

W
O
M
A
N
2
W
O
M
A
N

Conversations
With Wise Women
In My Life

Julia Wade

Digi-
Book

Watchfire  Music

DUETS

Credits

Music and Lyrics by Peter Link

CD and Digi-Book Design by Craig Wagner

Mastered by Philip Klum Mastering, NYC

Julia's Photographs by Eric Stephen Jacobs

Julia's Special Friend by Peter Link

A Language of Its Own Guitar by Chieli Minucci

God Is Your Rock Lyrics by Link and Ragan Courtney

All Is Well Welsh Melody; Lyrics: Mary Peters, adapt

All Instruments performed and programmed by Peter Link





Jenny Burton



Georgia Engel



Cynthia Clawson



Jan Horvath



Emily Bindiger



Margaret Imrie



Margaret Dorn



Gwen Egleton

DUETS

Woman 2 Woman

Julia Wade

Conversations With Wise Women In My Life

1. Ya' Don't Hafta Be A Singer To Sing [6:46] w/ Georgia Engel
2. At The Heart Of It All [5:57] w/ Jan Horvath
3. A Walk In The Snow [5:42] w/ Jenny Burton
4. A Language Of Its own [5:39] w/ Margaret Dorn
5. God Is All [6:53] w/ Gwen Egleton
6. Hungry [4:31] w/ Emily Bindiger
7. God Is Your Rock [4:19] w/ Jenny Burton
8. Nothing's Impossible [5:31] w/ Cynthia Clawson
9. All Will Be Well [3:24] w/ Margaret Imrie
10. The Woman In Me [5:22] w/ Special Friend

Produced and Orchestrated By Peter Link
At Link Recording Studios, Summit, NJ

My Heartfelt Thanks – From Julia

Thank you to the wonderful women on this CD: Emily Bindiger, Jenny Burton, Cynthia Clawson, Margaret Dorn Gwen Eagleton, Georgia Engel, Jan Horvath, and Margaret Imrie. Through your unique artistry, you each vividly bring to life so many shades of our shared experience of womanhood. And in this album we celebrate our strengths and weaknesses, our victories and failures, our hopes and disappointments – and always our sisterhood. Thank you to all the wonderful women in our lives: You are loved, revered, and remembered through these songs.

Thank you to the men in our lives who have supported us in our individual journeys: You've given us strength and grace, masculinity and femininity, helping us all to realize our completeness -- regardless of gender. Thanks to 3 special guys: Craig Wagner, for your grace-filled graphics design; Eric Stephen Jacobs, for your ever-soulful artistry in photography; and Phil Klum, for your masterful final touches in mastering this CD. And to the man: Thank you, Peter Link, my friend and soul mate, and yes, even sometimes ... my girlfriend! Thank you for your vision in bringing these songs to be, and for sharing your sense of the feminine spirit that lives in all mankind. Thank you to our audience for listening and for diving deep into this collective experience with us. It's a totally interesting ride!



Insights On The Making Of The Album

Why Duets? Why Not? Peter Link

I donno, it just seemed like the thing to do. Here we lived in New York City and knew all these fabulous singers that we had worked with over the years, so Julia and I sat down and started to dream about who it would be a gas to work with on a duets CD.

Surprise! The list was 3 to 1 women! Don't know why; it just worked out that way. So we started to pare down the list to a workable list, a serious list of real possibilities. Finally one day I came up with the idea of *Duets – Woman 2 Woman* and soon after that, Julia came up with the idea of *Conversations With Wise Women In My Life*. We liked 'em both and after going back and forth for a couple of days finally decided to use them both.

So there it is:

DUETS

Woman 2 Woman

Conversations With Wise Women In My Life



Watchfire Music

Julia Wade

DUETS
WOMAN 2 WOMAN

COMPACT
disc
DIGITAL AUDIO



A bit long, perhaps, but we felt rather intriguing. I had already begun this song called Nothing's Impossible and every time I worked on it I heard all these harmonies to the melody, so it seemed the natural one to work on first.

Now the question, "Who to start with?" Well, let's start with the most improbable choice, one of Julia's singin' heroes, Cynthia Clawson.

Referred to many as the "singer's singer" and called "The most awesome voice in gospel music" by Billboard Magazine, Cynthia Clawson has received a Grammy and five Dove awards (The Christian Music Oscar) for her work as a songwriter, vocal artist and musician. Her career has spanned over four decades with 22 recordings to her credit.
<http://www.cynthiaclawson.com/>

The chances of getting her to do it (or to duet, pardon the pun) were slim, but luckily I knew her husband, Ragan Courtney, a Christian Music icon himself, from the past, so I thought we might have a tiny chance. So I called Ragan after many years and carefully proposed the idea.

Turns out that Cynthia Clawson was a Julia Wade fan! Knew her music and owned some of her albums. A most pleasant surprise and a total coup to start the project with.

We flew them both into NYC from Houston, Texas for a wondrous long weekend of singing, filming, getting to know, and catching up. Had a blast! Recorded the song and also video'd parts of the session for future use.





So we had one in the can.

Then life swerved, as it often does, and the project got mercilessly pushed to the back burner by huge changes in our life. Julia touring, reshaping our staffing, moving out of NYC to the country, rebuilding the studio, rebuilding our lives ...

We knew the idea was a great one and we'd had such a great start, but then again there was that old foe, Time, staring us in the face. But I'm a dogged kind of guy. And I own a studio. And I'm married to the singer ...

So why not?

And so we began again ...

Slowly at first because it's not easy to schedule 10 busy professional singers – yeah, scheduling was the next obstacle, but that too is just a matter of being dogged, and like I said ...

So then there was Georgia, and Jan, and Jenny, and Margaret and Gwen ... and Emily ...

Stick with me and I'll share some very interesting stories of the times and trials of Duets and the making of this CD.

Ya' Don't Hafta Be A Singer To Sing

As it turns out, Julia has had a most sweet friendship for about a decade now with comedienne, Georgia Engel. When it came time to record this CD, Georgia was one of the first approached. We were delighted when Georgia said, "Yes!"

Working with her was always a joy. Fitting into her busy schedule was most difficult, but Georgia was always graceful in making it work.

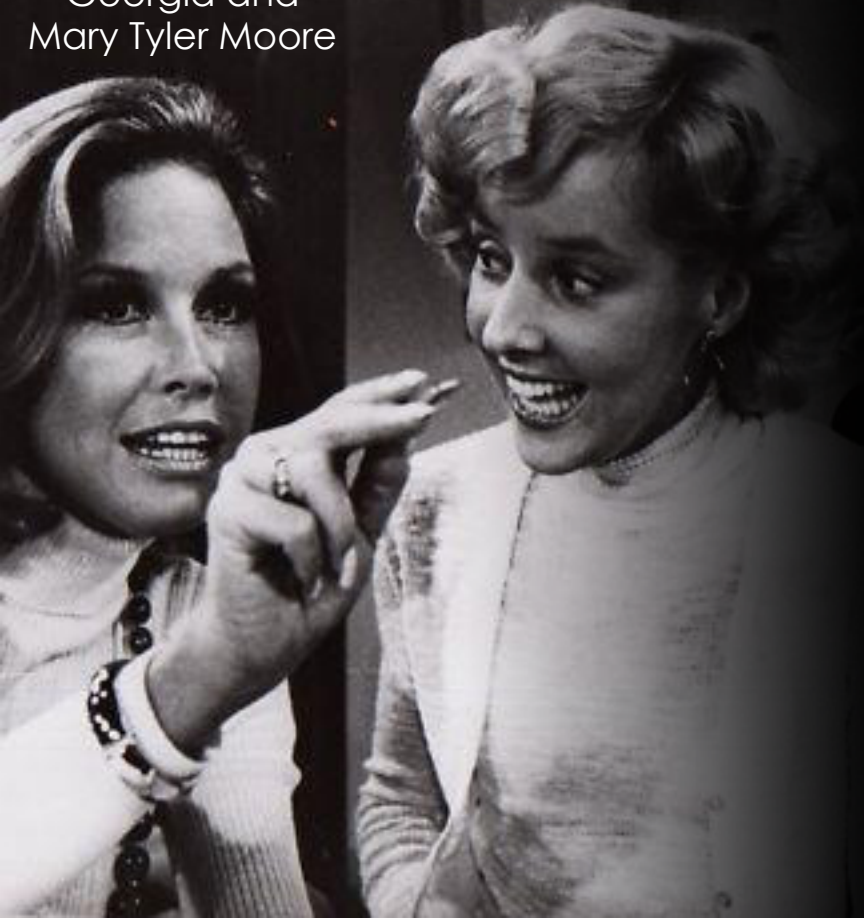
A little background on Georgia ...
(Her full resume would fill this digi-book)

"Georgia Engel's golden comic talents are only matched by her unmistakable blonde locks and remarkable zeal for her craft." ~All Movie Guide

"Throughout her distinguished career as a comedic actress in television, film and on the Broadway stage, Georgia is best known as Georgette in The Mary Tyler Moore Show. She has also received great acclaim for her recurring role as Pat MacDougall on Everybody Loves Raymond for which she received 3 consecutive Emmy nominations as outstanding guest actress in a comedy series from 2003 – 2005.



Georgia and
Mary Tyler Moore



"In 2006, Georgia returned to her theatre roots and appeared on Broadway as Mrs. Tottendale in *The Drowsy Chaperone*. She has most recently appeared in the new Annie Baker play *John*, which opened Off-Broadway at the Signature Theatre in NYC. Currently, Georgia is in production for the new musical, *Gotta Dance*, in which she is starring. It will premiere in December 2015 and will run through January 2016 in Chicago. "





I knew I had to find an idea that would take advantage of Georgia's very special sense of humor and character, so I first met with both Georgia and Julia to discuss what they might like to sing about.

Georgia kept going on and on about how she did not consider herself much of a singer, but having just finished a leading role in a Broadway musical made me take her humility with a grain of salt. I also knew that she was a strong dancer and consequently would have a solid sense of rhythm, so I knew I could write something that was musically sophisticated but not terribly rangy. Both women had specialized talents and I knew that I needed to take advantage of both 's talents and write something that was both funny and truthful.

There's another side of Georgia that most people don't know about and that's the deeply spiritual side of a true seeker. So it couldn't just be a fluff song. It had to have content.

The idea of the song came out of that first meeting. I decided to go with a good ol' Broadway show song.

Ya' Don't Hafta Be A Singer To Sing

Music and Lyrics by Peter Link

Julia (Rubato)
Lily Tomlin
Gracie Allen
Carol Burnett
Lucille Ball
Tina Fey
Whoopie Goldberg
When it comes to comedy
Giants all

Sad to say
I'm just a singer
How I wish I could make 'em laugh
But when it comes to comic timing
Guess you might say I'm just better at rhyming
Perhaps this funny business
Is just not my call

Georgia
(Spoken)
Ya' don't have to be a comic to make 'em laugh, Julia.
Like you always say, "Ya' don't have to be a singer to
sing." Being a comedienne is a lot like being a singer.
Just make the best of what cha got!

Julia
(Spoken)

But women like Gilda Radner and Bea Arthur are just
naturally funny. And Betty White ... and Ellen Degeneres

...

Julia (Continues and sings)
Now take me, for instance, Georgia
I ain't exactly Madeline Kahn
And I could go on and on (As you know ...)
But I manage to get a few laughs in each of my shows
So I thought I'd come to you
I just had to resort to a little support from a friend

Georgia
I'm here for ya', girl.

Ya' know, when I'm with you just hangin' 'round
Don't cha know, we laugh all the time
And the truth of it is
You're just as funny as you can be

Julia
I know ...
I'm a natural ham
A rattlebrain is what I am
Therein lies the funniest facet of me
Now I see!
Yes a natural ham
A rattlebrain is what I am
So I make the best
With whatever it is I be
Right?

Georgia
Now ya' got it!

Julia
It's like you say I always say ...
Ya' don't hafta be a singer to sing
Georgia
That's right!
Anyone can do it in the shower
It just takes a dash of courage
To get over your reserve
A tablespoon of confidence
And a bucket full of nerve

You don't hafta have a great big voice
Or God's gift of rhythm in your soul
But at least ya' got to know enough to carry a tune
Dare to stick it out there past the fear an' get a grip
Both
Have the stuff to get up on that stage an' let 'er rip
But ya' don't hafta be a singer to sing

Ya' don't hafta be a singer to sing

Georgia
Now take me for instance, Julia
I ain't exactly Maria Callas
And I never played the Palace
But I've managed to croon a few tunes on ol' Broadway
Now my range is kinda short
So I sometimes resort to a little support from a friend
Julia
I'm here for ya', girl.

Georgia
Ya' see most of my notes are so remote
That, to me, I sound like a Billie goat
But I'll tell ya' my secret
If you promise to never tell

I got four good notes
An' none of them's a money note
But beyond that,
It all sounds to me like a yelp
That's right!
I got four good notes
An' none of them's a money note
But beyond that, girl
I probably need some help
Julia
But remember Georgia ...
Ya' don't hafta be a singer to sing
Georgia & Julia
Trading lines
Yeah ...
Anyone can do it in the shower
It just takes a dash of courage
To get over your reserve
A tablespoon of confidence
And a bucket full of nerve

You don't hafta have a great big voice
Or God's gift of rhythm in your soul
But at least ya' got to know enough to carry a tune
Dare to stick it out there past the fear an' get a grip

Both
Have the stuff to get up
On that stage
An' let 'er rip
But ya' don't hafta be a singer to sing

Ya' don't hafta be a singer to sing
Georgia
Well here goes ...

If yer tryin' to be a singer
Baby ya' gotta want it
If ya' got it
Better flaunt it
Whatever it is ya' got
Both
If ya' think you can swing it
An' yer out there tryin' to wing it
Don't think twice, just bring it!
Whatever it is ya' got

So what if ya' ain't got the chops
Ya' can't be afraid of the flops
They ain't gonna call the cops
So pull out all them stops and give it
Whatever it is ya' got

No ya' don't hafta be a singer
Don't hafta be a singer
Don't hafta be a singer
To siiiiiiiiiiiiiiiiiiiiing
So siiiiiiiiiiiiiiiiiiiiing!

At The Heart Of It All

So here I was, a guy, setting out on a course to write an album full of songs about the relationships of women – Woman 2 Woman. Now I'm no fool and I realized immediately that I would need some help on this so that I would speak with some authenticity and not just from a "guy's" point of view.

So Julia and I decided to get some advice from her sisterhood of friends out there on the internet.

She asked, "What bonds us together into sisterhood?" The response from the sistahs was powerful. Here are only a few of the many.

"Unconditional love. Through out all my best and most successful relationships with women in my life that's the thread that binds us. We just absolutely love each other no matter where we are in our journeys. We may not like each others choices much but we still just keep on loving. And laughter. I can't forget to mention that."

"I think it's our sharing from the heart with each other. We listen to each other and share our stories, our experiences. We "feel" for each other."

A close-up portrait of a woman with shoulder-length, wavy, light brown hair. She has blue eyes and is smiling slightly. She is wearing a pearl earring. The background is a plain, light-colored wall.

Jan Horvath

The Singer

"Honesty, openness, empathy and acceptance -- the willingness to overlook character flaws in ourselves and other friends -- mostly a sense of humor and intelligence, which seem to go hand in hand. Genuine affection, motherly common sense and the ability to say I'm sorry and forgive."

"Unconditional love -- it's the motherly love of grace reflected. Can never leave us. Women are expected to express it."

"But the sisters who are genuine are the ones who keep listening; who don't condemn, judge, or advise without being asked for their advice; who are there to help brush you off and set you back on your feet after you've stumbled; and who can laugh with you when everything seems to go to crap. The nurturing, comforting, essence of wise women - the unconditional mother-love -- the love without ego -- this is the strength of women."

"UNDERSTANDING...of each other as sisters, women, of the trials and joys peculiar to women, of the emotions women seem able to exhibit that men do not, of birthing in a way men cannot, (even if they do birth ideas.) My husband says he is convinced women share the same brain!"

This vital information provided me with a worksheet for the entire album.

At the heart of it all was a very special kind of sisterhood.





Jan Horvath is not only a great friend of Julia's, but also a most special friend of mine. Talent oozes out of her pores. She was a member of the original Broadway company of Hal Prince's "THE PHANTOM OF THE OPERA" and performed the roles of both Christine and Carlotta. Other Broadway credits include "THE THREEPENNY OPERA" starring Sting, "SWEET CHARITY" directed by Bob Fosse, "OLIVER!" and "STARDUST". In the National Touring Company of "CATS", Jan played the leading role of Grizabella.

A powerful singer and actress she is also a most promising composer and orchestrator. I had the pleasure of teaching her orchestration the last couple of years that we lived in NYC, and she was simply full of the music and a natural.

The decision to start with Jan as one of our NYC vocalists was a snap because she so fit the role of a sister to Julia. She looks like a sister and often sounds like a sister when they sing together. Sometimes, when mixing the song, I lost track of who was who and had to look at the tracks to check.

Special insight: This gorgeous soprano also plays the tuba.

At The Heart Of It All

Music and Lyrics by Peter Link

We come from two different worlds
Brought together by chance
By the unsung
The unseen
And the great unknown

Two lives traveling two different paths
Two minds separated by skin and bone
Still there's something making us like sisters
A thread that binds this love unconditional
We all share

And the way we laugh when life seems to stumble
Is a mingling of many things
It's a balance of emotions
Primitive and tethered
The synergy of sisters and friends
'Cuz that's what's at the heart of it all
Sisters
Yeah that's what's at the heart of it all
Friends

And the way we weep when life crashes 'round us
Is to dry our tears and carry on
It's the picking up of pieces
Through the fire and water
The synergy of sisters and friends
'Cuz that's what's at the heart of it all
Sisters
Yeah that's what's at the heart of it all
Friends

We live in confusing times
Struggling to get through
But we each have
Each other
And this trusted grace

Two souls goin' at it on their own
Two minds separated by time and space
Still there's nothing like knowing there is someone
Out there daring love unconditional
Free as air

And the way we are
When we are together
Is the real you, the real me
We'll be dancing on a moonbeam
Laughing 'til we're loopy
Free to be whatever we be
And that's what's at the heart of it all
Sisters
Yeah that's what's at the heart of it all
Friends

And the way we celebrate this devotion
Is to take each girlfriend by the hand
And let go when she needs to
And be there when she needs you
It's the synergy of sisters and friends
And that's what's at the heart of it all
Sisters
Yeah that's what's at the heart of it all
Friends

Sisters
And friends

Sisters
And friends

And that's what's at the heart of it all.

That's right!

A Walk In The Snow



Most people really like it here. When it comes their time to move on to another plane of existence, sometimes, for some, it's just really hard to go. I watched both my grandmother and my mom stay long past their time and suffer so. With both, I tried to help them move on when the going got so rough.

And, at last, when they finally did depart, I was not saddened, but relieved. Sometimes I think it's even us that holds them here – so sad to let them go.

Julia, my wife's mom, followed suit. I often thought that she wanted to go, but just didn't know how. But again, she too lived long past her time.

I know, perhaps you're asking, "Who designates 'her time?'" I agree; it is somewhat nebulous. Who's to say? But there comes a point when we ask, "What is the point?" If one suffers so miserably, why not just leave the body behind and move on?

So finally Julia's mother, Gerry, moved on. We got the news past midnight and went to bed numb and knowing that she was, is and always will be in God's hands. We woke up the next morning to a huge, but gorgeous snow storm that brought us close to three feet.



We crawled through the day feeling all the things that most people feel on these saddest of days. About 4:00 in the afternoon, when the snow had lessened, but still softly fell, we thought it might be a good idea to get out and take a walk in the forest that is just a block and a half from our home.

We bundled up and stepped out into a white world – white ground, white air and white sky. It was pure and enchanted. The snow hung on the trees caked impossibly on the branches. There was no wind, no sound, no people. Our breath simply added to the whiteness that surrounded us.

There was a path, drifted, but traversable. The quiet, the light, and the gently falling snow was absolutely magical.

We walked in silence, alone in our thoughts.

As we came up the path on a gentle rise, we came upon a grove of young saplings. Though it was the dead of winter, it seemed as if no one had told these youngsters to drop their leaves, so they still carried them on their branches. The leaves had turned, not red or brown, but golden. So there we were in an alabaster and golden forest. It was breathtaking.

We walked. Occasionally we talked – mostly about Gerry. At times we felt her with us. At other times Julia was alone – like never before in her life.

When we got home, the daylight too had passed away. I retired into my thoughts and memories of this perfect experience and wrote the lyrics to this song.

A Walk In The Snow

Music and Lyrics by Peter Link

Snow ...

We took a walk in the snow
And thought about mom
Like the golden winter leaves on saplings
Frozen
Frozen in time in an alabaster forest
She hung on past her time
Ah yes, long past her time
To let go and flutter away

And we walked in the snow

She hung on, we thought,
Because the tender thread
Between mother and child
Made the parting so hard to face
And in the severance of souls
Her heart could not stand
The thought of that last embrace

But she's gone
Off on her journey
To who knows where
Leaving us here in mid air
Leaving us here in mid air
Leaving us hanging out here in mid air

Yet still with us
On a walk in the snow
On a walk in the snow

Snow ...

We took a walk in the snow
And talked about mom
As the ashen sky above hung heavy
Struggling
Struggling to find some kind of meaning
We simply watched the snow
Falling down from the sky
And let go
And sent her on her way

But we held to the thought
That she lives in us still
Beyond memory, but here
In each step, in each breath, each tear
We knew the life that is hers
Is the same life as ours
And cannot just disappear

So she's gone
Off on her journey
To who knows where
Soaring and laughing out there
Soaring and laughing somewhere
Soaring and laughing somewhere out there
Yet still with us
On a walk in the snow
On a walk in the snow

And oh how the snow
In its soothing adagio
Rolls gently over my soul

Yes oh how the snow
In its soothing adagio
Rolls gently over my soul

We took a walk in the snow
A walk in the snow
And thought about mom
Mom

A Language Of Its Own

I've had the rich opportunity to work with many great pros during my career and one of the best of them over 4 decades has been a superb musician and fantastic lady, Margaret Dorn. We first met when I cast her in a leading role in my rock opera, *The Wedding Of Iphigenia*, that played both in London at the Old Vic and in New York at the New York Shakespeare Festival's Public Theater.

In the years since, Margaret and I have worked on countless projects together. And in that time she became one of the top call studio singers and vocal arrangers in New York in a great career that spanned decades.

Here's a short list of some of the many she worked with as a vocalist, an arranger and a keyboardist both in the studio and in concerts around the world: Celine Dion, Bette Midler, Jennifer Lopez, Carly Simon, Lionel Ritchie, Donald Fagen, Michael Bolton, Boz Scaggs, Willie Nelson, Barry Manilow, Jessica Simpson, Michael McDonald, Garth Brooks, The Chieftans, and Diana Ross.

So when it came to doing this Duets album, Margaret was the first woman we thought of. She has such an incredible ability to sing in just about any style, so I was having a hard time nailing down a song for her because there were simply too many directions we could go. So I kept waiting for just the right impulse.

Then, when we were close to finishing the CD, sadly I learned that she was not available to work with us. This was a crusher to both Julia and me. How could we do this album without Margaret?

One day I was searching through some old files trying to find some old tracks to a song and I came across the TV Tracks for my album, *Thru Me*, recorded about 15 years ago. (A TV Track is a mix of a song with everything on it except the lead vocal, used when the singer might need to sing without her band.)





Margaret had both done the vocal arrangements and sung with the other background singers on the album. I played through the TV Tracks one day and was blown away by all of her fine work on the CD. I was listening one day in the car driving and I got to one song called Playin' The Fool and remembered that Margaret had come to me and asked me if she could handle the background voices on that song by herself. She said that she had an idea for an approach that might be interesting. I agreed instantly and when she did the session solo she basically just came in and sang emotional riffs in between the lead vocal lines on the song. She used no actual words – just sounds like “oh” and “ah” an “ooo”. It worked great.

So there I was driving in my car, 15 years later, listening to what she had done way back then, and I was so struck by the mastery and beauty of what she had done that day that I had to pull off the road and stop and listen to the song 3 more times. I couldn't even remember what I had sung as the lead vocalist. I couldn't even remember how the song went!

Later I played it for Julia and she had the same reaction to Margaret's mastery.

Then Julia came up with a brilliant idea! “Why don't you use this track on my Duets album and I'll sing along with Margaret?” I'll have to admit that at first I was not too enthusiastic about the idea. Who wants to hear a song with a couple of women singing “ooo” and “ah” throughout?

Several days later I was out taking my walk and thinking how I could satisfy Julia's insistence, and the thought just came to me that Margaret simply blew me away with pure emotion and no words. There is so much music in that woman that she doesn't even need words to touch the soul.

The phrase, “Music is a language of it's own” came to mind, and I knew I had a starting point. I rushed home and dove into the finished track – finished 15 years earlier. It was good that I did not remember so well the original song that I wrote because I wrote a completely different song to this already finished track. I no longer had the multi-track files of the original song, so I had to work only the finished mix of the TV Track, but the ideas came easily. Margaret always led the inspiration.

Julia was thrilled ... and then thrilled me with her gorgeous performance. It certainly is one of my favs on the album.

A Language Of Its Own

Music and Lyrics by Peter Link

[Intro – 4 bars]

Afrikans
Mandarin
Portugese
Bengali
Sundanese
Japanese
Arabic
Hindi

[Margaret – 4 bars]

So many languages
So many tongues
So many people tryin'
To touch each other's lives
And missin' just the words to say
But music has a language of its own
And everybody hears it
And everybody understands

[Margaret – 4 bars]

So may I introduce you
To my ol' friend Margaret
[Margaret – 2 bars]

This lady can sing sing to the world
[Margaret – 2 bars]

Sing it Margaret
[Margaret – 4 bars]

She doesn't need words
To get right down to your soul
She doesn't need language
To pierce the heart

Cuz the universal language of music
Is a language of its own
And everybody knows what you're sayin'
And everybody knows how you feel
So sing to us of love Miss Margaret

[Margaret – 6 bars]

Oh yeah ee
Yeah ee yeah
Yeah ee yeah
Yeah ee yeah ee yeah

[Margaret – 3 bars]

Oh oooo yeah
[Margaret – 2 bars]

Both
Aaah
Yes the universal language of music
Is a language of its own
And everybody knows what you're sayin'
And everybody knows how you feel

[Pause]

[Spoken]

Let's talk.

[Margaret (Interlude 6) – 4 bars]

Aaaahhh

[Margaret – 1 bar]

[Julia answer]

[Margaret – 2 bars]

Do dah do dah do dah do
Dah ee yah ee yah ee yah ee do dah day

[Trumpet solo – 2 bars]

Now give it just that classical touch
That makes me love ya' so much
And brings the tears to my eyes

[Margaret (Soprano Solo – 4 bars)]

Sing it to the world now, Margaret

[Margaret (Wah ooo) – 6 bars]

Afrikans
Mandarin
Portugese
Bengali
Sundanese
Japanese
Arabic
Hindi

But the language of music
[Margaret – 2 bars]

It really gets ya' goin'
[Margaret – 2 bars]

It really gets ya' goin'
[Margaret – 2 bars]

Yes the universal language of music
Is a language of its own

Yes it do

Ooo ooo ooo

[Trumpet solo]



God Is All

Gwen Eagleton is the newest of soloists sharing the position with Rebecca Minor at The First Church of Christ, Scientist in Boston – the Mother Church and world-wide headquarters of the religion.

Julia Wade held that position by herself for seven years and ended her great adventure just three years ago.

As it turns out, Gwen lives just down the road a piece from us here out in the hinter lands of New Jersey, so it seemed only natural to invite her to sing on Julia's album. But what would these two inspirational ladies sing about?

What else but high minded spiritual concepts?

At the end of each Sunday service in a Christian Science church Mary Baker Eddy's Scientific Statement of being is always read from the podium. This statement may be the most famous writing of Mrs. Eddy's work. The first half of the quote is this:

There is no life, truth, intelligence, nor substance in matter.
All is infinite Mind and its infinite manifestation, for God is All-in-all.

Growing up as a Christian Scientist, I have probably repeated this statement both for its clarification of my own being and also as a prayer tens of thousands of times. My favorite part is the second of the sentences above. If true, it is as powerful a concept as any ever made.

As a child, growing up in the religion, of course it was true. It's what we always said in church. But as I grew older, and presumably wiser, and absolutely more skeptical of the myriad of ideas that came my way regarding God and my being, I began to challenge this statement as well.

Not to prove anyone wrong, but rather make sure that I was understanding what I preached or taught or thought.

I have always been a seeker and have had a lifetime of explorations into many of the worlds leading religions and philosophies. I consider myself, at heart, a Christian Scientist and am a member of its church, and my thinking is always open to new ideas, new language, and new ways of insight into the great truths of existence.

Though a member of a church, I'm basically an anti-religious type guy. I definitely prefer the term spiritual seeker and feel that the basic differences between most great religions lies in the separation created by language and its ingredient confusions.

But that's another day's blogging ...

The fact that Mrs. Eddy states that "... God is All-in-all" is never-endingly fascinating and curious to me – both at the same time. I've gone around and around on it for hours at a time considering its implications to my own life and existence and also the impact of this statement on the matter world as we know it.

Simply said, I do not take this sentence lightly.

So why not write a song about it?

And then on top of that, give it to two of the great musical leaders of that church to sing?

What a concept!



God Is All

Music and Lyrics by Peter Link

In the allness of all
God is all
God is good
All is goodness

In the allness of all
God is love
Love is God
All is love

In the allness of all
God is life
Life is all
Life is eternal

How can all these things be true at the same time,
In the same breath
In the same moment?
A most perplexing synchronicity of coincidence

How can allness be one thing
And at the same time be another?
How can this be possible?

Because God is all
And ev'ry idea is of God
Because God is the compound idea
Of all things perfect and true
That includes me and you
Now what on Earth are we all gonna do
With this piece of information?

In the allness of all
God is all
God is peace
All is peaceful

In the allness of all
We are all
In the palm
Of God's hand

And when each of us falls
God is there
In our life
God is everywhere

So how is it that we can fall at the same time
God is with us
In the same moment?
A most perplexing antithetical of coincidence
How can imperfection be
When at the same time God is perfect?
How can this be possible?

Because God is all
And this fact is simply all there is
And with all of the rest just illusion
We spend life tryin' to break through
This includes me and you
Now what on Earth are we all gonna do
With this piece of information?

Just hold on to the thought
That God is always
With you
Over you
Around you
And through
The Kingdom of God is in you
Just choose it

Just hold on to the thought
That God is always
With you
Over you
Around you
And through
The allness of God is in you
Just choose it

Just hold on to the thought
That God is always
With you
Over you
Around you
And through
The allness of God is in you
Just choose it

Just hold on to the thought ...



Hungry

EMILY BINDIGER is a NY singer who has performed on hundreds of recordings, including commercials, movie soundtracks, industrials and records, as well as concert stages worldwide. For several decades she has been a first call studio singer of industry renown. You may not know her name, but you've heard her voice.

National jingles include campaigns for Advil PM, Downy, Pepsi, Wendy's, DHL, Kodak, Crest, Verizon, Bounty, American Express, Gillette, Toyota, Hanes, and Disney World, among many others. She has sung on "One Life to Live" and "Live with Regis and Kathie Lee," in musical comedy skits on "Late Night with Conan O'Brien" and "The Drew Carey Show," and can be heard on dozens of movie soundtracks including Woody Allen's "Bullets Over Broadway" and "Everyone Says I Love You," "Donnie Brasco," "The Hudsucker Proxy," "Michael Collins," "Mission to Mars," "The Stepford Wives," "A Chorus Line," and the animated feature "The Tune."

The list goes on and on.

I've known Emily through those decades and worked with her and recognize her as a pro's pro – my highest accolade.

So when it came time to record this CD, she was a no brainer. And she did not disappoint. Rather, she came in totally prepared and used all her studio craft to turn in a terrific vocal in record time. The session was a blast and I don't think she hit a sour note in the entire two hours.

The lady can sing.

As to the song, when Julia and I first started exploring subjects for Conversations With Wise Women In My Life, certainly one of the first subjects that came up was food. Women just love food! (Men don't?) But women talk food whereas men are more likely to talk football. I've sat squirming through many dinner parties where the women get going on recipes and diets and favs and all things related.

So Hungry started out to be about food, but moved on in the second half to other more far reaching insights to hunger. Why? It just seemed like that's where the song wanted to go -- knowing the two characters performing it. And what better way to present the lust for food and success than in a tango?

The song was simply a blast to work on and I think both ladies really turned it out!

One thing for sure – we laughed a lot.



Hungry

Music and Lyrics by Peter Link

First Woman

What's that you got on your plate, Lady
It looks just like something I'm dying to eat
So chocolaty gooey deliciously sweet
The pastry chef's triumphant piquant sweet treat
I find myself ravenous
Filled with an avarice
Weak-kneed and flushed
With a rising heat

Watching you swoon
From across the room
I am eyeing your spoon
With jealousy
Simply put
GIVE IT TO ME!
I'm hungry!

I'm hungry
I'm famished
I'm craving
I'm itching
I'm thirsty
I'm starving
Insatiable
A bottomless pit
If I could, I'd quit

No an' I can't get no satisfaction
Chasing ev'ry wild attraction
Life's become a mad distraction
Always being hungry
I'm hungry!

Second Woman

However, hunger comes in many colors ...
For instance ...

What's that you got on your mind, Tootsie
You're livin' a life that I'm dyin' to try
You're pushin' ahead with that look in yer eye
As you grab at each chance and you reach for the sky
I'm simply too tenuous
But find myself envious
Filled with ambition
But much too shy
Watching you soar
From across the floor
And my mind's in a roar
With jealousy
Simply put
Wish it were me!
I'm hungry!

I'm hungry
I'm famished
I'm craving
I'm itching
I'm thirsty
I'm starving
Insatiable
Two bottomless pits
Two voracious misfits

No an' I can't get no satisfaction
Chasing ev'ry wild attraction
Life's become a mad distraction
Always being hungry
I'm hungry
Why can't we just calm the rabbit down?

JW So ...
What if we changed the ultimate aim?
EB Yeah, what if we changed the game?

What would you change in your life, dear Jules

JW I'd wish contentment with all I require in life
I'd wish to turn off the pain of desire
And I'd wish to cool down this raging fire

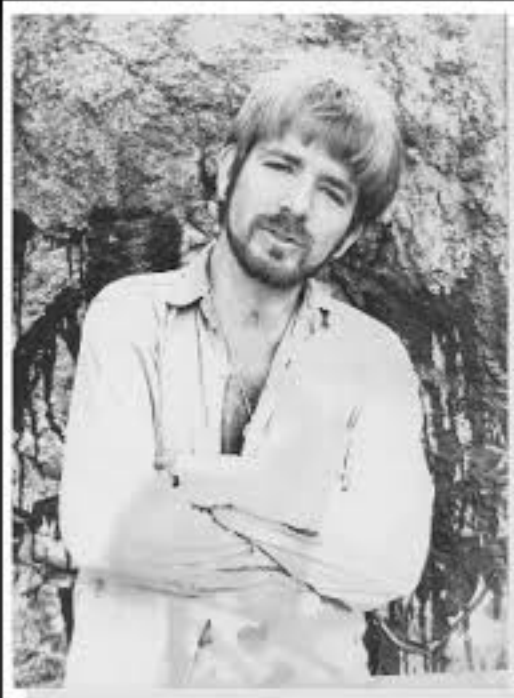
EB Ah the malaise of your life's discontent
It troubles you so
In your hunger and lust
And the thirst to succeed ...

JW Why don't we stop
Oh and just be at peace
With the good life that God has given us

JW Simply put
Why don't we cool the desire
EB I'm hungry to cool down the fire
JW I'm hungry to just be myself
BOTH I am hungry to stop being hungry
Hungry to stop being hungry

No an' I can't get no satisfaction
Chasing ev'ry wild attraction
Life's become a mad distraction
Always being hungry
Hungry ...
Hungry!

God Is Your Rock



Ragan Back Then

"God Is Your Rock" is a make over of a song that began decades ago from the pen of lyricist Ragan Courtney. Ragan was my best friend at the time and we roomed together in Greenwich Village and lived our hippie lives.

Ragan was also an aspiring NYC actor at the time and we had met studying acting at NYC's Neighborhood Playhouse School of the Theater where we studied with Sanford Meisner, one of the fathers of American Method acting.

The song, lyrics by Ragan and music by yours truly, was entitled "I've Tried Hard" and referenced the Biblical lines about foxes having holes and birds having a nest, but Jesus (as a baby) having no place to lay his head. It was catchy and fun, but strangely a downer because ultimately it said,

I've tried hard

I've done my best

But now there's nowhere to go except the road

And that's just what Ragan did. Eventually, he left NYC and went back home. However, here's where the story takes an unexpected turn. He became a huge star both as a lyricist/playwright, actor and inspirational leader in the Christian Music world. There he married one of the top singing stars of that world, Cynthia Clawson, and the two of them had wondrous careers and even had their own very popular church for a decade or so in Houston, Texas where Cynthia sang and Ragan preached.

I was always proud of my pal, Rags.

When Julia and I moved a little over a year ago out of NYC to the country (after 40 years living two blocks from Times Square any place with trees is the country) I reorganized all my past files and notebooks of decades of writing into new and better files. I found myself sitting in my basement for a week every day going through my life as a songwriter and looking through hundreds of songs. With most of them I could remember parts and pieces – the ones that never got recorded, but a few I could not remember at all.



Ragan Preachin' w/ Cynthia Clawson at Piano



Then I came across "I've Tried Hard." As I read through the lyrics, the entire song came back to me as if it had been written yesterday. I thought to myself, "Hmm, this one's really sticky. I could really do something with this."

So I started fiddling with the lyric and one day I just decided to turn it positive and out popped the God is your rock concept. So I finished the new lyric, using much of what Ragan had written before, and called him to see if he might approve.

He did and "God Is Your Rock" was born again.

It did seem the perfect song for Jenny Burton. You might call it a Gospel flavored rock-a-billy song and I knew she could eat it up. I needed a song for Julia's Duets album that both she and Jenny could sing together. Julia, being a classical crossover artist would not have been my first choice to sing this funky little song with Jenny. But the idea kept coming up.

For a period of time Julia grew up in Georgia, so she had a sense of southern funk to her. On top of it all, Julia's an actress and is great at morphing into characters when she performs. So we went to work on it. I'll have to admit that she really surprised me. I think she did herself proud on this song and further expanded her amazing range of styles.

Jenny was a big help as well leading the way stylistically. For her it was a natural and she brings both a spiritual commitment and also a fresh sense of humor to the song.

When you get a chance to see and hear our theatrical concert and webcast, "Is Anybody Listening?" you'll see the song performed by the two songbirds. It's truly a fun moment in the show and raises the roof a few inches.

God Is Your Rock

Music by Peter Link

Lyrics by Peter Link and Ragan Courtney

Julia
Foxes have holes
Birds got a nest
But Jesus had no place to lay his head
And now I know
Just how he felt

Mountains are high
Oceans are wet
Well I'm about as low as I can get
And I know
I'm all by myself

I've tried hard
I've done my best
Jenny
But maybe your best just ain't good
enough
Without the Lord in your life

Girl it's a long hard road
Julia
Yes it is!
Jenny
When you're goin' it alone
Julia
It's so lonely

Jenny
So why not make it a little easier
Julia
Uh huh ...
Jenny
Uh with the Lord by your side
He'll carry you all the way home

Remember God is your rock
God is your rock
And his faith in you is solid as
stone

Julia
You mean he'd carry me
All the way home?

Jenny
That's right!
Julia
There by my side?

Jenny
Yes sir!
Julia
Bearin' all my burdens like a long
lost friend ...
Well I don't know girl
I think I been gone too long

Jenny
But Julia
God don't hold
No bad blood
Forgiveness is the essence of His humble heart
God is your rock
An' He don't let ya' down

Julia
I'll try hard
I'll do my level best
To open my mind back to letting him
Come in and be in my life

Jenny
And when the road gets long
He'll always be your song
Step by step settin' your mind at ease
With all the rhythms of His soul
They'll carry you all the way home

Remember God is your rock
Julia
God is my rock
Both
And His faith (in you) is solid as stone

So people take heed
We got what we need
God is always with us when the trouble comes
God is your rock
Mighty in His power

Foxes have holes
Birds got a nest
An' now ya' know the truth
about what God knows
best
That God is your rock
And God IS your home

[Ad lib Section]

God is your rock!

Nothing's Impossible

*"Nothing's impossible if you believe
Your faith will carry you along
Hold on to ev'rything you know
Oh and don't let go"*

Though I wrote the above lyrics for this duet sung by Julia Wade and Cynthia Clawson, this is pure Julia. Perhaps it's one of the reasons why I married her. She just won't let go.

For her, life is just one battle to triumph after another and it's her faith and her bulldog tenacity that often get her through – and her sweetness. It's an unusual combination, bulldog tenacity and sweetness – not often found working together in us humans. Perhaps that's what makes Julia so special – the mix of the two and the drive to never give up and always believe in the possible.



*“Love will sweep the shadows out
Light your way, cast off the blind doubt
And you’ll find out ...
That nothing’s impossible if you believe”*

More pure Julia. Oh, she can sometimes have blind doubt, like anybody else, but when she’s pure Julia, the blindness falls away and she’s about as loving as we humans can get. She radiates love. And I’m a lucky guy to be able to exist in the vicinity of that outpouring. It is often the spiritual food that feeds me and gets me through it all.

However, one long weekend with the two of them more recently recording this song and shooting some accompanying video was all it took to see that Cynthia ain’t just actin’ a song here, but lives this message every day as well. She also just radiates love.

So this isn’t just a song with some positive words and a catchy melody here. This is the essence of this CD. This IS two wise women who practice what they preach every day, and though in the song they’re talking to one another, they’re really talking to all of us.



Nothing’s impossible. Pretty heady words ... Can we really triumph over anything that comes our way? Well, of course, then there’s the big IF. “If you believe ...”

“Believe in what?” you ask. Just believe, is the answer. That’s what faith is all about. Faith is for when you have nothing – no answers, no solutions, no hope, no clarity, no guts, no dreams. So ...



*Be beyond the sea of doubt
As you live and breathe*

Have faith. Just believe. Believe you can do it, have it, make it, find it, own it, create it. Believe in the wondrous world of yourself.

*Hold to this each and ev'ry day
Nothing can take this faith away
Ev'rything is possible when you believe
Down in your soul
So celebrate!*

"Celebrate when you have nothing?" you ask. Sure. Why not? Have faith, for God's sake.

Nothing's impossible!

Nothing's Impossible

Music and Lyrics by Peter Link

Julia
Once I let good fortune fashion my life
I played the spinning wheel
And sometimes I lost and sometimes I won
As luck would have it

Cynthia
Uh huh ...
Life was just feast then famine

Julia
Then I stumbled on the truth
Took the life I had and signed out

Both
I'd find out ... that

Julia
Nothing's impossible if you believe

Cynthia
I know what you mean...
Julia
Your faith will carry you along

Cynthia
All through your life

Both
Hold on to ev'rything you know
Oh and don't let go

Julia
Nothing's impossible if you believe

Cynthia
If you just believe

Julia
Ev'rything is possible for you

Cynthia

Time after time

Both
Hold to this each and ev'ry day
Nothing can take this faith away

Ev'rything is possible when you believe
Down in your soul
Cynthia w/ Julia answering
Hallelu

Hallelu

Hallelu

Hallelu – jah

Hallelu

Both
Hallelujah!
Be beyond the sea of doubt

As you live and breathe
Cynthia
Life turns not upon the luck of the draw
That's what the wise ones say
So follow your heart and bring it to pass
Whatever beckons

Julia
Yeah ...

Both
Life works when truth is natural

Cynthia
Love will sweep the shadows out
Light your way, cast off the blind doubt

Both
And you'll find out ...
Cynthia
That nothing's impossible if you believe

Julia
Nothing's impossible

Cynthia
Your faith will carry you along

Julia
Carry you all through your life

Both
Hold on to all the good you know
Oh and don't let go

And whatever happens ...

Cynthia
Nothing's impossible if you believe

Julia
If you just believe

Cynthia
Ev'rything is possible for you

Julia
Time after time

Both
Hold to this each and ev'ry day
Nothing can take this faith away

Ev'rything is possible when you believe
Down in your soul
So celebrate!

Choir
Hallelu

Hallelu

Hallelu

Hallelu – jah

Hallelu

Hallelujah!

Both
Take a moment
Praise the Lord
Let your spirit soar
Cynthia
Nothing's impossible

Julia
Ev'rything is possible
Cynthia
Nothing's impossible
In your life

Julia
Nothing's impossible

Cynthia
Ev'rything is possible

Julia
Nothing is impossible
It's the truth

Cynthia
Nothing's impossible

Julia
Ev'rything is possible
Both
Nothing is impossible
There is not the shadow of a doubt!

Cynthia
Nothing's impossible

Julia
Ev'rything's possible

Cynthia
Nothing is impossible

Julia
It's true Cynthia

All Will Be Well

Margaret and Gordon



Margaret Imrie was the epitome of grace. She's no longer with us on the planet, yet remains in her music. Her husband was a great friend and supporter of both me and my music back in the days of The Jenny Burton Experience. Together we produced the group and had a blast doing it. Gordon and Margaret (Peggy) lived in a brownstone up on West 74th street and raised 3 totally precocious boys who were all, at one time or another, in my Sunday School class.

I knew about Peggy's grace as a woman long before I knew of her grace as a vocalist. In fact, her great voice came as a surprise to me years into our relationship because I only knew her as a mother and the breadwinner of the family.

I don't remember when I first heard her sing – probably at one of the funky musical soirees that the entire Imrie family would put on occasionally with their antique player piano.

But once I heard her sing, I became her champion. She had a nine to five job at the time that was really a morning to midnight job and Gordo was Mr. Mom, so here was a voice that never had a chance to get the exposure that it deserved.

At the time I was the music chair of First Church, Christ Scientist in Manhattan. Since it was located only 3-4 blocks from the Metropolitan Opera and Lincoln Center, the church had a history of most professional and powerhouse classical soloists. One could call it the home of some of the greatest vocalists ever to grace the platforms of that religion.

As music chair I led the selection of these vocalists. Peggy did not have that kind of powerhouse operatic voice. She had great chops, but not the paint-peeling-off-the-ceiling kind of volume that the congregation was used to. But Peggy understood the text and communicated the word of God far beyond the paint peelers. So I pushed for her to be the soloist. Finally, I put in a hidden mic at her soloist position and that took care of all the problems. People would remark, "Well Peggy, how your voice has grown!"

Because of her deep spiritual understanding and ability to communicate, she became an instant favorite in that church and held the position for many years.

She passed tragically, early in life.

Last year I got a call from Gordon announcing that he had over 400 cassette recordings of Peggy's performances. Now we all know that cassettes were never the best quality of recording. In fact one could call them the low point of fidelity in the past 70 years.

"Couldn't we somehow make an album with some of these recordings?" Gordon asked.

I answered, "Possible, but not probable ... but it might be worth a listen."

Gordon replied, "Good. Then I'll send you all the recordings and you can listen and find what you think might work."

I answered, "No my friend, you will go through them and find the best 30 and then I will pick from them."

A mammoth job. But Gordo did it. That's what love can do. Make it all possible.

The rest of the story is the result of additionally my work in restoration and the brilliant mastering work of my dear friend and accomplice, Phil Klum of Philip Klum Mastering, NYC.

This resulted in Peggy's first CD, Margaret Imrie – Giving Voice, a beautiful CD of church solos.

"All Will Be Well", the closing song on her album, is one of my favorite hymns of all time. It's a beautiful ancient Welsh melody that is innately harmonizable. I'm one of those guys in church that loves to sing the harmonies every time we stand up to sing, so I've been working on that one now for about 50 years – and the new harmonic ideas keep coming.

Long story short: (or perhaps even longer) I had Phil bring forth Peggy's voice on the old recording and make it louder than the piano, then orchestrated the stereo mix, and wrote a series of vocal harmonies for Julia that she added to Peggy's original recording. If Natalie Cole can do it, so can I.

It worked. So the song is now on both albums – Peggy's and Julia's.

Peggy lives on and Julia holds her hand.



All Will Be Well

AR HYD Y NOS

Music: Ancient Welsh Melody

Lyrics: Mary Peters

Through the love of God our Saviour
All will be well
Free and changeless is His favor
All must be well
Precious is the Love that healed us
Perfect is the grace that sealed us
Strong the hand stretched forth to shield us
All, all is well

Though we pass through tribulation
All will be well
Ours is such a full salvation
All must be well
Happy still, in God confiding
Fruitful, when in Christ abiding
Holy, through the Spirit's guiding
All, all is well

We expect a bright tomorrow
All will be well
Faith can sing through days of sorrow
All must be well
While His truth we are applying
And upon His love relying
God is every need supplying
All, all is well



The Woman In Me

As to "The Woman In Me" I shall keep this unconventionally short and let the following quote from Science and Health, with Key to the Scriptures by Mary Baker Eddy suffice.

"Union of the masculine and feminine qualities constitutes completeness. The masculine mind reaches a higher tone through certain elements of the feminine, while the feminine mind gains courage and strength through masculine qualities. These different elements conjoin naturally with each other, and their true harmony is in spiritual oneness."

Enjoy!

The Woman In Me

Music and Lyrics by Peter Link

Julia
Lastly
Let me introduce you to
Yet another special friend
Somewhat off the wall
But nonetheless quite real

She's really rather shy
But coming to the fore
With an iron strength of will
Though quite genteel
And she's so sweet

Peter
So sweet
She's the woman in me
Both
She's a ballerina dancing in the dark
Julia
She hides behind the curtain
In her innocence and grace
And sings to me the songs of the skylark

Peter
I knew not
Julia
You knew not
Peter
Of the woman in me

As I wandered through the trials of my youth
She emerged from out the shadows
As I ripened in my years
Julia

Your boyhood years
Peter
And I slowly grew accustomed to the truth
I had a woman in me
Julia
And though I fell in love with the boy
The fine fellow and the man
There was this little something extra that emerged
And then I found in him a friend, a friend indeed
And yes I found in him, at times, a girlfriend when in need
And I found in him a woman's stability
Peter
And I found I had that woman in me

Somewhere between my noisy masculinity
Julia
And your quiet femininity
Peter
I searched to find the balance of life
Julia
Somewhere between the husband
Peter
And the wife
Julia
Aaah
Both
In the halting of the pendulum

Peter
I found the perfect equilibrium
The man I'd become
Julia
Your true individuality
Peter
The man I am
And yes, the woman in me

Both
The best part
Peter
Of the woman in me
Both
Is the essence of what every woman knows
It soothes the broken promise
As it calms the ruffled heart
It's the tenderness that melts the winter snows

Peter
Yeah, that's the woman in me
Julia
And though I spend my days with the boy
Peter
Aaaah
Julia
The fine fellow and the man
Sometimes I need a smidge of sister in my life
So I have found in him a friend, a friend indeed
Ah, that's me ...
And yes I've found in him, at times, a girlfriend when in need
And I've found in him a woman's gentility

Peter
And I've found I have that woman in me

Julia
Hey Girlfriend, let's go get our nails done!
I love you, Mister Mom.
You clean the house, while I slave away in the office.
You dust the limoges, while I haul trash to the dump
You water the plants while I shovel the driveway
Just don't be tryin' on none of my dresses!



Final Words – Julia

I'm not sure if I can truly summarize the huge outpouring of creativity in this CD project with just a few short paragraphs, but I'll give it my best shot!

Starting from the very first conceptual conversations with Peter, this album was three years in the making. But we count it two, since the first actual sessions began two years ago. From day one we dreamed, talked, and Peter wrote. Then we moved into casting: thinking about so many, many wonderful women singers in our lives -- and knowing that we'd not be able, logistically, to work with ALL of them! Then came organizing schedules with these very busy artists, not to mention what to sing once the Ladies of this CD were able to commit. Next came the work of learning, preparing and rehearsing these songs!

This recording process continued to evolve as each singer stepped on board: Peter and I would meet with each lady. In that meeting, we'd talk together and Peter would gather and solidify his thoughts on what to write and how to write specifically for the pair of us.

Then he would disappear down into the studio. When he was ready, he would present the music and lyrics to each of us. He would talk with each of us individually. We singers would go off alone to learn and rehearse our parts.

Next, Peter would schedule a rehearsal for us together, where the singer either came to NYC or Summit, or we went to her wherever she was. Sometimes it was several rehearsals, sometimes it was just one. But in each case, the importance of these rehearsals was evident as each of the singers and I would rehearse together. We would get to know each other vocally, musically and emotionally. We'd work out phrases where we sang together in unison or harmony. Peter directed us and encouraged the actresses in us all to spill forth. We basically "grokked" each other in those intense and wonderful rehearsals.

After that, I would go into the studio and make a "scratch vocal." This was a rehearsal recording. I sang each scratch based upon what I had learned from my partner singer.

My scratch vocal would then be sent to each singer. They would use the scratch vocal to sing with as they made their final preparations for the big day: The Recording Session. Each singer would then come in and record with me singing in their headphones. We were singing in duet!

When Peter finished recording a singer, he would create a rehearsal track of her voice for me. Now it was my turn to rehearse in duet with her.

Song by song, I recorded with each singer in my headphones, singing and responding to their vocal work -- just as they had done with me. Each recording session was a total immersion into an atmosphere, character and feeling. It was pure joy -- times ten!

So with joy, I include a note to each singer on this CD (starting clockwise from the top right of the album cover):

Georgia Engel, you have been my spiritual sister for years now. You have been a guide and a constantly supportive friend. I am honored to have had this chance to share some meals, some laughs, and consider some of the deep things of life together. Just try to imagine my excitement in getting work with you on this CD! Thank you Georgia!

Jan Horvath, I will never forget that we were sisters and friends long before ever met. We lived in the same building for years. Sometimes people on the elevator would burst into an excited hello to me, thinking that I was YOU! And it turns out people sometimes thought that YOU were ME on the elevator! And then we met and became instant friends. Inevitably, we came together to sing "At The Heart Of It All." Thanks, Sister-Friend.

Margaret Imrie passed on several years ago. When I first came to New York, Margaret was very kind and gracious to me, and I found that this was her nature and way with everyone who came across her path. I had the privilege of substitute soloing for her at her church a number of times in those days. Margaret's was a voice that never got the full recognition it deserved. It's my joy to be a small part of her recording experience on this duet. Thank you for your enduring gifts, Margaret.

Gwen Eagleton, when I first heard you sing a sacred song, I recognized in you a soul sister in music and expression. I was thrilled that you accepted the position of Co-Soloist right along side the lovely Rebecca Minor at The First Church of Christ, Scientist in Boston where I had served as Soloist as well. You and I share some wonderful deep roots from California to Boston to New York. It was totally natural to explore the allness of God together with you in song.

Margaret Dorn, you are truly my biggest big sister in music. You have influenced my music and me for many years now. You are present on most of my albums with your vocal arrangements, and your amazing voice. We have toured together, and you have brought me into many NYC sessions over the course of these years when you needed a more classical soprano. You always placed me with you on mic in these sessions, and there I learned from you -- standing but inches away from you, leaning in and morphing into your sound -- whatever was called for in the session. You made me calm and gave me not only strength but added to my skill set by your example. I love you, I thank you, and I honor you, Big Sis.

Emily Bindiger, you are one of my other big sisters in music. I have loved singing on every NYC session I've gotten to do with you over the years. Coming into your intense world of session singing is always a privilege, and always a ton of fun! Like Margaret, I have learned so much from you. And ... I have laughed more because of your wonderful sense of humor and joy that you have always brought to these sessions. It was grand being hungry with you on this CD!

Cynthia Clawson: Oh, can I gush, please? I have been your fan forever. Your "Hymn Singer" CD is probably my most favorite in your prolific catalogue of albums spanning several decades. It was a real dream come true to get to spend some time with you and to sing with you on this CD. Ever since the weekend we spent together singing our song, "Nothing's Impossible," I've often said to Peter, "Singing with Cynthia is like 'coming to the mountain.'" Thank you for letting me sit at your feet, Wise Woman!

Jenny Burton, I cannot thank you enough, for this experience of singing together, united by a composer whose musical output for each of us is as diverse as it is immense. To quote a song on this album, musically, you and I "come from two different worlds." And yet Peter Link brought us together in song, not once but twice. In "God Is Your Rock" I had the most fabulous time singing with you in your world. And in "A Walk In The Snow," I will always be grateful for our collective understanding and grace in considering motherhood and specifically, our mothers. Thank you for your voice and incredible artistry.

Peter Link -- I love you, "Mr. Mom -- yes I do!" Thanks for bringing out the Woman in You -- she was always there, and I got to see her first-hand in those early years when you were Mr. Mom to your sweet son. But more universally, thank you for daring to bring this issue forward -- of the union and oneness of feminine and masculine qualities in each individual regardless of gender. Thank you for busting through stereotypes and speaking for all through your music and lyrics.

To each of the singers and to our producer, I tip my hat, I bow my head, and I throw kisses of gratitude to all of you. To our listeners, I can only gratefully say, with my hands over my heart, "Thank you for listening."

**Love,
Julia**

