

LAURASIA
BROTHERHOOD
THE EAST RIVER SONGS



LAURASIA : 50 Years On
JOE'S PUB at THE PUBLIC THEATER
425 Lafayette St., NYC
12 September 2023
7:30pm

PATRICK S. NOONAN guitars
JONATHAN LEVI violin
JOHN HOUSHMAND guitar

Featuring

REBECCA LEVI vocals
LAURA TELLER vocals
PAUL LIEBERMAN flute, saxes
SCOTT LEE bass
JAMEY HADDAD percussion

THE HELIUM BROTHERS:

ANDY GUNDELL guitar, vocals
OSCAR HILLS banjo

KIM OLER vocals

And special guest
FRANCESCA SOBRER

THE SHOW

Nantucket Sounds

a story by Francesca Sobrer

Laurasia

by John Houshmand

Before the Storm

by John Houshmand & Jonathan Levi

End of the Road

by John Houshmand & Jonathan Levi

The Fiddler

by Patrick S. Noonan & Jonathan Levi

The Sconset Wreck

by Patrick S. Noonan & Jonathan Levi

Painting in the Sand

by John Houshmand & Jonathan Levi

Dreams for Dinner

by Patrick S. Noonan & Galen Brandt

Twilight Barking

by John Houshmand & Jonathan Levi

Dog Days

by Patrick S. Noonan & Jonathan Levi

Valediction

by Patrick S. Noonan & Jonathan Levi

Little Woman

by Jonathan Levi

Slide Song

by John Houshmand

Once I Had a Sweetheart / Icarus

trad / Ralph Towner

Encore #1: Todo Cambia

by Mercedes Sosa

Encore #2: Summertime

by George Gershwin & DuBose Heyward

Brotherhood: A History

by Jonathan Levi

In the heat of August 1974, when we hadn't started to worry about our second year at college, Pat and I hitched up from New York to Woods Hole and took the ferry out to Nantucket. John had been working on the island all summer, nailing shingles onto scallop sheds, taking garbage out of bars in the early mornings-after, and on Monday nights, playing solo guitar in a basement joint called "The Brotherhood of Thieves."

With no fixed address himself, John set Pat up on a friend's couch for three bucks a night, while he and I sneaked up past the security guard to the attic of the Harbor House Hotel, with an enamel pot for a pee can.

In the mornings, armed with sandwiches palmed under the counter from friends at Something Natural, we drove John's Chevy 10 out to the beach at Nobadeer, where we lay at the edge of the surf, watching the DC-3s from Hyannis come in low to the runway. In the afternoon shadows, we sat in the

grass of a now long-gone public garden at the corner of Federal and India, playing old songs and practicing new ones to an occasional circle of admirers. In the evenings, we set up inside the front door of the Boarding House just before dessert was served and played three tunes for their customers for tips, until one night a loose cord caused Pat's amp to let out an electric bellow and we were fired.

Desperate to extend our stay, John snagged us an audition with Artie Krause, the owner of The Brotherhood. A sometimes actor and comedian from the Borscht Belt, Artie had bought The Brotherhood on a whim. He stocked it with whiskies and vodkas and rums and other assorted beverages in hundreds of varieties (except for the single bottle of tequila, which he believed was the root of all evil) and hired the occasional guitar player to crank out whaling songs to accompany the brick walls and pewter lanterns.

We didn't know any whaling songs. We knew Jefferson Airplane. We knew Grateful Dead. We knew our own early compositions. Artie wanted none of this. Halfway through the fiddle tune Orange Blossom Special, Artie's eyes were closing. In desperation, I threw in the melody of *Hava Nagila* - a staple of Borscht Belt Bar Mitzvahs. Artie opened his eyes wide and laughed at our chutzpah. For the next three years, we had an open invitation to play there whenever our university was on vacation. Four hours a night, six nights a week, a room above the bar, all we could eat and drink, and two hundred bucks a week.

We played the Brotherhood that New Year's Eve. We played in the middle of a March when the island froze solid, and we practiced 360's in the Chevy 10 on the frozen rime above the cemetery. We played in the summers, when Nantucket and the Brotherhood swelled to bursting. During our set breaks, we drank French 75s with yacht owners and beers with their crews, who occasionally invited us out on surreptitious jaunts to Tuckernuck and the Vineyard. And one night, Corky Laing, the drummer of the rock band Mountain, poured vodka down my throat after a drunken Coast Guard sailor grabbed my violin in a fit of misguided criticism and smashed it on the concrete floor.

But mostly we hung with the waitresses and bartenders, drinking Irish coffees with them after closing as they counted their tips and driving them out to Tom Nevers Head, where half the staff of the Brotherhood stretched naked with us along the beach. We listened to their lives, their dreams, their stories of where they came from and where they wanted to go and how they would never leave.

Fifty years on, some have stayed, some have returned. Some have gone. Some long gone, like Artie - hit by a car while out biking in his eternal denim suit, long, greasy hair defying the wind.

Through the weathering of half-a-century of shingles, these friends remain our island, our Nantucket, our Brotherhood.

THE PLAYERS

LAURASIA began its life in September 1973, when John Houshmand, Jonathan Levi, and Patrick S. Noonan began jamming on the Old Campus of Yale University on the first day of freshman orientation. Over the years, their music evolved into a “Chaplinesque classy folk-jazz” (according to one reviewer) and has drawn comparisons to Leo Kottke, David Grisman, Oregon, The Pentangle, John McLaughlin, Fairport Convention, Chick Corea, Paul Winter, and Bruce Cockburn.

Since its birth, LAURASIA has released three albums: *Noonan, Levi & Houshmand (1975)*; *East River Consort (1978)*; and *Undiscovered Country (1988)*. The new album, *Brotherhood*, released today, features musicians from around the globe who came together - albeit sometimes at the distances required by a pandemic - to hold hands as brothers and sisters in music.



PATRICK S. NOONAN logged years of playing electric guitar in garage bands before he left his Central Illinois hometown to attend college at Yale, where he took up with what became Laurasia. He has remained productive in music: In addition to his work with Laurasia, in 1996 he released *Beat Noir*, and in 2000 he and pianist brother Peter released an instrumental collaboration, *Scott's Red Star*. In 2018, Patrick reunited with hometown band-mates to mark the 50th anniversary of their own first rock gig (at age 12). This led to the formation of the band *Outer Park*, which has since released three albums of mashed-up jazz, folk and psychedelic rock. In 2022, he released a second solo album, *Beat Nouveau*.

Patrick's parallel professional track led him back to Yale for an MBA after five years playing music full-time and working as a director of environmental group Greenpeace. His business experience includes 5 years with management consultancy McKinsey plus 10 years with a strategy firm he co-founded. He earned a PhD in Decision Sciences from Harvard and was on the business school faculties of Harvard and Emory (where he spent 25 years, including two stints as associate dean, and now is professor *emeritus*), and as a visiting faculty at Duke and other universities around the world.



Upon graduating from Yale College in 1977, JONATHAN LEVI received a Mellon Fellowship to Cambridge University, where he played violin with the fusion jazz quartet *Antares* and Robyn Hitchcock's post-punk *Softboys*, and co-founded the literary magazine *Granta*. Levi is the author of the novels *A Guide for the Perplexed* and *Septimania*. His short stories and journalism have appeared in *The New York Times*, *Condé Nast Traveler*, *GQ*, *Granta*, and *The Nation* among others. Levi's plays and libretti for operas and musicals have been performed in the US, Europe and as far away as Tbilisi, Georgia.

Levi also served as Minister of Arts and Culture for the NYC Board of Education, as the first Director of the Frank Gehry-designed Fisher Center for the Performing Arts at Bard College (where he created the SummerScape Festival), and as co-founder of the Zaubersee Russian Music Festival in Lucerne, Switzerland. Since 2005, Levi has divided his time between New York, Rome, and Cartagena, Colombia, where he is Director of the Gabriel García Márquez Fellowship in Cultural Journalism.



Raised by a Dutch-American mother and an Iranian father, JOHN HOUSHMAND has always danced between Eastern philosophy and Western principles, spending his youth abroad in the Philippines, Great Britain, Iran and Israel. Educated at Yale, where he explored the worlds of professional photography and ceramic arts, John received a BA in Art History in 1978. He has composed, produced and recorded a variety of eclectic world jazz albums, including *Void of Course* (1994) and *Audio Artists - Live @ Here* (1997), playing guitar, bass and percussion.

Ultimately, it was his love for nature that led him to begin crafting homes, log chalets and bridges in the Northwest. Relocating to NYC in 1980, John launched a career by co-partnering Clark Construction, a preeminent NYC-based contracting firm. His current endeavor, *John Houshmand Design*, crafts an exclusive line of functional art, ironically disguised as furniture, incorporating the simplicity of Eastern aesthetics, a vibrant celebration of nature, and a deep reverence for all things esoteric. His unique relationship with the natural world has manifested as a 900-acre farm in upstate New York, where he designs and creates his furniture.



Regarded as one of the foremost world-music and jazz percussionists, JAMEY HADDAD has been the percussionist for Paul Simon for more than 20 years. Mr. Haddad also collaborates with Sting, The Paul Winter Consort, Michael League (Snarky Puppy) Bokante, Osvaldo Golijov, Yo Yo Ma, Dawn Upshaw, Esperanza Spalding, Joe Lovano, Billy Drewes, Dave Liebman, Elliot Goldenthal, Brazil's Assad Brothers and Simon Shaheen. His own group “Under One Sun” had a 2017 release and was featured in Downbeat Magazine.



As a college student in Chapel Hill, NC, SCOTT LEE (Bass) left his pro tennis career after hearing the Bill Evans Trio with bassist Eddie Gomez. Arriving in NYC in the late 70's, one of Lee's first gigs was recording and touring with Chet Baker. He went on to record and tour with Joe Lovano, Kenny Werner, Mose Allison, Lee Konitz, Zoot Sims, Al Cohn, Red Rodney, and Freddie Hubbard. Also, he has accompanied many singers such as Nancy Wilson, Chris Conner, Morgana King, Betty Buckley, Helen Merrill, Susannah McCorkle, and Anita O'Day. Scott has appeared on solo albums by both Patrick S. Noonan and John Houshmand, and occasionally he performed live with Laurasia in the 1990s.



REBECCA LEVI is a New York-born musician, poet and teacher, based in the south of Chile. She is an alumna of Yale College (2007, Berkeley). Originally trained in classical music, she has spent her years on the road learning different kinds of folk traditions. Her lead vocals were a key part of the sound of the Colombian group Debarro. These days Rebecca works mainly on experimental music and multidisciplinary pieces, although she contributed lead vocals to many of the songs on Laurasia's new *Brotherhood* album.



LAURA TELLER (Vocals) is a marketer and content developer in the technology industry. After graduating from Yale College, she earned an MBA at the Harvard Business School and worked as a management consultant at McKinsey & Company (with an office only two doors down from her former band-mate, Patrick S. Noonan!). Laura has contributed her powerful voice (and songwriting skill) to several releases from the Laurasia family, including the upcoming *Brotherhood* album. Her recording of her original songs, Three Sides to

Everything, is available on Spotify and Apple Music. Laura lives in the Princeton, NJ area with her family.



After graduating from Yale in 1978 with a BA in Music, PAUL LIEBERMAN (Flute, Saxophones) after two years of touring with jazz greats Flora Purim and Airto Moreria, spent four years living and working as a musician in Brazil. He also toured for ten years with Allman Brothers co-founder Jaimoe and performed and recorded with dozens of other prominent names. After four years on the Jazz Faculty of UMass, he joined Noble & Greenough School as Artist in Residence. His 2011 album, Ibeji, has been critically acclaimed for its innovative exploration of jazz history. A frequent collaborator on- and off-stage, Paul has contributed essential reed work to many of the releases by the Laurasia family, including the new *Brotherhood* album.

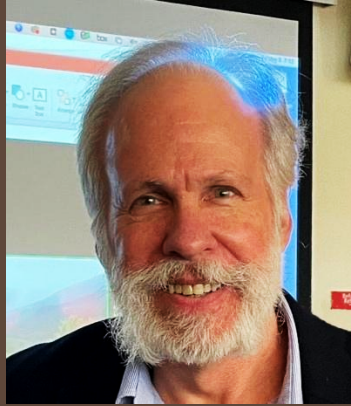
THE HELIUM BROTHERS, forged in New Haven during the coming-of-age heyday of the baby-boomer college era, is an eclectic and captivating blend of traditional and avant-garde bluegrass, jazzy country swing, and the California acoustic singer-songwriter pop-rock of the 70's. The band routinely packed the most high-profile nightclubs in the New Haven area and throughout Connecticut and the Northeast. Three of the founding Heliums - Andy Gundell, Oscar Hills, and Kim Oler - contributed their talents to the new Laurasia album and are joining tonight's show!



ANDY ("A.J.") GUNDELL is a 13-time Emmy-award winner: as songwriter (three wins, two as lead singer); composer; music director/supervisor/producer; and audio-post soundtrack engineer, editor, and producer. Although he would never admit it publicly, in truth Andy owes a huge debt of thanks to his dear Helium Brothers for the amazing band they started at Yale together, and that got him started on his full-time career making music.



KIM OLER (Vocals) is an award-winning composer for theater, TV and chorus. He has earned two Richard Rodgers Awards for his musicals *Little Women* and *Buddy's Tavern*, and two Emmys for underscoring on *All My Children*. His composition "*Blue Green Hills of Earth (For The Earth Forever Turning)*," has been recorded by Paul Winter and is published in the Unitarian hymnal.



OSCAR HILLS (Banjo) has been an avid banjo player for decades longer than is generally considered healthy. In his spare time, he is a Connecticut-based psychiatrist and psychoanalyst. He plays banjo with the *Helium Brothers* and Yale's *Professors of Bluegrass* (which includes Yale President Peter Salovey on bass). He also does session work in both LA and NYC.



Special Guest FRANCESCA SOBRER

Recognizing her first career choice as professional sea siren might be too ambitious, this Nantucket native went to the next obvious option: High school English and theater teacher/director, where she realized the power of the personal narrative. She has been telling stories ever since. Now retired from the public school system, Francesca is a writer, a sometime actor, occasional director, and intrepid traveler; she tells stories wherever and whenever she can, a multi *Moth StorySlam* winner in Chicago, Milwaukee and NYC.

SPECIAL THANKS

Concert: Frances Caperchi (Production Manager), Lizzie Davis (Stage Manager), Dustin Chambers (photos and videography), the Yale Class of 1977 Class Council (co-sponsors)

Album: Stephanie Berger (band photos), Robert Tobey (cover photo), Parlee Noonan (cover design)

KEEP LISTENING & WATCHING

This show must come to an end... but the music never stops!

We encourage you to continue to listen to the music of Laurasia and friends (as well as watch their videos) in a wide variety of ways. Be sure to Follow, Like, Subscribe, Save, Extol, Praise, Worship, or whatever buttons you are presented with on your screen. (Oh, and Buy Now also is good.)

Here are some links to make it easy for you to listen, watch... and share:

[LinkTree](#) (a single link to bookmark)

Laurasia artist pages on:

- [Spotify](#)
- [Apple Music](#)
- [Amazon Music](#)
- [YouTube](#)
- [BandCamp](#)
- [Facebook](#)

[A Laurasia playlist on Spotify](#)

RECORDINGS
by LAURASIA

LAURASIA
BROTHERHOOD
THE EAST RIVER SONGS



Brotherhood (digital & CD 2023)

Laurasia From the VAULTS. vol 1

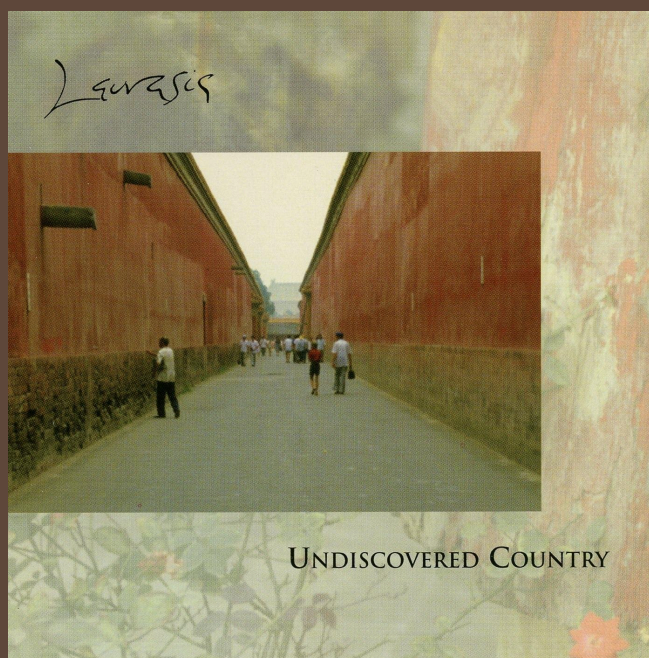


ASHOKAN FAREWELL
(1987 studio sketches)

Ashokan Farewell (digital single 2022)



We Meet Again (digital single 2022)



Undiscovered Country (digital & CD 1988)



East River Consort (digital & CD 1978)



Noonan, Levi & Houshmand (LP 1975)

by *PATRICK S. NOONAN*

Patrick S. Noonan artist pages on:

- [Spotify](#)
- [Apple Music](#)
- [Amazon Music](#)
- [YouTube](#)
- [BandCamp](#)

[A Patrick S. Noonan playlist on Spotify](#)

Outer Park artist pages on:

- [Spotify](#)
- [Apple Music](#)
- [Amazon Music](#)
- [YouTube](#)
- [BandCamp](#)



Beat Nouveau (digital & CD 2022)



with Outer Park:
Blood from an Orange (digital & CD 2022)



Beat Noir (1996 - 25th anniv. edition 2021)



with Outer Park:
Whole Lotta Orange (digital & CD 2021)



with Outer Park:
1968 - Slight Return (digital & CD 2019)



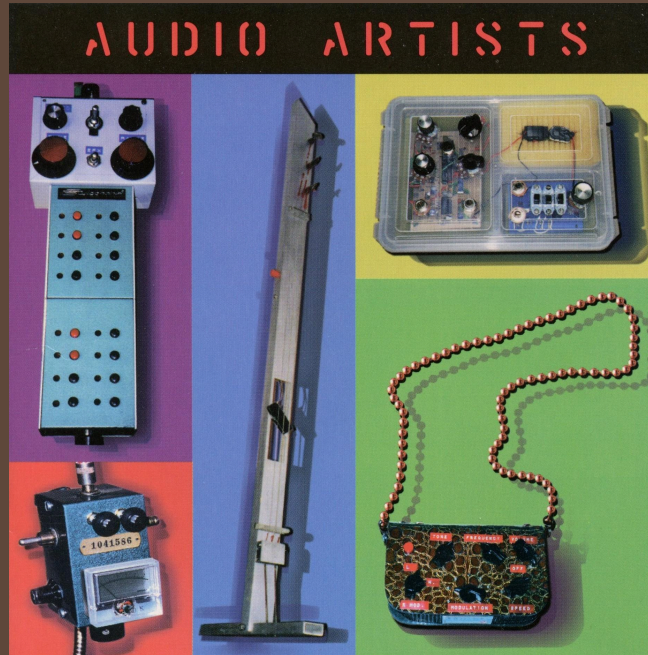
with Peter T. Noonan:
Scott's Red Star (digital & CD 2000)

by JOHN HOUSHMAND

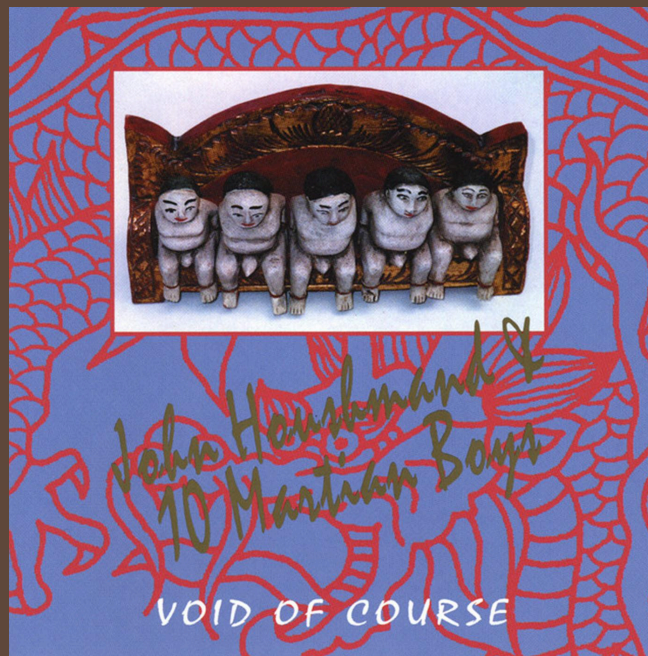
John Houshmand artist pages on:

- [Spotify](#)
- [Apple Music](#)
- [Amazon Music](#)
- [BandCamp](#)

[A John Houshmand playlist on Spotify](#)



with Audio Artists:
Live @ Here (digital & CD 1997)



Void of Course (digital & CD 1994)