

# Mp3 Gnomusy (david Caballero) - Ethereality (non Profit Music Charity)



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A magical blend of Celtic and Andinian elements, melodious and emotive. Making Music, Saving Lives: All Profits from the sale of this CD are being donated to DOCTORS WITHOUT BORDERS. 17 MP3 Songs NEW AGE: Celtic New Age, ELECTRONIC: Down Tempo Details: by Beth Lerch, the B Company Award-nominee GRUNDMAN and his Non Profit Music label announce the U.S. release of "Ethereality" by DAVID CABALLERO in conjunction with Only New Age Music; label's second instrumental album also to donate all profits to Doctors Without Borders. Well-known Spanish artist and scientist David Caballero (aka Gnomusy) signs on to support the charitable causes of Non Profit Music through the release of "Ethereality," a collection of Caballero's top ambient/New Age hits featuring an eclectic blend of Celtic, Latin and Andinian elements mixed with magical, fairytale-esque themes. January 2005 (Los Angeles, CA) - Music is making a difference in the world. As an exciting follow up to the critical, commercial and charitable success of Grundman's album "We are the Forthcoming Past, Take Care of It," Non Profit Music label founder and artist Jorge Grundman once again commissions U.S. label representative Suzanne Doucet and Only New Age Music to release the labels' newest non-profit album -- "Ethereality" by David Caballero - in the U.S. on January 4, 2005. Caballero, like Grundman, garnered early critical success on the MP3 charts, with over 2 million downloads of various tracks under the pseudonym "Gnomusy" (pronounced "no-MEW-zee") meaning "Gnome of Music." Caballero has hand-picked the most popular of his tracks to comprise "Ethereality," the ultimate collection reflecting a lifetime of fantasies wrapped in music. "Ethereality" is a haunting and melodious blend of Celtic and Latin elements which Caballero composed and recorded in his state-of-the-art home studio in Madrid, Spain. He notes, "I'm convinced that music goes far beyond human perception. I believe it is related to the existence and form

of things, and that we barely manage ourselves to understand and govern music to encapsulate emotions and create reflections of worlds." "Computers have changed my life," Caballero says. "Since I first started programming my old Commodore C64 back in 1980, I have never ceased to be amazed by how many technical advances have helped us. Simultaneously, and paradoxically, this has highlighted our human limitations and stressed how much we depend on imagination." Paradoxes are not strangers in Caballero's world, in fact, they seem quite normal. Besides studying and composing music, he majored in Forestry Engineering at the Polytechnical University of Madrid; he is now a scientist who researches forest fire and information systems projects such as EUFIRELAB, co-funded by the European Commission. Devoting his professional career to the study and management of forest fires has kept him closely in touch with Nature, one of his greatest inspirations. He explains, "I used to bring a tape recorder with me on long walks through the forests. In them, I annotate ideas, sounds and even effects. New melodies appear suddenly anytime, they are mischievous animals and you must be prepared to capture them!" Caballero adds that "Ethereality" is dedicated "to the people who fight and die for the sake of a well-balanced humankind. To firefighters around the world, who fight and die to preserve our lives and our forests. To those who dedicate their lives in silence to Art and to the quest for beauty," as well as to his family and, finally, to Mike Oldfield, who Caballero refers to as "my guide." In addition to introducing this exciting artist to the U.S., the forthcoming release of "Ethereality" also marks the growth of Non Profit Music -- now officially a Foundation -- as it is the label's first release of another artist's work besides Grundman's own. "Ethereality" continues Non Profit Music's well-known mission to raise funds for charity by donating all album profits to designated charities. At this time, the organization Doctors Without Borders remains the label's donation recipient of choice; in August of 2004, Grundman presented the Madrid branch of Doctors Without Borders with a donation check for thousands of dollars generated by the sales of his CDs and donations. Grundman's fundraising success was further enhanced by critical success. "We are the Forthcoming Past, Take Care of It" -- a beautiful European blend of classical and electronic elements that had previously reached over 1 million downloads on mp3.com. -- debuted in the U.S. at #4 on New Age Radio; the album has also recently been nominated for a "Best Contemporary Instrumental Album Award" by New Age Reporter's 2004 Lifestyle Music Awards. BIOGRAPHY: DAVID CABALLERO (aka GNOMUSY) A great believer in embracing technological advancements, David Caballero says, "In the future, I foresee that artists will jointly create pieces through seamless

collaboration between different art sources in which sounds, light and space will co-exist, interact and change dynamically." David Caballero aka GNOMUSY (pronounced "no-MEW-zee" and meaning "Gnome of Music") began playing keyboards at age seven and composing music at age ten, he says, as a way to express himself and his perception of reality. After several years of piano studies at the Royal Conservatory of Madrid (Spain), David explored other styles such as Andinian, Jazz, Ragtime, Bluegrass, Folk and Celtic music. This gave him the opportunity to develop a mosaic of influences and to discover the mysteries of the various instruments he practiced including piano, keyboards, guitar, mandolin, banjo and the flute. While his state-of-the-art studio provides great enjoyment, the fantasy world and nature are never far from Caballero's thoughts. He majored in Forestry Engineering at the Polytechnical University of Madrid, and has dedicated his professional life to the study of forest fires. Besides composing, he is a scientist who researches forest fire and information systems projects such as EUFIRELAB, co-funded by the European Commission. In 1993, Caballero began composing and sequencing synthesizers using computers and the MIDI protocol. Soon, he discovered that this approach gave a new dimension to his compositions. Using his Korg X3 keyboard, he wrote pieces like "Altair" (1995), "Virtuality" (1994) and "Camelot" (1997). These works, Caballero says, provided a preview of what later would become his particular style. The songs portray fantasy worlds, which are full of characters and landscapes, exciting to the senses, with nods to mythology and ancient cultures, and, always, with a deep emotional component. In 1999, under the name of GNOMUSY, Caballero published the tracks "Alexandra" (1998) and "Dolmen Ridge" (1999) on the widely-known mp3music portal with noticeable success, rocketing to the TOP 40 charts and heading the New Age list several times. Further compositions, such as "Dance of the Mist" (1999), "Birth of Blodeuwedd" (2000) and "Echoes from Rivendell" (2002), received similar acceptance as their predecessors, spreading awareness of his music world-wide, accounting for more than two million downloads and several thousand mp3 albums sold. This initial Internet success provided extra income to Caballero, who re-invested it in extending and improving his home studio in Madrid. After years of publishing on the Internet, Caballero is bringing a collection of his works together in his new album "Ethereality," to be released in early 2005 by Jorge Grundman's Non Profit Music label and foundation. Caballero credits Grundman - who also mastered the album -- with "hooking him" on the idea of non profit music, in which all profits from album sales are donated to non-profit organizations. At this time, Doctors Without Borders is the donation recipient of choice for the label's releases. (see "Ethereality" Press

Release for more info). "The true goal of 'Ethereality,'" Caballero says, "is to provide a relaxing and emotional space in which nature, hi-tech, the future and tradition can blend together." "Ethereality" is being released in the U.S. through Only New Age Music (Suzanne Doucet) SONG NOTES for "ETHEREALITY" by DAVID CABALLERO (aka GNOMUSY) "Altair" (1995) It was the summer of 1995, a starry, clear night. I set up my synthesizer in the garden and started playing this song. Stars floating in the universe, and its enormous size, amazed me as it did Betelgeuse. I barely could understand that such bodies were as real as I; but there I was, aboard my interstellar vessel we call Earth staring at such immensity. This track was done entirely by just using the Korg X3 synthesizer. PCG/SNG files are available at my web site for X3 users. "Virtuality" (1994) I devoted part of my professional career (1992 to 1996) to the exploration of computer-generated images (CGI), particularly the synthesis of forests and other growing structures. In 1992, I learned about Yoichiro Kawaguchi, a Japanese artist whose 3D-animations and visuals amazed me. This track is inspired by such work and somewhat depicts the view I have in my mental landscape: a world with two sea surfaces, one above, the other below, with vivid sparks and lightning jumping from surface to surface. I believe that this is the duality of my life: art and science; the sparks, well, maybe they represent ideas coming and going. This is the very first track I sequenced on a synthesizer, and it was done solely using a Korg X3 keyboard. "Alexandra" (1998) This is the adventure of admiral Alexei Vladimirov Pushkin and princess Alexandra Ivanova, who met by chance at a luxurious celebration and who decided to end their royal lifestyle to fly away somewhere else. Galloping from Moscow to St. Petersburg, their journey through valleys and villages taught them about reality and brought them closer to the meaning of true love. At one point, in their escape from a heavy thunderstorm, they found protection in an old farmer's house. After a while, just before dusk, the sun beamed through an opening in the dark sky, hitting a fresh green prairie. Such was the joyfulness of the two lovers that they began dancing, an improvised scenario, seemingly part of a never-ending dream. This composition precisely depicts that very moment. "Dolmen Ridge" (1999) In 1998 I felt curious about the Neolithic age and the first humans paying homage to their dead. Indeed, I was amazed by megalithic formations such as dolmens and cromlech, which were used as burial monuments and landmarks. I visited some of them in Spain and southern France. This deeply inspired and emotional melody popped into my mind while visiting Dolmen of Dombate, in Galicia (Spain). It was sunset, and I managed to feel, all of a sudden, the "dawn of man" scenario. Back in my studio, I spent six months fine tuning this track

and then published it on the Internet. In light of the feedback, this qualifies as one of my most successful compositions in the sense that it touched many people around the world. That was the main objective.

"Birth of Blodeuwedd" (2000) Llew Llaw Gyffes, the son of Arianrhod, and Gwydion, the brother of Arianrhod, went unto Math, the son of Mathonwy, and complained unto him most bitterly of Arianrhod. Gwydion showed him also how he had procured arms for the youth. "Well," said Math, "we will seek by charms and illusion to form a wife for him out of flowers." So they took the blossoms of the oak, the broom, and the meadowsweet, and produced from them a maiden, the fairest and most graceful that man ever saw. They baptized her, and gave her the name of Blodeuwedd. This myth from Celtic Mythology captured my attention and entailed a rush of creativity when I visualized this misty, golden oak forest in my mind. I imagined the creation process, the two wizards gracefully moving arms and gluing flower petals in the air amid a mystic, brilliant white light.

"Footprints On The Sea" (2001) Santorini is a Greek isle full of music. It is a land of inspiration, art is in the air. I visited Santorini in the summer of 2000. During my stay, and from the very first moment, this melody kept bouncing in my mind. The song relates the tale of a fisherman's son in the land of Pansylvathia, by the Crystazul seashore, where five sea-fairies meet every moon and dance over the sea, leaving a luminescent trail. One purple night, the boy decides to stay hidden behind the rocks to watch the magic dance. The boy dares to play a rudimentary flute following the fairies' melody (piano), and is discovered, thus having to face five upset magical entities. In this moment, the sea itself (cello) calls for harmony, showing that both melodies can be played together. The episode ends in a fabulous light and sound dance, which remains in the boy's mind for the rest of his life.

"Posidonia" (2003) Greece is a land that has given me a lot of beautiful and joyous moments. Its music, its people, its landscapes and, of course, its food! Visiting the city of Pylos, in Peloponese, I rapidly got fascinated by the color and brightness of the Ionian Sea. This, as well as the Aegean Sea, has a soothing and inspiring influence on me. And here you have the result. In this track, I included some ambient sounds which I recorded accordingly; it is also the first track totally mixed with Steinberg's Nuendo program. Dedicated to Gavriil Xanthopoulos and Maria Manasi, my very good and beloved Greek friends.

"Echoes From Rivendell" (2002) Reading J.R.R. Tolkien's books, listening to Mike Oldfield's music and walking in the forest sculpted much of what today is my own style. When I visited Oxford (UK) in 2001, I was inspired to write this piece, which I first played on an ancient spinet at Bate Collection of Musical Instruments (Faculty of Music). The keeper asked me if it was the song of an English composer,

and I answered, "Oh no, this is mine, and I just now played it for the very first time!" So, I promised that I'd send a note to them as soon as I had the composition ready. I did, and I'm very happy about it. Now it is one of my favorite pieces. I have been told that this music is very positive, while J.R.R. Tolkien books are somewhat darker. Well, maybe it is true, but I always was amazed by the landscape of Rivendell, so incredibly painted by Alan Lee. "Ballerina" (2003) A delicate ballerina, swirling and floating, finds herself in an impossible, but true, love with a Prince in the Royal House of St. Petersburg. One day, our ballerina disappears forever without prior notice. The Prince, in his sorrow, orders a perfect music box to be made of gold and gems with this melody inside, to keep the memory of his beloved dancer alive. It is said that, several years later, the ballerina returned to the palace disguised as a servant. And, it is said that she secretly trained Alexandra, the Prince's daughter, in the art of dancing. It is said ... Dedicated to Monica with my love.

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