

Paul Winter & Paul Halley
Whales Alive



Narration by Leonard Nimoy with Voices of the Humpback Whales

Whales came into my life in 1968, when I attended a lecture on whale songs by Dr. Roger Payne at Rockefeller University in New York City. I was thrilled by the soulful beauty of these humpback whale voices, in much the same way as I'd been when I first heard jazz saxophonists like Charlie Parker. Listening to the long, complex songs the whales repeat, I was amazed by their musical intelligence and I was shocked to learn that these extraordinary creatures were rapidly being hunted to extinction.

Few experiences have had a deeper effect on my life, for this night led me not only to the whales, but opened my ears to the entire symphony of nature.

In the years following, I sought out whales wherever I could in coastal areas around North America. Occasionally I had the chance to be near them on the ocean in small rafts and play my saxophone while listening through underwater microphones to their singing. Once you have been close to whales like this, you are, as Leonard Nimoy says in this album, "changed forever."

In the course of my growing friendship with Roger Payne, I became familiar with a part of his vast library of whale recordings. The music they inspired in me became a part of my repertoire, and the humpback whale soon was a charter member of the Paul Winter Consort. During some of our whale-consorting expeditions to places like Baja California, British Columbia, and Newfoundland, we encountered other "musicians" of the sea, such as sea lions, dolphins, seals, and orcas. In 1980 we produced *CALLINGS*, a double-album of music interweaving the voices of 13 species of

sea mammals.

Roger's popularization of whale singing, through his 1970 album, *SONGS OF THE HUMPBACK WHALE*, was perhaps the greatest single contribution to awakening humanity to whales.

When Leonard Nimoy began work on *Star Trek® IV: The Voyage Home*, he contacted Roger for the whale recordings used in the film. At the time the film was released, Paramount Pictures gave a benefit premiere in Boston for Roger's Long Term Research Institute, to which he invited me. I loved the movie's reverence for the whales and their intelligence, and the fact that in this story whales save the earth. Many of us have long felt that the whales may do just that; they have become a powerful symbol reconnecting human consciousness to the wisdom of the wild world.

The night of the premiere, awash in enthusiasm, Roger and I talked until dawn about our long-shared dream of creating an entire album of music based on whale songs. *WHALES ALIVE* is the result.

I could not have asked for greater collaborators in the making of this music. Roger Payne is a rare combination of scientist and musician; he is a fine cellist who has played chamber music all his life. His sound-visions played a great part in the creation of our music. Paul Halley, keyboardist with the Consort since 1980, has a harmonic sensibility as noble as the whales themselves. Leonard Nimoy's caring for the whales is genuine, and his passionate readings inspired several of the pieces. And the whales: they are such inventive melodists, always taking us in new and unexpected musical directions. All but one of the pieces on the album are from

melodies "composed" by the whales.

The album was recorded in a series of all-night January sessions in New York's Cathedral of St. John the Divine. Roger and I had gathered themes from countless hours of whale recordings; he would sit up in the organ loft and play them from a tape recorder to Paul Halley, who improvised alluring organ harmonies to accompany the whale melodies.

At my playing post far down the Cathedral nave, listening to the organ with one ear and to the whale through a headphone on the other, I followed Paul's harmonies with my sax and together we extended the whale melodies through improvising, in a way similar perhaps to how the whales themselves gradually change and "grow" their long songs. The experience has been one of the most enjoyable of my musical life.

Whale songs, in this short while since they have come into our culture, have touched the hearts of a human audience so large that whale-watching is now a bigger business worldwide than whale-killing. We have come to value their living beauty more than their dead bodies. They have helped us mature, and to acquire humility, as our consciousness has grown from "Save the Whales" to "Saved by the Whales."

WHALES ALIVE is a celebration of optimism, and our song of gratitude to whales for the beauty and wisdom they have brought into our lives.

PAUL WINTER

The pioneering work done by Roger Payne, recording the voices of whales, and by Paul Winter, weaving whale songs into music, as well

as the efforts of many environmental organizations, brought whales into my consciousness.

There is an amazing majesty in these creatures, a gentleness in the presence of great power, and a wonderful mystery that may be intended to be forever unresolved.

LEONARD NIMOY

Humpback whales have been on this planet for millions of years, and for most of that time they have probably been singing. WHALES ALIVE celebrates this history and the new relationship between humans and whales.

A whale's size alone commands our attention. The blue whale, at over 100 feet in length, is the largest creature ever to have lived on earth. Its tongue weighs more than an elephant, its heart more than an automobile. The sperm whale possesses the largest brain of any animal past or present. Their relative the humpback whale can reach a length of 60 feet.

Humpback whales have a remarkable characteristic that attracts our attention: they are extraordinary vocalists. In 1967, Scott McVay and I made the discovery that they produce sounds in long, complex patterns that are repeated continuously and therefore fit the definition of what we call "songs." Evidence indicates that only the male humpbacks sing, and that they do so mainly in their tropic breeding grounds. Humpbacks have a range of many octaves and are capable of moving rapidly from very high to very low frequencies. For example, when listening to "Queequeg and I," you will hear a whale singing multi-octave jumps, followed by echoes

from the surface and bottom of the sea, as well as the natural reverberations of the ocean itself.

Katharine Payne discovered that humpback whales gradually change their songs over a period of about five years. A new song eventually emerges and the original is never heard again. Humpbacks appear to inherit a set of rules for creating these songs, within which they improvise. Their principles of composition are strikingly similar to those used by human composers.

In the 1970s, when the Voyager I and II spacecraft were being prepared for their journeys out of the solar system—a voyage expected to last 1.2 billion years—recordings of whale songs were placed on board.

It has been only 20 years since the discovery that whales sing. In this short time, the songs of whales, long confined within the vaults of the sea, have burst through its surface, flowed over the land, conquered the hearts of their age-old enemy, humanity, and are now bound on a 1.2 billion year journey that will spread them throughout the galaxy.

ROGER PAYNE

PRODUCED BY PAUL WINTER & ROGER PAYNE

Recorded January 1987 in the Cathedral of St. John the Divine, New York City, by Chris Brown, assisted by Tom Lewis & Connie Kieltyka

Additional recording with Effanel Music remote truck, assisted by Randy Exratty, Mark Shane, & John Harris; at Audio West, assisted by Bill Burke; at Manhattan Sound by Glenn Berger; at RBY Studio, assisted by Evan Jones; and by

Mickey Houlihan in the Grand Canyon.

Mixed at Living Music Studio/Chris Brown & Glen Kolotkin, assisted by Tom Lewis & Paul Briggs, additional editing by Tom Lewis & Les Kahn

For recordings of humpback whales, special thanks to the Center for Coastal Studies, the New York Zoological Society, Katherine Payne, Roger Payne, Peter Tyack and Frank Watlington.

Mastered/Bill Kipper at Masterdisk,
New York City

Album design/Bob Cato

Cover photograph/Bob Talbot

This album is dedicated to the memory of Frank Watlington of Bermuda. Friend, engineer, and lover of whales, his recordings of humpback whales were the first heard by most of us. They are still unsurpassed. His generosity made them available to all the world.

A song of thanks to Kate O'Connell, Ori Seron, Rhonda Larson, Linda Guinee, Ruell Sloan, David Mattilla, Scott McVay, Elizabeth Kempf, Gary Snyder, Richard Perl, Kathy Cowles, David Doty, Bruce Coleman, John Azzaro, Eugene Friesen, Ann and Ward Cheney, Bette Warner, Jan Heyman Levine, Vicky Rowntree, Don Sineti, the Cetacean Society International, Muriel Halley, the Very Rev. James Parks Morton, Bruce Fifer, Randy Hansen, Don Lundquist, Dean Peterson, Lt. Arnold Southerland, Keith Hinkson, Steve Williams, David W. Jennings, and Bernard Sharp.

SIDE ONE

1. **WHALES WEEP NOT! (Overture)/7:43**
LULLABY FROM THE GREAT MOTHER
WHALE FOR THE BABY SEAL PUPS*
 (Humpback whale, Paul Winter, Jim Scott)
 Paul Winter, *E-flat contrabass sarrusophone*,
soprano saxophone
 Eugene Friesen, *cello*
 Nancy Rumbel, *English horn*
 Jim Scott, *guitar*
 Ted Moore, *tambura*
 Paul Halley, *organ*
 Viki Sylva, *harmonium*
 Reading by Leonard Nimoy from D.H. Lawrence,
 "Whales Weep Not!", from **THE COMPLETE**
POEMS OF D.H. LAWRENCE. Used by permission
 of Viking Press © 1971 by Angelo Ravagli,
 C.M. Weekley, Executives to the Estate of Freeda
 Lawrence Ravagli.
2. **DAWNWATCH/3:47** (Humpback whale,
 Roger Payne, Paul Halley)
 (This whale is several miles in the distance.)
 Paul Winter, *soprano saxophone*
 Paul Halley, *organ*
 Reading by Leonard Nimoy from Elizabeth Kemf,
 "Dawnwatch" © 1984 by *Elizabeth Kemf*
3. **GEORGE AND GRACIE/2:07**
 (Humpback whales, Paul Winter, Roger Payne)
 Paul Winter, *giant talking drum*
 ("George" and "Gracie" are the nicknames of the two
 whales who star in Star Trek® IV)
4. **TURNING/4:02** (Paul Halley)
 Paul Winter, *soprano saxophone*
 Paul Halley, *piano*
 Reading by Leonard Nimoy from Gary Snyder,
 "Mother Earth, Her Whales," from **TURTLE**
ISLAND. Used by permission of New Directions
 Publishing Corporation
 © 1972 by *Gary Snyder*
5. **CONCERTO FOR WHALE AND**
ORGAN/6:32 (Humpback whale, Roger Payne,
 Paul Halley)
 Paul Halley, *organ*

SIDE TWO

1. **HUMPHREY'S BLUES/3:38** (Humpback
 whale, Roger Payne, Paul Halley, Paul Winter)
 Paul Winter, *soprano saxophone*
 Paul Halley, *organ*
2. **QUEEQUEG AND I** (Humpback whale, Paul
 Winter)
THE WATER IS WIDE (Traditional)/7:42
 Paul Winter, *soprano saxophone*
 Ted Moore, *percussion*
 Reading by Leonard Nimoy from Herman Melville,
MOBY DICK, Chapter XLVII
3. **OCEAN DREAM**/6:49** (Humpback whale,
 Paul Winter)
 Paul Winter, *soprano saxophone*
 David Darling, *cello*, *Electric 8-string cello*
 John Guth, *steel-string guitar*
 Robert Chappell, *Rodgers organ*, *Moog bass*, *tambura*
 Steve Gadd, *Brazilian surdos*, *grand cassa*, *traps*
 Gary King, *bass*
 Laudir de Oliveir, *water drum*
 Reading by Leonard Nimoy from Herman Melville
MOBY DICK, Chapter CXVI
4. **THE VOYAGE HOME (Finale)/6:27**
 (Humpback whale, Roger Payne, Paul Halley)
 Paul Winter, *soprano saxophone*
 Paul Halley, *organ*
 Ted Moore, *percussion*
 Reading by Leonard Nimoy from Roger Payne,
 "The Voyage Home" ©- 1987 by Roger Payne

*Originally recorded on Paul Winter's
CALLINGS

**Originally recorded on Paul Winter's
COMMON GROUND

LIVING MUSIC Catalogue

- CALLINGS ☐ Paul Winter: LD0001
MISSA GAIA/EARTH MASS ☐ Paul Winter: LD0002
SUN SINGER ☐ Paul Winter: LD0003
ICARUS ☐ Paul Winter: LD0004
CONCERT FOR THE EARTH
☐ Paul Winter Consort: LD0005
CANYON ☐ Paul Winter: LD0006
NEW FRIEND ☐ Eugene Friesen & Paul Halley: LD0007
LIVING MUSIC COLLECTION '86
☐ Paul Winter & Friends: LD0008
PIANOSONG ☐ Paul Halley: LD0009
OSCAR! ☐ Oscar Castro-Neves: LD0010
WINTERSONG ☐ Paul Winter: LD0012
WHALES ALIVE ☐ Paul Winter & Paul Halley: LD0013
EARTHBEAT ☐ Paul Winter: LD0015
LIVING MUSIC COLLECTION II
☐ Paul Winter & Friends: LD0016

COMPACT
disc
DIGITAL AUDIO

Artist's royalties from
this album will benefit
World Wildlife Fund &
its affiliate, the Long
Term Research Institute,
to support the study and
conservation of whales.



©1987 LIVING MUSIC, INC.
P.O. BOX 72, LITCHFIELD, CT 06759
ALL RIGHTS RESERVED