



Julia Wade

Deep Waters

Digi-Book

Deep Waters

Julia Wade

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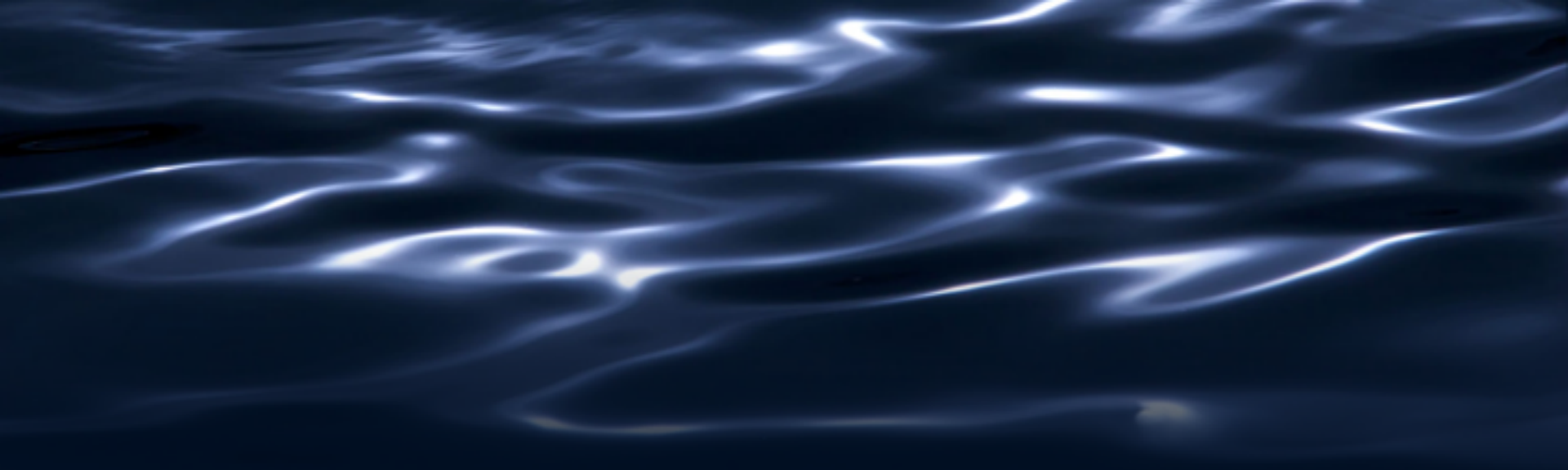
Music and Lyrics by Peter Link

CD and Digi-Book Design by Craig Wagner

Mastered by Phil Klum, Philip Klum Mastering, NYC

All Instrumentation Performed and Programmed by Peter Link





“Deep Waters is a Suite for Orchestra and Voice. Its intention is to explore the journey from confusion to clarity that we all face daily in our time here on Planet Earth – the journey from deep waters to the fresh breath and breeze of smooth sailing. As a child I played the game of ‘how long could I sit on the bottom of the lake holding my breath.’ Finally giving into the need for new breath, I would pull my way to the top, surface, and dizzily drink in the wondrous air. The image has stayed with me all these years. It seemed a starting point and metaphor for this musical work.” ~**Peter Link**

Excerpts From Peter Link's Blog, *Sparks From The Fire*

Just after Christmas of 2012 I had an idea. It was an idea that I hoped would stimulate record sales for Watchfire Music. We all know it's a weird world out there today regarding the sale of recorded music. Music is fast becoming free and we musicians must figure out a way to contend with this change of world thought and somehow scrape through and be able to put food on the table.

Julia Wade, our number one artist on Watchfire Music, sells especially well when she records sacred music. The more secular but still Inspirational part of her career is developing nicely and her CD, Silk Road, has done as well as expected. But we thought it might be time to put out a CD for her fans that would continue our commitment to soloists in churches around the world.

So this release, Deep Waters, is a 3-song CD that is optionally bundled with the sheet music from each song as well. Additionally I wanted to do something special with this CD and offer more than what we did on her very successful Affirmations CD of a year ago that was also a 3-song CD. You know - enhance the experience.

So I dove into this project with a great excitement and came out the other end with a Suite of 3 songs, each prefaced and separated by an orchestrated instrumental section that set up each song. Though the instrumental sections are fully orchestrated, we made a decision to keep the songs with piano/ keyboard and sometimes light orchestration to help clarify the experience of singing these songs in church.

I believe this concept to be working beautifully. It has a magical quality of evolvment that, as a composer, I am very happy with and has stimulated me continually.

We now hope this to be a landmark album in our work together and are already preparing several more of similar style.

The warm weather is coming, so get out that bathing suit and get ready to take the plunge. We're well on our way into Deep Waters.

An underwater photograph showing sunlight rays filtering through the water surface, creating a dramatic and ethereal atmosphere. The water is a deep blue, and the light rays are bright and distinct, creating a sense of depth and mystery.

Deep Waters

Instrumental

I wanted to begin the Suite and put the listener in the depths of the sea. I found a mixture of synthesis, strings and brass that evoked the experience for me. I did not want it to be frightening, but rather mysterious, compelling and wondrously beautiful – like the human life on Planet Earth often is.

I've often heard it said that drowning is the easiest way to die. It is not painful, but instead, we are lulled into a great euphoria and we simply go to sleep. I've even heard that people drowning actually and finally begin to breathe in the water thinking, in their delirium, that the water is air.

We are seduced by these depths into believing that they are beautiful and oh so pleasant to experience.

In the long run, perhaps not.

A three-masted sailing ship, possibly a galleon, is shown from a side profile, sailing on a calm body of water. The ship has dark sails and a white hull. The background is a warm, orange-hued sunset sky. The ship's reflection is visible in the water.

They That Go Down To The Sea In Ships

Why is it that the Psalms are so intriguing to composers? Simple enough. Because they are lyrics to begin with. That old King David, he knew what he was doing. Probably no other book of the Bible has been so worked over by composers around the world and down through the ages.

Finding new material to approach is not easy. There are tens of thousands of songs written from the Psalms of David. One could say that he's the most published lyricist in the history of the world. I wish I had his ASCAP royalties – except that all of his lyrics are now and always have been in the public domain – that is, they are free to use for anyone brave enough to tackle such classic literature.

So coming upon this verse in Psalm 107 containing the words, “They that go down to the sea in ships ...” was a most pleasant surprise to me. It just sort of jumped up and called out, “Hey Pete! Look here! I’m a song!”

I don't know why, but it just had a ring to it, a rhythm, perhaps. It immediately evoked a story. I wanted to read on and find out what happened to them. Well, it turns out that they “do business in great waters.” Now there's an unexpected Biblical line. They “do business?” It sounded so modern. Sort of like saying, “Hey, do you wanna do lunch?” :o)

Well, I was hooked. I decided to read on and on, and it turned out that David had a real point to it all and a most powerful message to tell. It launched the whole idea of Deep Waters – the struggle we all have finding our way out of the materiality of day-to-day living, the anticipation of new breath, of smoother seas, of open air, of calm and of peace in our lives.

I much enjoyed writing around the idea – taking actual ideas and quotes directly from Psalm 107 and adding my own lyrical thoughts to the concept. The endeavor of composition gave me a long weekend of concentrated work where I hardly slept, never got tired, never weakened, and found a kind of classical/folk approach to the moment. I wrote with Julia's voice in mind, but also with the reverence of a church solo foremost in thought.

The song, They That Go Down To The Sea In Ships, is our first actual song on the album – not the first music you will hear, but the first song. It sets the tone of the adventure.



They That Go Down To The Sea In Ships

Music and Lyrics by Peter Link
From King David's 107th Psalm

They that go down to the sea in ships,
That do business in great waters;
These see the works of the Lord,
And his wonders in the deep.

They that go down to the sea in ships,
And adventure in His oceans
These hold the hand of the Lord,
Both in tempest and in sleep

For He commands,
And raises the stormy wind
Which lifts the waves thereof.
They mount up to heaven,
They go down to the depths of the
deep

The waves, the waves they rule the sea

But in turn
Are ruled by God who holds
The heavens and earth and seas
In His grips
And they that go down to the sea in ships

Give thanks unto the Lord,
For all He does
He makes the storm a calm,
So that the waves are still.
He stays the wind,
He soothes the quake
With the impulse of His will

He quiets the night and ebbs the tide
And brings us to safe harbor
Safe harbor
Safe harbor
All those souls held in His grips
And they who go down to the sea in ships

He sends his word,
And heals us,
And delivers us from the depths

They that go down to the sea in ships

The Wish

Instrumental

What is the wish? It is that we each rise out of the trap of materiality and find, in this lifetime, a greater consciousness of our true spiritual identity. The basis of this movement is a song that I've carried around in my soul for the last year, knowing that it would someday find a place in my life that made sense. I would have thought that it would have found its voice in lyrical form, but it never did. Perhaps it was always just a wish.

At first it manifested itself as just a simple guitar and harmonica track, but then, as I worked with it, the orchestration around this simple melody took me to newly discovered places.

Seemed appropriate.



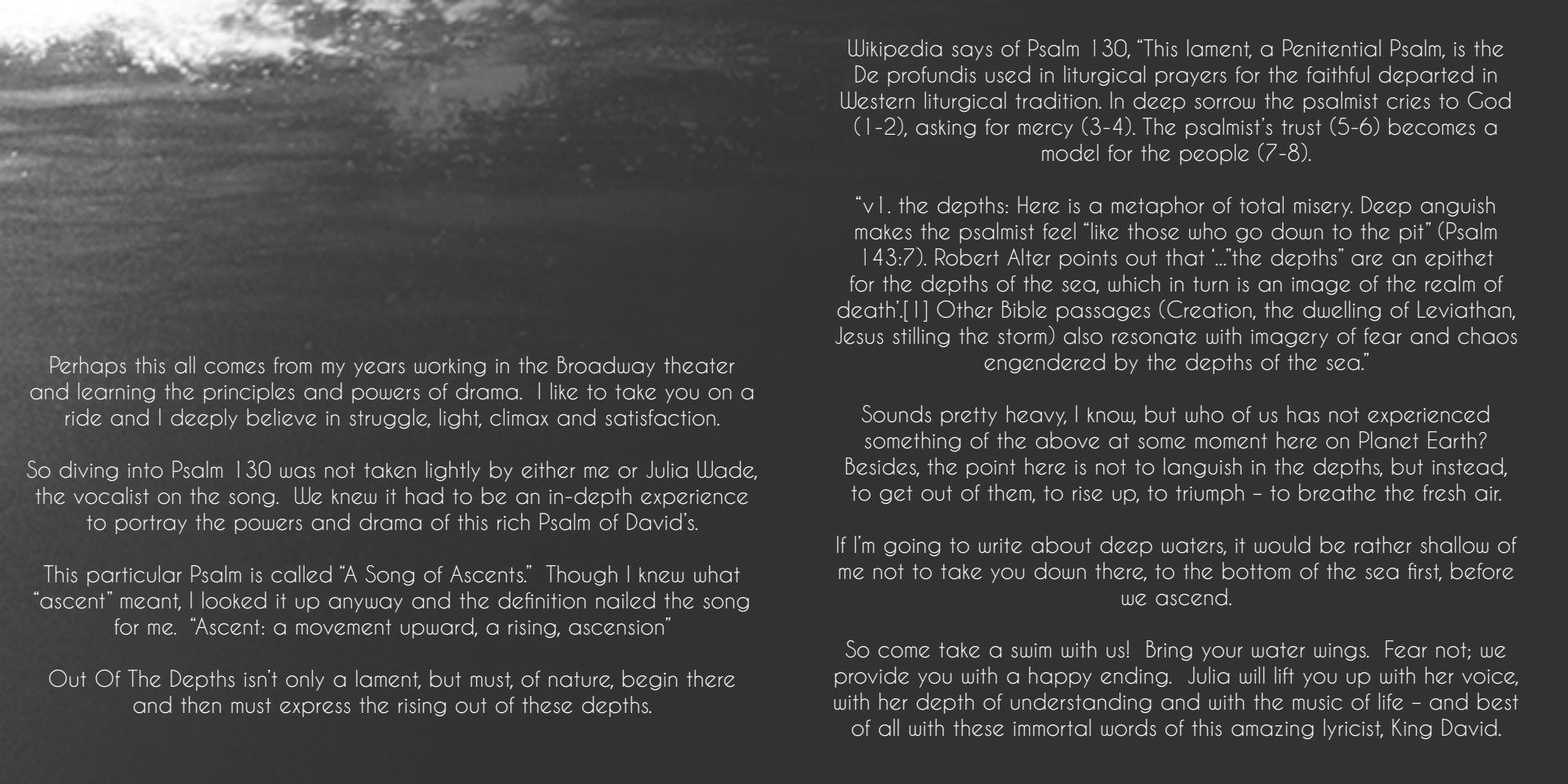
Out Of The Depths

Out Of The Depths, the second song of the Deep Waters trilogy, is drawn from Psalm 130. I've always known that I would write this song one day, but I also knew that I should wait – wait until I was older and hopefully wiser – perhaps lived more. To a certain sense I do believe that if one is going to write about the depths of anything, it's probably wise to have experienced them.

I've had a pretty smooth ride through life. Little war, little tragedy, no poverty, good health. So when it came to speaking about my depths, I finally realized that our depths are pretty relative. I've felt the pain of lost love, I lost over a hundred friends during the decades of the AIDS epidemic, and I've been healed of some relatively scary problems in the course of my life. So the operative word here is probably "relative". Your depths may be deeper than mine, but my depths have been deep enough to experience them and understand their meaning in my life.

As a writer I like movement in my work. I desire to move the listener from A to B to C during the course of the song – not just state a principle, but tell the story of how one moves from Point A to Point B and so on. I like the drama of a testimony. I like the story of the struggle, and believe that it makes the inspirational revelation that much more powerful if we understand the struggle. I want to experience the process of healing – not just the celebration.





Perhaps this all comes from my years working in the Broadway theater and learning the principles and powers of drama. I like to take you on a ride and I deeply believe in struggle, light, climax and satisfaction.

So diving into Psalm 130 was not taken lightly by either me or Julia Wade, the vocalist on the song. We knew it had to be an in-depth experience to portray the powers and drama of this rich Psalm of David's.

This particular Psalm is called "A Song of Ascents." Though I knew what "ascent" meant, I looked it up anyway and the definition nailed the song for me. "Ascent: a movement upward, a rising, ascension"

Out Of The Depths isn't only a lament, but must, of nature, begin there and then must express the rising out of these depths.

Wikipedia says of Psalm 130, "This lament, a Penitential Psalm, is the De profundis used in liturgical prayers for the faithful departed in Western liturgical tradition. In deep sorrow the psalmist cries to God (1-2), asking for mercy (3-4). The psalmist's trust (5-6) becomes a model for the people (7-8).

"v1. the depths: Here is a metaphor of total misery. Deep anguish makes the psalmist feel "like those who go down to the pit" (Psalm 143:7). Robert Alter points out that "...the depths" are an epithet for the depths of the sea, which in turn is an image of the realm of death'.[1] Other Bible passages (Creation, the dwelling of Leviathan, Jesus stilling the storm) also resonate with imagery of fear and chaos engendered by the depths of the sea."

Sounds pretty heavy, I know, but who of us has not experienced something of the above at some moment here on Planet Earth? Besides, the point here is not to languish in the depths, but instead, to get out of them, to rise up, to triumph – to breathe the fresh air.

If I'm going to write about deep waters, it would be rather shallow of me not to take you down there, to the bottom of the sea first, before we ascend.

So come take a swim with us! Bring your water wings. Fear not; we provide you with a happy ending. Julia will lift you up with her voice, with her depth of understanding and with the music of life – and best of all with these immortal words of this amazing lyricist, King David.

Out Of The Depths

Music and Lyrics by Peter Link
From King David's 130th Psalm

Out of the depths
Have I cried unto thee, oh Lord.
Out of the depths
I cry
I cry
I cry
Lord, hear my voice:
Let thine ears hear the voice of
my prayers.

Forgive me, Lord
Forgive me
Forgive me, Lord
Forgive me

I wait for Thee oh Lord,
My soul doth wait,
And in Thy word I hope.
I wait for you
More than they that watch for the morning:
More than they that watch for the morning.

Standing in the shadows I cry unto thee
Bring me thy light
Oh how I love thy light
Thy light!

Out of the depths
Now I cry unto thee, oh Lord.
Out of the depths
I cry
I cry
I cry
Lord, hear my voice:
Let mine eyes see the light of thine eye

Forgive me, Lord
Forgive me
Forgive me, Lord
Forgive me

Forgive me, Lord
Forgive me
Forgive me, Lord
Forgive me

Light
Light
Light!

There is forgiveness with Thee
In the spiritual understanding
Of Thy light

Here in Thy light
I'm free

Breath

Instrumental

My son, Dustin, bought me my orchestra for Christmas. A gift to his Dad that was a loving tribute to his life in music. It is a wondrous tool of technology. This may be difficult for some of you to understand, but hang in there with me here.

I work, and have worked for the last 10 years, with a sampled orchestra developed lovingly by a company called East/West Quantum Leap Symphonic Orchestra. This is not synthesis. This is a real orchestra, a very fine orchestra recorded in a great European concert hall, note by note, section by section, so that I can work with the real player, playing the real instruments. It is a technology that started out pretty basic around 20 years ago, but with the advancement of computers and the ability to capture sound digitally, it has turned into an art form of the highest caliber.

Simply said, I purchase the library of huge gigabytes of sampled sounds and notes, and replay, perform and manipulate them into my orchestrations.

I have, years ago, orchestrated for live orchestras often – sometimes up to a hundred players. I'm still doing it. I'm just doing it a bit differently now. It's not any easier; in fact, it's probably more difficult to get it right, but the technology has finally grown to the point where the libraries are so superb that there is no difference – if you do it right.

The cost of a 3-hour recording session with a 30 piece string section (which is small) today runs about \$25,000. Prohibitive, unless money is no object.

The great libraries are expensive, but once purchased, one can use them over and over. I am most fortunate to have had the financial success in life to stay on the cutting edge of these libraries. I am also most fortunate to have a most generous son.

So what you hear on this CD is a real orchestra with real players playing my music. There is some synthesis often mixed in because I love the sounds and in this modern world the composer has a tremendously expanded palate to work from if he or she so chooses.

Once a fan wrote in and asked me why I did not list the players or the name of the orchestra on my CDs. I do. It is me. I do not actually hold the violin and bow in my hand and play, but I do take the individual notes that they once played and shape them into the orchestration of my choosing – just like I used to when the players sat in the room with me and played my chart.

It's a new world. I am most grateful to have the chance in this lifetime to work with such wondrous technology.

And so ...

Breath. To burst from the sea and catch and gulp the air in deep draughts down into our lungs! A truly heady experience.

By the way, the breath you hear in this instrumental is my own – recorded by me in my studio and then sampled and used where appropriate – just like the rest of the orchestra.

A Still Small Voice

The third song of this trilogy, A Still Small Voice, is from First Kings in the Bible. I wrote the song many years ago for an Off-Broadway musical that I composed and directed called The River that played both in New York City and at the Lincoln Center Out-Of-Doors Summer Festival in the early 1980s. It was a show-stopping ballad that referenced the much loved Bible verses, "And after the earthquake a fire; but the Lord was not in the fire: and after the fire a still small voice."

The song was sung by two wondrous African-American vocalists (one in the Lincoln Center production/the other in the Off-Broadway production). Both ladies added gorgeous embellishments to the melody in their inimitable Gospel style.

Though I loved what they each brought to the song, I always felt that the song could stand on its own and needed to have that chance in its life.

So it was an easy call to dig it out, dust it off and hand it over to Ms Wade to perform.

It's a song about listening ... listening for the voice of God whispering through the silence. It's a song about stillness and the inner voice that comes to us with messages of truth – if we can just quiet down the ego, or mortal mind, enough to listen through the silence.

Julia brought all that I knew she would to the song and more. The session was so delicate, so quiet, that I was most grateful for our super quiet vocal booth we have here in our studio in NYC. No noises from the outside, no subway rumbles, no sirens, no air conditioner noise – just the silence of a quiet mind.

Singing pianissimo is not an easy endeavor. It requires great energy. One wouldn't think that, but it is oh so true. Perhaps it requires even more focused energy than a soaring ballad. It requires a perfect kind of control that few singers have at that amplitude level. It took us four hours to record the song to get the close-mic techniques practiced and mastered. We had to work to even diminish the natural mouth noise of opening and shutting the lips to keep the recording clean and free from any sound that would get in the way of the message and the performance.

This was all accomplished in a masterly fashion by Julia who added, on top of it all, a beautiful and inspired performance of the song itself. The song now lives, once again, but in its original intention and original simplicity of melody.

It's a song about the act of healing, about meditation and prayer, but most of all it's a song about one's inward listening to the voice of God.

A Still Small Voice

Inspired by 1 Kings
Music and Lyrics by Peter Link

There is something in the stillness
Calling softly to me
Even though I'm all alone
And the sound is like nothing
I've ever heard or seen
And it's calling from the deep unknown

Then the mountains move
And the cold wind roars
And the fire fills the sky
But temptation always passes by

Leaving something in the stillness
Calling softly to me
"Woman don't you run and hide
You shall not be afraid
You can trust in me
If you listen to the voice inside

When the mountains move
And the cold wind roars
And the fire fills the sky
The temptation always passes by
If you listen to me"

It's a still small voice
Oh a still small voice
Oh a still small voice
Calling to me

It's a still small voice
Oh a still small voice
Oh a still small voice
Calling to me

There is something in the silence
When I quiet my mind
And the water's rolling over me
And the hush it is endless
And the song runs free
And the voice is like a melody

And the time shall come
When the choice is made
And the voice deep inside
Will stay with me and be my guide
Through the waters ahead

It's a still small voice
Oh a still small voice
Oh a still small voice
Calling to me

It's a still small voice
Oh a still small voice
Can you hear it?
It's a still small voice
Calling to me

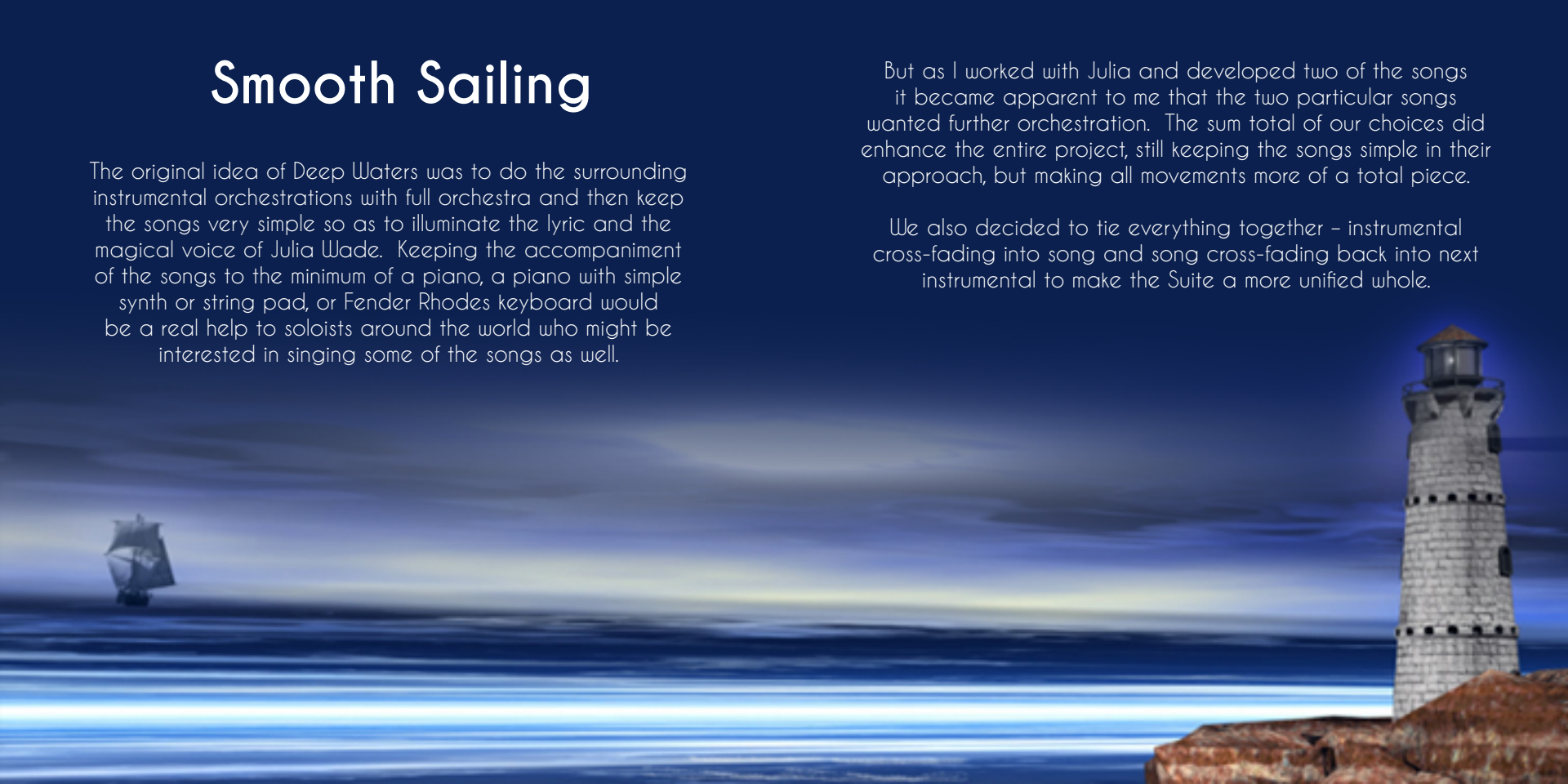
Can you hear it calling?

Smooth Sailing

The original idea of Deep Waters was to do the surrounding instrumental orchestrations with full orchestra and then keep the songs very simple so as to illuminate the lyric and the magical voice of Julia Wade. Keeping the accompaniment of the songs to the minimum of a piano, a piano with simple synth or string pad, or Fender Rhodes keyboard would be a real help to soloists around the world who might be interested in singing some of the songs as well.

But as I worked with Julia and developed two of the songs it became apparent to me that the two particular songs wanted further orchestration. The sum total of our choices did enhance the entire project, still keeping the songs simple in their approach, but making all movements more of a total piece.

We also decided to tie everything together – instrumental cross-fading into song and song cross-fading back into next instrumental to make the Suite a more unified whole.



Now one can sit down and listen to the entire CD as one continuous piece of music. We have, however, programmed song markers into the CD so that one might be able to easily find and play just one song or another if they so desire.

The instrumental sections, for me, were especially fun for me to work with the orchestra and realize the ideas in my head and soul and finally hear them played so beautifully. The string section was rich even beyond my imagination and many of the passages, to this day, fill my brain with delight and awe at the sound of these amazing instruments and players.

Strings – violins, violas, cellos and double basses – are the most wondrous instruments and have the sonic ability to go to extraordinary places in sound and emotion. I think I could spend a lifetime writing for them and never get bored or repeat myself.

Though I think of the last movement as an instrumental, it really is a coming together of all involved including Julia's beautiful and haunting peaceful farewell and epilogue as we go sailing off into the sunset. Smooth Sailing a simple and quiet dénouement of peaceful satisfaction that captures, for me, the quietude I feel when life is so good, I am closest to being the essence of who I am, and closest to God.

We have two or three other of these Suites in the planning as I write and hope to bring them to you over the next two years. It's a form that I have quite enjoyed and works very well, at this point, for both Julia and me.

We're also developing them as performance pieces with video enhancements to present both with live orchestra and/or tracks. The visuals will be created by our new video designers and cinematographers here at Watchfire Music and Julia will be presenting the first of these, Deep Waters, hopefully starting in the fall of 2013 as she begins her international tour that we are presently booking – the U.S., Africa, Europe and South America.

If you're interested in bringing Julia's concert attraction to your city, please get in touch with us at: peterlink@watchfiremusic.com

In the meantime, we wish you smooth sailing.



Smooth Sailing

Music and Lyrics by Peter Link

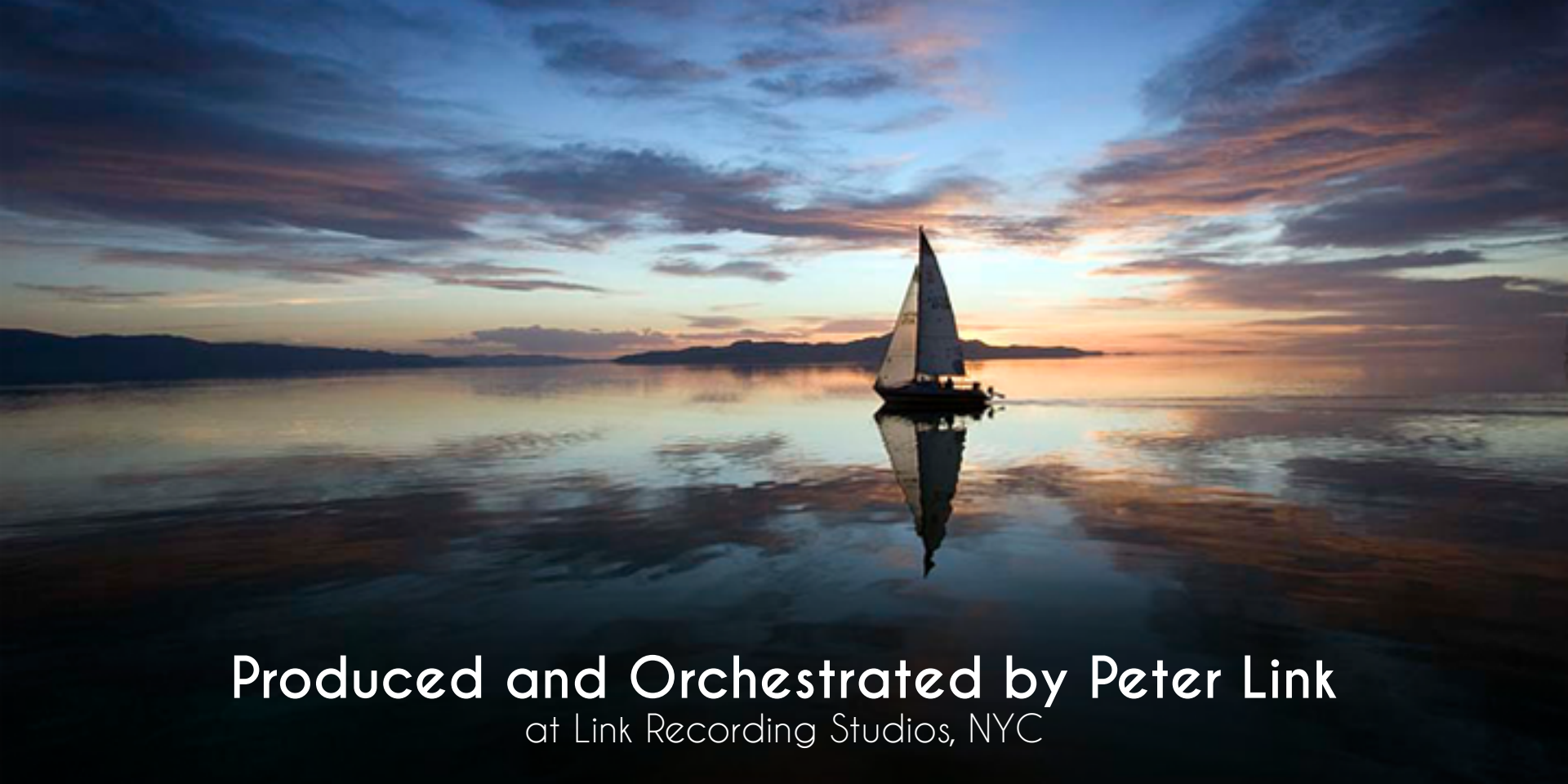
I hear it callin'
I hear a voice
The voice is calling
A voice
A voice
A still small voice

Now I wish you
Smooth sailing
Smooth sailing
Over deep waters
When you go down
To the sea in ships

And this voice is speaking to
Every one of us
Every one of us
Each and every one
Just listen

Smooth sailing
Over the deep waters
Smooth sailing
Over the deep waters
We'll have smooth sailing
Over the deep waters
Smooth sailing





Produced and Orchestrated by Peter Link
at Link Recording Studios, NYC

Julia Wade: Reflections On Deep Waters

"Sometimes we are lucky enough to know our lives have been changed, to discard the old and embrace the new and run headlong down an immutable course. It happened to me... on that summer's day when my eyes were opened to the sea."

~Jacques Yves-Cousteau

From the very beginning of this project, I have submersed myself in the watery metaphor of the mariner's tale that pervades this piece. I realized through the course of this work that in my own life I have observed the metaphor, lived it, and come out the other side. I believe most of us have when we think about the individual stories of our lives.

The Deep Waters metaphor echoes in a modern way the archetypal story of mankind: the voyage through the deep sea in search of the unknown, and the understanding of one's self in the process. Take the Biblical story of Jonah and the whale, and perhaps the more ancient Odyssey by Homer as examples of this same quest. There are thousands more like these – really millions and billions if you count the lives of each human that has walked the planet – or sailed the great oceans.

So ... this project, Deep Waters!

The orchestral introduction, Deep Waters, fills me with the power and majesty of the ocean, of its promise and of its demand for respect. It is both awesome and beguiling.

This movement sweeps us into the first song, They That Go Down To The Sea In Ships. From the initial downbeat, I DO feel as if I am on a great ship, ready to set sail, and as the Psalmist says, "do great business in great waters."

When I began learning this song, I realized that I had never read these verses from the Psalms before. It was like discovering an underwater treasure chest of both ancient and contemporary ideas and bringing it all to the surface! It was so exciting to discover these words and their huge application in our lives today.

The next orchestral piece is called The Wish. It's full of the longing of fulfillment -- that desire to carry through to completion that which we set out to do, no matter how grand or impossible the idea feels. Sometimes, however, life has other plans in store for us. So, we find ourselves, at points, plunged to the very depths.

"Deep waters" is so often the term we use to describe these moments in our lives when we are struggling through difficult or impossible circumstances.

The second song, Out of the Depths, sings this truly universal endeavor in our collective human experience. This musical tale of the sea prods us into realizing that given the depths of unbeatable odds, we still have the choice to give in and drown ... or fight for air! Oh, it's hard sometimes, and fighting for that freedom can cost a lot in the process.

But, the reward is so great.

I learned that very concretely. Years ago, I was driving by myself on a very congested highway during a torrential rainstorm. I was in the middle left lane of a four-lane freeway going one way, when I saw a car spin out of control in my right rear-view mirror. I took stock of the situation quickly and realized that the car was going to hit me and if I slammed on my brakes to avoid the hit, I too would spin out of control and hit other cars around me. It was a no-win situation for me. I tried to ease on my brakes and start to gradually slow down, but the car came hurtling at me, hit me, and I spun out of control.

I knew, without a doubt that I was in deep. In that moment of realization, I was very clear that I had a choice to make: live or die. I immediately and instinctually clung to life. I shouted to the top of my voice, "God is my Life!" I remember yelling out loud parts of the 91st Psalm and the 23rd Psalm over the chaos.

I chose life.

I hung on to the steering wheel for dear life, and would not let go. My car spun over 3 lanes, crossed a median and was stopped by a guardrail.

I had lived through it! My mighty declaration that "God is my Life" was the absolute truth that saved me.

That was me rising up through the depths of the sea, breaking the surface and taking in great breaths of the air.

When we break through, well, that's when we arrive at a sense of stillness.

The breakthrough to stillness came to me and stayed with me over the next months, starting that day when my car came to a complete standstill headfirst into the guardrail.

The third song, A Still Small Voice, echoes the Biblical story of Elijah's night in the cave when the wind and earthquake and fire rage around him. However, then comes the stillness and the realization that the voice of God is not in the chaos, but in the quietude of one's consciousness.

The finale, Smooth Sailing: I hope that you will take this journey of music and lyrics and listen with the wisdom of your own experience. This journey through Deep Waters is your journey. It's my journey. It's ours for the striving, the growing and the blessing. And it has been so since ancient times.

"Now I wish you smooth sailing over deep waters." ~Peter Link

With love from 



Digital sheet music for the
three songs can be found at:

WatchfireMusic.com/composer.php?coid=2

The CD or Singles from the
CD can be purchased at:

WatchfireMusic.com/album.php?dcid=220

