

NEW AGE NOTES MAGAZINE

FEATURING:

JOSS JAFFE

CHRISTINA TOURIN

DAVID LANZ

DIETER SPEARS

JOE BONGIORNO

DARLENE KOLDENHOVEN

CARLOS GARO

ANDY MITRAN

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JULY 2026

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DYAN GARRIS

Thanks for joining us for the July 2026 issue of *New Age Notes Magazine*. We've got some great featured interviews this month plus reviews, audio, video and more.

Here, we invite you to take a deep dive into these amazing New Age artist's music careers, what makes them successful, what's behind the music, as well as what advice they have to offer. And, of course, we hope we ultimately inspire you to further explore their beautiful music.

NEW AGE NOTES MAGAZINE IS PUBLISHED EVERY 2 MONTHS

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NYUMBA

GINA LENEÉ

BLOOM

Journey by Starlight

MICHELLE QURESHI

SEAY

SERAPHTM

WHALE DREAMING

SUDAMA MARK KENNEDY
JOSS JAFFE
STEVE MILES

A Grand Memoir
Darlene Koldenhoven

DIETER SPEARS
STRING DREAMS
GRAY LEGERE

NIGHT MUSIC
Vicente Avella

Christina Tourin
feat. Peter Sprague

Velveteen Green

AFTER THE
GOLD RUSH

JOHN GREGORIUS

DAVID VITO GREGOLI

More Now
Everywhere
Private chambers of Presence
Andy Mitran

SOFT WINDS

Theresa Dentley Dino Pacifici



Human Relationships

AN EMBODIED HEART



FRED GRENOT

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INTERVIEW WITH JOSS JAFFE – NEW AGE NOTES MAGAZINE – JULY 2026

Joss Jaffe was born in California and he grew up there. His music has been described as a "cross-cultural blend." Joss is a vocalist, tabla player, and multi-Instrumentalist. As a composer and producer, he is known for his work in the New Age, world music, reggae, and electronic genres. Joss has created several innovative albums to critical acclaim. He has collaborated with numerous artists including Grammy® Award winners and nominees Jim "Kimo" West, Jai Uttal, Dave Stringer, as well as Reggae artist Mykal Rose of Black Uhuru. Joss also enjoys performing at many transformational festivals and events featuring yoga, such as Lightning in a Bottle, Wanderlust, Lucidity, and Bhakti Fest. He has also performed and taught internationally in places like in Taiwan.



Joss, how did you get into the music business?

I was invited to tour with yoga mantra musician Dave Stringer in 2000 as his tabla player for his first album "Brink." I was 19 years old and we played 4 shows in Arizona. Soon after I was invited by Jai Uttal to be his Roadie for his iconic band The Pagan Love Orchestra in San Francisco. After these two experiences I knew I wanted to stay close to the music world and keep performing and playing live shows.

Have you ever done anything else for a career?

I spent 6 years designing PV (solar photovoltaic) solar systems in the bay area. I designed over 2 Megawatts of installed residential solar. I've also done various other things over the years. But music has always been my first love.

What instruments do you play, when did you start, and are you self-taught or do you have a formal music education?

My first instrument was guitar at age 9. I then learned bass guitar at age 13. At 14 I bought my first drum, a djembe, and at 15 I began playing tabla (the drums of India) and it was then I began a lifelong study of Indian classical music.

I have studied with many teachers, including at the world-renowned Ali Akbar College of Music in Marin County where I spent many years studying. I've also had two extended trips to India where I learned from various master teachers on vocal music, table, and instrumental music.

You seem to have a focus on “healing music.” Tell us about this. Why?

I like focusing on music that gives people a feeling of wellness, happiness, peacefulness, and ease. I feel like the world is full of many stressors and negative things. Music can refocus people on the positive aspects of life and remind people that life is beautiful and the world is a magical place.

And what are your thoughts on music for healing?

I am happy that science is discovering the many healing properties of music. This has already been known by many, if not all, the traditional musical systems and cultures around the world and it is explicitly described in their oral history, stories, songs, narratives, and myths of those cultures. Music is used throughout the world



medicinally for healing in many settings including ceremonial and mystical settings.

Music allows the musician, and the listener, to enter into other worlds and states of consciousness. The word “Khayal” in North Indian music literally means “a stray thought,” “a lyric” and “an imagination,” and sometimes is described poetically as “flights of fancy.” Music is extremely imaginative, like a fantasy, and this allows the participant to experience new states of consciousness which can alleviate suffering in your normal state of consciousness.

I like that music can do this without drugs or anything else mind altering. It shows that our own minds and bodies have the tools within us to solve our problems and suffering with just our own creativity. Music is also generally a collective act and the act of doing it together in groups is healing as we do it with others and feel that connection.

How does music assist with this kind of healing?

There are many ways music can heal. Singing is done with breathing, so the breath can act as a regulator, like yoga or exercise, putting the body in a more healthful state. Rhythm is often linked to dance and movement which feels good and gets the body more active. And, as I said, the group aspect of music is co-regulating making us feel more connected with others and better about ourselves.

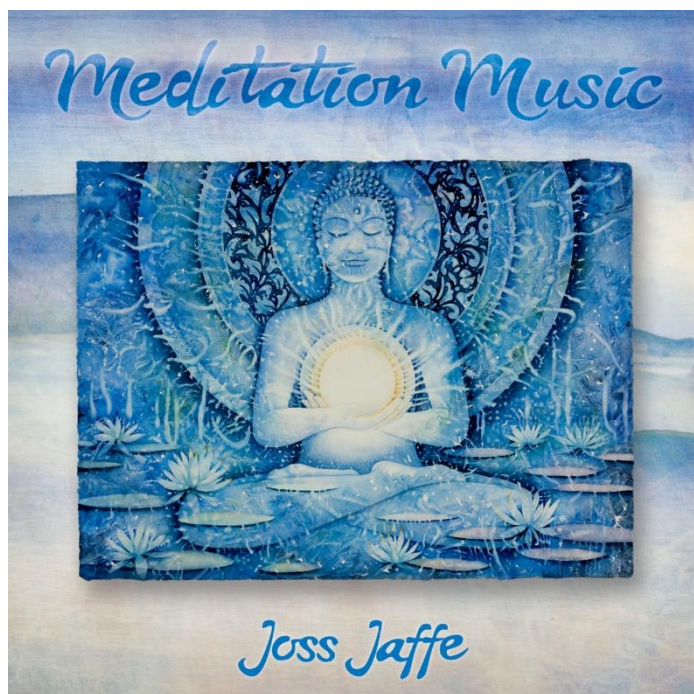
Music is based on resonance which allows us to feel vibration and harmony and feel in tune. There are more subtle aspects such as brainwave entrainment and rhythmic entrainment which have psychoacoustic effects on the body and the consciousness.

Singing has been shown to do many things in the body and the brain including reducing cortisol, increasing dopamine and serotonin, and generally making us feel better and more connected.

What instrumentation would we normally find on your albums?

I feel blessed to be comfortable playing on a variety of instruments. I like playing the Ngoni African Harp. I currently have 4 different harps. I also play tablas, the drums of India. I play many different types of percussion such as shakers, gourds, and Kanjira

South Indian frame drum. In addition, I am a vocalist and am learning to play other instruments such as Bansuri Bamboo flute and dotar (Indian lute). My first instrument was guitar and bass which I still like to play.



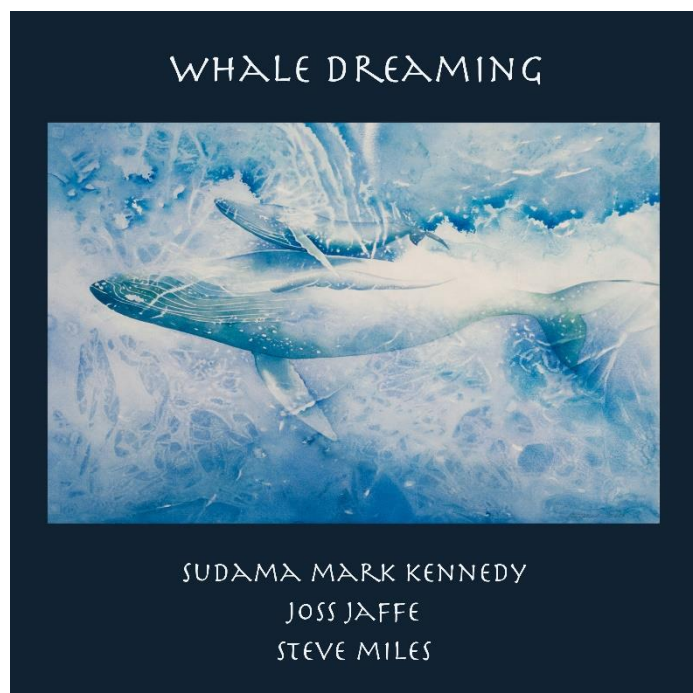
You're a Top 10 Billboard-charting artist. Did you do anything special to achieve this? What kind of feeling is that?

I feel like I was just really lucky. My album "Meditation Music" debuted on the New Age Billboard Chart in October of 2019 when it came out. My record label at the time said that Enya's album had just exited the chart and there were not any other well-known artists that week. So, I think it was just luck! And good timing.

I see you do a lot of collaborations. Who is the favorite artist or artists you've collaborated with and why?

I really enjoy working with Jim "Kimo" West. We have three albums together and a number of singles. I feel like this is some of the nicest music I have ever made. It's very easeful to work with Jim and our particular skill sets seem to work very well together.

I also like working with my friend Sudama Mark Kennedy. We just released an album titled "Whale Dreaming" featuring the actual songs of whales and dolphins on every track. This follows our album "Perfection 44" which featured the purring of a cat!



Also stay tuned for a great collaboration with reggae artist Nathan Elias who goes by the name Noisemaker Dub and is based in San Diego. It's a beautiful album merging reggae and world music and will come out this year, 2026.

What are your musical goals?

My goal is to continue touching people with my music and creating new work that creates greater harmony and positive impact in the world.

What do you have upcoming?

I'm really looking forward to the Reggae release with Noisemaker Dub. Jim and I will be featured on another compilation by Putumayo which is always a lot of fun. I am currently working on a variety of new projects that I hope to announce with the world soon.

Anything to add?

Listen to the Whales!

<https://push.fm/fl/whales>

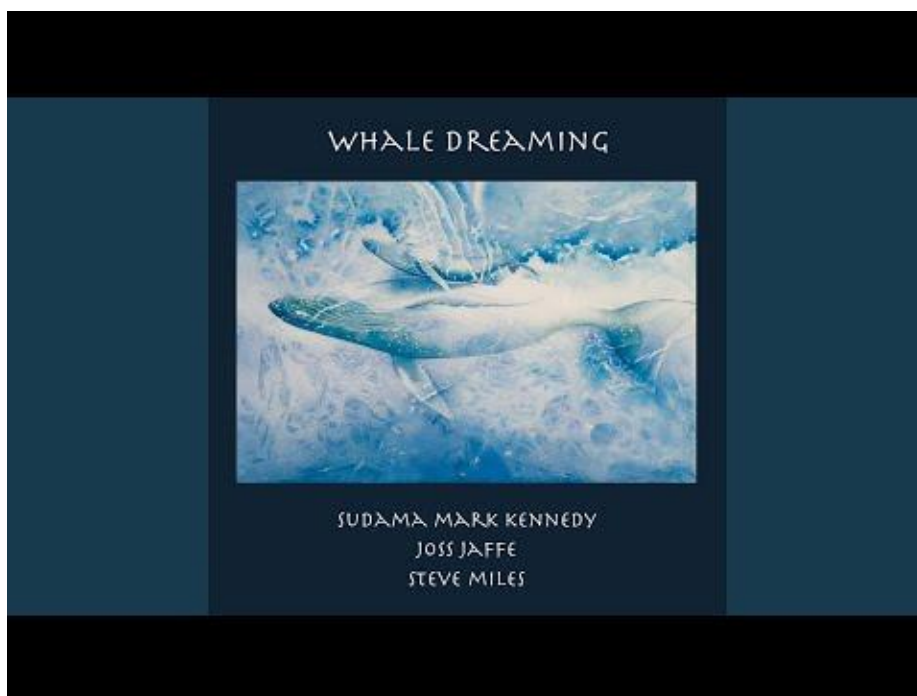
Official artist website:

<https://www.jossjaffe.com>

PR contact: Susan von Seggern
Public Relations Consultant

susan@susanvonseggern.com

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INTERVIEW WITH CARLOS GARO – NEW AGE NOTES MAGAZINE – JULY 2026

Carlos Garo, born in Madrid on October 12, 1986, is a Spanish composer, multi-instrumentalist and independent producer, internationally recognized as one of the driving forces behind the New Age genre in Spain.



Carlos, when did you first know it was going to be music for you?

I knew it when I was about 11 years old. I saw Mike Oldfield performing “Tubular Bells III” on television, and I was captivated by his music. From that moment on, I knew I wanted to do the same: Play multiple instruments, compose my own music, and produce my own recordings.

Did you come from a musical family?

Yes, my father played in a cover band during the 1970s and 1980s. They performed songs by Santana, Procol Harum, The Moody Blues, and other artists of that era.

What is your musical background?

My father had musical instruments around the house, and I began learning on my own. I also took guitar lessons at school, where I started playing by ear. Later, I attended a higher education school for sound engineering, where I studied music production for two years.

What instruments do you play? Anything besides guitar, which you play quite well?

I play electric guitar, flamenco guitar, classical guitar, acoustic guitar, the Turkish saz, mandolin, bass guitar, piano, synthesizers, and the bodhrán. After the guitar, the instrument I am most proficient with is probably the piano.

It's a very cool guitar you have in your videos. I think the birds are an abalone inlay? What kind of guitar is this and was it custom made? Does it have special significance for you?



The guitars I use with the bird inlays are PRS Guitars, a highly respected American brand. I fell in love with them when I saw my musical heroes, such as Mike Oldfield and Carlos Santana, playing them. I have built up a collection over the years, but one of them is especially meaningful to me. It was modified with a Roland MIDI pickup, allowing me to play synthesized sounds both in the studio and live on stage, including sounds such as a Chinese violin or bagpipes.

For the past few years, I have been part of the PRS Guitars Artist Program, which is both a dream come true and a great honor for me.

You were born in Spain. Do you still live there? What was it like growing up there?

Yes, I was born in Madrid, although I have lived in a small town for most of my life. Growing up here was a positive experience overall, but I always felt a little different, with a desire to do things differently from what most people around me wanted. I think I learned how to adapt, and music became my refuge, the place where I truly felt at home.

When I began pursuing music professionally, it gave me the opportunity to connect with people beyond my country's borders and to meet others who shared similar goals and aspirations. Those connections have helped me continue to grow, both personally and professionally.

If you could live anywhere in the world, where would that be and why?

I would still choose to live in Spain. I love nature, the sunshine, the mountains, the sense of home and community, and the climate.

Why did you choose the New Age genre? Or did it choose you? Do you have a particularly spiritual background?

It's something that comes from within me. In the 1990s, New Age music was very popular and was a style that naturally caught my attention. When I started composing at the age of 14, recording music on cassette tapes, what came out of me

sounded very much like New Age. At the same time, I grew up listening to rock music at home, artists such as Dire Straits, Eric Clapton, Santana, and Gary Moore. So, I would say that, rather than me choosing New Age, New Age chose me.

I don't have a spiritual background as such, yet there is something spiritual in my music, and I honestly don't know where it comes from. The same can be said about inspiration itself, where does it come from?

What is your composing process?

I usually start with a blank project, improvising on the keyboard. Sometimes I already have a musical idea in mind and begin experimenting with sounds until I find the melody I'm looking for. I use the guitar much like a singer's voice in a song, which is why I usually record it last, it's the final touch that brings everything together.



How did you meet Terry Oldfield, whom you ended up touring with and with whom you collaborated with on your album "Sky Dancer?"

In 2012, Terry Oldfield released an album called "Journey into Space," which featured a collaboration with his brother, Mike Oldfield. It became one of the best-selling New Age albums in Spain, and I absolutely loved it. At the time, it was a major source of inspiration for my own music.

Life can be full of surprises. A few years later, after I released my first LP, "Entrance to the Parallel Universe," my manager told me that Terry Oldfield and Soraya Saraswati were coming to Spain and wanted me to join them for a series of concerts, with each of us presenting our respective albums. It was a great honor for me. We did extensive promotion and performed in several venues across Spain.

At the final concert of that tour, Terry approached me and asked if I would be interested in making an album together. Of course, I said yes. Throughout much of 2016, we composed the music remotely, speaking almost every day and exchanging ideas. In 2017, we released “Sky Dancer,” and it was a great success. Despite competing with many of the most popular contemporary genres, the album reached No. 56 on the overall Spanish iTunes sales chart.

We had a wonderful time during those years and developed a strong friendship along the way.

Where did you and Terry go on that tour?

We performed in several major cities across Spain, including Madrid, Valladolid, and Toledo.

I listened to “Sky Dancer” (2017), which is outstanding. Here you’ve combined the New Age vibe with rock and dance influences. I love both the guitar and the flute as well. I notice a few of the songs have vocals. Who did the vocals here?

I'm glad you enjoyed it. The vocal tracks were composed by Terry, while the instrumental pieces, such as “Orbital,” “Celtic Galaxy,” and “Into the Void,” were composed by me. The opening track, “Sky Dancer,” was a joint composition. As for the performances, we both contributed throughout the entire album, on both the vocal and instrumental tracks. In terms of songwriting, the album's composition was divided exactly 50/50 between the two of us.

Do you think you and Terry will tour again? And if so, when and where?

It's been quite a while since we last saw each other. In the years that followed, he used to come to Spain, and we would get together to go sailing along the coast or attend spiritual retreats in Andalusia. However, we haven't been in touch for the past few years. I suppose that, as we've each pursued different musical projects, our paths have naturally diverged.

I know he recently published his memoirs, and he wrote some very kind words about me and those days we spent touring and composing together. I'm very grateful for that.

I don't think we'll tour together again, but if we do meet up in the future, I'd like it to be somewhere outside Spain, somewhere different from the places we've shared before.

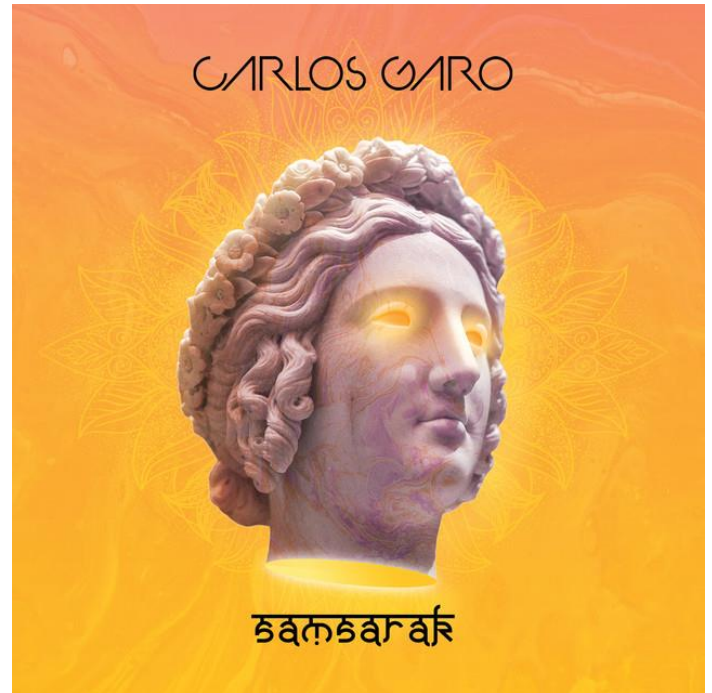


I watched your video and listened to your song, "Desert" which was nominated for a Hollywood Music in Media Award. I live in the desert of Arizona, and I notice that the visuals in the video aren't really desert landscapes, although they are what we would call "barren," perhaps. What is the message of the song and video?

I never liked that video. It's a clear example of how, sometimes, you end up working with so-called "music industry professionals" who give you poor advice. At that time, I didn't have the confidence or experience to say no. I don't want to portray myself as a victim, but those experiences taught me a great deal and helped me grow.

To me, “Desert” is about being in the desert, feeling its vastness, solitude, and atmosphere. There are actually some fan-made videos on YouTube that capture that idea much better than the official one.

I also listened to your album, “Samsarak” (2023), which is also outstanding, with New Age, cinematic, and world flair. Just wonderful! I particularly love the tracks “Karma” (which won a Hollywood Independent Music Award 2023) and “Nirvana.” I love the way you mix different elements and textures in here and the guitar, as always, is stellar. Who did the vocals here?



Thank you very much! “Samsarak” is one of my favorite albums that I've made. I played around ten different instruments on it, including the Turkish saz and several types of bodhráns. The vocal parts were sampled and shaped to fit the melodies, much like Michael Cretu did with Enigma. It is the most complex album I have created and, to this day, the most experimental work in my catalog.

Anything you'd like to add about this album?

Yes! This album is inspired by the cycle of life. It was created in the aftermath of the pandemic and explores themes such as life, death, and rebirth.

While I was composing it, my father was seriously ill. By the time I finished the album, he had passed away and never had the chance to hear it. Because of that, this album holds a very special place in my heart.

Later, I was honored with an award in Hollywood, and winning it brought a sense of light and hope during that period of my life. I like to think that my father had something to do with it in some way.



Currently, you have a new release out, "Nyumba," with renowned British vocalist Miriam Stockley. Where did you and Miriam meet?

I first discovered Miriam Stockley's voice on "The Millennium Bell" by Mike Oldfield when I was 12 years old. I was immediately captivated by her voice, and I also enjoyed hearing her work with Karl Jenkins on the "Adiemus" project.

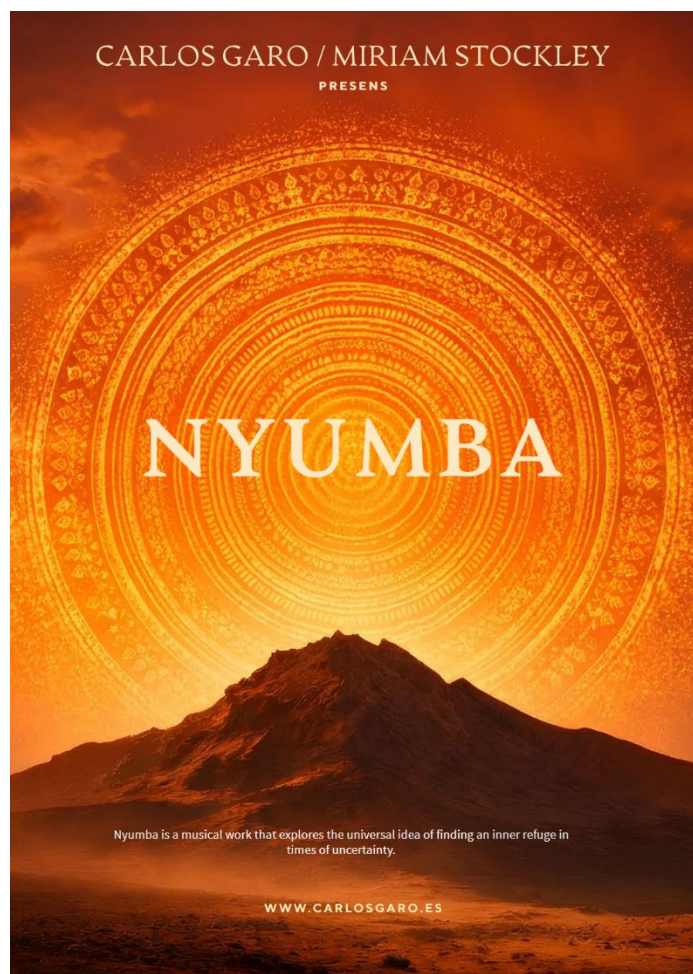
There are parts of "Samsarak" that were inspired by her music, particularly the track "Eternal Paradise." However, when I composed "Nyumba," it reminded me of "Adiemus" and of Miriam's early solo work.

My current manager contacted her by email in 2023 and sent her a demo of "Nyumba" to listen to. Even so, it took a couple years before we were finally able to make the collaboration happen.

And why did you choose Miriam for this particular song?

I simply couldn't imagine any other voice for this song. In fact, from the very beginning, Miriam was my first choice because the piece was partly inspired by her music. If Miriam Stockley had not been involved in "Nyumba," I would never have

wanted to release it. I couldn't envision anyone else singing it, her voice was always an essential part of the song in my mind.



This epic new single is Inspired by the concept of Nyumba, which means "home" in Swahili — always a great universal theme — and brings together musicians and collaborators from different continents. You've included an African choir recorded in Nigeria, a flute session recorded in India, and mastering by Tim Oliver at the legendary Real World Studios in the United Kingdom, founded by Peter Gabriel, further reinforcing the global dimension of the music. It's a great song! How many collaborators do you have on "Nyumba?"

Thank you very much! Yes, this is the track that features the largest number of collaborators of my entire career. I had the

privilege of working with a 28-voice choir from Kola Daniels Studio, the renowned session flautist Srini, vocal engineer Rod Houson, who has worked with artists such as Cliff Richard and The Who, and mastering engineer Tim Oliver, whose credits include Robert Plant and Sinéad O'Connor. And, of course, the song was brought to life by the wonderful voice of Miriam Stockley.

Having all these talented people contribute to the project made it a truly special experience. The vocals are mostly in another language, not English. What do they mean?

They don't have any specific meaning. They are simply phonetic sounds—syllables used for their musicality rather than for their literal meaning. We chose this approach

to create something more intimate, universal, and accessible to everyone, regardless of language or culture.

Do you have any particular goals for this song?

My goal is simply for people to enjoy the music and allow themselves to escape for a while. “Nyumba” carries a message of hope, encouraging listeners to find their own home, not in a physical sense, but on a spiritual level. I hope the song serves as a reminder to stay connected to positive energy and inner peace amid all the noise and distractions of the outside world.

What should the listener come away with from this song?

The piece is structured in four sections, each inspired by one of the four seasons. The opening section represents summer and has a brighter, more joyful feeling. When Miriam Stockley's voice enters, the music moves into autumn, the most nostalgic and reflective part of the journey. This is followed by the more combative and warrior-like section, representing the storms of winter. Finally, the piece concludes with the rebirth of spring.

Through a single composition, the listener is taken through all these emotional landscapes, much like the passing of the years in our own lives—with moments of light and shadow, joy and struggle, yet always holding on to the hope that, in the end, everything returns to its natural balance.

I think you're making a huge impression in the New Age music genre. What are your musical goals for the future?

At the moment, I am composing music for the French publishing company Five Publishing, whose catalog is featured across major platforms and organizations such as HBO, Netflix, and the NBA.

At the same time, I am working on a new conceptual album scheduled for release in 2027. It will blend acoustic and electronic elements, drawing inspiration from ancient traditions while incorporating plenty of guitar work and new sonic textures.

Do you have any good advice for anyone trying to be successful in the New Age genre?

I would tell them to follow what comes from their heart. It's the only thing that truly matters, both in music and in life.

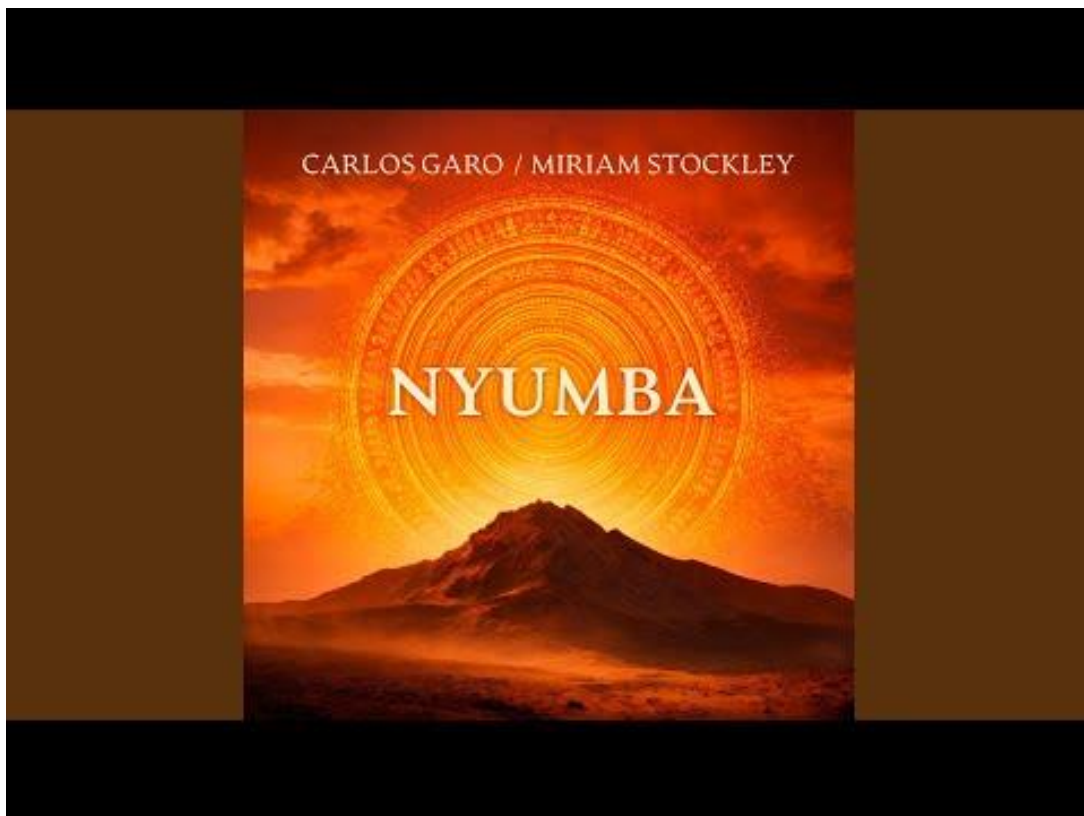
Do you have anything to add?

I would like to thank you for giving me this opportunity to share my musical journey. I am truly and deeply grateful for this space.

I hope all your readers enjoy the interview and get to know me a little better through my story and my music.

Thank you very much.

Official artist website: <https://carlosgaro.es/>



VIDEO - NYUMBA - CARLOS GARO AND MIRIAM STOCKLY

INTERVIEW WITH DARLENE KOLDENHOVEN – NEW AGE NOTES MAGAZINE – JULY 2026

Darlene Koldenhoven is one of the icons in New Age music, but more than that she's a legendary singer and so much more. Darlene has recently written her memoir "Put Your Dress Down and Sing," as well as the companion solo piano album "A Grand Memoir." We did an [interview with Darlene in our May 2026 issue of New Age Notes Magazine](#), which featured women in New Age Music. Darlene is going to be our cover story in November 2026, and we will have another interview with her then too. For now, let's delve a bit more here into the phenomena that is Darlene Koldenhoven.



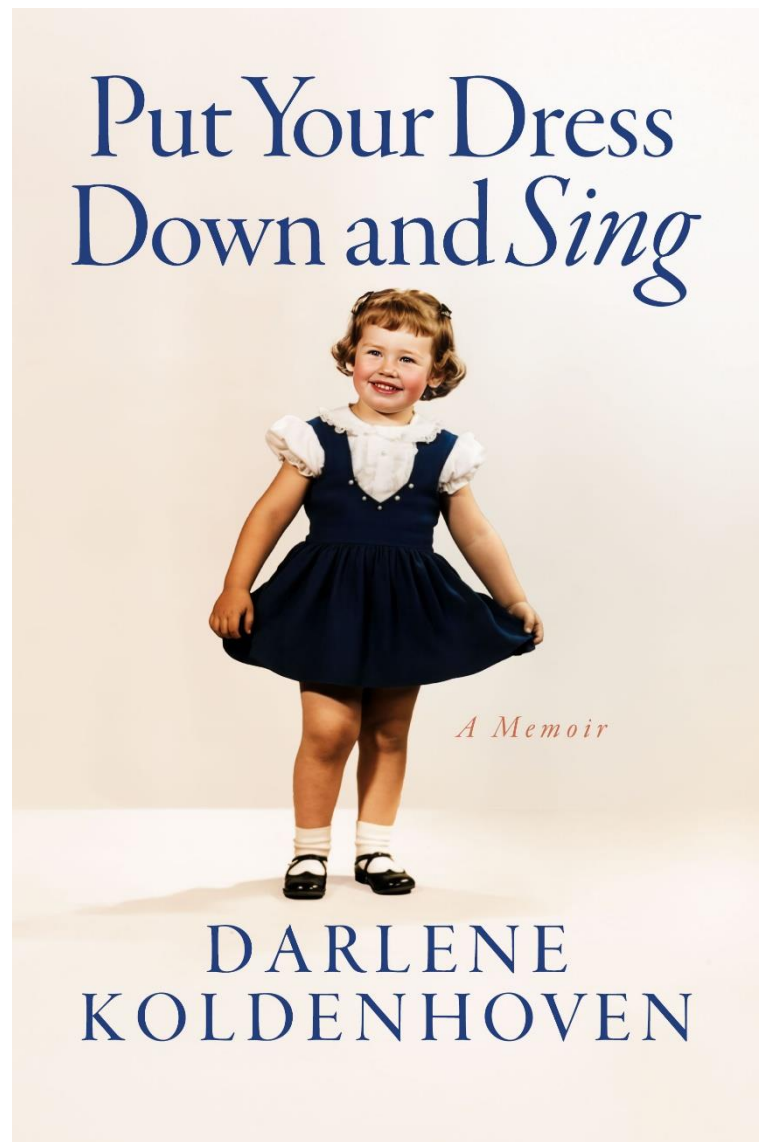
Darlene, tell us what your main purpose was in writing your memoir, "Put Your Dress Down and Sing."

My main purpose was to inspire people to never give up on their dreams, no matter what. Also, to share a lifetime of knowledge and experience to help others. I couldn't bear having all that go to waste. There are some "do what I did" and a few "don't do what I did" lessons. Then there are special scenarios that are helpful to women.

You succeeded! It's a great book and I found I couldn't put it down. Do you clearly remember the feeling of that particular moment as a child on stage when your mother told you to put your dress down and sing? Please describe. And how did you feel afterward?

When an experience is connected to an emotion, it gets embedded deep in the memory banks. I remember it as clear as day. It was Easter Sunday at the Fourth Christian Reformed Church of Roseland on the South Side of Chicago. It was April and I was 3.5. Mom's dad passed away a few months before, so his seat was vacant. He was a pro singer and sang to me a lot. Between him and my mother, I could sing in tune and hold my part by that age in *Row, Row, Row Your Boat*, a three-part round. So, singing a solo for me was no big deal.

First, there was the anticipation of singing outside my home for the first time, which suddenly gave way to the fear of 200 people looking at my shy face. Impulsively, I hoisted my Easter dress high over my head so I couldn't see them. As I wrote in my memoir: There I stood in all my glory, revealing my fancy, lace-covered panties and three poofy, itchy crinoline slips bunched up beneath my new Easter dress. Sure, I couldn't see the congregation, but they certainly could see me.



From the first row, my mom bolted from her seat and rushed to the platform, flapping her hands and exclaiming in a harsh whisper, “Darlene, put your dress down and sing!”

As usual, I obeyed my mother, dropped my dress, turned to the organist, and said, “I’m ready now.” She started over, and away we went. As I sang, my shyness receded. I thought, *Singing like this is so much fun!* The audience rewarded me with many smiles but no applause because it was church. Whether the smiles resulted from my singing or my frilly display, I was hooked.

What did you learn from that experience?

I learned to keep my dress down when I sing in public!



1985 NARAS MPVS, THE ROXY, WEST HOLLYWOOD,
DARLENE KOLDENHOVEN BAND

Did you ever experience stage fright again after that?

No, because I learned, although my young mind couldn’t put it into words, that by taking action (putting my dress down and singing), I overcame my shyness and enjoyed the experience. One good experience singing led to another, and I have always remembered that. If I ever get into my head and start ruminating on a debilitating scenario, I take a deep breath or two, and I just remember to put my dress down and sing, and it all seems to work out.

What can people do if they experience stage fright?

They can put their dress down and sing. Seriously, there are wonderful neuro-linguistic scenes to run that will really help a lot. It helps to do it with a certified NLP practitioner. That is THE best way to overcome it. Seek, and ye shall find one of those people.

You have such an amazing voice. When and how did you discover you had this talent? And how was it nurtured?

Thanks, I've been blessed, and I work very hard at it. The older I get, the harder I work at it! I still sing, just not with all 6 octaves I used to have, and with a different style, due to a physical injury. Insert a long but interesting story here that's in my memoir and written in a medical journal. There are 4 octaves left, and that's more than enough. I've made peace with that.

There was always singing going on in my household when I was little. It was a part of everyday life. I discovered I had a voice that day in church when I was 3.5. Back in 5th grade, it was my school music teacher, Mrs. Snapper, who was teaching us about the various instruments of the orchestra. In the middle of the string section lecture, she blurted out to the class, "Darlene has the voice of a violin, high, clear, and lyrical, but Deanne has the voice of a trumpet, loud and brassy." From then on, I sang a lot of the high obligatos in choir and in church.

I didn't start formal voice training until I was 16 at the Chicago Conservatory College with Ms. Virginia Parker. I started college there at 17 and got a Bachelor's Degree in Music Education with two majors: education and voice, and two minors: piano and conducting. Then a Master's Degree in Vocal Performance.

The clincher was at age 19 when I sang a coloratura opera aria with the Chicago Symphony Orchestra in Orchestra Hall, quite young to be doing such a thing. When it was my turn, I remember walking through the door, through the string section to the front of the stage near the conductor, and a complete, grounding calm came over me, as if I had done this before; as if I belonged there, destiny-like. Plus, I knew how to put my dress down and sing.



DARLENE KOLDENHOVEN - CHICAGO SYMPHONY HALL 1970

You have done so much in your life, but one of those things is that you have taught people to sing. How do you teach someone to sing?

Very carefully! Singing is a learned experience that begins in the ear. There are several skills to develop: matching pitch, distinguishing notes, breathing the singer's breath, timing, phrasing, style, and so forth. One must vocalize daily because you are dealing with muscles, specifically the vocalis muscles. One must know how to work with vowels and how the shared coordination between the muscles works to have a full, workable range with zero strain or pain. It should just flow.

For those who cannot match pitch, I have several methods to correct that. One, I call the Listening Eye Technique. Mix in some sonic therapy and weekly lessons with the right teacher (me!), and depending on how challenged you are, within 3 months to a year, you should be good to go. Not every voice teacher knows how to do this. The best voice teachers in Hollywood would send me their pitch-challenged individuals. I've had great success with my methods, and I love to see the joy on my students' faces when they are achieving their goals. I've been teaching since I was 19 and have taught over 1,000 people by now.

Do you have a course? If yes, where can people find that?

Yes. [Tune Your Voice: Singing and Your Mind's Musical Ear](#). It is a 94-page book with 7 instructional CDs or downloads, with me doing the narration. I've gotten

a lot of feedback that I make it fun. Plus, it is endorsed by faculty from The Juilliard School, Berklee College of Music, NYC, American Idol, and more. It comes in High for women and children and Low for men.

[TuneYourVoice.net](#) (not Amazon!!! Buyer beware!)

You can also access it through my main website:

[DarleneKoldenhoven.com](#). For those not living in the LA area, I teach remotely: What's App or Facetime works best.



When did you learn to sew, and do you still sew? Why?

My maternal grandmother taught me when I was seven, because we couldn't afford to buy Barbie Doll clothes. I took a summer course at a fabric store when I was 13, but I already knew a lot. I continued sewing my own clothes after that, and in my 20s, I even made 5-piece suits for my boyfriends who didn't have the money to buy one. After I moved from Chicago to Los Angeles when I was 28, my sewing tapered off because I immediately got busy singing in the studios every day, all day, because of my range, versatility, and I could sight-sing well. (I eat notes for breakfast! Ha-ha).

I picked it up again in 2015 because it was getting too expensive to buy a new gown for every show I did. Then not only did I make gowns, but all my clothes, including ankle-length flannel nightgowns with pockets for the cell phone. Gotta have that cell phone pocket. Some dresses have names. One of my favorite creations is The Mushroom Dress. Sewing is my hobby because it is creative, good for the brain, and rewarding. And if I get a compliment, then that's the frosting on the cake.



THE MUSHROOM DRESS

I really admire how you have overcome so many obstacles in life, including integrating your very strict Dutch Calvinist upbringing with "Hollywood." What's your best advice for people facing obstacles?

My best advice is to stay in the present moment, keep out of your head, and take action without emotion or judgment about any of it. Just do the task and finish the task. Don't think about it, just do it. One must take action to change their feelings. That's just how it works in human psychology. Find who you are and what your gifts are, develop them, and stick to it. You are not your parents or anyone else.

Perpetual persistence is what I learned from my Dutch Calvinist community growing up. After all, my people built a whole country out of water and ran it on air. That's one good thing I learned from such a repressive, sometimes debilitating, upbringing. Always be grateful and say out loud, "I have everything I need and good things are coming to me."

How do people know they've "made it" in life? What is the measure of success in your opinion?

One must set one's own reasonable bar in life. Money doesn't measure that success. Winning awards doesn't do it either. Only you know deep down inside, and no one can take that away from you. I just kept going no matter what life threw at me, and I'm not slowing down now, not till they put me in a physical grave, and even then, I'm thinking of having GRAMMY® Winner inscribed on my tombstone. Self-promotion for a musician is eternal. *Wink-wink.*

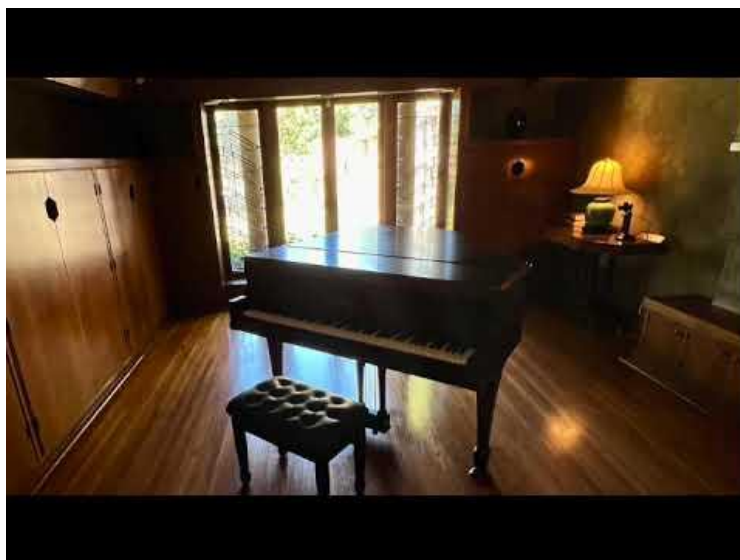
Official artist website: <https://www.darlenekoldenhoven.com/>

Get "Put Your Dress Down and Sing" here:

<https://www.darlenekoldenhoven.com/book>

Get Darlene's new CD "A Grand Memoir" here:

<https://www.darlenekoldenhoven.com>



VIDEO - WRIGHT'S ROMANZA BY DARLENE KOLDENHOVEN



Album Review – “[A Grand Memoir](#)” by Darlene Koldenhoven – Review by Keith Hannaleck

Darlene Koldenhoven delivers a profound testament to exceptional musicianship with *A Grand Memoir*, a solo piano recording that serves as a companion to her book [Put Your Dress Down and Sing](#).

To coincide with her book *Put Your Dress Down and Sing*, a memoir, Darlene

Koldenhoven is releasing a recording titled *A Grand Memoir* as a companion to that book.

Darlene’s career spans several decades as a singer, songwriter, musician, actor, and workshop leader in spiritual healing. Her accolades and accomplishments over the years are too many to count.

Sometimes, the most beautiful and expressive music can come from one instrument, and the piano is one of those instruments that creates the purest setting for that. It is, in fact, like a book taking you page by page through the life of one person.

“Love and Devotion” begins this life account and journey with Darlene behind the acoustic piano. An instrument she is very familiar with. I anticipated a lot of emotion flowing through her fingers. The melody immediately pulls you in as the notes enter your space and consciousness, and the track’s title unfolds note by note. This is beauty and feeling captured in the perfection of music.

“Impressions” begins, and my first thought is “artwork,” impressionism. However, in this context, I believe the artist refers to impressions of people she has known and loved over the years, starting with family and extending into her professional life. The piano’s keys are lilting and elegant, sounding like what a ballerina would look like sweeping across the floor with grace and conviction of the art form. Towards the end of the track, the keys undergo a profound shift, with multiple keys sounding as if two people were playing together; it’s quite impressive. An arpeggio, with the volume up a notch for emphasis.

“Lilac Tears” is simplistic in form and executed precisely to give definition to the pain being felt, but some of that is softened by the flower. I heard classical influences and a strong sense of drama being felt throughout this more mellow track. It is mellower for a reason, and the approach is pragmatic to form the story, so you feel the emotion involved.

“Wright’s Romanza” begins like a slow dance with a purpose in mind. The melody is sublime, and the sounds will enrich your environment wherever you listen. Towards the back end of the composition, she moves those keys so fast, it’s a thing of beauty and eloquence, and a musician or listener would appreciate it.

“Caprice” is romanticism set to music for my ears; however, the meaning of the word has different implications. It is a decision made on impulse, for instance, and when there is a transition around midway, you can hear that loveliness of the keys change in a sidestep that captures the word “impulse” because the change is sudden. It is a brief change, then she returns to the more fluid notes we are now accustomed to hearing.

“Jacaranda Joy” is a reference to the absolute beauty of the jacaranda flower. Jacaranda is a genus of 49 species of flowering plants in the family Bignoniaceae. Assuming that is what this song is about, you must picture the flower, a delicate, colorful, and fragrant living thing that brings so much joy to people. The track’s tempo is measured and slower, fully capturing the artist’s love for this subject matter. The music blooms and thrives as any healthy plant would.

“Le Petit Carrousel” is an amusement park in France. I felt a sense of sadness in this track, but a certain beauty and innocence also came through. I think this was a special place held in the artist’s heart, with wonderful memories attached. That touch of sadness I felt could be the absence of that location and time in her life, which she now misses. The piano’s keys sound like tears of joy and a long look back at a younger, happier day, but a gratefulness for the memory.

“Winter in Vienna” is a definitive time and a strong memory for the artist. I heard a song with a purpose, meant to take her time to look back, as the keys seem to sing the unspoken words. It felt like a long stroll filled with emotions and reflection. An experience to relive a moment in time held close to the heart. Its sheer beauty and eloquence paint the scenery on the canvas of your soul.

“Gentle Song” is to emphasize the “gentle” touch we all need at times in our lives. The warm embrace of a loved one, the handshake of a friend, the reassuring nod of the head. All the songs that life can sing, there is emotion and depth to it, and you can feel that in the music here. The pace is easy, and the notes of the piano resonate and echo through your consciousness like a gentle invitation to a better place.

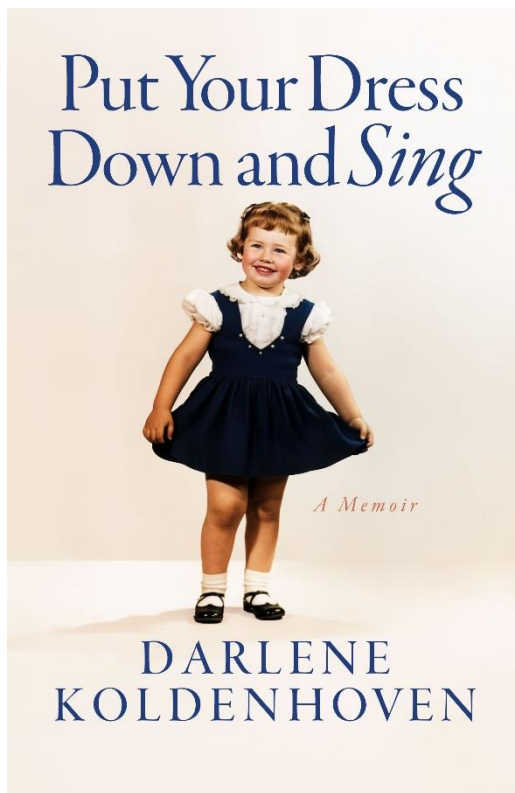
“Flying With Kites” is something we all should do more of. It can take you back to being a child and, as an adult, serve as a symbol of freedom as you watch the object float in the air and reach higher into the sky as you continue to add balls of string. I can remember one instance of doing that with the boys from the neighborhood and getting a kite to go as far as possible while buying up all the string from the corner store to advance its flight, something so simple and such a wonderful carefree memory that brought us all so much joy and wonder for one day. The track title sparked that memory, and the piano brought it back to life, bringing a smile to my heart.

This is indeed *A Grand Memoir* from start to finish—a profound testament to both exceptional musicianship and the transformative power of music itself. This is solo piano work extraordinaire that cannot be missed, performed with technical mastery and emotional depth that elevates each composition beyond mere notes into lived experience.

Darlene Koldenhoven’s virtuosic command of her instrument serves a higher purpose: to chronicle a life’s journey through sound, making each memory, emotion, and moment resonate with universal meaning. These classical-influenced contemporary instrumentals transcend mere entertainment, becoming an essential soundtrack for a lifetime, speaking to the human condition itself. Music matters because it captures what words cannot: the essence of a life fully lived. When you are done listening, you don’t just feel as if you have lived it; you understand why these stories, these memories, and this artistry must be preserved and celebrated.

Keith “MuzikMan” Hannaleck-New Age Music Reviews Founder

Get it here: <https://darlenekoldenhoven.bandcamp.com/album/a-grand-memoir>



["Put Your Dress Down and Sing"](#) by Darlene Koldenhoven

Book Review by Dyan Garris, [New Age Notes Magazine](#)

It's sometimes funny what sticks with us from childhood. Those memories have the ability to shape our lives into adulthood. One of the big lessons in life is learning to overcome fear, as well as to find your own voice, and be who you came to be. In this case, I'm happy to discover that Darlene Koldenhoven found her beautiful voice early on and stuck with things through thick and thin. That's grit.

The title itself of Darlene's memoir "Put Your Dress Down and Sing," comes from a childhood lesson from

her mother and becomes a recurring theme throughout this engaging and unforgettable book: Despite embarrassment, fear, or adversity, just keep on going. That central message gives this book an inspiring emotional continuity without ever becoming overly sentimental.

Here is an uplifting, deeply human, brutally honest memoir that goes far beyond the story of a successful music career. It is a true testament to perseverance, self-belief, reinvention, being true to oneself, and the transformative power of music.

Koldenhoven's memoir traces her remarkable journey from a shy girl growing up in a strict Dutch Calvinist household on the south side of Chicago to becoming an internationally recognized Grammy®-winning vocalist, composer, performer, and more. Along the way, she shares candid stories about overcoming emotional and physical hardship, navigating through the competitive entertainment industry, and finding her own unique voice in spaces where women were often expected to remain unseen or unheard.

What makes the book especially compelling is its honesty and raw candor. Beautifully edited and written, Koldenhoven writes with warmth, humor, humility, and vulnerability, making even extraordinary moments feel personal and relatable. Her stories about performing with legends such as Paul McCartney, working alongside

Whoopi Goldberg in the “Sister Act” films, and becoming the soaring soprano voice featured in Yanni’s “Live at the Acropolis” are fascinating. But the emotional core of the memoir lies in the quieter moments — self-doubt, family influence, resilience, and personal growth.

Koldenhoven excels at bringing readers behind the scenes of the music and entertainment industry. Her descriptions of studio work, performing, teaching, and the unpredictable realities of surviving as an independent artist in this very competitive business provide an insider perspective that musicians and creative professionals will especially appreciate. Yet the memoir never feels industry-heavy. Readers unfamiliar with Darlene’s career can still connect deeply with the universal human themes of persistence and creative passion.

Another strength of the memoir is its balance. The book is motivational without ever being preachy, reflective without becoming self-indulgent (something I like best), and entertaining without sacrificing emotional depth. Koldenhoven’s voice on the page mirrors what many listeners also describe in her singing: Expressive, sincere, and unmistakably authentic. Refreshing and interesting, it’s one of those books you don’t want to put down.

Fans of memoirs by artists, inspirational autobiographies, and stories of triumph through adversity will likely find this book particularly engaging. More importantly, “Put Your Dress Down and Sing” reminds readers that success is rarely linear and that great courage is necessary to continue to show up and share your gifts with the world.

Ultimately, this memoir is not just about music or fame or self-aggrandizement — it is about resilience, and the lifelong journey of learning to stand fully and confidently in one’s own voice. In other words, just “Put Your Dress Down and Sing.”

As a companion to her memoir, Darlene has created a beautiful 10-track solo piano CD, “A Grand Memoir.”

Get Darlene’s memoir here:

<https://www.darlenekoldenhoven.com/book>

Get Darlene’s CD here: <https://www.darlenekoldenhoven.com/agm>



VICENTE AVELLA PRESENTS

"NIGHT MUSIC"



The new album from Vicente Avella



VIDEO - NIGHT MUSIC - [VICENTE AVELLA](#)

"Night Music" by Vicente Avella

Album Review by New Age CDs and New Age Notes
Radio Staff

Where do we find peace and solace in a world full of chaos? In music, of course. There is a special kind of peace found in the stillness of the night. Vicente Avella discovered this on evening walks with his dog and brought that tranquility through to us in his new 12-track 44-minute album, "Night Music."



For those not familiar with Vicente's music or background, Vicente is a versatile composer, educator, and pianist whose music blends contemporary popular sensibilities, classical training, and his passion for film music. Originally from Venezuela and now based in Los Angeles, his musical style has found a natural home in the neo-classical and New Age genres.

As an instructor for Berklee College of Music Online and as adjunct faculty at Antelope Valley College and College of the Canyons, Vicente teaches orchestration, music for film and television, music technology, and music production. With three award-winning albums, his work on several major television shows and his work on independent films, Vicente now has over 2.5 million views on YouTube and is an established voice in contemporary instrumental music.

This very serene album opens with "Dusk." Piano with the right amount of reverb and a flowing melody makes this brief track very enjoyable while setting the stage for all that comes next.

The gentle and flowing “Night Song” is equally as pleasurable, sounding like a soft lullaby. A very nice piano melody line brings peace to the soul. And it’s the same for “Strolling Under the Moonlight, which is a favorite on this album.

One thing that stands out about this relaxing album is the simplicity, yet at the same time, the sophistication. In a complex world, the straightforwardness is refreshing and the beauty of the music clearly shines through. “Stars” is one of those uncomplicated songs where we have an atmosphere of gentle twinkling and intrigue through the piano melody. And we love the reverb as well.

“Quiet Light” is also a favorite with its gentle flow. Very nicely done and calming to the senses. “Serene” is just that and another favorite. Very quiet and calming, the peaceful melody carries you along to effortless serenity.

If you have any trouble sleeping, you might want to listen to this beautiful track, “Sleep.” Hypnotic and tranquil, there is great use of the piano’s upper and lower registers as well as nice and effective layering. If this doesn’t relax you, I’m not sure what will.

“Fireflies” is rather magical and fanciful just like those interesting insects are. This is twinkling and sparkly, reminiscent of those nights as a kid when the enchanting fireflies made themselves known. Nostalgic and sweet.

For anyone that’s ever looked up into the night sky, you know that feeling of pondering the mysteries of the stars. Again, with very soft and relaxing piano and other atmospheric elements, Vicente has perfectly captured the vastness and awe of “Gazing at the Universe.”

“Lunar Dust” is another one to love here with its layers, textures, and ambient feel. “Synchronous Rotation” is seriously beautiful with its lush synth strings, piano, and open feel. This is quite cinematic and truly lovely in every regard.

And now we have gone from “Dusk” to the closing track, “Dawn.” This is a very special track with Vicente’s 15-year-old daughter singing ethereal vocals. Very sweet and this is an absolutely perfect ending to the “Night.”

Vicente says, “Beneath its apparent simplicity, ‘Night Music’ may be my most complex and richly layered recording. Creating it helped me find peace, and I hope it does the same for you. And if this album puts you to sleep, then I know I succeeded.”
Yes, Vicente, you succeeded. This is a great album. Get the whole thing.

Get it here: <https://vicenteavella.com/cds-mp3-downloads>



VIDEO - VICENTE AVELLA - STARS



VIDEO - VICENTE AVELLA - NIGHT MUSIC - [MUSIC ONLY] LIVE @ KULAK'S WOODSHED

INTERVIEW WITH DIETER SPEARS — NEW AGE NOTES MAGAZINE — JULY 2026

The multi-talented Dieter Spears has been a fixture on the Nashville music scene for decades. His expertise as a bassist, keyboardist, producer, and mixing engineer has made him a go-to collaborator for numerous artists for many years. With a passion for 80s and 90s electronic music, Dieter keeps retro alive while bringing his own unique twist to iconic grooves and soundscapes. He joined Wayfarer Records as a director in 2023 and joined the artist roster the following year. In 2024 he acquired Wayfarer Records with life-long friend Sean O'Bryan Smith. Dieter now serves as President of Wayfarer Music Group. Dieter's new album is "String Dreams" with Gray LeGere. Let's check in with his latest doings.

Dieter, how long have you played the guitar?

I wouldn't really say I "play" guitar — I mostly putz around with it. I'm a bass player first and totally comfortable in that space in any situation. With this album, I wanted to challenge myself and see if I could create guitar tracks that didn't sound too amateurish. Designing the guitar tones was a fun challenge too. Overall, it's been a blast, and I think I'll keep "trying" to play more guitar on future projects.



Do you play different guitars on the new album, "String Dreams?" What kinds, if so?

There's a guitar from a custom shop in Nashville that my friend Sean O'Bryan Smith originally owned. A few years later, we ended up trading gear and I got it — that's the one pictured in the album photos. I also used a Squier Jaguar. For tones and effects, I used Neural DSP, Tonex, and Native Instruments Guitar Rig plug-ins.



What inspired this new album?

A lot of the inspiration came from Wayfarer Records artists like John Gregorius, Michelle Qureshi, Billy Denk, and Dino Pacifici. All are amazing guitarists and artists. Once I really got into writing the music, I found myself looking through photos I had taken over the years while traveling as a professional photographer, and those images really influenced the mood and direction of the album.

Do you feel this album is a departure from the kind of music you normally do? In what ways yes or no?

I think it's really just another layer of what I already do. At its core, it still feels true to my musical identity. I've really been enjoying trying new things and experimenting with different styles lately. I think smooth jazz may even be next up on deck.

This album is a collaboration with Gray LeGere. What did Gray contribute to the album?

Gray LeGere is an incredible drummer, and we recently signed him to Wayfarer Records. I'm producing and playing bass on his upcoming record as well. For this album, I reached out to him to replace my MIDI drum tracks with the real thing, and he brought a great human feel and energy to the music.

I really found this album enjoyable, and we added several tracks from it to New Age Notes Radio. What do you see as the album's greatest strengths? What will listeners like best about it?

I think the overall vibe is the album's greatest strength. It's pleasant, calming, and creates a nice atmosphere for the quieter moments in life. Hopefully listeners will connect with that sense of relaxation and reflection.



VIDEO - ACROSS THE PLAINS - DIETER SPEARS - STRING DREAMS

You spent many years in the field of photography/visual arts. Explain that a little and do you still do any of that?

Absolutely. From college through about 1999, I was playing bass around Nashville while also running a small condo studio where I recorded demos for a lot of aspiring artists. Then life introduced me to my wonderful wife, and in 2000 I started Inhaus Creative. What began as a graphic design business eventually evolved into photography after I became an iStock photographer, which later connected with

Getty Images. Photography became a major part of my business, and from there I expanded into video production, produced an independent film, worked on short films, and handled a lot of corporate video shoots. These days, I'm mostly focused on music and running Wayfarer Records, but people can still check out my photography portfolio on my website at [Inhaus Creative Photography Portfolio](#).

Not too long ago you stepped into the role of president of Wayfarer Music Group. What do you find most challenging about running a record label?

We're living in a time where music often isn't valued the way it once was, so there usually aren't big budgets to accomplish everything you'd like to do. Because of that, our focus has really become building a community of like-minded musicians and encouraging collaborations that allow everyone to benefit from each other's talents and creativity.



Do you see Wayfarer as primarily an ambient label or something else?

Ambient music is definitely where our roots are, so most of our releases fall somewhere within that world. But at the same time, our artists occasionally spread their wings and explore different styles, and I'm completely supportive of that. At the end of the day, it's all about creating great music.

What do you look for when considering artists for the label?

We really look for people who want to be part of a community. Collaboration is important to us — not just musically, but also in supporting one another through life, sharing knowledge, and helping each other grow creatively. We have a very active Discord server where everyone stays connected and interacts regularly.

Where can people get the new album?

The album is available alongside our other Wayfarer releases on [our Bandcamp page at Wayfarer Music Group](#).

Is there anything you'd like to add?

Just a big thank you for being such a great voice and supporter of musicians and independent music. You rock!



KEITH HANNALECK REVIEW OF DIETER SPEARS' "[STRING DREAMS](#)"

NEW AGE NOTES MAGAZINE — JULY 2026

A Cinematic, Guitar-Driven Travelogue Across Vast American Landscapes

The multi-talented Dieter Spears has been a fixture on the Nashville music scene for decades. His prowess as a bassist, keyboardist, producer, and mixing engineer has made him a go-to for numerous artists for many years. He joined the Wayfarer Music Label roster in 2023 and became the owner in 2024.

This is Dieter's 10th Album titled *String Dreams*. For this album, he explores adding guitars to his sound. These songs are inspired by his travels around the world as a professional photographer. Gray Legere is his key partner on drums for this recording.



"Across The Plains" opens with ambient synths that set a dreamy tone. The guitar sounds sublime, accentuating the layers of ambiance. The notes have a resonant echo, with sprinkles of blues and jazz, as you would hear in "the quiet storm" of jazz. The bass and percussion are just right for the guitar's tempo changes. This is a great way to start, and it puts you in the music "easy chair," with your ears and consciousness ready to fall into the music and fully appreciate what you are hearing. I love the fusion of ambient instrumental layers and excellent guitar work.

"Timezone Lounges" begins with those lovely resonating guitar notes. This time, there are different things going on: a fluttering synth in addition to the main layer, and a heavy bass that gives it a slightly darker electronic sound; however, the synths do lighten it up considerably. The tempo and transitions create a different mood from the previous track, which is what a listener looking for diversity would want. Some very colorful, flourishing synths populate the composition as well. If the goal here is

to paint a picture of traveling from place to place, it works. This is the longest track at 7:37, and it's a masterpiece.

"In The Shadow Of Castleton" is a title that readily recalls certain things. Just the word 'shadow' puts a different slant on the story, and it starts with a slow-tempo guitar and a buzzing bass synth, which then adds a more rhythmic, lighter synth. Those two blend with the guitar's well-placed notes, as the bass and percussion add a strong foundation to branch off from. A crashing cymbal adds some drama to the scene, giving the story a more epic feeling. It's the resonating guitar that is the star in every track, and that stays in focus, emulating the title of the album.

"Back Porch Morning Coffee" would be a relaxing way to start the day, taking in the surroundings, the air, and the sun, and listening to the birds. If you follow the development of music from beginning to end, it's not hard to imagine that scenario. This is the shortest track at 3:52, and it is an excellent exercise in using mellowed-out guitar notes and just enough synth to help taste the coffee.

"Desert Sunset Shimmer" continues to feature a variety of scenery throughout the musical journey. The synth creates a shimmering effect as the guitar's strings come to life with distinctive tones. This is the most rock-like playing so far, and dare I say, heavier than what I previously heard. Even with the change in intensity, the playing is still very tasteful. This is ambient rock fusion done very well. A steady rhythm supports the lead guitar exceptionally well, and the synth layers have their moments of power and grace as well, making it complete. This is one of my favorites.

"Lullaby Breeze" anticipates yet another change in direction, with a whooshing synth ushering in a dreamy state and setting the stage for this instrumental lullaby. This one is a slow burner, as you would expect, and successfully creates the feeling of a warm breeze, helping you to fall into sleep mode. Beautiful sounds from all instruments.

"Riding The Dragon" certainly changes the thought stream after a lullaby! As one would expect, the music takes another turn, starting with energy and color. The synths carry a different sound entirely here as the guitar has a flow that answers the call, and the bass is significant here as well. I appreciated how different this was from the previous track, and that has followed the formula straight through so far. This one sounded retro to me, like something from the 80s.

“Mahone Bay Memories” brings it back to what you heard on the earlier tracks: resonant guitar lines, this time provided by Dieter’s guest Stephen Davis, and silky-smooth synth layers. The synths are like clouds floating by, and the guitar is singing to them as they float by. Just shy of seven minutes, this is full of atmosphere and cinematic elements that evoke memories easily. This is a lovely melody, with sounds that are infectious and emotional, and it combines with an orchestral ambiance. Another one of my favorites!

“When Tree Became Mountains” holds significant meaning if you think about it: if you visualize taking a walk through a forest, with a gradual incline, and then it becomes a mountain rather quickly. The synth and guitar build in that sense as well; it’s gradual, like a climb. The bell sounds, synths, and mainly the distinctive guitar notes that are so firmly established in every one of these tracks again take a front row seat, and the rest of the mix floats alongside it. There is a nice tempo and melody here, and they’re strong throughout before finally culminating in a big climax where everything reaches the highest peak of the musical mountain.

“Chasing Dusk” is the perfect title for the track that closes out this recording. The sun is setting on this journey as darkness begins to take hold. The energy here is strong, full of color, and optimistic. The feeling of chasing something is the concept here; it feels vibrant and meaningful. The guitar is superb, as the backing rhythm feels like a car driving down the highway, with the guitar at the steering wheel. There are some tasteful keyboard moments, but the guitar never quiets; it keeps forging ahead toward its destination. This is an excellent way to end this recording, with all the energy and focus you could possibly imagine within one track.

String Dreams is a thoroughly enjoyable listen, showcasing Dieter Spears’ remarkable transition to guitar. Primarily known as a bassist, Spears boldly stepped into the spotlight as a lead guitarist, embracing one of the most significant challenges of his career. The result is a successful and captivating collection of ten instrumental fusion tracks, each offering its own unique flavor while maintaining a consistent sense of diversity and sophistication.

The album’s tasteful arrangements and inventive musicianship keep the listener engaged from beginning to end, making *String Dreams* a standout achievement.

[Keith “MuzikMan” Hannaleck-NAMR Founder](#)

INTERVIEW / COVER STORY — SEAY — NEW AGE NOTES MAGAZINE — JULY 2026

With her distinctive voice and evocative sound, the beautiful, exotic award-winning artist SEAY has gained prominence as a vocalist, composer, and humanitarian. Her artistry has touched the heart and a universal chord in people, drawing listeners from across the globe. With her music airing on radio, satellite and syndicated programs. Seay is a Billboard charting artist, Grammy® nominated featured artist, Global Ambassador with Project Peace on Earth, and a 3 time recipient of the Peace Song Awards. RJ Lannan Curator of Artisan Reviews, said *If you had but one voice it should be Seay, she will leave an impression on your spirit, and it will be a blessing.*



Hi Seay. Let's start with something basic. How do we correctly pronounce your name, because Wikipedia has a different pronunciation than we find on your website.

Hello Dyan! Thank you to you and *New Age Notes Magazine* for having me in this month's issue—it's truly an honor!

The origin and pronunciation of my name is a bit of a long story. My middle name is “Seay,” and it is traditionally pronounced “Say.” There is also an Americanized pronunciation that some people use, “Sea,” but the correct pronunciation is “Say.”

The name comes from my mother’s side of the family and is of French Huguenot origin. Her ancestors were of French and English-Irish descent, early settlers to America dating back to 1607. The name appears in several variations, including “Seaye” and “Saye,” and in French forms such as “D’Sai,” “DeSeaye,” and “DeSaye.” My mother chose to keep the French spelling and pronunciation within our family line, and we continue to use “Say.” Wikipedia reflects part of the history, but the pronunciation we use is “Say.”

With that cleared up, I note that you had a very interesting upbringing. Your father was an army physician and so you spent some time in childhood traveling and also in the Far East. Where specifically did you visit or live over there?

My father was completing his medical residency at the time, and when I was about four years old, we lived in Tokyo, Japan, as well as Incheon and Bupyeong in South Korea. Altogether, we spent about four years living in the Far East. I have very strong memories from that period—the sights, the sounds, and the atmosphere of those places have stayed with me very vividly.

What did you like best about it? Least?

From about age four to eight, we were living outside of Seoul, South Korea. My mother didn’t want to live on a military base, and I’m very glad my parents made that decision. I have very positive memories of that time—the sounds, the food, and the atmosphere. I played my first instruments there and remember the gongs, drums, Buddhas, the clothing, and the richness of the culture.

According to my mother, I was quite conversant in Korean at the time and loved the food. I still have a strong preference for fish and sushi, and we continue some traditions inspired by that period, including making a Korean cinnamon cookie at Christmas. We also brought many things back with us—fabrics, furniture, and objects that stayed part of our home life.

Looking back, it was a remarkable time, and I have very vivid memories of South Korea. Being immersed in a different language, culture, and way of life at such a

young age shaped the way I see the world. It felt like my mind developed differently because of it.



What stuck with you?

The sounds and sights stayed with me—the music, the language, and the atmosphere of it all. I think living in a foreign country and being immersed in a different culture at such a young age really shaped the way I see the world. Since then, I've traveled extensively and also lived in other countries, including throughout Europe and the UK. Those experiences deepened that perspective even further. Today, I really do feel like a citizen of the world—open to all walks of life, cultures, and ways of being.

Interestingly, right now I have a film student living in my home for two-month internship who is American but originally from South Korea. It feels like a meaningful full-circle moment, and it has been wonderful to share that connection and exchange experiences across cultures in such a personal way.

Was it hard to be a daughter of a doctor?

My father, who I adore, is a very gifted and special man—he is also a genius scientist and was a pioneer in medicine during the early development of his specialty. He is a

radiologist and was involved in early interventional procedures such as angioplasty using balloon catheters. He was also among the first physicians to work extensively with blood thinners. It was challenging at times to be his daughter, as well as for my mother and brother, because he was often not home and we spent many years traveling. There was a sense of constant movement and change in those early years. Once we became more settled outside of Washington, D.C., the experience became very positive. We had many adventures together, and he was, in his own way, very creative and artistic, which definitely influenced my brother and me.

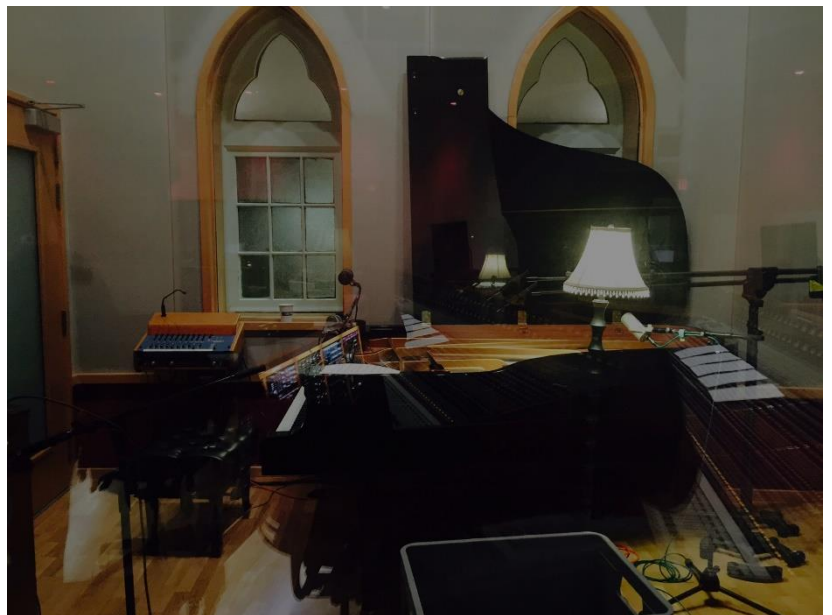
My father is still alive and will be turning 90 years old on July 6, when this magazine is released. He is truly a marvel—he loves painting, reading, and walking, and continues to live with a great sense of curiosity and engagement with life. I feel very proud that he will be able to read this.

Did your mother work?

Yes, my mother worked. She was a teacher for many years, teaching history, and later became an incredible gardener and floral designer. Her arrangements were featured in several embassies in Washington, something my father, my brother, and I were all very proud of.

Were either of your parents musical?

My parents were both musical, avid concert-goers and deeply appreciative of music. My father played piano and was a classical music enthusiast, and my mother also sang. I inherited my musicality and creativity from other members of my family as well. My maternal grandmother, Maxine, was a jazz singer and pianist, and on my father's side, his aunt, Margaret Harshaw, was a celebrated operatic singer. Having those influences in my family history certainly shaped my early connection to music.



Tell us more about your great aunt, Margaret Harshaw, who was the American operatic mezzo-soprano who performed for 22 seasons with the Metropolitan Opera. What did you learn from her?

She was known for performing roles such as Brünnhilde in Wagner's *Die Walküre* at the Metropolitan Opera. She had an extraordinary career as a powerful operatic soprano in her time and later went on to become the head of the Voice Department at Indiana University.

I was only able to meet her a few times personally, although I spent time around her music growing up and people would often ask if we were related. Being connected to her legacy was meaningful. I think my father wanted me to go into more classical music. A conversation that had a great influence on me was the importance of authenticity, being your own person and following your own muse and voice.

I've had extensive training and have been fortunate to study with some incredible voice teachers, and I have a deep respect and love for opera and the classical musical arts. I realized early on that my own artistic path was more toward contemporary music and developing my own voice and style as an artist. I feel this is a very relevant lesson for me and other artists today, that 'it's the truth that touches people' and expressing that within one's self.



Your music has a distinct “world” vibe, and in my opinion, you have a voice that rivals Enya. I think there's so much more we are going to hear from you too. What is your vocal training? I

That's very flattering, and I've heard comparisons to Enya, and I appreciate very much the “distinct world” influence. I feel I've developed my own sound and style over time. In terms of

training, I've had a lot of formal study and the benefit of working with some incredible voice teachers. I studied voice at USC in graduate-level work, and I also trained with Seth Riggs in Los Angeles, Helena Shenel in London, and Ray Hyson on

the East Coast. Each of those experiences shaped me in different ways. I am deeply grateful for the mentors and teachers in my life who have guided and supported me along the way. Over time, I've also learned to trust my own voice and allow it to evolve naturally rather than fitting into any one style or category.

What other instruments do you play and what is that formal training?

I play piano and percussion, and I also have a recording studio in my home, which allows me to experiment and create freely. I had piano lessons for many years growing up, and I went on to study music at Belmont University in Nashville. I also received certification in Music Therapy, and worked with Naropa University in Boulder, Colorado in connection with Don Campbell, author of *The Mozart Effect*.

That said, I've always felt that I'm primarily a vocalist—voice comes first for me. Everything else feels more like exploration and experimentation, a way of expanding sound and expression around the voice.



You refer to your upbringing and family dynamic as “a Renaissance household.” Can you explain what that means?

What I would describe as a “Renaissance household”—an environment where creativity and curiosity are a part of everyday life, and where art, music, travel, language, and learning are not separate interests but interconnected ways of experiencing the world. Our family home encouraged exploration across many different fields, rather than focusing on just one path. Both of my parents contributed to that environment, but especially my mother, who encouraged my brother and me to follow our passions.

From a very early age, we were exposed to concerts, theater, languages, sports, and art. We also grew up with horses, which added another dimension to our lives. We

really had a multicultural upbringing—traveling, experiencing different countries, and being exposed to a wide range of cultures from an early age.

When my father was home, we would travel internationally, and my mother continued to nurture a strong spirit of curiosity and adventure. I also learned other languages, along with painting and printmaking, which became an important part of my creative foundation. We were also very active and outdoors oriented. It was a childhood filled with movement, exploration, and a constant openness to new experiences. Looking back now, I am truly grateful for it all, and I feel that experiences like this should be more widely accessible to others as well.

Why was music so important?

I think the question for me is how could it not be, or how could any form of expression not matter? For me, it was music, voice, painting, and creating things by hand. Music, in particular, became something that really took hold of me. I would often hear music in my mind, and it became a way of finding balance and staying connected to myself. It was both grounding and expansive at the same time—a kind of inner language I could return to.

You attended Sotheby's Institute of Art in London earning an MA Degree in Decorative Arts. What guided you to London?

I studied Art History and Studio Arts in college as part of a Liberal Arts degree. I also spent a year in Spain studying Art History—focusing on Modern Art, Impressionism, and Cubism—as well as language, which really deepened my interest in the field. When I learned about the Master's program in London, I applied, interviewed, and was accepted into Sotheby's Institute of Art. My parents encouraged me to go, and I decided to take the leap.

There was also a personal connection that made London feel especially meaningful, as it felt like a return to family roots and ancestry in England. My great-grandmother on my father's side was a Cavendish, and my mother's family were the Brays from England and Ireland. Both sides of my family have long, ancient lineages, which added another layer of resonance to being there. It turned out to be a very exciting and formative time in my life.

And “Decorative Arts,” is that interior decorating? Or something else? Did you work in that field?

Decorative Arts refers to objects such as furniture, china, and silver, whereas Fine Art typically refers to paintings and works on paper. At Sotheby’s, we actually studied both. My training included art appraisal, valuations, cataloguing artworks, and researching provenance—the history and authenticity of an object or painting. It was



an incredible period of my life. I worked and studied within the Impressionist department at Sotheby’s in London, and I learned a great deal—not only about art, but about creativity in a much more intimate way.

I also attended an auction at Christie’s during that time where Vincent van Gogh’s *Sunflowers* sold for around 39 million dollars (24.5 million pounds). It’s remarkable to think that Van Gogh only sold one painting during his lifetime, and yet his work is now considered priceless. Experiences like that really stayed with me. I’ve also included a photo of Van Gogh’s *Sunflowers*.

You say your musical journey began while living in London. There, you started singing on projects for song publishers Carlin, Motown, Warner Chappell Music, artists Elaine Paige and Annie Lennox. How did you even get started with that? Did you send out demos? Or know a person? Or?

It all really began while I was at Sotheby’s. There were a couple of musicians in my program who happened to live across the street from me, and they kindly started making introductions that opened a few doors. I was also living with someone from my university who was studying acting, and that environment naturally led to more creative collaborations as well.

During the day I was working at Sotheby’s, and in the evenings and on weekends I was exploring London’s music scene. I began singing with a vocal coach, Helena Shenel, and gradually started meeting writers and other collaborators. One of my classmates at Sotheby’s was signed to a management and publishing company called Hit & Run, which managed artists like Phil Collins, Mike + The Mechanics, and Peter Gabriel, as well as a number of writers. Through that connection, I met a manager there, Patrick Williams, who responded to my voice and began introducing me to

writers. He helped facilitate collaborations and even placed a couple of songs with me. It was really a series of small, organic steps and introductions that gradually opened the door. That's how it all began.

You also performed in London's music scene. Do you like performing?

I did perform regularly within London's music scene, including shows at Ronnie Scott's and various songwriter showcases. I do enjoy performing and singing live. There's something about it that really takes you out of yourself—it becomes very present, very immediate. It's also a lot of fun. Sharing music in real time with an audience creates a kind of energy and connection that you can't really replicate anywhere else.

Were you part of a band?

I was more involved in smaller groups, although I did want to be in a band at one point. I performed in a quartet, quintet, and duo, which gave me a lot of experience working closely with other musicians in more intimate settings.

Do you still perform/tour?

I do and have performed with symphonies and concert events.

How many albums/recordings have you released?

I've released 5 albums and several singles.



Do you consider yourself more of a vocalist or a composer or both?

I would consider myself more of a vocalist who also writes songs and music. My primary identity is as a singer, but songwriting is a very important part of how I express myself creatively.

Do you have any thoughts on AI in music?

I have concerns about AI's impact on music, especially when it begins replacing the human element that makes art meaningful. If AI is used, I believe it should remain a tool that supports creativity, not a substitute for it. That said, I recognize that AI is making extraordinary advances in areas like medicine and scientific research, where it has the potential to improve and even save lives. But in the arts, I worry about what it means for creators. Many artists are already facing challenges with compensation and royalties, and AI has added another layer of uncertainty.

Personally, I'm a bit of a purist. I believe the human voice is an instrument, the hands are instruments, and the soul of the artist is what gives music its power. The imperfections, emotions, and life experiences behind a performance are things that can't be replicated by a machine. Everything I create comes from a deeply personal place. I sing my own songs, write my own music, and value authenticity above all else. For me, music is ultimately about human connection, and that's something I hope we never lose.

What kind of music do you like to listen to?

Seal, Elton John, Peter Gabriel, Rachmaninoff, singers and songs, Barbara Streisand, Celine Dion, Diane Warren, jazz standards, movie music.

You've collaborated with many different artists. Do you have a favorite?

I've been fortunate to collaborate with many different artists, and it's difficult to choose a favorite because each experience has been meaningful in its own way. Having a brief moment with singer and icon Annie Lennox was the ultimate, both for her artistry and her activism. I've also had the opportunity to collaborate cross-culturally in places like India, South Africa, Japan, England, Bethlehem, Israel, and Palestine. Those experiences have been incredibly rewarding. What has stayed with

me most is the people themselves—the chance to connect with artists from different cultures, to witness their creativity, and to share in their expression. I've loved everyone I've met and worked with along the way. Ultimately, I think that's what it's all about: Self-expression, authenticity, and the ability to connect through art across boundaries.

How did you meet some of these artists?

I met many of them through my voice teachers—my English voice coach, in particular, introduced me to Annie Lennox. Being a music ambassador also connected me with many artists who shared similar goals and values. In addition, I was a signed songwriter, which brought me into contact with a lot of incredible writers and musicians through studio work and collaborations. It really happened quite organically through different parts of my musical life coming together.

Who would you most like to collaborate with that you haven't already and why?

There are quite a few artists I would love to collaborate with. On the songwriting and vocal side, I've always admired Seal, Peter Gabriel, Annie Lennox, Diane Warren, Celine Dion, and Barbra Streisand. Each of them has such a distinctive voice and an extraordinary emotional range in their work.

On the film scoring side, I would love to work with composers like James Newton Howard and Hans Zimmer. I'm deeply inspired by the way they create expansive, cinematic worlds through sound. What draws me to all of them is the emotional depth in their artistry and their ability to tell powerful stories through music. I would love to have my voice and music in a Marvel Movie. I'm also a bit of a hopeless romantic, so I naturally gravitate toward music that carries emotion, vulnerability, and storytelling at its core. I think collaborating in those kinds of spaces would be incredibly meaningful creatively.

You're a humanitarian and Global Ambassador with Project Peace on Earth as well as a 3-time recipient of the Peace Song Awards. True humanitarianism takes a special kind of compassionate personality. How did you first get into that aspect of your life?

I think my path toward humanitarian work began with my father, who was a physician, as you know. Growing up, I had an inside look at what it meant to dedicate your life to healing others. That example stayed with me and shaped how I view service and compassion.

Later, I lost a close friend to a brainstem stroke, and that experience deeply affected me. It made me ask how I could use my own gifts and abilities to help others. That search eventually led me into music therapy and the healing power of music.

Living in different countries and experiencing many cultures also changed my perspective. I saw people from all walks of life, and I witnessed both suffering and resilience firsthand. What became clear to me is that, despite our differences, we are all fundamentally connected. We share the same hopes, fears, and dreams. We are all human beings navigating this journey together. Chief Seattle said, "What we do to the web of life, we do to ourselves." I believe that deeply. The more I've traveled and the more people I've met, the more I've seen how interconnected we all are.

Mental health, wellness, and healing have become increasingly important conversations in our world today. Over time, I've asked myself how I can be part of the solution. That search also led me down various spiritual paths, including Buddhism, and I was fortunate to have teachers and mentors, one in particular, Rev. Rhinehart, who taught me lessons that continue to guide my life: Comfort the mourner, inspire the truth seeker, and help heal the sick.

I often ask myself, *Am I bringing people together? Am I finding common ground? Am I being the kind of friend, partner, human being, and soul that I aspire to be?* Like everyone, I have my struggles. I deal with anger, selfishness, anxiety, and all the challenges that come with being human. Humanitarianism isn't about being perfect—it's about showing up, learning, growing, and trying to make a positive difference. That's work I continue to do every day.

Tell us about the most rewarding aspects of this.

I am deeply grateful that my music has been part of projects that bring healing and hope. The most rewarding aspect of creating music is knowing it can touch someone. My father always said, "If you touch one person, you are doing your job," and those words have stayed with me throughout my career.

I was honored to be involved with Project Peace On Earth, which raised funds through UNRWA for eye surgeries. I was especially proud to be featured on “We Are the Ones,” written by Richard Gannaway of AO Music in support of that cause. Project Peace On Earth also created the remarkable collaborative *Love All* concert and event in partnership with the UN and UNRWA, bringing children from around the world together in Bethlehem on Christmas Day. It was a beautiful celebration of unity, peace, and hope, and I have included a photo from that special occasion.



My music has also been part of the River of Calm and Alive Inside Foundation initiatives, providing immersive headset experiences for cancer patients undergoing chemotherapy and for individuals in memory care facilities. Knowing that my work has contributed, in some small way, to comfort, healing, and human connection is among the greatest privileges of my life.

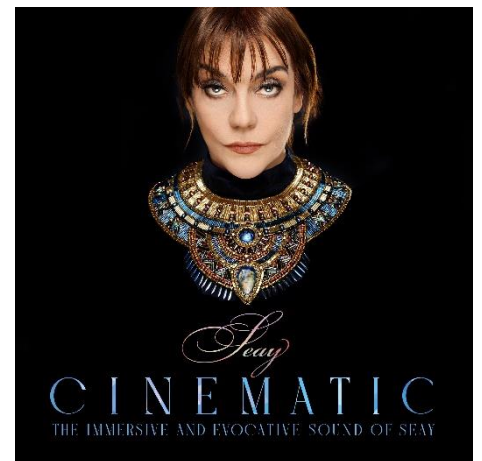


You're currently working on two projects, "Cinematic" and "Seraphim." Please enlighten us about both these beautiful projects, release dates, themes, (etc.) and why now?

Yes, I'm currently working on those two projects "Seraphim" and "Cinematic."

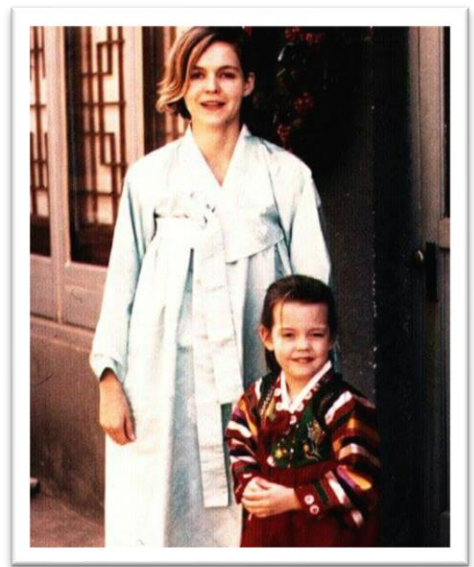
SERAPHIM, set for release on August 23, is a seven-piece

New Age project, atmospheric, vocal world woven with chant (including Aramaic, Latin, and vocalese), piano, atmospheric textures, harps, flutes, and orchestration. I'm deeply grateful to the collaborators who joined me on this journey—including Wouter Kellerman, Ron Korb, Suzanne Teng, Peter Sterling, David Vito Gregoli, Gilbert Levy, Jerry Watts Jr., Charles Frichtel, Martha Reich, Geoff Koch, and the Infinito Strings of Ukraine.



I felt called to release these pieces now, as we are living in a time of collective searching, including myself. People are seeking meaning, and at the heart of it, I think we are all searching for peace. Last year, my mother passed away, and that experience was a turning point in my life.

One of the pieces, *Angel*, holds a very personal meaning for me. It reflects the idea that we can be answered prayers for one another—showing up in each other's lives as presence, support, and grace when it is needed most.



This year also marks the 800th anniversary of the passing of St. Francis of Assisi and his *Canticle of the Sun*, which speaks to the sacredness of all life and creation. I performed an earlier version of this piece for COP21 and later revisited it—without initially realizing the timing of this anniversary. In this new form, it became a more ambient reinterpretation. St. Francis' *Canticle of the Sun* remains a profound reminder of our shared humanity, and of reverence for the Earth and all living things.

SERAPHIM was mixed in multiple listening formats, including Binaural and Dolby Atmos by the amazing Jeff Silverman, and collaboration between Jules Delgado and me at Illumination Music Studio in Nashville. The cover and photography are by created by my great friend visionary artist Greg Spalenka of Santa Fe, New Mexico,

Alongside this, I'm also working on *CINEMATIC*, also available the end of August. This is a two-song immersive experience featuring my voice and cinematic compositions. I'm very proud of both these projects and very excited to share them.

What's your best advice for artists trying to achieve success in the music business these days?

For me, I've always been a bit of a go-getter. I leapt in and learned by doing. I think it's important to have grounding, balance, a strong support system—teachers, mentors, partners, family, and trusted colleagues. At the core, it comes down to cultivating a work ethic, discipline, and a willingness to keep practicing, learning, and evolving. The path is never straight—it's winding and uncertain—so it helps to stay open and adaptable.

Collaboration is also everything. I really believe in coming up alongside others, building relationships, and growing with people over time. And life—and creative work—is much more meaningful when it's shared.

These days, artists also need to think practically. Multiple revenue streams are important, and technology is constantly changing, so you have to stay aware and flexible as the industry shifts. The arts and creativity can be personal but the “music business” is still a business.

Most of all, find and grow your niche—discover your authentic artistry and lean into it. That sense of authenticity is what sustains you. Meet people, work with people, and stay connected. You never really know where a relationship or collaboration might lead, and often it's those connections that shape the most meaningful parts of the journey.

At the end of the day, it's truth that touches people—and you never really know when or how your truth will land. Sometimes it takes time. Look at artists like The Beatles or Van Gogh; their impact wasn't always immediate, but their authenticity is what ultimately endured.

Anything to add?

Whew, I got all of that down! Thank you for this opportunity, Dyan, and to *New Age Notes*. Thank you for your beautiful music, your spirit, and for the way you support and uplift so many artists through this space. It really means a lot to be part of this community, and I know I can speak for many artists here when I say we are truly grateful. Lots of love to you and everyone!

www.seaymusic.com

www.seayinthegarden.com

SERAPHIM page - <https://www.seayinthegarden.com/seraphim>

CINEMATIC page - <https://www.seayinthegarden.com/cinematic>

Seay in IAA - Immersive Audio Album

https://immersiveaudioalbum.com/shop/?search=Seay#S_Albums

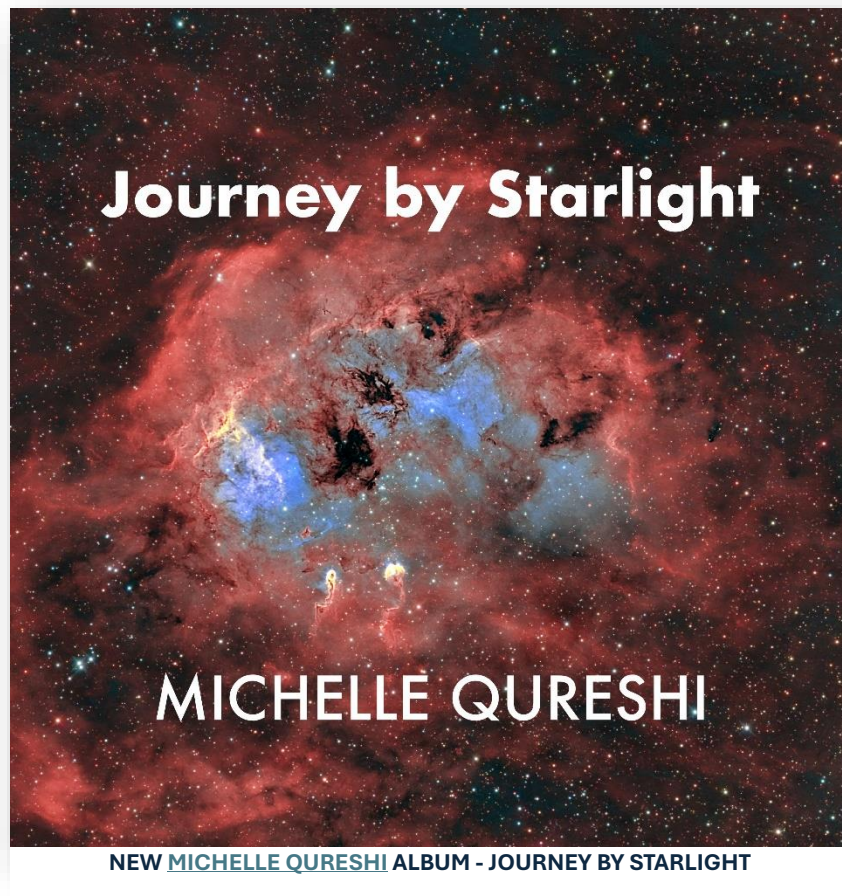
Official artist website: <https://www.seayinthegarden.com/>

MICHELLE QURESHI INTERVIEW WITH CAROL COREN

NOTES FROM THE GREEN ROOM



VIDEO / AUDIO - MICHELLE QURESHI INTERVIEW



INTERVIEW WITH DAVID LANZ – NEW AGE NOTES MAGAZINE – JULY 2026

Grammy®-nominated, platinum selling pianist, composer, and producer, David Lanz, is one of the most popular artists in the New Age instrumental genre. Hailing originally from Seattle, WA, and relocated in 2015 to the island of Cyprus, David has enjoyed a career longevity that is rare in the music business. For over thirty years, the visionary recordings and live performances of David Lanz have served to heal, to inspire, to provide spiritual nourishment to diverse audiences around the globe.



Hi David! You're a legend in the New Age music genre. When did you start playing piano and why? Formal training?

My mother and grandmother both played piano, so there were pianos in both homes that I could poke around on. I heard records by great singers like Ray Charles, Nat King Cole, and my mother also sang along to those as well as playing and singing hymns. I was very curious about the piano and also loved sitting in my little rocking chair listening to music from very early on. Around the age of four, lessons started. I continued with two teachers until the age of 10 or 11.

No real formal training, but my second teacher did teach me a little music theory and ear training. I started composing simple pieces and started picking out songs on the radio. I carried on without a teacher and learned to play by ear and compose by listening to music I really

liked...like the Beatles and instrumental bands like The Ventures. ;-)

Do you play any other instruments besides piano?

I play a bit of guitar and up until a few years ago, I played a lot of drums. My good friend, Jeff Simmons, who was with Frank Zappa for several years, and I played together in bands throughout the late 60s and 70s. Starting about 15 years ago, I began playing drums and co-producing and recording a couple of albums for Jeff (me on drums) We even backed up Pat Boone, who some of your readers might even remember.

Did you ever do anything else for a living besides music? If yes, what?

Well, short term I did a bit of hot tar roofing, worked in a car wash while attending community college, and actually worked as a dog groomer!

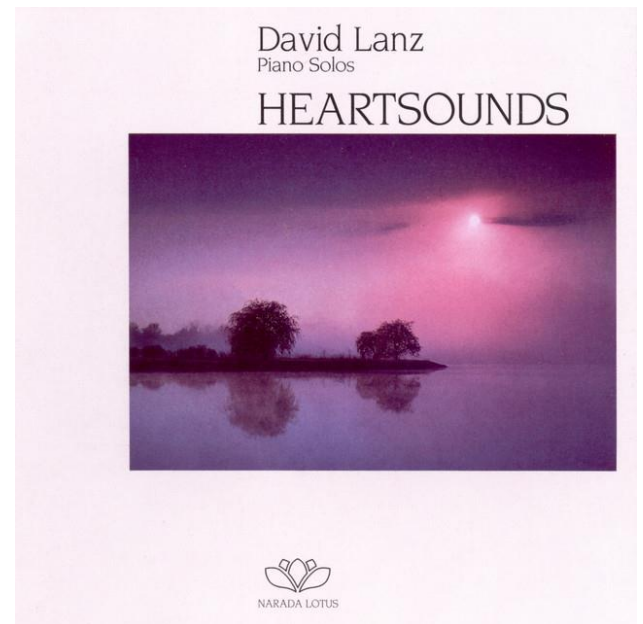
What led you to do music as a business? And to the New Age genre in particular?

I started playing professionally in junior high in small rock bands. I played through high school at teen dances, etc., but got more serious in my early twenties. I signed with Mercury Records at 21 with the Canadian super group, Brahman, and focused on my original music during my 20s with various groups, with a little success here and there.

I did a fair amount of studio work, wrote jingles, and in my early 30s teamed up with guitarist/producer Paul Speer. We were a musical company of two and created music for hire primarily for corporate clients. During my late 20s, I began doing yoga, meditation, and studied what would have been called New Age spiritual works, like Yogananda and the Seth material for example. My music was beginning to be shaped by my metaphysical studies at the time. And so it went...

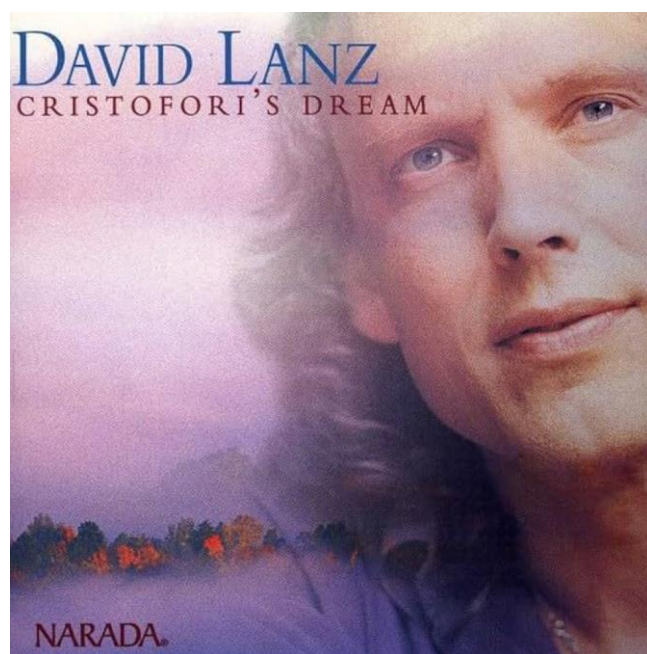
You got your start in this genre with the Narada label. How did you get started with them? Did you send a demo or did you know someone there or??

In 1983, I self-produced my first solo piano album, "HEARTSOUNDS," with Paul Speers' help. I saw Narada's ads in *The New Age Journal* magazine, and I sent them my cassette tape hoping for distribution. Days later I got a call from John Morey, founder and president. He said they were starting a new record label and thought I was a good fit. He told me years later that he had decided to sign me after only hearing the first 30 seconds of my cassette tape. The rest is another long story!



Are you with a label now or do you release independently these days?

My brilliant partner, Kristin Amarie and I, have an independent label, DKL RECORDS, which we own and operate from home. Prior to going independent, I was with several major labels from the 80s through the early 2000s. Then the music biz really changed with downloading, streaming, and social media.



As you mentioned, your debut album in the New Age genre was "HEARTSOUNDS" in 1983. But I think your commercial breakout album was in 1988 with "CRISTOFORI'S DREAM." Tell us about that album. What was it about and what made it so special in your opinion?

If a musical artist is fortunate, they may have songs, or even a body of work, that they seemed destined to bring forward. For me, the song, "CRISTOFORI'S DREAM," among others,

fits that bill. Written out of gratitude for the inventor of the piano, Bartolomeo Cristofori, it is a musical love letter to the piano.

I did not realize it at the time, but I was tapping into the historical energy around the piano, its creation, and all the music it has helped create, and the millions of souls who either play or just love the piano. The song changed my life, and I can't tell you how many people have been led to either take up the piano or go back to their piano studies after hearing this song. MAGIC!!

The album also featured my cover of the mega 60s hit, "A Whiter Shade Of Pale." Matthew Fisher, original organist and co-composer of the song, joined me, which was a nice addition musically and a great buzz promotionally. Tapping into the 60s vibe, brought a lot of listeners into the fold who might not have been interested in an otherwise considered New Age album.

New Age radio was exploding all over the US at the time, and the album was perfect for the late 80s airwaves. It landed at #1 at Billboard Magazine, for my genre, and launched my recording and touring career into the next level

Your life partner is the beautiful and talented Kristin Amarie. Where did you two meet?

Kristin began attending my piano workshops back in 2011 and our relationship grew from there.



KRISTIN AMARIE

**Do you often collaborate on projects?
How many?**

Kristin and I have collaborated on at least a dozen projects or more, and she has a hand in the composing of not only her own work, but in many of my solo piano compositions of late as well.

You've chosen to live your life on the beautiful island of Cyprus. Why Cyprus? When did you move there? What do you like best about it? Least? Do you think you will stay there?

Cyprus has been home for nearly a decade now. Kristin developed a love for Cyprus, as she had been coming here since her teenage years with her Norwegian parents.



Our twin girls were born here, and it is a very safe place to raise children. It is very relaxed and sometimes a bit too much so, when you want to get something done, like remodel a home. For now, we are happy to call Cyprus home.

Do you have a home studio there that you record from?

Since moving here, we have recorded all our piano tracks and Kristin's vocals here in our home. We have a wonderful engineer who travels here from the capital city, Nicosia, to help us and turns out that the home we've built has a great acoustic sound!

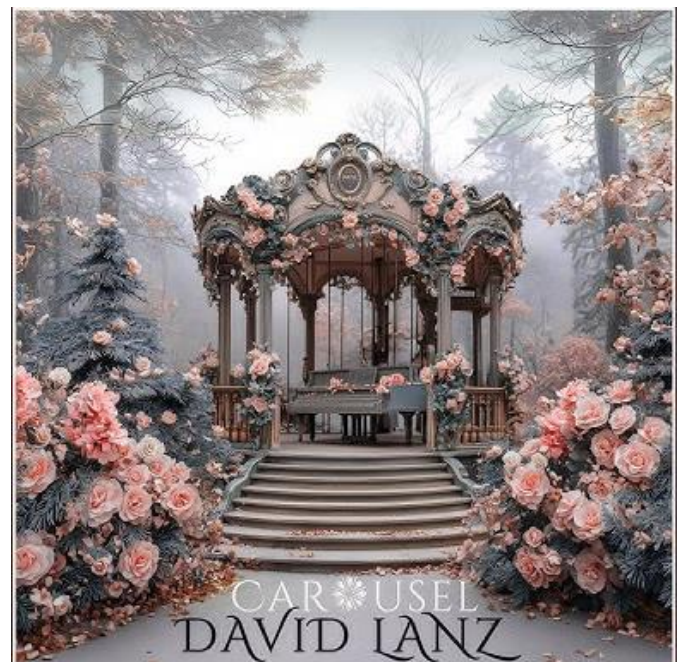
Do you still tour and perform? Where was your favorite place to give a concert and why?

I traveled and toured for decades, but have performed very little in the last decade. Making recordings and composing is my passion these days. I never say never, but returning to the touring lifestyle is doubtful at this time.

My touring in Spain was one of my favorite places, but a lot can be said about so many other places.

Let's talk about your exciting new release "CAROUSEL." This is 11 tracks of gorgeous piano music (13 with the Deluxe Edition). What was the inspiration for this new music? What is the theme?

"CAROUSEL" is made up of compositions from 2023 to present day. No real overarching theme, but there are two 4-part



suites of music within the 11 tracks. “Suite Seasons,” solo piano impressions of our four seasons, and “A Pirates Tale,” inspired by my play acting and my love of pirates at an early age.

What makes it different?

In part, “CAROUSEL” is a bit brighter in tone. I've also retraced my steps with two pieces, “Sonata Reprise” and “Aria Nova,” originally written as solo piano pieces, but both appeared first on our album “LETTERE D'AMORE,” as vocal pieces sung by Kristin Amarie with production by David Arkenstone. Here, they appear for the first time in their original solo piano form.

What is really different, is the subsequent release of the “CAROUSEL DELUXE EDITION” with the original 11 songs and two bonus tracks, which rounds out the “Pirate’s Tale” suite. And 13 additional audio liner note narrations, by me, is part of the Deluxe package. I took the chance to wax poetic and at the same time give the listeners a bit of the back story on the album's songs. Many fans really want to know the inspiration behind the music, so that inspired me to create this unusual narrated addition. (Note that the “CAROUSEL DELUXE EDITION” is only available through Davidlantz.com and is currently not streaming.



What do you hope the listener comes away with from this album?

Let's face it, the world is a pretty insane place a lot of the time, so music can be sort of a mini vacation away from the madness! This has pretty much been my philosophy since I began creating my solo piano music in the 1980s: Bringing the listeners to a place of relative calm and a zone where they can tap into their own healing energies. Healing stress is a major action we all need, and music is one of our best tools to accomplish this.

Is there sheet music available for this album?

YES! We have published about half the pieces from "CAROUSEL," and the remaining pieces are planned to be available as sheet music over the short term. Also, in addition, a lot of my other sheet music can be found at [David Lanz.com](http://DavidLanz.com) and <https://www.sheetmusicdirect.com/artist/david-lanz>

Where can people get this album?

It's streaming everywhere and again at DavidLanz.com you can download the music as MP3s or high-res WAV files. Many of our other albums and singles can be found there as well.

Do you have anything to add?

I just want to thank you and your listeners for the many years of support of our music. It is so appreciated and necessary and allows us to keep creating and sharing our work! Thank you!

Official artist website: <https://www.davidlanz.com>



THE NEW SOLO PIANO CD FROM GINA LENEÉ' – AVAILABLE DIGITALLY OR AS A PHYSICAL CD

This remarkable solo piano album is a quiet, optimistic, and hope-filled journey of resilience. It's a soothing and tranquil gift to humanity and the resurgence of light after dark.

Quintessential solo piano. – Dyan Garriss, New Age Notes Radio

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“Remembering Fireflies” by [Orchestra Indigo](#)

Album Review by Keith Hannaleck — [New Age Music Reviews](#)

A Musical Time Machine For The Soul

Remembering Fireflies, the fifth Orchestra Indigo album, is Rick Randlett’s musical portrait of lost time. Long before the internet, social media, cell phones, and screens everywhere you turned, there was a simple life with fascinations that happened naturally right in one’s backyard.

The cover photo of the fireflies in the glass jar is a snapshot of a memory frozen in time, and the music will take you to those memories track by track.



“Summer Nights Long Ago” features a soft, layered synth that eventually adds a slow-paced keyboard and another set of rhythmic strokes. It is so relaxing and beautiful.

“Remembering Fireflies” begins with a keyboard that sounds like it’s reminiscing, and for me, being one of those little boys who caught fireflies and put them in a jar, it felt sad. At my age in life, my parents have been gone for many years, and nearly all my relatives on my parents’ side of the family are gone as well. Gone are the days of innocence of doing something so simply and naturally. While music like this can hold so much beauty, it carries a tear of remembrance, so many feelings. But then, isn’t that what music is supposed to do?

“Distant Lightning” features a nice synth layer that floats along while the keys ring out at a slow, purposeful tempo. It gives pause and makes you think about the track title, and once again, you find yourself reaching an organic space in time, with appreciation for a natural occurrence you can see through a window rather than a screen.

“Evening Mist” continues the strong, natural flow of thoughts and music, and by now, I am sure you have noticed the flow from track to track. As each track segues into the next, it’s like reading a book and going from one chapter to another. About halfway through this track, another higher-pitched synth is introduced in addition to the existing layers of just the sound of keys and the main synth. It is like a crescendo of sound that grabs your attention with more force than ever before.

“Childhood Friends” pushes the flow of memories forward and serves as your own personal time machine. Hopefully, there are many joyful moments that are triggered by the music. The pace of the keys has been steady right from the start, never pushing into faster tempos; it’s more about the rhythm and flow to get you into that space to relax and reach back into your past. The constant synth layer is always the foundation, and the gentle keyboard (which sounds like a piano in comparison) emphasizes the story being told.

With “Stargazing,” you feel it should have a spacey feel, and it does right from the start with the synths creating that feeling and painting the picture in your mind’s eye. The keyboard is the ship, and it helps you feel like a passenger as you let yourself fall into the notes being produced.

“Forbidden Places” flips the script on the previous thought process. Due to the subject matter, the music immediately takes on a darker edge, with heavier, louder synths; however, the keyboard touch remains locked into a pragmatic approach, holding the light and beauty that are the essence of this music. All this music is reflective, and this one takes on a different tone and meaning depending on what it triggers for you while you listen.

“Sharing Dreams” pulls you back into a softer space with gorgeous layers of synths and well-placed keyboard notes that always seem to trigger your pleasure centers, engaging your memories and pleasantries that may have been locked away for a long time. It’s time to let go and share those dreams, starting with yourself.

“Keeping Secrets” puts you on the other side of the spectrum, where you want to keep your innermost thoughts tucked away where nobody can ever see them. Dreams and secrets are far apart for most of us. Music reminds us that there is a

place where we can put these thoughts away for safekeeping. The gentle push within the keyboard's layers colors our stories in different ways. It's like that empty coloring book waiting for the music to be the crayons to color in between the lines. While I enjoyed all the previous tracks, this one hit me differently and became one of my favorites.

"Last Breath of Summer" introduces the sound of a violin. It was an entirely different way to start another composition. I felt its impact because it marked the end of something and the transition into a new season. Such subtle movements in the compositions with shades of light and grey. The multi-hued colors of life itself are imbued through the music.

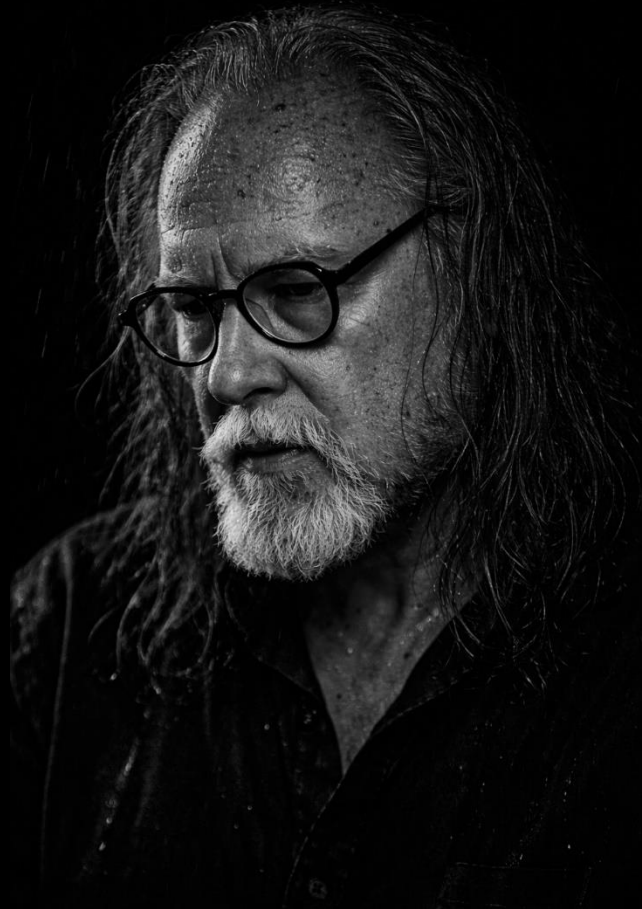
"Final Goodbyes" is the perfect transition from the previous track. The music takes yet another turn, although not dramatic, just a shift in color and pace. The rhythm holds strong as the synths seem to float across, and the keyboard's gentle notes are along to push the tale and its finality.

"The Mystic Moon" signifies the night is upon us, and after the final goodbyes, you are alone but with the light of the moon to show you the way. The unknowns and mysticism of the stars and planets fill your mind with wonder and the possibilities of what could be. This feels optimistic, with an energy that honestly does. The use of the synths is always key with these tracks, and this one is no exception. The gentle strokes of the keyboard's notes over the synths help the stories take shape.

As I reflected on *Remembering Fireflies*, each of the twelve tracks from Rick Randlett and his Orchestra Indigo project revealed new layers of memory and emotion. The album's journey is deeply personal yet universally resonant, capturing moments of nostalgia, wonder, and quiet reflection through every note.

[Keith "MuzikMan" Hannaleck-NAMR Founder](#)

Orchestra Indigo (Rick Randlett)



"Remembering Fireflies"

Through twelve gentle, calming, and peaceful instrumental tracks, Rick recreates perfect, magical, and nostalgic summer evenings from childhood. – Dyan Garris, New Age Notes Radio



The new album from Orchestra Indigo

"Remembering Fireflies" by Orchestra Indigo

Album Review by [New Age CDs](#) and [New Age Notes Radio](#) Staff



Long ago, in rural areas around the world, children played safely outside on warm summer nights. There was a certain innocence and mystery in those evenings when right around dusk, one tiny firefly would suddenly appear seemingly out of nowhere, like a small glowing lantern flickering over the grass.

Then another showed up and another. . .until soon the entire area was shimmering with floating little sparks blinking slowly on and off like

whispered unhurried communication between one another.

Time slowed on nights like that. Worries dissolved into the warm darkness, and the world felt impossibly gentle. In the current world, this energy is something that seems completely foreign. Someone has to remember.

"Remembering Fireflies" is the 5th album from Orchestra Indigo (Rick Randlett) and is Rick's musical portrait of that time. Through twelve gentle instrumental tracks, which can best be described as calming and peaceful, Rick recreates those perfect, magical, and nostalgic summer evenings.

Randlett brings deep musical roots to this work, from formal composition training to decades of rock and blues performance, before finding this quieter voice during the Covid years. The music on "Remembering Fireflies" blends gentle piano, soft synths, and layered electronic tones into something leisurely and heartfelt.

The album opens with the tranquil "Summer Nights Long Ago." Cinematic, with a slow, relaxing tempo, this is a very nice beginning taking us right into the ambiance. Following is the equally lovely title track. Melodic, as well as nice and slow, this continues the mood and captures the serene magic.

We can't address every track here, but here are some other highlights: "Evening Mist" is a definite favorite. I love the ethereal synth voices and the soothing piano.

Very nicely done. “Stargazing” is wonderfully dreamy as is “Sharing Dreams.” “Forbidden Places” is fabulously cinematic.

“Last Breath of Summer” is beautifully sentimental without being mournful in any way. This is reflective and tranquil as we know we must say goodbye to those lovely summer nights and, of course, to the fireflies which will always be a light in our hearts even when summer ends. Awww! I really like this. And it leads into the equally lovely “Final Goodbyes,” which we know we must say, at least for now.

The album closes out with “The Mystic Moon,” which again blends soft piano nicely with sweet synths. This is truly enchanting just like moonlight can be.

For anyone that is looking for 51 minutes of calm, peace, and remembrance of easier times gone by, you will want to get this entire album, not just a few tracks. The whole thing is just remarkably relaxing and soul-soothing in every way.

Get it here: https://li.sten.to/remembering-fireflies_orchestra-indigo



VIDEO – “EVENING MIST” - ORCHESTRA INDIGO



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INTERVIEW WITH CHRISTINA TOURIN – NEW AGE NOTES MAGAZINE – JULY 2026

Christina Tourin is one of the world's foremost leading educators of the harp, whose International Harp Therapy Program currently has training centers in multiple countries and languages with Therapeutic Harp Practitioners from 32 countries serving on five continents. Christina lives a life characterized by "as above so below," experiencing the magnificent and transcendent in small but significant ways. Her lifetime of dedication to educating people on the harp has always been her way of making a difference in the world and continues to be so.



Christina, you do so much! In addition to being an amazing harpist, you're a harp educator, artist, author, composer, and mystic. Where are you originally from?

Originally, my mother was from Vermont and father from Maine, and my ancestors are from Scotland and England. My mother had been studying at Juilliard in NYC. She went to their summer home in Maine where she met my father. She ended up living in the state of Maine where I was born, and she taught piano lessons to the local children. I grew up on a self-sustaining farm.

When did you first take up the harp? And why the harp?

When I was born, my parents put me on a pillow in the dip of the harp. To keep me occupied while she did her work my mother put my highchair next to the harp. Thus, I would pick out sounds and songs and as soon as I could sit and balance in the

highchair I began to play the harp. The best memories are when the sunlight shone through the window on the gold leaf column of my mother's harp (which I have in my studio to this day!)

Do you play any other instruments?

Yes, I play the piano as my mother did all her teaching from home and I was privy to learning piano along with her students. At eight years old I went on a television

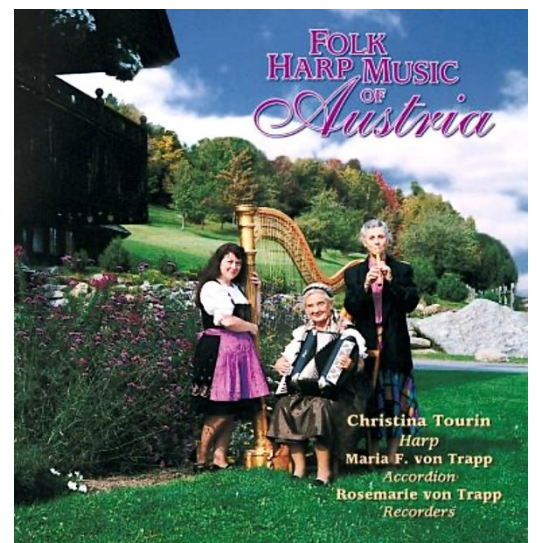


show in Portland, Maine called *Youth Calvacade* – which was like *America's Got Talent* these days. After winning that talent show, they kept me coming back for the holiday shows. During college I went on to become a music education teacher in elementary schools. I then learned to play string instruments, brass, horns, and percussion. I spent 17 years teaching in schools and then studied the Steiner Waldorf education.



For 17 years, you were the resident harpist for Maria von Trapp in Vermont. How did that come about and what did that entail?

After the morning hours teaching at schools, I would prepare the family meals and necessities and head to the von Trapp family lodge. After the fire at the old von Trapp lodge, they built a beautiful sprawling chalet and expanded their offerings. I was asked to come and play harp while people came to lovely European dinners there. For 7 years, each night Maria von Trapp would come to the dining room where I played 4 hours a night, 6 nights a week for those 17 years. She told me to look out at the garden. Then,



she said, “My husband, Baron von Trapp is buried out there in the garden and each night I come for dinner I would like to you play this song. The song was “In The Garden” by Charles Schultz.

One evening I came, and she was not there. All the von Trapp children were sitting at the table with Father Wasner. They informed me that she was in a coma in the hospital and asked if I would please play her song. I did, and I could feel all the chords ripping up to the heavens.

Right after I finished, the maître ‘d brought the phone to the table. The family rose and her daughter, Erica, came to me and said that Maria had just passed away. It was quite a synchronistic moment. I know that all those rising arpeggios were with her as she was ascending.



You're a Therapeutic Musician. What are those degrees and from where? And what does being a Therapeutic Musician mean?

I finished my musical studies at Arizona State University and received my music therapy training. It was about the same time that I had started the International Harp Therapy Program based on a powerful program that I had studied for

two years called Resonant Kinesiology. This program turned out to be a foundation of therapeutic music. It is based on finding the overall resonant tone of the individual. Once one finds the frequency of a person, then we need to find out the mood of the person. It would be fruitless to play a song that didn't match the person. We always ask, “What is willing to meet me?” and follow the actions and directives of the listener. Then we can ask, “What is willing to move?” This gives the listener the power to decide for themselves what they need at that moment.

In therapeutic music, we spend a great deal of time studying psychology, NLP, health care machines, and rather than being performers, we go deeply into the soul and into ways songs can soothe, calm, help, structure, and uplift.

What was your most profound experience as a Therapeutic Musician?

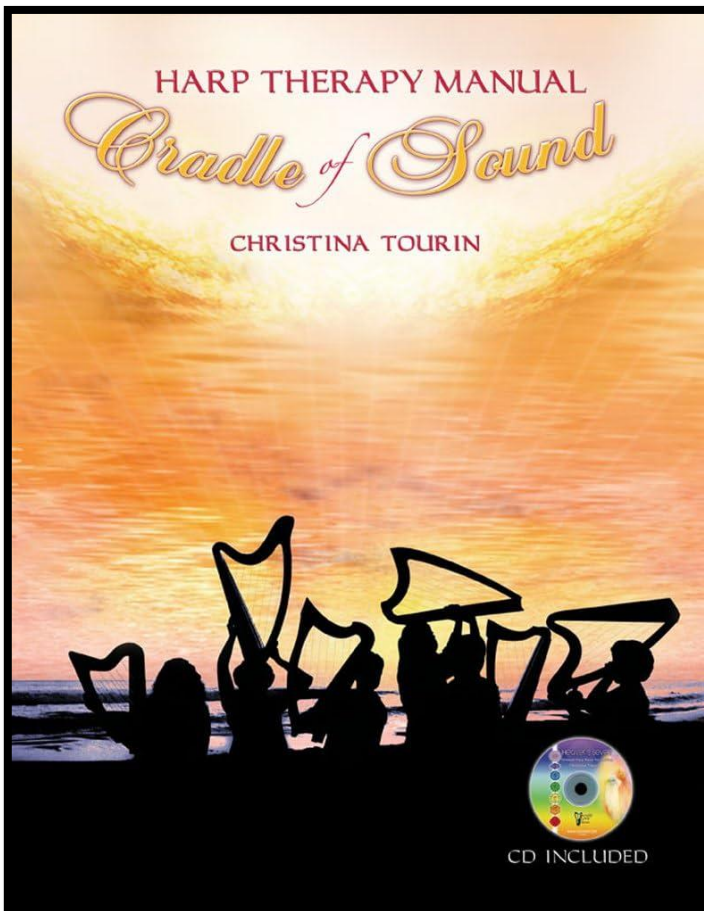
I have so many that it's hard to select one, but I will try. I was asked to play and address a group of 500 people outside of London, UK. I was going along explaining how the vibrations of the strings affect the body with resonance. Out of the audience came a lovely man from India coming down the aisle with crutches. He came up in front of me and said, "I want you to heal my legs! I have not been able to walk or stand without these crutches for 12 years now!"



He sat down beside me, proceeded to pull up his trousers and take off his shoes and socks. I could see his gangrenous foot which told me he was diabetic. I thought to myself, "Where do I start? I'm really on the spot here." I started to play one note at a time. Nothing. I tried a second-string sound and again, Nothing. I thought, "Oh my, what did I get myself into?"

The third time around, I played a low D string and suddenly there was a shock wave that went up my arm, across my chest, and down the other arm of where he had given me permission to touch his leg. Suddenly, both he and I jumped, and it was like an electrical fire went up my arm, across my chest and down into his leg. We both jumped at the same time. Therefore, I tried playing the octave above and it was faint. So, I stayed on that one note for about 10 minutes. Then it happened. He stood up and walked back to his seat without the crutches. We were all speechless, including me. That evening there was a dance party going on and I went into the room, and he asked that I dance with him. He was dancing like he never had before.

I did look up the frequency of the note and according to the Kabbalah, the D note frequency is to help circulation. We must be careful, though, and be aware that many times not all people will respond the same way as we are all built of various amounts of fluid and water in our bodies. I was told at this healing organization that as I learn more about resonance, I would find that there are higher frequencies and places to do therapeutic touch like what happened with this man.



How many books have you written and what are they about?

The stories are endless, but there are many in my 600-page book – *A Cradle of Sound: Harp Therapy Manual* which is all about therapeutic music and the harp. The book is in PDF form. I am updating the next edition since so much has come to the awareness of understanding about how sound is so powerful for working with ailments. And just recently there has been a lot of focus on talking about sound healing for cancer.

Along with *A Cradle of Sound*, I have 3 volumes of healing music that can be played on piano or harp. There is another series of delightful fairies, dove, bear, dragon and seal that bring forth learning to play the harp for children.

For adults, there is a series called *Color My World With Harp* where there are 6 lessons that are very easy to learn even on a very small harp that one can take into NICU units (“Lullabies”), rehabilitation centers (“Songs of Encouragement”), hospital rooms (“Songs of Nature”), support groups (“Songs of Hope”), “Songs of Faith,” which is a song from many faiths, and finally, “Songs of Love and Beauty” which are for everyone.

Tell us all about your harp therapy program. What is this?

The International Harp Therapy Program is a 1 to 2-year program depending on how much time the student puts into their work. There are 2 modules. The first module contains the standard classes that are required by the National Standards Board of Therapeutic Musicians (NSBTM). This is the academic portion where people learn

how to read hospital equipment machines, study NLP, psychology, learn listening skills, medications, ethics, and much more.

In module 2, we focus on elemental music that can be chosen to lift a person, to reflect with them through music, to add structure to someone who is fraught, to work with children with ADHD, and to comfort people with the various attributes of the elements.

We are in our 32nd year with our doors opening again in September 2026. We have affiliate training sessions in Hong Kong/China, Australia, Netherlands, Brazil, Canada, USA, Italy, and France. Thousands of people have learned to play the small harp that we carry into hospices and hospitals throughout five continents.



For people just starting, I offer a tutorial program where they can learn to play harp before jumping into the academic studies. As I mentioned, the harp lessons will start again in September. There are 10 lessons in each of the 7 series where every other week, the student receives the lesson and then we meet online to get and give feedback.

You travel a great deal. Why? And what's the most enchanting place you've ever visited?

Oh my, let's see. It is true that I have been on the road nine months of the year. However, I'm doing caregiving now and it is a joyful gratitude to have been able to travel and reach out to so many people from so many countries. That combined with a huge move from San Diego to Poulsbo, Washington, absolutely shows us what a beautiful country we have.

For traveling, I love being in France because I can understand French, but I love Italy as well. My family is in Ireland and my ancestry in Scotland. But if you talk about enchantment, it really is the UK for me. It's like walking into a vintage village of how life used to be – yet there it is, what is now to be!

Where does your spirit feel most at peace and why?

I think being a Gemini, my air sign puts me on the mountains and hills. I grew up on a mountain/hill in Maine overlooking the White Mountains over in New Hampshire. While living 30 years in San Diego working at the San Diego Hospice, I lived up in Mount Laguna where the air is clean, and the wind sings through the pine trees. But to choose only one place, it would be Dun I, the hill in Iona, Scotland.

This is where one finds EICSE – where the veil is thin at the brink of the waters. It is where the songs absolutely fall right into the albums while sitting on the white sands of the monks. I was able to compose a whole album – “Iona Inspirations” while traversing the one-mile Island.



You describe yourself also as a “mystic.” What does this mean exactly?

Ever since I was young, I have had some amazing experiences that all led to a powerful change in my life. To go into depth has been addressed in the *Cradle of Sound* book – but what I can say in a short paragraph is that having been a conservatory trained harpist at the Mozarteum in Salzburg and then at McGill University in Montreal, I have had the grandest of experiences. I was literally given music from above. Previously, I could only play music by reading or memorizing music. But it was with both a near death experience (NDE) and an out

of body experience (OBE) that changed my life. I always envied musicians who could play by ear and jump right in. And then one day, it happened and again not too long after.

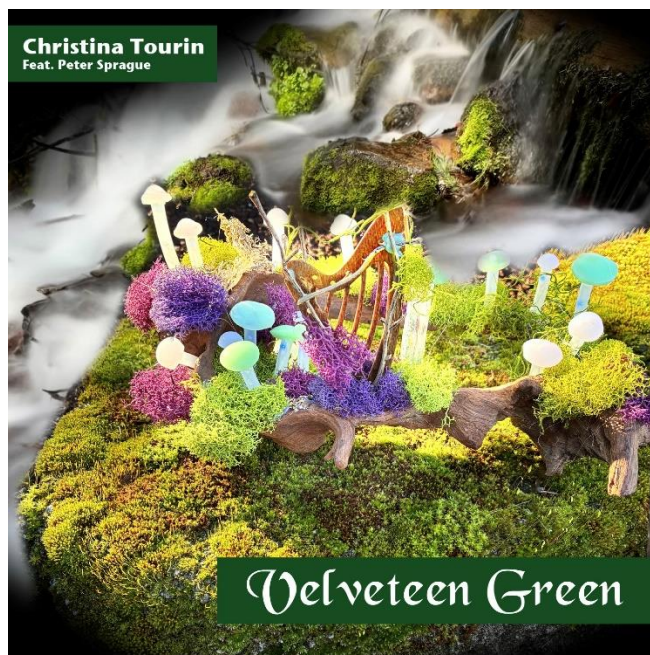
After the experience, everything flowed right into my fingers on the harp. I say this with gratitude as I would never want to take advantage of the fact that I am truly being blessed by another dimension. It is a combination of letting go and slowing

down and even falling asleep in the recording studio and letting my hands be taken over.

I think the formal training was meant to be so that my hands and brain worked together for all the study. However, now, since then, it just happens, and it is exciting.

Let's talk about your new single release "Velveteen Green." What inspired this beautiful song?

My latest song "Velveteen Green" came about simply because a friend brought me a beautiful little house gift on New Year's Day. It was made with soft velvety green moss with little images of little fairy mushrooms that surrounded a little stick-made harp. The inspiration built from walking through moss laden tree trunks while the sun glistened through the soft trees on the way to the waterfalls. And it started with a chord and built from that as I journeyed deeper into the Northwest rainforest.



Buvana Gerlach adds her ethereal vocals to the piece. Just gorgeous. Where did you two meet? Has she been on any of your other tracks as well?

Bringing in the voice of Buvana makes everything dreamy, and it simply took the music right to the source. I love it when these bouts of inspiration jump right in front of me! They are special. I met Buvana as a student in the International Harp Therapy Program in Netherlands. As I was taking students from room to room, I heard her beautiful voice singing in the community room while waiting her turn to go into a patient's room. Since back in about 2009, she has been on many of my albums, "IONA Inspirations," "Prayer for the Living Trees," "Geodepédie – Hidden Light," "From the Angelic Harp Realm," and "Heaven's Seven."

Peter Sprague plays guitar on this song “Velveteen Green.” How did you two meet?

I have worked with Peter Sprague since 1997, and we just simply click together. He is located in Leucadia, CA and he is very masterful in his talents as an engineer and definitely as a jazz guitarist.

What is the most important message or vision for humanity at this time?

Smile, say “Hello,” care for people we come in contact with. Genuinely say something to one another. It will make the world of difference. Take care of self, knowing that we are all miracles. My gosh, a tiny seed, a tiny egg, and *voila*, a human being. All of life is a miracle. Honor that our heart beats on every day until its time has come. Encourage others and take your best and share it with others. Give thanks and gratitude. Not only are those around you touched, but you will feel better. Most of all, listen. Simply listen to the birdsong and share it when you can!

Official artist website: <https://playharp.com>

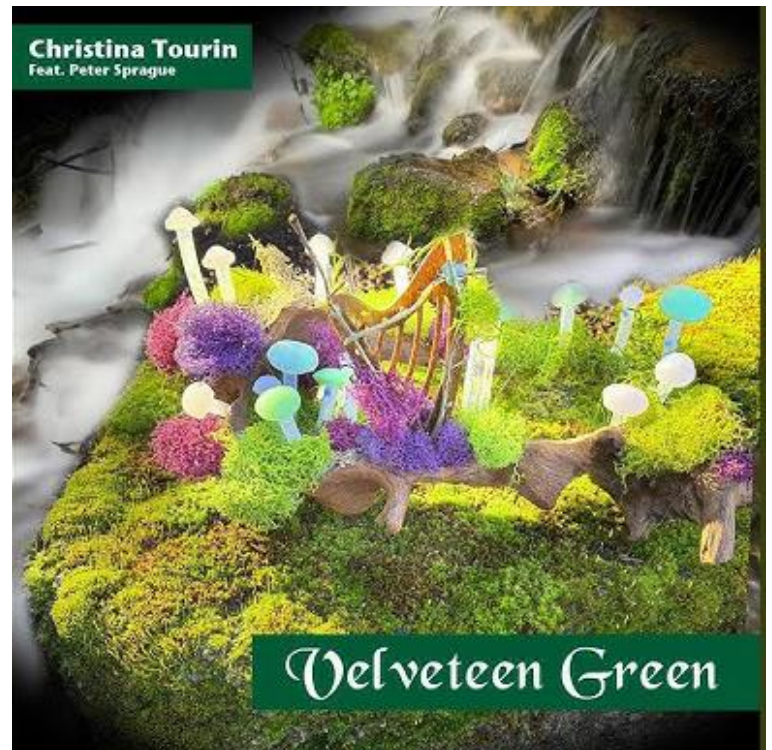
Video about “Velveteen Green:”

<https://vimeo.com/1189992211/18fd7c14b0?share=copy&fl=sv&fe=ci>



CHRISTINA TOURIN - "VELVETEEN GREEN"

After spending decades sharing the expressive and therapeutic possibilities of the harp with students, practitioners and audiences throughout the world, internationally acclaimed harpist, composer and educator Christina Tourin continues her welcome return to recording with "Velveteen Green," a luminous and deeply immersive single inspired by her recent move from Southern California to the lush forests of Washington State. More than simply a reflection on nature, the soulful composition invites listeners into a vividly imagined landscape where birdsong, flowing water, harp, guitar and voice blend into a living, breathing meditation on beauty, wonder and connection.



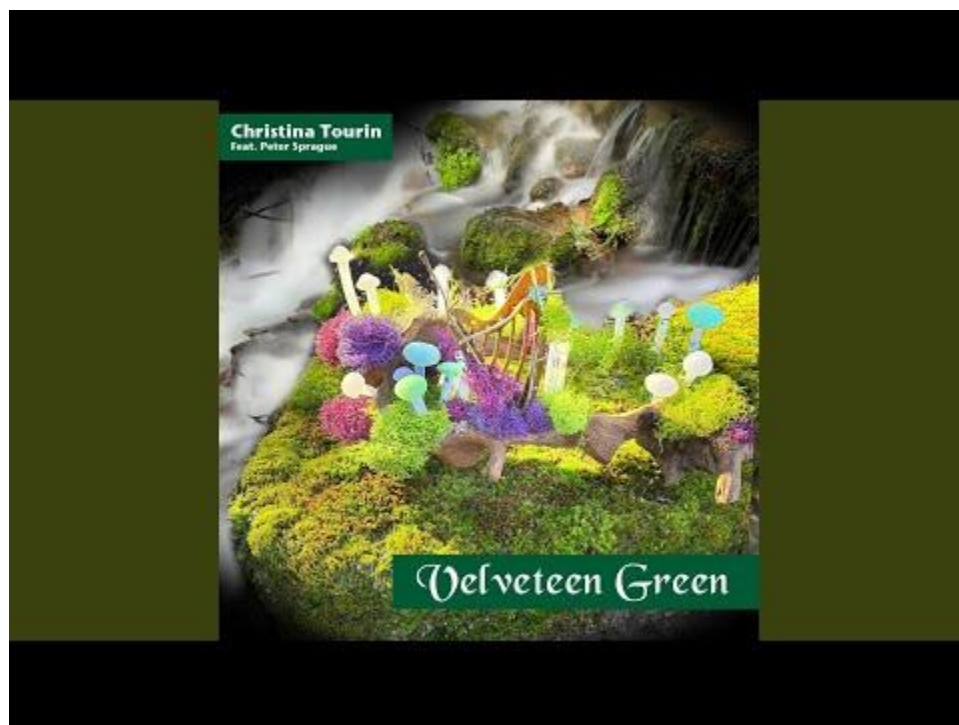
The journey begins with the gentle sounds of a forest awakening—trickling streams and rustling woodland life creating a peaceful atmosphere before Tourin's harp emerges with graceful, crystalline phrases that seem to float effortlessly through the natural ambience. Alternating higher-register melodies with resonant lower tones, she fashions an exquisitely lyrical theme whose simplicity is matched by its emotional depth. Each note feels carefully placed yet completely organic, as though discovered during a quiet walk beneath towering trees rather than composed in a studio.

The arrival of acclaimed guitarist Peter Sprague – also the track's engineer and co-producer – broadens the piece's expressive range considerably. While Tourin's harp often suggests light filtering through a forest canopy, Sprague's guitar introduces deeper hues and subtle shadows, creating a fascinating dialogue between brightness and introspection. Their interplay never feels like a conventional duet. Instead, the instruments weave together in a seamless musical tapestry, trading melodies, harmonies and textures with intuitive grace. At times, the music resembles a gentle dance between darkness and light; elsewhere, it unfolds like an unhurried conversation carried on a woodland breeze.

Midway through the piece, the atmosphere becomes even more transportive with the entrance of vocalist Buvana Gerlach. Her haunting wordless vocalizations emerge almost imperceptibly from the instrumental textures, gradually rising into soaring, ethereal phrases that envelop the listener without disturbing the composition's contemplative flow. Rather than functioning as a featured soloist, Gerlach becomes another natural element within Tourin's carefully crafted sonic landscape, her voice drifting above the intertwined harp and guitar like mist moving through ancient trees.

What makes "Velveteen Green" especially compelling is its remarkable balance of accessibility and artistry. The piece is soothing without becoming static, reflective without losing momentum, and richly detailed without drawing attention away from its overall sense of serenity. Tourin, Sprague and Gerlach create an atmosphere that feels both intimate and expansive, encouraging listeners to slow down, breathe deeply and reconnect with the quiet wonders that often surround us unnoticed.

Elegant, imaginative and beautifully realized, "Velveteen Green" serves as a reminder of Christina Tourin's singular ability to transform personal inspiration into music that resonates far beyond its point of origin, inviting us all a little deeper into the forest and into ourselves.



Christina Tourin's official website: <https://playharp.com>

Jonathan Widran, JW Vibe: <https://www.jwvibe.com>

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INTERVIEW WITH ANDY MITRAN – NEW AGE NOTES MAGAZINE JULY 2026

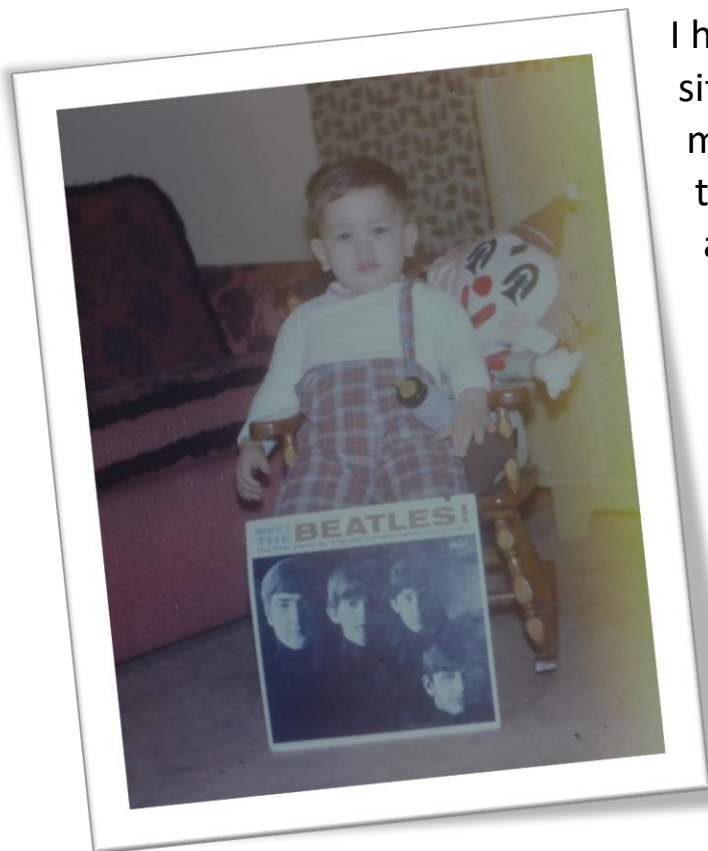
Andy Mitran is a composer, producer, and recording artist whose work bridges atmosphere, emotion, and deep musical craftsmanship. Based in Chicago, he has spent decades creating music that invites listeners into spaces of reflection, beauty, and presence. His sound moves fluidly between ambient, contemporary instrumental, cinematic, electronic, and singer-songwriter traditions—always guided by melody, feeling, and authenticity. Andy graciously took time out of his busy schedule to talk with us. Here's what we found out:



Andy, you've had a long and prolific career in music. What first got you started in this direction?

There was never a moment when I didn't know I wanted to spend my life making music. As a child, I banged on pots and pans, fell in love with the Beatles, and was completely captivated by the power of music. Over the years, the details of how to

build a successful life in music have changed many times, but the goal has remained the same: Do whatever is necessary to keep creating.



I have a photo of myself on my first birthday sitting beside the *Meet the Beatles* album. My mother, Grace, loved music deeply and passed that love on to me. She made sure there was always music playing in our home, and it became part of who I was from the very beginning.

When I was about five years old, I had a recurring dream. The Beatles were on tour in Chicago when poor Ringo suffered a tragic accident and could no longer continue. Naturally, the Beatles came to my house and asked my mother if I could fill in for him for the rest of the tour.

Even then, it seemed perfectly reasonable to me that music would somehow become my life's work.

Why New Age music?

People often assume that because I create peaceful, calming, and introspective music, I must be an especially calm person. The truth is almost the opposite. I can get pretty wound up at times, and I benefit greatly from listening to this kind of music. It helps me slow down, ground myself, regulate my energy, and keep moving forward with a little more balance.

I think that's one of the reasons I write calming and peaceful instrumental music. I'm creating something that I genuinely need in my own life. These sounds and textures have a positive effect on me, and I hope they do for others as well.

I've always been fascinated by sound itself. Beautiful sounds can affect us on a very deep level. I love immersing myself in sonically pleasing tones, textures, and atmospheres. Creating those kinds of listening experiences has become one of the great joys of my musical life.

Have you ever had any other career besides music and if so, what was that?

Not really, at least not since becoming an adult. Like most kids, I had the usual jobs growing up—flipping burgers, stocking shelves, and washing dishes. Music was always the destination, though.

In my late teens, I co-founded a stage lighting company and spent several years touring with a wide variety of artists. Some of the more recognizable names included Emmylou Harris, Todd Rundgren, Steve Lawrence & Eydie Gormé, and The Gatlin Brothers. It was an incredible education and gave me a firsthand look at the music business from behind the scenes.

Ultimately, I realized that production and touring weren't where my heart was. I wanted to create music, not just support it. When the opportunity came, I sold my interest in the company and committed myself fully to composing and producing. I've been fortunate enough to make my living that way ever since, beginning in my early twenties.



Why Chicago?

Quite simply, Chicago is home. I was born here, and nearly every chapter of my life has unfolded here. I came up playing in bands around the city, then moved into

writing commercial music during the 1980s. From 1986 to 2001, I had the wonderful opportunity to be the one-man band and on-screen character Professor Andy on WGN-TV's *Bozo Show*. Later, I composed music for Oprah Winfrey's music library, and in 2011 I co-founded a production music library that continues to operate today.

Along the way, I've released many albums as one half of the duo Al Jewer & Andy Mitran, and more recently, my own solo work. Every stage of that journey happened here. The creative communities that supported me are here. The friendships I've built over a lifetime are here. My history is here.

I've traveled extensively and have seen many beautiful places, but I've never seriously imagined living anywhere else. Chicago has always been home.



What instruments do you play? Do you have a favorite?

I am a drummer first and foremost. I got my first drum set when I was six years old and played my first gig at seven. Over the years, I expanded into other percussion

instruments as well, including marimba, hand percussion, and various ethnic hand drums.

I came to keyboards a little later. At the time, I was playing in bands and found myself constantly trying to explain musical ideas to the guitar players. I wanted a more direct path from what I was hearing in my head to what was coming out of the speakers. Learning keyboards gave me that path and ultimately opened up an entirely new world as a composer.

Choosing a favorite instrument is difficult because they each offer something different. Drums are the only instrument I play where I can completely transcend thinking and simply exist in the moment. There is something deeply satisfying about that experience. Keyboards, on the other hand, have given me access to an endless palette of sounds and greatly expanded my creative reach as a composer.

But if I'm being completely honest, my favorite instrument is probably the recording studio itself. The studio allows me to combine performance, composition, sound design, and technology into a single creative process. It's where all the pieces come together.

Do you have any formal music training? If yes, what is it?

Yes. I began taking private drum lessons when I was four years old and continued studying percussion all the way through college, where I focused on percussion performance and composition.

That formal training gave me a strong foundation, but honestly, some of my greatest growth has happened outside the classroom. From a very young age, I knew I wanted to compose music, and I've learned an enormous



amount simply by doing—writing, recording, experimenting, making mistakes, and solving creative problems along the way.

One of the most valuable lessons I've learned is that the ability to keep learning is more important than any single skill. The tools we use to create music are constantly evolving, recording methods continue to change, and technology moves faster every year. Staying curious and adaptable has been just as important to my development as any formal training I received.

In many ways, I still think of myself as a student. The music keeps teaching me new things.

Your music has appeared on more than 80 network television programs, including The Oprah Winfrey Show. How did you get into that direction? Was it through a person you knew? And give us an example or two of a television show your music was placed in.

When I was just out of high school, I realized that if I wanted to spend my life making music, I would need to find a way for music to support me financially. I loved performing and composing, but I was also practical enough to know I needed a sustainable career.

At the time, I thought advertising might provide that opportunity. A good friend of mine had just started working at a small advertising agency, and he helped me get my foot in the door. I met with his boss and began producing music for a few local retail clients. Those first commercials were recorded on a Tascam Porta-Studio, a four-track cassette recorder. By today's standards the fidelity was primitive, but it was enough to get started.

One opportunity led to another. My first regular television work was performing live on *The Shopping Place*, one of the earliest shopping programs on BET. Through those experiences I met more people, produced more music, and eventually joined WGN Television's legendary *Bozo Show* as the one-man band and on-screen character Professor Andy, as I mentioned. I remained with the show from 1986 through 2001 while also composing music for WGN promotions and documentaries. During that period, I was honored to receive five Emmy Awards for my work.

When *The Oprah Winfrey Show* later invited me to help create music for the Harpo Sounds Library, it opened another exciting chapter. I assembled a team of composers, and together we created roughly 400 pieces of production music over the course of five years. The experience taught us a tremendous amount about how a world-class production music library is built.



That knowledge eventually led my longtime collaborator Al Jewer and me to create Perfect Choice Music Library, which we continue to operate today. Through the years, our music has appeared on more than 80 television programs. Viewers may have heard our work on shows such as *The Price Is Right*, *Keeping Up with the Kardashians*, *The Nate Berkus Show*, and *The Dr. Oz Show*.

Looking back, every step grew naturally from the one before it. The common thread has always been the same: I simply love the process of creating music, whether it's supporting a television program, a commercial, or an album of my own.

Do you think there's a real place for instrumental New Age music in sync? Or does sync want mainly lyrics/vocals?

Over the past several years, I've noticed that music supervisors seem to be choosing vocal music more often than they once did. There was a time when songs with lyrics were rarely placed beneath dialogue because they competed with the spoken word. Today, it's quite common to hear vocal music under scenes and even in commercials. The lyrics themselves are often used to help advance the narrative or reinforce the emotional message of a scene.

Why that shift has happened is difficult to say with certainty, but my sense is that audiences have become accustomed to a much denser media experience. Producers and editors seem more comfortable layering multiple streams of information and emotion into a single moment.

That said, there is still a significant place for instrumental music in sync licensing, including New Age music. Many television shows employ composers who create much of the score, but there are always situations where producers, editors, or music supervisors need a specific mood, texture, or emotional quality that isn't available in-house. That's where library music and independent composers come in.

In many ways, instrumental music remains uniquely valuable because it can support a scene emotionally without competing with the dialogue. A well-crafted instrumental cue can create atmosphere, establish tone, and guide the viewer's emotional experience while remaining almost invisible. That's a powerful role, and one that isn't going away anytime soon.

Do you think AI will take the place of real musicians in sync?

There's no question that AI is already beginning to impact the sync world. Television and media producers are always looking for ways to reduce costs, and AI-generated music offers an inexpensive solution for certain types of productions.

I do think AI will replace some music that would previously have been licensed from composers, particularly at the lower end of the market where budgets are already very tight. That's simply the reality we are facing.

At the same time, I've been around long enough to see similar predictions before. When drum machines arrived, people said drummers would disappear. When samplers became sophisticated, many believed string players would never work again. Yet today, artists are still hiring live musicians, recording orchestras, and booking sessions at places like Abbey Road. There remains tremendous value in human performance, human creativity, and the stories that real artists bring to their work.

I expect AI will reduce some opportunities for composers and musicians, especially in certain sectors of the industry. But I don't believe it will eliminate the demand for human-created music. There will always be productions that want authenticity, artistry, and the prestige that comes from associating themselves with real musicians and meaningful creative work.

The market may become smaller, but I don't believe it will disappear.

Have you ever done any music for video games?

I actually haven't, although not for lack of interest. Over the years I've explored a few possibilities, but the video game world is really its own unique industry with its own culture, workflows, and community. Breaking into that space is quite different from working in television, advertising, or production music.

At one point, I had conversations with a company that produced pinball machines and stand-alone arcade games, and I was intrigued by the opportunity. However, they also manufactured gambling machines, and I ultimately decided it wasn't something I wanted to contribute to. That made the decision pretty straightforward for me.

That said, I have a great deal of respect for video game composers. Creating music that responds to gameplay, adapts to changing situations, and supports an interactive experience is a fascinating craft. It's a world I never ended up becoming part of, but one I've always found interesting.

Do you have any specific advice for anyone wanting to go in the sync licensing direction?

My first piece of advice would be to understand that success in sync licensing involves much more than writing great music. You also need to have your administrative house in order.

Music supervisors are often insulated from composers because they need confidence that any piece they consider is ready to be licensed immediately. That means your music should be properly distributed, registered with your performing rights organization, and fully cleared from an ownership standpoint. The easier you make their job, the more valuable you become.

It's also important to learn how to talk about your music. Supervisors and sync agents are constantly working with genres, moods, references, and artist comparisons. You need to be able to describe your music clearly and concisely. For example, you might say, "This track sits somewhere between Eric Wollo and Byron Metcalf." Many musicians struggle with categorizing their own work, but it's an essential skill when bringing music to market.

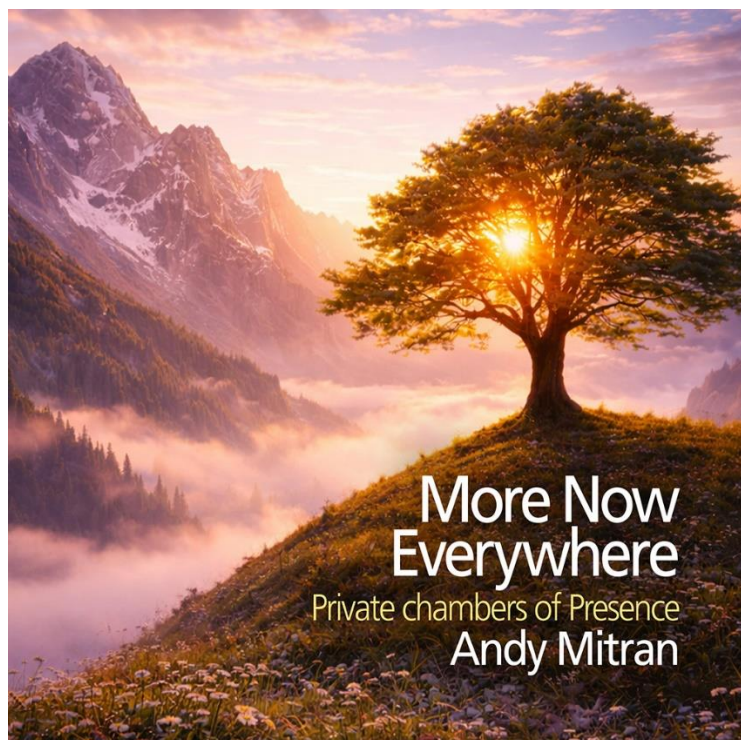


In many cases, music supervisors work through sync agents or music libraries that act as trusted intermediaries. These organizations vet the music before it ever reaches a supervisor, ensuring that everything is properly organized and ready to license.

Remember that supervisors are often working under intense deadlines. They don't have time to untangle ownership questions or search for missing information.

Finally, invest time in learning the business side of sync. There are excellent educational resources available. One program I've heard very positive things about is Sync Songwriter. While it focuses primarily on vocal music, many of the principles apply to composers working in any genre. Understanding how the sync world operates can be just as important as improving your craft.

The composers who tend to succeed in sync licensing are not only talented musicians—they are organized, professional, and easy to work with.



Your new album, “More Now Everywhere” is your first solo album apart from your music partner of years, Al Jewer. It’s beautiful. Why solo now?

As I began writing the pieces that eventually became *More Now Everywhere*, I started to realize that they didn't quite fit the musical language that Al Jewer and I had developed together over many years. Al and I know each other so well musically at this point that I could almost predict which ideas would

excite him and which ones probably wouldn't.

Rather than force these pieces into an existing framework, I decided to simply follow them wherever they wanted to go. That decision became the foundation of the album.

What made this project special for me was the freedom. There were no expectations about what the music should sound like, no deadlines, and no pressure to finish a piece in a particular way. I gave myself permission to explore each composition until I felt it had fully become what it wanted to be.

Creating a solo album can be a lonely process at times, but it is also deeply rewarding. I found a great deal of joy in trusting my instincts and allowing the music to unfold naturally. In many ways, *More Now Everywhere* is the result of that freedom.

I absolutely expect to continue making music with AI—we have another album on the way—but this experience also confirmed that solo work will remain an important part of my creative life moving forward.

What inspired this new music? What is the album about?

More Now Everywhere is, above all else, about the importance of the present moment.

Many years ago, I read *The Power of Now* by Eckhart Tolle, and it had a profound effect on me. His work helped me become more aware of how much of our lives can be spent either replaying the past or anticipating the future. While both have their place, I've found that the greatest sense of freedom comes from being fully present in what is happening right now.

For me, looking backward is often connected to regret, while looking too far ahead can create anxiety about events that may never happen. The present moment is where life is actually taking place. The more time I can spend there, the more peaceful, creative, and connected I feel.

That idea became the inspiration for this album. As I was writing these pieces, I found myself returning again and again to themes of presence, awareness, acceptance, and wonder. The music isn't intended to teach anything or preach a philosophy. Rather, it's an invitation—a space where listeners can slow down, breathe, and simply be for a little while.

Ultimately, *More Now Everywhere* is my wish for myself and for anyone who listens: a little more presence, a little more freedom, and a little more appreciation for the miracle of this moment.

Will you and AI Jewer continue to collaborate musically or is solo a whole new direction for you?

Absolutely. Al and I have been making music together for more than 25 years, and I fully expect that collaboration to continue.

In fact, as I mentioned, we're currently finishing a new ambient album that we hope to release this fall, and I believe it's one of the strongest records we've ever made. After working together for so many years, we've developed a musical language and level of trust that is very special. We've created some wonderful music together, and I don't see that ending anytime soon.

For me, *More Now Everywhere* isn't a departure from my work with Al. It's simply another creative outlet. The solo project gave me the opportunity to explore ideas that didn't naturally fit within the Al Jewer & Andy Mitran framework, but it doesn't replace that partnership in any way.

As long as we're able, I expect Al and I will continue making music together. It's been one of the great joys of my musical life.

Anything you'd like to add?

I think the only thing I would add is how grateful I am to still be doing this.

Music has been the constant thread throughout my entire life. It has introduced me to wonderful friends and collaborators, allowed me to contribute to projects far larger than myself, and given me a way to connect with people I may never meet. I don't take any of that for granted.

At this stage of my life, success feels different than it did when I was younger. I'm less concerned with achievement and more interested in creating work that feels authentic, meaningful, and beautiful. *More Now Everywhere* is very much a reflection of that perspective.

If there is one thing I hope listeners take away from the album, it's the opportunity to slow down for a moment, breathe, and reconnect with the present. If the music helps someone find a little more peace, clarity, or wonder in their day, then it has done its job.

Thank you to everyone who has listened to my music over the years and made this journey possible. **Official artist website:** <https://www.andymitranmusic.com/>



Piano Haven

RECORDING STUDIO SEDONA, AZ



PIANOHAVEN.COM

INTERVIEW WITH JOE BONGIORNO – NEW AGE NOTES MAGAZINE – JULY 2026

Joe Bongiorno of Piano Haven Studio in Sedona, AZ graciously shares with us some of his musical journey and supremely inspiring advice.



PIANO HAVEN STUDIO, SEDONA, AZ - PHOTO COPYRIGHT JOE BONGIORNO

Joe, when did you start playing the piano and why?

I took lessons for a couple years as a child but had aspirations of being an athlete. In high school (class of '87) I dropped sports and bought a synthesizer and joined a rock band. My buddies ended up going off to college and I drifted into the restaurant business as a career.

I first fell in love with the piano in my mid-twenties, after a brief encounter with the beautiful Bosendorfer Imperial Grand in the Russian Tea Room at the Drake Hotel in Chicago. The fire was lit and several years later I released my first album "At Peace" in 2001. I gave away thousands of CDs and millions of free downloads at mp3.com and Napster, just to get my music out there. After my 4th album "Mesmerized" I quit my restaurant work in 2010 and "retired" to do music. . . Living the dream!

Are you 100% Italian? And did that background have anything to do with you going into the music business?

I am actually just 25% Italian, but I feel like more in my heart. My grandfather was a very accomplished jazz pianist in Chicago in the 1940s. He came to the U.S. from southern Italy as a teenager. My father was a very talented classical pianist who eventually became a renowned psychiatrist. So, the Italian genes certainly bring a strong musical influence. They also contributed largely to my many years working the Italian restaurant industry.

Do you play any other instruments?

NOPE.

Do you read music?

I do not, other than some piano lessons as a child I am largely self-taught. This approach has helped in ways I could not predict. I don't know theory, so my songs go wherever they go, not where they are "supposed to." On the flip side, there are times where I hear a cool chord in my head but I struggle to find it on the keys. It would likely have been easy had I known theory! That said, I am happy proceeding blindly on the piano.

Do you think it's important at all for artists to be able to read music? Why or why not?

There is no right or wrong here. I know many artists who were fully trained that compose downright amazing music on the piano. I also know many who, like me, are self-taught and quite successful. Do whichever lends the most to promoting your creativity.

Do you think it's important for piano artists to have sheet music? Do you have sheet music available for your own songs? If so, where can people get this?



I strongly urge all solo piano artists with aspirations of a professional career to release the sheet music in unison with the release of all music. What bigger compliment can we get than when someone wants to play our music? Make it available for download on your website. This is not difficult these days.

I would also list your most popular pieces at sheetmusicplus.com. I have had many folks discover my music there and it's quite easy to get up and running there. Obviously, my easiest music sells the best, as more folks can play it. I always make sure to put a couple very simple pieces on each album for this very reason. They almost always become my sheet music best-sellers.

When I was touring (2010-2015) and doing 50+ concerts/year, I had printed songbooks made to sell at concerts. They sold very well. Nowadays, as I only do 5-10 shows/year, I sell songbooks on my website, but the great majority of sales are PDF downloads. I sell mine primarily at my website (solopianomusic.com) where every track is available as a single or in full album format. My most popular titles are also available at Sheet Music Plus.

What's the best way for artists to make sheet music these days?

Even if you can do your own transcribing, I recommend to have it professionally done. A professional will format it best for the average player. I have used John Zechiel (<https://www.zechielmusictranscription.com/>) for the great majority of my sheet music. Most of my fellow composers use him as well. He's affordable, professional, fast and spot-on accurate. I just send him the recording, and he makes it into sheet music usually within a week!

Why and when did you get into the engineering side of things?

I started a small project studio, Mellow Sounds Studio, on San Juan Island, WA in the early 90s. There was tight community of



artists who had no place to record. When I drifted toward my own solo piano music, I attempted to record my first album at a professional studio in Seattle. I struggled profusely, no fault of the studio, and realized how much easier it would be if I recorded myself. I recorded my first album “At Peace” in ‘01 on a rental piano in my basement in Seattle.

My friend and wonderful pianist/composer Joe Yamada offered me his home for a week when he went on vacation. I had that and his beautiful Kawai RX-7 all to myself and recorded “Destined” there in ‘04, engineering and mastering it myself. I then bought my own RX-7 and recorded the rest of my albums at home. In 2007, my friend and fellow pianist David Nevue heard my album “Somewhere Within” and asked me if he could record at my home. He did, and Piano Haven Studio was born from there.



Why did you move to Sedona?

I have wanted to live in Sedona since I first visited as a child. When I retired from restaurant work in 2010 my daughter had just graduated high school and I was ready to make the move. I also figured my clients would prefer coming there than to rainy Seattle, so I made the move in 2012.

What do you like best about living in Sedona?

The wonderful sunlight, warmth, spacious surroundings and outdoor lifestyle is very appealing to me. Minimal traffic, a small community. . . I’m home!

How can an artist work with you on their project? Or can they?

I have to be selective about the projects I take. I like to work with artists who I feel have marketable music and seriously aspire to make a career with their music. I also prefer to work with artists who are referred to me by folks I know. I put a lot into the studio work I do. It’s not about the money. I don’t rely on that income. I want to have positive experiences, so I have to do my homework when accepting new clients.

If they are new artists without any releases, I may ask for them to send a video of them playing their best song. The quality of the recording is not important. I need to feel a connection to and a belief in the music. Piano Haven is in my home, I simply cannot take these decisions lightly.

You built the Piano Haven Studio, right? Tell us about that, because it's a very special space.

I custom built my Sedona home with an attached studio in a very quiet and remote area in 2016. It was great experience. It features a Shigeru Kawai SK-7L with state-of-the-art acoustic design and gear. It's centered around me and my music. That will always be first and foremost. Outside of that I primarily work on New Age or cross-over solo piano music, although I have some clients that lean toward jazz & classical.

I also have a few clients who add other instrumentation and vocals here, but all recordings are based on the PIANO. I have recorded over 400 piano-based albums since inception. I have recently scaled back a bit on the amount of work I take in the studio as I have learned that I need for my music to take priority. The more studio work I do often means less time for my own music. My clients love coming to Sedona, even some have moved here. It's so very conducive to peace and creativity.

Do you have concerts at Piano Haven regularly?

Yes, I like to showcase the best and most established artists I know, most of which record here at Piano Haven. I do 3 to 6 every year, I host and perform on the ticket as well, with them as the featured artist. The room very comfortably seats 25 people and has concert lighting, It's so intimate and a very social experience. We sometimes broadcast the concerts live to the Piano Haven page at Facebook, and have a very popular YouTube channel:

<https://www.youtube.com/pianohavenstudio>



Do you personally still give concerts?

I do, but not like I used to. From 2010-2015 I was doing 50+ concerts a year. I am now a single father with 3 amazing kids, ages 5, 8, and 10 so those days are long gone. I do very much enjoy the occasional concert. I perform mostly at fan's homes for private concerts. I offer private concerts for fans at my Piano Haven in Sedona, AZ and I do a handful of public concerts each year. I have great memories of hitting the road and touring, sometimes doing three concerts in a single day!

Your songs are very romantic and melodic. What is your composing process?

When inspiration hits, I go to the piano. Every song I have ever composed (114 so far) is based on a real-life experience or emotion. I can't compose without profound inspiration. There are periods that happen where life isn't all that inspiring, that's why there are a couple long gaps between albums. I don't sweat it although, life always brings the inspiration. I can count on that.

How many releases do you have now?

I have 14 to date. Nine original solo piano, one "best of" album, two solo piano Christmas albums and two original piano with symphony orchestra. They all combine for well over one billion major platform streams. How blessed am I??

I treasure this life every day, getting to stay home and make music for a very comfortable living, and a lot of time for my kids. My kids are my inspiration. They have taught me of an unconditional love that I never imagined possible.

Do you have any new releases upcoming? Tell us about this if you can.

I am almost done with album #15. It's original solo piano. It has been a long project and runs the gamut of emotion. It began with 4 songs I wrote when going through a divorce. Yes, a lot of deep stuff there, some pretty dark.

It then evolved to some uplifting music as I redefined myself and my life, at the ripe age of 55. My kids keep me young and inspired. I have 8 songs completed, 4 have been released already as singles, 4 are ready to record, and the last two are works in progress. The 6 unreleased will be released with the album along with the 4 singles. I'm hoping for an early fall release of the album.

You've been very successful with Pandora. How did that come about?

Pandora has been my "bread and butter," no doubt. I am approaching one billion streams there! Back in 2007, I was sitting at my desk in my office at the restaurant waiting for the last table to leave, scouring the internet for places to send my music. I found this site called Pandora about 30 pages into the search.



There was an address to send your CD music to, so I sent my first 5 albums in. I don't think anybody I knew had heard of this site. Shortly after that, I was playing a free gig at a large fundraiser for abused women and kids. After my set, they sat me at the head table right next to Tim Westergren, founder of Pandora. He said he loved my playing and asked me to send my music straight to him. I did!

About a year later I saw a quarterly royalty via SoundExchange for about \$40, a year later that quarterly royalty was \$800. Another year later it was \$1400. In 2010 those quarterly payments were over \$5k, it was then that I decided to quit my job and do music full time.

I have made over \$1 million dollars to date in royalties from Pandora alone. The lesson here is to try to anticipate future trends and stay one step ahead, as best you can. Leave no stone unturned and never pass up an opportunity.

Who have you worked with that impressed the heck out of you and why?

All my studio clients are very impressive. A couple that stand out a tad, to me, would be Brad Jacobsen and Adam Andrews. They have unique and polished music, with

their own definitive sound. I have had the opportunity to perform in concert with two legends of solo piano music, David Lanz and Kevin Kern. They both gave me an opportunity, supported me, and believed in me. I even got a free master class from Kevin that moved my music forward in a way I couldn't have imagined.

What's your best advice for solo piano artists these days?

Craft your own sound and stick with it! Don't try to sound like another artist. Melody and emotion is what solo piano music is about. Repeat your themes, use harmony, play with dynamics, tempo changes, modulations. . . Make sure your melody stands out above the left-hand accompaniment. You know your melody, a first-time listener doesn't (thanks Kevin!).

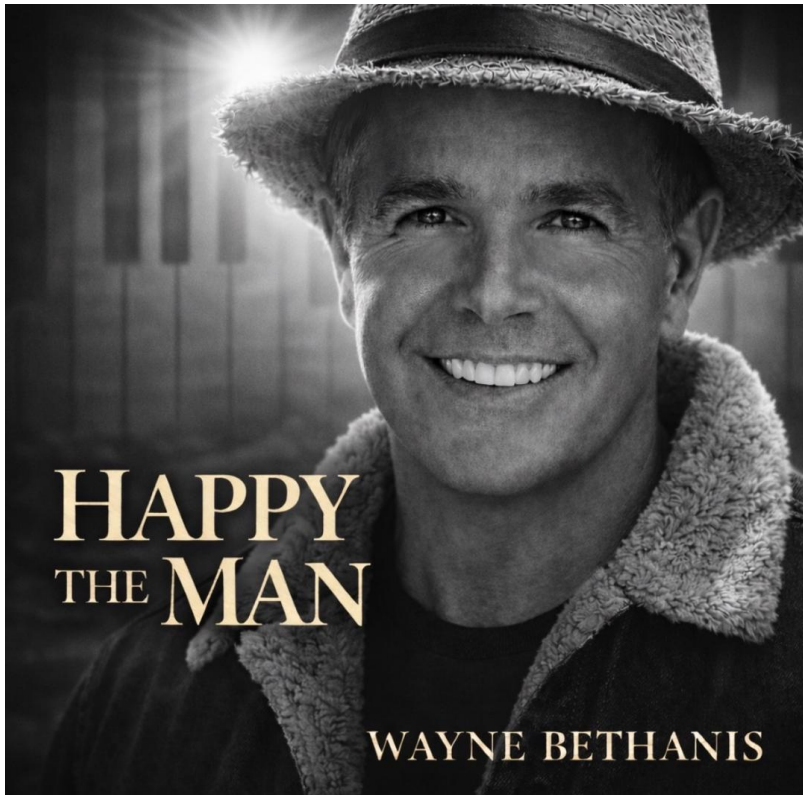
Be patient. Successful solo piano artists are not made overnight, so don't release your first album and go quit your day job. Invest in your music, make it the very best you can, don't cut corners on recording quality, artwork, website, promotions. etc. Remember why you do it, because you love to! Let it all flow from there. . .

Where can people find your music?

On any major streaming platform, YouTube, or my site: SoloPianoMusic.com



VIDEO - Joe Bongiorno performs "Resilience" in concert at Piano Haven - Shigeru Kawai SK7L



***From Virtuosity to Emotion:
Exploring the Lush Layers of Wayne
Bethanis's Newest Single, "Happy
The Man."***

Wayne Bethanis has received countless awards and accolades and has achieved many top-performing albums and singles on charts and radio stations around the world.

"Happy The Man" is a special single released on May 22nd. It is a piano-based contemporary instrumental track. It is also a song by the

progressive rock band Genesis, released as a single in 1972. Additionally, there is a band named Happy the Man, formed in 1973, known for its progressive rock. However, Wayne's impressive version of that title was written by Sebastian Temple, a spiritual folk singer in the 60s and 70s.

The piano has a classical foundation that evolves into a rhythmic, atmospheric piece. There are synths and orchestration that give it a lush layer as Wayne transitions from uplifting, vibrant strokes on the keys to a glorious crescendo, then closes out softly and gently.

The artistry within this one track is emotionally moving and filled with the colors of life as Wayne's fingers weave a tapestry of tones and rhythmic passages. All this is driven by a passion and love for his instrument.

"Happy The Man" stands as a testament to Wayne Bethanis' remarkable musical virtuosity, showcasing his extraordinary talent and complete mastery of the piano.

[Keith "MuzikMan" Hannaleck-NAMR Founder](#)

Release Date: May 22, 2026



May the dance of one's life be their journey through the dark forest, and with wings spread, soar into the light. – Margee Minier-Tubbs

A stunning, celestial masterpiece, “In The Stillness Of The Stars” is a New Age cosmic sound healing/peace journey to heal the heart, written from the hearts and souls of Premik Russell Tubbs and Margee Minier-Tubbs.

Featuring Zach Brock, Swaminathan Selvaganesh, Stéphane Wrembel, Charu Suri, Anita Lerche, and Patrick Carmichael, the album opens with the song “11:11,” a powerful symbolic composition whose message conveys synchronicity, intuition, spiritual awakening, and alignment with the universe.

The music of “11:11” opens an energetic portal within, with shimmering swells of Premik’s flute and Zach Brock’s violin weaving gracefully into an otherworldly soundscape. Along with Margee’s celestial voice whispering and echoing the word “peace” in a vulnerable tone of prayer, and infused as well with her Tibetan bowls, bells, and Koshi chimes throughout, the song sets the scene for all that is to come.

[GET IT HERE](#)

INTERVIEW WITH FRED GRENOT – NEW AGE NOTES MAGAZINE JULY 2026

I recently came across the lovely, ambient music of Fred Grenot. I only knew Fred as the host of the One World Music Radio program "Impressions," which maybe is the case with you too. Here, we take a deep dive into Fred and his gentle, healing music.



Fred, you've had no formal musical training and don't read music, but you've got a real talent for creating relaxing ambient music. And a great voice! Your 2026 song "An Offering" features your very soothing vocals. What inspired this song?

I used to sing and play keyboards many years ago when I was in a new wave alternative rock band some 30 years ago in the early 90s. As much as I love composing

New Age instrumental and ambient

music with virtual instruments, I desired to compose a piece of music that featured an acoustic instrument. And I miss singing. I do have an acoustic guitar and an upright piano, but they are not set up for audio recording, so I thought, "Why not lay down some vocals?" Singing is the only acoustic instrument I could add on the spot. No setting up of equipment. Just me and the mic.

"An Offering" was inspired by my desire to express myself spiritually and musically. No words. . . simply expression. The music consists of a deep, very vast sounding pad accompanied by a virtual harp. I simply closed my eyes and expressed my vocals without any melody in mind. Vocal expression was at heart. . . an expression of Spirit. Honestly, I held back on releasing "An Offering" for quite some time because I

felt a deep sense of vulnerability. It moved me to tears and I felt perhaps it may do the same for others. I wanted others to be moved so I decided to release it because it is a true expression of my love for Spirit, nature, humankind, and the Universe.

You had a long hiatus from composing any music. What was the catalyst that brought you back into this music creation space?

The catalyst was two-fold: A week-long stay in the hospital inspiring me to compose once again and a dusty piano in the garage that had not been touched and/or played in years. In November 2021 I was hospitalized. It was at the height of the pandemic, and I was not allowed any visitors. The television had a plethora of channels. I could choose from the news, movies, faith-based content, etc. The first night I watched some *Star Wars* movies. The next day I discovered a channel that immediately caught my attention. It was the most beautiful, peaceful, video of nature. No animal attacks and no narration. The channel was designed to help patients heal. Even better was the New Age music that accompanied the peaceful nature video.

For seven straight days I gazed at that channel and listened to the healing music. I had nothing but time on my hands to heal and reflect. With much deep contemplation I found myself inspired to compose again. I wanted to do the same for others. I wanted to create and share music that provides space and intention for healing. Upon my release from being hospitalized I fired up my keyboard a couple days after coming back home and began composing. The inspiration was strong and heartfelt but fleeting. Life got busy with work and family engagements. The intent to compose slowly drifted away.

So now comes the dusty piano incident that plays a part as catalyst. A year later in February 2023, I came home with my family from the market. As my sons were offloading our vehicle with groceries I glanced over at



my beautiful dusty upright piano. I have had it since the early 90s. It's a white, wooden upright piano with beautiful pink embroidery. It was once owned by a lady that was part of an all-female swing band. Something in me prompted me to approach my long-lost passion for playing my piano. I walked over to the piano and struck a soft chord and a few notes. The keys were so dirty I was left with dusty fingertips. It was at that moment I was once again inspired to compose an album.

It was these two pivotal points in my life: A week-long stay in the hospital with a television displaying nature images against New Age music and a dusty piano that called out to me that were the catalyst that brought me back to this music creation space.



Your 2024 album "Respite Music For Healing" is beautiful, hypnotic, and highly reminiscent of the music of Liquid Mind. What inspired this album?

First and foremost, I am so deeply honored my music is received as being beautiful, hypnotic, and highly reminiscent of the music of Liquid Mind. Such feedback is a huge compliment and I receive it well. Second, I am extremely grateful for those who have listened to and expressed their heartfelt

experiences from listening to "Respite Music For Healing."

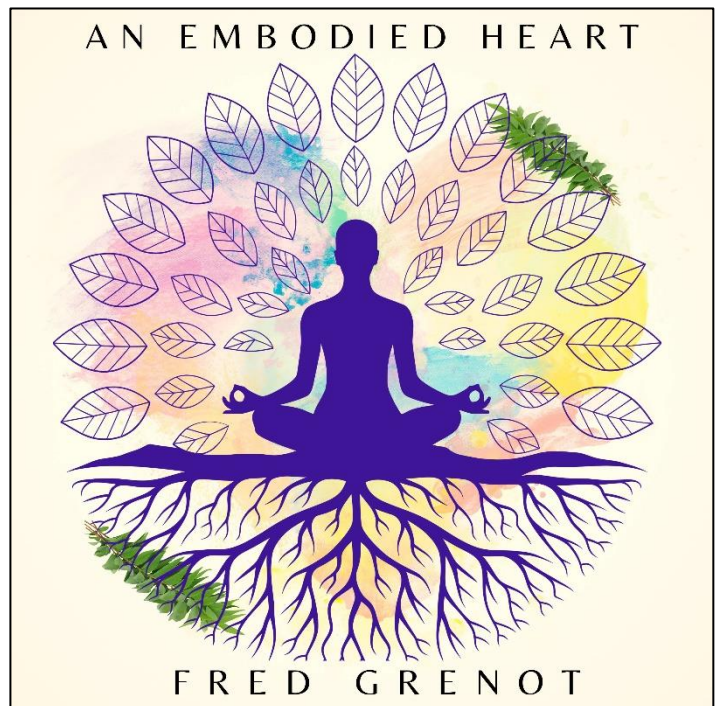
The inspiration for this album stems from a long, drawn out unfolding of healing and spiritual practices from the time I was hospitalized extending to the revisiting, or shall I say the unearthing of my long-lost passion to compose. I had a shoe box under my bed that had many compact discs of music tracks from a decade ago. I knew I wanted to compose an album but was not sure what direction to embark on. Do I do a New Age album like my first album "SWAN" or something more experimental like

my second album “Beyond the Sun?” So, I took some time to peruse this shoe box of music. I literally unearthed a song that I had forgotten all about. I was deeply moved as it resonated with me. It was so calm and allowed me to drift. . . to contemplate, to reflect, meditate and heal. It sparked something within me. I had to get this out there. I thought. . . “If it helps me to heal then I want to release this music to help others heal.”

I released a single, “Unearthing,” in light of preparing to release “Respite Music for Healing.” “Unearthing” is that very song I rediscovered in my shoebox. I fell in love with the deep, vast cosmic flow of the song. I thought it would be a nice song to be a part of an album but not necessarily the central theme or mood throughout the whole album. I thought I would compose a variety of New Age styled music and “Unearthing” would be the calming song on the album. I called to mind how I wanted to do music for healing when I was inspired while hospitalized late 2021. I thought . . . “Why not do a whole album of tracks with this deep, vast cosmic sound?” And that was it! I allowed myself to gracefully compose an album of the same nature.

Tell us about your new single, “An Embodied Heart.”

I always seem to gravitate toward the spiritual. Decades ago, my approach was simply to compose music to move listeners deeply. I feel as though the Universe pulled me in to create music spiritually. I am a very spiritual being. I find peace in connecting with Mother Earth. My new single is inspired by spiritual practices that are imbued with a deep sense of heart-centeredness, self-awareness, and grounding.



Most recently, I was drawn to listen to my album from a couple years ago. I wanted to revisit the same aura, if you will, that was captured with my 2024 album ‘Respite

Music For Healing.” I wanted to go there again. What I mean is I wanted to let things flow again with that very same deep, vast cosmic sound I had experienced before. It’s such a liberating experience. That very experience helps me heal. It helps set me in the right state of mind, heart, body, and soul/Spirit and my intention is that my music does the same for others. I revisited that very same deep, vast cosmic sound and the result was the manifestation of “An Embodied Heart.”

In 2014 and 2015 you had a show on OWMR “Healings For The Heart.” What happened to that?

“Healings for the Heart” was such a beautiful opportunity to share beautiful music. I really enjoyed connecting with music artists and sharing their music. It was actually

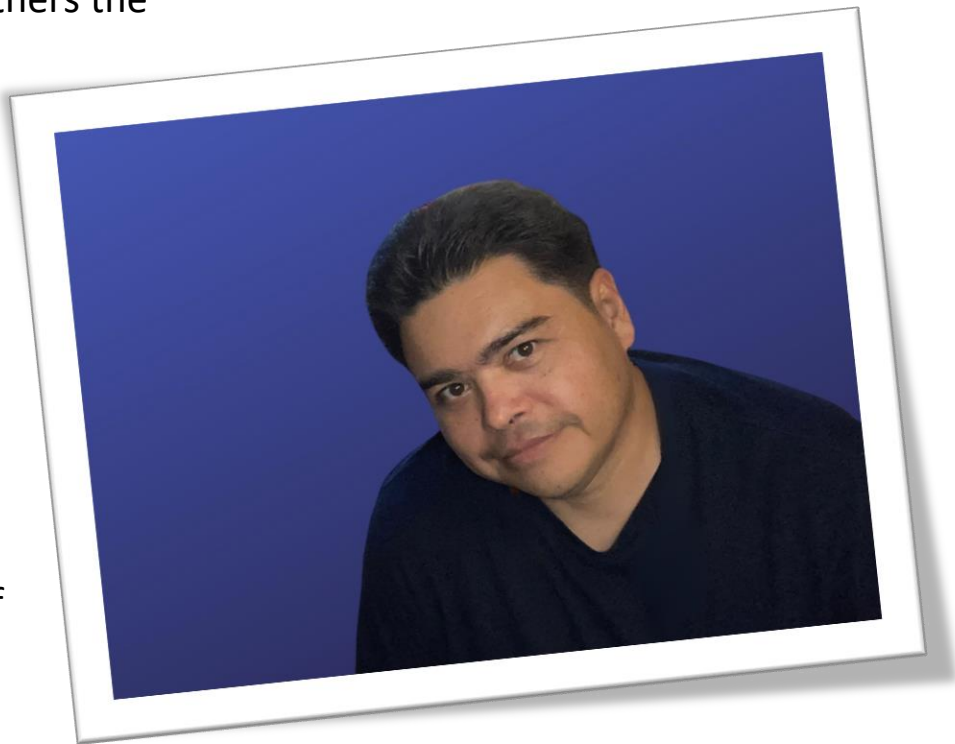
around March 2015 when I was approached by Chrissie and Steve Sheppard to host that show. I had sponsored a playlist and they liked my voice. I was honored and loved the idea and opportunity. I hosted “Healings for the Heart” monthly and after about a year I began hosting it fortnightly. The approach was to share the most sentimental music that tugs on the heartstrings. The motto: Sharing beautiful music that hugs your heart. In late 2016, I found that I had not much time to compose my own music. I mean, ten years ago I did not have the resources. . . I did not have the appropriate technology. I had to do a lot of “work around” to produce each show and it took so much time, grit,

and tenacity. I loved doing the show, but I was left without any time to compose. I respectfully stepped down in mid-2016 to open up time to compose. It was a tough decision because I truly enjoyed it. I had to re-assess and recognize that first and foremost I am a New Age/ambient music composer.



Now you have a show on OWMR "Impressions." How is that different than your previous show?

"Impressions" is different in that I share new music from artists that submit music to OWMR. But it's not only that. It's new music that moves me deeply and I want to help get this music in front of others the best I can. "Impressions" is my way of giving back. It's a spiritual experience for me. It is my way of paying tribute to either those who have paved the path for the New Age music genre and/or those who continue to carry on the legacy of New Age music. I want to continue to be a part of that and contribute. Hosting "Impressions" is my way of connecting with like-minded artists and it is rewarding to support the independent music artist. Another thing is I also have much more of an organic approach in associating with most of the music artists on social media. There is nothing better when a musical artist reaches out personally to express their gratitude. It lifts me up. It inspires me and my intention is to inspire others.



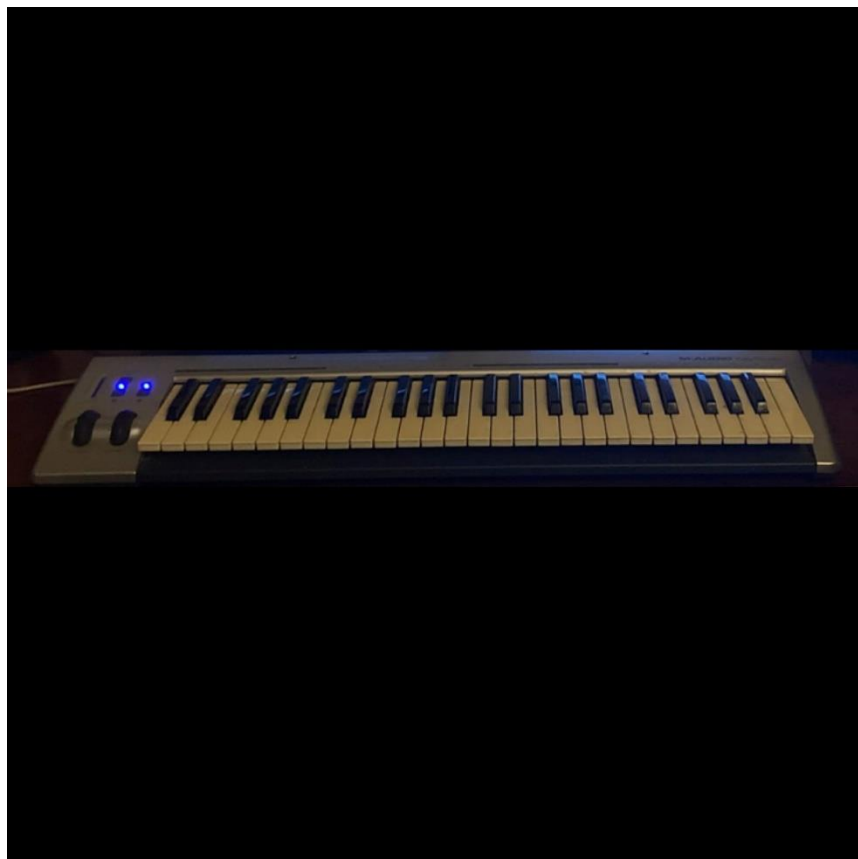
When I did "Healings For The Heart" it was a mix of new music and older music from artists such as Enya, Ray Lynch, Brian Eno, Yanni, etc. However, with "Impressions" I experience a much deeper connection with music artists and the New Age music genre. I love the interaction. . . the gratitude. . . the opportunity to share with New Age music artists why I shared their music. When I share a song, it is truly because it has left a long, lasting impression on me. The motto: "Sharing Beautiful, Peaceful music Leaving You with Long, Lasting Impressions." It's not just a motto. It's an experience.

When does the show air, where can people tune in, and what kind of music do you showcase there?

“Impressions” airs once a month on OWMR. It is uploaded either the first or second week of the month on Wednesdays. The show used to be scheduled for specific airtimes but now there is an element of surprise. Now, a listener must stay tuned and be pleasantly surprised whenever the show airs. The beauty is the upload is available for anyone to listen at their convenience on the OWMR website at [New Age | One World Music Radio](#) .

How can people send you music for inclusion on your show?

Music artists must send music to OWMR at [Submit Your Music | One World Music Radio](#). On occasion, music artists do send me their music directly. It is truly an honor when a music artist asks to be aired on “Impressions.” I always welcome the music and I do listen. I truly do. It’s an honor. I mean, for a music artist to ask me to share their music is so very inspiring and uplifting. If an artist is so kind to reach out to me personally to share their music, I am honored. “Impressions” resides at home with One World Music Radio, so I gratefully and appropriately, and politely advise music artists to go through proper channels in submitting their music.



What kind of keyboard do you compose on these days? What do you like about it?

I compose on the very same keyboard I have had since 2012. It’s a very humble M-Audio KeyStudio. I purchased it for roughly 100 bucks at a Best Buy. What I like about it is it fits perfectly on my computer desk. It’s very lightweight. It works and has provided me the key, the gateway, to have either a symphony and/or universe of

sound patches at my fingertips. I mean, it has a broken volume knob and one of my A-flat black keys no longer works but so what? I love my little keyboard. I have created beautiful, peaceful, healing music with this very midi keyboard. It unlocks a plethora of options for me to express beauty, love, spirituality, and intention to help listeners heal. The beauty of using a midi keyboard is the option to touch a button and simply navigate the options to go up or down in octaves. I use a DAW for volume control. This 14-year-old midi keyboard is what I have composed all my music on and will continue to compose with because it serves me adequately and pleasantly to fulfill my intention to create deep, healing music.

You've said you're dedicated to empowering people to be physically, emotionally, and spiritually well. What does "spiritually well" mean to you? How do you define that?

What "spiritually well" means to me is one who imbues perpetual gratuity, self-awareness, and the conscientious propensity to radiate goodwill and sympathy to others, nature, and the Universe. A continual awareness of Spirit and the acceptance and reality that we are One compliments and augments a spiritual foundation grounded with balance of mind, heart, body, and soul/Self. . . spiritually, mentally, emotionally, physically. Such an approach creates space for one to be "spiritually well."

How do I define that? Do we arise immediately and offer homage and gratuity to the Infinite Creator, God, the Universe, or "That which makes us tick?" Is Sadhana a way of life? Do we have spiritual practices that connect us with Spirit, Divine Mother, and one another? Do we take a moment or pause continually throughout our day to recognize the blessings. . . the spark of the Divine. . . the wave we truly are within the ocean. . . and ask ourselves: "What can I learn from this situation? What must I learn and recognize to grow, to develop spiritually? Do I carve out space to meditate and/or chant? Do I reflect? Do I radiate goodwill and sympathy to others? Do I radiate Light and express the Divine to others? Do I see the Divine within others? Do I rise above political or religious differences and LOVE the Soul/Self in others? Do I rise above it all and simply LOVE?"

“Spiritually well” is a continual growing process, an unfolding that requires us to engage, connect, and carve out space to be One with Spirit, Mother Nature, and one another through commitment, yoga, and spiritual practices.

The music I create is imbued with the intention to create space for listeners to engage with the Infinite.

How do people heal through music?

With all due respect and humbly, I will relay my personal experience of healing through music. Healing requires intention. The intention to heal is supported by vibration. Music is vibration. My idea is that setting the stage, per se, with beautiful, calming, healing music, providing an oasis of sound to aid one in setting the intention to heal, is monumental.



Many of us are aware of Masaru Emoto and his findings of how music vibration affects nature, the water, crystals. I mean, I play music for my plants so they can enjoy and blossom beautifully. When I listen to beautiful, calming ambient music with sounds of nature it immediately sets the stage for me to heal, but healing requires intention. It produces peaceful thoughts and paves a channel within and without inspiring me to engage in spiritual practices. I feel people heal through music if only the intention is there to begin with and the music serves as the catalyst to aid one to set the intention. That may sound like a word salad, but I truly feel it is a cooperation.

Yes, the music heals but the intention is truly where the healing is. The music provides the space. We are responsible for cooperating. Accompany the music. I

mean, many of us listen to music while doing something. Perhaps, cleaning house, driving, working, exercising, etc. Well, sometimes we need to accompany the music, allow ourselves to be completely engaged with undivided attention, with intention while embracing healing music. If we can do that, allow the music to soothe us, we can then focus our intention to heal with the aid of the beautiful, calming music. The music sets the stage for us to heal.

**What do you want people to know most about you and your music?
What would you like to be remembered for?**

I want people to know that I compose music with the sheer intention to radiate goodwill and sympathy filled with love and light. I want people to be taken by my music, to be moved deeply. I want them to know my approach is by no means for notoriety or attention. It is spiritual engagement and an opportunity to develop wholeheartedly. My music is to offer an aural oasis for comfort, solace, and healing. I want people to come home. Come home from all that is weighing heavy in their life and put on some “Respite Music For Healing,” and be at peace.

I would like to be remembered as a music artist that is genuine and deeply inspired by Spirit and Oneness. Remember me as one who was there for listeners when they needed deep, healing music that made a difference in their life and shared my music with others to find peace and healing.

What can we look forward to from you in the near future?

I am releasing a new album in July. It will imbue the same aura and nature as “Respite Music For Healing.” “An Embodied Heart” will be part of the new album. I am also in the beginning stages of composing a New Age album that may include ambient piano with a cosmic ambiance. Other projects include collaboration. This will be a new approach for me. I have yet to collaborate and I welcome the infinite possibilities. I envision a new chapter in my music endeavors. The beauty of releasing “An Embodied Heart” prompted a couple music artists to reach out to me for collaborative music projects. It’s amazing! I had two music artists on the very same day ask if I would like to collaborate. I receive both requests well and look forward to creating and sharing new music endowed with beauty, love, and grace.

Do you have anything to add?

I am filled with so much gratitude, and I am inspired to continue creating and sharing beautiful, peaceful music that moves listeners deeply and creates space and an aural oasis for healing. My intention is to be recognized and valued and a New Age Music artist that is known as and remembered as one who radiates goodwill and sympathy for others to heal through music, love and light.

Official artist website: <https://fredgrenotmusic.com/>



KIMBERLY HAYNES PRESENTS
HER NEW ALBUM
"INTO THE LIGHT"



"Into The Light" is a cinematic, orchestral song cycle seven years in the making. The album moves through the arc of anticipatory grief, devotion, loss, transcendence, and the hard, beautiful work of continuing to live when the life you knew is gone. Every song is a prayer. Brian's voice, Kimberly's late husband, appears on track 4 ("Into The Light").

Although Haynes has previously been associated with the New Age and world music genres, "Into The Light" reaches far beyond genre into something more cinematic, more emotionally universal, and more deeply human. The album weaves together Hebrew prayer, Sanskrit mantra, Celtic folk melody, and Spanish lullaby into a single coherent journey through love, loss, and what remains.

"This album was born out of the most profound years of my life," says Haynes. "It is not a grief record. It is a record of what happens when you learn to carry grief — and life requires you to keep moving forward."

Get it here: <https://www.kimberlyhaynesmusic.com>

KEITH HANNALECK'S REVIEW OF ["INTO THE LIGHT" BY KIMBERLY HAYNES](#)
NEW AGE NOTES MAGAZINE – JULY 2026

Kimberly Haynes elevates her music to profound personal depths on *Into The Light*. This orchestral song cycle, seven years in the making, guides listeners through grief and renewal, inspiring reflection and connection.

"Grant Us Peace" begins your journey *Into The Light*. The soft acoustic sound of the mandolin's strings, combined with keys, bass, and Kimberly's angelic voicings, creates a meditative space infused with divine essence and spiritual calm.



"Narrow Bridge" begins with a trumpet and synths.

Kimberly's vocals are from the Baal Shem Tov. Israel ben Eliezer[a] (c. 1700[2] –1760[3]), known as the Baal Shem Tov (/bəːl ˈʃɛm ˌtov, ˌtʊf/;[4] Hebrew: בעל שם טוב) or BeShT (בעש"ט), was a Jewish mystic and healer regarded as the founder of Hasidic Judaism (source Wikipedia). A baal shem tov is a "Master of the Good Name"—that is, one able to work miracles using a secret name of God.

This is the longest track at nearly eight minutes. It is beautiful, and I did not understand a single word, but I was still profoundly moved by the vocals and the sheer beauty of the musical accompaniment. I have not heard anything quite like this before, truly amazing.

"I Am My Prayer" gave me the chills immediately, hearing Kimberly's deceased husband Brian's voice. This must have been so difficult for her, but the meaning goes beyond words. The music is a perfect partner, particularly the cello's strings, which add a longing, dramatic color to the composition. Gentle keys fill the spaces as the lady says goodbye to her lover and friend with her words on the wings to a higher place for her soul mate. Tears started coming, and I could not stop them. So powerful and full of absolute love and promise of another life beyond this one.

"Into The Light" features keys and a string arrangement. The orchestral elements serve as the final touch to this woman's incredible voice. The energy and flow of this track are simply beautiful and so moving, as is all this music. Kimberley's voice is the main instrument on this recording and reaches incredible heights throughout.

“The Lion Sleeps Tonight” or “Mbube”[a] is a popular song written and composed by the South African musician Solomon Linda in 1939. It was first published in South Africa and reached the United States a decade later. In 1961, the Tokens adapted the melody and added English lyrics.

This is quite a step away from all the previous tracks and came as a welcome change. I was feeling overcome with sadness and loss (because of my own life experiences), and this felt like a relief valve and a pause to exhale and remember, so many years ago, my youth. Done very well with cajon, bass, acoustic guitar, charango, organ, piano, drums, and djembe!

“The Enchantment” (Sita Ram) is a crystal bowl and percussion piece, a very simplistic composition, and a mesmerizing chant with the hypnotic beats of the drum. I found this piece meditative and focused, with some layered vocals that just have you drifting away from your current space with ease. Simplistic beauty and perfection.

“Moola Mantra” features the Bansuri and percussion. Once again, I am hearing words I do not understand in an English-speaking way; however, I did so in another, spiritual and transcendent way. A bansuri (flute) is an ancient side-blown bamboo flute originating in the Indian Subcontinent. Its notes float with the rhythms and passages of Kimberly’s incredibly flexible and transitioning vocals. A very organic and earthy track with impact.

“Cielito Lindo” returns to the simple road with acoustic guitar and vocals. It is a Mexican folk song, or copla, popularized in 1882 by Mexican author Quirino Mendoza y Cortés, and is associated with the Sierra Morena mountains in Spain or Mexico. You will recognize it immediately. I found it a lovely, interesting way to close out the album.

Into The Light stands out as one of the most moving and distinctive recordings I’ve encountered this year. The instrumentation, production, and overarching purpose of the album beautifully convey the journey of one soul releasing another into the light. The interplay of words and music radiates optimism, emphasizing themes of hope, renewal, and spiritual awakening, thereby deepening the emotional connection for potential listeners. While themes of sadness and loss are present, the album ultimately offers a message of illumination and renewal, a beacon guiding the way toward new beginnings.

[Keith “MuzikMan” Hannaleck-NAMR Founder](#)

Artist website: <https://www.kimberlyhaynesmusic.com>

Release date: August 18, 2026. Pre-order/Pre-save at the artist’s website.

INTERVIEW WITH DAVID VITO GREGOLI – NEW AGE NOTES MAGAZINE – JULY 2026



Whether laying down guitar tracks, composing original music or adding depth and polish to the music of artists he produces, David Vito Gregoli ventures to bring integrity and unique artistry to music that defies pigeonholes. Guitarist John Gregorius combines earthy finger-style acoustic guitar with textural electric guitar soundscapes. The combination of these two styles results in a wonderful blend of music that is both easygoing and engaging. We recently caught up with Vito to discuss his doings and his new exciting release with John Gregorius, "After The Gold Rush." Let's see. . .

Hi Vito! You are so musically talented in many directions. How did you first get into the New Age music genre? Give us a little of your musical background.

Ever since I started listening to music, I was always attracted to music that moved the soul. So, it was only natural that when I started to make music that I would have a significant emphasis in those realms. I did what I would term my first 'New Age' pieces around high school and college without realizing it fell under that banner. By that time my interest in classical music added to my musical curiosity. That initially came out of the influence of prog rock, which also accidentally delves into New Age music in places.

In a sense New Age music has existed since the invention of music itself, anytime someone uses their voice to connect to the sense of divine in any culture. I think the whole point of being an artist is to touch people's souls. A love song hits the soul and can uplift, and a party song uplifts in a different way. New Age music is just a more direct path.

How did you get into the music production side of things?

After decades of arranging and musical directing for clients and producing demos, I moved into full time producing in 2000. From early on, I always was lucky enough to be able to have a picture of where musical ideas want to go. It was very annoying to other people who would've preferred their own pathways to their music but didn't yet have a clear view. I learned over time how to be more diplomatic about it. I really relish the opportunity to guide a track from inception to final master. Tremendously rewarding.

How many instruments do you play?

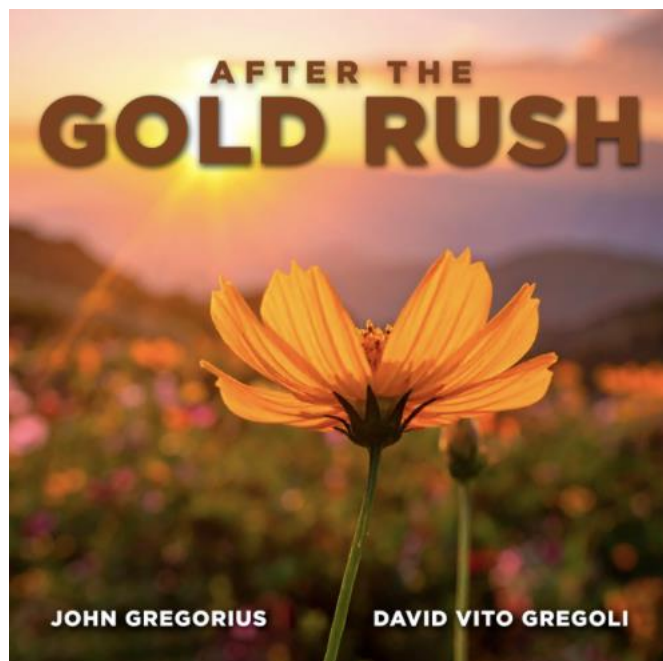
I've lost count. I'm really only playing one instrument and that's 'music.' The mechanics from one instrument to another is just a matter of cracking the code. The musicality remains the same. It's like asking a carpenter if he's versed in hammers or only screwdrivers. LOL.

Favorite? And why?

The one I'm currently playing. Earlier today it was fretless bass. A few minutes before that it was flute, and before that, it was drums. I'm very lucky to do what I love.

Your new collaboration with John Gregorius is "After The Gold Rush" (Wayfarer Music Group). If I have it right, the album is a kind of tribute to Michael Hedges and Michael Manring's instrumental interpretation of Neil Young's album "After the Gold Rush" (1970), which was released on Hedges' album "Aerial Boundaries" in 1984. What was the inspiration to do this album with Gregorius?

Their version was a major influence on my fingerstyle and fretless playing and so inspiring all the way round. Initially I thought it'd be fun to have a release with someone with such a similar last name. When I dug into John's music I saw there was a real possibility of doing something original and unique. Which I think we accomplished.



What I also find interesting is that, if I have it right, Neil Young lived and recorded many albums in Topanga Canyon, California, where I think you currently live, right? Do you feel a particular kinship with Neil Young and his music?

I used to live in Topanga but haven't for a few years now. I'm currently in Ojai. Whereas I've been an appreciator of Neil Young's acoustic music, I'm not a fan of his rock music. So, no kinship – although, Crosby, Stills, and Nash have been great influences.

You and John Gregorius are both guitar players like Hedges and Manring do as well. What is different about this new album? What makes it special?



JOHN GREGORIUS

Manring is a fretless bass player, so although I don't claim to be on his level, I do enjoy playing bass immensely. But also, as a guitar player I found it very liberating when I was working on the two albums with Jim "Kimo" West to let go of many of the guitar duties. That left me free to focus on fretless bass and other musical brushstrokes. Same here with John. And knowing and trusting in their playing being of such a high level, I can let go of any attachment and flow with what they create.

What's your favorite track from this album? Why?

I think "Power of Myth." Something about the expansiveness of some of the sections seem to reach to the heartfelt spiritual dimensions I aspire to reach.

What do you hope the listener takes away from this music?

A connection to the divine, whatever that means to the individual. And a respite from the day-to-day stress.

You've done a lot of collaborations. Who/what is your favorite so far and why?

It's hard to choose between your children which is the favorite, lol. Each has its own specialness. And each collaborator brings different gifts. I'm grateful for every experience as it enriches my musical expression. John is a gifted guitarist and composer and being able to bring something different to his music is a great opportunity. The sum is greater than the parts as they say.

Official artist websites:

David Vito Gregoli: <https://www.vitogregolimusic.com/>

John Gregorius: <https://johngregorius1.bandcamp.com/>

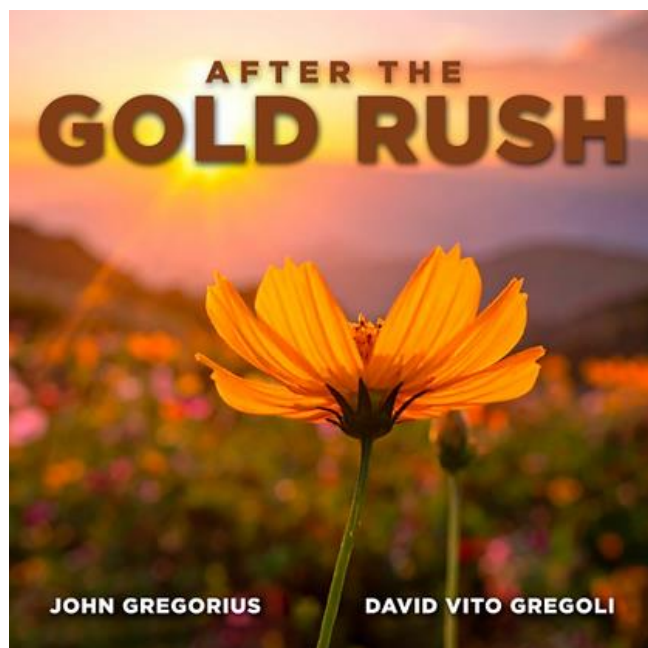
"After The Gold Rush" at Bandcamp:

<https://wayfarermusicgroup.bandcamp.com/album/after-the-gold-rush>



REVIEW BY [JONATHAN WIDRAN](#). [JW VIBE](#) OF "AFTER THE GOLD RUSH" BY JOHN GREGORIUS and DAVID VITO GREGOLI

David Vito Gregoli and John Gregorius' collaborative EP *After the Gold Rush* unfolds less like a traditional ambient recording and more like a slowly evolving landscape study—five intricately sculpted instrumental pieces that blur the boundaries between acoustic intimacy, atmospheric immersion and exploratory world music textures. Though both artists have long established deeply personal sonic identities on their own, the project succeeds most powerfully because neither simply overlays his signature approach onto the other's. Instead, the duo creates a shared language rooted in spaciousness, curiosity and patient melodic development.



There's also a deeper lineage quietly guiding the project. The title track is an homage to Michael Hedges and Michael Manring's haunting instrumental interpretation of Neil Young's "After the Gold Rush," first heard on Hedges' landmark 1984 album *Aerial Boundaries*. Gregoli openly acknowledges the reverence—and risk—in revisiting such sacred terrain.

"To attempt to do it was a bit of hubris," he admits, "but really it's an homage to the inspiring work the two Michaels did together." Yet rather than attempting imitation, Gregoli and Gregorius channel the adventurous spirit of that collaboration into something more expansive and contemporary, honoring the emotional architecture of the original while reshaping it through their own ambient, post-rock and world music sensibilities.

The partnership itself began with charmingly modest intentions. Gregoli jokes that he initially reached out to Gregorius because "it'd be fun to have a track from two people with such similar last names," but the collaboration quickly deepened once he immersed himself more fully in Gregorius' music. "As with all my collaborations," Gregoli explains, "it's about how do we do something unique that doesn't sound like the solo material we've done before — greater than the sum of the parts."

That philosophy permeates every moment of *After the Gold Rush*. Gregorius—whose ethereal-ambient guitar work has become a staple on Echoes radio and SiriusXM Spa—brings his gift for shimmering electric textures, flowing acoustic fingerstyle and vast cinematic atmosphere. Gregoli, the veteran “sound painter” whose career has spanned new age, world music, film scoring and spiritually infused conceptual works like *Song Divine*, grounds those textures with fretless bass, exotic instrumentation, subtle percussion and richly layered ambient design.



The opening track “Moving Across Land” immediately establishes the EP’s immersive vocabulary. Gregorius’ gently strummed acoustic guitar and hypnotic electric melodies drift over Gregoli’s earthy percussion and fluid fretless bass lines, creating a piece that feels simultaneously meditative and restless, as though tracing a slow journey across

open terrain. As the arrangement deepens, Gregoli’s exploratory bass work becomes almost conversational with the intertwining guitars, while piano accents and swelling ambience gradually widen the sonic-atmospheric horizon without ever disrupting the piece’s calm momentum.

“The Gentle Glide to Freedom” may be the EP’s most graceful balancing act between atmosphere and melody. Gregorius alternates between tender electric guitar phrasing and delicate acoustic motifs while Gregoli layers Puerto Rican cuatro, mandolin, nylon-string guitar and subtle synth textures beneath the surface. The result is richly sensory yet remarkably uncluttered, evoking images of ocean air, drifting clouds and solitary reflection. The inclusion of birds and environmental soundscapes at the close never feels decorative; instead, it reinforces the duo’s instinctive connection between natural space and musical space.

On “The Power of Myth,” the duo ventures into darker and more mysterious territory. Looming ambient washes surround Gregorius’ snappy acoustic phrases while Gregoli’s fretless bass winds beneath the arrangement with a thoughtful, almost narrative quality. The track continuously shifts between light and shadow, organic warmth and drifting electronic abstraction. Even at its most atmospheric, however, the composition retains a strong melodic spine, preventing it from dissolving into mere texture.

The centerpiece remains the title track itself, a haunting reinterpretation that honors Hedges and Manring without becoming trapped in nostalgia. Gregorius' stark slide guitar lines carry a lonely, weathered beauty while Gregoli answers with lyrical fretless bass passages that weave around the melody with quiet elegance. The gradual layering of acoustic guitars, synth ambience and subtle percussion transforms the familiar theme into something dreamlike and transportive. Rather than building toward dramatic climax, the piece unfolds like an extended meditation on memory, influence and artistic inheritance.



The closing track “Upending” subtly expands the rhythmic vocabulary of the EP. Industrial-leaning percussion pulses beneath swirling electric and acoustic guitar interplay, while Gregoli's bass introduces a darker gravitational pull that gives the composition unexpected weight. Yet even here, the duo resists excess. The music continues to breathe naturally, allowing silence, sustain and resonance to remain active compositional elements.

What ultimately makes *After the Gold Rush* so compelling is the extraordinary restraint both musicians demonstrate throughout. In lesser hands, this many layers of guitars, ambient treatments, percussion textures and global instrumentation could easily become self-indulgent. Instead, Gregoli and Gregorius remain deeply attentive to pacing, space and tonal balance. Every sound feels placed with intention.

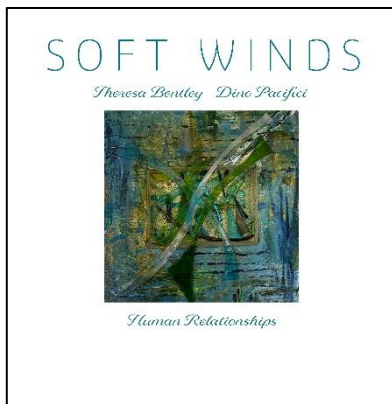
For longtime followers of either artist, the EP represents a fascinating convergence of two deeply atmospheric musical personalities. For newer listeners, it serves as a beautifully rendered entry point into a style of instrumental storytelling that values patience, immersion and nuance over instant gratification. Much like the Michael Hedges and Michael Manring recording that inspired it, *After the Gold Rush* invites listeners not simply to hear the music, but to inhabit it.

Get it here: <https://wayfarermusicgroup.bandcamp.com/album/after-the-gold-rush>

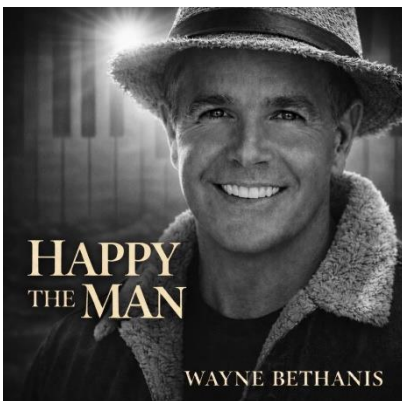
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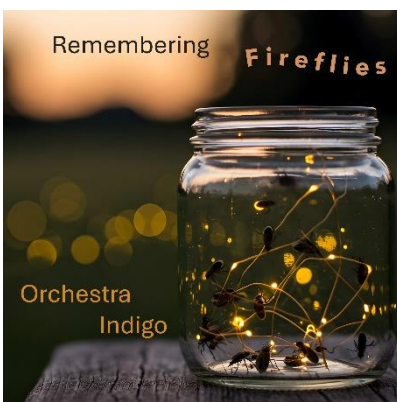
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