

A link to full album at the end of the episode

Part 1:

Things Left Unsaid (Gilmour, Wright)

It's What We Do (Gilmour, Wright)

Ebb And Flow (Gilmour, Wright)

Good afternoon. My name is Björgvin Rúnar Leifsson and this is an episode about Pink Floyd.

When I finished my 13th episode about Pink Floyd for Húsavík Radio in the early spring of 2013 I had no idea that the band would at any point release one more album. I told you in the last episode that rumors had spread about a new solo album by Gilmour. Rumors intensified as 2013 progressed and later that year, Graham Nash revealed in an interview that he and David Crosby had accepted Gilmour's invitation to participate on his new solo album. They had sung backing vocals on Gilmour's solo album, "On an Island", which was released in 2006 on the guitarist's sixtieth birthday. Nash actually said too that Crosby and himself were only going to do this for pleasure and would not accept any salary. Sadly this did not happen as Nash and Crosby's long lasting friendship abruptly came to an end a few months later.

Like other Pink Floyd fans, I was waiting for the album to be released in 2014 as Nash suggested. At the same time, rumors spread that Waters was also starting to work on a new solo album which was not bad news indeed. The next big news was however not about these solo albums as Gilmour's wife, Polly Samson, announced in an interview in July 2014 that a new Pink Floyd album, "The Endless River", with part of the material left over from the making of "The Division Bell" was on its way and would be released in the fall. Sometime in 2013, Gilmour and Mason decided that it would be appropriate to publish a large portion of the material that they had not released in 1994 on the 20th anniversary of "The Division Bell" as a kind of a swan song for the late keyboardist and their soulmate Richard Wright. Mason said in an interview with Mojo magazine that the album was a token of their gratitude to Wright and would emphasize how good a musician he was and how his instrumental playing was really the heart of the Pink Floyd sound.

Before going any further, it is worth noting that the anniversary edition of "The Division Bell" was released in the summer of 2014 and was available on vinyl, which it was not in 1994. Of course I bought the vinyl version.

I mentioned in the last episode that "When they had about 25 songs [in 1994 for "The Division Bell"] they intended to have a very democratic vote on what would go on the album by each of them giving the songs a rating on the scale of 1-10 regardless of who had composed the work. "To cut a long story short, 11 of these 25 songs went on the album but then they still had a bunch of stuff left, which Mason called "ambient music", which in my mind, is music, which can be enjoyed either in the background or as a priority listening. Maybe it can be said that on the newest Pink Floyd album they manage to combine "ambient" music and prog rock.

In any case, according to Wright they had about 5-6 hours of music when the work on "The Division Bell" was completed. Of these, approximately 65 minutes are on "The Division Bell" and the technician, Andy Jackson, cut the remaining material down to about an hour of stuff, which he called very modestly "The Big Spliff" or unique quality. The intention was always to continue working on this material and release at least one more album and both Wright and Mason stated in interviews that they were just waiting for the call from Gilmour - which came eventually but regretfully far too late.

Many people helped make the new album. Gilmour asked Phil Manzanera of Roxy Music, who played with him on "On an Island" to inspect all the content. Manzanera listened to 20 hours of recordings and with the aid of the technicians Jackson and Damon Iddins cut it to four 14-minute segments. We heard the first of these 4 segments at the beginning of the episode,

which included the songs "Things Left Unsaid", "It's What We Do" and "Ebb And Flow" which are all by Gilmour and Wright. Now let's listen to the second segment with the songs "Sum" and "Skins" by all three Pink Floyd members, "Unsung" by Wright and "Anisina" by Gilmour.

Part 2:

Sum (Gilmour, Mason, Wright)

Skins (Gilmour, Mason, Wright)

Unsung (Wright)

Anisina (Gilmour)

Gilmour, Mason, Manzanera, Jackson and producer Youth took these 4 parts to the studio in November 2013 to continue working on the material along with saxophonist Gilad Atzmon and bassist Guy Pratt. Furthermore, Durga McBroom sang backing vocals on "Louder than Words" with Polly Samson's lyrics. Then a part of the same advertisement with Stephen Hawking that was used in "Keep Talking" on "The Division Bell" was played in the song "Talkin' Hawkin'". Gilmour wrote the song "Anisina" in 2014 and plays the piano himself. The name is Turkish and means "in memory of". Finally, it is worth mentioning the song "Autumn '68". This is a recording with Wright where he plays the pipe organ at the Royal Albert Hall in 1969, so it can be said that the songs on the album span a 45-year period. "Autumn '68" has a funny reference to "Summer '68", which is also by Wright and was released on "Atom Heart Mother" in 1970 and it is not unlikely that both works were created at a similar time in 1968 or '69.

Since the album is an oath to Richard Wright, we cannot help but notice that many of the songs are by him partly or in full. Thus there are three songs, "Unsung", "The Lost Art of Conversation" and "Autumn '68" by Wright alone and in addition he is a co-author of 8 other songs. Then it's pleasing to see Mason as a co-author of two songs, "Sum" and "Skins" but Wikipedia is wrong in stating that this is the first time that he is titled co-author since "Dark Side of the Moon" because his contribution to "La Carrera Panamericana" must not be forgotten.

The album was released on the 7. to the 10. of November 2014 under the name "The Endless River" which is taken from a line in the last song on "The Division Bell", "High Hopes". It is divided into four 14-minute sections, that is four record sides on the vinyl version. In the final version there is relatively little used of what Jackson put together in 1994 as "The Big Spliff". Furthermore, a deluxe DVD version was released with recordings both from "The Division Bell" and "The Endless River" sessions and of course I bought that one. Despite the relatively bad reviews, the album was very well received by the public and sold in huge quantities and temporarily reached first place in the most ordered albums at Amazon. There was no concert tour to follow the release and Gilmour said that without Wright it would be unthinkable.

Now let's listen to the third segment with the songs "The Lost Art Of Conversation" by Wright, "On Noodle Street" and "Night Light" by Gilmour and Wright, "Allons-Y 1" by Gilmour, "Autumn '68" by Wright, "Allons-Y 2" by Gilmour and "Talkin 'Hawkin'" by Gilmour and Wright.

Part 3:

The Lost Art Of Conversation (Wright)

On Noodle Street (Gilmour, Wright)

Night Light (Gilmour, Wright)

Allons-Y (1) (Gilmour)

Autumn '68 (Wright)

Allons-Y (2) (Gilmour)

Talkin 'Hawkin' (Gilmour, Wright)

In my opinion, "The Endless River" is by no means Pink Floyd's best album but I suspect that the criticism is partly based on incorrect assumptions and misunderstanding

First of all, many people, including one good friend of mine, say that the album is not good enough because it contains material that was not considered good enough for "The Division Bell" in its time. There is a point to that, but we should bear in mind that the plan was always to process the material further and publish it on one or more albums. Fortunately, people have different taste and in my opinion one or two songs on "The Division Bell" could have been swapped for one or two songs on "The Endless River"

Secondly, there are those who say that something is missing because there is no singing for the most part and the album is therefore more or less aimless jamming by Gilmour and Wright where each chases the other and Mason tries to follow them. Well here! These critics should turn to soft rock or even weirder music. Aren't many of Pink Floyd's best works built up with time consuming jamming until the band is finally happy with the product and we get the Pink Floyd sound we know so well? I actually suspect that this kind of critique is permeated by the iTunes and Spotify mindset, where people buy individual songs with some melody and singing but not long instrumental sections, which merge into one. Gilmour said about this critic in an interview with Mojo that "without apology [the album] is for the generation that wants to set up the headphones, sit comfortably and listen to good music for a long time. [It] is not for the iTunes-Download-Individual-songs generation".

Then there is the nonsense that the album is not good enough because Waters is missing. Sorry but "The Endless River" has NOTHING to do with Waters. "The Endless River" is the last studio album by the best prog rock band of all time and is a tribute to the late keyboard player, who, like Mason once said, "formed the sound that tied it all together." Without Wright the Pink Floyd sound would never have come into being and Waters was on a completely different wavelength and always wanted to have the albums rawer and drier than both Wright and Gilmour. This Waters obsession actually went so far that Waters saw himself forced to issue a statement in 2014, which loosely translates as "'The Endless River' is entirely the job of Dave and Nick and I have nothing to do with it. I quit Pink Floyd 29 years ago. Jeez! Try to get a grip!" Gilmour said something similar in an interview with Mojo and pointed out that Waters had been outside Pink Floyd longer than in the band.

Gilmour has hinted that "The Endless River" is the last album from Pink Floyd ever and also that the band has now finally stopped. The humorist Mason gives little for such statements, as he is the only survivor who has been in the band continuously from the beginning. He says: "If Gilmour quits Pink Floyd I'm left alone with a full domination. Then I will go on a tour with "Dark Side of the Moon" where only the percussion part will be played. Furthermore, I expect that on my tombstone will be written: "I'm not entirely sure it is over"".

Before concluding this discussion, Gilmour's solo album, "Rattle that Lock", was released in September 2015. It was followed by what was supposed to be a short tour of Europe but gradually became longer and I saw the concert with my wife at the Royal Albert Hall on September the 25th in 2015 and that was my sixtieth birthday present. Waters' solo album, "Is this the life we really want" was released in 2017 and in 2018 Mason released the three disc album "Unattended luggage" with his first two solo or collaborative albums plus his and Rick Fenn's music from the film "White of Eye". In 2018, Mason also formed a new band, "Nick Mason's Saucerful of Secrets", to perform Pink Floyd's early psychedelic material. Along with Mason, the band comprises former Blockheads guitarist Lee Harris, bassist and Pink Floyd collaborator Guy Pratt, vocalist and guitarist Gary Kemp of Spandau Ballet, and Orb keyboardist Dom Beken. The band toured Europe and North America in 2018 and 2019, with a third tour now postponed to 2022 due to the COVID-19 pandemic. In September 2020, they released a live album and film, "Live at the Roundhouse", which I haven't acquired yet, so now you know what I want for next Xmas. Gilmour plans to release a new solo album in 2022 or 23 and a remastered and remixed

version of Animals should be due in next year on the album's 45th anniversary despite some trivial fuzz regarding the release between Gilmour and Waters.

Like so many other Pink Floyd albums, "The Endless River" does not grab one immediately but improves with each listen. It's suitable as background or foreground music, it brilliantly combines "ambient" music and prog rock and in mine and my wife's opinion makes a very good dinner music. As a swan song for Richard Wright, it is uniquely well suited as the last album of the best prog rock band of all time.

We end this final episode with the last segment of The Endless River. There are the songs "Calling" by Gilmour and Moore, "Eyes To Pearls" and "Surfacing" by Gilmour and "Louder Than Words" by Gilmour and Samson. Actually, Polly Samson wrote the lyrics sometimes after the Live Aid reunion in 2005. She was astounded and dismayed that at the rehearsals, Waters and the three band members were still not at speaking terms but when they started playing together the music was "louder than words". It is sad that Waters and Gilmour are still "bitching and fighting". When will they ever learn?

Meu nome é Björgvin Rúnar Leifsson e eu sei muito pouco sobre o Pink Floyd. Obrigado e adeus.

Part 4:

Calling (Gilmour, Moore)

Eyes To Pearls (Gilmour)

Surfacing (Gilmour)

Louder Than Words (Gilmour, Samson)

[The Endless River full album](#)

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