Nature’s Dream

Bill Taylor and friends

This album is dedicated to all those dreaming of and working for a better world, and all beings in this great dance of life. After my father died, I began dreaming music, a lot of it in the key of D and chord progressions containing the predictable D-A-D. Nature’s Dream was one of the first (in this recording I transposed it to the key of A which works better for the vocalist). At first most of the pieces were for piano but later I received some orchestral music, which will appear in a future album. Generally I wake up and remember a few bars or just a theme, work out what I remember at the piano and come back to fill out the piece months or years later. Five of the pieces came from such dreams. Three other pieces and the suite 24 by 8 on this album appear on my first CD “Of This Earth”; here there are more instruments: solos become duets or two piano pieces and my Mom’s 1946 song now has bass clarinet, flute, and bass along with the piano and vocals found on Of This Earth. Since 2011 when that album was recorded, we moved to a more populated rural area and playing with a church band I have enjoyed working with a group as well as solo, and playing music from a wide range of times and places. To my earlier classical, jazz, show tunes, and earth-centered experimental jazz influences is some more contemporary music with spiritual messages. I thank all those great composers and songwriters, from Bach to Tracy Chapman, Debussy to Eric Sondheim, Beethoven to Paul Winter, so many not mentioned. I am grateful for all those who have encouraged me musically: my father Arnold Taylor, mother Priscilla Taylor, sisters Lucy, Charlotte, Hannah, brother Tom - all musical themselves, Harriet Shirvan, Jerry Gray, Ken Benshoof, Cornish School, Paul McCandless, George Husaruk, Yanahay Hooper, Michael Oberg, many others at Ukiah United Methodist Church, Margie Rice, Kenny Evans (who made recording and editing a delight) and most of all my wife and best friend Jaye Alison Moscariello. This is by no means a complete list; if you are not on it please know you are part of this as well. To music!

Bill Taylor, Redwood Valley, November, 2018.

[back cover=middle outside panel]

Nature’s Dream Bill Taylor and Friends

1. Stan Getz Dream (©2013, 2018) – Piano, Vocals, Flute, Bass Clarinet, Upright Bass (4:48)

2. Ode to Ludwig (©1984, 2017-8) – Piano, Violin (4:09)

3. Seattle October/Shutters Corners (©1989, 2013) – Piano, Soprano Sax (4:13)

4. Sueno Con Bosque Nublado (©2018)– Piano, Soprano Sax, Flute, Violin, Upright Bass (6:57)

5. Duwamish (©1982)– Piano, Flute (3:21)

6. Spanish Stairs (©1994 Paul McCandless) – Piano, Soprano Sax, Bass Clarinet (5:14)

7. Nature’s Dream (©2012) – Piano, Vocal, Flute, Soprano Sax, Upright Bass (5:11)

8-15. 24 By 8 (©1982,1983,1984,1989; 2nd piano part ©2013): Dawn With Dancers (1:37), Yoga Morning (100), Kip Chase (0:57), Straussful Afternoon (1:15), Traffic Jamming (1:37), Evening Repose (1:51), Midnight Malarkey (1:34), Morning Of (1:28) – both piano parts played by Bill Taylor

16. Every Time We Meet (©1946 Priscilla Rowe) – Piano, Vocal, Flute, Bass Clarinet, Upright Bass (5:11)

18. Billy Strayhorn Dream (©2014) – Piano, Flute, Bass Clarinet, Upright Bass (5:21)

17. October 8-9 (©2018) – Piano (4:56)

19. Who’s Driving the Bus (©2014, lyrics ©2018) – Piano, Vocals Jaye and Bill (1:16)

20. I Left The City For This (©2015) – Piano, Flute (10:30)

All © by Bill Taylor unless noted otherwise. Musicians as follows: Piano, Bill Taylor; Vocal Jaye Alison Moscariello; Vocals Jaye Alison Moscariello and Bill Taylor; Flute, George Husaruk; Bass Clarinet and Soprano Sax, Paul McCandless; Bass, Yanahay Hooper; violin, Margie Salcedo Rice.

Recorded in 2017 and 2018 by Kenny Evans at Mesa Recording, Sebastopol, CA on a Yamaha C7 piano

These songs available from CD Baby, I-Tunes, More info at touchtheearthmusic.com Total running time 7\_:\_\_

[inside notes fit on left and center panel]:

Stan Getz Dream (©2013, lyrics Jaye Alison Moscariello and Bill Taylor©2018) – Piano, Vocals, Flute, Bass Clarinet, Upright Bass. The Stan Getz in the dream, not resembling the real Stan Getz, was seated at a piano and said “I’ll teach you how to play jazz”, then played the beginning of this tune.

You are the love of my life

[Music’s] [You are] the love of my life

You are the love of my life yes you are/

I was asleep in my bed, This song got into my head

Stan Getz said I’ll teach you how to make jazz./

Another song in D, My Dad returning to me

Those cats were playing with reality

Ode to Ludwig (©1984, 2017-8) – Piano, Violin. I composed this in Costa Rica from sketches written in the early 1980’s. Jaye said “I hear violin with this” and was fortunate to have Margie Rice play it.

Seattle October/Shutters Corners (©1989, 2011) – Piano, Soprano Sax. For our 2011 CD release concert, I wrote a part for Paul McCandless.

Sueno Con Bosque Nublado (©2018)– Piano, Soprano Sax, Flute, Violin, Upright Bass. The opening theme in this was from a dream and this piece is a small ensemble version of the second movement of a piano concerto I wrote in Costa Rica in January, 2018. The faster themes were inspired by the energy of San Ramon, a small vibrant city, and the windy showery cloud forest.

Duwamish (©1982)– Piano, Flute. George Husaruk’s brilliance as a jazz flautist enlivens this piece inspired by a Seattle river that like most urban rivers needs to be cleaned up and adopted. You are invited to adopt one near you!

Spanish Stairs (©1994 Paul McCandless) – Piano, Soprano Sax, Bass Clarinet. Inspired by mathematical ratios in the steps’ design, McCandless created the meditative chordal structure and melody of the piece. The monumental [stairway](https://en.wikipedia.org/wiki/Stairway) of 135 steps is a popular landmark in Rome.

Nature’s Dream (©2012) – Piano, Vocal, Flute, Soprano Sax, Upright Bass. In 2011 I had a vivid dream in which Paul McCandless was playing soprano sax, I playing piano, and Jaye singing this song. We think this would make a great national, or international, anthem.

This is our planet, the one that we all share

Let us remember that all life breathes the air

Our world is sacred, its future in our trust

And it continues after bodies turn to dust

Shall we continue to think we own the beasts?

Or know the truth that all of us share the feast?

Grow for each other and for the creatures too

Plant life and fungi nourish the whole zoo

Lessons we’ve learned from species that have passed

Transform our ways or we may not last

Take time to learn what ancestors teach us

Honor the spirit residing in that which feeds us

Act for the future of seven generations

And together we can share in this dance of life

Act for the future of seven generations

Act for the welfare of seven generations

24 By 8 (various; 2nd piano part ©2013) – Two Pianos. 8 pieces span a day. Dawn With Dancers, Yoga Morning, Kip Chase, Straussful Afternoon, Traffic Jamming, Evening Repose, Midnight Malarkey, Morning Of. I wrote a second piano part for Elizabeth MacDougall for a 2013 house concert.

Every Time We Meet (©1946 Priscilla Rowe) – Piano, Vocal, Flute, Bass Clarinet, Upright Bass. Written by Bill’s mom a year before meeting his Dad.

Lately people are observing such a change in me

The reason is that I am happy as can be

For the joy you have brought me has taught me to see

The beauty and the happiness this world now holds for me…

There’s a light in my eye and I’m no longer shy

My happiness seems most complete.

Even when it’s not spring I hear birds start to sing

Every time we meet

There’s a warmth to my smile and I feel so worthwhile

And everything bitter is sweet

January or June all the world is in tune

Every time we meet

You can readily see the effect that you have upon me

And my thorough detection tells me it’s your affection

Darling I love you so and I’m lucky I know

To walk with you down life’s street.

Just the mere thought of you makes me look forward to

Every time we meet.

Billy Strayhorn Dream (©2014) – Piano, Flute, Bass Clarinet, Upright Bass. In a dream a few months after the Stan Getz dream, a non-literal Billy Stayhorn showed me this tune.

October 8-9 (©2018) – solo piano. I was asked to write a short piece for a September 2018 fire survivors performance of monologues about the October 9, 2017 Redwood Complex fire. Red Flag Warning, Jaye came home from residency! hot wind, Happy reunion, hot wind, romantic evening, hot wind, warm embrace, sleep, smoke or just a hot night?, sleep, Yanahay texts “Potter Valley on Fire”, red on our ridge, Fire!, how again?, who to call? Everyone we know between here and Potter, landing ember fires, propane tank booms.

Who’s Driving the Bus (©2014, lyrics ©2018 Bill Taylor and Jaye Alison Moscariello) – Piano, Vocals. The intense theme and title came in a dream. The words followed a few years later.

Am I cause in my life or just obeying orders?

Listening to Gaia or stuck in human quarters?

Who is driving this bus?

Standing and feeling the beauty of the Earth

Life pushing out on the knife of human greed

We live for life, it’s time to grow up

Live as the whales, take what is given

Oceans now are dying, greed exceeding hunger

Land around us frying, power killing spying

Life gives us all we ever need

Standing and feeling the beauty of the Earth

Life pushing out on the knife of human greed

We live for life, it’s time to grow up

Live wise as whales, take what is given

I am here for all life, healthy, dying, growing

What we take we honor, keep the cycles flowing

Let the love enfold us

I Left The City For This (©2015) – Piano, Flute. Jaye asked me to write a suite of pieces to accompany her video entitled “I Left the City for THIS?”. This is the opening piece. It could be dawn leading to sunrise on a mountain. George and I trade solos and written lines.

Unused text:

This album, compared with my first, Of This Earth, is about community, about dreaming, about being dreamed. A community of musicians, fire survivors, fellow humans, fellow inhabitants - all species sharing this planet. Themes for five of the pieces appeared in dreams. The title song, we (Jaye and I) think, would make a great national and/or global anthem. Since the USA government and many proud citizens act like we run the world, a national anthem would have almost as much power as a global one. For too many years humans think it is all made for us to take, and any nation with empire aspirations take this domination idea nationalistically as well as personally. With a money system based on debt which encourages greed, I have found myself wanting to get all the harvest from our farm for ourselves and to sell. Insects, birds, rodents, diseases are all enemies to be crushed, killed and destroyed (to quote the Robot in the original Lost In Space, as programmed by Dr. Smith). Some people and most likely other species operate in a different paradigm, as expressed in Nature’s Dream: sharing and honoring all creation. It is an aspiration, not a statement of current reality, just as the original National Anthem is a question: are we living up to the ideals of freedom and bravery? As humans dominate the biosphere at risk of our extinction, we need a broader perspective. Wouldn’t Partner Earth (Nature) encourage our maturity: realizing that we humans are members rather than dominators and destroyers. May we dream ourselves into sanity!