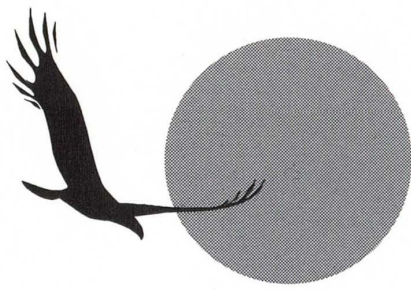


PAUL WINTER CONSORT



*Spanish  
Angel*

RECORDED LIVE IN SPAIN



The Consort toured Spain in March 1992, returning for the third time to a country, a culture and an audience we've grown to love. We were particularly excited because we were bringing new music, a new bassist, and an amazing all-digital sound system with which we could record the concerts. Spain has become one of our favorite countries to tour. The audiences are truly simpatico, listening with a fervency that reminds us of those in Russia and Brazil. And the concert halls, in almost all of the 18 cities we've played, are superb. Often they are the classic old opera houses, with tiers of horseshoe balconies that seem to embrace the stage. These theatres feel intimate and grand at the same time, and, having been built for acoustic music, they are perfect for our instrumentation.

We have visited by now almost every corner of Spain, playing in regions of very diverse cultural traditions, and we are continually amazed by the universal response: in Barcelona in the eastern province of Catalonia; Vigo and Santiago de Compostela in the Galician northwest; the Mediterranean cities of Valencia, Almería, Huelva and Cádiz; Baracaldo in the Basque region of the far north; the Andalusian cities of Granada, Cordoba and Seville; and of course, Madrid, in the heart of the country. We have wondered why, in this era when world media culture is still dominated by electronic and vocal music, young people all over Spain have such intense passion for music that is instrumental and acoustic.

I've thought of two reasons for some of the unique attitudes we encounter here: one is the cultural independence of the Spanish people (they go their own path, regardless of trends in the rest of Europe); and the other is that Spain has enjoyed a Renaissance of spirit, as well as an economic boom, in recent years following the grim decades of the Franco dictatorship, and there is a refreshing openness in many of the people we meet.

It was in this milieu that an audience for the Consort's music began to grow, initially by word of mouth, among a community of aficionados in Madrid who love Brazilian music and jazz. Our albums had been introduced to them by an American friend, Doreen Metzner, who had gone to live in Spain during the early '80s. Among this circle was disk jockey Rodolfo Poveda, who became the first to play us on Spanish radio, in his programs "Club de la Esquina" (Corner Club) and "Trópico Utópico" (Tropical

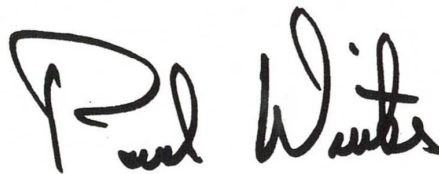
Utopia). In time the albums also reached Ramón Trecet, a radio and television personality, whose "Diálogos 3", heard daily at 3pm on National Radio, had become by the late '80s one of the most popular programs in Spain. Ramón's enthusiasm for the Consort is a major reason why we have an audience throughout the country.

Our anticipation for this third tour was fulfilled beyond our hopes, and the great bonus was to come home with these digital recordings of the entire tour. There was an added gift of revelation, for in listening to these tapes of our 'new' Consort-with-bass, I experienced a shock of recognition. I suddenly heard the lineage of the most seminal ensembles I've had in my 30-year bandleading adventure: the original touring Consort of 1970-72, with Paul McCandless on oboe; David Darling, cello; Ralph Towner, guitar; Glen Moore, bass; and percussionist Collin Walcott; and my first Sextet, of 1962-63, with Dick Whitsell on trumpet; Les Rout, baritone sax; Warren Bernhardt, piano; Richard Evans, bass; and drummer Harold Jones. I realized that after years of experimenting with different instrumentations, I'd come around again to a sextet of three 'horns' (cello I've always regarded as one of the horns) and a rhythm section of three: piano or guitar, acoustic double-bass, and percussion. But the familiarity seemed deeper than this.

I immediately went and listened to the live albums made by these early bands, which I had not heard in years: Road, by the 1970 Consort; and New Jazz on Campus, by the 1963 Sextet. Beyond the parallels in instrumentation, I heard also a kindred nature in the compositions, and in the spirit of the music. Each of these three groups has been blessed by the work of prolific and lyrical composers: Paul Halley in the present Consort, Ralph Towner in 1970, and Tom McIntosh, Warren Bernhardt, and Richard Evans in the Sextet. And in each ensemble I've been privileged to collaborate with extraordinary players.

Immersed in the stream of all this music, time seems to disappear, and I feel a part of one grand, on-going community, celebrating life with sound. I am deeply grateful to the musicians, engineers and audiences who made these albums possible, and to all the people who have enabled this long, rich and 'just begun' journey.

Muchas gracias,

A handwritten signature in black ink that reads "Paul Winter". The signature is written in a cursive, flowing style with a large initial "P".

1. *FARE WELL* (Halley) Back Alley Music, ASCAP Cádiz, Teatro Falla, March 15, 1992

Paul Halley completed this composition during the Spain tour, as a tribute to flutist Rhonda Larson, who would soon be leaving the Consort to embark on a solo career. Rhonda had been an integral part of the group for six years, having joined us at the time of our 1986 tour of the Soviet Union. When I hear this performance from Cádiz, Paul's melodies take on a particular poignance, as this was the last night of Rhonda's final tour with the Consort. We will greatly miss Rhonda's brilliant playing, and her irrepressible sense of humor. We send with her our brotherly love and our hopes that she will fare well on her new path.

2. *SPANISH ANGEL* (Friesen) Onegin Music, BMI Cádiz, Teatro Falla, March 15, 1992

During our previous visit, Eugene Friesen heard the great Flamenco guitarist Paco de Lucia, and the memory of that beauty inspired him to create this offering for the tour. Eugene used as a point of departure the theme from his piece 'Bright Angel', which originally came out of his experience in the Grand Canyon.

3. Suite from *THE MAN WHO PLANTED TREES\** A/ BALLAD OF THE FOREST (Halley) Back Alley Music, ASCAP B/ THE TREE PLANTER (Winter) Living Earth Music, BMI Madrid, Teatro Monumental, March 11, 1992

In 1991 we were asked to create music for a narrated recording of the classic story *The Man Who Planted Trees*. Written by the French novelist Jean Giono, it tells of a lone shepherd who devotes his life to planting trees, and single-handedly transforms a desolate region of Provence. Three of the themes from that music have made their way into our concert repertoire: 'Ballad of the Forest', 'The Tree Planter', and 'Oak Theme' (which begins the next track as the prelude to 'Todo Mundo').

4. *OAK THEME / TODO MUNDO* (Halley) Back Alley Music, ASCAP Almería, Teatro Cervantes, March 13, 1992

'Todo mundo', Portuguese for 'everybody', is a phrase we've become accustomed to using, thanks to our Brazilian friends. It fits the convivial spirit of this Paul Halley composition, which is kind of a melodic party in 5/4 time.

5. **WINTER'S DREAM** (Halley) Back Alley Music, ASCAP

Madrid, Teatro Monumental, March 11, 1992

This title alludes not to my name, but to the Winter Solstice, an event we celebrate every December at the Cathedral of St. John the Divine in New York. The dream is for renewal, following the tradition of ancient solstice rituals which at this darkest and coldest time of the year, beseech the sun to return.

6. **RIVER RUN** (Velez, Halley, Friesen, Castro-Neves, Winter) Living Earth Music, BMI

Vigo, Centro Cultural de la Caja de Vigo, March 6, 1992

'River Run' is an evocation of our journeys down the Colorado River during the making of our album tribute to the Grand Canyon. We wanted to recapture something of the rhythmic motion of the rafts, and relive some of the feelings we experienced going through the different kinds of waters and rapids that river-journey presents. We often heard this cascading song of the Canyon wren, which we include here as the invocation and benediction.

(Canyon wren recording courtesy of Cornell University Library of Natural Sounds)

7. **ALMERÍA DUET** (Friesen, Halley) Onegin Music, BMI/Back Alley Music, ASCAP

Almería, Teatro Cervantes, March 13, 1992

During the creation of Eugene Friesen's debut album, *New Friend*, he and Paul Halley discovered a special affinity for improvising cello-piano duets, and they have been sharing the joys and challenges of these adventures with concert audiences ever since. This is their spontaneous offering for Almería.

8. **MONTANA** (Halley) Back Alley Music, ASCAP

Cádiz, Teatro Falla, March 15, 1992

Paul Halley wrote this picturing Rhonda Larson playing her flute in the mountain meadows around her home near Bozeman, Montana. The title [*mountain* in Spanish] also reminds me of the majestic peaks of the Sierra Nevada mountains, which we saw in our travels through southern Spain.

## 9. MUSIC FOR A SUNDAY NIGHT IN SALAMANCA

(Larson, Friesen, Halley, Velez, Wadopian, Winter) Living Earth Music, BMI

Salamanca, Teatro Breton, March 8, 1992

At some point in almost all of our concerts, we ask for the hall to be totally darkened, and we play whatever comes into our collective imagination. It is always a risk, of course, but when it works it is uniquely satisfying, and this free polyphony feels like our own kind of Dixieland.

## 10. APPALACHIAN MORNING (Halley) Back Alley Music, ASCAP

Salamanca, Teatro Breton, March 8, 1992

'Appalachian Morning' alludes to home, in the hills of New England, although Paul Halley's melody has a flavor of the musical tradition from a more southern region of the Appalachian range.

## 11. DANCING PARTICLES (Halley, Winter, Velez) Living Earth Music, BMI

Cartagena, Nuevo Teatro Circo, March 12, 1992

While creating the music for our album *Sun Singer*, we read a compelling description of how the sun is made up of quintillions of tiny, whirling particles. 'Dancing Particles' pays tribute to that energy. The buzzing sound is from the snares on Glen Velez' frame drum, a Moroccan bendir.

## 12. BLUES FOR CÁDIZ (Friesen, Halley, Velez, Larson, Wadopian, Winter) Living Earth Music, BMI

Cádiz, Teatro Falla, March 15, 1992

Spanish audiences, particularly in the cities of Andalucía, often express their enthusiasm by clapping together in a 6/8 Flamenco rhythm. On this final night of the tour, as we came out for a post-encore bow, the unison hand-clapping prompted Eugene Friesen to leap to his cello and begin a blues riff with the audience. What followed surprised everyone. The folks of Cádiz were amazed to hear this 'Satchmo' impression coming from our sweet-looking blonde flute player from Montana. It was Rhonda's first (and last) vocal with the Consort, an appropriate 'trickster's' coda to her years of music-making with the band.

\* The album of *THE MAN WHO PLANTED TREES*, with narration by public radio's Robert J. Lurtsema and music by the Paul Winter Consort, is available by mail through the World of Living Music, Box 68, Litchfield, CT 06759 (800-237-2281), and at some bookstores.



## Acknowledgements

We owe the existence of this album to our engineers Les Kahn and Tom Bates, who had the vision of recording the tour, and persevered for months to convince me that we should do it and Yamaha that they should provide the gear. During the tour they simultaneously mixed the house sound while recording each concert. And back home they painstakingly reviewed, mixed and mastered the tapes. Our primary debt of gratitude is to them, for service 'beyond the call of beauty'.

I salute and thank my esteemed colleagues of the Consort, for their masterful musicianship and priceless friendship: Paul Halley, Eugene Friesen, Glen Velez, Rhonda Larson and Eliot Wadopian.

For the remarkable compositions they contributed to the album, I wish to thank Paul Halley and Eugene Friesen.

Grateful hugs are due our concert coordinator, Kathy Cowles, who served as behind-the-scenes ringmistress for all the acts in this circus, on both sides of the Atlantic. Many thanks also to her team-members on the staff of the Consort and Living Music Records: Christina Andersen, Chantal Harris, Kathie Plaskiewicz and Jim Butler.

I am grateful to my wife, Chez Liley, for her translations and coaching that enabled me to announce the concerts in Spanish, her contagious enthusiasm for the culture and nature of Spain, and her loving support throughout this whole endeavor.

On behalf of everyone above, I want to express heartfelt gratitude to our wonderful community of friends in Spain: Doreen Metzner, for introducing our music there; Rodolfo Poveda, for premiering us on Spanish radio; Ramón Trecet, a true warrior for vital music, for making Spain aware of the Consort; Julio Martí, our concert impresario, for bringing us to Spain, booking the tours and taking such good care of us; José de la Fuente, Coro Alcaretta, and Pedro Vaquero of Arpa Folk for distributing our recordings and giving such support and encouragement in this project; Angel Romero and Lara López, for producing our television feature, translating program notes, and authoring the first book ever written about our music; to Juan Francisco Alonso Llorente, for his guidance and hospitality; and to Manolo Serra, Antonio Sambeat, Francisco Martinez Azorín and Albert Reguand.

A special thanks to Yamaha for providing the digital audio equipment for the concert sound, the recording, and the mixing of this album. In particular we would like to thank and acknowledge the support of Kevin Kobayashi of Yamaha Japan Corporation; Peter Chaiken, John Geiger, Don Morris, and Michael Nicoletti of Yamaha Corporation of America; Terry Holton of Yamaha London R & D Center; and Sr. Quintenilla of Yamaha-Hazen Electronica Musical, S.A., Madrid. These people all provided equipment and technical support which made this recording possible.

*About the Cover:* The bird in Peter Parnall's painting alludes to the Imperial eagle, a symbol of the endangered wildlife of Spain. This magnificent raptor, found only in the Iberian Peninsula, has been reduced to less than 300 in number because of the deforestation of its habitat and other environmental pressures. Also in grave danger are the Iberian bear (numbering now only about 90), the lynx, the wolf, and the mountain goat. Habitat destruction has put wildlife in crisis throughout Spain, as in most of Europe. Fortunately, ecological consciousness is growing in the Spanish public, and there is hope that more laws will be passed (and enforced) to protect wildlife and native habitat. In our tours we met activists in many parts of the country working on a wide array of environmental causes, and we are heartened by their dedication. We salute A.D.E.N.A. (Association for the Defense of Nature), Aedenat (The Ecological Association for the Defense of Nature), A.R.B.A. (Association for the Recovery of Native Forests) and all the organizations and individuals working to heal the earth.

—Paul Winter



**THE PAUL WINTER CONSORT**  
Glen Velez, Eugene Friesen, Paul Winter,  
Rhonda Larson, Eliot Wadopian, Paul Halley  
Cádiz, Teatro Falla, March 15, 1992

