



PG. 16



# Dean LeGrand Carlston

*Cosmic Interludes*

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### 1- Improvisation in G Minor

Composer: Dean LeGrand Carlston, Piano: Dean LeGrand Carlston, Vocals: Carrie Williams, First Violin: Barry Socher, Second Violin: Guido Lamell, Viola: Dale Hikawa-Silverman, Cello: Jason Lippman.

### 2- Improvisation in C

Composer: Dean LeGrand Carlston, Piano: Dean LeGrand Carlston, Vocals: Carrie Williams, First Violin: Barry Socher, Second Violin: Guido Lamell, Viola: Dale Hikawa-Silverman, Cello: Jason Lippman.

### 3- Improvisation in F Minor

Composer: Dean LeGrand Carlston, Piano: Dean LeGrand Carlston, Vocals: Carrie Williams, First Violin: Barry Socher, Second Violin: Guido Lamell, Viola: Dale Hikawa-Silverman, Cello: Jason Lippman.

### 4- Improvisation in the Moroccan Room

Composer: Dean LeGrand Carlston, Piano: Dean LeGrand Carlston, Vocals: Carrie Williams, First Violin: Barry Socher, Second Violin: Guido Lamell, Viola: Dale Hikawa-Silverman, Cello: Jason Lippman.

### 5- Nadia's Theme

Composers: Barry De Vorson and Perry Botkin, Jr., Piano: Dean LeGrand Carlston.

### 6- Improvising Mama's Favorite Hymns

Piano: Dean LeGrand Carlston

### 7- Ludwig van Beethoven Trilogy with The Shoe Didn't Fit

Piano: Dean LeGrand Carlston, Lyrics: Dean LeGrand Carlston, Vocalist: Dean LeGrand Carlston, Backup Vocalist: Carrie Williams, First Violin: Barry Socher, Second Violin: Guido Lamell, Viola: Dale Hikawa-Silverman, Cello: Jason Lippman.

### 8- Mama

Composer: Dean LeGrand Carlston, Guitar: Dean LeGrand Carlston, Vocal: Dean LeGrand Carlston, Backup Vocal: Carrie Williams, Violin: Barry Socher.

All songs published by Carlston Publishing, ASCAP

tant for my legacy; however, when I sat at the piano in the Moroccan room in the magical Village Recording Studio, I was greatly influenced by the spirits of Masons and Maharishi who had occupied this amazing structure since the early 1900s. The improvised music flowed freely and turned out quite beautiful indeed. I deeply appreciate Ron Pane for his gentle prodding to give me the confidence to proceed with this project, and subsequently to look forward to more projects in the future.

Produced and Engineered by: **Ron Pane**

Assistant Engineers: **Jake Valenting, Jeff Gartenbaum, Matt Dyson, Gabriel Burch**

Special special thanks to **Jeff Greenberg, Tina Morris** and staff at The **Village Recorder**

Cover Photographs, Main Photographer: **Robert Ferrone**

Additional Photos by: **Deep Williams, Ron Pane, Mark Coralle**

Graphic Design: **Jim Rasfeld**, Rainbo Records

Special Thanks to **Rick Lepore**, Rainbo Records



### A SPECIAL NOTE FROM DEAN

I am happy to share this CD with you. This is a project I have been dreaming of for many years. If you enjoy the music, please register on my web page and give me permission to send out notification as I produce future musical pieces...both with piano, and vocal/guitar. My goal is to attract 20,000 people from anywhere in the world who enjoy my music enough to go on line and sample the new pieces and pay to download individual pieces, or have entire albums delivered to their residence. I currently am developing seven new pieces towards my third album; so if you like my particular musical genre, please register and pass the word along...

To purchase additional music from Dean Carlston, listen to new and upcoming music by Dean, become a member of Dean's Fan Club as well as all other communications regarding Dean, please visit his web site at [www.DeanCarlston.com](http://www.DeanCarlston.com).

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I want to express my Love and Gratitude to my Mother and Father for providing a loving environment where my musical talents could grow and sustain me through these many years. The song about my mother memorializes the most amazing woman I ever met. I'm eternally grateful for the privilege of having her friendship, example and mentoring through her long fruitful 93 years.

Ron Pane again provided the Mastering, Engineering and Production talents that add much value to the listening experience. Carrie Williams adds her vocal talents to increase the listening pleasure. I am grateful for Ron and Carrie for their friendship and valuable contribution to this project.



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Special thanks to Ron Pane for inspiring me to move forward with this project and providing his talents in the Production, Engineering and Mastering of the music. Barry Socher provided his magical touch to the arrangement for the strings, and Carrie Williams provided her genius with her magical vocal talents.

My original intention was to simply record solo piano and guitar songs that I have written, and some vocal songs written by others that I consider classic. The purpose was to leave my posterity with something about my life other than that I repaired teeth for 40 years... music has always provided the energy for my Soul, and I consider that very impor-

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### THERE IS NO AGE LIMIT TO CREATIVITY

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 performing 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.

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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 a separate album of 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 for many years on all sides of the music business. He has a phenomenal band, in which Ron is the guitar player/vocalist and his better half CARRIE is the keyboardist/vocalist, along with drummer, vocalist and bass members. Ron is also truly 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 knobs, 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 new dimension! However, I will always

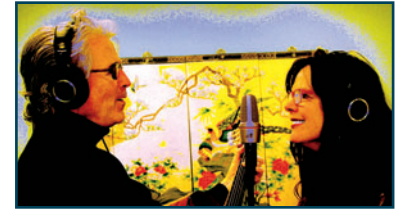


## 8- MAMA

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.

### Mama

You could have been in the movies, an actress, a famous star.  
 You had the looks and talent that could have taken you high and far.  
 But you choose to be a wife and mother, to create life, give it meaning and direction.  
 In my eyes, there will never be another for whom  
 I hold this special kind of affection.  
 Mama, you're my star.  
 You gave me life and self-esteem.  
 Mama, you're my star.  
 You helped fulfill my childhood dreams.  
 You're the heroine in my life's drama;  
 you're my friend, my confidant, my Mama.  
 You didn't seek the world's acclaim.  
 Fame and fortune's dream you cast aside.  
 You decided to pursue Motherhood, to be our teacher, director, Papa's bride.  
 You didn't choose an easy road.  
 And you never ran from your obligation.  
 The consummate homemaker, eternal optimist, finally gets her standing ovation.  
 Mama, you're my star.  
 You gave me life and self-esteem.  
 Mama, you're my star.  
 You helped fulfill my childhood dreams.  
 You're the heroine in my life's drama; you're my friend, my confidant, my Mama.



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achieving resolution with life's challenges and hardships symbolizing that unique human ability to forge forward and eventually conquer and prevail over adversity..

### The Shoe Didn't Fit

When the shoe didn't fit, how could I wear it.  
 How could I be someone I was not.  
 Trying to fit as was expected.  
 Trying to become what I'd been taught.  
 How can race and color count if God created All?  
 ...endowed with equality from birth  
 until our last recall?  
 Who can say there's just one road that leads where all must go?  
 Unless you've traveled  
 where all have been,  
 there's no way you could know.  
 The Shoe didn't fit, though I danced for my applause.  
 Trying to be other than the one I was.  
 Underneath the masquerade my heart cried out to me  
 ...only when you live your truth will you be truly free.  
 Only when you're who you are will life's true meaning show.  
 Unless you listen to your heart,  
 you will never know.  
 The shoe didn't fit, though I danced for my applause.  
 Trying to be other than the one I was.  
 When the shoe didn't fit, I couldn't wear it.  
 I just had to listen to my heart....



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 so far: "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



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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

## 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



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The following describes my reasons for recording each piece on 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.

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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](http://www.villagestudios.com). The Moroccan Room is about 40 feet wide 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... no windows, and great expense has been taken 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 it on the music stand on the piano and pressed record. I have included this warm-up piece on my web page 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).

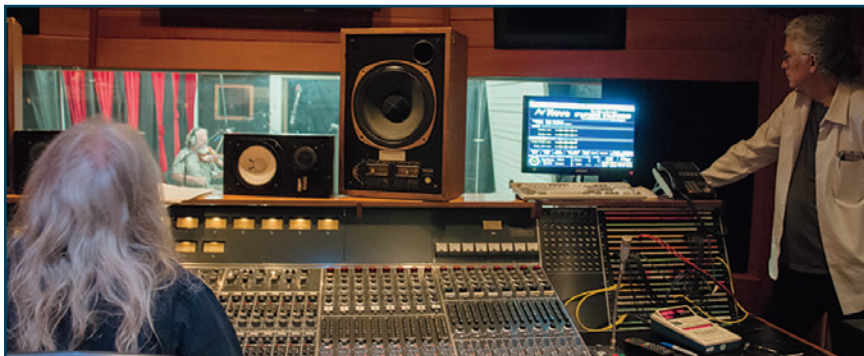


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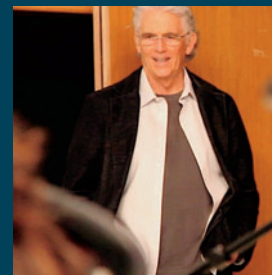
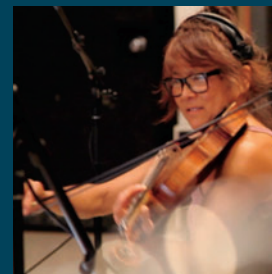
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The acoustics in the Moroccan room are amazing. The moment I began familiarizing myself with the piano, I was transported to another plane of peace and calmness as the tones waved throughout the room. As RON placed microphones around the piano and 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 include this 14 minute warmup improvisation 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.



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