

# PAUL WINTER

## PRAYER FOR THE WILD THINGS

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*An Earth Music Celebration of the Northern Rockies  
Inspired by the wilderness art of Bev Doolittle*



**T**he invitation by The Greenwich Workshop to create a companion album to Bev Doolittle's painting, *Prayer for the Wild Things*, was an honor for me, as I deeply respect Bev's work, and I have had a long-time reverence for Native American traditions and for the wilderness realm of the Rocky Mountains.

When I visited Bev at her home in California, she showed me sketches of the painting with its camouflaged images of 34 animal 'spirits', and described the site in Rocky Mountain National Park that had inspired this vision years before. One month later, on a sunny July afternoon, I was perched on that mountain crag, stunned by the spectacular panoramas on either side of this 11,000 foot ridge, watching the shadows of clouds move across the valleys as I listened to the sounds of the wind and the lone voice of a raven. Imagining the range of instrumental colors I would want to use in a 'sound painting' of this glorious scene, I began to get a sense of the 'Earth Band' for this album. I heard first an ensemble in grand symphonic unison, and then each of the instruments, as a 'spirit ally' to one of the animals, playing its own solo adventure. I knew also that the voices of the animals themselves would become an integral part of the music.

At home in Connecticut I began writing seed-themes, and, with my wife Chez, gathering information about the various creatures and their habitats as we planned our wilderness recording expeditions. We wanted to see as many of the species as possible, hopefully hear some vocalizations, and, if we were lucky, record them while I played saxophone. Late in the summer, we flew west again, along with recording engineer Mickey Houlihan, a colleague who has been a vital part of my wilderness adventures since the 1970's. Our first site was the beautiful canyon called Gates of the Mountains on the Missouri River, north of Helena, Montana, where we hoped to find

magical echoes. From there we went to the northern end of Glacier National Park to seek the wolves, and then south to Yellowstone National Park for the beginning of the elk rutting season. We were blessed by fine weather, and good luck, and came home with a rich collection of location recordings, musical inspiration, and unforgettable memories.

Back in my barn studio, I began weaving this musical tapestry with the other musicians. I envisioned an imaginary journey through a day and night in the Northern Rockies, based on a series of vignettes about the animals, with the saxophone recurring throughout as a kind of interlocutor. I selected instruments to represent seven of the animals we had seen or heard, and aspired to create pieces that celebrate the spirit of the respective creatures, reflecting something of my impressions from watching them move or hearing them vocalize. In choosing the themes, it was important that each of these solo melodies would interweave harmoniously with all the others. I wanted the finale to be a kind of retrospective overture, as a musical analogy to the painting, in which the animals come alive and give voice together, and then, in the closing unison melody, blend into the mountain landscape again.

Perhaps after this musical journey your experience of Bev Doolittle's painting will be changed. My hope is that in hearing the voices of these creatures you will be touched, as I am, by their spirit. If so, you will have offered, through the respectful attention of your listening, your own prayer for the wild things of this magnificent earth.

Paul Winter

# THE EARTH BAND

*The voices of:*

Elk

Buffalo

Grizzly Bear

Loon

Mountain Lion

Bald Eagle

Osprey

Antelope

Canada Goose

Wolf

Raven

American Bittern

White-Tailed Deer

Paul Winter  
*soprano saxophone*

Eugene Friesen

*cello*

Randy Wolfgang

*English horn*

Joe Urbinato

*bassoon*

John Clark

*French horn*

Mark Perchanok

*heckelphone*

Dennis Smylie

*contrabass clarinet*

Paul Halley

*pipe organ*

Glen Velez

*percussion*

Jamey Haddad

*percussion*

Gordon Gottlieb

*percussion*

Arlie Neskahi & The  
White Eagle Singers

Coyote

Boreal Owl

Golden Eagle

Sandhill Crane

Hermit Thrush

Trumpeter Swan

Whooping Crane

Upland Sandpiper

Ruffed Grouse

Greater Prairie Chicken

Willow Ptarmigan

Belted Kingfisher

Swainson's Thrush

Western Meadowlark

# PRAYER FOR THE WILD THINGS

## PRELUDE

## MORNING

Once the bison made themselves at home in all habitats from north-western Canada to Florida. The last wild bison, about 3,000 of them, live in Yellowstone and Grand Teton National Parks. When they leave the northern part of the park in winter to look for food, they are often shot.

- [1] **EAGLE MOUNTAIN: THE VIEW FROM TREE-LINE, 11,000 FEET, ROCKY MOUNTAIN NATIONAL PARK, WATCHING CLOUD SHADOWS MOVING ACROSS THE VALLEYS BELOW** (*Paul Winter*) Paul Winter, soprano sax \ Randy Wolfgang, English horn \ Eugene Friesen, cello \ John Clark, French horn \ Mark Perchanok, heckelphone \ Joe Urbinato, bassoon \ Dennis Smylie, contrabass clarinet \ Gordon Gottlieb, bass drum \ Raven

**ROUND DANCE** (*Gathering of Nations, Arlie Neskahi*)

- [2] Arlie Neskahi and the White Eagle Singers, voices and drum \ Glen Velez and Paul Winter, percussion

- [3] **ON THE RIVER** (*Paul Winter*) Paul Winter, soprano sax [Gates of the Mountains, on the Missouri River, Montana] \ Canada Geese \ morning birds

*There was one place along the river where the canyon echo was especially alluring. I played from a narrow beach between 1,000-foot cliffs, the territory of bald eagles, kingfisher, osprey, and ravens that tumbled in and out of their lofty nooks. I was playing this piece with my eyes closed, unaware of the Canada Geese floating downriver towards me. When they exploded into flight I was so startled I stopped playing, but was glad then to let them finish the music, as they circled back in full chorus, heading south toward buffalo prairie.*

- [4] **BUFFALO PRAIRIE** (*Paul Winter*) Buffalo \ Mark Perchanok, heckelphone \ Glen Velez, percussion \ Gordon Gottlieb, bass drum \ Sandhill Crane

*I hear in these drums intimations of buffalo herds thundering across the prairies, and of the traditional peoples who lived in the realm of the buffalo.*

- [5] **OSPREY** (*Paul Winter*) Paul Winter, soprano sax [Gates of the Mountains] \ Osprey \ morning birds

*An osprey was fishing the river as I played. Its nest was on a rocky turret across from where I stood.*

A few hundred grizzly bears still live in the Yellowstone ecosystem and the wilderness areas of Montana. But as we increase pressure on their last refuges, fragmenting their final ranges, their survival becomes less and less certain.

In winter, moose come down to the willow flats for food. If the winter is hard, they may join herds of cattle to eat hay. Moose, like other ungulates, cannot survive without adequate winter range.

## AFTERNOON

During the height of the war on predators, mountain lions were hunted relentlessly. Lions can hide and melt into the landscape so well that no one really knows how many still live in the Rocky Mountains.

- [6] **GRIZZLY BEAR CUBS WITH THEIR MOM AFTER BREAKFAST** (Paul Winter, Jamey Haddad, Eugene Friesen)  
Eugene Friesen, cello \ Jamey Haddad, percussion \ Gordon Gottlieb, bass drum \ Grizzly Bear cubs  
*Grizzly bear cubs make a humming sound for several minutes after suckling, expressing contentment. We imagine them with their mother after breakfast, and then picture the three of them heading off along the edge of a mountain meadow.*

*Interlude: Upland Sandpiper*

- [7] **TRITONES IN THE CANYON** (Paul Winter)  
Paul Winter, soprano sax \ morning birds

- [8] **MOOSE WALK** (Paul Winter, Glen Velez) Dennis Smylie, contra-bass clarinet \ Glen Velez, percussion \ Gordon Gottlieb, bass drum  
*Moose takes his morning 'walk on the wild side', and encounters some curious voices (in succession): Greater Prairie Chicken, Belted Kingfisher, Willow Ptarmigan, Meadowlark, Trumpeter Swans, Greater Prairie Chicken, and Swainson's Thrush.*

*Interlude: Swainson's Thrush*

- [9] **GATES OF THE MOUNTAINS** (Paul Winter)  
Paul Winter, soprano sax \ afternoon birds  
*When Lewis and Clark navigated this stretch of the Missouri River during their 1805 expedition, they were struck by the optical illusion of these canyon walls opening like a passageway, and so they named it Gates of the Mountains.*

*Interlude: Whooping Crane*

- [10] **COUGAR BASSOON** (Joe Urbinato)  
Joe Urbinato, bassoon \ Mountain Lion
- [11] **ANTELOPE DREAMS OF HER AFRICAN COUSINS** (Paul Winter)  
Paul Winter, soprano sax [Gates of the Mountains] \ Eugene Friesen, cello \ Gordon Gottlieb, bass drum \ Pronghorn Antelope calf  
*Gordon Gottlieb's African-inspired percussion gave us this title. His drumming evokes for me a scene of animals dancing on the plains, with some running bursts from the Pronghorn, the fastest animal in North America.*

*Interlude: Ruffed Grouse wing drumming*

# PRAYER FOR THE WILD THINGS

*The Premiere of Art in Concert™*

*by Artist Bev Doolittle & Musician Paul Winter*

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*The invitation to make music to accompany Bev Doolittle's painting*

*is an honor for me.*

*I believe that music can create effective bridges with other forms of expression, and I look forward to the challenge of*

*painting in sound something that*

*resonates with the music that*

*Bev Doolittle makes on canvas.*

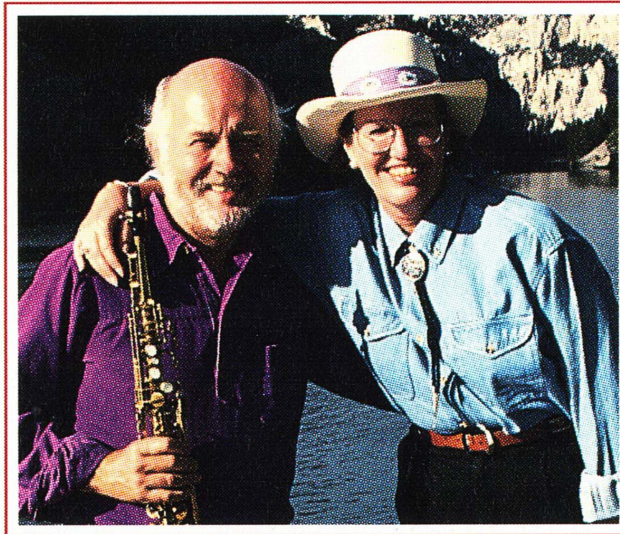
*—Paul Winter*

*Music is more than a background for me; it is an inspiration. It has a visual*

*character. When I close my eyes and listen, pictures form in my mind. All art is essentially a method for communicating on an emo-*

*tional level. Music and art can open the doors of the heart. Paul Winter's music paints pictures of nature for me.*

*—Bev Doolittle*



*See the Wild Things. Hear the Wild Things.*



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## PRAYER FOR THE WILD THINGS

*by Bev Doolittle*

*A Greenwich Workshop limited edition fine art print. 24" w x 31 1/2" h  
65,000 signed by the artist and consecutively numbered.*

*Accompanied by the limited edition compact disc "Prayer for the Wild Things,"  
composed and performed by Paul Winter.*

*Prayer for the Wild Things* is the name of both a limited edition fine art print by artist Bev Doolittle and a limited edition compact disc by musician Paul Winter. Together, these works of art and music make up the first Greenwich Workshop Art in Concert™ edition. The number of print-and-compact-disc sets available is limited to 65,000, and each print in the edition is signed by Bev Doolittle and is numbered. Accompanying each print is the limited edition version of the compact disc *Prayer for the Wild Things*.

The Art in Concert edition of *Prayer for the Wild Things* is available only through authorized Greenwich Workshop dealers. For the name and address of the authorized dealer nearest you, please call The Greenwich Workshop at (U.S.) 1-800-243-4246 or 203-371-6568.



# BEV DOOLITTLE: THE INSPIRATION BEHIND *PRAYER FOR THE WILD THINGS*

Bev Doolittle is a limited edition fine art phenomenon—the most-sought artist in print. Because of her vision and skill in blending inspirational views of man, nature, and wildlife in a unique and fascinating way, each of her works of art is anxiously awaited.

To create the inspiration for the music on this recording, Bev Doolittle developed the concept of *Prayer for the Wild Things*, a painting that would incorporate thirty-four animal and bird spirits subtly moving, flowing, and flying “within” the beautifully rendered land-

scape. Her avid and growing group of collectors know this technique as “camouflage art,” but Bev Doolittle eschews categorization. “I am a concept artist

who uses camouflage to get my story across, to slow down the viewing process so you can discover the message for yourself,” she says. Her approach is certainly successful.

All of her limited edition prints, published exclusively by The Greenwich Workshop, have sold out at the publisher, and there are more than 200,000 copies of her book, *The Art of Bev Doolittle*, in print.

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*There is a total of 34 animals and birds of 26 different species in this image. If people never see all of them, that's okay. The painting is not about hidden animals. It's about our love for the wilderness and its creatures.*

—Bev Doolittle

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Bald eagles have returned from a brush with extinction since the ban on pesticides like DDT. Golden eagles, shot and poisoned as predators, now face more pressure as humans usurp the wild places they require to live.

## TWILIGHT

In its search for stillness and solitude the loon favors remote high country lakes in the Rockies. Too much human disturbance will cause a pair of loons to abandon its nest.

## NIGHT

Elk still roam in great numbers in the Rockies. We must assure that their ancient migration routes remain open.

- [12] **AFTERNOON'S END** (*Paul Winter, Glen Velez*)  
Paul Winter, soprano sax [Gates of the Mountains] \ Glen Velez, bendir (Moroccan frame drum) \ afternoon birds
- [13] **SUNSET ON EAGLE MOUNTAIN** (*Paul Winter*)  
Randy Wolfgang, English horn \ Joe Urbinato, bassoon \ Mark Perchanok, heckelphone \ John Clark, French horn \ Paul Winter, soprano sax \ Gordon Gottlieb, bass drum \ Bald Eagle \ Golden Eagle
- [14] **WHITE GOAT OF THE ROCKIES** (*Paul Winter, Eugene Friesen*)  
Randy Wolfgang, English horn \ Eugene Friesen, cello \ Hermit Thrush  
*In this melody I hear a mountain goat kid cavorting in slow motion up and down the talus slope. At Gates of the Mountains, I would watch the mountain goats steadily and gracefully criss-cross the steep faces of the canyon. When the light faded, their white coats seemed luminous and ghostly in the dusky shadows.*

### LOON ON MUD POND (*Paul Winter*)

- [15] Paul Winter, soprano sax [Mud Pond, Glacier National Park] \ Loon

- [16] **NIGHT VOICES** Peepers \ Boreal Owl \ White-tailed Deer (buck-snorts) \ American Bittern \ Coyote

### ELK HORNS (*Paul Winter, John Clark*)

- [17] Paul Winter, soprano sax [above Antelope Creek, Yellowstone National Park] \ John Clark, French horn \ Bull Elk  
*On a foggy night I stood on top of a steep ridge, calling with my sax into the darkness, and from the valley below came these buglings of a bull elk. Their calls are challenges to other bulls during the rutting season, which had just begun. Our guide, Steve French, suddenly spoke up: "By the way, it's possible the bull elk you are calling might charge you." And a little while later, "And by the way, grizzlies come after bull elk in rutting season, and guess how they locate them..."*

*Bull elk bugle by forcing wind up through their throats to produce overtones, the same way brass players do with their horns, so I chose French horn as the kindred instrument to the elk.*

*The gray wolf, who once howled throughout North America, has been almost eradicated from the Rocky Mountains. Many people in the West are ready to welcome wolves back to the Yellowstone ecosystem, where they are the missing ecological link. But the forces that nearly exterminated the wolf are still powerful there.*

## OVERTURE TO A NEW DAY

*The raven's voice and form defines the sky's breadth all across the region, in both high desert and in mountains. He is hardy and intelligent, and he will adapt.*

- [18] **NORTH FORK WOLVES IN THE MIDNIGHT RAIN** (*Paul Winter*)  
Paul Winter, soprano sax [Glacier National Park] \ Wolves of the North Fork Pack  
*For decades there had been no wolves left in Montana, until 1979, when a single female entered Glacier National Park from the Canadian Rockies. Three years later a male came down and joined her, and they founded what came to be known as 'The Magic Pack'. There are now four packs totalling 60 wolves living in Glacier. One rainy night I played in the forest, and was thrilled to hear this chorus in the distance.*
- [19] **NIGHT INTO DAWN** (*Paul Winter*)  
**OVERTURE OF THE ANIMAL SPIRITS:**  
Spirit of Moose (contrabass clarinet)  
Spirit of Buffalo (heckelphone)  
Spirit of Grizzly Bear (cello)  
Spirit of Mountain Goat (English horn)  
Spirit of Elk (French horn)  
Spirit of Mountain Lion (bassoon)  
Spirit of Wolf (soprano sax)  
with Gordon Gottlieb, bass drum \ Paul Halley, organ
- [20] **DANCE OF ALL BEINGS** (*Gathering of Nations, Arlie Neskahi*)  
Arlie Neskahi and the White Eagle Singers, voices and drum \ Glen Velez, percussion \ Paul Halley, pipe organ \ Russ Landau, bass \ Paul Winter, soprano sax
- [21] **EAGLE MOUNTAIN: THE VIEW FROM TREE-LINE, 11,000 FEET, ROCKY MOUNTAIN NATIONAL PARK, WATCHING CLOUD SHADOWS MOVING ACROSS THE VALLEYS BELOW** (*Paul Winter*)  
Paul Winter, soprano sax \ Randy Wolfgang, English horn \ Eugene Friesen, cello \ John Clark, French horn \ Mark Perchanok, heckelphone \ Joe Urbinato, bassoon \ Dennis Smylie, contrabass clarinet \ Gordon Gottlieb, bass drum \ Raven

# Production

Produced by Paul Winter  
Associate Producers:  
Eugene Friesen and Russ  
Landau

Location recordings by Mickey  
Houlihan of Wind Over The  
Earth, assisted by Chez Liley  
Studio recordings by Russ  
Landau, at Living Music  
Studio, assisted by Tommy  
Skarupa

Mixed by Russ Landau  
Edited and mastered by  
Tom Bates on the Digital  
Audio Labs workstation

Additional editing by Chris  
Brown and Steve Van Zandt  
Notes on the animals by  
Hannah Hinchman

Cover design: Tom Fowler, Inc.  
Booklet design: Kathy Cowles  
and Sue Maher

Cover Art: detail from  
*Prayer for the Wild Things* by  
Bev Doolittle © The  
Greenwich Workshop

All music published by Living Earth  
Music, BMI and Umpawaug  
Music, ASCAP, except *Round  
Dance (Gathering of Nations)* and  
*Dance of All Beings (Gathering of  
Nations)*, published by DMG  
Arizona, ASCAP.

*As part of The Greenwich Workshop's philosophy of "doing good while we are doing well," a portion of the proceeds from the sale of the Prayer for the Wild Things Art in Concert™ limited edition print and compact disc offering was contributed to the following organizations: Connecticut Audubon Society, Connecticut Zoological Society, National Arbor Day Foundation, Ottawa-Carleton Wildlife Centre, Rocky Mountain Nature Association, Snake Lake Nature Foundation, Ventana Wilderness Sanctuary, Wildlife Center of Virginia, and Yellowstone Grizzly Foundation.*

*For more information on the art of Bev Doolittle, please contact:  
THE GREENWICH WORKSHOP  
30 Lindeman Drive, Trumbull, CT 06611  
1-800-243-4246*

*Paul Winter and The Earth Band can be contacted through EARTH MUSIC PRODUCTIONS, Box 68, Litchfield, CT 06759 203/567-8796*

*YELLOWSTONE GRIZZLY FOUNDATION,  
P.O. Box 3518, Jackson, WY 83001  
WOLF ECOLOGY PROJECT,  
University of Montana,  
Missoula, MT 59812-1063*

*Arlie Neskahi and the White Eagle Singers appear courtesy of:  
CANYON RECORDS PRODUCTIONS  
4143 N.16th Street, Phoenix, AZ  
85016*

The wildlife voices that occur with the saxophone solos were recorded by Mickey Houlihan on location at Gates of the Mountains (Montana), Glacier National Park (Montana) and Yellowstone National Park (Wyoming). All other wildlife recordings were made available courtesy of the Library of Natural Sounds, Cornell University.

Note: All the animal voices in this album were recorded in the wild, with the exception of the grizzly bear cubs'. During our research regarding vocalizations of grizzly bears, we had heard about this unique humming sound cubs make after feeding, but, as far as we could determine, it had never been recorded. Dr. Steve French of the Yellowstone Grizzly Foundation advised us that the chances of ever capturing this sound in the wild were remote, because of the extreme danger in approaching a grizzly family so closely. The decision to record these captive grizzly cubs was a very difficult one for us, because of our deep ambivalence about the question of keeping wild animals in captivity. The devotion and dedication of Dr. Gale Ford, the veterinarian who cares for these particular cubs, played a major role in our decision.

# Gratitude

–to Bev Doolittle, for her inspiring art, and her enthusiasm for this adventure

–to my wife, Chez Liley, for her encouragement, support and participation at every step of the way

–to wildlife artist Peter Parnall, for introducing me to The Greenwich Workshop and suggesting we explore possible collaborations between painting and music

–to Dave Usher, founder of The Greenwich Workshop, for his openness, for envisioning this collaboration, and for his confidence in me and my music

–to Hannah Hinchman, for opening the door for me to the world of the Northern Rockies

–to Andrea Priori, of the Cornell Library of Natural Sounds, for being such a warm-spirited and helpful archivist of the voices of nature's symphony

–to Mickey Houlihan, for unflagging patience, smiling spirit, and superb professional work, under the whole gamut of outdoor conditions; and for being such a grand human being

–to Bob Kiesling, for guiding us to the Gates of the Mountains canyon on the Missouri River, captaining our boat, and giving us so much helpful information for the entire project

–to Bob Ream, of the University of Montana's Wolf Project for guiding us through Glacier National Park to the territory of the wolves of the North Fork Pack

–to Chris Landrigan, of the Polebridge Mercantile in Glacier National Park, for her hospitality and friendship; and Peter Moore, Cullen Robertson and Kevin Grigsby of the Northern Lights Saloon for their amazing food up there in North Fork country

–to Dr. Steve French, of the Yellowstone Grizzly Foundation, for guiding us through the grizzly bear and elk country in Yellowstone, and for scaring the wits out of us with his late-night grizzly stories

–to Dr. Gale Ford and Susie Newman of the Grizzly Discovery Center, for inviting us to meet and record the bear cubs

–to Russ Landau, Eugene Friesen, Tom Bates, Chris Brown and Tommy Skarupa for their meticulous and creative work in the studio

–to all my fellow musicians for their masterful and soulful playing

A great howl of thanks to all of you,  
and to the wild things. P.W.

Special thanks also to  
Ned Hearn, Paul Shepard,  
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Romanowski, David  
McAllester, Tom Skeelee,  
Scott Morrison; Kathy  
Cowles, Christina Andersen,  
Chantal Harris, Kathie  
Plaskiewicz, Jim Butler; and  
Jessie Chapman, Kendra  
Eckhart, Jonathan Felt and  
Michele Rodgers of The  
Greenwich Workshop.

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This music is dedicated to  
the memory of David Liley  
(1936-1992)

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# THE EARTH MUSIC™ COLLECTION

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*Paul Winter's body of work encompasses 32 record albums that chronicle his wide-ranging experience in the musical traditions and natural environments of the Earth. His community of colleagues includes some of the world's finest jazz, classical and ethnic musicians, along with notable voices from the great symphony of wildlife.*

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\*\*Grammy Winner  
\*Grammy nominee

# A PRAYER FOR THE WILD THINGS

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*Oh, Great Spirit, we come to you with love and gratitude for all living things.*

*We now pray especially for our relatives of the wilderness—the four-legged, the winged, those that live in the waters, and those that crawl upon the land.*

*Bless them, that they might continue to live in freedom and enjoy their right to be wild. Fill our hearts with tolerance, appreciation, and respect for all living things so that we all might live together in harmony and in peace.*

MARCELLUS BEAR HEART WILLIAMS