



WAVES PART I

WAVES PART II

All instruments were played by Jon Field and Tony Duhig
with exception of the moog and piano solos which were played by Steve Winwood,
the electric guitar solo was played by Dave Duhig,
and drums which were played by Graham Morgan.
The album was recorded partly at The Manor with engineer Nick Glossop,
and partly at The Argonaut Studios with engineer Tom Newman,
who we would especially like to thank.

All compositions are by Jon Field and Tony Duhig,
and are published by Blue Mountain Music Ltd.
The album was produced by Jon Field and Tony Duhig.

JADE WARRIOR
-WAVES-



IN THE WELL-STOCKED PANTHEON of inexplicably overlooked musical pioneers, Jade Warrior deserve their own statue. Or even their own wing. While it would perhaps be inaccurate to call them prophets without honour – no less a brace of icons than Brian Eno and Steve Winwood have championed their cause, while their small but fervent fanbase is largely unmatched in its unceasing loyalty – one could feasibly apply the term ‘prophets with *insufficient* honour’ without contravening the Trades Descriptions Act.

They were, if you’ll excuse the presumption, ‘instrumental’ in setting a precedent which arguably enabled and legitimised the stealthy rise of ambient music, while their osmotic influence also helped to hasten the spread and encourage the acceptance of world music, for want of a less facile term. Their recorded output, however, stubbornly resists easy compartmentalisation, and generates a depth of feeling among listeners which renders such labelling effectively meaningless.

Jade Warrior coalesced in 1970 from the combined talents of percussionist/flautist Jon Field, guitarist Tony Duhig and bassist/vocalist Glyn Havard. Field and Duhig’s musical career together prior to this had described a characteristically ‘60s trajectory: an apprenticeship in the British R&B boom with The Second Thoughts in 1965, localised beat group infamy in Spain with Tom Newman’s band The Tomcats, and rampant psychedelia *à la mode* when The Tomcats returned home in 1966 and morphed into July,

releasing one mighty ‘68 album and a pair of singles during their brief lifespan.

By 1970, Duhig had completed a tour of duty with erstwhile ‘Concrete And Clay’ hitmakers Unit Four Plus Two, in the course of which he had become a bandmate and friend of Havard. Concurrently, long-time percussionist Field had been taking flute lessons and had been commissioned by a friend to compose and record the music to accompany two dance dramas. In due course, Duhig and then Havard commenced a fruitful collaboration with Field on these pieces: and thusly, with the intermittent involvement of occasional personnel including Tony Duhig’s brother David, a band was born. (Jade Warrior’s backstory – and latter-day evolution – is covered in more detail in the sleeve notes for Esoteric’s reissues of *Kites* and *Way Of The Sun*.)

Freshly contracted to the Vertigo label, the band issued three albums on the celebrated swirly imprint (1971’s *Jade Warrior* and *Released*, and ‘72’s *Last Autumn’s Dream*) before the relationship became – in the label’s eyes, at least – untenable. A tentative but promising indication of interest in the American marketplace, accompanied by a profile-boosting US tour supporting Dave Mason, nevertheless failed to galvanise Vertigo’s marketing department or convince the label’s bean counters, and Jade Warrior were consequently dropped in 1973. (Two further albums recorded during the Vertigo era, *Eclipse* and *Fifth Element*, finally saw the light of day in 1998.)

While the Vertigo albums are fascinating and valid releases which attract an earnest following to this day, they are audibly the work of a band en route to acquiring and nailing down a definitive sound of their own. The aural touchstones which came to be emblematic of their approach are all there – a fascination with starkly contrasting textures, an informed grasp of dynamics, an open-hearted, exploratory hunger for ethnic rhythms and instrumentation – but full immersion in their desired soundscape would not be achieved until Jade Warrior recorded four remarkable albums for the Island label between 1974 and 1978; of which *Waves*, from 1975, is the second.

Steve Winwood was, in effect, a facilitator for the band’s contract with Island Records: his luminous testimonial piqued the interest of label MD Chris Blackwell, who threw the band a lifeline with a prototypical Simon Cowell-style dilemma attached. In short, Blackwell loved what he heard but foresaw no place for Glyn Havard in his vision of Jade Warrior as an instrumental duo. (One of the more satisfying developments in the band’s labyrinthine story saw Havard rejoining in 2005.) This harsh sundering evidently spurred Jon Field and Tony Duhig into pursuing their craft with renewed vigour and heightened focus. Their first outing for the label, 1974’s *Floating World*, is a work of monumental ambition, unimpeachably self-assured in its execution and mesmerizing in its cohesion. Like all of the Island albums, its gestation was allegedly characterised by fractious differences of opinion and budget-conscious, time-constrained studio sessions: but you’d never suspect this in a million years to listen to it.

Tranquil, serene yet unknowably significant, it has much the same effect on the psyche as trailing one’s fingers in a river over the side of a slow boat in late summer.

Floating World utilised an expansive sound palette to paint its portrait of an unspeakably beautiful, delicate and vaporous sub-tropical idyll. While Field and Duhig drew upon a dizzying selection of instruments ranging from the commonplace (guitar, bass, piano) to the comparatively arcane (African talking drum, Gaelic harp, Japanese flute), their efforts were also augmented by the contributions of a generously populated guest list including The Orpington Junior Girls’ Choir, harpist Skaila Kanga, drummer Graham Deacon and string bassist Coldridge Goode. *Waves*, for whatever reason, saw Field and Duhig close ranks. The only guest musicians present are drummer Graham Morgan, Duhig’s brother David (credited with ‘electric guitar solos’) and long-standing Jade Warrior champion Steve Winwood on Moog and piano. The album also brought Field and Duhig together again with their old Tomcats/July bandmate Tom Newman, appearing here in an engineering capacity. Newman’s stock as an engineer was high following his peerless work on Mike Oldfield’s *Tubular Bells*, the epochal Virgin-empire-building album – to which Field had also contributed – which resoundingly demonstrated that a global market existed for extended works of a largely instrumental nature.

If much of the appeal of *Tubular Bells* can be said to have stemmed from its symphonic aspirations and virtuosic tendencies, *Waves* was devised to a different order altogether. Taking the awestruck-

travelogue-in-sound template they had forged on the preceding year's *Floating World*, Field and Duhig would appear to have unpicked this rich sonic tapestry and burrowed through to its emotional core. If there was any manifesto being adhered to here, it must surely have involved the deployment of minimal 'brush strokes' to maximal effect. Consisting solely of two lengthy, languorous and appropriately oceanic pieces – 'Waves Part I' and 'Waves Part II' – *Waves* is almost entirely devoid of the playful dynamic extremes which characterise Jade Warrior's other albums. For the most part, it is an album which drifts from 'quiet' to 'exceptionally quiet'; and is all the more meditative for that. With its original dedication to 'the last whale', it conveys an entirely apposite loneliness, yet somehow remains steadfastly free from melancholy.

With the benefit of its fresh remastering job, one can finally appreciate the full scope of Part I's bravely extended fade-in; virtually undetectable in previous manifestations until nearly two minutes in, at which point what sounds like the shock wave from a nuclear bomb blast ominously rolls across the stereo spectrum. As the smoke clears, a twinkling chord suspension emerges and coalesces with infinitesimal slowness, eventually subsiding into a placid rhythm bed dusted with bluesy tendrils of acoustic guitar and skeletal, jazzy piano in the manner of Rick Wright's solo on 'Pow R. Toc H' from Pink Floyd's *Piper At The Gates Of Dawn*. Field steps in with a flute melody of ravishing simplicity, and the percussion discreetly falls away to leave the flute and acoustic guitar touchingly exposed. Part I concludes with the

kind of low-glowing motif which Cluster & Eno would go on to obsess over.

Part II features the only real moment on *Waves* during which the music sits up from its gloriously entranced abstraction: a terse interlude of Little Feat-style flanged, funky C7s topped with a sinuous Moog solo from Steve Winwood. Duhig takes the opportunity to peel off another fistful of his white-hot and uncanny Hendrix-referencing lead runs; but the pacing remains measured and the eardrums remain unperforated nevertheless, and the piece soon slips seamlessly back into a see-sawing lullaby of flutes and arpeggiated acoustic guitar. Part II's magisterial coda, with its chorus of distant birdsong and mournful, half-heard whale cries, remains extraordinarily affecting despite the best efforts of any number of New Age practitioners who have tried – and emphatically failed – to tap into the same reservoir of meaning ever since. For Jade Warrior, these dying notes were destined to be followed by the preternatural perfection of *Kites* (1976) – a true career highlight, in this writer's opinion – and the buoyant, accessible *Way Of The Sun* (1978), which brought the curtain down on the band's Island era with a lambent flourish.

It seems only fitting that Jade Warrior's four Island albums should be remastered and reissued in 2010, the International Year Of Biodiversity which celebrates life on Earth in all of its forms: in exactly the same way that these impeccable, thought-provoking albums do.

Marco Rossi
Dorset, June 2010

All titles composed by **Tony Duhig** and **Jon Field**
All instruments played by **Tony Duhig** and **Jon Field** except
Steve Winwood: Moog and Piano solos
David Duhig: Electric Guitar solos. **Graham Morgan**: Drums
Maggie Thomas: Alto Recorder. **Suzi**: Vocals on Whale Theme
Recorded at The Manor, Oxfordshire. Engineer **Mick Glossop**
Argonaut Studios, London. Engineer **Tom Newman**
Produced by **Tony Duhig** and **Jon Field**
Original sleeve design by **Eckford / Stimpson**

CD reissue researched and co-ordinated by **Mark Powell**
24-bit digital remastering by **Paschal Byrne**
at the Audio Archiving Company, London
Additional transfer work by **Ben Wiseman**
CD package design by **Hugh Gilmour** www.gilmourdesign.co.uk

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This album is available digitally from www.losttunes.com
The Jade Warrior website: www.jadewarrior.com
For more information on all Esoteric Recordings releases please visit:
www.esotericrecordings.com

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WAVES PART ONE

FADE IN WITH LONG CHORDS OF FAIRY MADE BY THE RANGING SINGLE NOTES FROM TONY'S MUSIC MASTER POCKET ORGAN ONTO HOME REVOX AND PLAYING TAPE AT HALF SPEED AND MAKING WHALE RISE BY DISTORTION + 1/2 AS ECHO

TONY'S VERY DISTANT ELEC GTR SOLO (GIBSON OSS)

SUZIE AT THE MANOR SINGING X 8 THE WHALE SONG THEME WITH 4 OF JON'S CONCERT FLUTES *

THE WHALE RISES. JON'S GLOC BELL TREE + WIND CHIMES AS SUNY SPARKLES ON WHALES BACK

CHOIR AT PEAK OF DISTORTION (DAY ELECTRIC BACKING + TWO SPANISH GTRS - WAVES FLUTE CHORDS + SEA FLUTE

THE WHALE

TONY'S TWO ELECTRIC GTR FIG.

JON'S FUZZ FLUTE OBSCURE

ANOTHER 2 GTR FIG. CHOIR STEVE STARTS PIANO

JON'S FINGER CYMBLES TALKIN' DRUM + GIANT (HAPPY) TEACHER'S WHISKY BOTTLE STARTS AS STEVE PLAYS 4

JON'S CELLO + BACKING PIANO STEVE'S OLD FILLS TONY SOLOS 21 SPANISH GTR JON'S CONGA FIDDLERS

THE SEA

5 CONCERT FLUTE TUNE STARTS

STEVE SOLOS PIANO

TONY SOLOS (TONY'S GATCH 6.8)

CONCERT FLUTE TUNE WITH 4 FUZZ FLUTE OBSCURE

BREAKS UP INTO TONY'S HARMONIC CHOIR

TONY STARTS NEXT THEME WITH ACC GTR INTRO (JOSÉ RAMÍREZ)

SECTION SEE

FIRST TUNE LAYED DOWN BY TWO ELEC GTRS ON THREE THREE FLUTES TWO FLUTES PLAY SECOND TUNE

TONY'S FINGERSTYLE HARMONICS START MIDDLE SECTION JON'S PIANO 5 FLUTES

CHOIR TONY ACC JON PIANO TONY ELEC (GIBSON)

THEME STARTS AGAIN AS BUT OBSCURE REFERENCE TUNE DUE END

TONY ENDS AS BEGAN

TONY 12TH ECHO GTR BACKING + TUNE + HARMONICS

CAVES

JON'S 2 PIANOS + 1 ALTO + 3 CONCERT FLUTES 2ND TUNE

TONY 12TH TUNE STARTS ON TOP AGAIN

JON'S FLUTE + MARGIE'S ALTO RECORDS/PLAY LAST TUNE

CHOIRS MADE FROM JON + TONY'S MULTI TRACKED VOICES MIXED TO MAKE A TAPE LOOP

APPOLOGYS TO MAGGIE THOMAS WHO PLAYED ALTO RECORDER BUT GOT NO CREDIT ON THE COVER * THANKS TO SUZIE

WAVES PART TWO

FADE IN WITH BIRDS + RAIN RECORDED AT THE MANOR AND SLOWED TO 1/2 SPEED

MULTI TRACKED SHOUTING TONY + JON

GRAHAM DRUMS + JON CONGAS (DISTANT)

MOUNTAIN CHORDS OF 7 HALF SPEED FLUTES GTR CONCERT FLUTE +

WAVE BIRTH

TWO TRUMPET + PIPE GTRS

THREE HORN GTRS

GTR

TRUMPET + HORN GTRS FUZZ FLUTE

TAM TAM ALTO FLUTE SOLO

CHOIR JON'S RIVER ACC GTR (TUNED ODD) GRAHAM FADES

CONCERT + ALTO FLUTE WAVES

TWO TROMBONE GTRS

JON'S FINGER STYLE BELL TREE + PIANO

TOPE DISTANT GTR SOLO

LAST PIANO CHORD FADE TO NEW LEVEL

RIVER TO THE SEA

TONY'S GIBSON TUNED OPEN C

JON'S MOUTH HIGH HAT DAVID SOLOS

AKG D202 MIKE TAPPING FOOT PEDLE

FIRE EXTINGUISHER + TEA SPOON

JON'S 2 CONCERT + 1 ALTO FLUTE THEME

GROOVER

STEVE'S MOOG SOLO

BACKWARDS PIANO RISE + ZAP END

TONY ON JONNY'S ERO BASS + FLUTE THEME + CONGAS

TOPE FINGER STYLE GTR (TUNED ODD)

FLUTE SOLO OVER FOUR CONCERT FLUTES + GTR HARMONICS + ACC GTR

BREEZE

CROSS FADE INTO SEA ELEC GTR ACC GTR FLUTE 1st THEME

FOUR FLUTE HORNS

GTR

FLUTES GTR HORNS

TONY ACC GTR

PIANO FLUTES CLARINET + TAM GTR HORNS GTR BRAS

SEA PART TWO

TWO ACC GTRS (GIBSON) ELEC GTR (GIBSON) WAVE FLUTE

ALTO FLUTE SEA THEME FUZZ FLUTE OBSCURE

TAM TAM

BRASS GTRS FLUTES HORN GTRS FUZZ FLUTE OBSCURE

LAST SEA THEME

GLOC BELL TREE WIND CHIMES ACC GTR'S TONY SEA REFERENCE ELEC GTR

* WHALES SONG

7 FLUTES SLOWED AS WHALE SWIMS AWAY

END ON WHALES SONG

SONG OF THE LAST WHALE

* ZAPS MADE FROM PIANO VIBES GLOC STOOL, BASS DRUM

Δ THANKS JONNY

* WHALE SOUNDS FROM RECORDING ALL NOTES OF ORGAN, SPLICING THEM TOGETHER THEN RUNNING TAPE THROUGH BY HAND + SINE WAVE GENERATOR