

jane siberry City

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CITY

*And it was too big for them
And they lost their words
And held up to the light
An airplane-shaped hole in their hearts
And the light falling through them
Fell to the earth and made the shadows darker*

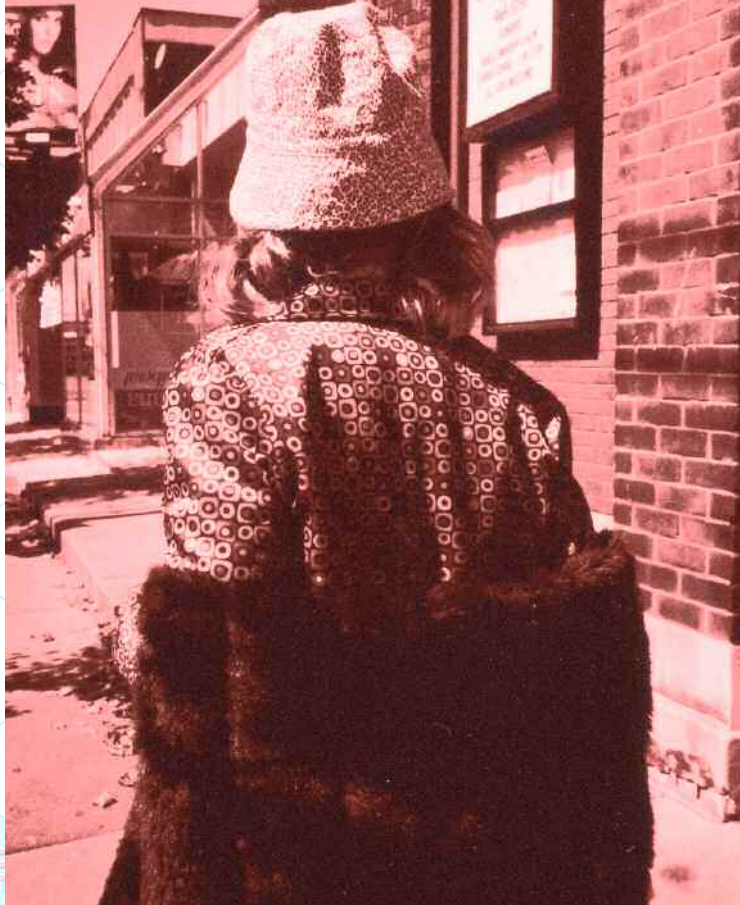
*The people quietly put away their things
Folded up the city
And moved away
Leaving the place to return to grass and trees in time.*

*They had no words
And they would live without words for a long time
Waiting for a new language to come in*

*And they moved like silent columns
For part of them
Was still flown out upon the scene
Helping spirits stay or leave
Helping in any way they could
In their helplessness*

-

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LINER NOTES

MY MOTHER IS NOT THE WHITE DOVE &
HARMONIX/I WENT DOWN TO THE RIVER
(Britain)

Collaborations at Peter Gabriel's Real World "Collaboration Week"

These songs were recorded as part of a "collaboration week" hosted by Peter Gabriel at his Real World studios in Box, England. Each day, different combinations of musicians worked together to create new music. The result was a magical collection of recordings, slowly released over the next few years. There was much pure, raw energy there - sometimes a challenge to remember who or where I was. Someone showed me martial sword fighting. I took to it like a duck to water, which I thought strange, but apparently many women do. Music, passion, prayer pouring out of the windows, kitchen clatter, lowing of nearby cattle, paths lined with lavender.

She is the long cry that is pulled from our hearts
As we lift our faces from the lap of loneliness

IT CAN'T RAIN ALL THE TIME
(USA)

Collaboration with Graeme Revell

This song is one of the first collaborations I've done. I watched the rough cut of *The Crow* in a drug-sheened hotel in Los Angeles. My first thought was "no". Then I kept watching. The strength of vision behind Alexander Proyas's direction became clearer to me, the violence not as gratuitous as I thought. And the story about Brandon Lee dying during the making of the film was also so strange. I agreed to do it. I felt Brandon Lee was present as we worked to find the right words. Graeme wrote the chorus but when I found I couldn't sing "It *can't* rain all the time" for some reason (like the line in the film), he understood and let me sing "It *won't* rain all the time". The two words worlds apart.

SHIR AMAMI
(USA)

Collaboration with Frank London

Living in New York brought me more into the world flow of musicians. Frank London, a New York trumpeter/composer for the Klezmatics and Hasidic New Wave asked me to sing on a compilation of Hanukkah songs. Singing these ancient words was foreign and a privilege. I think I was perhaps too young, though. Later, I asked Frank to join me in the concerts that became the *The New York Trilogy*. I didn't know that trumpets could go that high. Frank is full-on.

THE BRIDGE
(USA)

Collaboration with Joe Jackson

Joe Jackson's lean silhouette began appearing at my shows in New York. Leaning against the bar, saying hello sometimes. Eventually he asked me to be the voice for his song about one of the deadly vices – Envy – on his wide-ranging *Heaven and Hell* recording. We had a number of discussions about what the song meant, how I should approach it.

SHE'S LIKE THE SWALLOW
(France)

Collaboration with Hector Zazou

I had met the French avant-garde composer Hector Zazou a few times in London while I was working on *When I Was A Boy*. I loved the idea of *Songs From The Cold Seas*. He flew to Toronto to record this with me, then returned to France to lay the vocals over a moody "cold seas" landscape.



WHEN I THINK OF LAURA NYRO
(USA)

Collaboration/Compilation

I have listened to and loved Laura since I was twelve. Her high, full-on soprano flares sent smoke signals to my uncertain spirit. I was thrilled to be asked to contribute to the *Time and Love* tribute. However, it was hard to choose a song. My head was filled with the catchy hooks from ALL her songs. I asked permission to create a medley. They agreed and I did. She had passed away just before the release of that recording and I worried about the "and when I die" segment seeming too ... something. Time has passed and changed things and I'm glad I didn't change it. I must remember that phenomenon.

CALLING ALL ANGELS

(Canada)

Original version in Wim Wenders's *Until The End Of The World*

The original version was used by Wim Wenders in his film *Until The End Of The World*. I changed several of his favourite saints – Petronilla, Julianus – saints of travellers, vagabonds, circus people. This song is now ten years old and its inclusion on this recording is one of "guest of honour".

And everyday we gaze upon the sunset with such love and intensity
Why it's almost as if we could only crack the code
Then we'd finally understand what this all means.

NUT BROWN MAID

(Canada/Scotland)

Collaboration with Michael Grey

To sing in Gaelic for Canadian/Scottish bagpiper Michael Grey's recording *Shambolica* was a strange experience for my heretofore-and-still-only-partially-activated Celtic blood. Hearing Gaelic is much different than sending it across the lips. The almost spell-like Celtic soundings ran through my dreams for days – hissing and spitting like snakes.

ALL THE PRETTY LITTLE PONIES

(USA)

'Collaboration' with Barney

Being asked to sing on the *Barney's Great Adventure – The Movie* soundtrack was perfect timing for me. The invitation came when I had moved back from New York to run my record company alone in a more hands-on approach. It was a huge relief to be in a studio, to be reminded that I was a musician, to make a joyful sound. Two little girls came in and sang with me, then raced around the studio like little girls do. We didn't keep their vocals, but the fun is there.

Hushabye

Don't you cry

Go to sleep, my little baby

INNIG

(Britain)

Collaboration with Nigel Kennedy

I was unfamiliar with the music of British concert violinist Nigel Kennedy when he contacted me in New York. He had a song with no words – would I write and sing? I listened many times before I started to hear anything. Then I saw the man in the bar in the yellow suit. We recorded it in a farm studio in Wales, near Monmouth. Many musicians. Rides through forests in tiny cars, late at night. For some reason, being in Wales made me very emotional and I had to walk many miles through the fields to get myself together to go into the studio. Listening to Nigel practice violin outside every morning was a joy – also inspiring to observe the discipline.

SPADE AND SPARROWS

(Japan)

Collaboration with Takafumi Sotoma

I have known the Japanese artist Sotoma Takafumi for a long time. In the 1980s he came to Canada with an artist he was producing, Mimori Yusa. They were using the same studio and engineer that we had used to record several of my recordings. We have since become close friends and he has taught me much about space and beauty in even the simplest gestures – including shopping lists. He flies from Japan to work in Dublin, Ireland. I fly from Canada. He tells me (in broken, poetic English) what he "sees" and then I write the words.

THE NARROW BRIDGE / MILLENNIUM
(Japan)
Collaboration with Morgan Fisher

Morgan Fisher is a British composer working in Japan – a gatherer of disparate music that we would never find by ourselves. When he asked me to contribute to his collection of one-minute views on the millennium, I asked if it would be all right if I just read a poem to him on the phone. It is spooky hearing it now – I see the high factory windows and hear my high heels in the empty hallways when I headed home from the office in the wee hours of the morning.

SLOW TANGO
(USA)
Collaboration with Wim Wenders

Wim Wenders called when he was finishing his film *Faraway! So Close*. He was finding that the music was lacking in feminine energy – did I have anything I could send him? He sent the essence of the film in the form of quotes from the Bible, particularly St. Matthew. I sent him 'Slow Tango', a song I had written and recorded but not used anywhere.

THE KISS
(Britain)
Collaboration with Ghostland

This beautiful song by Judee Sill was being included on the new recording by British group Ghostland (John Reynolds, Caroline Dale, and Justin Adams) and they wanted someone to sing it "like Jane Sibery". It was an "overseas" effort – John sent me the rough tracks from London, I sanded it and sent it back, then the full orchestra was added.



LYRICS

MY MOTHER IS NOT THE WHITE DOVE

My mother
Is not the white dove

Oh my mother
She is the flight of the white dove

And when I do not feel her feeling me that is when I am lost

My mother
She is the blackness against which the stars are pressed

And when I do not feel her feeling me that is when I am truly lost

My mother
She is the long cry that is pulled from our hearts
As we lift our faces from the lap of loneliness

My mother
She is not the white dove
She is the flight of the ...

Musicians:

Vocals – Jane Siberry
Drums – Charlie Bishop
Flugelhorn – David Defries
Cello – Caroline Lavelle
Viola – Jocelyn Pook

Violin – Sonia Slany
Ney Flute – Kudsí Ergüner
Hammond, bass, saxophone –
Alex Gifford
Nyatiti – Ayub Ogada

HARMONIX / I WENT DOWN TO THE RIVER

And the descension into darkness
And no hand forthcoming
And the voices in the wilderness
Asking “Is this the way?” No, no, no
“Surely someone must know?” No, no, no

“Are you or are you not my brother?”

Then I'll figure it out myself

So I went down to the river to teach myself to drink
So I went down to the river to teach myself to feel
So we went down to the river to teach ourselves to think
So we went down to the river to teach ourselves to heal

Musicians:

Lead vocals – Jane Siberry
Nyatiti – Ayub Ogada
Backing vocals – CC
Heavy guitar – David Rhodes
Guitars, drums, bass, synthesizer – Mark Rutherford
Drums – Richard Blair
Drums, bass – Sugar J

IT CAN'T RAIN ALL THE TIME

We walk the narrow path
Beneath the smoking skies
Sometimes you can barely tell the difference
Between darkness and light
Do we have faith in what we believe?
The truest test is when we cannot see

I hear pounding feet in the streets below
And the women crying and the children know
That there's something wrong
It's hard to believe that love will prevail

It won't rain all the time
The sky won't fall forever
And though the night seems long
Your tears won't fall forever

When I'm lonely I lie awake at night
And I wish you were here, I miss you
Can you tell me
Is there something more to believe in?
Or is this all there is?

And the pounding feet in the streets below
And a window breaks and a woman falls
There's something wrong
It's hard to believe that love will prevail

It won't rain all the time ...

Last night I had a dream
You came into my room
You took me into your arms
Whispering and kissing me
And telling me to still believe
(Within the emptiness of
The burning cities against which
We set our darkest of selves)
Until finally I felt safe and warm
I fell asleep in your arms
And when I awoke I cried again
For you were gone
Can you hear me?

It won't rain all the time
The sky won't fall forever
And though the night seems long
Your tears won't fall forever

Musicians:

Vocals – Jane Siberry

Rhythm programming, keyboards – Graeme Revell

Guitar – Carl Verheyen

Piano – Mark Gasbarro

Cello – Matthew Cooker

SHIR AMAMI

I look into the well
In the light of the morning sun
Perhaps within the jug I draw
I'll find the bliss of yesterday

Oh fill my jug up for me
Oh fill it up for me
Fill it with happiness
Oh fill it to the brim
The flocks have quenched their thirst
Now quench mine

I am as the lonely palm in the hills of Canaan
My heart calls out but only the south wind responds

Musicians:

Jane Siberry - vocals

Lorin Sklamberg - intro back up vocals

Don Byron - clarinet

David Torn - guitar

Simon Sheheen - violin

Erik Friedlander - cello

Glen Velez - frame drums, percussion

THE BRIDGE

Musicians:

Vocals – Jane Siberry

Piano – Joe Jackson

Acoustic bass – William Sloat

Congas and bongos – Sue Hadjopoulos

Violins – Mary Rowell, Laura Seaton, Sandra Park, Joyce Hammann, Todd Reynolds, Mark Feldman, Naomi Katz, Cenovia Cummins,

James Tsao, Juliet Haffner, Allison Cornell, David Blinn, Katherine Beeson

Viola – Mary Rowell

Cellos – Erik Friedlander, Stephanie Cummins, Richard Locker

SHE'S LIKE THE SWALLOW

She's like the swallow that flies so high
She's like the river that never runs dry
She's like the sunshine on the lee shore
I love my love
And love is no more

'Twas out in the garden this fair maid did go
A-pickin' the beautiful primrose
And the more she plucked the more she pulled
Until she got her apron full

It's out of these roses she made her bed
A stony pillow for her head
And she laid her down no word she spoke
Until this fair maid's heart was broke

She's like the swallow that flies so high
She's like the river that never runs dry
She' like the sunshine on the sea shore
I love my love and love is no more

Musicians:

Chant – Jane Siberry

Electric piano – Patrick Morgenthaler

Pedal steel guitar – B.J.

Percussion – Cole Budgie

Additional electronic samples – Lightwave

Electronique – Hector Zazou



WHEN I THINK OF LAURA NYRO

Musicians:

Vocals – Jane Siberry

Vocals – Mimi

Keyboards, programming – Mr. McConnell

CALLING ALL ANGELS

Musicians:

Vocals, piano, guitar, organ, percussion samples/loops – Jane Siberry

Guitars – Ken Myhr

Strings – Alex McMaster, Andrea Bettger, Pamela Bettger

Vocals – Quisha Wint, Kate Burgess, Christopher Rouse, Rebecca Lundstrom, Dallas James, Peter Miller, Jason Simmons

NUT BROWN MAID

Musicians:

Vocals – Jane Siberry

Great highland bagpipe – Michael Grey

Violin, viola, keyboards/synthesizer – Owen Pallett

Keyboards/synthesizer – Bryan Greenwood

Violin – Brian Buchowski

Cello – Nathan Brock

ALL THE PRETTY LITTLE PONIES

Performed by – Jane Siberry



1NNIG

Dark, dark bar
Bright, bright day
A man in a yellow suit
Pushes his drink away

He's looking at the bottles
Lookin' at them real hard
He's lookin' at the bottles
Oh, when those walls come tumbling down ...

Feels someone near
Feels someone pour it down
Feels someone burn
Feels something ...

He's looking at the bottles
Lookin' at them real hard
He's looking at the bottles
Oh, when those walls come tumbling down ...

Ah, but there was not a time
When the walls came tumbling down
That the rush of brotherly love
Pushing through the drug-induced generosity
Of my veins like a pack of drunken hounds
Begging and bobbing through the alleyways
Of the long spiral down

Ah, there was not a time
That did not contain within all this
A glimpse of the devil leering at me
Like there was some deep dark secret that we shared
Not no way, no how, not now

Dark, dark bar
Bright, bright day
The man in a yellow suit
Stares at his water
Stares at his water
Stares at his water
Water ...
Water ...

Musicians:

Vocals - Jane Siberry
Double bass - Rory McFarlane
Drums - Rupert Brown
Piano - Nigel Kennedy



SPADE AND SPARROWS

I'm going back going back
Back to where I'm from
I'm going back going back
Back to where I'm from

Digging in the dirt
Mother's apron flying past
Little hands hanging on
Child's apron moving past the blowing grass
The shoelace stone

Where time flowed a slow sea green
And where trains ran along it seemed
Along along and never across the song

I'm going back going back
Back to where I'm from
I'm going back going back
Back to where I'm from

Grandmother's hand throwing rice
Sparrows a-chirping and a-hopping
Green corduroy jacket
Smell the floorboards in the sunlight
Brother
Rusty pogo stick

Where time flowed a slow sea green
And where trains ran along it seemed
Along along and never across the song

Little boy blue
Where are you?

I'm stepping out in my brand-new hand-made yellow gown
I'm stepping out in my brand-new homemade golden crown

Musicians:

Vocals – Jane Siberry

Computer programming, keyboard, brush drums – Tatsuya Suzuki

Electric upright bass – Nobuo Nakahara

Electric and acoustic guitar – Shunsuke Suzuki

Synthesizer, sound effects, backing vocals – Takafumi Sotoma

NARROW BRIDGE/MILLENNIUM

This is the narrow bridge
And you will stand there
Peering at the unraveling of a dark line across a chasm
And you will not philosophize, decide, weigh
You will simply put your head down and start moving
Feeling your way inch by inch, unguided by voices
Using only the sound of your own sound reflected
This is your protection
As you move towards the end of the millennium

Every moment spent bent over work
Not cutting corners, doing things with care
Is protection
Is the bridge to carry you through the darkness

For to do something with care
Is the closest thing to the feeling of love that can be found
It is all I know
This is protection
This is the narrow bridge

And the hand reaches out for the drink, the drug
And it grabs a cloth instead
And you protest
And you start to clean
And you clean the corners like they've never been cleaned before
And you weep as you clean, but you keep on going

And in this tiny gesture of respect
The protection is found
And the cape of grace
Moves softly down about the shoulders
Throwing a safety line out to love

Musicians:

Vocals – Jane Siberry

Ambient background music – Morgan Fisher

Keyboards, sampler, programming – Morgan Fisher



SLOW TANGO

On the sixth day
When the word came
We began our journey
We would not break the promise
Lonely

Hasten to the shoreline
Just in time to see them sail away

All the times when we lay sleepless
And the weather made no sense
Challenge your hands to capture
These landscapes
Holy days

Landscapes of dunes and red skies

There is only one horizon
Rolling thunder
This wilderness of longing
Tangled up forever
Hold me for a while my love
I can hardly hear you
Heal me
Feel my love

So I find your breast against mine
Is this the slow tango?
I have no regrets, my love
I let you press
I forget the rest
But I feel it like the rushing dove
That beats against the hands of time
With pounding heart ... again

Is this the slow tango?
I have no regrets my love

Musicians:

Vocals, keyboards – Jane Siberry

THE KISS

Musicians:

Vocals – Jane Siberry

Piano – Carol Isaacs

London Metropolitan Orchestra

CREDITS

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Aside Yet A Barful strife

As we were putting all these songs together, I realized that the journey of their creation was documented in part on the *Day In The Life* 1997 CD/collage that I did while I was living in New York (practicing on the way to Joe Jackson's studio, working on the Laura Nyro track, etc.) Everything in everything.

ABOUT THE SONGS

'MY MOTHER IS THE WHITE DOVE'
Collaboration at Peter Gabriel's Real World "Collaboration Week"
Recording - *Arcane*, Real World Records 1994
Music - Alex Gifford, Ayub Ogada, Jane Siberry
Lyrics - Jane Siberry
Lyrics - Jane Siberry
Produced by - Alex Gifford

'HARMONIX/I WENT DOWN TO THE RIVER'
Collaboration at Peter Gabriel's Real World "Collaboration Week"
Recording - *Way Down Below Buffalo Hell* (Jam Nation) Real World Records 1993
Music and Lyrics - Jane Siberry, Mark Rutherford, John Gosling, CC
Produced and Mixed by - Mark Rutherford, Sugar J
Original Production - David Rhodes

'IT CAN'T RAIN ALL THE TIME'
Collaboration with Graeme Revell
Recording - *The Crow* (soundtrack), Atlantic Records 1994
Music and Lyrics - Jane Siberry, Graeme Revell
Produced by - Graeme Revell
Executive Producers - Jeff Most, Jolene Cherry, Tom Carolan

'SHIR AMAMI'
Collaboration with Frank London
Recording - *Festival of Light* (compilation), Six Degrees Records, US 1996
Music and Lyrics - traditional
Produced by - Robert Duskis, Bob Appel
Lyrics and Music: Traditional

'THE BRIDGE'
Collaboration with Joe Jackson
Recording - *Heaven and Hell* (Joe Jackson and Friends) Sony 1997
Music and Lyrics - Joe Jackson
Produced by - Joe Jackson and Ed Roynesdal

'SHE'S LIKE THE SWALLOW'

Collaboration with Hector Zazou

Recording – *Songs From Cold Seas*, Sony 1996

Music and Lyrics – Traditional

Produced by – Hector Zazou

Executive Producer – Jean-Michel Reusser for Taktic Music

'WHEN I THINK OF LAURA NYRO'

Collaboration/Compilation

Recording: *Time and Love: The Music of Laura Nyro*, Astor Place Recordings 1997

Music and Lyrics – Laura Nyro

Collage created by – Jane Siberry

Produced by – Jane Siberry

'CALLING ALL ANGELS'

Original version in Wim Wenders's *Until The End Of The World* (soundtrack), Warner Bros. 1991; later released on *When I Was A Boy* (Jane Siberry), Reprise 1994. This City version recorded in 2000 in celebration of the new millennium. Also released on *Pay It Forward* (soundtrack), Varese Records 2000.

Music and lyrics – Jane Siberry

'NUT BROWN MAID'

Collaboration with Michael Grey

Recording – *Shambolica*, Dunaber Music 2001

Music and Lyrics – Traditional

Produced and Arranged by – Michael Grey, Owen Pallett

'ALL THE PRETTY LITTLE PONIES'

'Collaboration' with Barney

Recording – *Barney's Great Adventure – The Movie* (soundtrack), Lyons Partnership Records 1998

Music and Lyrics – Traditional

Produced by – Jane Siberry

Executive Producer – Jane Siberry

'INNIG'

Collaboration with Nigel Kennedy (Welsh violinist)

Recording – *Kafka*, EMI Records 1996

Music and Lyrics – Nigel Kennedy and Jane Siberry

Produced by – Nigel Kennedy and David Bottrill

'SPADE AND SPARROWS'

Collaboration with Takafumi Sotoma

Recording – *Backyard*, Gemmatika Records 1999

Music and Lyrics – Takafumi Sotoma and Jane Siberry

Produced by – Takafumi Sotoma

'NARROW BRIDGE/MILLENNIUM'

Collaboration with Morgan Fisher

Recording – *Miniatures 2* (sixty one-minute contributions by various artists regarding the new millennium), Cherry Red Records 2000

Lyrics – Jane Siberry (from her book *Swan*)

Produced by – Morgan Fisher

'Slow Tango'

Collaboration with Wim Wenders
Recording – *Faraway! So Close* (soundtrack), SBK Records 1993
Music and Lyrics – Jane Siberry
Produced by – Jane Siberry

'The Kiss'

Collaboration with Ghostland
Recording – *Interview With An Angel*, Instant Karma, UK 2001
Music and Lyrics – Judee Sill
Produced by – John Reynolds and Tim Oliver

- 1, 2, 3, 4, 8, 11, 13,14 – Wing-it Music (SOCAN)
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- 1 – EMI Virgin
- 2 – Carl Adams Music Ltd.
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- 12 – Road & Sky Music Publisher
- 15 – Warner Chappell North America

THANK YOU

Thank you most especially to the musicians who honoured me with the opportunity to make a joyful sound with them and to learn from being in their world. And the musicians who played on these recordings. And for giving me permission to present this gathering. It appears to my ears that the songs seem to enjoy each other. Thank you to the many licensing departments who made a rather daunting task easier.

Behind everything I do is the love for and from my family.

Thank you to my very special team at SHEEBA, especially Babz and Kristine; Kate Rivington, Bob Reeves and Rick Kinsel; Burt Harris, Jim Zolis and the many others who have come forward with support, excellent work and friendship, filling my sails and keeping me moving forward.

And within everything I do is the awareness of the beauty of this world and beyond which inspires and guides me. May I pass on this light safely and without distortion.

... and to remember - when we feel so helpless against the darkness that invades this world with ever greater subtlety and force - to apply all that we have learned to the tiniest details of our lives – to do the smallest things with great care – sending a message out to the universe of the desire to find a better way.

City

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