

Leonard Cohen`s Tower Of Song: A Grand Gala Of Excellence Without Compromise by Christof Graf

A Memorial Tribute To Leonard Cohen

Bell Centre, Montreal/ Canada, 6th November 2017

A concert review by Christof Graf

Photos by: Christof Graf

“The Leonard Cohen Memorial Tribute ‘began in a grand fashion,” wrote the MONTREAL GAZETTE. “One Year After His Death, the Legendary Singer-Songwriter is Remembered, Spectacularly, in Montral,” headlined the US-Edition of NEWSWEEK. The media spoke of a “Star-studded Montreal memorial concert which celebrated life and work of Leonard Cohen.” –“Cohen fans sing, shout Halleluja in tribute to poet, songwriter Leonard,” was the title chosen by THE STAR. The NATIONAL POST said: “Sting and other stars shine in fast-paced, touching Leonard Cohen tribute in Montreal.” Everyone present shared this opinion. It was a moving and fascinating event of the highest quality.



The first visitors had already begun their pilgrimage to the Hockey Arena of the Bell Centre at noon. The organizers reported around 20.000 visitors in the evening. Some media outlets estimated 16.000, others 22.000. Many visitors came dressed in dark suits and fedora hats, an

homage to Cohen's "work attire." Cohen last sported his signature wardrobe during his over three hour long concerts from 2008 to 2013. How many visitors were really there was irrelevant; the Bell Centre was filled to the rim. The "Tower Of Song- A Memorial Tribute To Leonard Cohen" was sold out.

Expectations were high as fans of the Canadian Singer/Songwriter pilgrimmed from all over the world to Montreal to pay tribute to their deceased idol. But it wasn't only fans, friends and Cohenmaniacs that turned the Bell Centre into a place of worship to the Montreal Rock-poet on the anniversary of his death. Even his colleagues from the world of art, for whom this was also a matter close to heart, came to pay tribute to the life's work of the "Grand Seigneur" of contemporary art as a wordsmith.

Numerous tribute albums and over 3000 cover versions of Leonard Cohen's songs exist, all the way into the year 2017. 24 more were added since November 6th. Adam Cohen, Leonard Cohen's son, who himself has successfully performed as a singer/songwriter since the 90s and who produced his father's last album ("You Want It Darker"), frequently covered his "old man's songs" in his concerts, such as one of his favorite songs: „So Long, Marianne." On the first anniversary of fathers passing he surrounded himself with musical companions, tour musicians and friends, to celebrate the artistic life's work of his father.

On that cold November day in Montreal, he managed to carry out the final wishes of his father. "My father left me with a list of instructions before he passed," Adam Cohen previously stated as the official concert announcement was made in fall. Since spring he has been working to fulfill those wishes. "Put me in a pine box next to my mother and father. Have a small memorial for close friends and family in Los Angeles...and if you want a public do it in Montreal," explained Adam Cohen and added: "I see this concert as a fulfillment of my duties to my father that we gather in Montreal to ring the bells that can still ring."

These bells were rightfully rung "in Honour Of A Musical Icon" (CBC). "Leonard Cohen was a man of the world," described commentator Angeline Tetteh-Wayoe "our Man" in the following aired "CBC MUSIC SPECIAL" show, a galaesque concert. It was slightly reminiscent of the "Tribute To Freddie Mercury" in 1992, at which various artists paid tribute to the death of a musical icon, to deal with the feelings of sadness and to show their adoration.



I attended the concert with friends from Montreal. Manfred, who has lived in Montreal for 30 years, acquired tickets during the advance sale. In a matter of 10 minutes the concert was sold out worldwide. Six of his friends were from Montreal, one had been invited from Germany. My trip to Canada was more than worth it for the concert alone. Manfred's circle of friends were the cherry on top of the evening. After an aperitif, for which everyone had gathered in Manfred's city apartment in the afternoon, we made our way to the Bell Centre on foot. It had become cold. Somehow we were in luck and didn't have to stand in the cold for too long. The lines at the entrances were long. However, the body checks proceeded speedily. We managed to reach our seats in time before the concert began.



In comparison to stages in European halls, this one was bigger. In the background hung a curtain similar to that which could be seen on the Leonard Cohen concerts of the world tour from 2008-2013, with the exception of there not being any "signature" Cohen drawings. Four large studio headlights created a musical recording studio atmosphere. Like a warden guarding its art the "You Want It Darker" picture motif of Leonard Cohen started down the ceiling with a white spotlight. The stage was illuminated in a discreet blue light. The stage floor had steps to which, on "stage left," Sharon Robinson, The Webb Sisters and the accompanying band were situated, while on "stage right" the "Tower of Song" orchestra had their place next to the performing artists, who stood more to the centre of the stage. Two large LED video screens broadcasted the stage happening to the farthest rows of the Bell Centre.



Sting was the first of over 20 interpreters to descend the steps to the intro of “Dance Me To the End of Love.” In a black reverse less jacket he tuned in the evening. The ex-Police front man, who later wore the red “Remembrance Day Poppy” on his jacket, just like Elvis Costello, stood almost motionless, virtually reverent on the stage. Sometimes his torso swayed to the beat of the music. A few visitors continued entering the inner hall during the song. However, this didn’t faze Sting’s concentration, who continued his performance. With this wistful waltz he offered the perfect musical “Amuse Geule” for this memorable concert event, which is said to be a pilot project for a series of future concerts.

“Dance Me To The End Of Love” was said to have been written by Cohen in Edmonton, during a snow storm, in a hotel room, which he shared with two hitch hikers. “I always figured it was about a convent somewhere,” said Sting about the song. “It’s not really about nuns at all. I think it’s about a bordello.” The five minute opener ended quietly. The atmosphere between the songs was a mix between high esteem for the performing artist and reverent tension for what was coming next.



The Canadian Indie-Pop queen Feist knew how to utilize the stillness to her advantage. She sensitively added the song “Hey, That’s No Way To Say Goodbye” into the almost three hour program. She had already performed this rendition during the 2016 Juno Awards, the event in which Cohen was honored for “You Want It Darker.” She stood there, unspectacularly, in a bright dress, in front of the illuminated red curtain, by herself, with an acoustic guitar. She captured the songs lugubrious wistfulness in all its mystery, in a similar fashion to how she had done it with the song “Closing Time” in Sarah Polley’s movie “Take This Waltz.” The audience seemed to hold their breath, as the performances were met with such stillness that one could hear a pin being dropped in the hockey arena. Only the roaring applause interrupted the psalm like performed songs.

Patrick Watson, dressed in sneakers jeans and a black t-shirt, began his reverent performance of “Who By Fire” in a similar manner, accompanied by two backup singers. Together with the orchestra and the band the two singers drove him into an almost trance like singing state.

Only Sharon Robinson’s rendition of “I’m Your Man” managed to sound even louder. Her performance was my personal apex of the evening. Unexpectedly and unusual, she broke out of her role as a background singer and slipped into the role of a performer, standing at the edge of the center stage. As she recited the lines “If you want a lover/ I’ll do anything you ask me to/ And if you want another kind of love/ I’ll wear a mask for you,” she began to show her lesser known extroverted qualities, shaking her hips and the fedora, pleasantly rocking in a way that was never shown by her before.

<https://www.youtube.com/watch?v=ePs2wqUAYa4>

Thanks to the strongly present Webb-Sisters, during the Arrangements of Wesley Schultz and Jeremiah Fraites (of “The Lumineers”), their version of “Democracy” was not all too far from the original. As a probable reference to Cohen’s decade long stay in the United States (New York and Los Angeles), a star spangled banner was hung in front of the stage half way through the song, to help visualize the contents of the song. “I am not a pacifist. I don’t believe that this world can’t afford pacifism,” can be heard by Leonard Cohen, following the song, thanks to the insertion of a virtual interview passage.



The concert lives through the melting of Cohen's own songs and foreign interpretation, with the occasional recordings making the rock poet almost present. Before Ron Sexsmith stepped foot on stage for "Suzanne," it was Prime Minister Trudeau – with Leonard's Unified Heart on his tie- who stood onstage with his wife, Sophie Grégoire-Trudeau. He told the story of how "In 1988, my father attended one of Leonard's shows, when he went backstage afterward, [Leonard] said, 'What does one have to do to get a good review in this town?'" – The smaller anecdotes, especially the ones by Sophie, were also presented in French. She described Cohen as "Québécois, "a true „Montréalais," even if he didn't sing in French (apart from a few exceptions, such as the song "Un Canadian Errant," from the "Recent Songs"- album (1979) or from a Leonard Cohen cover of George Dor's "La Manic," which he performed live on November 29th in the Bell Centre). But Leonard was also an example for what Québécois felt, on both sides of Boulevard St. Laurent: "Angst, Solitude, Love gained and Love lost." Adam Cohen highlighted this in his pre-concert explanation: "Although there's perennial shenanigans going on between Francophone and Anglophone, Leonard Cohen has always transcended that boundary." With the words "We Liked to say, he belongs to us in a way, but he belongs, and he will always belongs to the world" Ms.Trudeau introduced Leonard's citation of "A Thousand Kisses Deep," before Ron Sexsmith interpreted the classic song "Suzanne."

<https://www.youtube.com/watch?v=tAR16l66D4g>

My second favourite act of the evening was Elvis Costello, who turned "The Future" into a beautiful cry of Blues and Rock. Costello reminded us with this eight and a half minute version that Cohen wanted to, at "some point," make a blues album.



<https://www.youtube.com/watch?v=AlrfZpUIQt0>



After Costello, the screen showed Cohen in his house on Hydra, sitting at his Olivetto-typewriter, followed by Cohen's trade mark, the "Unified Heart," which was designed as the cover symbol for the "Book Of Mercy" in 1984. Another moment in which you could hear the sound of a needle dropping in the Bell Centre. A perfect moment for Damien Rice and his acoustic guitar to begin with "Famous Blue Raincoat."



„I am grateful to get a poem. I don't question the sources. For me poetry it is the evidence of a life and not life itself. It is the ashes of something which is burning well...“, can be heard from a faded in Leonard Cohen, right before Adam Cohen steps on stage with his acoustic guitar. He greets the audience in French. With the line "Come over to the window, my little Darling" he begins singing his favourite song "So Long Marianne." While still on the first verse, the Webb Sisters and the "audience choir" supported him with the chorus. Another largely moving song, with which the audience

celebrated louder and louder. In the background of the stage pictures of Marianne Ihlen and Leonard Cohen, hand in hand, were constantly being shown. Just before the last third of the song the tempo was reduced, as Adam began to cite the famous words of his father, which he had sent to his then dying muse. Those lines were documented in a letter, which Leonard Cohen wrote short before Marianne's death to her on July 29th 2016, with which he also made peace with his own upcoming passing: "Marianne it's come to this time when we are really so old and our bodies are falling apart and I think I will follow you very soon. Know that I am so close behind you that if you stretch out your hand, I think you can reach me. 'And you know that I've always loved you for your beauty and for your wisdom, but I don't need to say anything more about that because you know all about that. But now, I just want to wish you a very good journey. Goodbye old friend. Endless love, see you down the road."



Many audience members closed their eyes during the song. In this song classic, Adam Cohen benefitted from having a voice similar to that of his father. It's not hard to think of the original when Adam begins to call out "So Long, Marianne" from the depths of his soul.

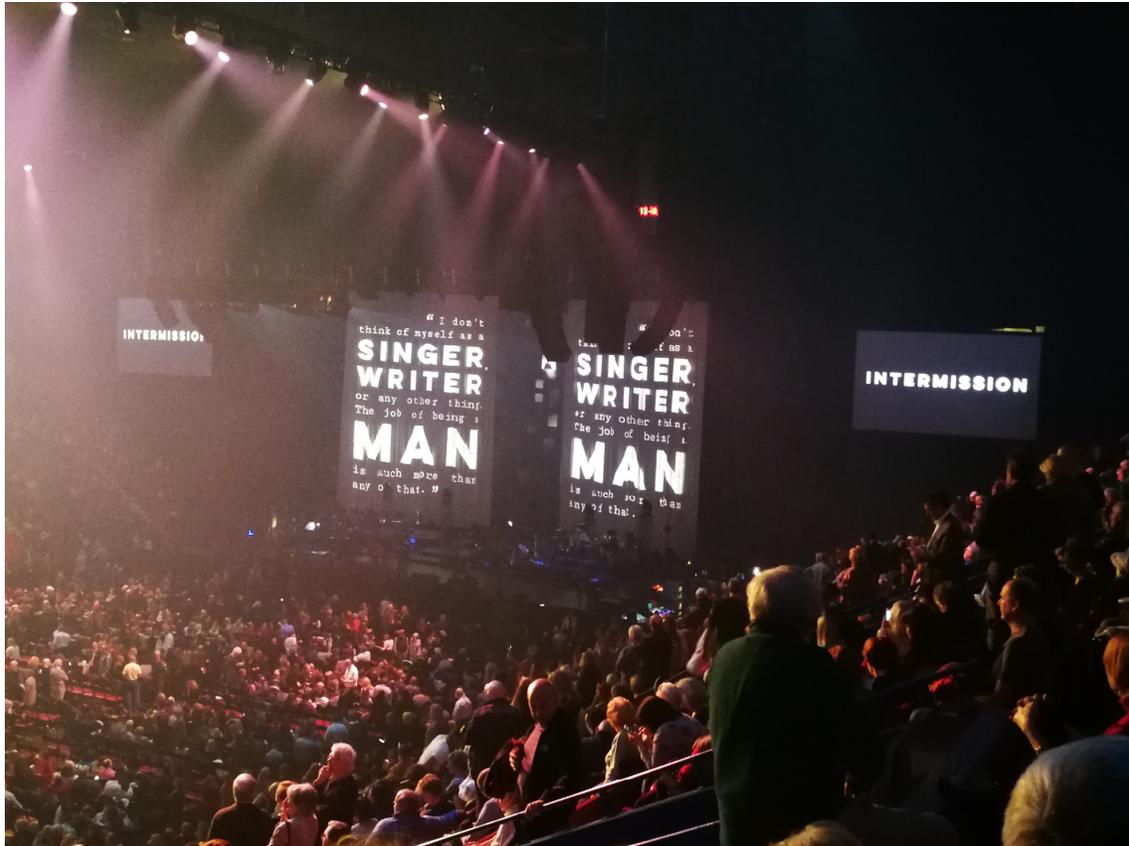


The amount of moving songs increased from song to song and K.D Lang's rendition of "Hallelujah" before the break was another step ascending into the "Tower of Song."

K.D. Lang had already sung "Hallelujah" during the 2005 JUNO Awards ceremony. A year earlier she recorded the song for her cover album "Hymns" and had already classified it as something that had been becoming increasingly true for the song, even on this evening: "a Hymn." As Leonard Cohen was inducted into the "Canadian Songwriters Hall of Fame" in 2006 she even performed the "Hymn" in the presence of its creator. "There's something about the lyrics that transport you into a more meditative state," said K.D.Lang to CTV NEWS and explained: "To me (it's about) the struggle between having human desire and searching for spiritual wisdom."



After an approximately 20 minute break, which many enthusiastic guests had used for critical feedback talks, getting beers or going to the bathroom, the tight atmosphere which had blanketed the evening continued. Among other things, Leonard Cohen's drawings were projected onto the stage curtain during the intermission, which are best known from the "Book of Longing." Only after having the hall illuminated by its regular lighting did the magnitude of the Hockey Arena become apparent; a hall which Cohen also managed to fill in his world encompassing last concert tour. Following live recordings of the concert in the Bell Centre reminded us of that fact.



After the arena lights went out artists such as Willie Nelson, Céline Dion, Peter Gabriel, Chris Martin of Coldplay and Cohen himself revived the memories of the deceased, as they each presented actual verses from "Tower Of Song" by video message, to transition into exactly this song.





“Tonight the great mysteries have unraveled and I’ve penetrated to the very core of things,” Cohen said, from the screen. After that, the audience could smirk over the revelation of the biggest mystery of life. Cohen’s recording gave the answer to the question of all questions, what the meaning of life is...and all that to the music and lyrics of “Tower Of Song.” This song, from the 1988 album “I’m Your Man” ends with the verse: “...Dee Doo Damm Damm,” which, for Cohen, is ultimately the answer and the reason to describe the mystery. Westmount’s „Congregation Shaar Hashomayim Choir,“ known from “You Want It Darker,“ tuned in Set 2 of the evening.

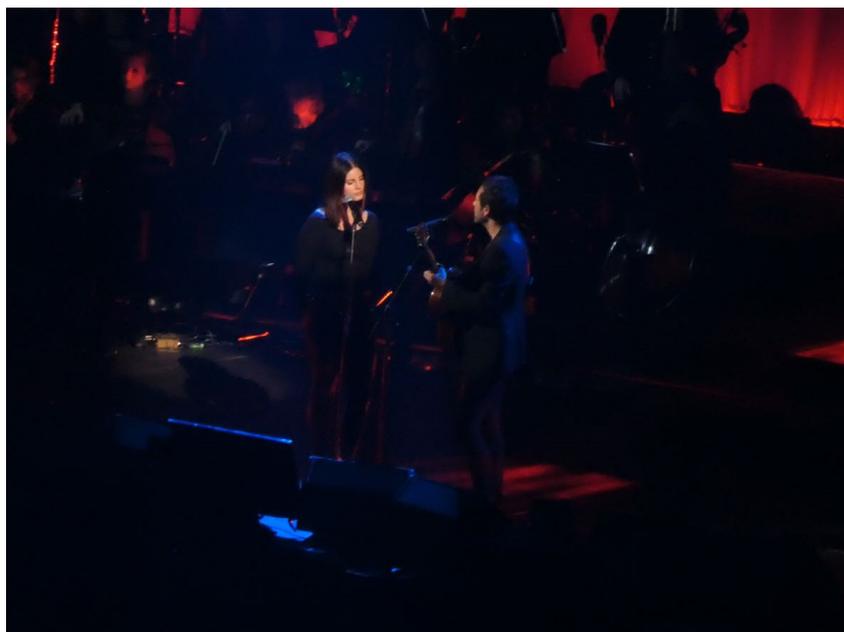
<https://www.youtube.com/watch?v=WK-EePLiFbo>

For “The Sisters Of Mercy” Sting made his second appearance in front of the microphone, this time in a white shirt and acoustic guitar. On his right a violinist of the “Tower Of Song” orchestra accompanied him in the up-tempo-fiddle-style.





Adam Cohen also returned onto the stage in the second half. This time with Lana Del Rey by his side. They both sensitively interpreted “Chelsea Hotel No. 2” as a duet. With closed eyes Adams singing voice sounded just like his fathers. Another goosebumps moment for many. The “Pop-Noir” singer from Los Angeles, who looked as if she could have appeared straight out of a 1940s movie, had already covered the song in 2013. A few days after Cohen’s death, on November 11th, she posted a picture on Instagram with the inscription: „I’d be lying if I said it didn’t kind of break my heart that I never got to tell you how much you changed me. Not that it would’ve mattered to ya, it’s just that other than Bob and Joan you were the only person I ever really felt spoke my language. I love you as a real fan and I always look for a little bit of you in all of my future friends. God bless.” Those who had previously read these lines or knew them, had to remember them during the deep and meaningful performance.



Everyone present, be it a visitor or artists carries their own personal Leonard Cohen story and memories of this exceptional artist through their lives. Everyone connects the strong feelings of the songs to moments of deep meaning. The images that Cohen's music and words create while hearing them are just as diverse as the exclusive performances were on this evening.



Diversity and a genre crossing style mix were the focal point to the tribute of Leonard Cohen. Some artists stuck close to the original pieces, while others gave them a personal note. During her rendition of "In My Secret Life," Bettye Lavette put a lot of love in her classic soul music. This task was tackled in a whole different fashion by Courtney Love in her interpretation of "Everybody Knows." She stayed true to her image as a "rock bride," letting the audience quickly forget the lasciviousness of a Lana Del Ray and replacing it with sex appeal.



On the day the announcement of Cohen's death went out, Slash, from Guns 'n' Roses, posted a R.I.P black and white picture of one of his idols, as he once called Cohen, on Instagram. Robert Plant, of Led Zeppelin, said that Cohen was "next to Bob Dylan, the most important and genre transcending singer/song writer of our time." Some rock bands, such as Styx or Gov't Mule, covered songs such as "Hallelujah" or "Bird On A Wire," in 2016/2017, during their respective tours. A gesture that many bands extended to the late David Bowie, who died in January of 2016. There are many homages like these. Depeche Mode, for example, are still playing "Heroes" during their 2017/2018 tour to honour David Bowie. Other artists had already paid tribute to Leonard Cohen much earlier. Andrew Eldritch named his 80s gothic rock band after the song "Sisters Of Mercy." The band cited a line from Cohen's piece "Teachers" with their album "Some Girls Wander By Mistake." In that respect, Leonard Cohen was also worshipped by the harder musical realms. Not to forget his influence to songs in the 90s, such as in the Nirvana song "Pennyroyal Tea." The second verse reads: "Give Me A Leonard Cohen Afterworld." And so there are many musicians from the heavy rock realms who revere the Canadian singer/songwriter, known mainly for the quieter tones.

<https://www.youtube.com/watch?v=HkPU8VabPEk>

What then didn't really come as a surprise, due to the name on the poster, but rather a cause for concern, was the brilliant performance of Kurt Cobain widow and "Hole" frontwoman Courtney Love. Together with the band and the orchestra the act fit very well into the dignified event. She chose one of Leonard Cohen's rockier songs and made "Everybody Knows" into the, in my opinion, true "hymn" of an impressive evening. "There are always alternatives and I could have probably helped him," said Cohen in 1994 about Cobain's suicide. Maybe this offer was the reason why Courtney Love wanted to be part of this "Memorial." She stepped onto stage casually, lascivious, almost provocative in every movement and quickly searched for her signature pose by putting one leg on a sound box, standing there with her legs spread, holding the microphone like a weapon and spitting out the first verses. Earlier the audience had been subjected to quieter tones and now Courtney Love demonstrated how Leonard Cohen could sound: fast, rough and raw. In a black, lacy, strappy satin dress and knee high boots she managed to play the part of a rock singer perfectly. After the four and a half minute version the rock spook was over and the persistently reverent audience had to have felt as if they had just experienced a cold shower.

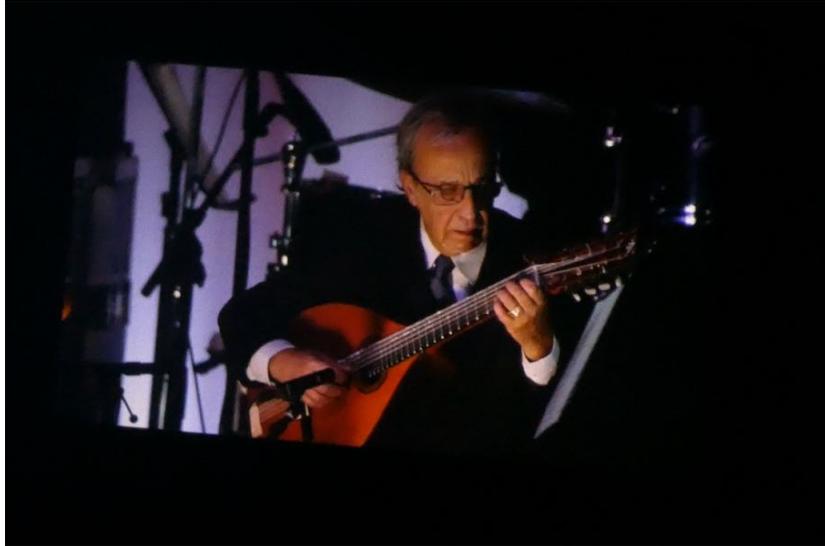
One should not believe that this was Courtney Love's first time covering a Leonard Cohen song. At a concert of her band "Hole" she had performed "Take This Longing" and "The Future." "I grew up with Leonard Cohen records and going, 'I wish that was me he was writing about,'" she told US-ROLLING STONE Magazin, following Kurt Cobain's death in 1994. "I wanted to be Suzanne, I wanted to live down by the river. ... I just wanted to be the girl in the Leonard Cohen song." – And that she was on November 6th 2017 in Montreal.

"I'm here because I am a huge Fan. I've never had the honour of meeting Leonard Cohen," confessed comedian Seth Rogen and ironically said: "I had a Hebrew school teacher named Leonard Cohen, but he was not that cool", in reference to the many "Leonard Cohens" in north American phone books. "I'm here to read a poem. And I am incredibly excited because as a Canadian Jewish Person there is no higher honour than reading a Leonard Cohen poem in the middle of a hockey arena." With these words the comedian hit a nerve of many Canadians and gave the emotional, serious evening a funny component for the first time during the event. After that Mr. Rogen read the song text of "Field Commander Cohen" and introduced the next act with the words "That's it, please welcome BØRNS."

The U.S American musician and songwriter, who is best known in the Indie-Pop/Rock-Pop and Synth-Pop scene, gave his artistic note to a song that came out eight years prior to his birth and gave it a

new canvas: "If It Be Your Will." The angle like melodies of the Webb Sisters, as well as the orchestra and the rocking guitar managed to fit into the striking singing of BØRNS.

What followed was strongly reminiscent of the "Grand Tour" of the "Grand Signor of Melancholy." Javier Mas, the Spanish guitar master, revived the memory of Leonard Cohen's almost "never ending" concert tour, which lasted till 2013, with his introductory solo.



This time, his ageless fingers plucked the guitar for the next generation. Son Adam Cohen, Damien Rice et Coeur de Pirate tuned in after Javier's excellent guitar playing with the song "The Partisan." Adam Cohen knew that with the "unofficial anthem of the French Resistance" he could tear the audience out of their reverent stillness and move them to join in the chorus.

Bevor Sting graced the stage and tightened the atmosphere for a third time with the song "Anthem," Elvis Costello stepped on for the second time, with another Blues-Rock version of a Cohen song. Elvis Costello's presentation of "Bird On A Wire" was haunting and moving at the same time, almost giving the original song more depth than it already had.



In a 2009 interview with the TORONTO STAR, Costello was philosophical about the fact that Cohen had never been a guest on his TV TALK SHOW "SPECTACLE". "I remember going to see Leonard Cohen (in concert in London) and thinking, 'He'll never be on SPECTACLE because he doesn't need to do it.' He need never do another interview for anybody, because (his) show is perfect, the most perfect show I think I've ever seen."

<https://www.youtube.com/watch?v=3CfhAOkpbgI>

For me personally, Elvis Costello's contributions were amongst the best on the memorable musically historical Montreal evening. Costello's songs, with those of Sting's, were the ones that seemed to have come out of Leonard Cohen's generation. Yes, musicians from Leonard Cohen's generation were slightly underrepresented. Ok, Dylan would have declined anyway, if he had been asked. After all, Dylan declined attending Nobel Prize ceremonies. He also didn't have time to attend his own ceremony and on November 6th, 2017, he appeared on stage at his tour in Pittsburgh, Pennsylvania/USA. Enough reasons not to show up. On the other hand he could have thanked Cohen with his cover of "Hallelujah," which he had already once performed in Montreal, on July 8th, 1988, in honour of Cohen. After all, Cohen did find a wonderful word picture to portray the announcement of Dylan receiving the Nobel Prize for Literature in 2016. This announcement was made on October 13th 2016, on the day that Cohen presented his final masterpiece "You Want It Darker," in the form of a "fireside chat," in the Canadian embassy in L.A. Leonard Cohen gave his thoughts on Dylan's award: "To me," he said, "[the award] is like pinning a medal on Mount Everest for being the highest mountain." In the same discussion, at which I was present, in 2016, amongst other media representatives from around the world, Cohen returned to the subject of Dylan when talking about the way he writes songs. "I think that Bob Dylan knows this more than all of us: you don't write the songs anyhow," he said. "So if you're lucky, you can keep the vehicle healthy and responsive over the years. If you're lucky, your own intentions have very little to do with this. You can keep the body as well-oiled and receptive as possible, but whether you're actually going to be able to go for the long haul is really not your own choice."

Maybe that was the reason why so little Neil Youngs or Paul Simons were in the area on November 6th in Montreal. The Lou Reeds and David Bowies no longer existed in 2017 and the others, such as Joan Baez, Joni Mitchell or Judy Collins maybe didn't fit into the request, to transfer song works of Leonard Cohen to the next generation. They had already arrived at the Mitchells, Simons & Co. Now, after Leonard Cohen's death, the idea is to keep his songs alive for eternity and to pass them on to successional artists and their audiences. It should probably be the way that Leonard Cohen had wished for in his 2018 interview: "I would be happy, if in 300 years women would still sing my songs while washing clothes by the river, if women and rivers still existed."

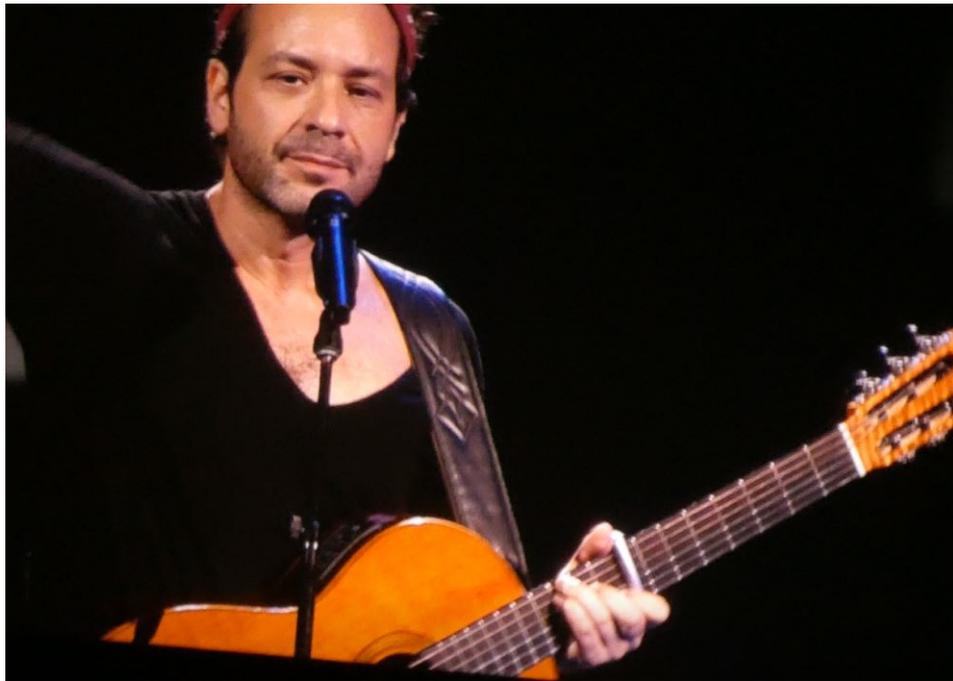


After his performance Costello thanked the “Cohen-Family,” who had organized the event and introduced the band members, before Sting presented his third song “Anthem.”

https://www.youtube.com/watch?v=2NtRvG_4Yq8

Even the “Shaar Hashomayim Choir” came out on stage again, with cantor Gideon Zelermyer and performed the song “You Want It Darker,” with the video support from the “master” himself.

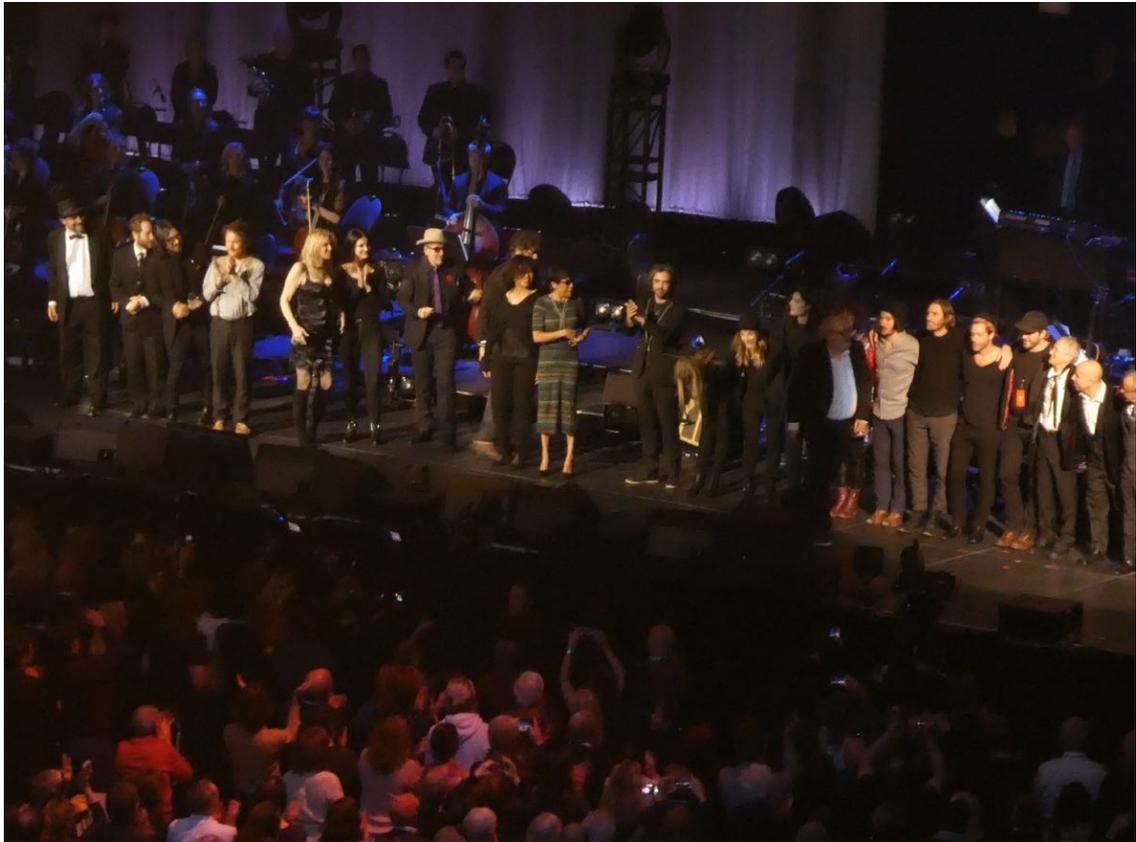
Almost at the end of the concert, Adam Cohen, now in black T-Shirt and red bandana played “Coming Back to You” the first of his father’s songs he said he learned and explaining that the goal of this beautiful evening “was celebration.”



“The goal tonight was to, as in many religions, to sing songs of praise for someone who is no longer with us,” he said. “And I know my father would be very grateful for that beautiful love you’ve given to him. . . these songs being kept alive by these beautiful voices.”

It was however not the last song of the evening. Adam Cohen returned once more, for the last time, though at first only with the jesting remark: “No, we don’t have any more songs, this will not be an encore, I’m just standing around here with my guitar...” The audience received the joke with a heartfelt laugh.

Basia Bulat tuned in the last song “Closing Time,” in a similar fashion to how Leonard Cohen did during the finale of his concerts, releasing his pilgrims and disciples into the night with the caring words: “Don’t catch a summer cold.”



Over twenty artists interpreted twenty-four of Leonard Cohen's most well-known works on November 6th 2017. The "Tower Of Song," cited by many musicians, was summoned. To enter the

place of all songs is the goal of every singer/songwriter. Shortly before 11:00, when all artists gathered on stage, it became apparent: the “Tower Of Song” was here this evening. And everyone who attended had entered. The “Architect of the Tower Of Songs” and the wordsmith himself was honoured. A musical masterpiece was celebrated and will continue ringing long after the death of its creator. And grief was overcome. – „Tower Of Song“ - A Memorial Tribute To Leonard Cohen“ was for all the attendees a concert experience par excellence. “Those who had contact with Leonard Cohen during his life would invariably speak of his incredible presence — whether it was up close in person, in a TV interview or on stage during a concert,” wrote THE TIMES OF ISRAEL after the concert. On this evening one could feel, even a year after his death, how present Leonard Cohen still is. The finale belongs to the great feeling of missing someone, who no longer walks among us.



Photos: by Christof Graf



On the following day excerpts of the concert were broadcasted on the CBC radio station. The plan is to turn the recordings into a CD, DVD/BLU Ray product, which will appear in 2018.

TV-SHOW CBC/ On January 2nd, 2018

On January 2nd, 2018, a cut together version will be broadcasted on Canadian TV. In which scope the whole concert will be made available is not yet known. Enclosed is the actual set list, as well as the one being shown on the CBC.

SETLIST/ LIVE PERFORMANCE on 6th November 2017

Tower Of Song – A Memorial Concert To Leonard Cohen

Montreal, Bell Centre, 6th November 2017

- 1. Dance Me to the End of Love - Sting*
- 2. Hey, That's No Way to Say Goodbye - Feist*
- 3. Who by Fire - Patrick Watson*
- 4. I'm Your Man - Sharon Robinson*

5. *Democracy* - Wesley Schultz and Jeremiah Fraites from The Lumineers
6. *A Thousand Kisses Deep* - Pre-recorded voice of Leonard Cohen
7. *Suzanne* - Ron Sexsmith
8. *The Future* - Elvis Costello
9. *Famous Blue Raincoat* - Damien Rice
10. *So Long, Marianne* - Adam Cohen and The Webb Sisters
11. *Hallelujah* - k.d. lang
12. *Tower of Song* - Shaar Hashomayim Choir (Leonard Cohen cover)
13. *Sisters of Mercy* - Sting
14. *Chelsea Hotel #2* - Adam Cohen and Lana Del Ray
15. *In My Secret Life* - Betty LaVette
16. *Everybody Knows* - Courtney Love
17. *Field Commander Cohen* - Seth Rogen
18. *If It Be Your Will* - BØRNS and The Webb Sisters
19. *The Partisan* - Adam Cohen, Coeur de pirate and Damien Rice
20. *Bird on the Wire* - Elvis Costello
21. *Anthem* - Sting
22. *You Want It Darker* - Shaar Hashomayim Choir (Leonard Cohen cover) (with pre-recorded voice of Leonard Cohen)
23. *Coming Back to You* - Adam Cohen and Basia Bulat
24. *Closing Time* - Basia Bulat

SETLIST/ FM Radio Broadcasting 7th November 2017:

Tower of Song: A Memorial Tribute to Leonard Cohen was broadcasted Nov. 7 at 8 p.m. on CBC Radio 2

Tower of Song - The 'official' Leonard Cohen memorial concert organized by Adam Cohen in Montreal as per his father's specification was recorded from FM with many tiny breaks in reception removed and instances of repetitive radio host chatter deleted. The band includes Javier Mas (stringed instruments) who has several magnificent solos. Backup singing is by Sharon Robinson and The Webb Sisters. Not broadcast were Shaar Hashomayim Synagogue Choir (*Tower of Song*, *You Want It Darker*; bracketing the second set), and Courtney Love (*Everybody Knows*; after t30).

Running Time: 116:40

Set One:

01. -radio host intro-
02. *Dance Me to the End of Love*
03. -radio host talk-
04. *Hey, That's No Way to Say Goodbye*
05. -radio host talk-
06. *Who By Fire*
07. -radio host talk-
08. *I'm Your Man*
09. -radio host talk, talk-
10. *Democracy*
11. -radio host talk-

12. -talk-
13. *A Thousand Kisses Deep*
14. -radio host talk-
15. *Suzanne*
16. -radio host talk-
17. *The Future*
18. -radio host talk-
19. -talk-
20. *Famous Blue Raincoat*
21. -radio host talk-
22. *So Long Marianne*
23. -radio host talk-
24. *Hallelujah*

Set two:

25. -radio host talk-
 26. *Sisters of Mercy*
 27. -radio host talk-
 28. *Chelsea Hotel #2*
 29. -radio host talk-
 30. *In My Secret Life*
 31. -radio host talk-
 32. -talk- > *Field Commander Cohen* > -talk-
 33. *If It Be Your Will*
 34. -radio host talk-
 35. *The Partisan*
 36. -radio host talk-
 37. *Bird on a Wire*
 38. -talk-
 39. *Anthem*
- encore:
40. -radio host talk-
 41. -talk-
 42. *Coming Back to You*
 43. -radio host outro-
 44. *Closing Time*

t22: includes reading of Mr. Cohen's final letter to Marianne

t44: fragment, faded out

Angeline Tetteh-Wayoe - radio host

Leonard Cohen - songwriter, except

t13, 30: with Sharon Robinson

t35: by Anna Marly, Emmanuel d'Astier de la Vigerie; Hy Zaret - English lyric

performers:

t02, 26, 40: Sting

t04: *Feist*
t06: *Patrick Watson*
t08: *Sharon Robinson (credited as Cat Power)*
t09, 19: *Leonard Cohen (prerecorded)*
t10: *Wesley Schultz, Jeremiah Fraites (Lumineers)*
t12: *Justin Trudeau, Sophie Grégoire-Trudeau*
t13: *Leonard Cohen (recited, prerecorded)*
t15: *Ron Sexsmith*
t17, 37, 38: *Elvis Costello*
t20: *Damien Rice*
t22: *Adam Cohen w/ The Webb Sisters*
t24. *k.d. lang*
t28: *Lana Del Rey, Adam Cohen*
t30: *Bettye LaVette*
t32: *Seth Rogon (talk, recitation)*
t33: *BØRNS w/ The Webb Sisters*
t35: *Coeur de pirate, Adam Cohen, Damien Rice*
t41: *Adam Cohen*
t42: *Adam Cohen w/ Basia Bulat*
t44: *Basia Bulat*