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MUSIC BY CHARLIE MORROW (DDD) I THE BIRTH OF THE WAR GOD Text from Angel Marta Garibay's Epica Nahuatl Translated from the Spanish by Jerome Rothenberg II THE CLOUD WILL BREAK Collage text by Charlie Morrow with materials from Jerome Rothenberg's: 15 Flower World Variations III THE CANTICLE FOR BROTHER SUN Text by St. Francis of Assisi (1182-1226) Translated by Jerome Rothenberg Music by Charlie Morrow Sung by THE WESTERN WIND Vocal Ensemble I. THE BIRTH OF THE WAR GOD (AZTEC) (33:42) NOTES BY CHARLIE MORROW: "When I made WAR GOD, most of my composing was oral. I was chanting, improvising personal journeys into myself as various characters and at various ages; later, sky songs and dream songs (trance singing). A long story was ideal for a semi-planned fanned-out-self drama. The Aztec mythology seemed to correspond to some of my most angry character selves and most sweet observer selves. I sang the epic in layers into a 4 track tape recorder, self engineering. After it was mixed to stereo, I decoded/translated it into western notation and recipes for sounds/feelings/chanters. At the time of composition, the United States was waging an undeclared war in Vietnam. I chose to score the story of the Aztec war god because of the scale and sad irony of viewing the terrible war of the Aztec people who were wiped out by invading Europeans- us. We European/Americans were fighting in Asia a people connected ancestrally to the Aztecs. Today the prophecy of WAR GOD, of the proliferation of violence, is still here. Listen!" The English version is by Jerome Rothenberg after a Spanish prose version in Angel Marta Garibay's EPICA NAHUATL - going back to Nahuatl sources delivered soon after the conquest. Huitzilopochtli himself was

not only the war god, but god of the Fifth Sun -- of the era, that is, into which this world was moving, itself represented by the (heiroglyphic) sign for "movement"; more specifically, according to Laurette Sejourné, ("Burning Water", 1956), by a movement towards liberation from contradiction and duality. "Huitzilopochtli, image of the sun, disguised as a (humming) bird and with fire as his sign, represented the soul of a combatant in the holy war".

1. THE BIRTH OF THE WAR GOD (33:42) SYNOPSIS Old Coatlicue Snake Woman finds a ball of feathers which falls from the sky. She puts it between her legs and to her surprise grows pregnant with the war god Huitzilopochtli. Her 400 sons, led by their sister Coyolxauhqui, are enraged by their mother's pregnancy and decide to kill her. One of their number, Cuahuitlicac, betrays his siblings and tells Huitzilopochtli, who is still in the womb, what is about to occur. As soon as he is born, Huitzilopochtli arms himself, kills his sister (who describes her own death) and most of his brothers, driving the survivors to the south.

[1] PROLOGUE (1:59) (A prologue announces the title of the work and the singers chant the epithets of Huitzilopochtli -- hummingbird on the left, hummingbird on the south, and the color blue.)

[2] ONE! (11:32) old Coatlicue snake woman woman of the serpent skirt woman of the pleated skirt old Coatlicue snake woman 's sweeping up a feather falleth on her more like a ball of feathers 'twas 'twas fluff that moment she did pick it up deposited it betwixt her legs then ended sweeping would want to take it out from legs but nothing's there that instant she's grown pregnant the 400 Brothers saw their mother pregnant a great anger fills them "who hath made thee pregnant "made thee into mother "shame "it lays on us "it shames us (says their sister Coyolxauhqui) "brothers "who has laid it "on us has made "what grows betwixt her legs Old Mother knows it now's so scared a great weight lies on her the child between her legs brings comfort (sez) "I know now what I have to do" Snake Woman hears her boy's word was a great comfort calmed her heart was blowing full of little blisses

[3] TWO! (6:22) thus joined 400 Brothers would agree in turn those southerners did then determine how they would take their mother's life for shaming them so fierce 400 Brothers were were full of wrath as if their hearts were leaving them for anger sweet sister Coyolxauhqui 's working up and cooling anger of her brothers will go and kill old mother they prepare for war are dressed for it 400 brothers strut like generals spinning and tangling of hair entanglement of headhairs was among them one brother Cuahuitlicac but couldn't keep his word what 400 Brothers said he told Huitzilopochtli (answers) careful "little uncle "thou should always be standing guard "I got "some planning of my own

[4] THREE! (1:23) so had made up their minds to kill her be finished with old mother had started marching 'twas little sister guided them so fancy so like a

bunch of dudes dressed up for war had passed out paper costumes for adornment (sez) "thrust forward
"strut in files "be like a perfect squadron "little sister guide thy way [45 FOUR! (0:59) but Cuahuitlicac has
made it to peak of mountain there he would speak with Huitzilopochtli (sez) "they're coming"
(Huitzilopochtli sez) "fix "your sights on them "which way they "coming" (sez) "now 'mongst the linnets"
(sez) "now which way" (sez) "Snake Sands" (sez) "now which" (sez) "Hanging Terraces" (sez) "now"
(sez) "Mountain Slope" (then sez) " now" (sez) "at the peak now "now 400 Brothers "come sweet sister
"guiding [6] FIVE! (4:47) (A feather falleth) was born that moment Huitzilopochtli lined up his gear his
shield of eagle feathers arrowheads blue spearheads ("turquoise- darts" so-called) paints his face with
colors like the "painted child" puts on his head a bonnet of rare feathers fits in earplugs (but also had one
skinny foot wore feathered sandal on the left painted his thighs arms in blue) then one called
Tochancalqui set fire to the turquoise spears went to give Huitzilopochtli orders with his dart the newborn
wounds their sister Coyolxuahqui cuts her throat the head 's abandoned on Snake Mountain while body
goes rolling down the slope smashes to smithereens here there go hands go feet goes torso [7] SIX!
(3:16) now was Huitzilopochtli swollen now was going in pursuit of brothers now was stalking them would
make them shimmy down would make 400 Southerners climb the summit of Snake Mountain (when he
sees them all before him when he spots them on the slope that instant he pursues them stalks them like
rabbits around the mountain four times Huitzilopochtli made them go around it four times pace off the
circuit of Snake Mountain would vainly try to freak him with din of timbrels vainly would tumble towards
him to sound of bells on ankles banged their shields) they could make nothing happen nothing worked
out now now nothing for defense they had were stalked by Huitzilopochtli drove them off demolished
them destroyed them wiped them out did nothing so much as chase them hard did stalk them harder
they would plead with him they'd say "enough's enough "already [8] SEVEN! (2:27) but Huitzilopochtli
couldn't stop with greater fire would burn his anger at them pursued them only a few escaped his
presence squirmed from his hands they headed south (would afterwards be called the Southerners 400
brothers gone that one direction) those who had fled his hand like those he killed on whom he gorged his
anger Huitzilopochtli did strip their clothes from decorations weapons he took possession of joined unto
his office made them the marks of what he would become (Hummingbird, Hummingbird,
Hummingbird..... Huh huh huh huh huh huh huh huh Huuuuh!!!!!!) II. THE CLOUD WILL BREAK
(5:39) (A light study for voices and emulator) Collage text by Charlie Morrow with materials from Jerome

Rothenberg's 15 Flower World variations. THE CLOUD WILL BREAK is about breaking up a love relationship: anger, sadness, the need for space. Personal words are combined with texts from Rothenberg's Yaqui Flower poems. The emulator II is a sound memory. Sounds can be articulated by keyboard or by auxiliary computer. The sounds in the emulator are the voices of the Western Wind. The plastic memory of the emulator is metaphorical of the composition's theme. Robert Kinkel programmed his emulator with the Western Wind voices for The Cloud Will Break. He has been playing synthesizers for 20 years and also plays organ and other keyboards. He studied music and physics at Hamilton College, and he has worked with Charlie Morrow on various projects. [9] II. THE CLOUD WILL BREAK (5:39) There's no room..... I love her, I love her. I set her down, I set her down. I do not want these flowers moving, but the flowers want to move. Out in the flower world The dawn over a road of flowers I do not want these flowers moving, but the flowers want to move. I'm moving out of this period, I've been reading the diaries. Enthusiasm, Depression. Enthusiasm, Depression. I'm listening for the next music. Now the cloud will break. The cloud will break. There in the flower world under the dawn This pale blue cloud will be Grey water at its peak The mist will reach, will rain down. Shining, shining, shining, and reaching bottom. Now the cloud will break, The cloud will break. III. THE CANTICLE FOR BROTHER SUN (19:04) Text by St. Francis of Assisi (1182-1226) translated by Jerome Rothenberg The Canticle for Brother Sun is an intense animistic praise poem. Reverberations of natural environments, and linguistics of herds of animals and schools of fish and heterophonic treatment of melody are linked in my mind, using readily audible numerical relationships by which the text is systematically expanded and vibrated hopefully tuned to the ascending energies of St. Francis' vision. (C. Morrow) [9] THE CANTICLE FOR BROTHER SUN (19:04) Most high omnipotent good lord: all praise is yours and honor glory every blessing yours and only yours and no one living fit to say your name. Be praised my lord for all your creatures but especially for Mr. Brother Sun because you show us light and day through him and he is lovely glowing with great shine from you my lord: his definition. Be praised my lord for Sister Moon and for the stars because you made them for your sky their loveliness is white and rare. Be praised my lord for Brother Wind and for the air and cloudy days and bright and all days else because through them you give your creatures sustenance. Be praised my lord for Sister Water because she shows great use and humbleness is hers and preciousness and depth. Be praised my lord for Brother Fire through whom you light all nights upon the earth Because he too is lovely full of Joy and manly strength. Be praised my lord

because our sister Mother Earth sustains and rules us and because she raises food to feed us: colored flowers grass. Be praised my lord for those who pardon by your love and suffer illnesses and grief Bless those who undergo in silence the poor for whom you hold a crown. Be praised my lord for Sister Death-of-Body whom no one living will escape and pity those who die in mortal sin and everyone she finds who minds you bless: no second death to bring them hurt. Oh praise my lord and bless my lord and thank and serve my lord with humbleness. Triumphant. ----- Charlie Morrow was born in Newark, New Jersey, in 1942. He studied at Columbia University and at the Mannes School of Music in New York City. A chanter, composer, and the founder of the New Wilderness Foundation he is noted for his crosscultural, cross-species explorations, focusing especially on a variety of ethnic chanting traditions, including Hebrew cantillation and Native American shamanistic song. He has collaborated closely with poet Jerome Rothenberg, who has been a major influence on his work. Morrow has written other solo and group pieces for the WESTERN WIND, including Light Opera, a theatre piece performed at La Mama ETC. He also wrote a work for 30 harps, Wave Music VII, for the Cathedral's Harp Event. His mass event, Citywave, for the City of Copenhagen, Denmark, used 1000 performers moving through the streets of Copenhagen, conducted by radio. His recent work, Metropolis Copenhagen, was part of the series Sound Portraits of Great Cities, commissioned from various composers by Westdeutscher Rundfunk (West German Radio). Jerome Rothenberg is a major figure in recent American poetry, whose poems and groundbreaking anthologies - Technicians of the Sacred, Shaking the Pumpkin and America a Prophecy - helped open the mythic and mystic poetries of ancient and modern cultures throughout the world. He has pioneered experimental translation, in particular the translation of oral and visual poetry, and has been an active participant in the creation of a new American performance poetry. Two of his soundplays, The Beaver's Hrspiel and That Dada Strain (Der Dada Ton), were recently produced for Westdeutscher Rundfunk, and his adaptation of Rolf Hochhuth's The Deputy appeared on Broadway in the 1960s. THE WESTERN WIND Vocal Ensemble Lawrence Bennett, tenor; William Lyon Lee, tenor; Elliot Z. Levine, baritone; William Zukof, countertenor; Johana Arnold, soprano; Alimo Russell, soprano. The WESTERN WIND Vocal Ensemble has played a significant role in rekindling America's awareness of the special beauty and variety of acapella vocal music. The Western Wind's repertoire reveals its wide-ranging interests... from Renaissance motets to rock n'roll from medieval carols to barbershop quartets, from complex works by avant-garde composers to the simplest of folk melodies. The WESTERN WIND has

appeared at Lincoln Center, Kennedy Center, the Library of Congress, University of California at Los Angeles, Cleveland Museum of Art, the Folger Shakespeare Library, the New York Metropolitan Museum of Art and many other distinguished institutions. The group has had triumphant tours in Germany and Italy performing contemporary American vocal music and Italian Renaissance music. In 1985 the WESTERN WIND performed American and Latin American music throughout East Asia at the request of the State Department (USIA). The WESTERN WIND has collaborated with some of America's most gifted composers Philip Glass created the vocal part in his score for the film Koyaanisquatsi for the Western Wind. Composers William Bolcom, Tania Leon, Ronald Gold, and Robert Dennis are some of the other composers who have created works for the WESTERN WIND. The WESTERN WIND'S association with Charlie Morrow began in the early 1970's with THE BIRTH OF THE WAR GOD which was first performed on a program of early and contemporary American music. This association with Charlie as a collaborator, colleague and friend continues today. His most recent work for the ensemble, THE CLOUD WILL BREAK, was written for a concert of Morrow's music that was presented at the Cathedral of Saint John the Divine in New York City in October, 1985. Compact Disc produced by Herschel Burke Gilbert Recording Engineer: Mikhail Liberman, LRP Digital Productions Recording Assistant: John Gilbert Mastering Engineer: Bernie Grundman JVC CD Pre-Mastering: John Acoca Cover sculpture: Shalom Cover photo: James Lichacz Album design graphics: Guenther Maier Recorded in St. Paul's Church, Jersey City, New Jersey, with Neumann SM-2 Stereo Intensity Microphone and two Neumann TLM 170 microphones on the Technics SP00 Digital PCM recorder. Edited on Sony DASH 3202, mastered on Sony 1630. This CD was produced with partial funding from a grant from the National Endowment for the Arts Music Recording Program. All selections published by Other Media, (ASCAP) 365 West End Avenue, New York, NY 10024 (212) 246-7430 1988 2007 by Laurel Records 1018 Euclid Avenue, Berkeley, California 94708 U.S.A. email: sales@laurelrecords laurelrecords.com All rights reserved. Printed in U.S.A. LIBRARY OF CONGRESS CATALOG CARD NO. 87-743012

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