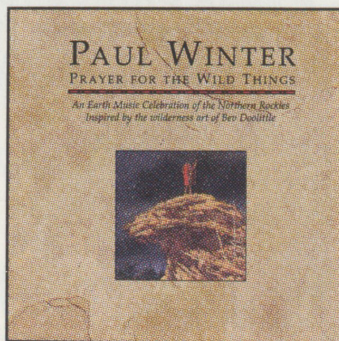
7. SONG FOR JOYCE

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 the album OSCAR!
(Oscar Castro-Neves)

I met Oscar in Rio de Janeiro in 1962 during a tour of Latin America with my college jazz sextet. Since he settled in California in the late '60s, Oscar has toured with the Consort many times and co-produced many of our albums. OSCAR! is his debut album for Living Music. It is a collection of pieces that celebrates his world of Brazilian music, and in which he demonstrates the broad range of his gifts as guitarist, composer, pianist, singer and arranger. "Song for Joyce" is dedicated to Lorraine Joyce, who is now Oscar's wife.



8. GATES OF THE MOUNTAINS

Paul Winter
(Living Earth Music, BMI)

Paul Winter | soprano sax

Recorded September 1993 in Gates of the Mountains, Montana
From the Grammy®-winning album PRAYER FOR THE WILD THINGS
(Paul Winter & the Earth Band)

PRAYER FOR THE WILD THINGS is a celebration of the Northern Rockies, inspired by a painting by the renowned wilderness artist Bev Doolittle. In her scene of a mountain crag in the Colorado Rockies, twenty-seven animals are camouflaged in the landscape, and on top of the crag an Indian medicine man offers a prayer to the heavens. In my weeks travelling and recording in the Northern Rockies, I sought out as many of these birds and mammals as I could find, and wove their voices into the music. One extraordinary place I played was in the canyon of Gates of the Mountains, on the Missouri River in Montana. The echoes from these thousand-foot walls inspired many new pieces, including this one.



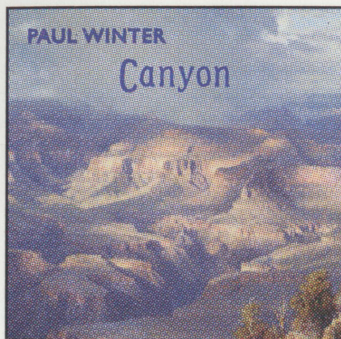
9. CATHEDRAL PINES

Eugene Friesen, Paul Halley
(Onegin Music, BMI)
Back Alley Music, ASCAP)

Eugene Friesen | cello
Paul Halley | pipe organ

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

Eugene Friesen and Paul Halley have blazed a new path for their instruments in duet, weaving tapestries of sound into life through improvising. "Cathedral Pines" comes from their debut album, NEW FRIEND. The entire album was improvised in one glorious post-midnight adventure in music-making within the inspiring space of New York's Cathedral of St. John the Divine.



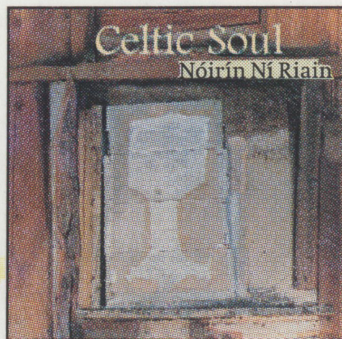
10. RIVER RUN

Paul Winter, Paul Halley, Glen Velez,
Oscar Castro-Neves, Eugene Friesen
(Living Earth Music, BMI)

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
(frame drum from Spain)

Recorded July 1985 in the Cathedral of
St. John the Divine, New York City
From the album CANYON
(Paul Winter)

The Grand Canyon has been a place of pilgrimage for me for almost four decades. The Consort and I made four river-rafting recording expeditions down the Colorado River through the Grand Canyon, during the early '80s, in the process of making this album, CANYON. In "River Run," we wanted to evoke the experience of riding on these rubber rafts, and the exhilaration of going through the different waters and rapids that this journey presents.



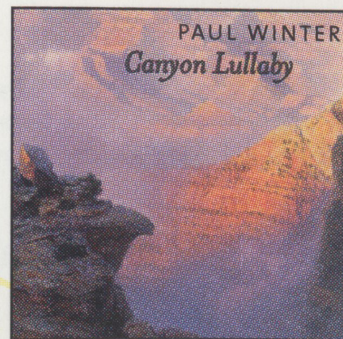
11. BASO MORE - ODE TO MIRA BAI

Traditional, arranged by Paul Winter
(Living Earth Music, BMI)

Níóirín Ní Riain | voice,
supeti (*Indian harmonium*)
Steve Gorn | bansuri
(*Indian flute*)
Jordan Rudess | synthesizer
Ira Landgarten | tanpura

Recorded July 1996 in the Living Music
Barn, Litchfield, Connecticut
From the album CELTIC SOUL
(Níóirín Ní Riain)

Irish soprano Níóirín Ní Riain is like a great jazz singer dropped out of some Celtic heaven. We first heard her during an event at a cathedral in Rotterdam, and since then she has been guest artist numerous times with the Consort at our Winter Solstice celebrations in the Cathedral of St. John the Divine in New York. We are proud to have produced her first secular album. This song reflects Níóirín's experience in India, and the deep inspiration she has received from its music and people. "Baso More" is a song of entreaty to Krishna by Mira Bai (1498-1547), India's most famous female saint.



12. DREAMCATCHER

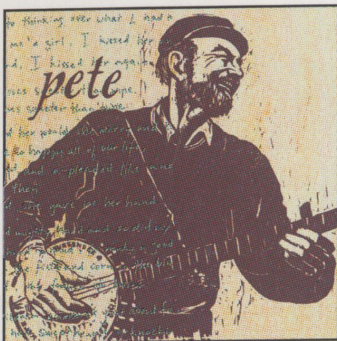
Paul Winter
(Living Earth Music, BMI)

Paul Winter | soprano sax

Recorded May 1997 in the
Grand Canyon
From the album
CANYON LULLABY
(Paul Winter)

In 1985, on my fourth recording expedition in the Grand Canyon, I finally found the acoustic Shangri-la which I knew must exist somewhere within the vast labyrinth of the Canyon. It is a side canyon that ends in a cul-de-sac, with a curving 800-foot wall that creates a sound chamber with a seven-second reverberation. We named it "Bach's Canyon." I returned there in 1997 to record my first solo album, CANYON LULLABY.

"Dreamcatcher" is one of the pieces that grew from my improvisations there. The echo-locating chirps of a Western Mastiff bat are audible at the end of the song.



13. IN THE EVENING

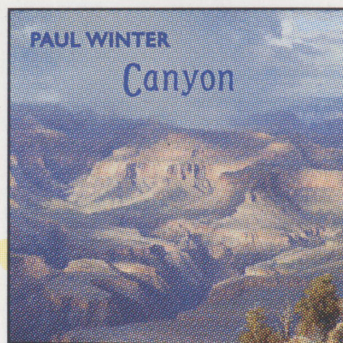
Leroy Carr, new verse by Pete Seeger
(MCA Music Publishing)

Pete Seeger | voice, banjo
Howard Levy | harmonica
David Finck | bass
Gordon Gottlieb | percussion
The Union Baptist Church Singers

Recorded in the Living Music Barn,
Litchfield, Connecticut

**From the Grammy®-winning
album PETE (Pete Seeger)**

The world's legendary troubador, Pete Seeger has inspired generations to give voice and to join in the struggle for a better world. I met Pete in the 1960s, and he was a major inspiration in my founding both the Consort and Living Music. In 1982 I suggested to Pete that he make an album of his "earth songs." Finally, in 1988, he agreed to come to our barn for some exploratory sing-along sessions. Over the next seven years, in a series of sessions, the album PETE evolved, with a village of voices and instruments accompanying Pete in a collection of songs celebrating the human journey and the Earth.



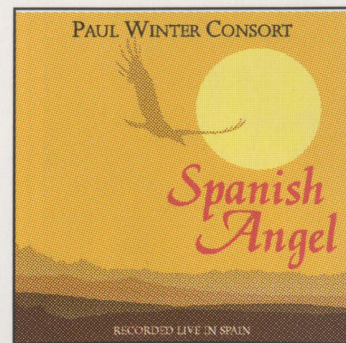
14. BEDROCK CATHEDRAL

John Clark
(Hidden Meaning Music, BMI)

John Clark | French horn

Recorded May 1985 in the
Grand Canyon
**From the album CANYON
(Paul Winter)**

John Clark improvised this anthem during the last night of our 1985 Grand Canyon recording expedition. It was well past midnight, and John's lip was very tired from many hours of playing. As we were about to pack it in, I urged him to "just play one more solo." John came forth with this masterpiece, which may well be the greatest French horn solo ever recorded.



15. FARE WELL

Paul Halley
(Back Alley Music, ASCAP)

Paul Winter | soprano sax
Rhonda Larson | flute
Eugene Friesen | cello
Paul Halley | piano
Eliot Wadopian | bass
Glen Velez | percussion

Recorded March 1992 in Teatro Falla,
Cadiz, Spain

**From the Grammy®-winning
album SPANISH ANGEL**

Paul Halley completed this composition during the Consort's 1992 tour of Spain, as a tribute to flutist Rhonda Larson, who would be leaving the group to embark on a solo career. Rhonda had been an integral part of the Consort for six years, having joined us at the time of our 1986 tour of the Soviet Union. Her extraordinary playing is featured in this piece.

ACKNOWLEDGEMENTS

GREAT GRATITUDE to all my fellow musicians through the years: to our parents, wives, husbands, and children; to the recording engineers and assistants; to the Living Music Staff members over the years; to the biologists and the wilderness guides; to the countless friends who have participated in our journey in so many different ways; and to all of you who have listened.

A SONG OF GRATITUDE to my family—my wife Chez and our daughter Keetu, my mother Beulah, my dad Paul, Sr., and my sister Diane. They continue to be my fountain of inspiration.

MY THANKS to the following colleagues for their contributions to the albums represented in these two collections:

Producers: George Martin, Oscar Castro-Neves, Russ Landau, Tom Bates, Les Kahn, Sam West

Engineers: Dave Greene, Dixon Van Winkle, Mickey Houlihan, Tom Bates, Les Kahn, Steve Van Zandt, Sam West, Glen Kolotkin, Leanne Ungar, Russ Landau, Geoff Gillette, Glenn Berger

Engineering Assistants: Judy Elliott-Brown, Tom Lewis, Randy Brown, Laura Fried, Connie Kieiltyka, Tommy Skarupa, Chez Liley, Jim Butler, Brian Soucy, Tony Alvarez

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SPECIAL EDITION Credits:

Produced by Paul Winter

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CD Package Design by Randy Weyant/KatArt Graphics

Cover photo by Carlos Equiguren

CD-ROM produced by Chez Liley, Carl Pritzkat & Tony Travostino; narration recorded by Tommy Skarupa

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We dedicate this album to June Goodman (1920-1997), great friend of Living Music.

