Blue Pearl
A One World Oratorio

World Premiere
14th May 2022
St Giles’ Cripplegate, London, and online
Earthrise (NASA). Apollo 8, 24th December, 1968

‘Earthrise’ (NASA). Apollo 8, 24th December, 1968
Blue Pearl : A One World Oratorio
Text by Ken Wilber, Thich Nhat Hanh and Steve Banks
Music by Steve Banks

World premiere, 7.30pm (BST) Saturday 14th May 2022
St Giles Cripplegate, the Barbican, London, and streamed live

The London Mozart Players, Excelsis and Vox Farnham Chamber Choirs,
Felicity Hayward (soprano), Luthien Brackett (mezzo-soprano), David de Winter (tenor), Geoff Williams (bass), conducted by Rob Lewis

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PART 1
Requiem Nunc
Evolution 5
Anamnesis
One Mother, One Father
Blue Pearl
Never Lost, Never Found

INTERVAL (20 minutes)
Please note: there are only two toilets (to the right of the stage).

PART 2
Let Go
Holons
Call Me By My True Names
Sex
Death
Be Still
“    “
Requiem Nunc (Reprise)
The Potter

Live stream broadcast by Classical Media (www.classicalmedia.co.uk).
Cameras: Tristan Hackney & Rhys Davies. Sound: Morgan Roberts.
Lighting supplied by Sparks Theatrical Hire Ltd.
The music of evolution and the evolution of music

Welcome to the world premiere of Blue Pearl: A One World Oratorio. Thank you for being here, whether at St Giles in London, or online.

The idea that human consciousness has evolved and continues to evolve is central in Integral theory, the ground-breaking ‘theory of everything’ developed by American mystic-philosopher-scientist Ken Wilber and others since the 1970’s, a theory which integrates the truths of all the world’s great spiritual, scientific, and philosophical traditions.

Human culture has co-evolved with that evolution of human consciousness, in ever widening circles from clans and tribes to nation states, to a growing global culture: people who see themselves as world citizens (along with their national and local identity), and who care for the earth, this living, conscious ‘Blue Pearl’, as a whole.

Human spirituality has also evolved along with human consciousness. Buddhism, for example, is seen to have gone through three major developments over the course of its history. Integral spirituality is a further step in that evolution, with its integration of the ancient spiritual understanding of the East with the modern psychology and science of the West: a rational understanding of those dimensions of human experience that go beyond rationality; a theory, a map, that points beyond maps.

And music too has evolved and continues to evolve. In western classical music we can trace the increasing complexity of harmony from the baroque, through the classical period and on to the romantics, to the point where, it would seem, there was no further to go, and the post-modern deconstruction of atonalism was perhaps inevitable. The Integral movement, coming after post-modernism, is a reconstructive one. In writing Blue Pearl I found myself often intuitively using ongoing key changes—going beyond a fixed harmonic frame, as atonality does, but in a very different way. I see the ‘home’ key as analogous to the personal self: defining a limited ‘territory’ in which we make a journey, a story with beginning, middle and end. Constantly shifting key signatures subliminally suggest the ephemerality of that familiar ground, pointing beyond the personal self to a wider, universal identity, as evidenced by the mystics down the centuries and across cultures. Ongoing key changes are also a feature of the portrayal of evolution in Blue Pearl, giving the feeling of the ‘winding up’ of the Kosmos in ever-increasing complexity, wholeness and consciousness.

A common dimension of Integral art is that it evokes and celebrates worldcentric consciousness and global culture. This is at the heart of Blue Pearl, which takes take you on a journey of evolution—physical, biological, and the evolution of human consciousness, to the point where we become conscious that we humans are not separate from the earth, but that we are the earth, evolved, conscious. And
with that evolving consciousness flowers an evolution of the human heart, as it awakens and attunes to the connectedness of everyone and everything, embracing all of humanity, the whole earth and Kosmos, in the mystery of love.

John Cage created a stir in 1952 with his notorious ‘silent’ piece, 4’33”. For Cage it wasn’t silence at all, but rather the ambient sounds heard in the auditorium in the absence of performed music; a classic of post-modernism. Silence as a special kind of ‘music’ is incorporated at a number of points in the Blue Pearl oratorio, but in an Integral way, the music moving from ‘gross’ to ‘subtle’ forms and thence into silence, the ‘formless form’, evoking the shift in consciousness such as we might experience watching the stunning majesty and tranquillity of a sublime sunset, or as the mind and emotions settle gradually into inner stillness during a meditation session or retreat.

Thank you for being part of this world premiere of Blue Pearl: A One World Oratorio. As tonight’s wonderful conductor, choir, orchestra and soloists take to the stage, I invite you to let go, as much as you can, and let this musical journey lead you where it will. Let go of any concerns about Integral theory, or with trying to get all the words, or with what it all means, or whether it is good or bad. That can all wait ‘til later, if you are so inclined. For now, just ship your oars, and, in the words of that Liverpudlian lyrical luminary, ‘relax and float downstream’.

Steve Bauld

Stoke Gabriel, Devon, England, United Kingdom, Europe, Blue Pearl, Kosmos May 2022, now.

*Evolution Of Consciousness*, by Integral artist Gaia Orion
Colour version — see back cover. www.gaiaorion.com
PART 1

Requiem Nunc

Introduction. Eternity and eternal peace are here and now. We hear contrary motion (mirrored) scales and a rhythm on the cymbals, which we hear again in Never Lost, Never Found. Their meaning becomes clear in Death. A choral fugue conveys the ancient mystical understanding that subject and object, knower and known, are one. The solo tenor expresses the other dimension of that understanding: that past and future are both present experiences (thoughts): all time exists in the eternal now. A path (one among the many spiritual paths) with no creed or dogma; just maps (theories), and experiments to try.

Evolution 5

The entire 13.8 billion years of the ‘winding up’ of evolution in five minutes of music. Physical evolution, biological evolution, and then the choir sings ‘I’ in the last split second, representing humanity’s appearance on the scene. The double bass motif represents the slow turning of galaxies. The earth forms at about 3.5 minutes, represented by a theme in the bassoon, which we hear again in Holons, and in the song Blue Pearl, which is where it was first composed. Then life begins, then plants appear, animals and finally human beings.

Anamnesis

Meaning ‘unforgetting’, or ‘remembering’: the Kosmos ‘remembering’ itself through the evolution of human consciousness, in nine stages from pre-personal (close to apes) through personal (rational, typical modern adult) to transpersonal (spiritual). Adapted from text by Ken Wilber from his book One Taste.

One Mother, One Father

DNA research shows that every woman that has ever lived is descended from one mother, and every man from one father, both from Africa. We are many, and we are one: a celebration of the unity of the human family, and of our African roots.

Blue Pearl

‘Blue Pearl’ is what the earth looks from space, as seen in the famous 1968 ‘Earthrise’ photo, a unity-in-diversity. The earth speaks to humanity, saying that humans are one with the earth. Spoken introduction by Edgar Mitchell (1930—2016), Apollo astronaut.
Never Lost, Never Found
The non-dual understanding, from the ‘perennial philosophy’, that the mystical experience of ‘I am’ is always, already present, but masked by a veil of illusion.

PART 2
Let Go
Setting of a simple Buddhist teaching by Ajahn Chah. Successive orchestral layers from very loud to very quiet, evoking gross to subtle states of consciousness, are peeled away to reveal the profound peace to be found in silence, and ‘letting go’; a peace and stillness which is always present, but usually masked by the busy and ‘noisy’ states which overlay it. The musical layering was inspired by the opening of Prokofiev’s Romeo And Juliet.

Holons
A ‘holon’ is a whole and also a part—part of a greater whole. Everything in the Kosmos is a holon; it is the ‘fundamental particle’ of Integral theory. Evolution proceeds through a holarchy of ever more complex wholes, with ever more consciousness, each successive whole enfolding the preceding wholes as parts within it. A 12-part ‘catch’ (a holarchical musical form—layers again, this time building up) through the ‘holarchy’ from quarks, atoms, molecules... to human beings... to the earth, the solar system, and finally the entire Kosmos.

Call Me By My True Names
Setting of the very moving poem by the much-loved Vietnamese Zen monk, Thich Nhat Hanh, who passed away earlier this year. A profound meditation on the interconnectedness of all beings, and on compassion.

Sex
Sex?! In a spiritual oratorio?! A humorous, moving and profound celebration of sexuality. Spirituality is not found by denying sexuality, but by transcending and including it. The orchestral waltz interlude re-imagines the famous Dies Irae from Verdi’s Requiem, with lightness and joy in place of guilt and dread. The final a cappella section portrays sex as experienced at different levels of consciousness: with the Eye of Flesh – lust; with the Eye of the Heart – love; with the Eye of Spirit – divine union.

Yab Yum by Integral artist Jennifer Baird. Greyscale reproduction of colour painting. www.jenniferbairdartist.com
Death
We all must face death—our own, and the death of our loved ones. Will you close your heart in the face of this pain, or let it break open? Another ‘catch’, layers building up to a loud climax with a quote from the hymn ‘Abide With Me’, followed by quietness, the ‘mystical’ death: where the sense of identify moves from the (illusory) sense of being a separate individual self, living in time, to being the entire Kosmos (‘I am’), in the eternal now, which is also the experience of the unity of all opposites including birth and death (represented by the mirrored, contrary motion scales). The ever-present nature of this Kosmic identity is summarised in the whispered phrase, ‘Honsho myoshu’, from Zen Buddhism (which translates roughly as ‘Original enlightenment is wondrous practice’).

Be Still
A peaceful, simple invitation to meditation; to be still and rest in ‘the simple feeling of being’ (to quote the title of one of Ken Wilber’s books).

““
A brief period of silence and stillness, a meditative space.

Requiem Nunc (Reprise)
This and The Potter form a coda. A reprise of the opening, and of part of Never Lost, Never Found. As T. S. Elliot put it, “We shall not cease from exploration / And the end of all our exploring / Will be to arrive where we started / And know the place for the first time.” As we near the end of this musical journey of exploration, the choir poses the question: What will you do with this one, precious life...?

The Potter
A celebratory song to finish. A sort of prayer, that we may each fulfil our potential in our lives, and, in doing so, offer our unique gifts to the world. The oratorio ends with a jubilant reminder that we humans are one with the earth; we are ‘Blue Pearl’, the earth (and the Kosmos) evolved into consciousness.
Felicity Hayward, soprano
Felicity Hayward studied Opera at the Royal Welsh College of Music and Drama and completed undergraduate studies at Trinity College of Music, graduating with First Class Honours and winning the Silver Medal, the Gladys Puttick prize and the Chamber Music Prize. Felicity’s operatic roles to date include Clorinda in Rossini’s La Cenerentola, Rosalinde Die Fledermaus, La Princesse/Une Pastourelle L’Enfant et les Sortilèges and 2nd Woman/1st Witch Dido and Aeneas. In 2016 she performed Micaela Carmen, Belinda Dido and Aeneas, Pyramus and Thisbe and Edith Pirates of Penzance at Dartington Summer School. She created the roles of ‘Woman’ and ‘Rhino’ in Danyal Dhondy’s Just So at the 2012 Tête à Tête Opera Festival. Felicity played Mrs Grose in Britten’s Women at the Bath International Festival and in 2015 sang the role of High Priestess in Verdi’s Aida for South Downs Opera. Extensive solo oratorio engagements have included Verdi Requiem, Haydn Nelson Mass and The Creation, Mozart Requiem and Coronation Mass, Handel Messiah, Bach Magnificat, Fauré Requiem and Vivaldi Gloria. Felicity is a passionate exponent of song and of new music. She has collaborated frequently with the London Composers Forum and similar groups, and in 2014 participated in the Flourish Opera Competition in they heavily vanish by Timothy Lewis Thornton, a piece which was performed in full at the Tête-à-Tête Opera Festival in 2015. She is based in London.

Luthien Brackett, mezzo-soprano
Born in San Diego, California to parents who loved to read, Luthien was named for the character of the elf princess Lúthien Tinúviel in J.R.R. Tolkien’s legendarium. According to her mother and father, at the age of two, she clambered up onto the table during a dinner party and sang “You Light Up My Life” from start to finish with perfect pitch. That was probably her first public performance. Praised by the press for her “lushness and delicacy,” “easy, appealing alto” and “silky tone among all registers,” Luthien is in great demand as a concert soloist and professional chorister. She received her undergraduate training at Westminster Choir College in Princeton, New Jersey, where she was a member of the Westminster Choir and sang under the batons of some of the world’s most respected conductors, including Wolfgang Sawallisch and Kurt Masur. After completing her Bachelors degree, she entered the professional arena, and spent many years building a distinguished career, with performing engagements across the U.S. and abroad. She has recently completed her post-graduate studies at the University of York in the United Kingdom.
David de Winter, tenor

David de Winter received his formative musical training as a chorister at Westminster Cathedral, before studying Music at Durham University and Voice at the Royal Academy of Music. He was a finalist in the 2019 Handel Singing Competition, winning the Selma D and Leon Fischbach Memorial Award. His musical repertoire spans over 900 years, from the 11th Century to the present day. Primarily known as an interpreter of baroque and renaissance music, David is also a committed performer of contemporary music. Recent highlights include Matthäus Passion (arias) with Philharmonie Zuiderneyderland and Jos van Veldhoven, Coridon in Acis & Galatea at the Teatro Garibaldi in Sicily with The Early Opera Company, Messiah (Hereford Cathedral), the title role in Acis & Galatea with The Brook Street Band at the love: Handel Festival, and recitals at the Foundling Museum and London Handel Festival.

Geoff Williams, baritone

Geoff Williams trained at the Royal Academy of Music completing a Master’s Degree in Performance, with Distinction. Recent roles include Papageno in Die Zauberflöte, Geronio in Il turco in Italia, Escamillo and Dancaire in Carmen, Don Alfonso in Cosi fan tutti, General Achilla in Giulio Cesare (Handel). He also covered the role of Marchese d’Obigny in La Traviata for Longborough Festival Opera. Geoff’s concert performances have included Herod in Berlioz’s L’Enfance du Christ (Scherzo Ensemble), Orff’s Carmina Burana (Colston Hall), Verdi’s Requiem (L’église de la Madeleine and Chartres Cathedral), Rossini’s Petite messe solennelle (St Margaret’s Church, Westminster), Pilatus and Arias in Bach’s St Matthew Passion (Wells Cathedral), Pilatus and Arias in St John Passion (Southwell Minster and Galway Cathedral), Barber’s Dover Beach with the Villiers Quartet (St John’s Smith Square). He also understudied Roderick Williams in the World Premiere of the ‘Da Vinci Requiem’ by Cecilia Mcdowall with the Philharmonia Orchestra (Royal Festival Hall). He studies with Janice Chapman and Gavin Carr.
The choir combines the forces of Excelsis and Vox Farnham Chamber Choirs

**Excelsis Chamber Choir** is a superb choir of about 30 singers under the baton of Music Director Robert Lewis. Excelsis performed the opening concert of the Grayshott Concerts’ 2017 season with the London Mozart Players. In 2015 Excelsis performed the world premiere of Karl Jenkins’ The Healer – A Cantata for St Luke, with the Marylebone Camerata. Following the success of The Healer project, the choir was invited by Sir Karl to sing in a performance of The Armed Man with the Welsh choir, Cor Caedydd, and the BBC National Orchestra of Wales at St. David’s Hall, Cardiff. Excelsis are Choir-in-Residence for the Grayshott concert series. In 2017, Excelsis recorded a new CD ‘Sacred Choral Music’, a selection of composer Clive Osgood’s settings of well known texts. Accompanied by the London Mozart Players and featuring soprano Rebecca Moon, the CD has been very well received by the music press.

**Vox Farnham Chamber Choir** is a group of 20 singers based in Farnham, Surrey, UK. The choir was founded by Robert Taylor in 2002 to make cathedral visits, but this quickly developed into performing concerts. Under musical director Robert Lewis, Vox sing sacred and secular music from the renaissance and romantic periods through to works of the 20th and 21st centuries including arrangements of jazz, popular songs and folk-songs. Vox has sung services at a number of cathedrals, including Winchester, Chichester, Southwark, Portsmouth, Guildford and at St George’s Chapel, Windsor. Vox typically perform three concerts a year and have sung at the Guildford International Music Festival.
The Choir

Sopranos
Christine Asbridge (E)
Anita Eccleston (E)
Sarah Evans (E)
Danielle Green (E)
Angela Hook (E)
Barbie McSean (E)
Leanne Osgood (E)
Jenny Hilborne (VF)
Georgina Peacop (VF)
Jill Lewis (VF)
Carina Hamilton (VF)
Sarah Marsh (VF)
Sarah Davies (VF)

Altos
Jane Crane (E)
Jess Harman (E)
Helen Matthews (E)
Nadia Nishizono-Miller (E)
Miranda Sargent (VF)
Jane Soothill (VF)
Mary Klymenko (VF)

Tenors
Tim Dutton (E)
Andy Gill (E)
Steve Harman (E)
Robert Taylor (VF)
Julian Davies (VF)

Basses
Richard Arthur (E)
David Foster (E)
John Holden (E)
Andrew Kettle (E)
Jon Edwards (VF)
James Ross (VF)
Phil Kirby (VF)

Rob Lewis, conductor

Robert Lewis is a conductor, performer and educator. Born in Cardiff, he began his musical training as a chorister at Westminster Cathedral under the direction of David Hill and James O'Donnell and later won a choral scholarship to the Oratory School and New College, Oxford, where he read Music. Robert is the co-founder of Excelsis and has been its Director of Music since its inception in 2007. He is also conductor of Vox chamber choir in Farnham.

Robert has worked with such artists as Sir Charles Mackerras, David Hill, Karl Jenkins, the Marylebone Camerata and James Bowman. As a singer, Robert has made over 25 recordings and toured numerous countries. He is also Director of Music of Grayshott Concerts. He directs several other musical groups. With the choirs of St. Thomas-on-The Bourne Farnham he released the CD ‘On Christmas Night’ and recorded the soundtrack for the Channel 4 drama ‘New Worlds’.

Thich Nhat Hanh

Zen Master Thich Nhat Hanh (1926-2022) was a global spiritual leader, poet, and peace activist, renowned for his powerful teachings and bestselling writings on mindfulness and peace. A gentle, humble monk, Dr. Martin Luther King, Jr. called him “an Apostle of peace and nonviolence” when nominating him for the Nobel Peace Prize. Exiled from his native Vietnam for almost four decades, Thich Nhat Hanh has been a pioneer bringing Buddhism and mindfulness to the West, and establishing an engaged Buddhist community for the 21st Century.
Ken Wilber

Ken Wilber, a visionary thinker, is the developer of an integral “theory of everything” that embraces the truths of all the world’s great spiritual, scientific, and philosophical traditions. He is the most widely translated academic writer in America, with 25 books translated into some 30 foreign languages. Ken Wilber currently lives in Denver, Colorado, and is still active as a philosopher, author, and teacher, with all of his major publications still in print. Often referred to as the ‘Einstein of consciousness studies’, Ken Wilber is a preeminent scholar of the Integral stage of human development. He is also the founder of the Integral Institute, which is the first organization fully dedicated to advancement and application of the Integral Approach in relation to contemporary global issues. It was formed in collaboration with over 200 scholars and experts, specializing in education, politics, business, medicine, psychology, spirituality, as well as, law and criminal justice.

If you would like to find out more about Ken Wilber, Integral theory and Integral spirituality, a good place to start is www.integrallife.com.

Steve Banks

As a violinist, drummer and singer, Steve has performed classical, folk, and world music with ensembles as diverse as the London Symphony Orchestra and the Carnival Band. He has been writing and arranging songs for 30 years. Alongside music, the other main stream of Steve’s life has been a rich and varied journey of psychospiritual exploration. Steve trained as a Psychosynthesis counsellor, and subsequently became deeply immersed in Ken Wilber’s Integral theory. He has presented a number of times at the Integral European Conference and hosts the podcast ‘Creative Furnace: Conversations With Integral Artists’ on Integral Life. (www.integrallife.com).

Steve has been practicing meditation in the Buddhist tradition for many years. These two main streams in Steve’s life – music and psychology/spirituality – have come together in Steve’s major new choral work for our times, ‘Blue Pearl: A One World Oratorio’, composed between 2013 and 2019.
London Mozart Players

Founded in 1949 by Harry Blech to delight audiences with the works of Mozart and Haydn, the London Mozart Players is one of the world’s finest chamber ensembles. The LMP has a unique musical pedigree; its rich history connects it to the greatest names in classical music, while its pioneering approach to music-making marks the orchestra as a leader in terms of outreach, education and diversity. The LMP is a versatile chamber orchestra of the 21st Century, dedicated to reaching new audiences with classical music.

Violin 1
Simon Blendis
Nicoline Kraamwinkel
Ann Criscuolo
Anna de Bruin
Harriet Haynes

Violin 2
Jennifer Godson
Gemma Sharples
Jeremy Metcalfe
Jayne Spencer

Viola
Bryony Gibson-Cornish
Sophie Renshaw
Christine Anderson

Cello
Chris Murray
Sarah Butcher

Double Bass
Benjamin Russell
Catherine Elliott

Flute
Harry Winstanley
Emilia Zakrzewska

Oboe
Gareth Hulse

Clarinet
Tim Lines
Emma Canavan

Bassoon
Emma Harding

Horn
Jonathan Williams
Martin Grainger

Trumpet
Mark David
Peter Wright

Trombone
Andrew Connington
Ian Fasham

Timpani
Jeremy Cornes

Percussion
Rachel Gledhill
Tim Gunnell

Drum Kit
Mike Smith

Harp
Rosanna Rolton

Orchestral manager
Jessica Cooling
Blue Pearl supporters

A message from Steve Banks...

“Thank you to everyone who has helped to make this world premiere concert possible, financially and in other ways:


Thank you to Julia Debruslais, former Executive Director of the London Mozart Players for taking on the world premiere, and to Rob Lewis and Excelsis and Vox Farnham Chamber Choirs for the enthusiasm and hard work you have put into preparing for this concert. And special thanks to my wife Jo Gosling, for your incredible support for the whole Blue Pearl endeavour, and for coping with the stresses and strains along the way.”

Organisations and podcasts which have supported the Blue Pearl world premiere

Heart & Soul Funerals, Devon (www.heartandsoulfunerals.co.uk)
Integral European Conference (www.integraleuropeanconference.com)
The Psychosynthesis Trust (www.psychosynthesistrust.org)
Juliet Grayson, therapist and counsellor (www.therapyandcounselling.co.uk)
William Ayot, poet, coach, ritual facilitator, author (www.williamayot.com)
The Daily Evolver podcast (www.dailyevolver.com)
Integral Life (www.integrallife.com)
Synthesis Center San Francisco (www.synthesiscentersf.com)
What Matters Conversations podcast (whatmattersconversations.buzzsprout.com)
The Wisdom Factory (www.thewisdomfactory.net)
Santou Carter, Grief Support Services (www.griefsupport.co)
Online Events (www.onlinevents.co.uk)
Lyrics

Text by Ken Wilber, Thich Nhat Hanh and Steve Banks


Part 1

Requiem Nunc

Lyrics: trad., and Steve Banks

Requiem aeternam, hic et nunc. [Eternal peace, here and now.]

Only now can you hear each note we sing, only now, now, now.
You can’t hear past sounds. You can’t hear future sounds.
Only now, now, now. Music is a language, it only makes sense in time.
But in eternity all time is now.

What d’ya have for breakfast? Can you eat it now?
Imagine breakfast tomorrow. Can you eat it now?
The past is just a memory; a thought — now.
The future’s just imagination; just another thought — now.

As you listen, can you hear a hearer separate from the sound?
Hearer, hearing and sound all one process.
As you look, can you see a seer separate from the seen?
Seer, seen, seeing just one process.
When you’re thinking, Is there a thinker, separate from the thought?
Or a knower, knowing, separate from the known?

The feeling of being a separate subject, somewhere ‘in here’;
you'll find it's only an illusion, subject and object one.

The Void is what you cannot see, no matter how you stare,
when you’re looking for a Self that is not there.
Just as a knife can’t cut itself, however hard it may try, so the Seer can’t see Itsself;
the invisible, eternal, here-and-now ‘I’.
No creed, no dogma, Just experiments to try. Just maps, and maps of maps,
And Reality, To see with your own eyes.

Requiem aeternam, hic et nunc.

Evolution 5

Lyric by Steve Banks

I!
Anamnesis
Lyrics by Ken Wilber (from his book One Taste), adapted by Steve Banks

1. EMOTIONAL – SEXUAL
Hunger here, hunger here. Yearning.
Swallowing, swallowing. Must have, must have.
Towards, away, towards, towards, away! Terror!

2. MAGICAL
I see, I hear, I feel. My kin, one blood, one against the others.
Nature sleeps with us, Nature rises with us. Power Bright! Power Dark!
Snake bit; Moon entered me; now Death enters me.
Our Family goes on; our Blood with the Earth.

3. MYTHIC
Boy and girl together are killed. We sacrifice their lives faithfully;
for they are of The Mother.
Blood is of The Mother. We offer blood to Her. Then the crops will grow.
Our blood is of The Mother. Our bones are of The Mother.
Our heart-beat, time, calls us back to The Mother.
Our ancestors brought us the seeds, in the days before time began. Every four
moon season we sacrifice to The Mother. In return, She makes the seeds grow.

4. RATIONAL
Science; rationality: the logical mind reveals the truth for all mankind to see.
The fortress of science will stand strong for evermore.
The fruits of medicine, physics, blessed dentistry and economics:
Abundance, living to the ripe old age of seventy-plus.
It works, it’s verifiable, it betters people’s lives.
Have what you want, life is so good, at least in the West.
Watch TV, eat burgers, go shopping, work all hours, get depressed, take Prozac.
Material things are what make the heart sing; made-up face, loads of bling, life is
lush. Life is easy; large couch potatoes, eat, drink, be merry, thanks to the fortress
of science. We have the power! We have such mighty power!
But do we have the wisdom?

5. INTEGRAL
All things are related to all things! Evolving, connected, such wonder and joy!
And in this unimaginably vast Kosmos, an insignificant speck called ‘I’.
This self-aware mind is a miracle! See a thought arising – Now! A memory floats by
And – Now... now... now, now, now, now, now!
Dancer da- da- dance, in trance by the glance of the light, so bright, you might fly
without trying! Sing, sing, sing the earth awake! Ring, ring, ring the new daybreak!
6. PSYCHIC
The other night, sitting at home: that distinct feeling that something is in the house. I was scared, really scared.
I checked the house – nothing; sat back down; and then...
This fireball – what else to call it? – appeared right in front of me.
It was alive... Well, I’ll just say it... It was Love. Love. A living fire of Love and Light. And then, as soon as I knew it was Love, it just disappeared, just like that.
It scared the living daylights out of me. But then, it made me feel completely safe, like I’ve never felt before.

7. SUBTLE – path of Saints
Nature retreats before its Source. In this sublime Vastness, Light finds its own abode. Shimmering sheaths of luminous bliss, each softer, yet stronger; brighter, yet fainter; more intense, yet harder to see.
I am full; full to infinity in this ocean of light, ocean of bliss, ocean of love.
Peace unto you, my sisters and brothers; peace.
For all is well, and all is well, and all manner of things are well.

8. CAUSAL – path of Sages
How long I was light, I cannot say. How long form existed, how long I have been neither, I cannot say. On the other side of light, emptiness; on the other side of love, emptiness; how long, I cannot say.

9. ONE TASTE – path of Siddhas
The orchestra plays, the singers sing; just this.

10. SUMMARY
This journey of consciousness, from mineral to plant, to animal; from magic to mythic, to rational, to integral, to psychic, to subtle, to causal, to one taste...
All this I have seen, all this I remember, in the school of myself.
All this I have seen, all this I remember, in the history of my discovery.
All this, now I sing, with love, now I sing, I sing to the audience, myself.

One Mother, One Father
Lyrics by Steve Banks
One mother, of all mothers, from the heart of Africa.
One father, of all fathers, from the heart of Africa.
We all come from the sun, from the heart of Africa.
We are one, we all come from the heart of Africa.
Our D.N.A., hear it say we all come from the heart of Africa.
Our human family tree, we can see its roots grow from the heart of Africa.
Whether you are brown, black, yellow, white, red,
We’re all kin, we begin in the heart of Africa.
Whether you’re from North, South, East, West,
Your ancestors rested their heads in the heart of Africa.
All the human race, see, you can trace us all comin’ from the heart of Africa.
Cousin, yeah! Cousin, yeah! We’re all comin’ from the heart of Africa.
Take a chance, have a dance! All comin’ from the heart of Africa.
We’re all one! We all come, yeah, we’re all comin’ from the heart of Africa.
Sing! Sing! Sing! Comin’ from the heart of Africa.
One human family, and our family tree has its roots in the heart of Africa.
We are one, we all come from the heart of Africa.

Blue Pearl
Song lyrics by Steve Banks. Spoken introduction: text by Edgar Mitchell (1930 – 2016), Apollo 14 astronaut, sixth person to walk on the moon, founder of the Institute of Noetic Sciences.

Suddenly, from behind the rim of the moon, in slow motion moments of immense majesty, there emerges a sparkling, blue and white jewel; a delicate, sky-blue sphere, laced with slowly swirling veils of white, rising, gradually, like a small pearl in a thick sea of black mystery. And it takes you more than a moment to realise that this is the Earth... home.

Blue Pearl, I turn and I turn; One World, I learn and I learn
Generations come, generations go; Bubbles in the stream of life I flow.
I am the victor, I’m the vanquished too. I am the world, and I am you.
I’ve been waiting for this time to come; Seems we all are on the run.
Who’s giving chase? Where are you running to?
Stop and listen to your heart knows I am you.
To you, I know, it seems life runs in straight lines;
You’re born, you grow old, you die at your time.
Listen to the turning, the changing hues: The seasons passing is me and it is you.
You may feel a little sad, knowing you’ll die; And those you love – oh me, oh my!
Ashes to dust – “Not me!” you cry.
There’s a garden in your heart where the red rose blooms;
And in the sweet birdsong you know that you are I and I am you.

Never Lost, Never Found
Lyrics by Steve Banks

I seem to lose myself in clouds of right and wrong.
But when you seem to find yourself, I too seem found, the sound of every song.
I Am, I Am, the eternal loving Ground.
That which was never lost Never can be found.

End of Part 1
Part 2

Let Go
*Lyrics adapted from a teaching by Thai Buddhist teacher, Ajahn Chah*

Let go a little, and you will experience a little peace.
Let go a lot, and you will experience a lot of peace.
Let go completely, and you will experience...

Holons
*Lyrics: adapted from an excerpt from Ken Wilber’s Full Spectrum Mindfulness Meditation webinar (2015); the first four lines and last line (in Latin) are by Steve Banks*

I desire to be a whole, complete unto myself.
I desire to be a part, part of a greater whole.
I desire to transcend, to go beyond! Beyond!
I desire to include, to embrace all I transcend in love.

A whole quark… is a part of a whole… atom… is a part of a whole…
molecule… is a part of a whole… cell…is a part of a whole…
tissue system… is a part of a whole… holistic body system… is a part of a whole…
human being… is a part of a whole…
family; families join together in village, town or city… as a part of a whole…
nation state… is a part of a whole…
international system of states, with the biosphere and the physiosphere are all part of the whole…
Blue Pearl, I turn and I turn, One World, I evolve in the whole…
Solar system, one of billions in the galaxy, which is one of billions, all part of the whole… *Kosmos; sum, nunc in aeternum. In terra pax; pax; pax.*
[Kosmos; I am, eternally now. *On earth, peace; peace; peace.* ]

Call Me By My True Names
*Adapted from the poem by Thich Nhat Hanh.*

Call me by my true names.
Do not say that I'll depart tomorrow because even today I still arrive.

Look deeply: I arrive in every second to be a bud on a spring branch,
to be a tiny bird, with wings still fragile, learning to sing in my new nest,
to be a caterpillar in the heart of a flower, to be a jewel hiding itself in a stone.
I still arrive, in order to laugh and cry, to fear and to hope.
The rhythm of my heart is the birth and death of all that are alive.

Call me by my true names.

I am the mayfly metamorphosing on the river calm;
I’m the bird, arriving in spring, just in time to eat the mayfly.
I’m the frog swimming happily in the clear pond,
and I’m the grass-snake, approaching in silence, who feeds itself on the frog.

I’m the child in Uganda, all skin and bones, legs as thin as bamboo sticks,
and I’m the arms merchant selling deadly weapons to Uganda.

I am the young girl, boat refugee, raped by a sea pirate, who throws herself into the ocean, and I’m the pirate, my heart not yet knowing how to see and love.

My joy is like spring, so warm it makes flowers bloom in all walks of life.
My pain is like a river of tears, so full it fills the four oceans.

Please call me by my true names,
so I can hear all my cries and laughter at once,
so I can see that my joy and pain are one.

Please call me by my true names,
so I can wake up, and so the door of my heart may be open,
the door of compassion.

**Sex**
*Lyrics by Steve Banks*

Sex. There, I’ve said it. Sex. There, I’ve said it again.
In a spiritual piece. What ever will they say?

The audience might shriek, and gasp in horror, or leap up, and run away.
And the critics, in their thicket of free tickets,
will surely be wracked with dismay.

Sex (Ooh! Yeah!); sex (Ooh! Yeah!); sex (Ooh!) is a word that easily will
Vex (Yes, it will.) many people.
Sex (Ooh! Yeah!); sex (Ooh! Yeah!); sex (Ooh!); a word that's seldom heard
beneath a spire (No choir would sing it.) or steeple.
Sex (Ooh! Yeah!); sex (Ooh! Yeah!); sex (Ooh!); in itself it really is so far from evil.
So we rejoice to sing Sex! (the anticipation of it). Sex! (the glory of sharing in it).
Sex! Yes, and, together, the final release!
Sex, what a joy to share in love, And to soar so high in love, in love.

Visit sex with the eye of flesh and, like the lion rolling in the dust,
You will find there the pleasure of lust.

Visit sex with the eye of the heart and, as the flower opens to the sun above,
You will find there the blooming bliss of love.

Visit sex with the eye of spirit, and, in the Mystery beyond time,
There you will find the ecstasy of union divine.
Death
_Songs by Steve Banks, with quote from ‘Abide With Me’, the hymn by Henry Francis Lyte_

We all part from the ones we love. Will you close your heart or let it break open? Death will break my poor heart open. Death must come to us all; spring, summer and fall; we answer the call of life’s seasons. Grant me courage to stand strong and open. Abide with me; fast falls the eventide.

Are you caught in the illusion of the opposites, birth and death? *Honsho myoshu.* I lay me down with a will.


Be Still
_Songs by Steve Banks_

Be still, feel your body come to rest; Gentle movement of your breath; Thoughts and feelings coming back home.

Your fears – just the habit of the years, Melting into silent tears, Now your heart is open at home.

The space in the oceans of your mind, All your need, there you find; All in place at home.

“ ”
_A short period of silence._

Requiem Nunc (Reprise)
_Songs by Steve Banks_

_Requiem aeternam, hic et nunc._

I Am, I Am, The eternal loving Ground. That which was never lost never can be...

Who are you going to be (be, be)? What are you going to do (be-do-be-do)? Who are you going to be? What are you going to do with this one precious life?

The Potter
_Songs by Steve Banks_

In my life I want to be a hero like brave old Robin Hood
So in the world, as my life unfurls, I can do things that are good.
I wanna face storms with courage like Ellen Of The Sea*;
Be ready up and running when the baton comes to me.  

Oh, take me down, take me down to your potting shed.  
Take me down and spin me on your wheel.  
Give me shape so I can be a vessel of humanity  
And fill me with the treasures of the Void.  

I wanna give something back to the world that gave me birth, be it just a kind word or a phrase that causes mirth.  

Paint me all the colours that earth and sky allow,  
That I might be a rainbow in someone else's cloud.**  

And it may seem kinda funny, but I can hear the bees a-buzzin’ Making delicious honey from my old failures.***  

We are Blue Pearl; we are Blue Pearl, we’re the world.  
Celebrate such a precious living wonder, Blue Pearl.  
Shape us, so that love and truth and beauty Unfurl in the world, Blue Pearl!  

* ‘Ellen Of The Sea’ is Dame Ellen MacArthur MBE, solo round-the-world yachtswoman, and founder of the Ellen MacArthur Foundation, which works to promote the transition to a circular economy.  
** from Genesis in the Bible, via an African-American folk song and Maya Angelou  
*** These two lines are paraphrased from the poem, ‘Last Night As I Was Sleeping’, by Antonio Machado.  

Future performances of Blue Pearl  

Would your choir be interested in performing some or all of Blue Pearl? Please get in touch with Steve, steve@stevebanks.info, T: +44 (0)7957 855458  

Concert film available on demand for 7 days  
If you enjoy the concert, please tell your friends—they can watch the online film on demand until midnight on 21st May. Tickets from www.stevebanks.info.  

Feedback  
Steve would love to hear about your experience of listening to Blue Pearl and your feedback could be helpful in encouraging further performances. Please send your comments to steve@stevebanks.info.