

Mp3 Ian Michaels - Beyond The Veil



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A true renaissance in sound. Prophetically piercing. Bold and richly textured mix of Mediterranean rock and atmospheric ballads. The milk and honey voice and lyrics of this Hebrew poet fills the heart, bathes the soul and leaves you hungering for more. 14 MP3 Songs FOLK: Progressive Folk, ROCK: Soft Rock

Details: I was born on October 1st, 1957 in Bakerfield, California and spent the first 20 years of my life on the west coast. All 3 of my older brothers were very musical and I got my first singing lesson from my brother Terry, at the age of 4. He taught me a song called, "Where is Love" from the musical "Oliver" preparing me to perform it for a family gathering in the winter of '61. He also taught me some piano, but it wasn't until I turned 10 that I really began to play. Shortly after the sudden death of my father in '67, I experienced an encounter with the Almighty that altered my life forever and set me on the path of songwriting. I can remember that even my earliest songs were of a faith-based nature. Strangely, it was about this same time in history when Christian Rock was being birthed with artists such as Larry Norman and Randy Stonehill. I wouldn't know anything about this new wave of music until the early 70's. At age 12, I was given a nylon-string acoustic guitar and dedicated time to the learning of that instrument as well. Then a friend of mine gave me an electric guitar that he wasn't using and didn't want. At 13, I formed my first 2 member band with Craig Cordova, an 11 year old prodigy of a drummer. I had heard this phenomenal drumming from my backyard and was amazed that this kid was even younger than me when I went to meet him. Later on, we picked up another member, Carl Newton who was also a guitar player. This afforded me the opportunity to play bass and I think we did all of one gig together at some party. The three of us made quite a team, although interests soon parted us down different roads. In the fall of '72, I turned 15 and this was when I began to learn about the budding industry of Christian Rock and realized I wasn't alone in the call. Artists like Phil Keaggy and Michael Omartian were so phenomenal with their

musicianship, and the lyrics of Annie Herring and Keith Green left such a permanent mark on my soul. Somewhere during this time, I remember getting a trumpet and learning enough about brass to get me ready for being the sole tuba player in the marching band my freshman year of high school. In my junior year, I received the honor of being listed in, "Who's Who in American High Schools" for vocal and multi-instrumental achievements. It was also at this time that I acquired a Greek New Testament and began an independent study of Greek that has helped me enormously in my studies throughout the years. In college, I continued to pursue my education in voice, piano and guitar as well as joining a Santana-type Latin cover band where I shared in the vocals and took the seat as the Hammond B3 organ player. That was in '77, and back then, there was no such thing as digital keyboards. I remember what it took for all of us to move that instrument along with the Leslie cabinet from gig to gig! By 1981, I had moved to the east coast and began booking myself from Richmond to Nagshead at every bar and restaurant I could find that was looking for acoustic entertainment. Again, this was before digital keys and the state of the art piano at that time was the Yamaha CP80. I'd roll that thing in on a dolly, and set up with a nylon-string and a steel-string acoustic, playing songs of the day by Dan Fogelberg, Billy Joel, Loggins and Messina, The Beatles, etc, along with my own originals. The summer of '82 was a season of repentance, cleansing and renewal. I attached myself to a church where I lent a hand to the music ministry. New songs more in line with the call were coming forth and it was at this time that I began sending out demos to various labels only to be disappointed with a form letter in return. In '85, no longer willing to wait for a break, I began a home recording of some of the songs I had been writing. With the help of a friend and two 4-tracks, a mono-recording was finished of 10 songs, some of which I would still like to re-record on a quality project someday in the not too distant future. In the summer of '86, soon after the release of this work, I moved to Israel to study Hebrew and took my place as the piano player for the Narkis Street Baptist Church in Jerusalem. I also ministered in song at various other churches and functions as well as on the street as a minstrel at the market square. It was at this time in Israel that my theology began to be overhauled. I started to realize something very vital; the church (most all of Christianity to one degree or another) was just as blind as the Jews, only her blindness was about a different matter. The divinity and Messiahship of Y'shua (Jesus) is a stumbling block to Jews no less than the Torah (Mosaic Law) is a stumbling block to Christians. Both groups are half blind. It is only when one makes peace with both Messiah and the Law that everything begins to really make sense. Isn't our

enemy after those who "hold to the testimony of Y'shua and keep the commandments"??? [see Revelation 12:17] and didn't Y'shua tell us that He "did not come to destroy the Law"??? [see Matt. 5:17] And it is because of this revolutionary view being opened to me that I can not label myself a "Christian" artist. I'm just not a part of their club in so many ways! And of course, fellowship with Jews who keep Torah is limited to those who only know Y'shua is the Messiah, so put me in a category apart from both camps! I'm just somebody who loves Y'shua and His Law whatever that makes me. The first century disciples were in this same boat and people called them "Nazarenes." I tend to go with that when someone insists on putting a label on this faith. Today, faith and music are inseparable for me. As far as I'm concerned, there just isn't anything worth writing about or singing and playing about if it isn't telling a truth or lifting up my Messiah, Y'shua who has purchased me at the high price of His own life to be His servant, and I'm not ashamed to say so. Simply put, He and His purposes are the driving forces behind what I do and why I do it! I once heard the definition of a "Jesus freak" is someone who is "bananas for Messiah!" That would be ME!!! The "Beyond the Veil" project was my first proud achievement. Recorded in Chesapeake, Va, in the home of Michael J. Nelson, a very savvy engineer and producer (not to mention his superb background vocals on a few tunes). It contains 14 originals with some incredible musicians lending a hand on drums (Harry Hindmarsh and Rick Stafford) bass and fretless bass (7 of the tunes with Mike Cheney) and electric guitar (Tom Jones). It was released in the spring of '96 and after a painful divorce and a whirlwind of events, I am now in the process of producing my 2nd major recording at Nomega Studios here in Richmond with the awesome aid of another very savvy engineer and producer, Johnny Nomega. The "Shelter" project should be released in spring of '08. In addition to the music in my life, I have a beautiful wife and a wonderful family. Together, with some good friends, we form a growing body of Torah keeping believers in Y'shua where I act as the Senior Rabbi. Congregation Beth Menuchah (pronounced "May-noo-kah") means "House of Restoration" and it is our endeavor to restore truth to our world and lives for the kingdom. This coming year, after the release of "Shelter" I hope to begin a third recording of originals to be released in the spring of '09. People who are interested in Dan Fogelberg Kansas Phil Keaggy should consider this download.

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