

Paul Winter Consort
& Friends

SILVER
SOLSTICE



Imagine yourself in the center of the largest Gothic cathedral in the world. One hundred and twenty-five feet above you arches the dark vault of the Nave. Soon it will appear as an expanse of sky, lit with stars and the glow from a giant Earth ball that spins slowly to the roof. The monumental columns are cast with a mottled green light, transforming the cavernous space into a shadowy forest. A football field's length away to the east, as yet unseen behind the High Altar, hangs an enormous gong like the sun, and with it the bosun's chair that will carry the percussionist who sounds the sun gong's dramatic ascent to the top of the Great Choir, twelve stories above.

You are one of an audience of 3,000, seated in the round and overflowing to all corners of the Cathedral. In front of you, where the Nave meets the Crossing, is an open stage, flanked with risers banked against the pillars on either side. The north risers host cello, Uilleann pipes, keyboards, and bass. On the south side is an armoury of percussion: timpani, suspended Brazilian samba drums, hand drums from West Africa, symphonic bass drum, a huge "moon gong" from China, nine large Balinese Gamelan gongs, assorted cymbals, and frame drums from many parts of the world. A twenty-two foot spiral "Solstice Tree," hung with bells, gongs and chimes, shimmers softly in the wings, awaiting its moment to be rolled centerstage and come alive with sound and color. Suddenly the Cathedral is bathed in darkness, and a spotlight outlines the silhouette of a tiny figure in a balcony high in the far west wall of the Cathedral. The light catches a gold flash as he raises his saxophone, and with a distant fanfare, the celebration begins.

It is the Winter Solstice in New York's Cathedral of St. John the Divine, where each December since 1980 the Paul Winter Consort has celebrated this seasonal rite of passage with a musical feast from the cornucopia of cultures and creatures of the world. Often referred to as "the green cathedral" because of its deep involvement with the ecology movement, St. John's has opened its doors to people from every ethnic, religious and cultural background. In the spirit of this perpetual welcome, Paul Winter's solstice celebrations bring together musicians and listeners from around the world. The Cathedral's monumental architecture and extraordinary acoustics have a profound effect on musicians and listeners alike: In the immensely resonant space of the Cathedral you are obliged to listen, and to play, in new ways.

The Winter Solstice

(FROM THE LATIN SOL, SUN, AND STITIUM, TO STAND STILL)

IS THE LONGEST NIGHT OF THE YEAR, A TURNING POINT WHEN THE SUN ON ITS APPARENT PATH ACROSS THE SKY REACHES ITS SOUTHERNMOST POINT FROM THE EQUATOR AND SEEMS TO PAUSE BEFORE REVERSING COURSE. THE HOURS OF DARKNESS WERE A TIME OF MINGLED FOREBODING AND EXPECTANCY FOR OUR ANCESTORS, WHO HOPED THE ENACTMENT OF SPECIAL RITUALS WOULD ENTICE THE SUN'S RETURN. BONFIRES AND CANDLES, WITH THEIR IMITATIVE MAGIC, HELPED FORTIFY THE WANING SUN AND WARD OFF SPIRITS OF DARKNESS THAT GREW BOLD WITH THE DWINDLING LIGHT. THESE SYMBOLS LIVE ON IN OUR MODERN SEASONAL CUSTOMS: THE CANDLES OF HANUKKAH AND ON CHRISTMAS TREES ARE KIN TO THE FIERY RITES OF OLD THAT CELEBRATED THE MIRACLE OF THE EARTH'S RENEWAL.

The Cathedral of St. John the Divine

Ever since St. John's Day, December 27, 1892, when the cornerstone was thrice struck into the living rock of Manhattan's Morningside Heights, St. John's has aimed to be a "House of Prayer for All People." To its Great Bronze Doors have come all the faithful – Christian, Jew, Buddhist, existentialist, best-dressed, lesser-blessed, socially distressed – seeking joy and triumph over the universal demons. In the arboreal stillness of its towering columns and arches, they have listened to the Archbishop of Canterbury, Buckminster Fuller, the Mayor of Jerusalem, Duke Ellington, the Dalai Lama, Cesar Chavez, Rene Dubos, Thomas Berry, Jesse Jackson, Vaclav Havel, Gary Snyder, Brian Swimme, Secretaries General of the United Nations, the Paul Winter Consort, and Archbishop Desmond Tutu. Under the jewel light of its 10,000 pane Great Rose window, they have prayed together for war's end. Though its keynote is distinctly American, as is that of the Episcopal Church, the Cathedral – affectionately called "Big John" – peals a message around the globe: "Peace on Earth, good will toward all."

—Wendy Insinger

(from 'Hosanna for St. John the Divine' in *Town and Country* magazine)

Notes on the Music

by Paul Winter

1. Opening Calls

SOPRANO SAX | *Paul Winter*

(from balcony in west end of Cathedral)

VOICES | *Maria Nefedova, Olga Yukecheva, Marina Cherkashina, Svetlana Dorokhova, Irina Shishkina, Svetlana Sorokina Subbotina*

(from High Altar in east end of Cathedral)

CELLO | *Eugene Friesen*

UILEANN PIPES | *Davy Spillane*

TAMBOURINE | *Glen Velez*

TIMPANI | *Gordon Gottlieb*

2. Tomorrow is My Dancing Day

Trad. English: arr. *Paul Halley*

(Back Alley Music, ASCAP)

"Dancing Day" has become the traditional opener for our Solstice celebrations over the years.

3. Sun Singer

Paul Winter, Paul Halley

(Living Earth Music, BMI; Back Alley Music, ASCAP)

This is my honoring song to the sun. It was inspired by a stunning 16-foot bronze statue called "The Sun Singer," that stands in Stockholm harbor. A warrior, wearing only his steel helmet, stands with arms up-stretched to the sun, having abandoned his weapons and embraced peace. The statue is by the Swedish sculptor Carl Milles, who in turn was inspired by Esaias Tegner's poem "Song to the Sun."

4. Sound Over All Waters

Words by *John Greenleaf Whittier*

Music by *Paul Halley*

(Back Alley Music, ASCAP)

Theresa Thomason | *voice*

"Sound Over All Waters" has roots deep in America, with music inspired by the gospel tradition, and words by John Greenleaf Whittier, who wrote this poem of reconciliation in 1873, during the period following the Civil War. Over a century later, Paul Halley set these words to music.

*Sound over all waters, reach out from all lands,
The chorus of voices, the clasping of hands;
Sing hymns that were sung by the stars of the morn,
Sing songs of the angels when Jesus was born;
With glad jubilations bring hope to the nations:
The dark night is ending, and dawn has begun!
Rise, hope of the ages, arise like the sun!
All speech flows to music, all hearts beat as one!
The dark night is ending and dawn has begun.*

*Blow, bugles of battle, the marches of peace!
East, west, north and south, let the long quarrels cease.
Sing the song of great joy that the angels began,
Sing of glory to God and of good will to man!
All join in the chorus, the heavens bend o'er us:
The dark night is ending, and dawn has begun!
Rise, hope of the ages, arise like the sun!
All speech flows to music, all hearts beat as one!
The dark night is ending and dawn has begun.*

5. **Kurski Funk**

*Trad. Russian: arr. Dmitri Pokrovsky
with new music by Paul Halley,
Paul Winter, Oscar Castro-Neves
(Living Earth Music, BMI; Umpawaug Music,
ASCAP)*

The Dmitri Pokrovsky Ensemble with the Consort

The Dmitri Pokrovsky Ensemble sing and dance in the traditions of ancient Russian village music. We met them when our two groups shared the stage in a concert at Moscow University in 1986. We were so enthralled by their sound and spirit that we returned to Moscow the next spring to explore ways we might collaborate. Out of this came our joint album *Earthbeat*, the first album of original music created by Russians and Americans together. The Ensemble has since become our "sister group," touring with us throughout the U.S., as well as in Japan, Spain, Israel and Russia. They have been featured in many of our solstice events.

"Kurski Funk" is based on a traditional song from the Kursk region in southern Russia.

(The ensemble begins singing here in the west end of the Cathedral on a wagon which carries them through the Nave to the main stage.)

6. **Dawnwalker**

Davy Spillane (Burrenstone Music)

Davy Spillane | *Uilleann pipes*

Davy Spillane lives in a stone cottage near the cliffs of Moher on the west coast of Ireland. He

has brought the soulful sound of the Uilleann (elbow) pipes to a world audience, through his work with the Irish band Moving Hearts, and as the featured piper in the original cast of *Riverdance*. He composed "Dawnwalker" for our Solstice celebrations.

7. **Before It's Too Late**

Arto Tuncboyaciyani (Svota Music/BMG, BMI)

Arto Tuncboyaciyani | *szabo, voice*

Arto Tuncboyaciyani is of Armenian descent, and grew up in the Anatolian region of Turkey. We first invited Arto to join us as a percussionist for our 1998 Summer Solstice celebration, on the recommendation of friends. Arto's reputation as a percussionist preceded him, but we had no knowledge of his vocal abilities. During a break in rehearsal 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, and insisted that he sing it in the solstice concerts. Arto toured with us during the following year, and we soon learned of the deep fountain of music he has within him. He has been featured in many of our subsequent solstice events, and his voice has become part of the fabric of our musical community.

Arto's songs do not incorporate any traditional language, but rather use vocables from his own personal dialect, which he calls "Arto-stan". The instrument with which he accompanies himself he calls "szabo," and is his own re-working of the

traditional 6-string Anatolian saz.

"Before It's Too Late" is Arto's plea for the Earth. He asks: "Why is everybody fighting and not paying attention for what we need...air, water, and food?"

8. Harvest Faire

Paul Winter (Living Earth Music, BMI)

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

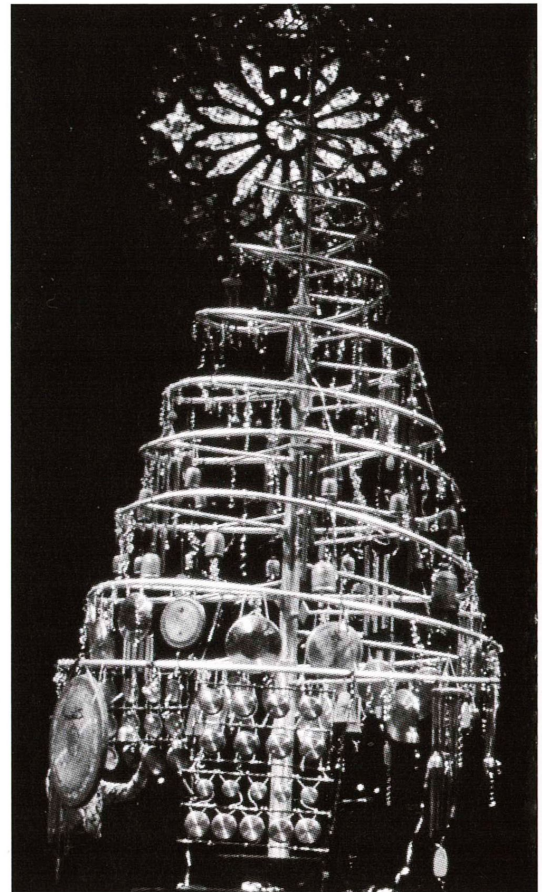
9. Sara [Saú-ra]

*Trad. Shona, with new music by Chris Berry
(Umpawaug Music, ASCAP)*

Chris Berry | mbira, voice
with the Dmitri Pokrovsky Ensemble

Chris Berry lived for nine years with the Shona people of Zimbabwe, where he studied and played mbira (thumb-piano) with master musicians. His song "Sara" is sung over the traditional Shona mbira piece "Nhemumusassa". The word "sara" means "stay" in the Shona language. It is a song of pleading for someone to stay on Earth...not to die. Chris wrote this for the people with AIDS whom he knows in Zimbabwe.

When we went to Russia in 1987 to record with the Dmitri Pokrovsky Ensemble for our album *Earthbeat*, I wanted to explore the possibilities of interplay between the percussion traditions of southern hemisphere cultures, such as those of Africa and Brazil, with the great northern vocal music of Russia, which has traditionally been *a capella*. Here now, with "Sara," we've come full circle, with the Russians singing in the African vocal style of Zimbabwe.



Journey Through THE LONGEST NIGHT

*"It is a time of Winter Solstice
when one experiences going into a darkness
of ensnaring dangers.*

*Hold to the lessons learnable from nature.
When one releases oneself from subjective attitudes
one becomes like water in a ravine and moves on
as actions become correctly responsive to a
situation.*

*One cannot ladle with a sieve,
nor strain with a dipper."*

I Ching Calendar

10. **Seoladh [Shola]** (Fog on the Hill)
Trad. Irish; arr. Noirín Ní Riain
(Living Earth Music, BMI)

Noirín Ní Riain | *voice*

Noirín Ní Riain is from County Limerick in Ireland. She sings in the *sean nòs* (old style) tradition of Ireland. Her repertoire reflects the music from women of other times and cultures where song was an integral part of women's daily life.

Noirín says of "Seoladh": "This is a traditional ballad from County Waterford. It always reminds me of fog over the hill in the early morning. It is a love song, and at the end, the man says to his sweetheart: 'From my fingertips I will blow you 500 kisses.'"

11. Cathedral Forest

Paul Halley (Back Alley Music, ASCAP)

Paul Halley wrote this music to celebrate the majesty of the endangered old-growth forests of the Northwest, and as an "owlegy" for its dependents, including the spotted owl, whose voice you hear in this piece. The spotted owl lives in the cavities of 200 year-old trees. It needs a 2,500 acre territory. Only 1,500 pairs survive: they vanish in proportion to their forest. 60,000 acres of old-growth are logged each year. More than 90% of Washington and Oregon old-growth is gone; only 4% of Californian cathedral forest remains.

12. Belly of the Whale

Humpback Whale, Eugene Friesen, Paul Sullivan
(Living Earth Music, BMI; Onegin Music, BMI;
Whistling Swan, ASCAP)

Humpback whale recording by Frank Watlington (courtesy of Dr. Roger Payne).

This humpback whale song was recorded with underwater microphones near Bermuda in the 1960s, and it was featured in Roger Payne's milestone album, *Songs of the Humpback Whale*. Here, Eugene Friesen and Paul Sullivan improvise with the singing whale. Over the many years of our solstice celebrations, during which we played frequent evocations of the ocean realm, former Dean of the Cathedral, the Very Rev. James Parks Morton, often remarked that we had turned the Cathedral into "the belly of the whale." The Nave of the Cathedral, with its

vault of arching Gothic ribs, does indeed look like the inside of a great whale.

13. **Solstice Tree**

Uirapurú, Paul Winter, Bill Cahn
"River," trad. Russian; arr. Dmitri Pokrovsky
 (Living Earth Music, BMI)

The uirapurú, the "musical wren" of the Amazon, sings of the mystery and beauty of the rainforest. According to Maué Indian legend, whoever hears the voice of the uirapurú in the forest will have eternal happiness. Each uirapurú has a different song; to my ear, the second one in this piece is one of the most amazing melodies in the animal kingdom.

The central symbol in our solstice celebrations of recent years is a 22-foot spiral aluminum "tree of sounds," hung with hundreds of bells, gongs and chimes representing the diversity of "the greater symphony of the earth." The Tree is rolled onstage at this point in our journey, and is played by Bill Cahn. The uirapurú is joined by other rainforest voices: smoky jungle frog, red howler monkey and Knudsen's frog. The women of the Pokrovsky Ensemble and the Eastern screech-owl call us back to the northern forest.

14. **Storm**

(Living Earth Music, BMI)

15. **Bells of Solstice**

"Epic Song," trad. Cossack; arr. Dmitri Pokrovsky (Living Earth Music, BMI)

Bells are played throughout the darkened cathedral, ringing out the old year and heralding the new.

16. **Return of the Sun**

Paul Halley (Back Alley Music, ASCAP)

Scott Sloan | *sun gong*

The Paiste Company of Switzerland made us this 7-foot tam-tam, the largest of its kind in the world. For 16 years, intrepid rigger/violist-turned-percussionist Scott Sloan has been our sun gong player. Riding in his bosun's chair, which is rigged alongside the gong, he ascends some 100 feet up into the vault of the Great Choir, swinging his giant mallet to produce this awesome sound that resonates throughout the Cathedral. At the first crash, a spotlight reveals the top of this golden orb slowly rising from swirling smoke in the east end of the Cathedral. As the sun gong ascends, the entire Cathedral is gradually illuminated in golden light.

17. **Solstice Chant**

Paul Halley (Back Alley Music, ASCAP)

1. **Caravan at Dawn**

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

Arto Tunçboyacıyan | *voice and percussion*
Mickey Hart | RAMU

Mickey Hart, long-time drummer with the Grateful Dead, and explorer of the world's percussion, is featured here 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 rubber pads which can be programmed to produce any of the 300 sampled sounds in RAMU's computer bank. Mickey says: "It's a dream instrument, an encyclopedia of sound. You can jump from the rain forest to gamelan to jungle drums... RAMU takes you there."

In "Caravan at Dawn", Mickey plays a sound-setting that combines cymbalom, 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.

2. **The Lake**

Paul Halley (Back Alley Music, ASCAP)

The women of the Dmitri Pokrovsky Ensemble

Paul Halley composed this in Moscow using a Russian modal scale, as a thank you to the Dmitri Pokrovsky Ensemble at the end of our recording sessions with them in the spring of 1987. The lake we had in mind was Siberia's Lake Baikal, which we had visited twice in the previous year.

3. **Luiza**

Antonio Carlos Jobim (Jobim Music, ASCAP)

Luciana Souza | *voice*

Paul Meyers | *guitar*

Luciana Souza comes from São Paulo, Brazil. She and her parents have long been part of the lineage of bossa nova music in Brazil, and Luciana has developed a remarkable international career in the classical world as well. "Luiza" is a relatively little-known chromatic song of Antonio Carlos Jobim.

4. Canyon Chaconne

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

Paul Winter | *soprano sax*

"Canyon Chaconne" was born during one of my sojourns in the Grand Canyon, in a particularly resonant side canyon that we call "Bach's Canyon." It came forth from the opening two-note seed theme, and as these variations unfolded, I remember imagining harmonies following these melodic lines, as if there were some great ghost organ coming out of the walls of stone around me. When I got back east with the recordings, Paul Halley and I went to the Cathedral one night and with the pipe organ he found these harmonies.

5. First Ride

Eugene Friesen, Paul Halley

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

"First Ride" was originally a duet improvisation by Eugene Friesen and Paul Halley, on Eugene's album *New Friend*. The transcription of this free duet provides a vehicle for further adventures by Eugene and pianist Paul Sullivan.

6. Icarus

Ralph Towner (Distant Hills Music, ASCAP)

Oscar Castro-Neves | *guitar*

Brazilian guitarist Oscar Castro-Neves has been a friend and colleague since we met in Rio in the 1960s. Oscar's radiant energy is evident here in his new arrangement of the Consort's long-time theme song, "Icarus." Ralph Towner's original composition featured cello on the melody; Oscar gives it to me here to play on sax for the first time.

7. The Rain is Over and Gone

Paul Halley (Back Alley Music, ASCAP)

Theresa Thomason | *voice*

Paul Halley wrote this for his suite *City Without Walls*. The words come from *The Song of Solomon*, Chapter 2, Verse 11.

8. The Cello and the Pipes

Davy Spillane, Eugene Friesen

(Burrenstone Music; Onegin Music, BMI)

I've always loved hearing interplay between these two of my favorite instruments, played by two of my favorite musicians on the planet. This free duet ends up with a tune they had played together once before.

9. **The Rising Moon**

Paul Sullivan (Whistling Swan, ASCAP)

Paul Sullivan lives way down-east on the coast of Maine—describing the genesis of this piano song, he says: “‘The Rising Moon’ was written about the time I left my hot and stuffy office where I had just spent six frenetic hours. As I stepped outside the door, I was arrested by the sight of a huge red moon hovering just above the horizon of Blue Hill Bay. It was cradled on the spruces of a dark island and, with its silent majesty, commanded me to be still. It instantly put everything into proper perspective. The seed of the melody is an old Irish folk tune, name unknown.”

10. **Down in Belgorod**

*Trad. Russian, with new music by
Oscar Castro-Neves, Paul Halley, Eugene Friesen,
Paul Winter (Living Earth Music, BMI)*

The Dmitri Pokrovsky Ensemble with the Consort

This piece is based on a traditional wedding song from the Belgorod region in southern Russia. It ends with the singers dancing.

11. **Oror Bubrik** (“Sleep Well, My Baby”)

Arto Tuncboyaciyán (Svota Music/BMG, BMI)

Arto Tuncboyaciyán | *szabo, voice*

“Oror Bubrik” is Arto’s lullaby. 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.”

12. **Silent Night**

*Trad. German; arr. Paul Halley, Paul Winter
(Back Alley Music, ASCAP;
Living Earth Music, BMI)*

Arto Tuncboyaciyán | *voice*

Luciana Souza | *voice*

This traditional song seems to have become a kind of universal lullaby. It is sung first by Arto in Armenian, and then by Luciana in Brazilian Portuguese.

13. **Song for the World**

*Trad. Russian; with new music by Paul Halley
(Back Alley Music, ASCAP)*

Paul Halley wrote this anthem in tribute to our collaboration with the Dmitri Pokrovsky Ensemble while we were in Moscow recording the album *Earthbeat* in 1987. It was conceived to complement a traditional pan-pipes song from the Kursk region in southern Russia.

14. **Wolf Eyes**

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

Timber wolf recording by Fred Harrington near Ely, Minnesota.

The howl of a timber wolf gave me the seed-theme for this piece. "Wolf Eyes" is my ode to these remarkable creatures, which have been maligned by us for so long. This wolf was recorded in northern Minnesota by my friend Fred Harrington, a biologist and expert on wolf vocalizations. I went there several times with Fred to listen to the wolves. We would go out at night and howl; sometimes a pack of wolves far in the distance responded. Hearing their magnificent choral polyphony rising up in the night gave me a feeling of warmth and peace, as if through them I had been reconnected to the larger community of life. I sensed that we could learn something from wolves about the importance of this kind of ritual, of giving voice together every day – one lesson from this elder species that has been on the Earth 30 million years, perhaps 100 times as long as our species, *homo sapiens*, has been around.

Only in the last few decades have we "civilized" humans begun to realize that the wolf, long the most feared creature in the wilderness, is not our enemy. This I find hopeful, for as we transform our fears of nature, we may be better able to overcome our fears and prejudices toward each other.

15. **Minuit/Auld Lang Syne**

Minuit: Keita Fodeba, with English words by Susan Osborn and John Guth;
Auld Lang Syne: trad. Scottish
(Umpawaug Music, ASCAP;
Living Earth Music, BMI)

Paul Winter | *voice*

Theresa Thomason | *voice*

"Minuit" is a village song from Guinea in West Africa. I first heard it in the *Ballets Africaines* in 1966, and it's been part of my life ever since. I have a special affection for "Minuit," not just for its exquisite simple beauty, but because it taught me that it was ok for me to sing. For in village music, just as in a wolf pack, *everybody* sings.

The original words are French: "Minuit, s'amuse"
(Midnight amuses herself).

Minuit, sa mu say, minuit
Minuit, sa-mu-say-ya, minuit

Chorus: Midnight has come
I hear music
And I'll keep on singing.

The return of the sun heralds the beginning of the new year, so solstice night is the true new year's eve. We close with "Auld Lang Syne."

The Paul Winter Consort:

Paul Winter | *soprano sax*
Eugene Friesen | *cello*
Paul Sullivan | *keyboards*
Eliot Wadopian | *bass*
Glen Velez, Satoshi Takeishi,
Bill Cahn | *percussion*
Scott Sloan | *sun gong*

The Dmitri Pokrovsky Ensemble:

Maria Nefedova
Olga Yukecheva
Marina Cherkashina
Svetlana Dorokhova
Irina Shishkina
Svetlana Sorokina Subbotina
Evgeny Kharlamov
Mikhail Korzin
Andrei Samsonov

Special Guests:

Theresa Thomason
Luciana Souza
Noirín Ní Riain
Arto Tunçboyacıyan
Oscar Castro-Neves
Davy Spillane
Mickey Hart
Chris Berry

Additional players:

Tim Brumfield | *organ* (*Sound Over All Waters, Down in Belgorod, Song for the World, Wolf Eyes, Minuit/Auld Lang Syne*)
Paul Halley | *organ* (*Dawnwalker, Return of the Sun, Solstice Chant, Oror Bubrik*); *piano* (*Tomorrow is My Dancing Day, Harvest Faire, Cathedral Forest, The Lake*)
Dorothy Papadakos | *organ* (*Canyon Chaconne, Cathedral Forest*)
Jordan Rudess | *keyboard* (*Caravan at Dawn*)
Jeff Holmes | *keyboard* (*Minuit/Auld Lang Syne*)
Rhonda Larson | *flute* (*Tomorrow is My Dancing Day, Cathedral Forest, The Lake*)
Mark Perchanok | *Heckelphone* (*Cathedral Forest, The Lake*)
Kecia Lewis-Evans | *scat voice* (*Minuit*)
Paul Meyers | *guitar* (*Luiza*)
Vardan Grigoryan | *zurna* (*Caravan at Dawn*)
Damian Draghici | *panflute* (*Harvest Faire*)
Arto Tunçboyacıyan | *percussion* (*Kurski Funk, Harvest Faire, Sound Over All Waters, Caravan at Dawn, Song for the World, Minuit/Auld Lang Syne*)
Jamey Haddad | *percussion* (*Icarus*)
Gordon Gottlieb | *percussion* (*Tomorrow is My Dancing Day, Cathedral Forest, Solstice Chant, The Lake, Icarus*)
Sammy Figueroa | *percussion* (*Tomorrow is My Dancing Day, Cathedral Forest, Solstice Chant, The Lake*)
Nilson Matta | *bass* (*Luiza*)
Russ Landau | *bass* (*Tomorrow is My Dancing Day, Cathedral Forest, Solstice Chant, The Lake*)

Links

Paul Winter | www.paulwinter.com
Eugene Friesen | www.celloman.com
Paul Sullivan | www.rivermusic.com
Paul Halley | www.pelagosmusic.com
Chris Berry | www.chrisberry.com
Arto Tuncboyacıyan |
www.naregatsi.org/Artoistan/index2.htm
Luciana Souza | www.lucianasouza.com
Eliot Wadopian | www.eliotwadopian.com
Glen Velez | www.glenvelez.com
Bill Cahn | www.nexuspercussion.com
Nóirín Ní Riain | noirinniriain.wtcsites.com
Oscar Castro-Neves |
www.oscarcastroneves.com
Davy Spillane | www.davyspillane.com
Dmitri Pokrovsky Ensemble |
www.livingmusic.com

Production

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Recorded by Dixon Van Winkle
Mixed by Dixon Van Winkle at
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(Thanks to Morgan Pettinato,
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Concert sound engineers | Jody Elff, Les Kahn
Liner notes edited by Chez Liley
Design | Randy Weyant/KatArt Graphics
Design Coordination | Kathi Fragione
Photography | Jeff Day

The great majority of this album comes from our 25th Winter Solstice Celebration in December of 2004. We have interwoven ten pieces from previous Solstice events: "Before It's Too Late" (2001), "Dawnwalker" (1997), "Cathedral Forest" (1991), "Harvest Faire" (2000), "Caravan at Dawn" (2000), "Luiza" (2000), "The Lake" (1991), "Icarus" (1999), "Oror Bubrik" (2000), and "The Rising Moon" (2003). We have chosen to delete applause in order to create an album experience with this body of music, rather than a concert documentary.

For a free Living Music catalog, information regarding Paul Winter, and/or a schedule of concerts by the Paul Winter Consort, please contact:
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Gratitude

—to the many people who have participated in the creation of these Solstice events: the Very Reverend James Parks Morton, Dean of the Cathedral from 1970 to 1995, who originally invited the Consort to be artists-in-residence at the Cathedral; the Very Reverend Harry H. Pritchett Jr., Dean of the Cathedral from 1996 to 2000; the Very Reverend Dr. James A. Kowalski, present Dean of the Cathedral; the Bishop of New York, the Right Reverend Mark S. Sisk; Cathedral Arts directors and staff Elliott Sroka, Naj Wycoff, Karen DeFrancis, Susan Cannon, Peggy Harrington and Ken Williams; Cathedral administrators Charlie Persell and Stephen Facey; Cathedral guards Arnold Southerland, Keith Hinkson, Alexander Hill; lighting designer and production

manager Steve Shelley; publicist Marc Breslav; Consort road manager Jim Butler; sponsors Horst Rechelbacher and the Aveda Corporation, Rodale, Stonyfield Farms, Ben and Jerry's, WFUV, American Airlines; and the staff of the Consort and Living Music: Christina Andersen, Kathy Cowles, Kathi Fragione, Chantal Harris, Joey Johnson, Chez Liley, Vivienne Liley, Kathie Plaskiewicz, Agnes Jancewicz, Danny Butler and Jackie Shadford; Steve Rathe, of Murray St. Productions, producers since 1987 of the NPR Solstice broadcasts; and John Schaeffer, of WNYC's "New Sounds," who has been the moderator of the NPR broadcasts.

—to all my Consort colleagues, and our extended community of kindred musicians of the world, who have been part of our Solstice adventures these first twenty-five years

—to Eugene Friesen, cellist extraordinaire, who has played in all twenty-five of our Solstice celebrations since 1980

—to Paul Halley, for his enormous contributions to our solstice legacy, as keyboardist and composer, during the first two decades of these celebrations. One of the most lyrical composers on the planet, a masterful arranger, great keyboardist and without doubt the most extraordinary improvising pipe-organist anywhere, his playing and writing have left a luminous mark. Paul wrote for these events every year, and many of his compositions and arrangements have become chestnuts of our solstice repertoire. Collaborating with Paul has been one of the great privileges of my musical life. His music and spirit will always be part of our solstice journey.

— to Dixon Van Winkle, my recording partner of 28 years, who has engineered most of my albums since *Common Ground* in 1977. For many years he has patiently recorded all our Solstice shows, of which there are four each December. Recording, editing, mixing, and con-sorting with Dixon have been an on-going delight and inspiration.

—to the Macauley Library, Cornell Laboratory of Ornithology for the recordings of spotted owl, Uirapurú, Knudsen's frog, smoky jungle frog, red howler monkey, and Eastern screech owl.

—to the community of friends who have given encouragement in so many ways to the Consort and our solstice events over the years: William Irwin Thompson, June Cobb, Margaret Lloyd, Alayne O'Reilly, Mary Schoonmaker, Sarah Laird, Peter Forbes, Bill Ryerson, Mary Evelyn Tucker, John Grim, Mickey Port, Neil Port, Joan Lozinak, Bob Lozinak, Eileen Growald, Paul Growald, Larry Rockefeller, Emily Meehan, Terry Meehan, Mark Pasquerilla, Amanda Pyles and Peter Litwin. (My apologies to the multitude of friends I have not included.)

—to my family: my wife Chez Liley, our daughters Keetu and Kaiyana, my sister Diane Pyles, and my mother, Beulah Winter, who at the age of 93 once again made the journey from Altoona to attend her 25th consecutive Solstice Celebration.

*We dedicate this album to
Paul Moore, Jr. (1919-2003)
Bishop of New York from 1972 to 1989,
in tribute to his life-time dedication to
social justice and to ending inner-city poverty.
Bishop Moore opened the door to the renaissance
of the Cathedral of St. John the Divine
as a forum for all humanity.*

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