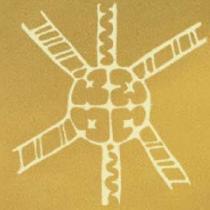


FRED HAGENEDER

THE SILENCE OF TREES



with guests

Markus Stockhausen
Sridhar Krishnamurti
Tom Parry
Kiku Day
Helen Sherrah-Davies
Thomas Kannmacher
Christoph Schumacher
Ian Melrose

1 **Ea** 7.51
2 **Olea** 14.30
3 **Dana** 13.40
4 **Red Cedar** 6.39
5 **Asvattha** 11.49
6 **Dodona** 9.27
7 **Jinja** 7.49
total 71.45



earth heart music

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Trees are interested in *ions* and *aeons* – that is, in the electron exchange in their leaves and in whatever it is their winter buds receive from outer space. And photosynthesis in green leaves is the fundamental process that allows all of us – plants and animals – to be here. All these amazing miracles happen in silence, in complete, perfect silence...

With this album I try, with the help of some excellent musicians from all over the world, to honour this silence, this place of origin.

EA *fred hageneder*

The oldest *written* record of the World Tree comes from ancient Mesopotamia (modern southern Iraq). It describes the Tree growing in the garden of Edin, or Eden, an ancient temple precinct at Eridu, the oldest Sumerian city that flourished on the Euphrates between about 4000 and 3000 BCE.

The World Tree grows at the centre of the Earth, its roots reaching down into the primordial depth; its foliage carries Zikum, the primordial heavens; it nourishes the Earth with springs and streams, and is the home of Ea, the god of wisdom. Transcendentally, the Tree is also the dwelling place of the divine mother and her son. It is a temple too sacred for mortals to enter.

Inside, mighty Ea had his seat at the centre of the Earth, ‘pouring from his hands the waters of fertility’ (a striking parallel to the Nordic World Tree Yggdrasil which is also the source of the waters and the fertile mist, but three millennia later).

The name of Ea was believed to be inscribed in the Tree’s very core and the hieroglyph for the sacred World Tree means ‘House of Wisdom, of Strength, of Abundance’.

Scale: b c d# e f# g a

*Its roots were of white crystal, which stretched towards the deep.
(Before) Ea was its course in Eridu, teeming with fertility;
Its seat was the (central place of the Earth);
Its foliage was the couch of Zikum the (primeval) mother.
Into the heart of its holy house, which spread its shade like a forest,
hath no man entered.
(There is the home) of the mighty mother who passes across the sky.*

(Akkadian inscription)

fred hageneder celtic harp (steel), gemshorn, udu, shaker





OLEA *fred hageneder/tom parry*

Few trees are so beneficial to human health as the olive tree which bestows its fruits and their oil on humankind. Along with the date palm, the olive is the oldest cultivated tree and therefore one of the oldest friends we ever had. It gives so abundantly that it contributes significantly to the economy of countries too. The old Greeks were the first to put into writing how much the olive brought peace to their region. And in the legend of Noah's Ark, the dove returns with an olive branch in its beak, and it became a symbol for a new covenant between the creator and mankind – a covenant to do better this time and *not* abuse and destroy the Earth.

A century-old olive tree is so old because it has been tended by generations of people. They prolong its life span, and it prolongs theirs. It is a perfect symbiosis.

In conflict zones like the West Bank, however, this ancient relationship is being interrupted by outsiders who destroy countless trees, young, old and even ancient ones.

Further west in the Mediterranean, there are many places where this symbiosis is still intact, and the olive trees stand warm and happy in the sun.

This music is a journey to honour all olive trees. It was almost named *Oliva* because Spanish and Italian are the same here, but that would have excluded the other countries. Hence I used the botanical name for this species, *Olea*.

The music also travels through various keys: a brief intro in dorian A Minor is followed by an oriental scale, *e f g# a b c# d*. Part b) begins with a short upbeat tune in *f g# a bb c d e*, then flows into the main theme being in A Minor. Part c) picks up the oriental scale again, but now there is an otherworldly peace: *Olea*, like every species, is an undestructable being, a tree angel, eternal.

The movements are a) West Bank; b) Italia; c) timeless.

fred hageneder celtic harp (gut), string samples
tom parry clarinet, reed, gemshorn, whistle, flute
helen sherrah-davies strings



DANA *fred hageneder*

Anu (also Dana, Danu, Ana, Aine) is an ancestral mother-goddess of Ireland.

She has three mythic sons and one brother, all with names referring to the yew tree. Her followers called them the Tuatha de Danaan, the 'tribe of Dana'.

In far away Greece, around 1500 BCE, lived the Danaeans, a seafaring folk but also connected to the yew tree. I wonder if it was they who came by ship to inhabit Ireland (which was originally called *Ierne*, later *Iverna*, *Iuvernica*, *Hibernia*, all meaning 'yew island'). Dana and her yew trees were also revered by the Saxons (as Iduna), the Gauls (as Ana), and in Rome (as Diana, from *dia Ana*).

Irish myth speaks of the 'conquest' of ancient Ireland. But this is 11th-century battle language of patriarchal Christian scribes who wrote down *their* version. Little did they know...

A custom all over ancient tribal Eurasia was that the newcomers to a land would first look out for a sacred spot to commune with nature, attune to the guardian spirits of the land and ask permission. A treaty or tryst would be mutually agreed, with rights and duties for both sides. Often, the mountains and many a wildwood would remain the domain of the sovereign goddess of the land and thus be taboo for human activity. We have historical evidence for this custom from Iceland, Greece, Egypt, Sumer, the Caucasus, Japan, among others.

The story of this track is the arrival of early settlers on the shore of Ireland, their insecurity at first, their invitation to meet the land guardians in the yew grove, the tryst, and from that moment on, *the birth of Celtic Ireland!*

The scale is aeolian G minor in parts a) and d) but G major in the middle.
The movements are a) arrival; b) the invitation; c) the tryst; d) the ancient yews.

fred hageneder celtic harp (steel), bowed harps, electric guitar drone, waterphone
tom parry clarinet, gemshorn, flute
helen sherrah-davies 5-string violin
thomas kannmacher uilleann pipes
ian melrose acoustic guitars, bodhran

RED CEDAR *fred hageneder/tom parry*

The cedar trees of the Pacific Northwest coast have been vital to the way of life, art and culture of the early First Nations people. From their wood, skilled men crafted ocean-going canoes, beams for houses, dance masks and the monumental totem poles which embodied history, rights and lineage. Women wove the inner bark of the tree into mats and baskets, plied it into ropes and netting, and processed it into soft, warm water-repellent clothes. The spirit of the cedar is traditionally addressed as *Long Life Maker*.

Cedars in America are not cedars in the strict botanical sense. Both yellow cedar (also known as Nootka cedar; *Cupressus nootkatensis*, formerly *Chamaecyparis nootkatensis*) and red cedar (*Thuja plicata*) belong to the cypress family.

Originally I planned to name this track by the indigenous name of this tree in Wakashan language. But it felt more apt to stick to English and, as a 'white man' from Europe, not touch the ancient tongues.

The drum beats 7/4, the scale is *a c d e g*.

tom parry percussion, native american flute, clarinet, duduk, whistle

fred hageneder percussion, celtic harp (gut)



ASVATTHA *fred hageneder/sridhar krishnamurti*

In the Hindu creation myth, the great creative god Brahma is represented as a tree, which bears all other deities as its branches.

Its root up, its branches down, stands the eternal Asvattha. The pure root of the tree is Brahman, the immortal, in whom the three worlds have their being, whom none can transcend, who is verily the Self. (Katha Upanishad, VI, 1)

The *asvattha vrksha*, the Asvattha Tree, is the Tree of Life. Life is *asvattha* for it is constantly changing. The roots of the Tree are in the infinite realm of spirit, while its branches grow into the world. ... The leaves of the universal Tree are knowledge, *veda*, wisdom and understanding, and facilitate spiritual growth.

The scale is *c c# e f g g# b c*.

sridhar krishnamurti sarod

fred hageneder celtic harp (steel)



mohenjo daro seal,
3rd millennium BCE

DODONA *fred hageneder/markus stockhausen*

The sanctuary of Dodona was the oldest religious site in ancient Greece, and functioned for about 2,000 years. In classical times, its fame was second only to the Oracle of Delphi, and a whole town developed nearby to cater for the pilgrims, including an amphitheatre (18,000 seats) which was one of the largest in all of Greece.

In archaic times the deity worshipped at Dodona was an ancient indigenous goddess called Da or Do (which later developed to Dodone, and is related to Demeter), the mistress of the fertile earth. Her tree was probably a yew tree (as I argue in my book *Yew – A History*).

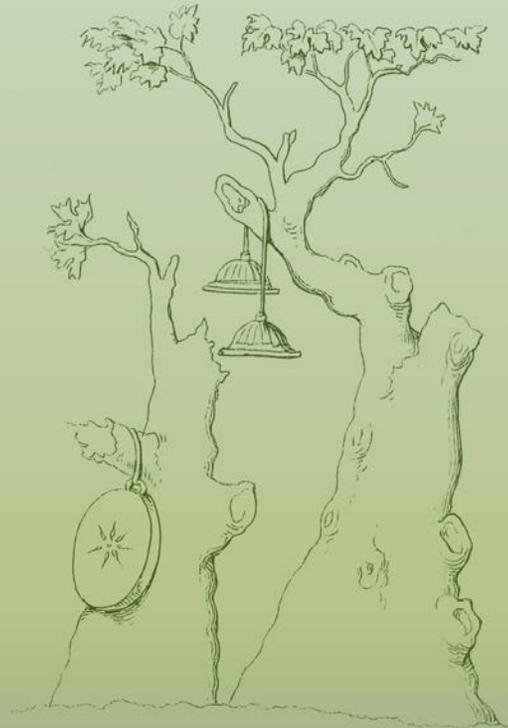
In about the eighth century BCE a new, incoming tribe took over the sanctuary, and placed oracular priests under a venerable Macedonian oak (*Quercus trojana*). This is where the worship of Zeus began, known to us as a sky god but really a deity of pure beingness. The worship of Dodone (or Dione) and Zeus co-existed for many centuries next to each other under their respective trees.

The oak had a big bronze gong hanging in its branches. It would begin to sound with every breeze as a thong in the hand of a figurine above it vibrated against it. This was the seed idea for this track.

Because the Greek historian Herodotus had mentioned the Egyptian origin of the priestess who founded Dodona, I chose an ancient Greek scale with an Eastern influence: *c d eb f# g (ab) bb*.

The movements are a) quest; b) vision; c) integration.

markus stockhausen flugelhorn
fred hageneder celtic harp (steel)
christoph schumacher gongs





JINJA *fred hageneder/kiku day*

Jinja is the Japanese term for a Shinto sanctuary. Often, these are beautiful natural places with old trees, namely *ichii*, yew trees, and *sugi*, the 'Japanese cedar'.

The traditional bamboo flute, the shakuhachi, is the perfect instrument to make audible the deep peace and balance of those places where human and nature can truly meet.

The scale is *d eb g a bb*.

kiku day shakuhachi
fred hageneder celtic harp (gut)

the silence of trees was recorded between november 2013 and february 2014 in stroud (uk), hamburg, cologne, berlin (germany), nørre snede (denmark), and boston (MA).

all music arranged, mixed and produced by fred hageneder in 2014 for earth heart music, except Dodona mixed by christoph schumacher, cologne. mastered 2014 by gerrit haasler at blackstone studios, berlin

photography: edward parker (for Dana and the inside spread); chris worrall (for Jinja); wsiegmund/wikimedia commons (cedar); cover photo by jurra8/shutterstock.com layout by dragon design uk ltd.

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fred hageneder celtic harps, percussion,
gemshorn, guitar
tom parry clarinet, flutes, whistles,
gemshorn, reed
helen sherrah-davies 5-string violin, viola
thomas kannmacher uilleann pipes
ian melrose acoustic guitars, bodhran
sridhar krishnamurti sarod
markus stockhausen flugelhorn
christoph schumacher gongs
kiku day shakuhachi



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