

Mp3 Darlene Koldenhoven - Infinite Voice



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Classical Crossover embodying New Age, Jazz, World elements with pristine, angelic, soaring vocals. 12 MP3 Songs CLASSICAL: Contemporary, CLASSICAL: New Age Details: Infinite Voice by Darlene Koldenhoven is a glorious masterpiece of vocal-instrumental music, transcending what is both relaxing and captivating, musically and emotionally. This is Darlene Koldenhoven's 4th album on TimeArt Recordings, produced by the Grammy Award winner herself, known world-wide for her memorable, featured soprano solo in the Yanni, Live at the Acropolis PBS special. Infinite Voice truly stands alone in classical crossover design for its appealing innovative approach in blending classical with non-classical, from Stravinsky to Sting; with elements of world music, smooth jazz, new age, and Darlene's inspiring original compositions and arrangements. Weaving this all together is Darlene's celestial voice: that eloquently moving, ethereal, angelically clear, expressively strong, five-octave voice. The term Vocal Alchemy comes to mind when listening to how Darlene transforms traditionally instrumental music, into vocal music, as she turns her voice into an instrument, or pours out her heart in a melody with lyrics that touches the depths of your soul. Infinite Voice is compelling enough to move and delicate enough to transport. The 12 tracks are powerful yet peaceful, performed by world-class musicians and sung by one of the world's greatest voices, spinning fine gold out of beloved opera melodies from classical masters to magical themes from contemporary popular artists. The listening experience is sensational and satisfying. To create Infinite Voice, Darlene called upon some of the worlds most accomplished, award-winning composers, arrangers, and instrumentalists. Besides performing all the vocals on the album, she collaborated on a number of the arrangements, did her own keyboard and programming work on much of the album, and contributed her own imaginative arrangements, compositions, and lyrics. The result is simply gorgeous music: a collection of timeless, haunting and passionately sung melodies, a

metamorphosis of simply beautiful music. Infinite Voice by Darlene Koldenhoven is truly a magnificent masterpiece of musicianship and performance. Her Infinite Voice shall be just that in the annals of time, be it for pure musical enjoyment, or for its meditative and restorative effects, an important addition to your musical catalogue. Additional Performing Personnel listed alphabetically: Brad Cole: keyboards, co-arranger (Phil Collins, Michael Bolton, Natalie Cole, Lionel Richie) Patrick DeVuono: keyboards, co-arranger (Big Joe Turner, Jeff Barry, B.B. King) Pedro Eustache: world music woodwinds (Don Henley, Sir Paul McCartney, Yanni, Shakira) Doug Lenier: keyboards, programmer (Patti Austin, Smokey Robinson, Blood Sweat Tears) Mike Miller: acoustic guitar, e-bow guitar (Chick Corea, Better Midler, Yellow Jackets) Larry Steelman: keyboards, co-arranger (Johnny Mathis, Dizzy Gillespie, Mick Jagger) Nick Vincent: cymbals (Hilary Duff, John Fogarty, Frank Black) Keve Wilson: oboe, oboe damore, English horn (Rita Coolidge, Joe Zawinul, Ezequiel Vinao) Infinite Voice Song by Song Description Darlene called upon with Larry Steelman to create a most sensual version of *Sous le dome epais* from *Lakme* (1883) by Leo Delibes. (Darlene sang the Yanni version, *Aria*, in his Yanni, *Live at the Acropolis* concert/video.) Darlene and Larry's setting takes you back in time with an Indian princess, *Lakme*, and her handmaiden to an 1800s garden river in India, complete with white swans. They skillfully blend the elements of the composition together with tabla, sitar, sounds of water and birds, soothing synth sounds, and Darlene's floating vocal duet lines. The arrangement between voice and accompaniment blends the original 6/8-meter into 4/4 while maintaining the basic harmonic and melodic structure of the original piece. Darlene chose to open the album with her arrangement of this piece as a vocalise. Closing the album is the full version with the normally, sung recitative, spoken in the French, with the aria also sung in the original French. For the *Pavane*, Darlene chose Brad Cole to work with on arranging her concept of juxtaposing the Faure *Pavane in F# for Orchestra and Chorus*, Opus 50 (1887) with the Ravel *Pavane pour une infante defunte* (1899). Supported by a gentle 6/8 smooth-jazz rhythmic foundation and dancing pizzicato strings, Brads contribution to the arrangement of the melodic vocal lines rise and fall together beautifully, allowing Darlene to end the piece in a vocal improve reaching the heavens. *Canto Invierno* (song of winter) was written by Oscar winning composer and Grammy winner, Dave Grusin, from his album, *Two Worlds*, with Lee Riteneour. Darlene played the original piano and string parts but sang the syncopated, haunting melody originally played on guitar. A sense of frost in the air radiates from the vocal timbre Darlene uses on this winters song. The Stravinsky *Pastorale* (1907) adds a surprise element to the

album. Light-hearted and somewhat traditionally orchestrated by Brad Cole, over a machine-like ostinato, we hear a simple tune reminiscent of Russian folksong played on English horn by Keve Wilson along with harmonies that suggest Tchaikovsky and Rimsky-Korsakov. Darlene kept to Stravinskys original vocalise while joyfully handling his typically asymmetrical, cubist melody. Representative of Darlenes love for 19th century Italian opera appears here with Bellinis *Casta Diva* from *Norma* (1831). The combination of Brad Coles gracefully moving track along with composer Bellinis soaring vocal lines masterfully and passionately sung by Darlene in the original Italian lyrics, brings to mind visions of Norma, the druid priestess in long robe, calling on the full moon, the chaste goddess, to bring peace onto earth. Appealing to the subtle character of this popular bel-canto aria, Darlene opens the arrangement with solo acoustic guitar, exquisitely played by Mike Miller, to enhance the intimate evening scene. The sensitive interplay between Pedro Eustaches tenor recorder duet lines, originally sung by opera chorus, and the melismatic vocal line, evocatively sung by Darlene, further develop the mood of the mysterious aria. Darlenes flawless vocal technique allows the concluding cadenza to heavenly echo the final plea for peace on earth. *Enchantment* by Chris Spheeris and Paul Voudouris was a major success on the smooth jazz and new age radio charts as a solo oboe instrumental from their *Enchantment* CD. Darlene chose Doug Lenier to program their original track arrangement with some magical touches. Arranged by Darlene is the arousing melodic and harmonic interplay between oboe damore, brilliantly played by Keve Wilson and Darlenes enchanting vocalise. *Song of My Soul* is a sublime outpouring of vocal majesty as Darlene explores most of the full color spectrum and range of her voice. She expresses and emotes from the depths of her soul to flying with the angels, in what was mostly improvised in one take over a melodic and harmonic structure composed by Darlene Koldenhoven Patrick DeVuono. Darlene arranged and programmed the track, Patrick programmed piano, and Keve Wilson played the yearning oboe theme in the solo section. In this song lies a Voice from another dimension from the rich low range to the breathtaking control and dynamics of her high upper register. The dramatic orchestral swell to the suspenseful vocal navigation in the bridge of the song will leave you delightfully hanging on the edge of your seat. *Infinite Voice*, the title track composed, arranged, and programmed by Darlene, reveals her penchant for the odd meter, here in 7/4. Darlenes lyrics invite us to be open to the guiding infinite voice of love. Pedro Eustache adds to the world music element of this track with sensual duduk lines, chromatic Persian nay, and digeridoo. Darlene embellished the world music coloring by playing tuned quartz crystal

singing bowls, chimes, Tibetan gong, rainstick, and finger cymbals. Mike Miller adds interest with e-bow guitar and acoustic guitar. Darlene uses her voice in a variety of ways, from pop phrasing, to Middle Eastern wailing, to soaring classical improvisations. The final section builds, almost bolero like, with simultaneous solos by Pedro and Darlene. Saint Agnes and the Burning Train composed by Sting originally as a guitar piece from his album *Soul Cages*, here takes its shape ever so passionately sung by Darlene in her lower range as a vocalise. Her sparse yet effective track arrangement with the African udu pot and pizzicato strings, serves to support the syncopated and urgent Sting melody. Mike Millers acoustic guitar accompaniment brings a bit of Spanish flair to the track. In difference to the more traditional harmonization of Gabriels Oboe-Nella Fantasia, Darlene Koldenhoven and Larry Steelmans version is a uniquely presented jazz re-harmonization of the theme from the Ennio Morricones score to *The Mission*. The piece opens a cappella with Darlene sweetly singing The Brothers theme while Pedro Eustache plays the Gabriels Oboe theme in counterpoint on Boehm flute. Then we hear Keve Wilson re-establishing the oboe theme as Darlene caresses the lovely melody in a gentle vocalise. Mike Miller splendidly accompanies her on acoustic guitar using the traditional harmonic progression. This section is a peacefully blossoming introduction for the revelation of the energetic performances of the main song, Nella Fantasia the Gabriels Oboe theme with lyric by Chiarra Fereau. Darlene sings the Italian lyric about a beautiful fantasy of peace for all humanity. Pedro Eustache plays a sprightly duet figure on bass pvc king bansuri and r. king bansuri which punctuate the driving rhythms building in Larry Steelmans invigorating rhythm track, enhanced by Mike Millers rousing acoustic guitar. The brilliant coda, builds with multiple, interweaving, improvised jazz solos with Pedro on Boehm flute, Keve on oboe, and Darlene on a classical-jazz vocalise, supported by a full choir (sung by Darlene) pulsing in poly-rhythms. The final cadence crescendos to an exhilarating finish with libere, freedom. Darlene and Larrys artfully expressive arrangement is truly a thrillingly bold approach in celebration of the hope and joy expressed in the lyric. The atmosphere of *Sheep May Safely Graze* by J.S. Bach, is pastoral. Darlene arranged and performed this piece using elements and motives of the original Bach piece from the Birthday Cantata No. 208 (1713). An ostinato of Javanese angklungs subtly pulses in the ambient background, while the track seems to peacefully breathe along with Darlenes soaring vocalise. The result recalls a dream state; hearing bits and pieces of the Bach piece come and go. Darlene also sang all the male choir parts in German and female choir angel choir. For an unexpected solo color in the piece, she chose a fretless

bass, singing in its high register. The uneven meter Darlene uses in developing her arrangement of the Baroque masters themes, joined by the orchestration and lilting vocals, creates a blissfully timeless event, almost like floating through the ethers on a cloud. The final cut on the album sensually brings an invitation to leave your cares behind and enjoy yourself under the awe-inspiringly beautiful garden canopy of Sous le dome epais from Lakme.

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