



PERCIVAL

TIME ZERO. BELLS IN THE WIND

Participants

Wind, storm, hurricane, thunder, rain, ocean waves... Elements from different parts of the world.

AUM choir: Marie Unéus Bergh (yoga teacher and artist) and Percival (composer and writer). Tibetan drilbu, primitive keyboard and chime of bells: Nina F. (cultural anthropologist and story-teller). Cowbell and Tibetan cymbals: Marie Unéus Bergh. Tibetan camel bells, little bells, organ and choice of church bells: Percival. Easter song: Mexican children at Pátzcuaro and a Mexican church singer. Female voice singing Easter song, humming, and world-cry: Hanna Hanski G (voice equilibrist, artist and songwriter).

The words recited by Percival can be read in his book *Time Plays*, where the old world cycle is ending and a new cycle is born.

Time: 39:22 The composition starts and ends with a short silence

Producer and technical realization: Lars Åkerlund www.larsakerlund.com

Produced in Stockholm at EMS (Electroacoustic Music in Sweden)

CD box photo © Percival

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www.mediacollage.nu

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Percival

Time Zero. Bells in the Wind

Do we know what time is? Are we time beings? Time can of course end, but still there is time – *Time Zero*. Everywhere we are judging time, our own time, others', everybody's time. But beyond all judgment there is a point and a room and an end to all judgment.
– *Time Zero*.

History, the blind history, has ruled us long enough. We have listened to words shaped by prisoners in a time prison, in a history shaped by blind rulers. *Time Zero. Bells in the Wind* has a beginning and an end as a composition. But in reality *Time Zero* is without end and without beginning.

It started during an Easter celebration in 1978. This celebration took place in a Mexican town called Pátzcuaro, where I met some small children outside a Franciscan church. There you can see a Christ sculpture made by an Indian sculptor in the 16th century. This miraculous Christ image is called *El Señor de la Tercera Orden*.

I had heard a hymn, a kind of folk-song, that was sung during Easter and asked the children if they knew this song. They did, and I recorded their special version of this hymn. Their voices can be heard in my composition, and in the background a Pátzcuaro singer sings a more

correct tune in the church.

But which is the most correct tune? The children's voices, which I spontaneously directed, or the one of the church singer who was kind enough to let me record his singing?

Time Zero. Bells in the Wind is a work that has been in progress during many years. The voices of the elements are of great importance. These elemental voices are meeting the human voices, and everything turns upside down. *Pachacuti*.

From my book *Words* I quote the following words: "up is down down is up upside down this world". Is this a world vision in our time gate?

The song in *Time Zero. Bells in the Wind* is a song of redemption and atonement. The children of creation are asking the Creator for forgiveness. But can we, children of the world, be forgiven and enter another world? From one world to another.

