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Sananda Maitreya a Blogo: “Per un compositore è importante lasciare che la musica del momento gli presenti la propria idea”



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Di [Alberto Graziola](#)

The interview with Sananda Maitreya in english language

Sananda Maitreya. This is your name and also legally since 2001. This name represents a second life for you. To start I'd like to ask you how this second chapter of your life started. I read that it was also related to a dream, is it correct?

This chapter started when I realized that the former life of my dreams was DEAD. It no longer belonged to me, but to a Conglomerate, and MANY other interests who ALL felt convinced that they owned a piece and that THEIR opinions should be considered as valid as my own, WHICH WAS NEVER EVER GOING TO HAPPEN. I AM A NATIVE AMERICAN, AN 'INDIAN' & it is very well known historically that WE DO NOT MAKE GOOD SLAVES. And YES, after much prayer & meditation the SOLUTION to my emotional & spiritual dilemma, My 'CROSSROADS' was to ACCEPT THAT I WAS DEAD & Resurrect

You were born in NY in 1962 and you now live in Milano since many years, what is your relationship with Italy?

My relationship to Italy is wonderful and gets warmer the deeper I go south.(-;d)

Has Italian music been a source of inspiration and



research for you? In a recent interview you quoted Lucio Dalla, Lucio Battisti, among the artists who made the history of our musical heritage.

My initial appreciation for Italian Music & Culture begins with the Masters Rossini, Puccini, Verdi. And the master Italian-American artists Frank Sinatra, Dean Martin, Perry Como, Tony Bennet. I was always close to the music of the culture, & noticed even as a young man, the importance of Napoli & Sicily to the development of American Popular Culture. I especially idolized SINATRA above all & still do. I have always loved Opera & the lyricism of Italian music. Celentano, Mina, Battisti, Dalla & Gianna Nannini are among my favorites. I also like Eros Ramazzotti, Cesare Cremonini, 'Sugar' Fornaciari, Giorgia & I've also enjoyed working with Luisa Corna, who was my Pandora for my 'Prometheus & Pandora' project.

Music changed in the last years, in the way we use it (streaming, mp3, download legal and illegal) and also related to the market. You said “Everybody now follows the rhythm, for me what is important is the IDEA” . What



IDEA of MUSIC today ? And has it changed since ten years ago?

It is important for Composers not to place too much emphasis on an IDEA Of Music, but rather to let the music of the moment present its OWN Idea. I simply follow which ideas I like, the ones that move me to action are the ones I trust most. 'I DON'T TELL POST MILLENNIUM ROCK WHAT IT IS, IT TELLS ME.' Having A CONCEPT beforehand is OK, especially if it motivates, but as for too many ideas that are not already present, it is best to leave those thoughts to the DAY, if not the HOUR.

In a moment of great success in your career you've quit your label and after 6 years you published a new record. How important and how necessary it was to look for this freedom? Was this decision also made on a specific issue?

I was born with a Vision of Music already in my DNA. I am not separate FROM the music, I am ONE WITH the music. The Music is my Mother. After having learned my lessons & apprenticed with the Major Labels, it was only NATURAL to go on my own & ASSUME RESPONSIBILITY FOR MY LIFE. For ME, there IS no separation between my 'Life' & my 'Career'. I am an instrument of nature & was given the basic intelligence to know how to be able to practice my Craft with as LITTLE interference as possible, which in essence is EVERY Artist's dream. With all due respect to the Record Labels, I WAS MEANT TO RULE MY WORLD, & NOT An Ever Revolving Round Table of Replaceable Committee Members. If I've learned ANYTHING during my trip through Babylon, it is this: IF YOU CAN GAIN CONTROL OF YOUR MOST PRECIOUS RESOURCE, YOUR OWN LIFE, THEN IT WOULD BE INSANE TO ALLOW ANYONE ELSE TO HAVE CONTROL OF IT, As a Well As 'COUNTER-EVOLUTIONARY'. The roots of misery are in the belief that our salvation & answers lies in someone else's hands. As a SOON as we are old & experienced enough To take control, THEN THERE IS NO OTHER OPTION. WHO DARES WINS !

Which of your songs or albums is representing you at best?

The project that is most occupying me NOW is ALWAYS the one that represents me best. Unfortunately I am not much one for looking backwards, my preoccupations are always looking forwards. But I would be proud if 'Prometheus & Pandora' was the ONLY thing I was known for IF fate should ever be so cruel as to limit my reputation to only one item.

In 2001 you published WildCard! With the song "O Divina", and recently "Hail Mary" in "Prometheus & Pandora". In both songs the lyrics talk about your great devotion and faith to the Virgin Mary. Music and Religion, how these 2 songs were born and how important and absolute is your relationship with religion?

Although registered as a CATHOLIC & raised as a Protestant, my true religion has ALWAYS BEEN Music. I believe passionately in the Legends & Myths as our HISTORY, Our TRUE Narrative, and I place great FAITH in them for their restorative power & ability to inspire. But in truth no Preacher, Priest, or Rabbi ever convinced me of God's existence more than Bach, Mozart, & Beethoven. My relationship to Music & it's connection to Religion is very simple; easy to understand: 'When I Am In Touch With My Soul Through Music, I Am In Touch With God.' And I have always felt much closer to the spirit of the MOTHER Of God than God himself.

How happy are you today to have quit the music industry and the related business?

These 2 concepts seem to be very distant to the refinement and the exquisiteness of your music and of your being. But in TRUTH it is a MISPERCEPTION That I've 'Left' the Music Business. That is an ILLUSION because 'I Haven't'. I merely left 'THE OLD MODEL'. The NEW MODEL COMES TO YOU AFTER you get YOUR Business MODEL together & pursuit your Art Form with A NEW MIND & A New SPIRIT. Are you kidding me? The music biz is the 'HOTEL CALIFORNIA', you cannot Leave This Bitch ! You can only persuade or seduce her to come to where THE EXPANSION IS, to the NEW SPACES You've Created & are waiting for time to fill. I am always happy to be following my Own Path, AT MY OWN PACE.

Luisa Corna is not only a singer that collaborated with you but also a friend. You said in various occasion how she's a powerful singer and also her being an artist t 360°. How did you meet her and how did the collaboration started?

I initially met Madame Luisa through a mutual photographer friend, DARIO PLOZZER, a Milanese gentleman, during a Photo Session around 2001/2. We immediately hit it off as Amici's & became closer after my wife Francesca & I started a family. She is like an unofficial Godmother to our sons Francesco Mingus



& Federico Elvis. And we also are in love with Luisa's MOTHER, who is a living DOLL. I love how she 'Reads' a song. And she brings a woman's well lived story to her interpretations. God Bless Her, she's a good girl!

Business, music, industry. The link today with the talent shows is immediate. What is your opinion of these tv formats that mix music/tv/fame and are merely interested to sales, by burning talents or possible talents in few months?

The business has ALWAYS had a LAZY LEFT HAND, looking for a FAST CHEAP DOLLAR & An EASY WAY OUT. So as for the 'TALENT SHOWS', as long as they find the 'TALENT' they need, they'll be fine. BUT IF THEY ARE LOOKING FOR 'ARTISTS', then they are going to have to Get To Work, Developing the RIGHT HAND. You 'Develop' talent, you 'FIND' Artists. At any given moment a Record Company is going to have FAR more Talent than Artists but that's OK, as long as they are using the TALENT to develop the ARTISTS. Once, in my sharp edged youth, I asked the Great A & R Maestro MUFF WINWOOD; (speaking of a pop band I found banal), "But WHY Do You Guys Even SIGN Crap Like THAT?" His brilliant answer ? "SO THAT WE CAN AFFORD TO SIGN ASSHOLES LIKE YOU." Capisce ? ■