

# PAUL WINTER & THE EARTH BAND

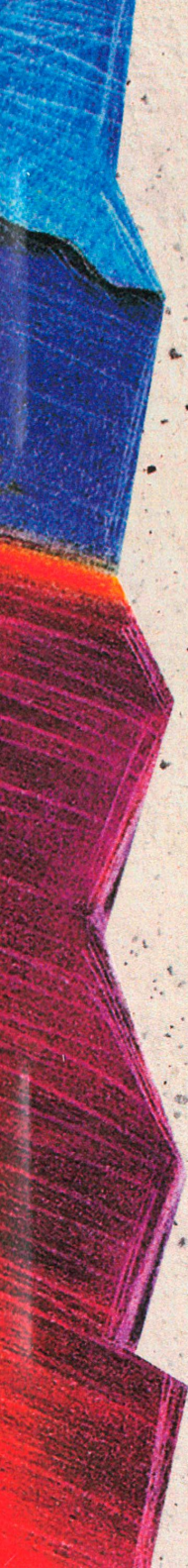


## JOURNEY WITH THE SUN

with  
special guest  
**Mickey  
Hart!**

Featuring Arto Tunçboyacıyan





**F**or the past twenty years my colleagues and I have had the great privilege of making music in New York's Cathedral of St. John the Divine. This largest Gothic cathedral in the world is known for the welcome it extends to the entire family of humanity, opening its doors to people from every ethnic, religious and cultural background. Founded by the Episcopal Church in 1892 as a "House of Prayer for All People," the Cathedral has become one of the great forums of the Western world, where people have listened to Buckminster Fuller, Cesar Chavez, the Dalai Lama, Rene Dubos, the Archbishop of Canterbury, Secretaries General of the United Nations, Jesse Jackson, Vaclav Havel, Thomas Berry, the Mayor of Jerusalem, Carl Sagan, Brian Swimme, and poet Gary Snyder. Often referred to as the "Green Cathedral," because of its deep involvement in the ecological movement, it has also extended its welcome to creatures great and small. The Cathedral's annual St. Francis Day Celebration, each October, includes the blessing of several hundred animals that accompany their owners to the service; a grand procession of elephant, camel, giraffe and llama leading twenty some other species through the Nave; and the music of our "Missa Gaia/Earth Mass" in which the voices of wolf, whale and harp-seal are interwoven with the ten instruments of our Consort and a chorus of 300.

The Cathedral has proven to be an inspiring and nourishing home for our music. Its monumental architecture and extraordinary acoustics have a profound effect on musicians and listeners alike. In the immensely resonant space of St. John's, you are obliged to listen, and to play, in new ways.

Among the events we present as artists-in-residence at the Cathedral are annual celebrations of the winter and summer solstices. The solstices traditionally have



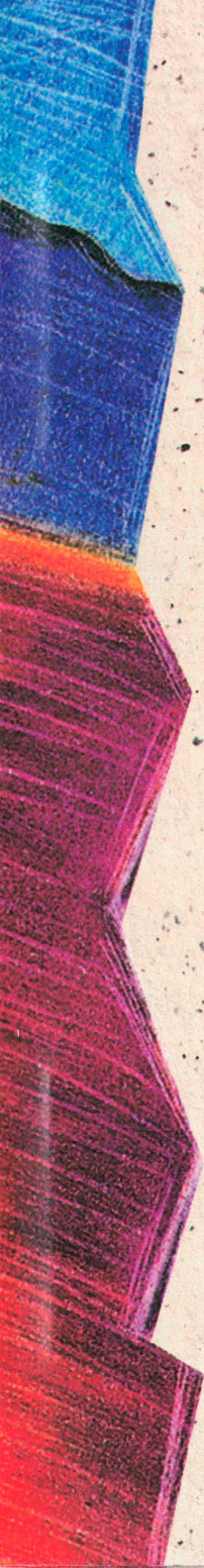
marked what we Earthlings perceive as turning points in our journey with the Sun. The word solstice comes from the Latin sol (sun) and stitium (to stand still). The winter solstice is when the Sun reaches its southernmost point from the equator and seems to pause before reversing its course; at summer solstice the Sun attains its northernmost point and, once again, seems to stand still before turning back. It was believed that at the moment of solstice, time, flowing in a circle, stopped, before the ends of the year were joined. These two great celestial milestones of the year, occurring in December and June, are perhaps humanity's most ancient ritual observances. People paused at these times to reflect upon the journey of life, with all its trials, blessings, hopes and promise. Out of winter solstice rituals have come traditions of forgiveness and gratitude, which have become integral to our contemporary holidays of renewal.

Our Cathedral solstice events have evolved into celebrations of the cornucopia of the Earth, and the diversity of its greater community of creatures and cultures. It has seemed appropriate to the welcoming spirit of the "Green Cathedral" to bring together musicians from around the world.

The solstice celebrations of these last two years brought together this "Earth Band," which includes Davy Spillane, the great improvising Uilleann-piper from the west coast of Ireland, who was featured in our recent CELTIC SOLSTICE album; cellist Eugene Friesen and keyboardist Paul Halley, my esteemed colleagues in the Paul Winter Consort over the past two decades; and the amazingly versatile Armenian musician Arto Tunçboyacıyan.

We invited Arto to join us as percussionist for the 1998 summer solstice, on the recommendation of our friend Joanie Madden, the Celtic whistle virtuoso. Arto's reputation as a percussionist preceded him, but we had no knowledge of his vocal





abilities. During a break in one of our rehearsals I overheard Arto quietly singing to himself and I asked him what the song was. He sang it then for all of us and we were deeply moved, insisting that he sing in the solstice concert. Arto toured with us during the next year, and we soon learned of the deep fountain of music he has within him. By the time of the following summer solstice, when most of this album was recorded, Arto's voice had become an integral part of our music.

Arto's singing does not use any traditional language, but rather vocables from his own personal dialect, which he calls "Arto-stan." Only the title of the final song, "Oror Bubrik," is Armenian. The instrument with which Arto accompanies himself is one he calls "sazabo," that is his own re-working of the traditional 6-string Anatolian saz.

The contemplative nature of much of this album reflects the ambience of our early morning Summer Solstice Celebration, which begins at 4:30 a.m. in the pre-dawn dark of this longest day of the year. In a totally darkened Cathedral, we embark on a continuous two-hour musical journey, with players stationed in distant corners or moving among the audience. Somewhere near the half-way point, listeners slowly begin to realize that the Cathedral's great stained-glass windows are gradually illuminating with the light of the first sunrise of the summer.

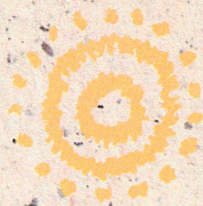
Two of the album's songs—"Caravan at Dawn" and "Yabu"—come from our 1999 Winter Solstice Celebration, in which our long-time friend Mickey Hart was featured playing his new instrument, RAMU, an acronym for Random Access Music Universe. RAMU is a computer-linked percussion instrument that contains Mickey's huge library of sounds, collected from instruments and voices all over the world. Using his drum sticks, Mickey plays on an array of pads which can be programmed



to produce any of the 300 sampled sounds in RAMU's computer bank. Hart says: "It's a dream instrument, an encyclopædia of sound. You can jump from the rain forest to gamelan to jungle drums...RAMU takes you there."

From these solstice celebrations, in this great and fertile space, with this caravan of musicians, has come the music of JOURNEY WITH THE SUN. And what is this "journey" we are making in relation to the Sun? On one level it is our passage through a day and night, as the Earth rotates from dawn to dawn in the light of the Sun. On another, it is the journey of a year, and the 584 million miles we are carried by the Earth as it swings round the sun from one summer solstice to the next. And simultaneously we are also travelling with the Sun as our entire Solar System moves within the Milky Way galaxy, which itself is one of a dozen galaxies in what astronomers call our Local Group. And this whole Local Group of galaxies, in turn, is revolving around the Virgo Cluster of 2000 galaxies, 53 million light-years distant from us.

Each of our lives is a multi-faceted journey with the Sun, and the Sun itself, our great golden star, is the source of our life. The thirteen musical adventures in this album's journey are not in any particular time-sequence. If, however, in your listening, you are carried by the music, then perhaps the piece of that moment can be a hologram of the entire journey. In reality, the journey is right now, wherever we are. We are on the journey all the time, and, when we are listening, every moment is the beginning.



Paul Winter





## 1. Caravan at Dawn

Paul Winter, Arto Tunçboyacıyan,  
Mickey Hart, Jordan Rudess  
(Living Earth Music, BMI)

Paul Winter | soprano sax  
Arto Tunçboyacıyan | vocal, percussion  
Mickey Hart | RAMU  
Jordan Rudess | keyboards  
Vardan Grigoryan | zurna

*Awakened by the calls  
of our chief camel-driver,  
the caravan heads out  
into the early morning sun.*

Mickey Hart, on RAMU (Random Access Music Universe), plays a sound-setting combining cimbalom, santur, gambang, modified piano and vibes.

The penetrating voice of the zurna, a traditional Armenian double-reed instrument, comes from Vardan Grigoryan, a young virtuoso from Yerevan, playing with us on his first visit to America.

## 2. First Oasis

Davy Spillane, Paul Winter,  
Eugene Friesen, Arto Tunçboyacıyan,  
Paul Halley  
(Living Earth Music, BMI  
Umpawaug Music, ASCAP)

Davy Spillane | Uilleann pipes, low whistle  
Paul Winter | soprano sax  
Eugene Friesen | cello  
Arto Tunçboyacıyan | vocal  
Paul Halley | keyboards

*We come to a place of rest.  
I hear, in this free musical conversation,  
a kind of council of elders,  
reflecting on the journey ahead,  
with Arto as our guide and oracle.*

## 3. Broken Arm

Arto Tunçboyacıyan  
(Svota Music/BMG, BMI)

Arto Tunçboyacıyan | sazabo, vocal  
Paul Halley | keyboards  
Paul Winter | soprano sax  
Eugene Friesen | cello  
Davy Spillane | low whistle  
Damian Draghici | panflute

The title of this song comes from an expression common in Anatolia, where, instead of saying, "You broke my heart," they say, "You broke my arm." Your arm is very important in life, for without it you cannot work.



#### 4. **Mountain Wedding**

Paul Winter  
(Living Earth Music, BMI)  
Arranged by Paul Halley and Paul Winter

Paul Winter | soprano sax  
Davy Spillane | Uilleann pipes  
Eugene Friesen | cello  
Damian Draghici | panflute  
Zan McLeod | guitar  
Paul Halley | piano  
Jordan Rudess | keyboards  
Eliot Wadopian | bass  
Arto Tunçboyacıyan | percussion

A circle dance inspired by rhythms of the Balkans, this melody would continue its endlessly modulating journey, cycling through all 12 keys, if we didn't choose to interrupt it with solo interludes. I wrote this in 1975, after years of listening to Bulgarian music and to Bartok. I've waited a long time for a band that could bring it home.

Rumanian panflutist Damian Draghici, a guest in our 1999 solstice event, is the new voice here.

#### 5. **Cave of the Winds**

Paul Winter  
(Living Earth Music, BMI)

Paul Winter | soprano sax  
Paul Halley | pipe organ

Within the vast cavern of the Cathedral, Paul Halley and I commune through the wind-driven sounds of our respective instruments: he on the 8,035 pipes of the Aeolian-Skinner organ, I with the solitary one of my Selmer soprano saxophone.

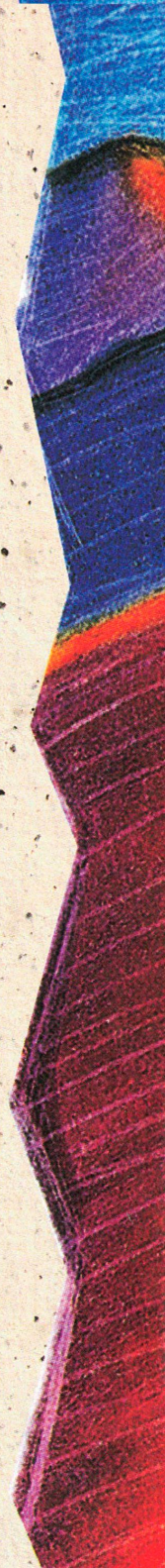
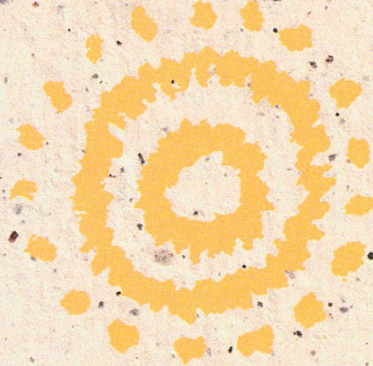
The theme for this duet is "Dreamcatcher," from my Grand Canyon recordings for the album CANYON LULLABY.

#### 6. **Pas de Deux**


Eugene Friesen, Davy Spillane  
(Onegin Music, BMI  
Burrenstone Music, BMI)

Eugene Friesen | cello  
Davy Spillane | Uilleann pipes

*A spontaneous dance for two.*







## 7. **Singing to the Mountain**

Arto Tunçboyacıyan  
(Svota Music/BMG, BMI)

Arto Tunçboyacıyan | sazabo, vocal  
Paul Halley | keyboards  
Eugene Friesen | cello  
Davy Spillane | low whistle

On January 14, 1996, Arto's beloved brother Onno was killed in a plane that crashed into a mountain in Turkey. The mountain, named Papaz Herman (Father Herman), happens to be near Bursa, the town which historically was the main center of the Armenian Church before it was moved to Istanbul. Arto says: "The mountain was kind of like a god for me. Since this tragedy happened, I have been angry at the mountain—but not in a negative way. The mountain took the love from me. I needed it, but he took it. I guess he needed it more than me. When I say mountain I mean nature, the power of nature. No matter how much I love my brother, if nature needs us, it takes. But I still miss my brother."

## 8. **Middle Oasis**

Paul Winter, Eugene Friesen,  
Davy Spillane, Arto Tunçboyacıyan,  
Paul Halley  
(Living Earth Music, BMI  
Umpawaug Music, ASCAP)

Paul Winter | soprano sax  
Eugene Friesen | cello  
Davy Spillane | Uilleann pipes  
Arto Tunçboyacıyan | vocal  
Paul Halley | pipe organ

*Once again we find renewal  
in a garden of voices,  
inspired by the wisdom  
of our message-bearer.*

## 9. **Yabu**

Mickey Hart, Paul Winter  
(360° Publishing, ASCAP  
Living Earth Music, BMI)

Mickey Hart | RAMU  
Paul Winter | soprano sax  
Arto Tunçboyacıyan | percussion  
Eugene Friesen | cello  
Jordan Rudess | keyboards

Mickey Hart's vamp on RAMU gave birth to this piece. RAMU's sound here is a combination of mbira, xylophone, and sand drum.



## 10. Green Grass, It Grows Bonny

Traditional Irish, adapted by  
Niamh Parsons  
(Living Earth Music, BMI)

Niamh Parsons | vocal  
Paul Halley | piano

Niamh Parsons came from Dublin to sing in our 1999 Summer Solstice Celebration. She sings the Irish version of this song, which has been part of the oral tradition of the British Isles for perhaps 150 years.

*I wonder what is keeping my true love tonight  
I wonder what is keeping her out of my sight  
For little she knows the pain I endure  
For she would not stay from me this night I am sure*

*O, Love, are you coming my cause to advance  
Or, Love, are you waiting for a far better chance  
Or have you a sweetheart laid by you in store  
And are you coming for to tell me you love me no more*

*O, Love, I'm not coming your cause to advance  
Nor, Love, am I waiting for a far better chance  
But I have a sweetheart laid by me in store  
And I'm coming for to tell you I love you no more*

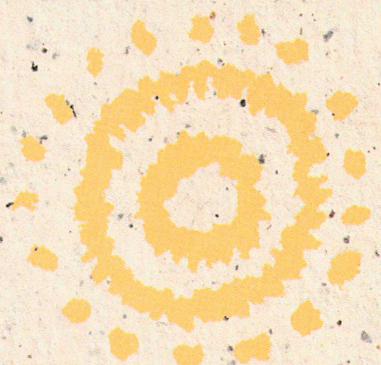
*For I can love lightly and I can love long  
And I can love the old love till the new love  
comes along*

*I just said I loved you to set your mind at ease  
But when I am from you I will love whom I please*

*I have gold in my pocket and love in my heart  
But I can't love a maiden who has got two sweethearts  
Your love lies just lightly like the dew upon the thorn  
That comes down in the evening, goes away  
in the morn*

*Green grass, it grows bonny, spring waters run clear  
I'm weary and lonesome when I think of my dear  
You were my first and fond true love but it's lately I knew  
That the fonder I loved you, the falser you grew*

*So come all of you young men take a warning by me  
And never build your nest on the top of a high tree  
For the leaves they will wither and the branches decay  
And like a false-hearted young maid they will soon  
fade away.*

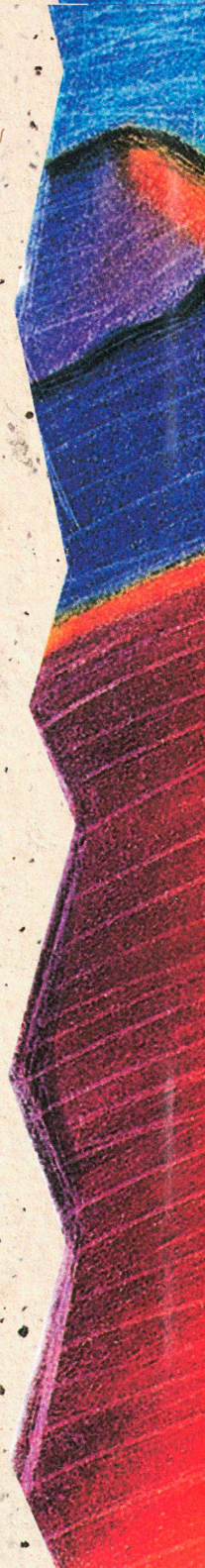


## 11. Last Oasis

Davy Spillane, Eugene Friesen,  
Paul Winter, Arto Tunçboyacıyan  
(Living Earth Music, BMI)

Davy Spillane | Uilleann pipes  
Eugene Friesen | cello  
Paul Winter | soprano sax  
Arto Tunçboyacıyan | vocal

*Final musings of the elders,  
before journey's end,  
with a benediction from our bard.*





## 12. Land of the Pipers

“Islay Waltz” (Nancy Tunnicliffe)

“MacCrimmon’s Lament”

(Traditional Scottish)

“Drops of Brandy”

(Traditional Scottish)

Adapted by Mike MacNinch  
(Living Earth Music, BMI)

Paul Winter | soprano sax

Jerry O’Sullivan | Uilleann pipes

Eugene Friesen | cello

Zan McLeod | guitar

Jim Beard | keyboards

Dorothy Papadacos | pipe organ

Eliot Wadopian | bass

Arto Tuncboyacian | percussion

Scottish piper Mike MacNinch taught us these piping songs, and Paul Halley wove them into this suite. We are joined here by Irish-American piper Jerry O’Sullivan, who also was featured on our CELTIC SOLSTICE album.

## 13. Oror Bubrik (“Sleep Well, My Baby”)

Arto Tuncboyacian  
(Svota Music/BMG, BMI)

Arto Tuncboyacian | sazabo, vocal

Paúl Halley | keyboards

Niamh Parsons | vocal

Paul Winter | soprano sax

Eugene Friesen | cello

Davy Spillane | low whistle

Traditionally a lullaby was sung to protect a child from harm. Arto says that in Anatolia, where he grew up, many terrible things happened. “Sometimes we want the baby to sleep so they don’t see these things. And we hope they will live to wake up again.”



## Credits

Produced by Paul Winter and Dixon Van Winkle

Recorded by Dixon Van Winkle in the Cathedral of St. John the Divine, New York City

Mixed and mastered by Dixon Van Winkle at Living Music Studio, Litchfield, Connecticut

Production Coordinator: Kathi Fragione  
Production Assistants: Jim Butler and Chez Liley  
Graphics Coordinator: Christina Andersen  
Cover art: Paula Sugarman  
Design: Randy Weyant/KatArt Graphics

Arto Tunçboyacıyan can also be heard on his recent Living Music album, **EVERY DAY IS A NEW LIFE** (LMUS0037)

Niamh Parsons appears courtesy of Green Linnet Records. Her latest album on Green Linnet is **IN MY PRIME**.



For information regarding Paul Winter, the Earth Band, and Living Music, please visit our website: [www.livingmusic.com](http://www.livingmusic.com)

Call **800.437.2281** or write us at:  
Box 72, Litchfield, CT 06759

## Acknowledgements

My gratitude to all these remarkable musicians, for the gifts they have brought to this journey.

Many thanks to everyone at the Cathedral of St. John the Divine: the Very Reverend Harry H. Pritchett Jr., Karen DeFrancis, Ken Williams, Don Lundquist, Susan Cannon, Dorothy Papadakos, Douglas Hunt, Steve Facey, Arnold Southerland, Keith Hinkson, Alexander Hill, and to the former Dean, the Very Reverend James Parks Morton, who encouraged us in 1980 to commence these solstice celebrations.

And to all my colleagues at Earth Music Productions and Living Music:

Christina Andersen, Jim Butler, Kathi Fragione, Vivienne Liley; and to Jody Elff, the sound engineer for our Cathedral events

Gratitude to the many friends who have contributed to the creation of this album: Thomas Berry, Brian Swimme, Mike MacNintch, Joanie Madden, Marc Breslav, John Schaefer, Steve Rathe, Howard Cohen, Deborah Klein, Richard Stockton and Shure Microphones, David Darling, Tommy Skarupa, and Bob Zeidler.

A song of thanks to my wife, Chez Liley

***We dedicate this album to  
Joachim-Ernst Berendt  
(1922 - 2000) who devoted  
his life to bringing to the world  
the music he loved.***

