

The background of the entire image is a vibrant, stylized illustration of ocean waves. The waves are depicted in various shades of blue and white, with intricate, swirling patterns that give a sense of movement and depth. The top half of the image features a bright yellow sunburst pattern, with rays emanating from the center, creating a warm and energetic atmosphere. The overall design is dynamic and visually appealing, perfectly suited for a music album cover.

Jennifer Cutting's  
**Ocean Orchestra**

# WAVES

Featuring vocalists Lisa Moscatiello  
John Roberts, Polly Bolton, Steve Winick



*Left to right:* Robbie Magruder,  
Stephen Winick, Rico Petrucci,  
Jennifer Cutting, Lisa Moscatiello,  
Andrew Dodds

# WAVES

Notes by Stephen Winick and Jennifer Cutting

This album is unusual, in that it's both the new Ocean Orchestra album, and the lost New St. George album! When the New St. George, the English folk-rock band that starred Jennifer, Lisa, and Rico, broke up in the 1990s, we had been planning to release an album called *Johnny Has Gone Electric*. We had tracks for that disc recorded at various levels of completion, but none of it was ready for release. We decided to revisit some of those tracks here, so that about half of these songs have been with us for over twenty years. Longtime New St. George fans will recognize them from our live sets back in the band's heyday. The rest of the album consists of new material written and arranged around themes of setting out and returning. The changing seasons, life's ups and downs, and even the transition called Death are summed up in the metaphor of the wave, which recedes and returns like an ongoing conversation. In live performances, the Ocean Orchestra is a six-or-seven-person group, but for recording projects we are a global family of kindred musical spirits. We nab touring geniuses like guitarist Clive Gregson for a quick day in the studio. We bring friends like singer John Roberts and guitarist Pete Kennedy down from points north to work with us. We work with musicians across the wide Atlantic, including Troy Donockley and Polly Bolton (UK). We enjoyed collaborating with Seattle sea music duo William Pint and Felicia Dale, who paid an extended visit to Maryland in 2012. And of course, we draw on our local D.C. community's best musicians, including John Wubbenhorst from the world music scene, Ben Bokor from the jazz community, and Sue Richards, Zan McLeod, and Rosie Shipley from our D.C.-Baltimore Celtic scene.

Woven among the threads of Scottish, Irish, and English traditional music, you will hear other strands as well. They're the many kinds of music Jennifer has loved and played, including 1960s folk-rock, jangle-pop, art-rock, classic southern rock, church organ, Broadway, Bollywood, singer-songwriter, and jazz. We hope you enjoy the result!

## 1) Waves

*Words and music by Jennifer Cutting, © 2017  
Once and Future Songs, BMI*

Vocal — Lisa Moscatiello  
Harmony Vocal — Sara Curtin  
Piano — Jennifer Cutting  
Electric Guitar — Pete Kennedy  
Flute & Piccolo — Ben Bokor  
Bass — Rico Petruccelli  
Drums — Robbie Magruder

If you have to have one symbol, one metaphor, to live by, the wave is a great one. The relationship of the wave to the ocean explains some of life's biggest questions, especially the individual's relationship to the universe. A wave in the ocean rises up as an individual, but at the same time, it's part of the ocean, and made of the same stuff. After it has its time above the water, it merges with the rest of the ocean again. None of the wave's content is lost, only the temporary form of it. And the same water can make endless forms, endless waves, forever and ever.

What if we are like the waves? If so, then everything we're thinking and feeling affects everyone else, and is part of everybody else. And if that's true, then keeping the oceans clean takes on a whole new meaning!

Jennifer wrote this song after overdosing on books on the mystical side of quantum physics,

especially what Milo Wolff calls the Wave Structure of Matter, or WSM. Some philosophers and scientists feel that this reveals a basic oneness of the universe, showing that there are no isolated 'smallest units' because the subatomic particles are all interacting with each other. On a macro level, this would mean there are no separate observer and observed, maybe even no separate I and You...just two temporary forms, waving.

## 2) One April Morning

*Traditional, arranged Jennifer Cutting, © 2017  
Once and Future Songs, BMI*

Vocal — Lisa Moscatiello  
Electric Guitar — Pete Kennedy  
Whistle — Troy Donockley  
Piano Accordion — Jennifer Cutting  
Bass — Rico Petruccelli  
Drums — Robbie Magruder

Jennifer learned "One April Morning" from the singing of the late, great Tony Rose, a traditional singer, guitarist and concertina player from Devon, in the West Country of England. She was very lucky to hear Tony playing this song on the English folk club circuit during the years she was living in London as a graduate student. It was the opening song on Tony's 1976 LP, *Banks of Green Willow*. Here it is, re-imagined with a backbeat and a dash of 1960s 12-string jangle. The song is



a traditional English folksong indexed as Roud No. 1546. It was collected in 1908 by L. Priscilla Wyatt-Edgell from Mr. Bryant, the gardener at her home, Cowley Manor on the outskirts of Exeter, Devon. A fragment (verse 3 of our version) was also collected by Rev. Sabine Baring-Gould from Mary Gilbert in Cornwall. The melody is so very sweet. And the woman in the song sings so very sweetly that young men are a load of no-good, fickle scoundrels.

### **3) Rocking the Baby / The Curlew**

*Traditional / Donald MacPherson / arranged  
Jennifer Cutting, © 2017 Once and Future Songs,  
BMI*

Highland Bagpipes – Robert Mitchell  
Fiddle – Rosie Shipley  
Bouzouki, Electric Guitar – Zan McLeod  
Hammond B-3 Organ – Jennifer Cutting  
Vocal – Lisa Moscatiello  
Bass – Rico Petrucci  
Scottish Field Snare – Matt Bell  
Drums – Steve Loecher

A set of jigs for Highland bagpipe brought into the band by piper Bob Mitchell. “Rocking the Baby” (also known as “Dancing the Baby”) is followed by “The Curlew,” a 4-part pipe jig composed by Donald MacPherson. “The Curlew” lends itself well to Jennifer’s Baroque-Rock arrangement with liberal sprinklings of Hammond B-3 organ.

### **4) Johnny Has Gone Electric**

*Words and music by Jennifer Cutting, © 2017  
Once and Future Songs, BMI*

Vocal, Whistle – Lisa Moscatiello  
Vocal – John Roberts  
Electric Guitar – Pete Kennedy  
Piano Accordion, Keyboard – Jennifer Cutting  
Bass – Rico Petrucci  
Drums – Robbie Magruder

It’s a little-known fact that A.L. Lloyd, the English folklorist and singer, was at the Newport Folk Festival in 1965 when Bob Dylan shocked the folk world by “going electric.” Unlike some folks in the audience, Lloyd wasn’t horrified in the slightest. Instead, in the next few years, when Dylan’s fans in England started forming electric folk bands like Fairport Convention and Steeleye Span, Lloyd acted as a mentor and adviser, making sure they had great traditional material to work with. A few years later, he took on one of his last students: Ocean’s own Jennifer Cutting. Jennifer came back to the US, founded OCEAN’s predecessor The New St. George, and discovered that American folkies weren’t quite as progressive as her mentor. When The New St. George would turn up in a folk club to set up for a concert, organizers would be horrified when they saw the drum set, electric guitar, electric bass, and synths. So Jennifer wrote this tongue-in-cheek song about the evils of electrification, *He’s*

voiced by those archetypes of rural folksong,  
Johnny and Polly.

*Johnny has gone electric; Polly has done the same;  
Leaving their sheep behind them, will they come  
back again?*

*Johnny's turned up the volume, all in the month  
of May;*

*Polly's plugged in and turned on, now she's a  
maid so gay.*

*What if the ocean dries up; what if the songs  
are lost?*

*What if the army goes queer; what is the  
hidden cost?*

*What if tradition snuffs it; what if the babies stop?*

*What if the ozone runs out; what if the Dow  
Jones drops?*

*Polly's gone off with Nancy, Johnny's reclaimed  
his gods;*

*Even the sheep are dancing, everyone's beat the odds.*

*Now you can hear for miles, everyone knows  
the songs,*

*They're singin' 'em in Korea, ten million can't  
be wrong.*

*Johnny has gone electric; Polly has done the same;  
Leaving their sheep behind them, will  
they come back again?*

*Johnny's turned up the volume, all in the  
month of May;*

*Even the sheep are dancing! Never go back again...*

## 5) Lark in the Clear Air

*Traditional, arranged Jennifer Cutting, © 2017  
Once and Future Songs, BMI*

Vocal — Polly Bolton

Reed Organ — Jennifer Cutting

Whistle — Troy Donockley

The words to “Lark in the Clear Air” (Roud 29741) were written by Sir Samuel Ferguson (1810-1886), a lawyer, antiquarian, Celticist, and expert on the ancient Irish writing system known as ogham. Author of many works based on ancient Irish mythology, as well as simple love songs like this one, Ferguson was Yeats’s favorite poet. We first heard the song done with organ and voice on Graham and Eileen Pratt’s 1987 LP *Clear Air of the Day*. Inspired by that rendition, we recorded this with English singer Polly Bolton in an old stone chapel in Hampton Bishop, Herefordshire, England, using the chapel’s own pedal-powered antique reed organ.



## 6) Wheel of Fortune

*Traditional, adapted & arranged by Jennifer Cutting,  
Andrew Dodds, Lisa Moscatiello, & Stephen  
Winick © 2017 Once and Future Songs, BMI.*

Vocal – Steve Winick

Harmony Vocal – Lisa Moscatiello

Fiddle – Andrew Dodds

Piano – Jennifer Cutting

Bouzouki, Electric Guitar – Zan McLeod

Bass – Rico Petruccielli

Drums – Robbie Magruder

Like many lyric songs, “Wheel of Fortune” (Roud 1075) exists as a loose collection of verses held together by its numerical chorus. Throughout Europe, starting in Classical Roman times, Fortune’s Wheel was a metaphor for understanding life’s ups and downs. In the nineteenth century, this name was applied to “lottery wheels,” which were used to pick numbers by chance for lotteries and gambling. The numbers in the song’s chorus reflect the idea of a spinning game wheel at a fair or carnival, but the rest of the chorus reflects the older, Classical idea. Some versions are quite philosophical and others tell a love story. In some, it’s “the life of a man” that’s uncertain, while in others it’s “young women’s hearts” or “young men’s hearts.” The song also shares verses with other common Irish and Scottish folksongs, such as “The Spanish Lady” and “The Streets of Derry.” Steve first heard a

version from Cilla Fisher and Artie Tresize, and put together his own set of words by plundering several versions in Gavin Grieg’s collections, importing some verses from “When Fortune Turns the Wheel,” and adding a few words of his own. Andrew’s store of Scottish fiddle tunes yielded two for this arrangement: “Clan Raynald,” a tune named after a sept of the MacDonald Clan and published in 1887 in *The Skye Collection*; and “The Auld Wheel,” a composition of the self-proclaimed “Strathspey King” James Scott Skinner, published in his collection *The Scottish Violinist* in 1900.

## 7) Crane and Tower

*Words and music by Jennifer Cutting, © 2017  
Once and Future Songs, BMI*

Vocal – Lisa Moscatiello

Harmony Vocal – Todd Watts

Electric Guitar – Chris Parker, Marco Delmar

Button Accordion, Keyboard – Jennifer Cutting

Spoken Word, Percussion – Juan Dudley

Backing Vocals – Jenny Nichols, Tom Prasada-Rao

Bass – Rico Petruccielli

Drums – Andy Hamburger

Jennifer wrote this song about the evils of unchecked real estate development, which plagues the U.S. in general, and Northern Virginia in particular. Jennifer’s aunt and uncle’s hand-built stone cottage, which sat on acres of virgin forest

filled with wildlife, fell to the developer's  
wrecking ball to make way for high-rise  
condominiums. Tower cranes dominate the skyline  
everywhere in the greater Washington, D.C. area,  
looking powerful and ominous, and threatening  
the end of all green space, here and everywhere.  
The spoken word segment of the song was  
contributed by the New St. George's drummer,  
Juan Dudley, who passed away in 2011.

*Can you see it on the skyline?  
Build it fast and they will come;  
Rushing in to fill the spaces,  
Emptying some other one.*

*Soon I'll buy a piece of pretty,  
Pretty is as pretty does;  
Crane and tower coming nearer,  
Under ever over us.*

*Build it they will come...  
Emptying some other one;  
Towers over us...  
Pretty is as pretty does.*

*Can you see the last survivor  
Every day a few more dead  
Getting hard to find the flowers  
Beauty's softer in the head*

*Ugly's breath is on the window,  
I see Ugly's beady eyes;  
Soon I'll go to bed with Ugly,  
Will I know her when I rise?*

*Every day more dead...  
Beauty's softer in the head;  
Ugly's beady eyes...  
Will I know her when I rise?*

*This is where the sky was sold and how the west  
was won;  
Crane and tower, soldiers to the men who stole  
the sun;  
This is where the shadows fall when all the deals  
are done;  
Crane and tower, darkest hour, over everyone.*

*(Hear with the fear of the found... the long low  
sound... in the ground...  
The sad slow pound... of the sound... the long  
low sound... in the ground)  
Jail the wind; Build the highest tower; Hell is  
now; Cover all the ground.*

*Build for Jesus, build for glory,  
Dwarf the acre where we stand;  
Profits in the sky, Hosanna,  
Build it anywhere you can.*

*Jail the wind that roams the heavens,  
Here is hot and hell is now;  
More and grayer, highest payer,  
Cover every inch of ground.*

*Dwarf us where we stand...  
Build it anywhere you can;  
Hell is here and now...  
Cover every inch of ground.*

*This is where the sky was sold and how the west  
was won;*

*Crane and tower, soldiers to the men who stole  
the sun;*

*Field and flower, sing your final hour to save  
the sun;*

*Still the crane and raze the tower now to  
kingdom come.*

*Crane and tower, soldiers to the men who stole  
the sun;*

*This is where the sky was sold and how the west  
was won;*

*Field and flower, sing your final hour to save  
the sun;*

*Still the crane and raze the tower now to  
kingdom come,*

*Our will be done to kingdom come...*

## **8) Leaves of Autumn**

Words and music by Jennifer Cutting, © 2017  
Once and Future Songs, BMI

Vocal – Lisa Moscatiello

Celtic Harp – Sue Richards

If there is one theme Autumn always brings up, it's "change." How can we not think of change when we see the leaves change color on the trees and eventually fall to the ground? Jennifer's song is about both the inevitability and the unexpected joys of change; but also about that tug-of-war in the human psyche between

bitterness and gratitude...which echoes Nature's tug-of-war between summer and winter, light and dark, life and seeming death. Lisa's lovely vocal ornamentation brings a traditional Irish feeling to this contemporary seasonal song.

*What was will never be again,  
What will be is uncharted.*

*What's now is change, so let's begin,*

***Among the leaves of Autumn.***

*The flow'rs of summer fade away,*

*Drop seeds for future growing.*

*The hawk is here, but not to stay,*

***Among the leaves of Autumn.***

*To know the joy of letting go,*

*The giddy flight of falling;*

*Surprise at softly landing so,*

***Among the leaves of Autumn.***

*And though the last refuse to fall,*

*Hold fast for fear of changing;*

*October overcomes us all,*

***Among the leaves of Autumn.***

*Oh, bitterness can shrivel dead*

*What gratitude made rosy;*

*The brown leaves curl beside the red,*

***Among the leaves of Autumn.***

*What was will never be again,*

*What will be is uncharted.*

*What's now is change, so let's begin,*

***Among the leaves of Autumn.***

## 9) Song to the Sun (Beltane Waltz)

*Words and music by Jennifer Cutting, © 2017*

*Once and Future Songs, BMI*

*Choral vocals arranged by Elizabeth Fulford*

Vocal — Lisa Moscatiello

Keyboard & Samples — Jennifer Cutting

Bouzouki — Zan McLeod

Violin — Robert Spates

Bass — Rico Petruccelli

Drums — Robbie Magruder

Choral vocals — singers from Washington Revels:

Andrea Jones Blackford, Candace Davis, Jan

Elicker, Helen Fields, Liza Lester, Jane

Bloodworth, Eleanore Fox, Elizabeth Fulford,

Jennifer Greene, Susan Hall Lewis, Douglas

Baumgardt, Jim Lazar, Lars Peterson, Mike Platt,

Harold Blackford, Greg Scholtz, Joseph Serene,

William Wurzel

On the Celtic-inspired calendar called the Wheel of the Year, the time between May Day (Beltane) and the Summer Solstice (Litha) is a time to celebrate the return and increasing strength of the Sun. Because of its return, everything in nature is bursting with life. It's a time of wild joy, especially because winter can feel so very long.

Jennifer wrote this as a love song to the beautiful golden sun god Apollo, and made it a waltz, to capture the feeling of freedom and giddiness of a perfect sunny day. She originally wrote it for music theatre group The Washington Revels to

sing at an annual event called SunFest, so we are happy that some of the Washington Revels singers could join us on this recording.

*Stars that were glimmering, all fade away;  
Now, through the veil of my sleep,  
I feel the quickening heat of his rays  
Rising and reaching for me.*

*Waking me gently with warm golden breath,  
Kissing each inch of my skin;  
Prince of the Morning, King of the Day,  
Now let our love song begin, and...*

### CHORUS

*Offer your song to the Sun,  
Welcome Apollo, whose reign has begun,  
Now the Winter is over and done,  
Light over Darkness, the victory won; let us  
Offer our song to the Sun.*

*Loosen your garments, let down your hair,  
Temperature's starting to rise;  
Pleasure is calling you, come to the fair,  
Run with your arms open wide!  
Oh, the fiddler's waltzes are lighter than air,  
And the dancers will gather us in,*

*So leave all your labors, lay down the plough;  
Now let our revels begin, and,*

### CHORUS



*There'll be flirting and feasting and granting  
of wishes  
And blooming and blushing and stealing of kisses  
And dreaming and dancing and dizzying heights  
All here in this garden of Earthly delights!*

### **CHORUS**

*So shine on us here;  
Climb ever higher;  
Set us aglow with your radiant fire... as we  
Sing you this song... send up our song,  
Offer our song... to the Sun.*

### **10) Everything Glows (The Curried Haggis)**

*Music by Jennifer Cutting, © 2017 Once and Future Songs, BMI*

Highland Bagpipes – Robert Mitchell  
Bansuri, Silver Flute – John Wubbenhorst  
Tabla, Indian Vocal Percussion – Samrat Kakkeri  
Mandolin, Electric Guitar – Zan McLeod  
Fiddle – Rosie Shipley  
Keyboard – Jennifer Cutting  
Bass – Rico Petruccielli  
Drums – Steve Loecher  
Bollywood Shouters – Scott Miller, Bob Dawson,  
Jennifer Cutting, Samrat Kakkeri, John  
Wubbenhorst, Rico Petruccielli, Steve Loecher,  
Bob Mitchell, Zan McLeod, Rosie Shipley

Inspired by a particularly delicious Chicken  
Vindaloo, Jennifer set out to blend the great

sounds of Bhangra (an urban nightclub music of India combining Punjabi folk traditions with Western pop), with the great sounds of the Highland bagpipe. If you did this in the kitchen, you would come out with Curried Haggis...so it's probably best kept in the musical realm. In any case, "Everything Glows" is where Bollywood meets the bagpipes!

### **11) She**

*Words and music by Jennifer Cutting, © 2017  
Once and Future Songs, BMI*

Vocal – Lisa Moscatiello  
Guitar, slide, harmony vocals – Clive Gregson

A freedom song.

*She's ringing a change,  
Taking the reins,  
Naming her game;*

*He's twisting the chain,  
Hurling the blame,  
Crying in vain.*

*Sometimes it's an uphill climb to the real thing;  
Hard times on the bottom line,  
Easy as she goes.*

*She's fanning the flame,  
Making it plain,  
Changing her name;*

*feeling the pain,  
Showing the strain,  
Praying for rain.*

*She'll ride like a thing gone wild in the evening;  
Hard times leave a trail behind,  
Farther every day.*

*She'll shine like a rising sign in the morning;  
High time in the grand design,  
Brighter every day.*

*She'll shine like a rising sign in the morning  
High time in the grand design,  
Higher and brighter, oh,  
Higher and brighter, oh,  
With every day.*

## **12) Steady As You Go**

*Words and music by Jennifer Cutting, © 2014  
Once and Future Songs, BMI*

Vocal, Guitar – William Pint

Vocal – Stephen Winick

Whistle, Harmony vocals – Lisa Moscatiello

Hurdy Gurdy, Whistle, Harmony vocals – Felicia Dale

Accordion – Jennifer Cutting

Fiddle – Andrew Dodds

This is a song to help us navigate the transition called Death...to give encouragement to friends and family who are keeping vigil for a dying loved

one, or celebrating his or her life at a memorial service. It is a song to sing together, to focus our loving intentions, and help release our dear one with love and hope. Purposely set in a major key, it is both a graduation celebration for a life well lived, and a *bon voyage* for the journey ahead. Lastly, it is an affirmation of the comfort of community, and of the love that keeps us all afloat.

*You have always loved to travel on the wind and  
land and sea,  
And you've seen so many places it can hardly  
be believed,  
Now the place that you are going we've seen only  
in our dreams,  
Let our love keep you steady as you go.*

*Many hands make you ready, with a touch so  
sure and soft,  
Many strong arms to lift you, as you go aloft;  
As you sail to Forever, where the wild waters  
flow,  
Let our love keep you steady as you go.*

*Well it's love that bids you stay here, and love  
that bids you go;  
In this port, it's "Fare thee well," but in the next,  
they'll shout "Hullo!"  
You could stay here in this harbor, but that's not  
what ships are for,  
Let our love keep you steady as you go.*

*Many hands make you ready, with a touch so  
sure and soft,  
Many strong arms to lift you, as you go aloft;  
As you sail to Forever, where the wild waters  
flow,  
Let our love keep you steady as you go.*

*And I hope that you'll forgive us any harm we've  
brought to you,  
And the joy's what you'll remember when your  
journey here is through;  
You will still be real as ever, though you've sailed  
beyond our view,  
Let our love keep you steady as you go.*

#### *INSTRUMENTAL*

*And the sorrow in your leaving, may it open up  
our hearts  
To the sorrow felt by others, so that we can do  
our part;  
As we comfort one another, then the healing time  
will start,  
Let our love keep us steady as we go.*

*Many hands make you ready, with a touch so  
sure and soft,  
Many strong arms to lift you, as you go aloft;  
As you sail to Forever, where the wild waters  
flow,  
Let our love keep you steady as you go...  
May our love keep you steady as you go.*



*In Memory of John Jennings, Juan Dudley, John Guillory, Hugh Colston, Myron Winick,  
Nick Moscatiello, & Paul DiBlasi III*

**Recorded, Mixed, and Mastered by Charlie Pilzer at Airshow Takoma**

Except:

“Crane and Tower” and “She” recorded at Bias Recording Studio by Jim Robeson and mixed at Airshow by Charlie Pilzer

“Rocking the Baby / The Curlew” recorded and mixed at Bias Recording Studio by Bob Dawson

“Lark in the Clear Air” recorded at Chapel Lane Studios (Herefordshire, England) by Ed Jones, and mixed at Airshow by Charlie Pilzer; “Everything Glows” recorded at Bias by Bob Dawson and mixed at Airshow by Charlie Pilzer

**Produced by Jennifer Cutting**

“Crane and Tower” produced by Jennifer Cutting and Marco Delmar

“Steady As You Go” produced by Jennifer Cutting and John Jennings

Special thanks to John Stewart, Scott Miller, and everyone who bought a T-Shirt or came to a yard sale to help fund this CD. Thanks to **all** the great musical souls who added their shining essences to the project; you are my Tribe, and I live to co-create with you! Thanks to Charlie Pilzer for his production assistance, Grammy-winning ears and his inexhaustible patience. Thanks to Radio hosts Larry Groce of Mountain Stage and Rich Warren of The Midnight Special. Thanks to Betsy Fulford for her stunning choral arrangement, and to Washington Revels for many collaborations. Thanks to NERFA (Northeast Regional Folk Alliance) for the opportunity to showcase. Thanks to Anita Burkam and Bev Stanton for gig support; to Janie Meneely and Busy Graham for booking support. Thanks to *all* the promoters and organizations who booked us, the DJs who played us on the air, the engineers who did our sound, the fans who came out to concerts, and the friends who provided moral support.



Other recordings by Jennifer Cutting and friends:

**HIGH TEA**

The New St. George  
Folk Era 1415CD

**OCEAN: Songs for the Night Sea Journey**

Jennifer Cutting's OCEAN Orchestra  
SunSign CD2004

**SONG OF SOLSTICE: Celtic Music for Midwinter**

Jennifer Cutting's OCEAN Orchestra  
SunSign CD2010

For more information on Jennifer Cutting, her group  
OCEAN, and her production company SunSign, go to:

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

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