

ABOUT THE MUSIC ON MY CDs:

So why did a 72 year old Dentist commit all this time and expense to this project? Fair question....I come from a heritage where it is customary to leave a written record of one's time spent on earth...mainly for the benefit of posterity. I have gained, and continue to gain inspiration and strength from reading the many histories I have of my ancestors that tell of their experiences in life. Leaving a record of one's life and accomplishments is valuable to those who follow. It provides a connection to one's past and provides a template upon which decisions and actions can be founded going forward in life. So this musical record was created so that my posterity would know that I didn't just practice dentistry ... that I wasn't only a Dentist. It is true that Dentistry has been good to me. It has allowed me to support my family and give my children the opportunity to develop and pursue their goals in life. Dentistry has provided the funds needed to overcome the hardship presented by emergencies and health issues with various family members, and provide assistance to those less fortunate.

I will openly admit here, that I have always felt a desire to express myself musically; but never had the courage to attempt to actually make a living at creating and selling my music. One of my earliest memories is at some point in my pre-school years, pulling myself up on the bed in the room I shared with some of my five sisters. I guess I would have been about four years old. I would pull myself up on the bed and reach over to the night stand and turn on the radio. This would have been about 1947.... In Fairview, a small town of 500 people situated in the center of the State of Utah, there were only two radio stations available, Country Western and Classical. I chose Classical, and remember listening and pretending I was playing the Violin. I thought the stringed instruments were beautiful and soothing. My three older sisters all were taking piano lessons; so at age 12 my Grandmother Carlston began teaching me piano. She helped me through the beginning books, and then turned me over to LaVar Jensen a retired concert pianist who taught from his home in Manti, Utah, 33 miles away. I studied with this kind patient teacher for about 4 years until I left home at age 17 to live in Glendale Arizona with my oldest Sister Sonya and her husband Don.

The purpose behind these recordings was to place them on a web page where I would also place short stories I have written and histories and pictures of my parents and other family members. This web site was to be my contribution to the obligation and desire I feel to leave a foot print behind for the benefit of posterity, as many of my ancestors have done.... So as far as I was concerned, the project was complete with the solo piano and vocal/guitar recordings. All that remained was to create the web page and fill it with material that I feel is important for me to leave behind.

A few days after RON PANE, my Producer, sound mixer/equalizer, friend and Guru, and I completed the solo project, RON approached me about enhancing the solo music by adding a string quartet and vocal backup. He strongly felt that the music could have commercial value. RON is an amazing talent in that he has been involved in Rock and Roll for many years on all sides of the business. He has a band, in which Ron is the Guitar player and includes his wife CARRIE as keyboard and vocalist, along with drummer/vocalist and base members. Ron is also gifted in the recording end of the business. He has what I will call "tone recognition" ability far beyond normal. That long board in the recording studio with all the nobs, switches and gliders is no stranger to RON PANE...His musical ear can hear vibrations,

intonations and possibilities far beyond what I would call normal human ability. So his assertion that my work might have some commercial viability struck me pretty hard, because it has always been my secret desire to be a part of the music/entertainment industry.... So after giving it some thought, I decided to hire some of RON'S acquaintances who perform with the Los Angeles Philharmonic Orchestra! He also offered to have his wife CARRIE WILLIAMS sing back up on several of the pieces!

So the albums I present to those beyond my immediate family have been orchestrated and backed up and have taken on an entirely different feel and value. I will always have my solo renditions on my web site because I am proud of what I have been able to create at this phase of my life as solo material.

I believe that the potential for creating beautiful music is unlimited within me; so I will continue creating pieces and making them available on my web page to those who enjoy my particular style. It's remarkable that in this day and time where the internet can make a small enterprise available worldwide, I would finally find the opportunity to express my musical self and share it with anyone who enjoys it throughout the world! I can only dream of how amazing it would be if several thousand people from around the world visited my web site, and enjoyed my music to the point they were willing to pay for the songs...at last I would experience the musical part of the life experience I have always yearned for!

We have created two albums: "Cosmic Interludes", is a new age piano compilation and the second album is a guitar/vocal compilation titled "Stand By Love". All of the recordings on these two albums took place in the magical recording studio, The Village, located in West Los Angeles, CA. This building was originally a Masonic Lodge in the 1920s and later headquarters for the Maharishi in the early 1960s. This amazing structure was later transformed into a music recording studio, in 1969 by Geordie Hormel; and now currently owned by Jeff Greenberg who I give great thanks for his hospitality and great staff. I think one would need to actually record there in order to fully appreciate the magic of the place.

The Male voice is always mine, as is the Piano and Guitar. CARRIE WILLIAMS lends her amazing vocal talents to several pieces on both albums. Yes, what sounds like a children's choir off in the distance on one of the improvisations is the amazing CARRIE layering her voice...as is the adult choir in places throughout the piano pieces...in fact all female renditions on these two albums are CARRIE over-dubbing her voice in various harmonies! I'm honored that CARRIE was willing to share her incredible talent with me on these two albums.

RON PANE has a dear friend who has played violin with the Los Angeles Philharmonic Orchestra since 1981. BARRY SOCHER is an amazingly talented musician.... He has written classical pieces as well as movie scores. He has conducted orchestras throughout California, and has been a soloist in several orchestras and ensembles throughout the United States and Europe. Since there is no written score for my original pieces, Barry's genius allowed him to listen to my recordings and create the parts for a string Quartet consisting of two violins, (BARRY SOCHER AND GUIDO LAMELL), one Viola, (DALE HIKAWA SILVERMAN), and one Cello, (JASON LIPPMAN). These four highly skilled musicians layered their parts over my pieces under the direction of Producer RON PANE, who then mixed and equalized the various instruments including CARRIE'S lovely voice.

All of the members of this quartet are also members of the Los Angeles Philharmonic Orchestra, while GUIDO LAMELL is also the current Music Director of the Santa Monica Symphony, and travels widely as soloist and conductor for various ensembles.

The gifted DALE HIKAWA SILVERMAN, in addition to performing Viola with the LA Phil, does freelance film, television and recording soundtracks. She is the Violist in the Catgut Trio, a string chamber-music trio, along with many other notable engagements.

JASON LIPPMAN, the smooth melodic Cellist joined the LA Phil in 2004 after having performed with several orchestras from New Jersey to Baltimore, Cincinnati, the New World Symphony, and the American Ballet Theatre, as well as several Solo venues.

For a short time, I considered studying to become a concert pianist. I had been awarded a grade of 1, in a Utah regional high school music contest where students from several counties in Utah were judged by professional critics for their talents in music...be it singing, playing the piano, trumpet, flute, or whatever musical instrument. The students were given grades of 1, 2, 3, or 4. One was the highest score one could receive. As a 15 year old sophomore I played a twelve page solo arrangement of the Rachmaninoff Second Piano Concerto Third Movement Op 18. I enjoyed the attention and praise I received whenever I played the piece, and since I had only been studying piano for three years, I thought I had the talent to "go all the way". Another story for another time; but I was absolutely thrilled to sit at the piano in the Village Recording Studio and improvise while this wonderful quartet improvised along with me. For the rest of my life, in addition to having these two CDs, I have a video of me playing with actual professionals that I can enjoy, knowing that I finally achieved this small part of my childhood dream...

The piece titled "Improvisation in The Moroccan Room" was an experience I won't soon forget. The Moroccan room can be viewed on www.villagestudios.com. The Moroccan Room is about 40 feet on all four walls, with a high ornate ceiling. Remember this building originally was built by the Masons, so beautiful ornate architecture is the norm. The acoustics are amazing... not windows, and \$3,000,000 has been spent sound proofing the floor and walls. This previous entertainment hall for Masons has been converted into a very large recording studio. So there I was, sitting at a full sized Grand Piano in the middle of the Moroccan Concert Ballroom with the lights dimmed and candles all around the ledge that is about five feet above the floor where wood paneling ends... this decorative paneling is part of the four walls. As I sat there waiting for Ron Pane to microphone the room for the actual recording, I decided to get to know the piano by warming up. I took my iPhone and placed in on the music stand on the piano and pressed record. I have included this warm-up piece on my web page, and as a bonus piece on my acoustic guitar/vocal album even though the sound quality is inferior to the other pieces recorded and mixed on the Village Studio equipment. (There isn't enough space remaining on the Piano Album for this special piece).

The acoustics in the Moroccan room are amazing. The moment I began familiarizing myself with the piano, I was transported to another plane of peace and calmness as the tones waved throughout the room. As RON placed microphones around the piano and throughout the room, he would occasionally talk to me and ask me to play in different areas of the keyboard so that his assistant recording

technician down stairs in the recording studio could adjust the mixing board appropriately. I didn't notice the noises created from positioning and re-positioning the microphones until I later listened to the recording. I was so caught up in the moment, that the communication back and forth between RON and his assistant went unnoticed. When RON tapped me on the shoulder and said he was ready to begin recording, I looked at my iPhone and saw 3:19 on the face....I commented that I had been paying for three minutes and nineteen seconds...I thought that was a long time....actually, the recording had been going for 14 minutes so the iPhone face screen showing the recording, had been automatically replaced by the screen showing the time of day. It was 3:19 pm. This was such a special experience for me I decided to place it at the end of the acoustic/guitar vocals as a part of the footprint I wish to leave for my posterity.

That 14 minute warmup improvisation is included on my web page in spite of all the background noise, because it brings me back to the magic and spiritual connection I experienced at that moment in time. I could never duplicate this 14 minute piece or the 18 minute piece that came after the warmup, because there is no written music. Subsequently, I recorded a 13:54 minute piece in Studio A that was also improvised. This Studio A is where the F Minor and G Minor pieces, along with my arrangements of Beethoven and Nadia's Theme were recorded along with the guitar/vocal pieces.

I will now write explanations for each piece I chose for this Piano Album:

- 1- **Improvisation in G Minor:** This piece, while also improvised, was developed over time by playing certain themes over time and adding to them until the piece became complete. There is no written score, and when I play it, It never comes out the same. No pressure to play exact notes as when playing someone else's creation☺
- 2- **Improvisation in the key of C in Studio A:** Again, I improvised for about 14 minutes.
- 3- **Improvisation in the key of F Minor:** The same applies as with the G Minor piece.
- 4- **Improvisation in the Moroccan Room:** I simply sat at the piano and allowed the music to flow. Eighteen minutes later it ended, and will never be duplicated by me since there is no written musical score; and I have a hard time reading musical score. As a youth, I would memorize the hand/finger positions on the piano by playing the same short sections over and over before moving to the next part. I could figure out the notes and their relation to the keyboard, but to this day, I could not play a simple church hymn without first figuring it out...my inability to sight read is a weakness that I regret today because it limits my ability to share and perform. As a youth, I always insisted on learning pieces that were above my ability... I didn't have the patience to sit and play the simple pieces that would have allowed me to learn to sight read. I truly regret this fact today and strongly suggest to those learning to play any instrument that you take the time and effort to learn to read music as you progress into the more difficult pieces. Most of the music I play today is improvisational in nature, because it is stressful to play someone else's creation....it's much more difficult for me to memorize and duplicate another's work than to simply make up my own music as I go.
- 5- **Nadia's Theme:** This is my interpretation of a beautiful creation by **Barry De Vorson** and **Perry Botkin Jr.** This piece was originally titled "Cotton's Dream"; but received universal popularity linked to the young Romanian Gymnast **NADIA COMANECI** during the Summer 1976 Olympics.

- 6- **Improvisations around Mama's favorite Hymns:** Mother gave me a list of hymns she enjoyed and asked me to play during those times I visited her and Dad. Once again, the piece never comes out the same since I am free to drift here and there as I play. I truly love the hymns I grew up singing in church, and find it both relaxing and rewarding to play them.
- 7- **Ludwig Van Beethoven** is one of my favorite composers... I find him a bit of a tragic figure in time. He was abused by his father, his genius was not recognized appropriately during his life time, and he was losing his hearing during his career, yet still had the genius to create some of the world's greatest masterpieces. I put this three piece **Beethoven** piece together and included my piece entitled "**The Shoe Didn't Fit**", because it seems to me that in many ways **Beethoven** didn't fit in with his life situation and time... It also occurs to me that many of our brothers and sisters throughout the world are born into situations ... physical, emotional, political, social, and spiritual, etc. ... where they don't fit in. I hear great sorrow, angst and anger along with the beauty in **Beethoven's** work. As you listen to this 4 part piece, you will realize that I do not interpret Beethoven as other artists do. I don't interpret **Moonlight Sonata** as a love song written by Beethoven for some Countess... in this work and also the second movement taken from another "emotional" **Beethoven** piece, I allow the anger and angst to come through... I then insert my vocal piece where I ask how it is that race and color can be a factor in mankind's dealings with one another, if we were all created as equals by a loving God. I'm sure there are many throughout the world that have issues that cause them emotional and other forms of distress as they try to cope with life's challenges. I attempt to address these issues with **The Shoe Didn't Fit**. Then the 4th and final part, **Beethoven's Sonata Pathetique Op 13, Adagio Contabile** begins with a calm beautiful theme that progresses to end with a triumphant movement that I interpret as achieving resolution with life's challenges and hardships symbolizing that unique human ability to forge forward and eventually conquer and prevail over adversity..
- 8- **MAMA:** I wrote this song in honor of the most amazing woman I have had the privilege of knowing. It seemed to me, growing up under her strong influence, that she was invincible. There was nothing she could not do, and do well. I have written a brief memory of her which can be found on my web site, along with memories of my amazing Father. I invite you to read these stories. I don't have the words to express my love and appreciation for the love and sacrifice my Parents made on behalf of me and my five sisters. I was privileged to sing this song at Mothers funeral.

Acoustic CD:

- 1- **TODAY:** Written by **Randy Sparks**, this song has been my personal theme song for many years. I have changed the lyrics somewhat in order to meet my personal needs. A well written lyric will include metaphor, allowing individual listeners to create their own listening experience and provide individual emotional needs; so I won't attempt to influence your interpretation of this special piece.
- 2- **MY FUNNY VALENTINE:** Written by **Richard Rodgers** and **Lorenz Hart** should be enjoyed forever in the musical world, as it addresses enduring love.... Love that sees beyond the passing of time... beyond the changes in our physical and mental makeup as we travel through life...True Love.

- 3- **I ONLY HAVE EYES FOR YOU:** A great lyric and melody that tells of the special union and oneness that love creates. I think it is a masterpiece that should not be forgotten... Written by **Harry Warren** and **Al Dubin**.
- 4- **TIME IN A BOTTLE:** Written by **Jim Croce**. Poetry put to music... another timeless piece. Croce wrote the lyrics after his wife Ingrid told him she was pregnant with his son, Adrian, in December 1970. When Croce was killed in a plane crash in September 1973, the song's lyrics, dealing with mortality and the wish to have more time, took on greater significance; so ABC released it as a single.
- 5- **I CAN'T HELP IT IF I'M STILL IN LOVE WITH YOU:** Written by Hank Williams Sr. With this well written Lyric and simple melody, Hank expresses the heartache of letting the "Right One" get away.
- 6- **Non Ho L'Eta:** Written by **Mario Panzeri** and **Nicola Salerno**. I was in Norway in the early 1960's attending a Soccer match, where a beautiful young Norwegian girl sang this Italian love song. I rushed out and purchased the sheet music; and have been singing this wonderful piece for all these years.
- 7- **THE LONG BLACK VAIL:** Written by Danny Hill and Marijohn Wilkins. This song talks about the "Eternal Triangle" and one of the many consequences of following in the footsteps of possibly the most famous "Triangle" consisting of King David/Bathsheba and Uriah, and so many many others through the ages.....
- 8- **OLD COAT:** **Peter, Paul & Mary** sang this version which was written in the 1850s by **Daniel Decatur Emmett**. Originally titled **Jordan**, it talks about man's concept of un-equal classes of people. I often wonder what the origin is, of class distinction in humans....such a shame that we can't accept one another as equals in rights and opportunity; and move forward from there to come to an understanding of our differences and the absolute right to be different, yet equal.....
- 9- **MAMA:** I wrote this song in honor of the most amazing woman I have had the privilege of knowing. It seemed to me, growing up under her strong influence, that she was invincible. There was nothing she could not do, and do well. I have written a brief memory of her which can be found on my web site, along with memories of my amazing Father. I invite you to read these stories. I don't have the words to express my love and appreciation for the love and sacrifice my Parents made on behalf of me and my five sisters. I was privileged to sing this song at Mothers funeral.