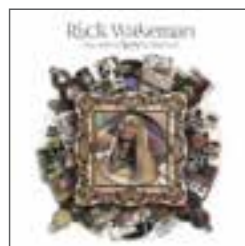
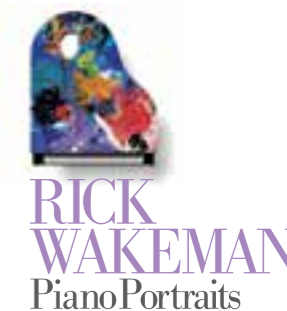




RICK
WAKEMAN
The *Piano Portraits* Tour

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style

MFGZ013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

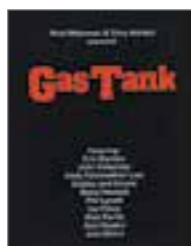
MFGZ004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood

MFGZ012CD



GAS TANK

Double DVD set. Rick's classic 1982 music and chat show

MFGZ020DVD



COLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

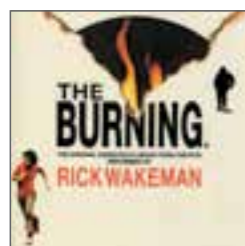
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COUNTRY AIRS

The original recording, with two new tracks

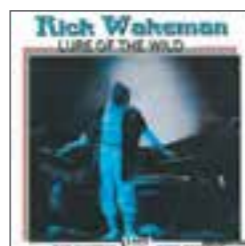
MFGZ014CD



THE BURNING

The original Soundtrack album, back in print at last!

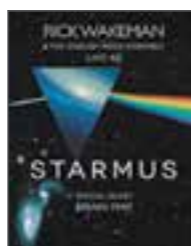
MFGZ024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

MFGZ003CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

MFGZ019DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

MFGZ017CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

MFGZ015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

MFGZ005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

HRHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

MFGZ018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

MFG009CD

HOW PIANO PORTRAITS CAME INTO BEING

The seed for *Piano Portraits* was actually being carried by the wind the day after my dear friend David Bowie died and eventually planted in a totally natural way six months later with a domino series of events leading to the album being recorded in the July / August, period of 2016 and released late January of the following year.

The story is a fascinating one for me to look back over as I don't think what happened could ever have been planned which makes *Piano Portraits* unique in every way.

When David passed away, it left me with such a mixture of memories – working with him on Space Oddity, Wild Eyed Boy from Freecloud, Memory of a Free Festival, the *Hunky Dory* album and *Absolute Beginners* amongst other music that he produced for others and also the many hours we spent over a four year period when we were both living in Switzerland and used to meet up in the Museum Club in Montreux where we put the world to rights on many an occasion.

David never thought of the piano as just an accompanying instrument. He, like me, thought of it as it's own mini orchestra, so when he said to me to think of *Life on Mars* as “a piano solo as much as anything else” it gave me tremendous scope about what to play and alongside *Morning Has Broken* (which I recorded with Cat Stevens) have

become far and away the two most important piano sessions I ever had the honour to play on.

Fast-forward to 2016 and the day we lost David. My phone was going crazy all day. There were very few people in the UK who were still around who had worked with him. The great Tony Visconti was in New York if I recall, we'd lost Mick Robson. That left Trevor and Woody from the original Spiders band and me.

I was proud to be able to talk to the media in a truly honest way about the influence David had known me and my music and there is no doubt I would not have achieved half of what I have without his influence and friendship during the war part of my musical career.

MY PENULTIMATE INTERVIEW THAT DAY

was on the Simon Mayo *Drivetime* show on Radio 2. Simon is a true friend and certainly one of the top presenters radio has ever had. After our chat about David and speaking to some callers, I found myself sitting at the Elton John piano in the adjacent foyer playing *Life on Mars*.

The performance was webcammed and had over two million hits which stunned me if I'm brutally honest. I think started getting calls from numerous record labels and producers all saying I needed to do an album of Bowie music. I found this distasteful and told them all so, but the reaction to the Simon Mayo show had prompted

Continues over...



WAKEMAN'S MUSIC EMPORIUM

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and all other good music retailers





During my time at the Royal College of Music I was given exercises of taking well known music and playing variations on the themes. This is nothing new as composers have been doing this for years.

I decided to take music that covered many genres and many centuries up to the present day with the catalyst being the piano.

I hope that my choices can whet appetites as to how beautiful the piano is as an instrument and the vast richness of colour it can have when painting its own musical pictures.

RICK WAKEMAN

PHOTO © LEE WILKINSON 2016



RICK WAKEMAN
Piano Portraits

A piano concert heavily featuring tracks from the album, plus other assorted goodies...

Simon to say to me... "Well I think you need to do something! Quite a few people have suggested you do a recording of Life on Mars and sell it for a cancer charity".

This seems like a very good idea to me and so I recorded Life on Mars, Space Oddity and a bonus track which was released as a single and actually went to number one in the physical charts with the proceeds going to McMillan Cancer Care.

That prompted more requests for an album and so after much thought I decided that I would do a piano album, but not of Bowie music, although I would include Life on Mars and Space Oddity along with Morning Has Broken.

I SPOKE TO VARIOUS LABELS AND MOST wanted it done a certain way and still wanted the heavy emphasis on Bowie. Again I told them that was distasteful in my eyes. Universal asked me how I saw the album and I said it should be around 14 pieces from all genres of music that had really strong melodies which would enable me to do my own interpretations. I also said that if I was not happy with the end result then the deal would be off! They actually agreed and said they were thinking along the same lines.

After whittling down my original list of possible pieces from 36 to 14, I went into the Granary in Norfolk, where there is my favourite Steinway Model D concert grand piano and commenced recording with my engineer Erik Jordan. I wanted every piece to be a performance and so it took many days to complete to my satisfaction but I was genuinely thrilled with the end result. Universal then produced an iconic cover which I absolutely adore and then came the true test when the release date finally came around.

I will admit to being close to tears with the

reaction the album got media and public alike. It became the first solo piano album ever to make the top five in the album charts and stayed there for weeks.

You can probably guess what came next...lots of calls from labels saying... "How about *Piano Portraits 2?*" Well, it's not going to happen. *Piano Portraits* was a one-off for all it stands for and can't be replicated. That's not to say there won't be piano albums in the future. There will be and plans are already afoot but they will be different from *Piano Portraits*.

The next question after the album was... concerts? And so here we are. A piano concert heavily featuring tracks from the album, plus other assorted goodies and a few silly stories thrown in for good measure.

I am very proud of *Piano Portraits* and to everybody who helped make it happen, especially my dear friend David Bowie who I hope has his celestial copy delivered to him with love in Heaven.





RICK WAKEMAN Piano Portraits

RICK WAKEMAN'S PIANO BIOGRAPHY

Part One: 1954 - 1967

In 1954, a five year old Richard Christopher Wakeman set off for his first piano lesson with Dorothy Symes, a highly renowned piano teacher in North West London. (Please note not to call Rick "Richard" as you are likely to be ignored. Only his late mother ever called him Richard and he intends to keep it that way!) His parents were far from wealthy and it later transpired that at least a third of the family's income went on piano lessons and music. Rick has always said that without the wonderful moral and financial support his parents gave him, he could not have achieved a tenth of what has happened to him in his life.

Mrs Symes took him through all eight grades with distinction plus all his eight theory grades. Theory classes were held on a Saturday morning and after the classes, Rick would be in charge of collecting the pencils and rubbers. He would put all the pencils back in the box but only half the rubbers. The other half were stuffed in his pocket and after the class he would sit on the bridge at Sudbury hill and try and drop the rubbers down the funnels of passing steam engines as they pulled into the station.

Many years later Rick owned up to Mrs Symes, who told him she knew rubbers were vanishing at the rate of knots but had no idea where they ended up. Mrs Symes also used to hold regular concerts which introduced Rick to playing in front of audiences, which he took to like a duck takes to water. Encouraged by this enthusiasm Rick was entered for numerous competitions at music festival. He got into the habit of winning them, which started to make him a bit too sure of himself, presuming that he would win everything.

His father Cyril and Mrs Symes decided he needed taking down a peg or two and entered him for a competition in an age group three years older than he was, so as a 12 year old he found himself competing with 15 year olds. He came third, threw a tantrum and told everybody he hated them. His father sat him down and told him the musical facts of life. It worked and tantrums were no more and the bar of expectation set higher and Rick set his heart on gaining admission to the Royal College of Music.

PARALLEL TO HIS PRIVATE PIANO LESSONS were the music lessons at school. At Wood End Junior school in Northolt, Miss Dennis took music and Rick loved her. She was vibrant and every kid enjoyed her music lessons twice a week with singing and talking about music.

When Rick was 10, Miss Dennis decided to have a school concert. It was made up mainly of the usual stuff... seven-year-olds dressed as trees doing a short play let about the life cycle of a conker, finishing with the nine-year-olds playing conkers and the tree growing new buds etc. Bewildering when you are that age, but lots of fun.

Continues over...

At Wood End Junior school in Northolt, Miss Dennis took music and Rick loved her



PHOTO © LEE WILKINSON 2016



PHOTO © ALESSIO BELLONI

PHOTO © LEE WILKINSON 2016



**RICK
WAKEMAN**
Piano Portraits

It wasn't really until after 2005 that Rick found the piano route for performing...

I was neither a tree nor a couple kernel player at the concert. Miss Dennis decided I should play a Clementii Sonata. Mrs Symes thought this was a good idea too. So he practised hard and memorised the sonatina.

It was around that time that Russ Conway, (who in later years became a good friend of Rick's), released the massive piano hit Side Saddle, which Rick had learned and played at home for fun.

Rick recalls that the concert did not set the audience of parents alight. He has vague memories of the trees having a fight and the conker bits going horribly wrong. All very confusing.

Miss Dennis then announced that Richard Wakeman aged 10 would now play a Clementi Sonatina. He later claimed that he heard the groans from the audience from outside the school hall side door where he was waiting...true or not, it created the first signs of a rebel in the 10 year old as he walked in, sat at the piano and played Side Saddle. The audience loved it. There was obvious relief at not having to sit through a Clementi Sonatina and it was a definite step up from the horsechestnut debacle.

The performance went down a storm and Miss Dennis simply said... "Well, there's a surprise".

Rick said it taught him from that day onward that the people listening were as important as the performers, so he gives thanks to Miss Dennis,

Russia Conway, the parents in the audience that day, and Clementi for being dead., as indeed most of that audience probably are now.

At age 11 Rick started at Drayton Manor County Grammar school in Hanwell, West London where the music master William Herrera, became a huge influence on him. He encouraged all sorts of music and Rick took up the clarinet as a second instrument, but piano was always his main love and with his cousin Alan, (now a renowned clarinetist and saxophonist in his own right), formed Brother Wakeman and the Clergymen, a traditional Jazz band with limited talent and indeed a limited line up - Piano, two trumpets and a clarinet. They played such standards as Down by The Riverside and When the Saints Go Marching In.

The Clergymen did two performances at two school concerts. The bewildering line up led to bewildering musical arrangements being layer to an equally bewildered audience.

By the age of 14., Rick was playing piano in local dance band trios and quartets and mixed in

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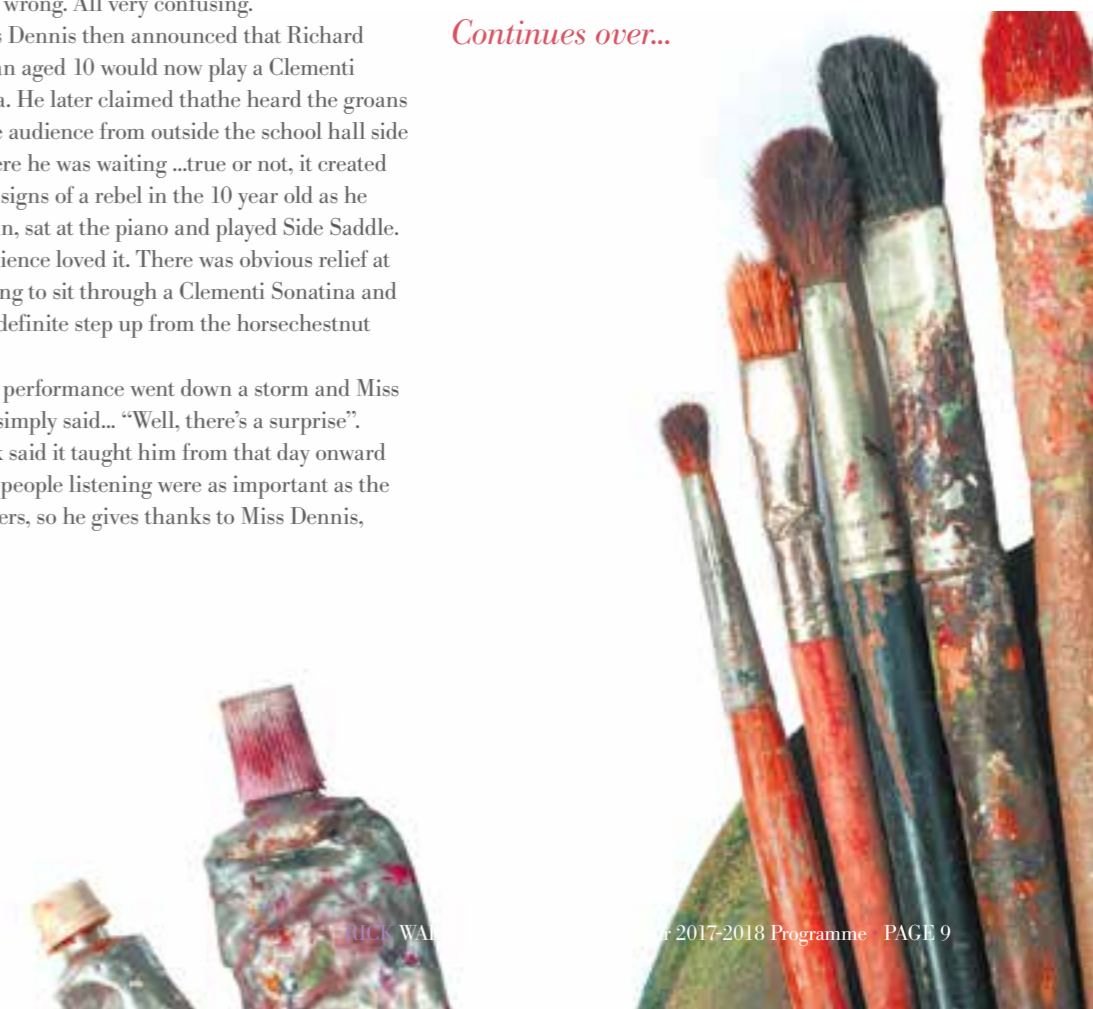




PHOTO © ALESSIO BELLONI



**RICK
WAKEMAN**
Piano Portraits

People born on the 18th of May:

Pope John Paul II
Dame Mario Fontayne
Miriam Margolyes
Toyah Wilcox
John Higgins
Bertrand Russell
Perry Como
Fred Perry
Nobby Stiles

with his classical lessons at Mrs Symes meant there was little time for anything else although he did manage to get a few games of football in whenever possible.

He went on to join various bands, but it's his love of the piano that we are focusing on here.. After completing his eight grades and A level music he applied to the Royal college of Music and to his absolute delight , was offered a place and this was the start of where his life really started to change.

Part Two: 1979 to the present day

After gaining a place at the Royal College of undefined Music Rick continued with Ian of as his first study and clarinet as his second study. Crucially he added a third study which was orchestration with a wonderful professor called Philips Cannon who introduced Rick to the book Principles of Orchestration by Rimsky-Korsakov which became Ricks Orchestration bible and has remained so to this very day.

It was also around this time that Rick started to do piano sessions for various artists and producers who seemed to like classical style he was bringing to popular music.

Early sessions in 1968 were with The Strawbs, a folk band he was later to join in April 1970.... Most of the Strawbs sessions were on piano and his classical style fitted extremely well with the strange but very musical tunings that Dave Cousins liked to use with his acoustic guitars. It was very much a musical match made in Heaven as can be heard on their 1970 album, Just a Collection of Antiques and Curios.

It was very much through his Strawbs connection that Cat Stevens contacted him to play Morning Has Broken with him, his piano performances with Al Stewart on the *Orange* album, recordings with Magna Carta, Colin Scott and Ralph McTell and not to forget his iconic work with David Bowie.

Although very much an electric prog rock band, his many stints with Yes have always included piano work and two excellent examples would be the mid section of South Side of the Sky and the introduction to the Yes "anthem" Awaken.

His solo work continued throughout the decades to feature the piano week ever possible and indeed by the 1980s Rick was recording solo

piano albums although the climate at the time was not really suited amongst punk and New Wave.

In the mid eighties and into the nineties, Rick started experimenting with piano concerts but it wasn't really until after 2005 that Rick found the piano route for performing that he had been searching for. He also produced a beautiful album with Jon Anderson, entitled the *Living Tree*, which featured piano throughout. They toured the album together to critical acclaim, both in the UK and the USA.

The *Intimate Evening* shows began getting more and more recognition where Rick included his skills as a renowned raconteur came into play and by the start of 2010 he was selling out theatres wherever he went.

He returned to his concept work for a few years with *Journey to the Centre of the Earth* and *King Arthur*, but more and more requests kept coming in for more piano shows and so following the chart and critical success of *Piano Portraits*, musical nature was destined to take its own course and the *Piano Portraits* tour was put together, initially in two sections for 2017, with more to follow around the world.

Rick was asked recently after a concert "What would you be doing if you weren't here playing the piano on stage"...apparently, without hesitating, he replied "Easy, I'd be at home playing the piano".

Says it all really.





PHOTO © LEE WILKINSON 2016



PHOTO © ALESSIO BELLONI

Please support these charities:

Rick is a long-standing patron of these three animal charities. Your help and support would also be greatly appreciated.



OLDHAM CATS

Oldham Cats is a UK registered charity dedicated to rescuing and re-homing stray, abandoned and unwanted cats and kittens. We have been helping cats in and around the Oldham, Rochdale & Middleton areas of Greater Manchester, England since 1995 and gained our charity registration in October of the following year. Since 1998 we have been based at our rescue in Middleton. We find homes for hundreds of homeless and abandoned cats and kittens every year, and we need your help to continue to do so.

We are a non-profit, totally volunteer run organisation and rely entirely on the support of our loyal volunteers, fundraisers and supporters.

We often get asked why we put so much work into rescuing and looking after cats and the only answer is... because we care. Our dedicated team work seven days a week, 365 days a year ensuring the cats and kittens in our care are getting the best possible attention. Making a donation no matter how small will help provide much-needed funds towards food, medicines and veterinary care.

www.oldhamcats.co.uk



FELINE CARE

Our purpose built Cat Rescue Centre is set in three acres of rural and tranquil cat paradise!

We offer all our cats a loving home with the hope of finding them their very own 'forever' home.

At Feline Care we are not afraid to take on more difficult cases and pride ourselves on our therapeutic work with feral and nervous cats.

The main facility comprises large communal living areas and is uPVC double-glazed with



RICK WAKEMAN Piano Portraits

under floor heating. We also have a well equipped Intensive Care Unit for poorly cats and nervous cats who require special handling. Our Jellicle pens give feral cats a secure temporary home while recovering from their operations as part of our 'neuter and return' scheme.

As part of our dedication to the happiness of our residents we rely almost entirely on volunteers. This guarantees that every person working with the cats is here because they love them thus ensuring big purrs all round. We always have room for more volunteers so please get in touch if you have a spare morning to donate... cats can never have enough cuddles!

Please enjoy browsing our website and please let us know if you have any comments or queries.

www.felinecare.org.uk

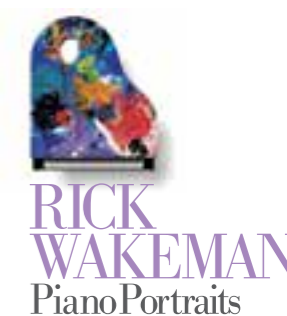


FRIENDS OF THE ANIMALS

Was then the second floor flat of it's founder, Helen Sinclair. For twenty seven years we have been improving the lives of Animals from Burnley to the Isle of Wight and from Norfolk to Wales. Our aims are to:

- Offer a subsidised Spaying and Neutering scheme,
- To rehome animals that come into our care.
- To support 460+ animals at a Sanctuary in the Midlands.
- To give educational talks on the care of pets
- To offer support for members of the public in the care of their pets.
- We have also: Spayed / Neutered more than 34,000 animals
- Rehomed over 8,800 animals
- And we provide veterinary treatment for almost 4,000 animals EVERY year.

<http://friendsoftheanimals.co.uk>



SPECIAL THANKS TO...

MANAGEMENT: United Stage Artists,
Brian Lane, Valerie Potter, Mel Westwood

UNIVERSAL MUSIC: James Meadows
KILIMANJARO: Stuart Galbraith

RRAW: Rob Ayling
WAKEMAN'S MUSIC EMPORIUM:
Rob Ayling, Sandy Huskisson

ACCOUNTANCY AND LEGAL: Tom Dean
PUBLISHING: Imagem
PUBLICITY: Baxter PR, Joe Baxter

THE GRANARY: Andrew Giller, Jill Gille
ENGINEER/PRODUCER: Erik Jordan

PHOTOGRAPHY: Lee Wilkinso, Alessio Belloni

...and very special thanks to my wife Rachel for all her sport and to all those who believe in *Piano Portraits* and especially David Bowie and Simon Mayo – who, unknowingly at the time, planted the *Piano Portraits* seeds.



PHOTO © LEE WILKINSON 2016

PROGRAMME LAYOUT: MARTIN COOK



PHOTO © LEE WILKINSON 2016



RICK WAKEMAN Piano Portraits

FOR THE LOVE OF PIANOS

There have been many pianos in Rick's life and I'd the truth be known, he would still like to own all of them but for various reasons and circumstances throughout his life some were sold or 'found new homes'.

Interestingly, the piano that probably means the most to him, he still has. It was his father's piano and the one that Rick learned to play on and eventually inherited after his father died in 1980 and now has pride of place in his house having been fully restored by Andrew Giller at the Granary in Norfolk.

In 1970, after moving to a small terraced house in West Harrow he was given an upright piano by someone who was simply going to throw it in the skip. It was far from great and somewhat out of tune and in 1971 was replaced by a piano given to him by his manager Brian Lane, who discovered it about to be thrown in a slip near his home. It was a stunning ebony carved Ronisch high upright and Rick loved this piano and indeed a few key themes were written on it which appeared on later albums. These included the basis for Merlin the Magician and the song section in King Arthur after the fanfare opening section.

When Rick moved in 1972 the Ronisch was put into storage along with loads of other stuff belonging to Yes. Many years later when Rick went to retrieve the piano, it had gone. Rick has no recollection as to what happened to this piano but if anybody knows where his beautifully ornately carved black Ronisch is, he'd love to know.

In the house he moved to he put a baby grand piano bought from a junk shop in Windsor. It would stay in tune with itself but would not tune up to concert pitch. Rick can't remember a make but said it certainly wasn't a classic ...not when bought for £300 either even though that was six week's worth of Yes wages back then!

He did write some iconic music on this instrument though including all the main thematic ideas for the *Six Wives...* album and also *Journey to the Centre of the Earth*.

The next house move came in 1975 and the piano was put into storage and replaced with a brand new Steinway Model D Stein way grand. It was on this piano that all the main themes for

King Arthur were written plus those for *White Rock* and *Lisztomania*. The piano was sold to a Polish concert Pianist in 1977 when Rick moved full time to Switzerland and was told is now in a house in South London.

In Switzerland he acquired a very old (1896) Bluthner aliquot grand piano which he had restored and much of *Rhapsodies* and *Criminal Record* were written on it.

In 1981, Rick found himself back in the UK and 'pianoless', until he came into contact with a donated unnamed piano make that really was on its last legs... but having said that, in 1982 during the Falklands crisis, Rick wrote *Gone But Not Forgotten* ...which remains one of his most personally-loved piano composition.

Later in 1970, after moving house again, his touring Yamaha model B grand was moved into the house and amongst others, the first major compositions written on it included *The New Gospels* and *Country Airs*.

THE PIANO MOVED WITH RICK TO THE ISLE of Man in 1987 and when Rick moved back to the UK in 2001, it was sold and now lives in the South of France.

What is important to note is that throughout all this time, his father's Bechstein remained with him truly as part of the family.

When he finally moved to Norfolk, his father's piano was sent for restoration and that left him pianoless once again, but his close friend Jim Davidson came to the rescue and gave him a beautiful Petrov grand piano which sits proudly in his studio and has been used to compose nearly all of his recent work including the additional music for *Journey to the Centre of the Earth* and *King Arthur* as well as some of the initial arrangements for *Piano Portraits* along with the upright Bechstein.

Rick has also had a six foot Bluthner Grand that he rescued from Boston Gliderdrome fully restored and has the Bechstein seven foot six grand from the Priory in Lancaster that is also undergoing restoration.

After reading all this, it will therefore come as no surprise to know that the luxury item he took to the desert island in the radio show *Desert Island Discs* was indeed a piano.



RICK WAKEMAN

Piano Portraits

YOUR FREE CD

Rick Wakeman

ORIENTAL ICEMAN from *White Rock II*



Composed and recorded as new music for the Japanese Winter Olympics. This was always a piece that Rick felt was lost and so is thrilled that it's getting a second cracking of the wip.

THE VISIT from *The Phantom of the Opera*



Always Rick's favourite piece on the whole album and film and he has played the piece with the English Rock Ensemble off and on for years.

ICE from *Time Machine*



A piece the English Rock Ensemble never played live... mainly because the line up at the time couldn't get their heads around two different time signatures running at the same time.

AWAKEN from *The Two Sides of Yes*



Many Yes songs work amazingly well as Piano pieces and Awaken is such a piece' although it took a lot of preparation.

SUNRISE TO SUNSET from *Country Airs*



A brand new piece recorded at The Granary to add to the original tracks along with Sunset to Sunrise.

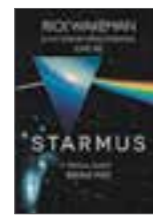
MORGAN LE FAY from *The Myths and Legends of King Arthur*



Rick's favourite new addition to the *Myths and Legends of King Arthur* and beautifully performed by Hayley Sanderson.

With Brian May:

WURM (PART 2 OF STARSHIP TROOPER) from *Starmus*, featuring Brian May



A true one off when Rick's close friend Brian May joined him on stage in Tenerife to perform Wurm which, as Yes aficionados will tell you, is the big solo section at the end of Starship Trooper. Rick says it is the best version ever played.

With John Entwistle:

SOLO from *Gastank*



John was a very close friend of Rick's and warmed to the challenge of a live bass solo when asked. On the night he pulled off a classic performance.

Exclusive track

CHILDREN OF CHERNOBYL

Exclusive to this CD

This piano piece was written especially for the short and extremely moving film footage that was shot by Norman Wisdom shortly after the Chernobyl disaster. On one of his many humanitarian visits that he made to help the surviving but very sick children that remained here.

The music did appear on an album shortly afterwards but the performance never satisfied Rick and so when the opportunity came about to re-record it on his favourite piano at the Granary, he jumped at the chance and this recording is the result and this version of Children of Chernobyl is the one that Rick would like to be remembered as the true legacy for Norman and his children.



ANIMALS ASIA

I was introduced to Animals Asia by Peter Egan back in 2011 and ever since then I've been in awe of the work Jill Robinson and her team do.

I can't think of a crueller form of animal abuse than bear bile farming. Moon bears are confined for years in tiny cages, offering no moment of respite from excruciating pain, where they eventually die. Since they were cubs, they will have had crude, agonizing catheters in their abdomens and been kept in a perpetual state of hunger and dehydration to maximise bile production. The 11,200 bile bears in China and Vietnam must yearn for death, but Animals Asia offers them hope and have rescued around 600 bears to date. The bears are crushed in body and spirit and for the lucky ones that are rescued by Animals Asia, it can be a long road to recovery. But Jill's team has some of the best and most specialised bear vets in the world who use their tremendous skills and compassion to give tireless support and love to the bears. Piece by piece, they put the bears back together, physically and psychologically, and then provide safe sanctuary to them for the rest of their days.

I have always been proud to support the charity and it's been such a pleasure to be able to help. I performed a concert for them in May 2016 and was left gobsmacked afterwards when Jill stood up and told me that my wife and I, (Rachel is also involved with Animals Asia), were now proud adopted parents of a Moon Bear! He was cruelly treated and, bless him, was underweight, malnourished with a coat in terrible condition. He is 13 now and is able to leave his awful life behind him. He lives in China where he is still on the road to recovery. But he's



now fed properly, allowed to roam, play and be a million miles away from that cruelty and pain.

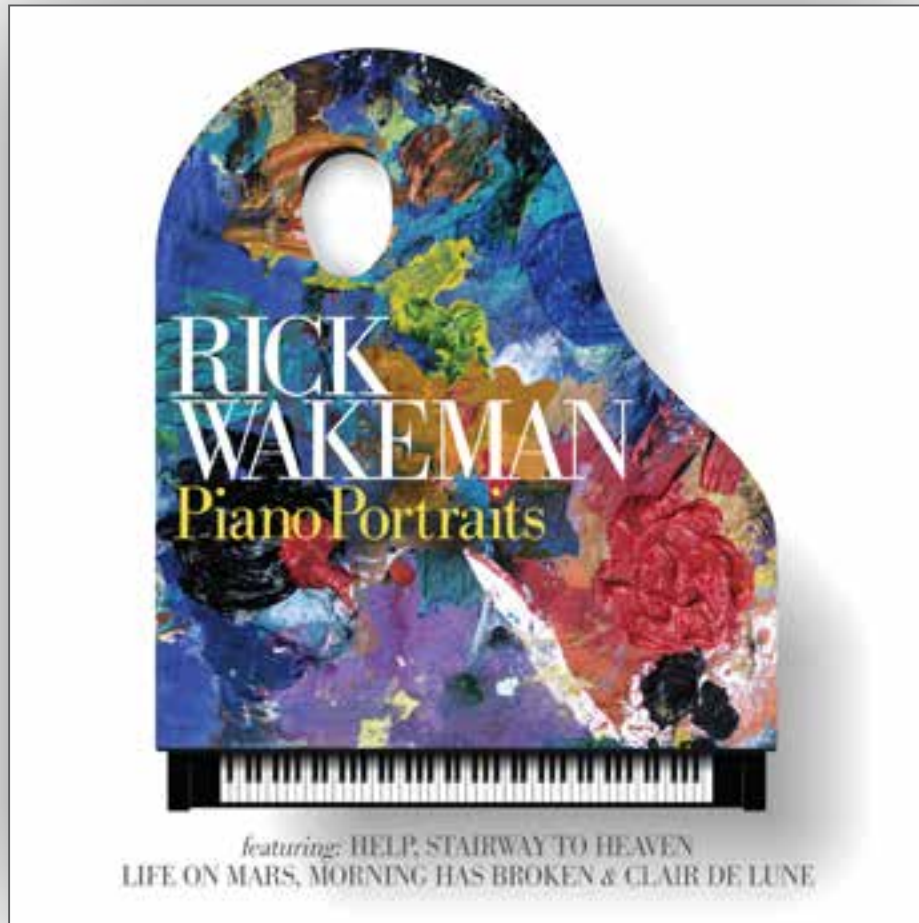
He was given a "temporary" name but Rachel and I decided instantly he had to be Cyril, named after my father who died 37 years ago. He was the biggest influence on my life, being such a kind and caring man. Luckily all the people at the sanctuary love the name! Coincidentally, Cyril has an unusual blond streak so it was clearly meant to be! I've been told he is a curious bear and handsome bear... I hope to get the chance to meet him soon and watch him play in sanctuary with the sun in his face and the grass under his paws.

RICK WAKEMAN

Cyril the Moon Bear



"I have always been proud to support the charity and it's been such a pleasure to be able to help"



“A moment of calm, in a world of chaos”

The new album everybody’s talking about:

“...this album paints a very vivid, lush landscape for the listener to explore” – Classic FM

“Grumpy old progger Rick Wakeman might be 67, but that doesn’t mean he has any plans to slow down” – Classic Rock

“He’s really quite good when he wants to be.” – Mojo ★★ ★

“Simultaneously pleasant to listen to and artistically interesting” – Music OMH

“An album of elegance and poise” – ★★ ★★ review Daily Mail.

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