

GEORGE WINSTON

SOLO PIANO

MONTANA - A LOVE STORY



## 1. THUMBELINA (3:45)

(Mark Isham; Earle-Tones Music, ASCAP)

By Mark Isham from his soundtrack for the children's story THE STEADFAST TIN SOLDIER. His other children's story soundtracks include THUMBELINA, THE EMPEROR AND THE NIGHTINGALE, THE BOY WHO DREW CATS, THE EMPEROR'S NEW CLOTHES, and THE FIREBIRD. All six were produced by Rabbit Ears Productions - [www.rabbitears.com](http://www.rabbitears.com).

Mark has recorded many other soundtracks for feature films and children's stories, as well as jazz and impressionistic albums. I also recorded his song *Love Song for A Ballerina* from THE STEADFAST TIN SOLDIER on my album FOREST, and I recorded his piece *The Times of Harvey Milk* for my album RESTLESS WIND.

## 2. BILLY IN THE LOW LAND (2:32)

(Traditional, arranged by George Winston and Rick Epping; Dancing Cat Music, BMI)

A variation of an American fiddle tune that goes back to at least the early 1900s (not to be confused with the well known fiddle tune *Billy In the Low Ground*). I first learned it from one of my main harmonica mentors, Rick Epping, (often played by him as a medley with the fiddle tune *Dubuque*, which I also learned from Rick, that I previously recorded on my PLAINS album), and I originally played it as a solo harmonica piece, often as a medley of the two pieces. Rick learned it from Bertram Levy of the Hollow Rock String Band and it is on their reissued recording HOLLOW ROCK LEGACY; and Bertram Levy learned it from the Virginia fiddler Henry Reed, who called it "Old Franklin County Billy in the Low Land." For more on Henry Reed, see this Library of Congress site: [www.memory.loc.gov/ammem/hrhtml/hrhome.html](http://www.memory.loc.gov/ammem/hrhtml/hrhome.html)

I am currently recording Rick's vast solo harmonica repertoire, as well as his harmonica/concertina duets, harmonica/mandolin duets and harmonica and banjo duets (with both instruments played simultaneously). He is also a great harmonica technician and inventor, and he was the Harmonica/Accordion Product Manager for the Hohner Company for 18 years. Rick has also invented the XB-40 harmonica, where *all* the notes can be bent. This is the first major Hohner harmonica innovation since the chromatic harmonica was invented in 1924, and it is a new class of harmonica, a fusion of both the diatonic and the chromatic harmonicas.

## 3. VALSE FRONTENAC (4:07)

(Traditional Québec, arranged by Chris Norman and George Winston; Boxwood Music, BMI/Dancing Cat Music, BMI)

I learned this traditional Québec waltz from flutist Chris Norman, from his album THE BEAUTY OF THE NORTH. I am very inspired by the traditional music of Québec, especially the playing of Louis Boudreault (1905-1988), the fiddler from Chicoutimi, in Northern Quebec. Also thanks to Guy Bouchard of Thirty Below music distributors in Québec and fiddler Lisa Ornstein, for all their great research. The ending was inspired by the American singer/songwriter Mary McCaslin.

#### 4. THE LITTLE HOUSE I USED TO LIVE IN (2:41)

(Frank Zappa; Munchkin Music Co., ASCAP)

A short modern classical piece by the great American composer and guitarist Frank Zappa (1940-1993), from his 1970 album *BURNT WEENIE SANDWICH*. When I first heard this piano introduction to the longer part of the piece, played wonderfully by Ian Underwood, it immediately totally reminded me of the old house I lived in when growing up in Miles City, Montana in the 1950s. I went to look at the record to see what the song was called, and to my amazement, it was *The Little House I Used to Live In*.

#### 5. MONTANA GLIDE (4:12)

(Paul Anastasio; Old Republished Music, BMI)

Fiddler Paul Anastasio is very involved performing and teaching, and he also writes a column for FIDDLER Magazine. I learned this song from fiddler Barbara Lamb, from her album *FIDDLE FATALE*. I sometimes play this song at the solo piano dances that I do a few times a year, many of them in Montana, with New Orleans R&B piano pieces, some Doors and rock songs, and slow dance songs.

#### 6. NEVERTHELESS, HELLO (4:53)

(Philip Aaberg; Beautiful Daughter Music, ASCAP/Mixed Emotion Music, ASCAP)

By the Montana pianist Philip Aaberg, from his recording *OUT OF THE FRAME*. I have also recorded two other of Phil's pieces: *Before Barbed Wire* on my album *PLAINS* (and also from Phil's album *OUT OF THE FRAME*); and *Spring Creek*, on my album *SUMMER* (and from Phil's album *HIGH PLAINS*).

All of Phil's music has been very inspirational to me, including his other Montana theme recordings, *UPRIGHT*, *LIVE MONTANA*, *FIELD NOTES*, and his solo piano album of movie themes, *CINEMA*, and many others. Phil's music beautifully captures the essence of Montana, and it has been a great experience to be driving there, listening to his music while going to the places that inspired him to compose. Phil Aaberg's site is [www.philipaaberg.com](http://www.philipaaberg.com).

#### 7. THE TWISTING OF THE HAY ROPE (CASADH AN tSÚGÁIN) (2:05)

(Traditional, arranged by Patrick Ball & Tim Britton, and George Winston; Dancing Cat Music, BMI)

I play this traditional Irish piece as a Spring love song, and I first learned it from the American Celtic harpist Patrick Ball, from his album *FIONA*. I was also inspired by the very soulful slower version recorded by the Irish group the Bothy Band (with the Gaelic title *Casadh An tSúgáin*, from their live album *AFTER HOURS*).

The title can be interpreted as having several deeper meanings: the binding of love and the intertwining of lives; at strawings for traditional Irish wedding parties, where hay ropes were twisted and used for strawboys' costumes; in Spring planting, where bundles of small plants were held together by a long rope of twisted straw; the many

traditions of Ireland intertwining together to form Irish culture; and in traditional Irish music where many ornamental notes are used, beautifully twisting and turning around the melody notes.

This song was published in Edward Bunting's book from 1796, *A GENERAL COLLECTION OF THE ANCIENT IRISH MUSIC*, which was reprinted in 2002 with his two other wonderful volumes from 1809 and 1840, with the title *THE ANCIENT MUSIC OF IRELAND-THE BUNTING COLLECTION*, which includes almost 300 Irish melodies.

The great Irish poet and musician Thomas Moore learned the tune from the first Edward Bunting book, and then changed the melody and wrote different words as a love song, around 1808, and called it *How Dear to Me the Hour*. Also, William Butler Yeats wrote a short story called *The Twisting of the Rope* in 1897, which was published in 1905; and in 1901 Douglas Hyde wrote a play with the same title inspired by (and with the help of) William Butler Yeats. Many thanks to Rick Epping for his help with these notes.

#### 8. JOY, HOPE, AND PEACE (2:52)

(Alby Potts; BMI)

By composer Alby Potts (aka Mister Potts), as part of his score for the ballet *A Christmas Jewel*, which has been performed by the Rocky Mountain Ballet Theater of Missoula in Missoula, Montana.

#### 9. YOU SEND ME (3:43)

(Sam Cooke; Abkco Music Inc., BMI)

Composed in 1957 by the Soul singer and composer Sam Cooke (1931-1964), and it is on many reissued recordings of his music. This song is another staple at the solo piano dances I play, and I also play four other songs of his: *Bring It On Home To Me*, *Cupid*, *Wonderful World*, and *A Change is Gonna Come*. I also heard pianist Timothy Hicks play *You Send Me* on piano at Stetson University in Deland Florida in 1969 and I was inspired by his playing also.

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#### 10. HIGH PLAINS LULLABY (4:02)

(George Winston; Dancing Cat Music, BMI)

#### 11. THE MOUNTAIN WINDS CALL YOUR NAME (2:33)

(George Winston; Dancing Cat Music, BMI)

#### 12. MUSIC BOX (KOJO NO TSUKI) 古城の月 (1:50)

(Traditional, arranged by George Winston; Dancing Cat Music, BMI)

A piece composed in 1901 by the renowned Japanese composer Rentaro Taki (1879-1903), for a poem written by the Sendai poet Bansui Doi. They were inspired by the ruins of the Okajyo Castle, built in 1185, and located in Taketa City, Oita Prefecture, in southern Japan. The title can be translated as "The Moon Over the Old Castle."

### 13. RAINING IN HER (THE MUSE) (0:59)

(George Winston; Dancing Cat Music, BMI)

### 14. (VARIATIONS ON) BAMBOO 竹韻 (2:30)

(Traditional, arranged by George Winston; Dancing Cat Music, BMI)

A traditional Chinese lullaby, which I first learned in Taiwan, and is also known as Bao Bei 寶貝 (it can also be referring to the young child as a treasure).

This arrangement was inspired by my dear friend Ling-Wen Tsai 蔡文玲 and her deep and wonderful visual and performance art, and her friendship. [www.lingwentsai.com](http://www.lingwentsai.com)

I have for many years been very inspired and influenced by many of the beautiful and incredibly expressive Chinese music traditions, particularly by the great players of the *Gu-Zheng* 古箏 (pronounced “goo-jung”, and it is sometimes also spelled *Guzheng*, *Zheng*, or *Cheng*), which is the Chinese zither/harp with 16 to 25 strings and an adjustable bridge (and it is the ancestor of the Japanese *Koto*); especially the playing of my dear friend Wei-Shan Liu 劉維志 ([www.guzheng.org](http://www.guzheng.org)); especially the playing of these four artists:

1. Wei-Shan Liu 劉維志 ([www.guzheng.org](http://www.guzheng.org)), on her solo instrumental recording THE MAGNIFICENT BRONZE GORGE (China Record Co. Guangzhou [in Mainland China], and available at her concerts, as well as at the Chinese Art and Music Center in San Francisco, and at the Clarion Music Center in San Francisco [www.clarionmusic.com](http://www.clarionmusic.com)). In addition to her beautiful playing, composing, and arranging, Wei-Shan Liu is also the founder of the wonderful San Francisco Gu-Zheng Music Society, which shares Chinese culture and music in many ways through community performances, and she is also responsible for the instruction of all its members. I am learning much from her, and I have co-produced with her two new solo instrumental recordings of her music.

Her teacher was the late *Gu-Zheng* master Cao Zheng 曹正 (Tsao Chung), and she has also been inspired by the *Gu-Zheng* masters Chen Lei-Shi (Louis Chen) 陳列士, and the late Liang Tsai-Ping (Liang Zaiping) 梁在平.

2. Chen Lei-Shi (Louis Chen) 陳列士, the *Gu-Zheng* master and professor from Hong Kong, on his solo instrumental recordings SPRING NIGHT ON A MOONLIGHT RIVER (Nonesuch Explorer Series – out-of-print), and LOUIS CHEN PLAYS ZHENG SOLOS.
3. Liang Tsai-Ping (Liang Zaiping) 梁在平, the *Gu-Zheng* master and professor from Taiwan, on his solo instrumental recording THE CHINESE CHENG—ANCIENT AND MODERN (Lyrichord Records 7302). [www.lyrichord.com](http://www.lyrichord.com)
4. Cao Zheng (Tsao Chung) 曹正, the *Gu-Zheng* master from Mainland China, and the first one to establish university level *Gu-Zheng* studies.

I am also inspired by many great players of the *Erhu* 二胡 (the Chinese two-string violin), the *Pipa* 琵琶 (the Chinese lute), and many more of the Chinese instruments and traditions.

Also especially influencing my harmonica playing are the masters of the *Matouqin* 马头琴 (also known in Mongolia as the *Morin Huur*, the *Morin Khuur*, the *Morin Xuur*, the *Morin Khor*, the *Marinhur*, and the *Chaoer*), the Mongolian deep sounding two-string bowed instrument that got its name from the carved horse head by the tuning pegs, especially the playing of these two musicians: Qinggele, and Darima, on the recording MATOUQIN (Hugo Productions).

For more information on Chinese music, see the site for the Chinese Culture Net: [www.chineseculture.net](http://www.chineseculture.net)

For an expanded version of these notes on Chinese classical and traditional music and more recommended websites, go to [www.georgewinston.com](http://www.georgewinston.com), and go to “About”, then to “Q&A”, then to “Other Questions”, then to the question: “How have you been inspired by Chinese traditional music and Chinese classical music?”

Special thanks to Wei-Shan Liu 劉維新 for her help with this information.

## 15. GOODNIGHT IRENE (4:05)

(Huddie Ledbetter; Ludlow Music, BMI)

A waltz by the great American singer/composer/12 string guitarist Huddie Ledbetter (1885-1949), better known as Lead Belly. It may have been somewhat based on an older song by the Afro-American composer Gussie Lord Davis from 1886, under the title *Irene, Good Night*, or possibly based on another older song. Lead Belly may have learned it from his uncle, and possibly came up with his own rendition around 1908. He recorded many different versions over the years, and they are on many reissued recordings, with all of his other great recordings.

In addition to *Goodnight Irene*, some of the compositions and/or songs most associated with him are *Midnight Special*, *Rock Island Line*, *Pig Meat*, *On a Monday*, *Bourgeois Blues*, *Take This Hammer*, *John Henry*, *The Titanic*, *Boll Weevil*, and *Stewball*.

I was also inspired by Ry Cooder's version from his album CHICKEN SKIN MUSIC. [www.rycooder.com](http://www.rycooder.com)  
[www.ryland-cooder.com](http://www.ryland-cooder.com)

## 16. SWEET SOUL (GÓBAJIE) (2:34)

(George Winston; Dancing Cat Music, BMI)

There are those who leave a deep indelible imprint on us.

This piece is also influenced by the work of Montana pianist Philip Aaberg, especially his great 1985 solo piano album **HIGH PLAINS**. [www.philipaaberg.com](http://www.philipaaberg.com)



Góbajie (1984-1997)



Góbajie (1984-1997)

## 17. SKY (GOOBAJIE) (3:25)

(George Winston; Dancing Cat Music, BMI)

Love beyond wonderment.



Goobajie (tortoise shell)  
& Góbajie (silver fox)



Goobajie (?-1992)



Total Time: 53:31

## Special Thanks To:

Ling-Wen Tsai & the Tsai family, Wei-Shan Liu, Josef & Debby Bomback, Philip & Patty Aaberg, the late Steve Liane, Yolanda & Shannon & Ashley Liane, Rick Epping, Joan & Geraldine Epping, Mary McCaslin, Ted Greene, Chris Orrall, Frank Orrall & everyone in Poi Dog Pondering, Gail Zappa, Patrick Ball, Kim Robertson, Dick Lee, Bla & Kathleen Pahinui, Gerry Healey (at the Linen Hall Library in Belfast, Ireland), Theodore Kwok (at the University of Hawai'i Library at Manoa), Larry Ulrich, Alice Cabell, Sheila Devitt, Helen Mulroney, Jill Rittermal, Alexandra & Tom Melhuse, the Shane Family, Sondra Daly, Lexi Alessich, Jenni Alessich, Pua Lilia, Simone Dreifuss & the Dreifuss Family, Marilyn, the Banana Slug String Band, Timothy Hicks (for the idea to play You Send Me on piano), Sam Hinton, John Hartford, everyone at the Sheridan Opera House in Telluride, Colorado, Helen Mulroney, Katie Thomas, Molly Calvert, David & Beth & Tai Horgan, Diane Stanitski, Tammy & Jeff Hutton, Alexandra & Tom Melhuse, Carolyn Lee, Deborah Gage, the Winter Family, the Sonneborn Family, Mark Browning, the Schneider Family, Tim Bergstrom, the Schindele Family,

# Montana-A

the Hunter Family, the Lazetich Family, Dan Farmer, John Langliers, Gordon Hable, Kathy Young, the Clayton Family, the Lockrem Family, Ricardo Sanchez, Ellen & John Lehfeldt, Melodie Phipps, Sally Cochram, Marvin Grainger & everyone at Yellowstone Public Radio, the Sheridan Opera House in Telluride CO, Cindy, TT, the Clayton Family, Nancy Paysinger, Linda Adams & Max Burkhalter, P.J. & Dick Wenham & family, Connie Knight, Richard Johnson, Paula Perlis, Eve Rantzer, Jane & Caitlin McHugh, Wendy Waldman, Steve Ferguson, Gary Stiffelman, Megan Corwin & Family, Frosty Horton, Amy West, Terry Schackmann, Janathan Miller, and Mary Winston.

Everyone at the Emerson Cultural Center for the Arts and Culture in Bozeman; everyone at the Wilma Theater in Missoula; and everyone at all the Montana Arts Councils, Venues, and Food Banks who help put on my solo piano concerts, the solo guitar concerts, the solo harmonica concerts, and the solo piano dances in Montana.



*Love Story*

Produced by George Winston, Cathy Econom, and Howard Johnston. A Dancing Cat Production.

Engineered by Howard Johnston

Additional engineering by Justin Lieberman, Tyler Crowder, Colin Gradek, Matt Silveira  
and Sean M. Lennon

*The Mountain Winds Call Your Name* was recorded at the Sheridan Opera House in Telluride, Colorado,  
and was engineered by Howard Johnston with additional engineering by Justin Lieberman

Mastered by Bernie Grundman at Bernie Grundman Mastering, Hollywood, CA

Production assistance by Ling-Wen Tsai and Karen Gebarski

Art direction by Lynn Piquett

Cover photo by Scott T. Smith/Larry Ulrich Stock Photography – for more information see

**[www.larryulrich.com](http://www.larryulrich.com)**

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Research assistance by Gail Korich and Chris Orrall

For a complete discography and more information see **[www.georgewinston.com](http://www.georgewinston.com)**

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George Winston is recording many of the masters of Hawaiian Slack Key guitar for Dancing Cat Records. Slack Key is the name for the beautiful solo finger-style guitar tradition unique to the Islands, which began in the early 1800s and pre-dates the better-known steel guitar by half a century.

For more information about Slack Key, to hear song samples and to order online any recordings available on Dancing Cat Records, visit our website at [www.dancingcat.com](http://www.dancingcat.com), which includes an eight section information booklet about Hawaiian Slack Key guitar. If you would like to be on Dancing Cat's mailing list, or if you have any questions about Slack Key guitar, email us at [ml@dancingcat.com](mailto:ml@dancingcat.com).



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