

PAUL LLOYD WARNER

Pianist – Composer – Recording Artist – Author – Visionary



Portfolio

Updated August 2010

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Literary Web Site: PLW.org

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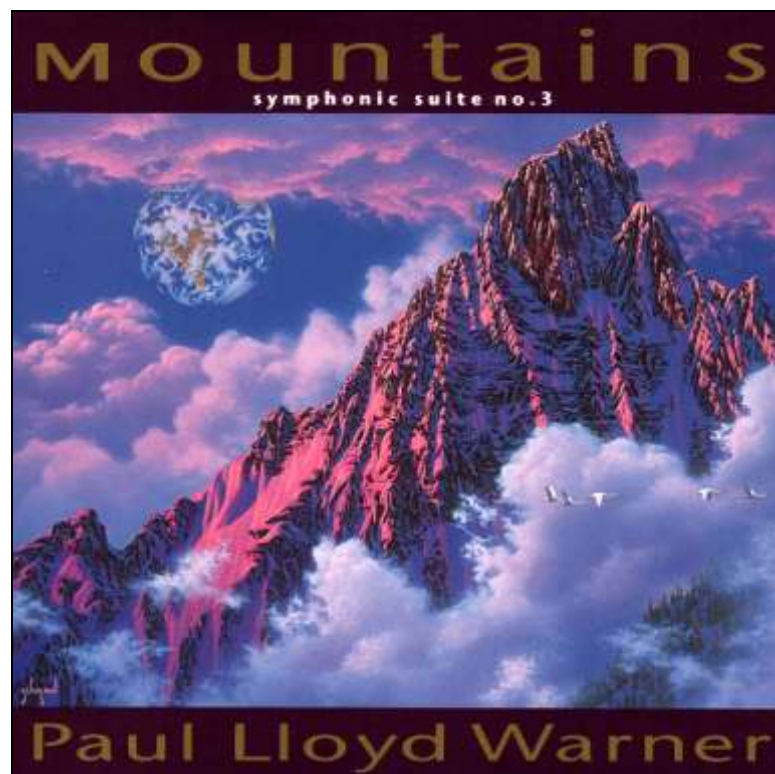
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TESTIMONIALS

PAUL LLOYD WARNER

MISSION STATEMENT

To bring Paul Lloyd Warner's catalog of music, writings and art to national and global distribution. To increase public awareness and appreciation, and to make PLW a household name. To work in the leading-edge development of creative technologies. To help increase awareness of the environment and bring a message of love, hope, and peace to the world through 21st century art, literature and music. Above all, Paul's mission statement is "to work tirelessly for world peace through his poetry, music and art."



Mountains, Symphonic Suite No. 3, 1992

VISION STATEMENT

Create annual one hour filmed and live broadcast television specials that bring PLW to the most remote corners of the world for playing music in unique environments such as rainforests,

waterfalls, canyons, underwater, spectacular images of nature and space.

EXECUTIVE COMMITTEE

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Arion Jay Goodwin, Executive Director
Beth Ann Folsom, Co-Producer
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Paul Hoyt, Business Advisor
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Paul Lloyd Warner

PLW

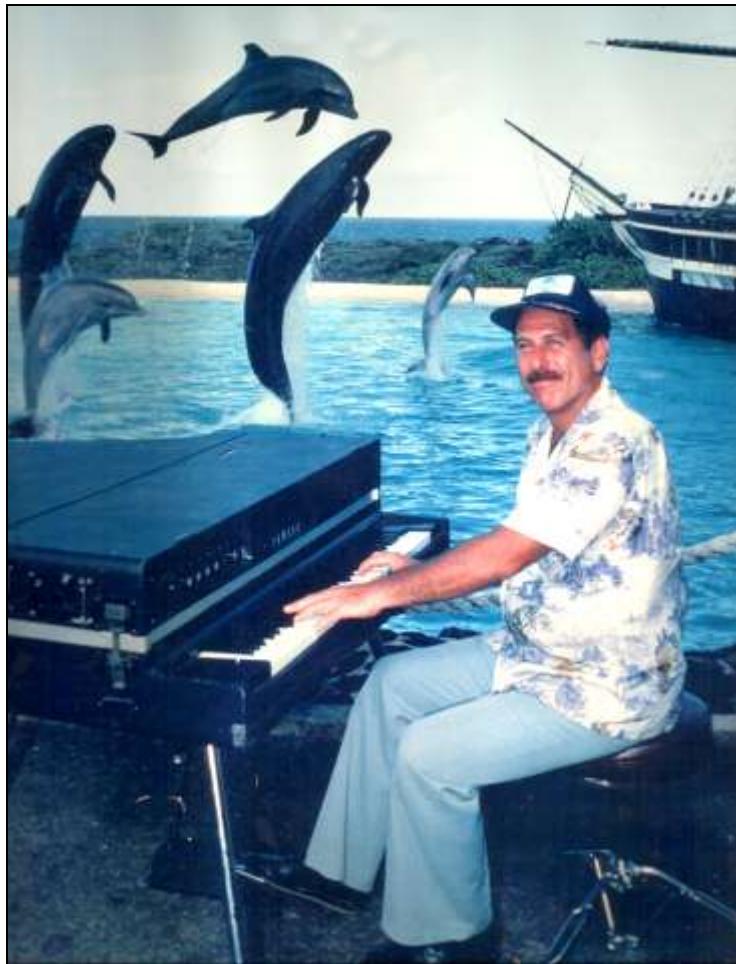


Paul Lloyd Warner (PLW) is an extraordinary artist who is distinguished in music, literature, photography and the electronic arts. He is the favorite composer to many loyal and devoted fans all over the United States and is considered by many to be one of the inspired composers living in the world today.

A highly prolific artist, he has produced more than 50 distinct albums of music, each one with a unique signature, having released 31 to date; he is still creating new ones and has dozens more on his schedule. His mission is to bring beauty in music to new heights and fresh frontiers. He is one of the first true 21st century composers whose musical works, germinated in the last quarter of the 20th century, becomes alive with a high standard for beauty in a language uniquely Paul Lloyd Warner's.

A renowned composer in the field of music for healing and meditation, PLW is one of the founders (in the 1970s) of a new school of music devoted specifically to musical therapy, positive thinking with a global vision.

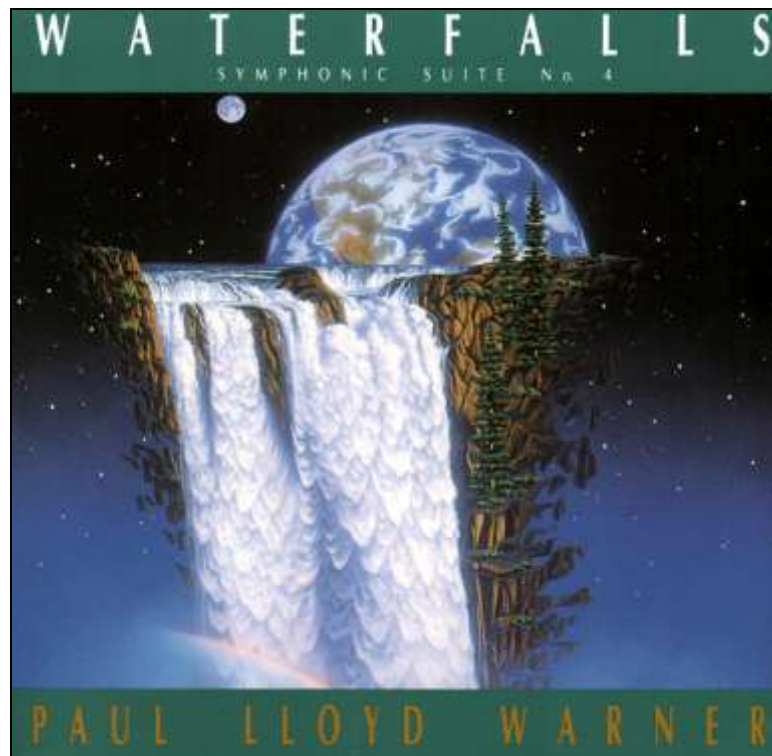
A highly prolific composer, he has an infinite range of mood, imagery, feeling and sensitivity and a tremendous palette of musical instruments. His music ranges from the most barely audible tones of a harp all the way to full symphonic scores. His music is non-rhythmic, an important component of natural music, and he has been recognized as one of America's foremost composers of music for health and spiritual renewal.



PLW Performing at Sea Life Park Dolphinarium in Honolulu, 1983

Composer, pianist, author, the first person to play piano music "LIVE" to Humpback Whales at sea (receiving a fantastic response) and also to Dolphins in a Hawaiian aquarium.

His musical compositions evoke poetic images; he creates waterfalls, mountains, valleys, rain-forests, oceans . Classically trained in piano from the age of seven, he studied that instrument formally, continuously through his university years (UCLA) while majoring in literature. His graduate work brought him to Florence, Italy (Music and Art History). He lived in the Hawaiian Islands for 16 years and composed most of his piano music on the islands of Maui and Oahu. His unique piano style springs from the lush jungles, waterfalls, tropical landscapes, pinnacles to coasts.

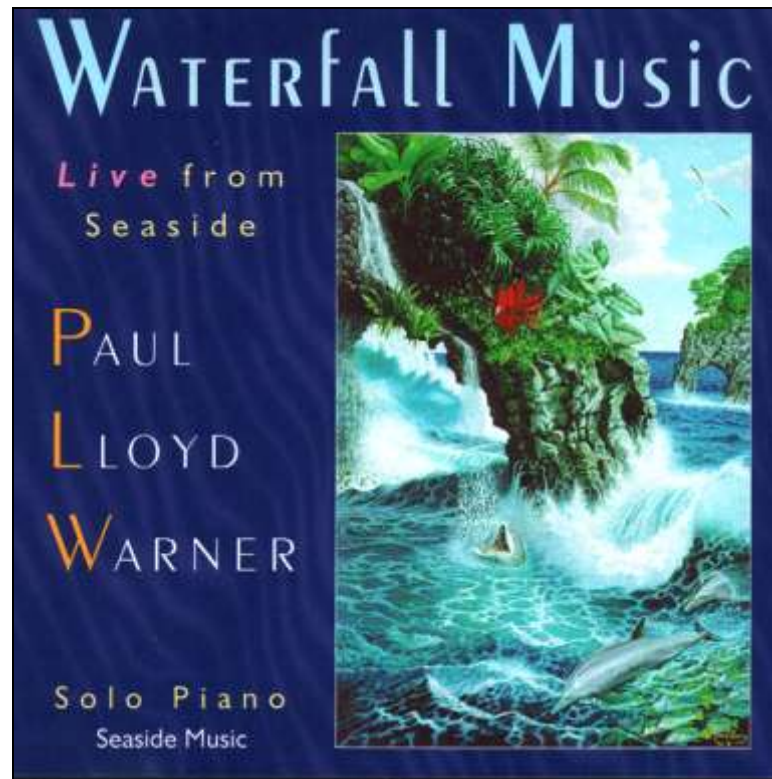


Waterfalls, Symphonic Suite No. 4, 1993

Through years of study he possesses a prodigious piano technique for the music he creates. What is noticeable about his style is the incredible speed of notes, executed with such flawless clarity, one begins to actually "see" poetry in music. His musical piano roots are with Debussy and Ravel.

What distinguishes his style is the merging of Impressionism with Oriental music, from China, Japan, Bali, Java, India, Tibet, musical traditions he studied many years in Hawaii. Free-flowing, exuberant, life-affirming, generally happy, sometimes deep and often profound.

With a musical style characterized by sophisticated pedal work and subtle use of overtones, Paul Lloyd Warner is a pioneer of new piano techniques.



Waterfalls for Solo Piano, Composed in Maui 1983, Re-Recorded, 1998 and 2003

Over his years of solo piano performance and composition, PLW has become one of the fastest and most technically superb pianists in the country, and for that matter, the world. His music has furthered the development of multiple simultaneous melody lines and overlaying of overtones, bringing to the piano incredible complexity of point and counterpoint. A technique of his own, called the "*moiré effect*" employing an intricacy and speed of performance that creates slower secondary and tertiary overtone melodies, often creating the illusion of two pianists, or of multiple recording tracks. As a musician in touch with nature, Paul Lloyd Warner derives the inspiration for his musical works from the beauty of his surroundings. He traveled throughout the United States with a digital mobile recording studio in his motor coach where he recorded his symphonic and electronic music on location at such beauty spots as the Grand Canyon, the Olympic Rainforest, Yosemite, the Desert Southwest, and America's Pacific coastline, including the Hawaiian Islands.

Paul Lloyd Warner's legacy brings an astonishing collection of musical compositions, a composer dedicated to giving beauty to the world through a unique style of music. This is not ordinary music - it is supercharged with the beauty of nature, the visions of a poet and the energy of millions of people who have loved Paul's music for the past thirty years.



Oceans, Symphonic Suite No. 5, 1994

There is nothing like this music; it is wholly original and possesses a style all its own, incorporating elements of the classics and the contemporary. The music is poetic, uplifting, dramatic, romantic, deep, philosophical, magical, and just as beautiful as it gets, ecstatic, profound, even metaphysical, all the while maintaining its own integrity, wisdom and charm.

PLW Vision for Music

I am dedicated to a new and fresh vision for music, one founded upon the noblest instincts in humanity, a music of the spirit – just as spirit has appeared in music from age to age, throughout the generations,

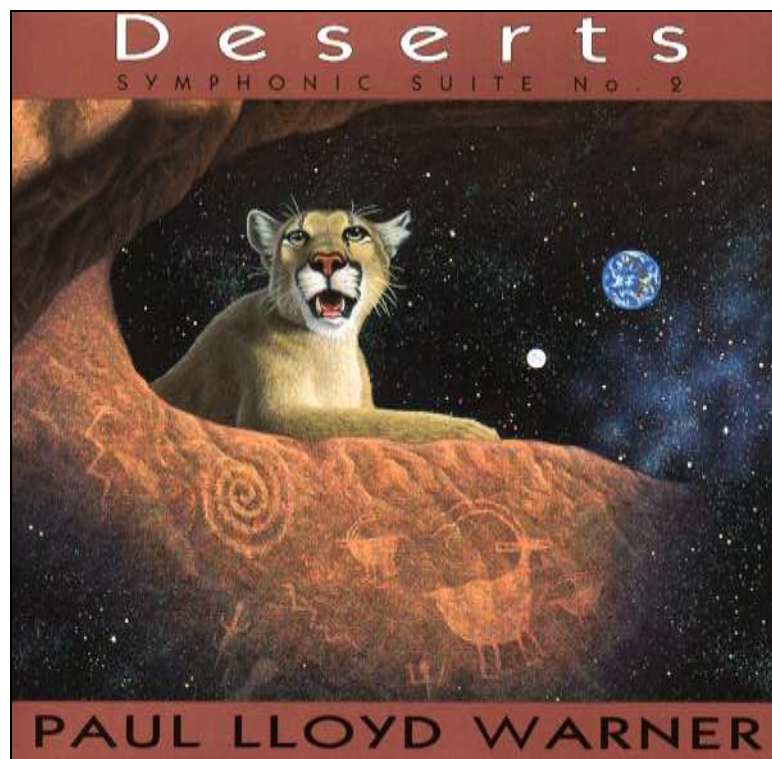


PLW in Concert playing a Bösendorfer Piano, 1993

from the ancient harp, the lyre, in Egypt and Greece; to the plainchant of the Medieval church; to the glorious choral music of the Renaissance; to the magnificence of the Baroque; and Bach, the master of music, to the classicists, the sublime Mozart; to the Romantics, Impressionists and right up to the 20th century; age after age, composers have been struck by celestial music, by the hand of God, as it were, each one creating the masterworks that have accumulated into the music literature of spiritual music.

The chants, the songs, the masses and requiems which glorify our spiritual nature in sound – these have molded me all my life into who I am today.

In the 1970's without realizing it, I was creating music for healing and spiritual upliftment and became one of the acknowledged founders of what is today called "New Age Music". As I personally evolved as an artist, I drifted into my own style, somewhere between new age and classical. I decided to bring my music directly to the opinion of the public through self-distribution in Art Show, Festivals and Fairs, Exhibitions, Convention and Trade Shows throughout the United States, first starting in the San Francisco Bay area, then extending to southern California and Arizona. Later to the Pacific Northwest and finally to the East Coast, South, Texas and the Midwest. Wherever I traveled, I found a genuine public that overwhelmingly endorsed my work with an enthusiasm that often brought me to tears.



Deserts, 1991

During this time, I traveled the country, taking my keyboards with me everywhere. During the midweek, between the weekend fairs, I would stop and linger at beautiful locations and record music in the wilderness. My keyboards and digital recording equipment were taken by four wheel drive van into nature. Powered by truck batteries, converted from DC to AC power, I had the unbelievable honor and privilege to be one of the first composers, to record on multiple keyboards directly on location in nature and possibly the first keyboard artist to do so.

Just imagine what it's like to be fully set up with a digital recording studio in the mountains, or the desert, surrounded by magnificent views, breathing in the fragrance of pines, feeling the beauty all around me where it elevated my musical compositions to new heights of excellence by improvising and re-arranging them in the fresh inspiration of the moment! This is where my music is born, in the beauty of nature, in my memories of it when I was a child, and later in the immersion of being in the moment with the One, the whole, the all of it, in the spectacle of being alive at the moment of musical creation, letting the beauty all around me impinge upon my psyche, creating my best work.

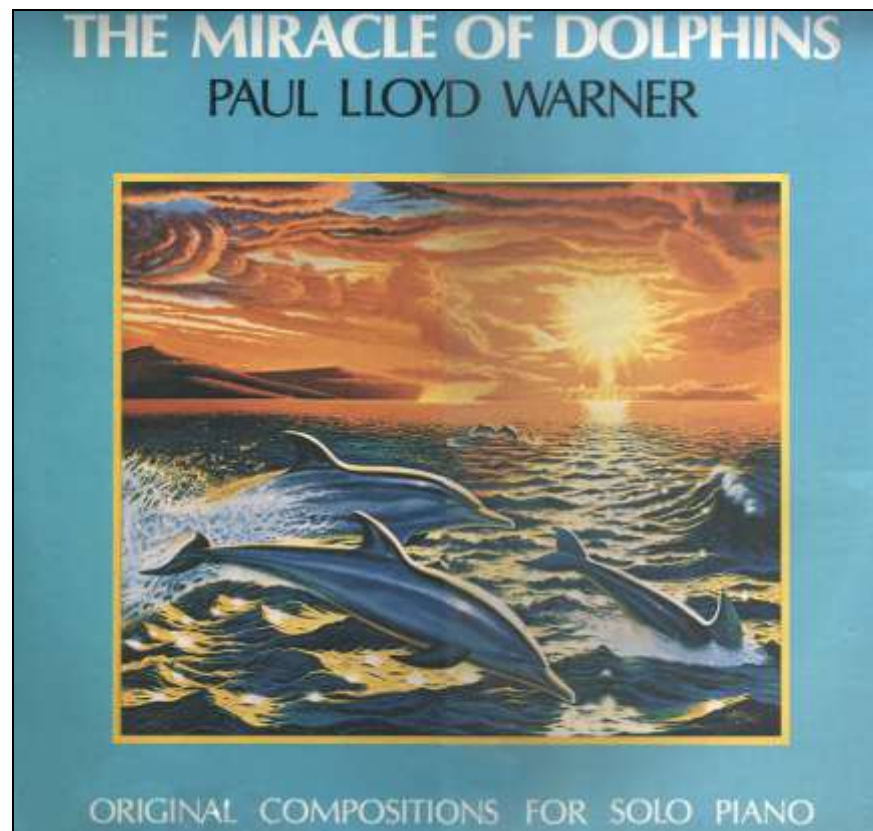


Arion Jay Goodwin marketing PLW's music at a trade show

From 1984 to 1995, we sold over one million copies of my albums which was considered an amazing success for direct one-to-one direct public sales. In a 12 year period, I have spoken directly with a million people, or more. How many people have actually conversed with so many people? An estimated seven million people have heard my music on cassette and CD. Millions more on the radio throughout the world from time to time. In recent years I have recorded a number of new albums and collected my works for publication. The Internet has risen to the primary global means of communication between peoples.

Now this is OUR time in history, here is OUR opportunity, in OUR age, as we bridge not only two centuries, but two MILLENNIA. Just think about that for awhile.

Two Thousand year cycles, and we are at the hourglass between the mightiest forces in the history of humanity – the thrust of civilization as it moves from the bronze age to the high technological era, onward into the solar system, and the stars, eventually to the galaxies. We are poised between our planet and the heavens. And take a look at music itself – it is always undergoing an evolution. It creates a new language in the world that has risen to new heights of global awareness.



LP, 1983

We are now becoming more conscious. What kind of music can we create that will incorporate the best of classicism with the finest of spiritual and healing qualities? Music which keeps our interest, moves our hearts, and serves to awaken consciousness to even higher levels, to inspire us, to nurture us. **It is the new world classical music!** Progressive Classical Music. It is the new music emanating from the human heart aware of the universe. It is a spiritual and healing music that raises consciousness to a higher level. It is filled with compassion and love. Yet it tends to enlighten automatically, just by listening to it.

It is universal and the language for the new millennium.

THE COMPOSER

It is important to note **Paul Lloyd Warner** is a man driven by a fervent belief that music should be a positive influence on humankind. The creation of his music is ruled by this philosophy, and is apparent to anyone who listens to his work. The principle that music can be healing and therapeutic is an ancient one, and is the guiding light which illuminates the creative genius at work in the music of this composer.



PLW performing by the London Bridge, Lake Havasu, Arizona, 1992

With a musical style characterized by sophisticated pedal work and subtle use of overtones, Paul is a pioneer of new piano techniques. Though his roots in compositional style are with Debussy and other European masters, what distinguishes his unique style is his fusion of Impressionism with Asian musical traditions, from China, Japan, Bali, Java, India, and Tibet. These are musical forms he studied while residing in Hawaii. It is a music which is exuberant, life-affirming, uplifting yet is deeply reflective, poetic and profoundly moving.

In many ways, PLW created his own musical genre – *Progressive Classical*, combining elements of pure classical music, with the spiritual qualities of new age music, incorporating Asian and native influences. Form and

structure, generally not found in new age music, are important elements to a new kind of music which is both inspirational and visionary.

Sales of PLW's early solo piano albums established him as a widely sold artist. In 1989, he began working with third generation digital sampling technology. This allowed him to create, via the use of multiple keyboards, symphonic digital music utilizing an enormous palette of musical color. The adaptation of his piano compositional style to electronic keyboards has taken the artist's work to a new level and broadened the appeal of his music to the public.



PLW performing in an evening concert at the Arizona Center, Phoenix, 1992

Though many artists now utilize the same technology, Paul has taken a different and unique approach to this method. While it is typical for an artist using electronic keyboards to play each part of the music separately, and then "layer" it together using multiple-track mixing equipment, he performs all his music in one sitting, solo or "live". This technique allows no internal editing or "fixing" of performances, and is artistically and technically demanding. PLW's music is surprisingly rich and complex, sustaining an illusion of many instruments being played together seamlessly. It is Paul's belief this approach is a more honest, and genuine

representation of the performing artist's capabilities, allowing for greater freedom of inspiration in the creative process.

THE MUSICIAN: Piano and Keyboards

Methodology - *Creating Music Utilizing Midi Keyboards*

The music heard in PLW's electronic keyboard music is the result of modern instruments and the pure inspiration from the heart and soul of a poet-composer. Thanks to advanced sampling techniques, it is possible to faithfully re-create the full orchestra and solo instruments with startling clarity. The music in all the keyboard albums was recorded exactly as you hear it without any additional overlays, sequencing or multi-tracking. The orchestra with all its parts, and the solo sections for violin, flute, harp, oboe, guitar and piano are performed simultaneously. This is made possible by the use of multiple keyboards, often dedicated to one creating the orchestra and mostly performed with the left hand, while the right hand plays individual instrument sections such as piano, violin and flute parts. At any moment, the hands can switch so that the orchestra is played in the right hand, or both hands.



Paul Lloyd Warner taking a break from playing in an all night performance inside a HAWAIIAN LAVA TUBE (Hulalai) on the Big Island of Hawaii, 1996

We gathered some friends and moved all my equipment down into a Lava Tube, an Hawaiian cave. We powered the equipment with truck batteries converted to AC power. For hours I played in the bowels of the Earth.

This technique in performance and recording has been a possibility only for the last few years, and yet very few keyboard musical artists are taking this route, most preferring to lay down each track on 16, 24, or 32-track tape recorders and building up their music layer by layer, section by section, until it is acceptable.



Arion Jay Goodwin videotaping PLW in Lava Tube, January, 1996

The inspiration to produce complex music in a solo performance without any editing is a great one but one which has even greater rewards for the musician. The artist is challenged to seamlessly integrate the roles of composer, performer of all orchestral and solo instrumental parts, recording engineer, and most importantly, conductor of the music. The ultimate goal is to achieve a remarkable continuity whereby the musical illusion of an orchestra and soloists playing would convince the listener he or she is actually hearing perhaps one hundred performers playing in unison, music of immense beauty, deeply moving and inspirational.

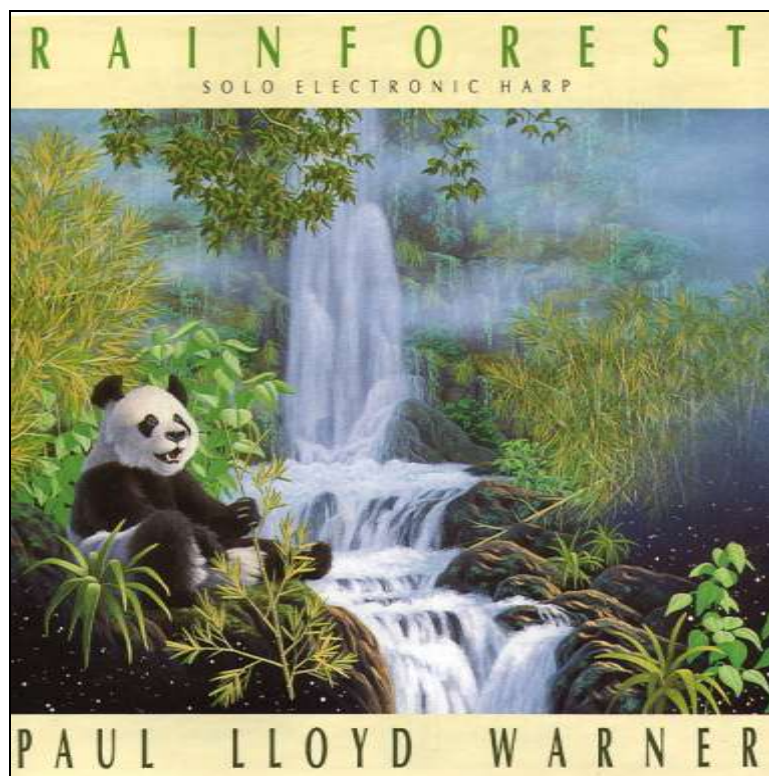
This technique in composition and performance is so new, the world has not yet experienced musicians who are willing to take on the task, for it means that each instrument, or combination of instruments, played on the keyboards has to be mastered to the same degree as the artist playing an acoustic instrument, switching keyboard techniques simultaneously between orchestra and solo instruments to attain the perfection in performance required to make the whole experience plausible.



First Recorded in 1991; Re-Recorded and Re-Issued in 1994

It is important to realize that making music in this manner requires a great degree of musicianship and artistry and is not meant to supplant the individual performer of acoustic instruments, but rather to offer another method, requiring highly advanced skills of musical discipline. Not every composer can hear his or her music performed by fine orchestras. Now this is possible thanks to the electronics and modern sampling techniques. It is hoped one day this technique will be accepted and universally respected on the domestic and international concert stage.

THE MUSICIAN: Keyboard Harpist



With the advent of Sampling, it became possible to faithfully re-create all the instruments of the orchestra by recording each note of that instrument into a digital tape recorder. Sophisticated engineers were able to perfectly re-create every note in the musical scale and place it in a microchip. As a result, clear "samples" of the actual note of any particular instrument can be created at the touch of a keyboard.

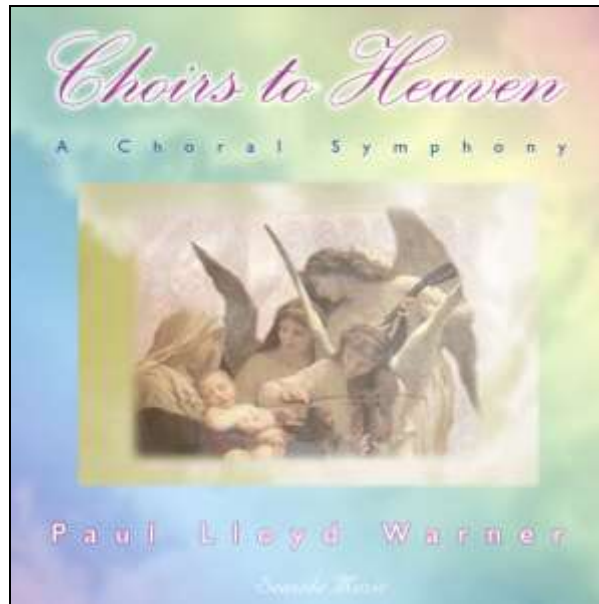
Paul Lloyd Warner performs sampled harp music on keyboards. The samples are so good, one actually believes they are listening to a harpist perform. It took Paul several years to master the keyboard harp to the degree that it sounds exactly like a harpist playing a real harp. It also took Paul a whole lifetime to create his fine arpeggios on the piano which helped give him his electronic keyboard technique. The above album, RAINFOREST, was recorded in the Olympic National Rainforest of Washington State. Paul took his keyboard out on location, utilizing large truck batteries powered through an inverter from DC or AC power, the composer was able to set up his keyboard at various locations and play his music in nature and the pristine beauty of the green wilderness.

DISCOGRAPHY of Paul Lloyd Warner

| Album Title | Instrument | Date | Where Recorded |
|----------------------------------|----------------------|-------------|-----------------------|
| First Recording | Piano | 1974 | Maui |
| Zen Waterfall | Piano, Shakuhachi | 1977 | Maui |
| Crystals | Solo Piano | 1979 | Maui |
| Lemurian Sunrise | Violin & Piano | 1980 | Maui |
| Haleakala | Solo Piano | 1980 | Maui |
| Miracle of Dolphins | Solo Piano | 1982 | Honolulu |
| "Live" in Concert | Solo Piano | 1985 | Santa Cruz |
| To Maui with Love | Solo Piano | 1986 | Santa Cruz |
| The Spirit of Puget Sound | Solo Piano | 1989 | Santa Cruz |
| Heart of Gold | Solo Piano | 1990 | Santa Cruz |
| Voyage to Arcturus | Solo Piano | 1990 | Santa Cruz |
| Deserts | Keyboards | 1991 | Arizona |
| Mountains | Keyboards | 1992 | Washington State |
| Waterfalls | Keyboards | 1993 | Western States |
| Rainforest | Solo Harp | 1993 | Washington State |
| Oceans | Keyboards | 1994 | Santa Cruz |
| American Symphony | Keyboards | 1994 | Western States |
| Reflections in Water | Solo Piano | 1994 | Arizona |
| Cry of the Turtle | Keyboards | 1994 | California |
| Earth | Violin and Orchestra | 1995 | San Diego |
| The River | Harp and Flute | 1995 | San Diego |
| Sing the Body | Keyboards | 1996 | San Diego |
| Choirs to Heaven | Choirs | 1996 | San Diego |
| Water Lilies | Solo Harp | 1997 | San Diego |
| Waterfall Music | Solo Piano | 1998-2003 | San Diego |
| Millennium | Keyboards | 1999 | San Diego |
| Rainbows are Waterproof | Keyboards | 2001-2003 | San Diego |
| A Dream For All | Keyboards | 2003-2003 | San Diego |
| Symphony for Humanity | Keyboards | 2006 | San Diego |

THE HEALING POWER OF MUSIC

Even before King David, the kings of old employed musicians to soothe and heal them during times of stress and illness. The healing power of music has been expressed throughout the centuries, from the strumming of ancient harps and flutes, to the pure voices sung in chants and folk songs.



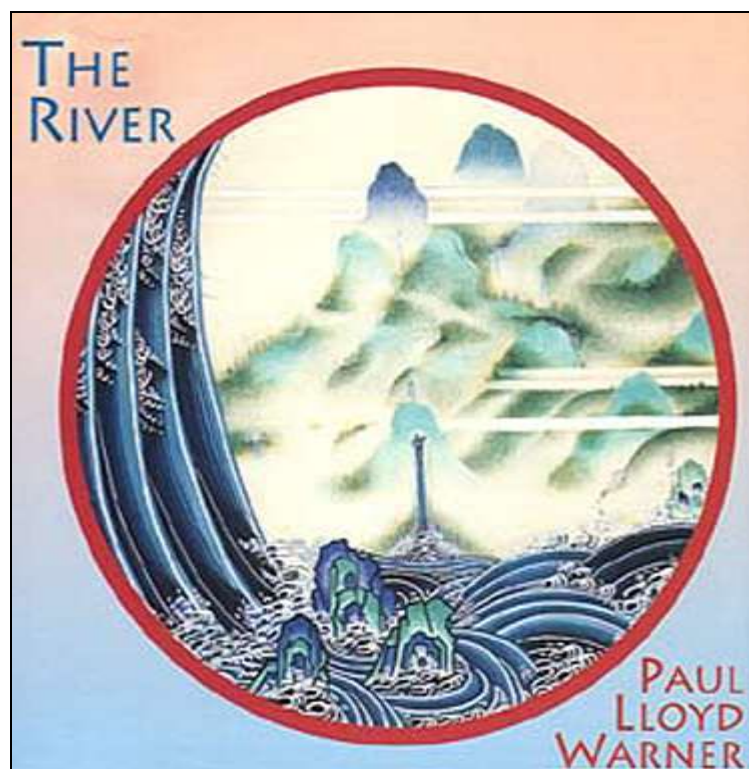
Choirs to Heaven, a Choral Symphony, 1996; Released in 1998

Music has no bounds when it creates the sounds to heal and mellow the soul. It's legacy survives every generation through history and is expressed through the hearts and deepest feelings in the people from almost every culture, ancient and modern. Sound and music coupled with a pure heart and clear soul activates the principles of healing. And nothing can take its place in the world.

What distinguishes "healing music" from other musical forms? In one word: SPIRITUALITY. In a few words: Music created from the soul to and for the soul. In a paragraph: Music aimed toward a healing effect, a mother singing a lullaby to a sick or tired child. A young boy playing soft guitar music for his ailing father. A woman playing lyrical piano music for her grandmother.

The gentle strumming of a harp, the plaintive sound of a flute echoing through the mountains, a capella choral music sung in a cathedral, the didgeridoo sound-power of a Shaman, Segovia playing the guitar, Bill Evans playing the piano, the Beatles singing: "All You Need is Love".

It matters not who or what is in vogue; all that is important is the fact there exists music which is therapeutic, spiritually uplifting, quieting, relaxing, energizing, life-affirming, positive, beautiful, healing, awakening, soul-searching, metaphysical and based upon the affirmation of love as a active principle in within every note and phrase as they pass through the hearing and enter the human experience. When we are touched to the depths of our being and enervated as a result; when we reach a musical catharsis, no matter what our taste or style we prefer, but one which brings to us the rapture of a musical climax, where we are moved to absolute tears, we are experiencing music of a healing nature. As a result of music for health and spiritual nourishment, we are ennobled, enriched, and transformed.



The River, for Flute, Harp and Multiple Harps, 1995

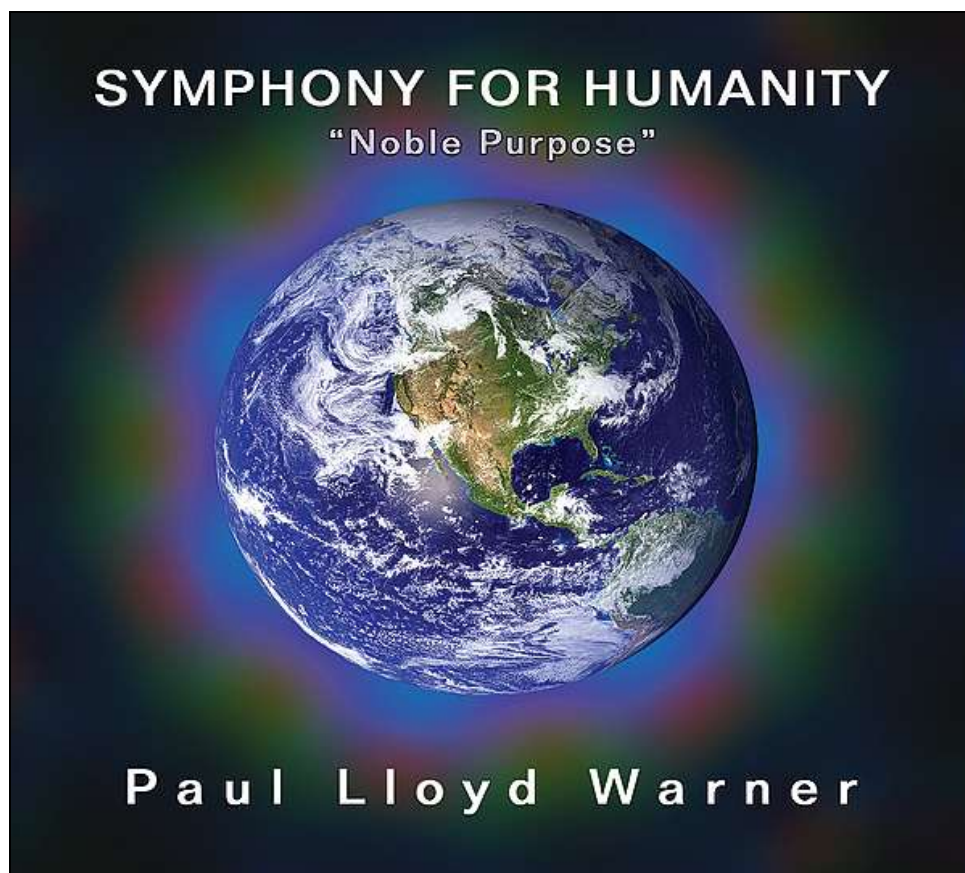
The transformative power of music has been recognized throughout history, in all cultures and all peoples. Sound emitted through air into the hearing reaches into our hearts, vitalizes our nerves, tension is reduced, and often vanishes. We are refreshed, rejuvenated and attain a higher power of concentration, leading to a greater fulfillment and even a revelation.



Cry of the Turtle, a symphonic suite celebrating Leatherback Turtles, 1994

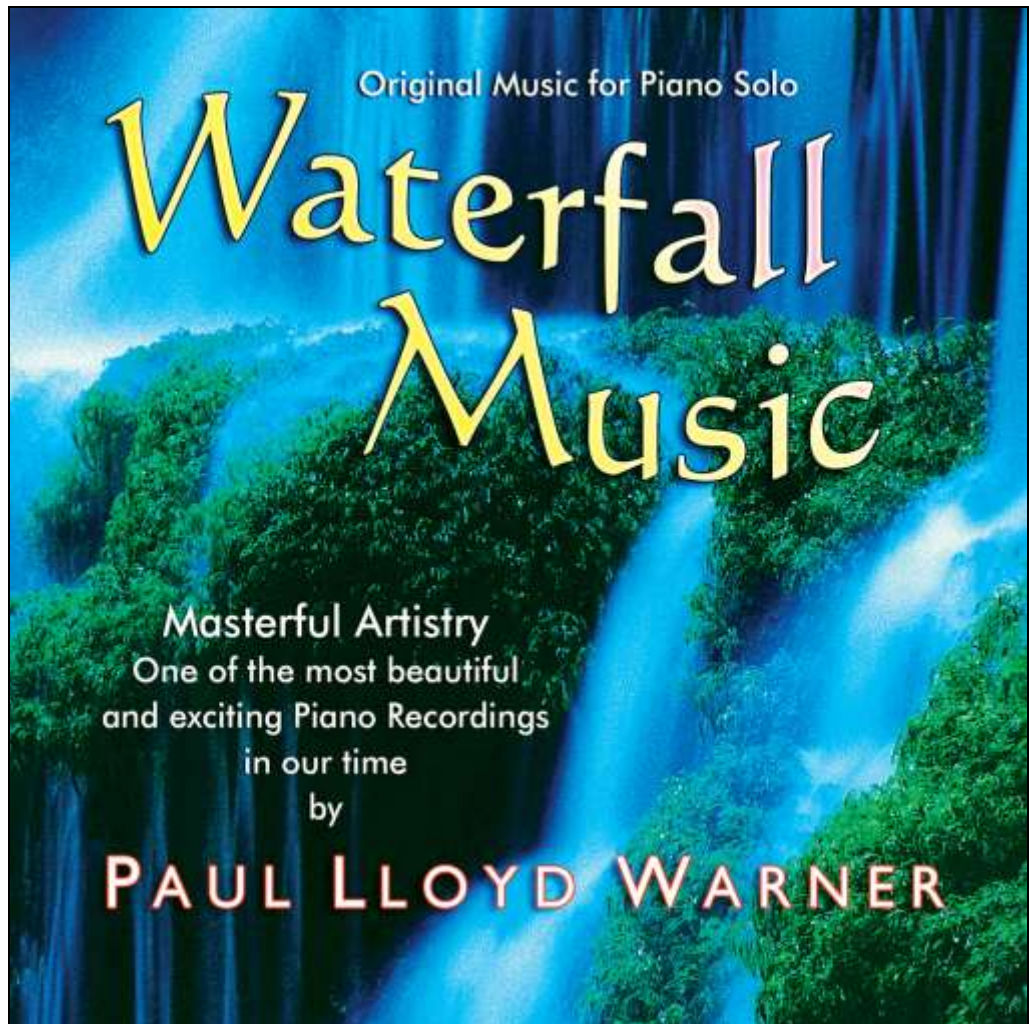
The music which accomplishes this, regardless of style, may be considered "healing", healthful, curative, therapeutic, resonating with the spirit, and charged with the ability to be visionary and enlightening. Nothing can replace it. The only substitute may be prayer, meditation, spiritual revelation, and awareness of the supreme essence at work as an active principle in the cosmos. Healing music is limitless in its ability to transform the listener to a heightened state of awareness. And just to imagine the music of the spheres, the sounds in the stars, can bring us to nirvana where we can die and be reborn into even greater human beings, evolved by our keen awareness into a finer person, a loving human being, and a more highly conscious Human Being. <http://waterfallmusic.com>

Symphony for Humanity, Instrumentals, 2006 - Front Cover



SYMPHONY FOR HUMANITY - The music presented in this album represent some of Paul Lloyd Warner's finest shorter compositions with the exception of The Love Song which is ten minutes long. These pieces are lyrical, romantic, melodic and harmonious. There is a wide variety of compositions, ranging from the peaceful introduction, **RAPTURE** to the more inspirational **PRAYER FOR THE WORLD** is one of the artist's favorite works, it is a simple devotional piece scored for oboe and choir and is exquisite in its peaceful nature. **MOTHER EARTH** is passionately scored for violin and orchestra and was performed in San Diego, CA after the death of the composer's mother. Paul's most well known composition , **THE LOVE SONG** is the premier piece in the collection. Included is **TO MAUI WITH LOVE**, a dazzling solo piano piece that was performed LIVE in concert in 1986 and is the composer's first digital recording. All other tracks are digitally recorded with most of them recorded "Live" in nature.

Waterfall Music for Piano, 2003 - Front Cover

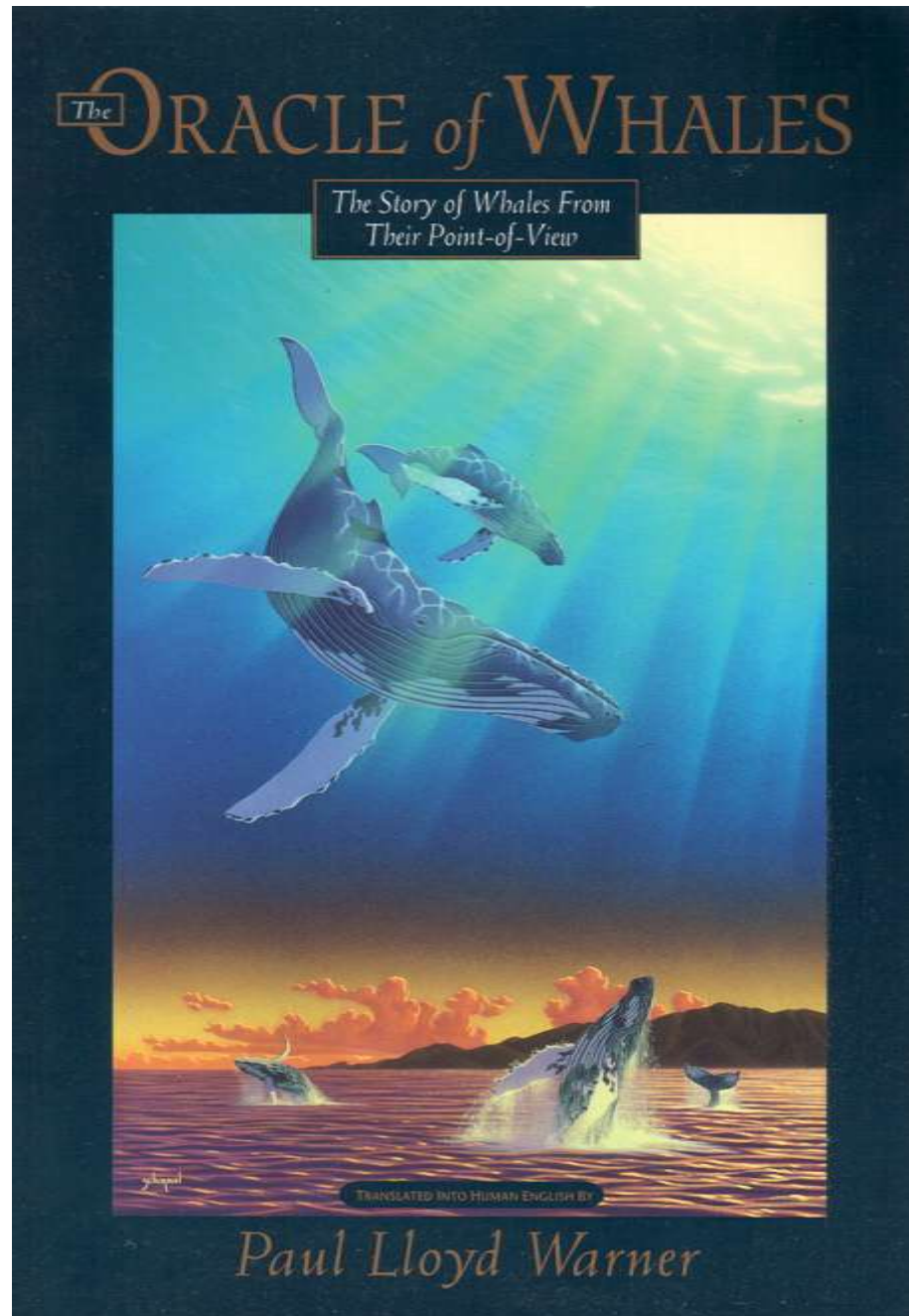


PAUL LLOYD WARNER has evolved a unique style in piano playing, exemplified by rapid arpeggios where melodies are formed within the notes, creating a "moiré" effect that is exciting and original. The concept of music that sounds like waterfalls forms the basis of the Waterfall Music style. This is Paul's third recording of his signature piano compositions.

Notable compositions are **WATERFALLS, FROM DUST WE RISE, KIPAHULU IN THE RAIN, VISIONS OF THE WHALES, MIRACLE OF DOLPHINS** and **ODE TO A BLUE MOON**.

Pianos used in this CD Collection are: Bösendorfer, Grotrian-Steinweg, and Steinway.

BOOK: THE ORACLE OF WHALES, 1979-1985



Cover of the Oracle of Whales book

A 273 page book celebrating all the species of whales and written from their perspective, translated into Human English. Self published in 1986. Over 10,000 copies sold.

INTRODUCTION: ORACLE OF WHALES

Next to Man, whales remain arguably the most intelligent beings on the planet. Modern science demonstrates they have the most sophisticated sonar ability, navigational routes and family social structure. Whales possess the largest brains in relation to the size of their bodies and also have brains with the most convolutions of any mammal, including humans. The convolutions relate to intelligence.

In studying the whales, it seems as though they use language to relate information to each other. Although work is being done, the fact is, science has not yet cracked the language code of the whales precisely. No one knows exactly what the speech pattern means. We do know from our observation of Humpback Whales in Hawaii during the winter months, there is a song sung by members of the group which we presume to be social record of that particular year among the members. In other words, it serves as a community newspaper by listing the activities of the group, such as pregnancies, births, and mating patterns. These songs evolve from year to year.

There exists seven major races of whales. Blue Whales, Fin Whales, Humpback Whales, Sperm Whales, Gray Whales, Bowhead Whales and Belugas. It is obvious each one specializes in certain areas of intelligence. For example, Fin Whales are known to output a very low frequency sound that is amplified by the magnitude of their bodies (they are the second largest whale next to Blue Whale). These low frequency sounds travel very far under water, and it is thought they are able to communicate over vast ranges throughout the oceans. Sperm Whales have the largest brain of any creature on the planet. They are the deepest diving whales, known to dive as deep as 6,000 feet. Their sonar is the most sensitive, and it is thought they are capable of imaging the vast depths of the ocean floor, including underwater mountains, valleys, cliffs, and volcanoes, a talent no other animal possesses. They have evolved to be the geographers of the deep in their quest to

eat the giant squid, *Architeuthis*, that live in caves below 5,000 feet. Their sonar is so accurate, they can spot these giant 60 foot plus invertebrates from the surface.

Obviously possessing such sonar capabilities, and the ability to interpret the data, requires a large brain. Since whales appear to have an oral culture which gives them the ability to pass down information from generation to generation, possibly holding an historical record going back thousands of years, it is not a farfetched to presume they are sentient, possessing intellectual powers equivalent to human beings. Their reasoning powers might differ from humans, having to adapt to the realities of ocean life, but they can taste the waters and discern the mood of their immediate environment. They can feel the surface currents in the ocean and detect both atmospheric weather patterns and deep ocean currents. At the same time constantly scanning in every direction surrounding them and recognizing all other creatures around them.

Thus, the **Oracle of Whales** is written with a presumptive educated guess that whales are indeed intelligent, self-aware, sentient, emotional, philosophical and act rationally within the framework of their individual cultures.

As an author, I made a huge leap of faith by utilizing the intuitive process in order to extrapolate these poems into creation. Every race of whale is represented in this book. Each one is historically sensitive to the record of whales as we understand them. Each verse was inspired by both the empirical and intuitive creative process. As a person, I engaged in empathetic insight to embrace whales as I imagined them to be. Yet, many years of research went into understanding each race of whale. Although I cannot vouch for the accuracy of the extrapolations, they feel right to me and are consistent with the known behavioral patterns of each species of whale.

Two example poems follow:

ORACLE OF WHALES: Song of the Humpback Whale

O Human Man and Woman

Who spawn upon the land

Your world rises from dark chasms

Far below these sands.

We greet you with our songs,

Having lived alone among you

In the waters of our years.

Hear the voice, our shrill and call,

We are your Elders from the deeps.

Listen through your hearts as we . . .

And you will feel our visions

Great and small.

Song of the Mother

I am the mother of a Whale.

The whole world loves a mother.

Please, I beg you as a lover

To cease from killing one another.

I appeal on parent grounds

To men of reason and the women too,

A baby Whale is just as precious

To a father as a Human child is.

I am a simple being, though many

People could swim inside of me.

Do you think all your hearts together

Would equal one dear loving daughter?

Reflections in the water

Change their shadows every instant.

Remember me with all the others

And be a Whale, just Be.

VISUAL ARTS

Photographer

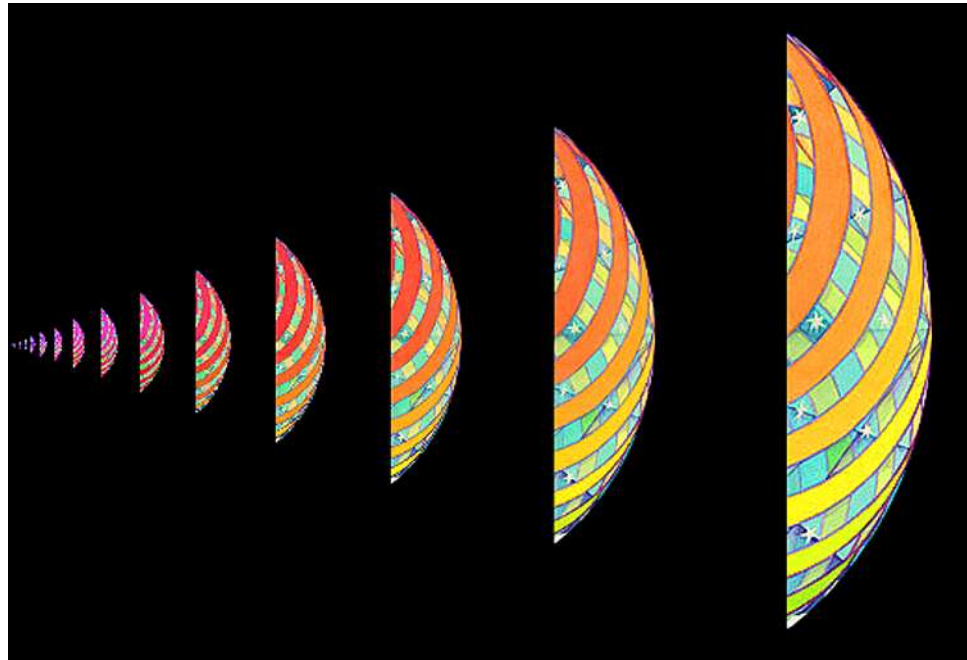


Flying into the Sunset (above) Water Lilies (below)

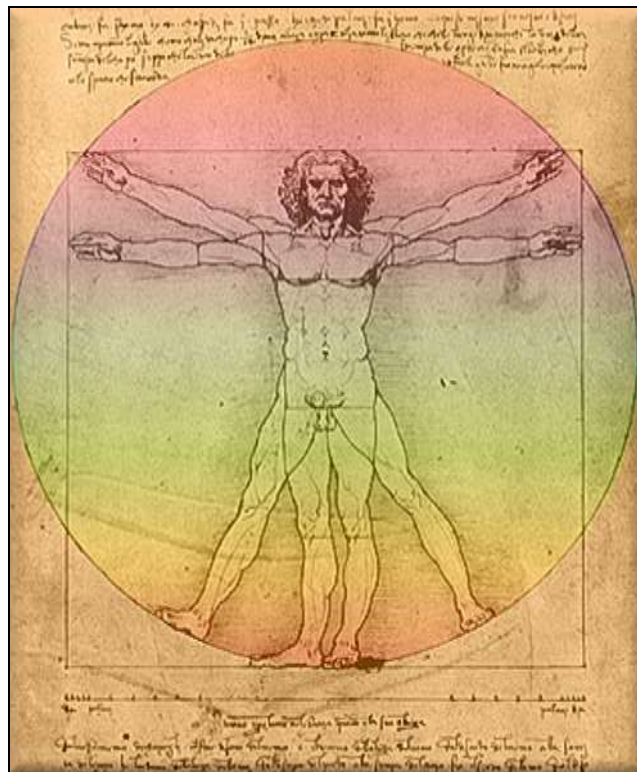


ELECTRONIC ARTS

Graphic Artist



Logo for PLWDesign.com (above) - Colorized Leonardo Logo (below)



WEB DESIGNER

Some of Paul Lloyd Warner's web designs:



Background for High Bandwidth front page of Andrew Annenberg

A Few Paul Lloyd Warner Web Creations

Music for Peace

MusicForPeace.com

Waterfall Music

Waterfallmusic.com

Peace, Love & Wisdom, PLW's poetry

PLW.org

PAUL LLOYD WARNER

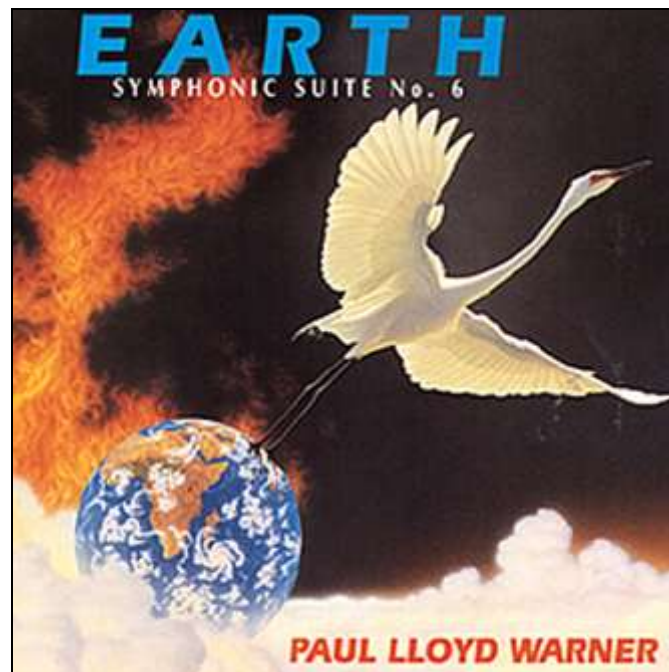
Biographical Information

Born in Los Angeles, California, Paul began his musical training at age seven. By his mid-teens Paul was studying advanced piano composition and technique with the noted Esther Lipton. After completing his studies in literature at UCLA, he continued his musical education in Florence, Italy. It was while in Europe that Paul began to develop an original, yet classical style of composition and performance for the piano. Influenced strongly by well-known composers such as Debussy, Ravel, and Brahms, the music of Paul Lloyd Warner is modern, yet classically-based, and easy to listen to. Returning to the United States in 1963, Paul settled in New York City. Paul spent the following five years exploring the neophyte electronic music movement then taking hold in the city, while working as a free-lance photographer. In 1968, Paul moved his new-found knowledge to the more relaxed environment of Maui, Hawaii. While in Hawaii, he continued developing a style of composition and performance, true to the guiding principles of the classics, yet infused with modern interpretation, personal reflections, and inspired by the beauty of nature. This can be heard in his first album, *Waterfall Music*, released in the late 1970s in the Hawaiian Islands.



Paul Lloyd Warner plays for the Humpback Whales at sea in 1976

While in Hawaii, Paul became the first musician to play music for Humpback whales in the open ocean on a 70 foot sailboat. With the use of a white grand piano fastened mid-ship and sophisticated underwater speakers, he played his music to nearby whales who swam underneath the boat for several hours, turning somersaults, like ballet dancers underwater. Their joyful responses, caught on film by marine divers, were an inspiration and milestone to the artist and to thousands who watched the documentary on public television channels in the 1970s.

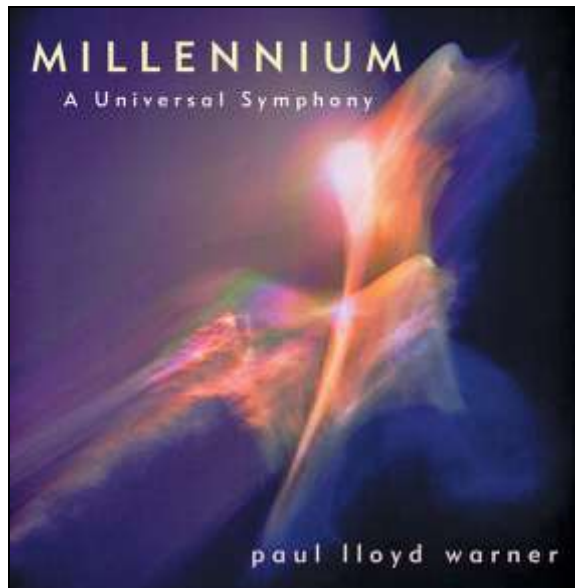


Earth Symphony for Violin, Flute and Orchestra, a solo performance, 1995

Upon his return to the mainland in 1983, Paul made his residence in California. From his coastal location he traveled throughout the United States in his motor coach specially outfitted with a digital recording studio. As a musician in touch with nature, he derives the inspiration for his works from the beauty of his surroundings. He records on location in Hawaii, the Grand Canyon, the Olympic Rainforest, Yosemite, the deserts of the Southwest, and America's rugged western Pacific coastline.

Presently Paul resides in the San Diego area and is actively cataloguing his entire life's output of music, more than 30 albums released and another 40 albums to be released in the future.

PLW is a highly prolific composer and is currently preparing for the next phase of his music by multi-tracking large scale orchestral forces into a new holographic musical system that promises to bring his music to new dimensions of beauty in the emerging 21st Century music.



MILLENNIUM reveals a masterwork of composition, melodies and harmonies that are new and fresh. Two of the symphonic pieces probe a depth of compassion that Paul believes represents his finest instrumental work. They are so deep and profound that they bring listeners to tears, not for sadness, but for the celebration of living. Other pieces represent pure spirituality and the heights of human experience. The opening piece epically opens up the gates of the universe, bringing us to the mighty threshold of the cosmos.

This album marks both the end of PLW's early and middle musical style and leaps forward to a later and more mature and philosophical level of composition. Beyond everything, this music speaks for humanity and the dignity of humankind. There is something very unique in this work that is ineffable, something yet unspoken, and yet through the magnitude of the instruments, it comes out and asks to be heard.

MUSICAL AUTOBIOGRAPHY

Growing up in Los Angeles during the 1940s and 50s was not so bad. I felt I was living in the most beautiful place in the world. I came from a poor family. My mother and father divorced when I was six, leaving my mother to raise my brother and me. It was hard in those years for a divorced woman to be respected. Salaries for women were low; there was no welfare. My mother and my dear aunt Frances worked very hard to raise us and it was a constant uphill battle.



Paul at age 3

I remember when I was seven, I was brought to the home of a nice lady who had an upright piano. For the first time I placed my fingers on the keys and began to push them down. The nice lady showed me where the key of "C" was and lo and behold, a little ditty was played by my tiny fingers. I remember something happening to me then, it was my first magic moment: I loved the sound, the feeling, and it was then I knew I wanted to play the piano.

Shortly afterward, my brother and I moved to a private school where there was a piano. I remember the lady who ran the school, Joan, an Englishwoman. Of course there was a piano there and she gave me my first lessons. I guess you couldn't tear me away from it, but I was literally removed from the chair by her because I kept on playing the same songs over and over again.

Several years later, we were both moved into a foster home in Burbank where there was no piano. Helen and Bob were wonderful and loving foster parents. Because I wanted to continue to learn, they rented a piano for me and got me a teacher. So my education continued. Soon, I was playing my own songs which I enjoyed much more than my lessons.



Paul at 13

After another series of living changes, I was placed into a children's home during my high school years. It was there I was able to continue piano lessons with a wonderful teacher named Esther Roth. She was so loving and giving, she gave me the courage to go on. Throughout high school the deal was as follows: piano practice after school, homework after dinner. This got me through high school. My dream was to attend UCLA and it became my alma mater. I was an English major, Art History minor.

During my first college years, I began to create my first serious piano music. At that time, I had a school chum who invited me to his home. I saw two glorious grand pianos in the living room. I sat down to play the best of the two pianos and after about an hour, I saw the back of the head of a woman in a large mirror in the adjacent dining room. I promptly stopped playing. I had no idea anyone was listening. She got up, came into the room and introduced herself as Ray's mother.



Paul at 17

Her name was Esther Lipton, and I soon found out she was a renowned piano teacher in Los Angeles. She asked me who I was, I told her. She told me that I had the most beautiful poetic touch she had ever heard and invited me to study with her during my entire university years.

Esther gave me a 4 year scholarship to study with her. What a joy she was, I come from my heart when I write these words. She was, at that time, the greatest influence in my life. Esther gave me a gift that literally finished off my piano style. I played the works of Debussy and Ravel, Mozart and Bach. She tried to give me Chopin (whom I now adore) but I would have none of it.

It was the French Impressionists who moved me the most. Little did Esther realize that I was playing my own music during my practice time in addition to the lessons she was providing for me. But to her, she was more interested in cultivating me as a musician, rather than a pianist, I believe. She was immensely disappointed when I told her that I would not go on and study at a conservatory. Instead I made a decision to take on the writing of poetry as my life's work and in October 1959, I took my lifetime's savings of \$500. and flew to Paris.



Paul singing with best friend Alfred, New York 1965

I lived in Europe for three years, teaching English, modeling for artists, and writing poetry, translating the modern French, Italian and Spanish poets into English. Settling in Florence, Italy, I informally took courses in Renaissance Art History and at the same time, I was fortunate enough to rent a Blüthner grand piano of exquisite tone. It was there I composed music on my own, mostly in the 20th century tradition of Berg, Webern, post-Debussian music.

I was fascinated by 20th century music and wanted to make a contribution to the literature. However, the music wasn't all that beautiful and I later graduated from that style when I moved to New York City in 1963. In New York, I began the study of electronic music and went to the Columbia University concerts where experimental electronic music was headquartered in the city. I was electrified by the new sound and new

direction music was taking. One day, I was antiquing with a lady friend and we found ourselves in New Jersey.



PLW at age 24 at his brother's wedding

There was a pump organ and I was able to purchase it for \$150. Bringing it to my apartment, I now had a keyboard, of sorts, and used to play for hours on end.

In 1968, I moved to Hawaii, to Maui specifically. First settling in Hana, the pure old Hawaii, I adopted for the first time in my life, a country life style, swimming in fresh waterfalls, eating papaya daily, life was good and wonderful. Many great spiritual leaders from India, Tibet and Asia taught us the wisdom of the Orient. We were privileged to study with great masters and Rinpoches from Tibet.



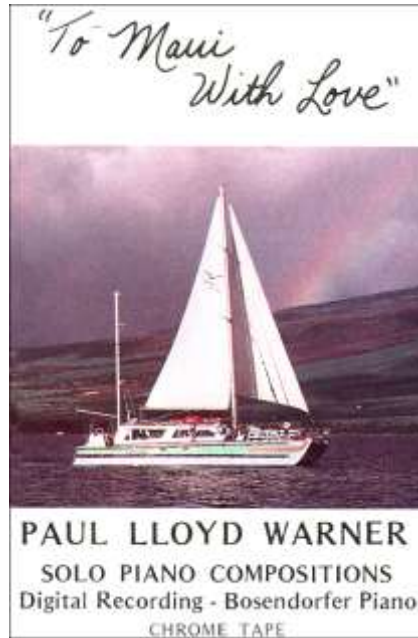
A Maui gathering of friends during a Tibetan retreat weekend

Luckily, there was a fine grand piano in the Hana Community Center and I was given the keys to play it. Late at night I would go and play, returning to my musical roots of Debussy, the composer who most influenced my piano style. So that I would not be accused of being (horror of horrors) a Neo-Debussian, I put my own stamp onto the music, creating a style that was both romantic, poetic, contemporary and uniquely me. People would hear the music and come stand outside the hall, just listening to me play. I had no idea. People would say that I ought to play in Carnegie Hall.

Since I had dedicated my life to the writing of poetry, I considered my music to be my favorite past-time, a beautiful and necessary part of my life, but not my *métier*. After all, I had a marvelous collection of classical LPs that I had collected since my college years, and was daily listening to the very finest music the great composers had created for the ages. I was content to create new poetry for the world, and not music, so I never pursued a career in music.

Several years later in 1974, when I was living on the slopes of Haleakala, I owned a gorgeous mahogany Mason and Hamlin (1926) piano. I was so proud of it. For years I had been studying natural health, spirituality, and a host of new and old disciplines. My music had evolved into an

arpeggiatic style of sweeping melodies, imbued with a poetry that moved everyone, many to tears.



To Maui With Love, music celebrating the Island, 1987

One day I bought a cassette recorder and a few weeks later, I placed the microphone into the piano and recorded my music for the first time. I had never “heard” my music before. Upon hearing it back with some friends, I could not believe my hearing. My music WAS beautiful. I never knew that before. I had never thought of myself as a composer because I was a poet and photographer, and that was enough for me.



Paul at age 34 with his cat, Mr. 'S' (Scandinavia), in Maui, 1972

In that instant, there was an epiphany, I had transformed and suddenly I realized that indeed, after all those thousands of hours of playing and millions of notes later, that indeed I had created a style of my own, and an authentic music that other people would enjoy hearing.

Therefore, though I have been playing the piano since I was seven years old, I mark the beginning of my musical career in 1974. Life changed for me at that moment and I embarked on a new journey in life which is dedicated to bringing new music to the world, the music in my heart, the music of the soul; a new style, classically influenced, yet contemporary in idiom.

There is so much more to say, but I ask the reader to jump with me to 1990 when I bought my first electronic keyboard and began composing for something other than the piano.

I waited until the 3rd generation keyboards were introduced, where the sampled sounds from acoustic instruments were perfected. I took the keyboard on the road with me and brought it to the most amazing places in nature, deep into the deserts, on the beaches of the west coast, next to waterfalls in the Northwest, even on boats.

After playing the keyboard for a year or two, I bought another, and then another, until there were a number of instruments connected through a mixing board into a digital tape recorder.



PLW in Keyboard performance, 1992

I was fascinated by the prospect of recording complex music in a solo setting. People would say, why don't you multi-track and get even better effects? My answer was: "just listen to this, does it sound multi-tracked to you?" I was able to transfer my considerable piano technique to the keyboard and ultimately create the music I always wanted to do – symphonic, the string orchestra, horns, flutes, harp, violins, and so much more. Even the piano samples were awe-inspiring to me and I could create new piano music on keyboards.

All this equipment mushroomed to fill a large van, floor to ceiling, towed by a motor home called "The Blue Whale". I went all over the western United States, making music between the art shows and exhibitions which were generally held on weekends. From 1990 to 1999, my music transformed into a new sound, of boundless variations, of infinite explorations which has fulfilled my life utterly and joyously. In 1996, I even had the privilege of taking a keyboard into a lava tube, a cave in the mountain of Hulalai on the Big Island of Hawaii.

We dragged the batteries, tape recorders and all the recording equipment into the bowels of the earth in the Lava Tube and played throughout the night. Can you imagine making music deep within the Earth, in our volcanic origins? Imagine the power that came through the music, the sounds from the remote past which gorged themselves out of creation into the present.



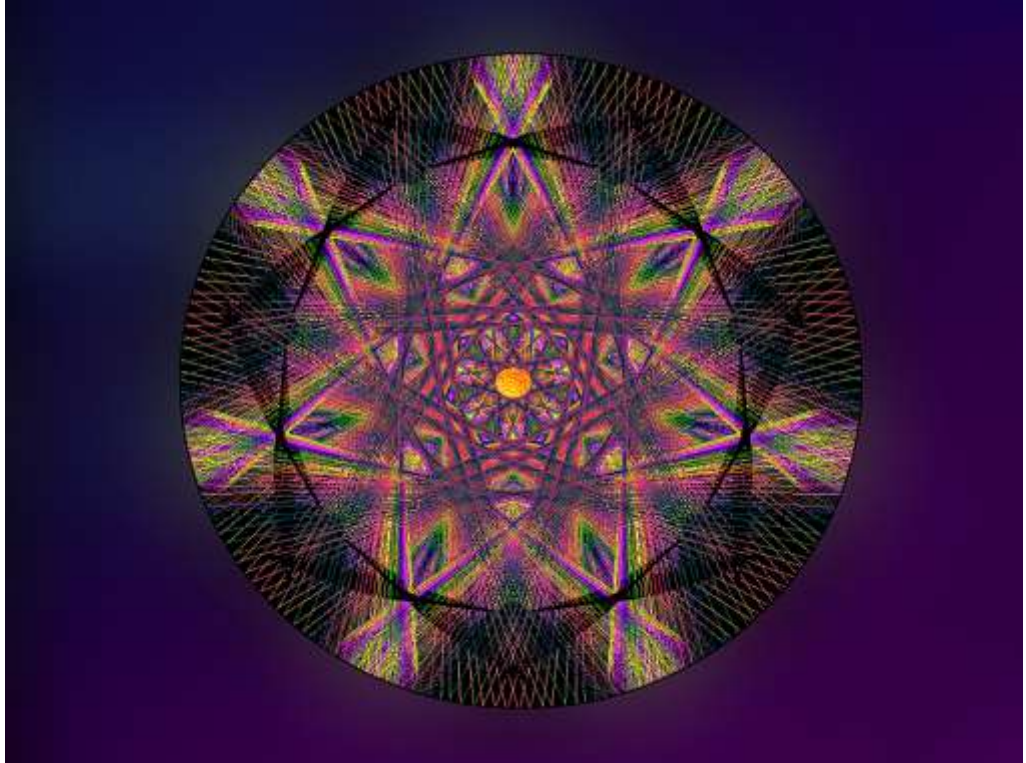
Self Portrait, 2000

This is my life, filled with wonder, with the awe-inspiring vital life of the artist, living my dreams and passionately devoting myself to the creation of music at the deepest levels of existence. Poetry, humanity, love, compassion, healing, peace, philosophy, beauty, the cosmos, spirituality, metaphysics are at the core of my work.

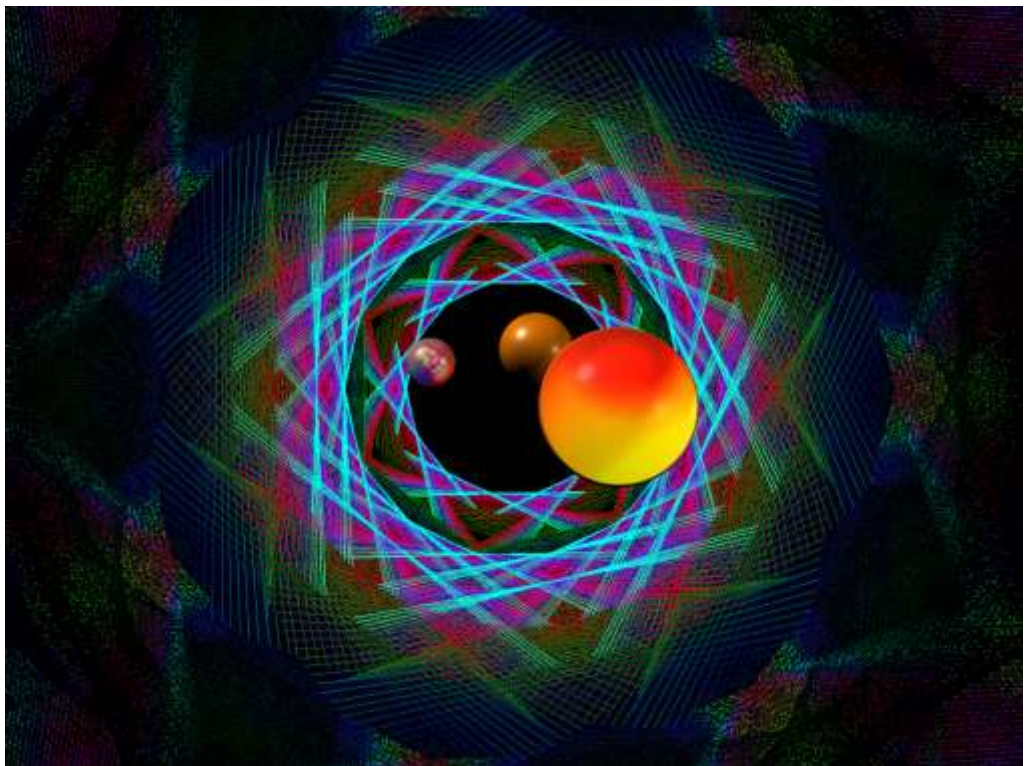
I live for this, this moment when things grow clear and I am able to see into infinite beauty and know that I too, am contributing to this beautiful world of ours.

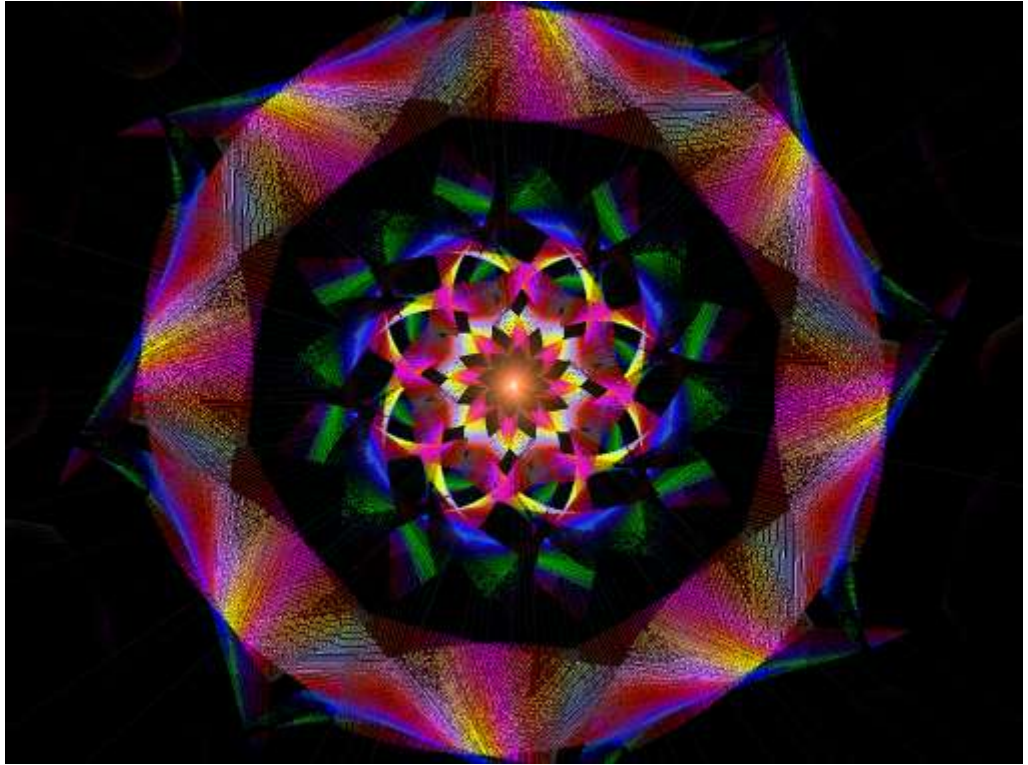
SACRED GEOMETRY IMAGES

The Sacred Geometry Series is the latest development in Paul Lloyd Warner's creative output. Generated entirely in the computer, principally in a program called PHOTOSHOP, Paul has generated complex geometrical images that are unique in both quality and vision.



Above - Sacred Geometry No. 2 – Below – Through the Portal, 2004

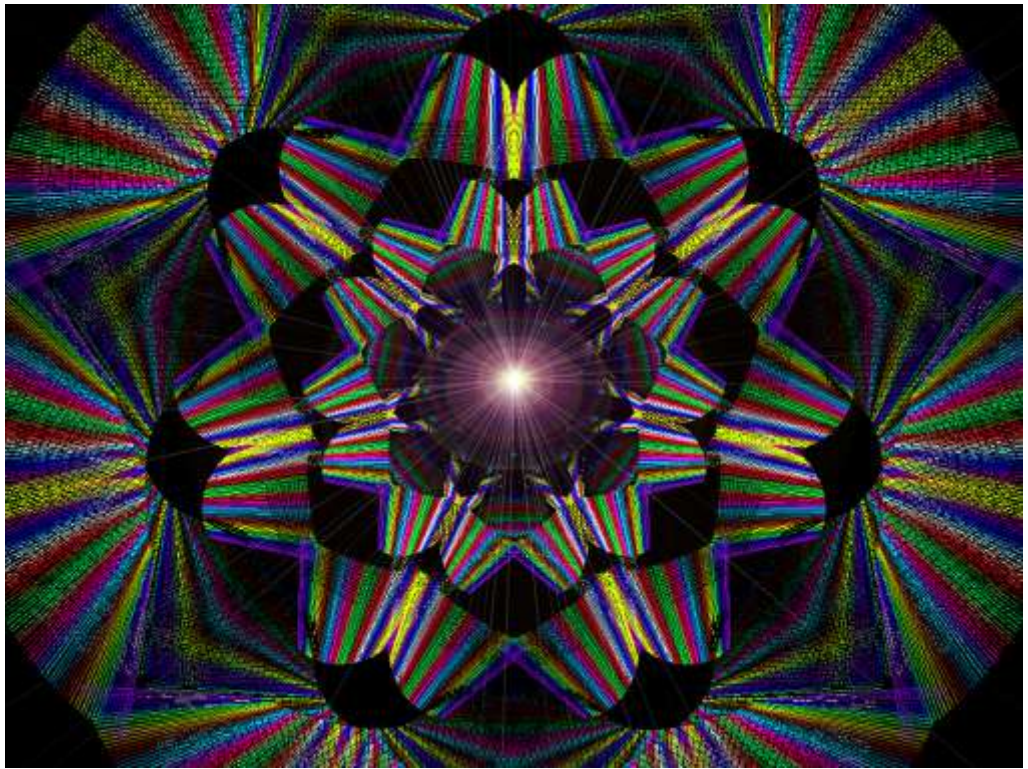




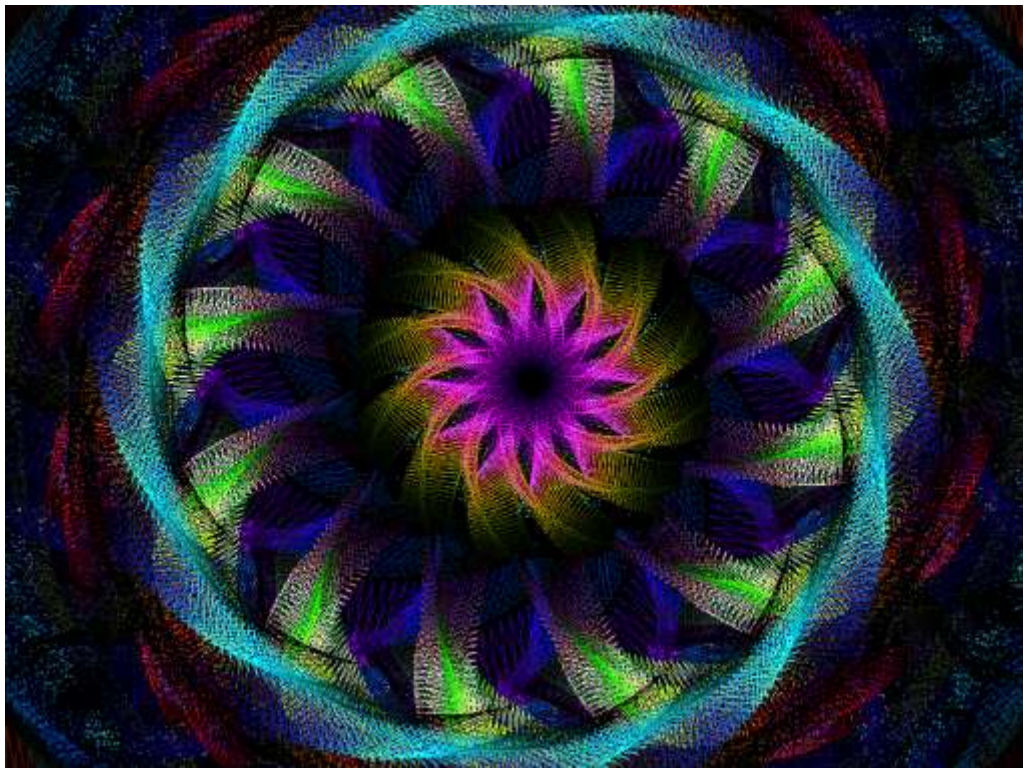
Sacred Geometry 8, 2004



Sacred Geometry 12, 2004



Eye of God, 2004



Sacred Geometry 16, 2004

TESTIMONIALS

"Paul Lloyd Warner is without question, one of the greatest musical artists of our generation. He towers over his so called "new age" contemporaries and brings us a depth of passion, delivered with classicism, originality, poetry and grace. I am privileged to have heard him in one of his rare concerts and am honored to have experienced the beauty of his music. Undoubtedly the world will discover he is a master composer/musician."

(Mrs.) L. Smith
San Francisco, CA

"One of the most gifted composers I have ever heard. Paul's music touches me so deeply, I have never heard anything quite like it and believe me, I have heard everything."

B. Riley
Dallas, TX

"We heard him at an art show in Lincoln Center. Curious, my wife and I listened for hours to Paul's spectacular music. We asked him why isn't he playing here in Lincoln Center or Carnegie Hall, his response was surprisingly blunt: "They don't respect my kind of music", he said. "There is no category for my kind of work and the people who control the music world simply don't understand what I am doing," We were flabbergasted! We purchased a set of his albums and listened to them almost every day. A year later we saw Paul again at the same art show where he introduced his newest albums to us. We purchased them, including "EARTH" for violin and orchestra. Later when we read the program notes, we simply couldn't believe that one individual could make all this music "happen" at one time. He played both the violin, the orchestra, and even the flute all in one sitting on his keyboards, yet to us it sounded like a symphony hall. Paul, please show this letter to anyone, anytime, you are one of the world's musical treasures and your work will live on forever. We believe in you and send you all our love and gratitude. Thank you."

R. Goldman
New York, NY

"I purchased a CD by Paul Warner about two years ago at the California State Fair. I've listened to it religiously every night since then. Out of well over one hundred CDs I own, Warner's has easily gotten the most play. Thank you!"

M. Drennan
Elk Grove, CA

"Marvelous music so beautiful, it transcends time and space. This is the new classical music so far as I am concerned. Congratulations."

M. Garner
Cincinnati, OH

"Nothing like anything I have experienced before. This IS MUSIC. In the gos when most music is banal and trite, Paul's music takes me to places I have never heard before, I soar . . . "

A. Kaplan
New York, New York

"Paul's music is truly a magical, moving, spiritual experience. His mastery of musical talent expresses at an amazing level of consciousness. His music will soothe your soul, lift your spirit, delight and warm your heart and move you at the deepest level."

P. Hower
Cardiff, CA

"Very soothing! Relaxes the mind, and allows one to escape from a long, hard day at work. Excellent! I highly recommend it to anyone.. .very, very nice!"

K. Donnelly
Ft. Lauderdale, Ft

"I am a trainer for peer programs and I use the music of Mr. Warner constantly. My students now request his music as one of their favorites!"

L. McClain
El Cajon, Ca

"Brilliant and intelligent music, beautifully crafted and exquisitely performed. Paul Lloyd Warner is unique among composers of our time. I firmly believe his music will become the classics of the future because there is so much depth of feeling, spirituality and a grand vision.

J. Cunningham
Minneapolis, MN

"I use Mr. Warner's music as a method of relaxation and stress relief every day in the car on my way home from work. I get a feeling of peace from his music, thank you."

D. McIntyre
Rochester, NY

"His music reaches inside my soul like no other. He is very special."

M. Post
University Place, WA

"I am a massage therapist and use Paul Lloyd Warner's music daily. They are relaxing not only for my patients but for me as well. It provides the best atmosphere for relaxation and concentration I have found."

J. Woods, LMP
Dallas, TX

"God bless you for creating something so special for everyone! Your music has brought the stress levels in our home way down, and with five children this really helps!"

K. Astle
Sacramento, CA

"Paul's music is so very powerful and moving, it takes me places that no other music can. Keep up the great work, thank you Paul!"

J. Moffat
Seattle, WA