

= Bradley Joseph =

Bradley Joseph ( born 1965 ) is an American composer , arranger , and producer of contemporary instrumental music . His compositions include works for orchestra , quartet , and solo piano , while his musical style ranges from " quietly pensive mood music to a rich orchestration of classical depth and breadth " .

Active since 1983 , Joseph has performed in front of more than a half million people around the world . He played various instruments in rock bands throughout the Midwest until 1989 when Greek composer Yanni hired him for his core band after hearing a tape of his original compositions . He was a featured concert keyboardist with Yanni through six major tours , most recently in 2003 for the 60 @-@ city Ethnicity tour . He appears in the multi @-@ platinum album and concert film , Live at the Acropolis . Joseph also spent four years as musical director and lead keyboardist for Sheena Easton , including a 1995 performance on The Tonight Show with Jay Leno .

Joseph is the founder of the Robbins Island Music label . His solo career began when he independently released Hear the Masses , featuring many of his Yanni bandmates . This debut was followed by Rapture , an instrumental album recorded with a 50 @-@ piece orchestra in which Joseph wrote and conducted all of the scores . It was released on the Narada label and reached ZMR Airwaves Top 30 . A number of subsequent recordings including Christmas Around the World and One Deep Breath also held positions on ZMR 's Top 100 radio chart , with the most recent being Paint the Sky which debuted at # 15 in April 2013 . Paint the Sky was nominated for Best Neo @-@ Classical Album in the 10th annual ZMR Music Awards . He has produced numerous CDs / DVDs and piano books . His music is included in multiple various @-@ artist compilation albums including the 2008 release of The Weather Channel Presents : Smooth Jazz II .

= = Biography = =

= = = Early years = = =

Bradley Joseph was born in Bird Island , Minnesota and raised in Willmar , Minnesota , graduating from Willmar Senior High School in 1983 . He learned how to play piano from a how @-@ to piano book he found in the piano bench . One morning his father taught him how to play a boogie @-@ woogie blues tune and by nightfall he could play the entire piece . He started playing classical piano at age eight , taking lessons for a year and a half but was self @-@ taught thereafter . While in junior high , he took a concert field trip where he saw Buddy Rich perform . He recalls , " I sat in the first row and when Buddy 's sax player stood up to take his first solo something just clicked ? the world closed in around me . I felt the power of music and knew that it was something special , a gift to be shared . " Joseph played piano for the jazz band and choir in high school , and trombone through high school and college . When he picked up the horn , he got a whole new perspective on music , gaining insight into all the different timbres available , which was invaluable to him when he started working with orchestras . The first band he was in was a wedding dance band which allowed him to gain experience in every different style of music from polkas to rock and roll to jazz classics . After attending Moorhead State University as a music major , he led some of his own bands around the area that toured Midwest nightclubs . He played sax and guitar in some of these earlier bands but left them to concentrate on just the piano / keyboards . Later , he started performing with guitarist Dugan McNeill , whose U2 @-@ like group was signed to Polygram . McNeill and Yanni had once played together in the technopop band Chameleon in the late 1970s and early 1980s .

= = = Yanni = = =

In 1989 , Joseph recorded his first demo tape and sent it off to Greek composer Yanni , who was looking for someone to replace keyboardist John Tesh , as Tesh was launching his own solo career . When Yanni heard Joseph 's compositions and arrangements , he was hired over the phone to join

his core band , without ever meeting .

After moving to Los Angeles at age 23 , he composed , arranged , and performed alongside Yanni for more than six years , performing in @-@ concert with a number of notable symphony orchestras , touring throughout the U.S. and abroad as Yanni gained worldwide fame . His first show was at the Starplex in Dallas with the Dallas Symphony Orchestra filming a video project . " It was a real trial by fire for me " , said Joseph . " First show + 10 @,@ 000 people + TV cameras equals NERVOUS . " He told Jane Fredericksen of the St. Croix Valley Press that " It was a big jump , you don 't really realize it at the time , but there 's no in @-@ between ? going from playing nightclubs to arenas . " Some of these early tours included the Reflections of Passion , Revolution in Sound , Dare to Dream , Yanni Live , The Symphony Concerts 1993 and 1994 concert tours , as well as a performance in Germany that was broadcast throughout Europe and seen by 30 to 40 million viewers . Joseph appears on the 1994 multi @-@ platinum album and video , Live at the Acropolis . He recounts , " When I reflect back over the years , one of the high points that stand out include performing at the Acropolis with Yanni . Imagine all these different cultures coming together with the challenges of language , equipment , travel , and weather problems . I still picture the police running their dogs through the dressing rooms to sniff out any bomb possibilities right before the show . People still come up to me and comment how that show has affected their lives . "

In the band , Joseph covered a lot of the keyboard parts that Yanni could not for lack of hands in the shows . He assisted with the task of managing the 30 or more synthesizers onstage , and helped layer with the orchestra to create a " full @-@ bodied , live @-@ effect sound " . He did have to adjust some parts that did not work well in a live situation and worked extensively on programming sounds for all keyboardists . Joseph said that " Yanni gave us musicians a great deal of freedom to expand the music as well . If you listen to the original recordings he did and what we ended up with in our live recordings , you can really hear the musician 's input . " He readily credits Yanni 's role in his professional development , and for five years of irreplaceable experiences and memories .

Between tours , Joseph worked extensively in recording studios on music ranging from rock and pop to rhythm and blues and orchestration with numerous artists from RCA , Epic , Warner Brothers , and Polygram Records , in addition to performing in an elaborate national keyboard show tour with various musicians . In 2003 , he returned for the 60 @-@ city Ethnicity tour .

= = = Sheena Easton = = =

Joseph also performed with Sheena Easton for four years as her co @-@ musical director and lead keyboardist . He went from Yanni to Easton and back to Yanni in a few years . " It was a great transition from Yanni because it made me musically aware again " , he said in reference to Easton 's R & B style . " I went back to where I started but it felt like a new invention . "

Wheeler questioned how he got hooked up with Easton ; Joseph answered that he was recommended by a former road manager . He was included in a try @-@ out with four others , rehearsed with the band , they then cut it down to two , and rehearsed with Sheena for the final cut . Joseph anticipated they would ask him to do a solo on at least one of the songs he was asked to play during the audition , so he wrote a solo for all three songs , which was ultimately the reason he was hired for the job .

In a 1995 interview , he said that after five years of touring with Yanni and working on his own debut album , he needed a break . Yanni was still building his career and maintained a hectic concert schedule . Working with Easton , on the other hand , was " the best of both worlds " . " She just adopted a baby and is pretty settled in " , said Joseph . Tour venues with her included Japan , Indonesia , Puerto Rico , and the United States , as well as routine appearances in Las Vegas and Atlantic City . In March 1995 , he appeared with her on The Tonight Show with Jay Leno when she performed her new single at the time , " My Cherie " .

= = = Solo career = = =

=== More Core Records ===

In 1994 , between world tours , Joseph released his debut album , *Hear the Masses* , a self @-@ produced , self @-@ published release under the More Core Records label consisting of 10 original compositions . He invited most of the Yanni band to contribute . They include Charlie Adams ( drums , percussion ) ; Ric Fierabracci ( fretless bass ) ; Jeanette Clinger ( vocals ) ; and Grammy @-@ winning violinist Charlie Bisharat . Other guest artists include Larry Preston ( guitar ) ; and Terry Brau ? featured on numerous Bradley Joseph recordings ? playing trumpet , saxophone , and fluegelhorn .

=== Narada ===

Joseph 's style attracted the attention of Narada Productions , a Virgin Records subsidiary , via the World Wide Web . A representative for Narada came across his website and downloaded some music . This sparked their interest and resulted in signing Joseph to a multi @-@ record deal , according to Peter Spellman of the Berklee College of Music . The outcome was *Rapture* , containing intimate piano pieces , quartets , and full orchestral works . It reached ZMR 's " Airwaves Top 30 " at No. 15 in July 1997 . This album was recorded at a number of different studios including Captain and Tennille 's studio in Los Angeles , and Pachyderm Studio in Cannon Falls , Minnesota . In addition to a core band including Charlie Adams on percussion , Charlie Bisharat on violin , and Steven Trochilil on clarinet , Joseph brought in a 50 @-@ piece orchestra , and conducted and wrote all the scores . Ken Moore of the Naples Daily News cites , " Joseph 's music is backed by 15 talented musicians , some playing three or more different instruments , that make up a symphony of sounds ranging from quietly pensive mood music to a rich orchestration of classical depth and breadth . " Wind and Wire Magazine contributor , Michael Debbage , recalls , " It was the year 1997 and New Age music had already peaked commercially as the interest and exposure seemed to lag . The genres main labels ? Narada , Windham Music , and Higher Octave ? were beginning to explore worldly themes versus the warm , earthly , acoustic themes that prior artists had established . It appeared that the abundance of new artists was becoming a dying breed . An exception to the rule was Bradley Joseph , who released his first mainstream album *Rapture* to glorious reviews , and to this day it remains his tour de force . " One of Joseph 's compositions , " The Glen " , was written solely for the album *Stories* , a Narada Artist Collection , and is now also featured on *20 Years of Narada Piano* . His works are included in other Narada compilation projects as well .

=== Robbins Island Music ===

Although Joseph said that working with Narada was a great experience music @-@ wise , he did not like the lack of control over the end product , and asked to be released from his contract . He started Robbins Island Music in 1998 , composing , producing , and distributing his own recordings . *Solo Journey* was released and consists of eleven soft piano compositions that are based on mood and not on melody . It is characterized by Debbage as being a " scaled down introspective , ... and while simplistic was still breath @-@ taking " .

Later releases include *Christmas Around the World* reaching ZMR 's Top 100 Radio Playlist ; and *One Deep Breath* also holding a position on ZMR 's Top 100 Radio Chart for over six months . Bill Binkelman writes that while he doubts fans of Liquid Mind or other mainly electronic new age music artists would wholly embrace the overt romanticism of piano @-@ led tracks like ' *Dancers Waltz* ' or ' *Dreamer 's Lullaby* ' , there is definite appeal on the album for fans of adult contemporary piano pieces , as well as for lovers of the more minimal approach to new age music . " Reviewing for Allmusic , Jim Brenholts describes *One Deep Breath* as a set of smooth adult contemporary pieces in which Joseph adds " world music flair and inspirational touches " . " The vocal expressions by Clystie Whang and Joseph have devotional qualities that weave through the atmospheres and soundscapes smoothly . "

Joseph returned as a featured instrumentalist during Yanni 's 2003 Ethnicity world tour , and wrote his sixth album on stage after sound checks . The Journey Continues , a sequel to Solo Journey , features Joseph on solo piano . Debbage writes , " The magical world of movies has a knack for exploring sequels . There is the beauty and beast effect when taking this pathway . The creative beauty allows the viewers to see the continued growth of its characters . The beastly aspect of this exploration is the Hollywood exploitation of an almost guaranteed return on its investment with no regard for its creative progression that usually sees diminishing returns . Bradley Joseph has decided to walk this tightrope by following up with Solo Journey that was released back in 2000 . I am glad to report that The Journey Continues is entrenched in beauty , holding up well to its predecessor . "

Subsequent releases include For the Love of It , Piano Love Songs , and Hymns and Spiritual Songs . On these albums , Joseph arranges piano , orchestra , and soft rhythms to cover melodies such as " I 'll Never Fall in Love Again " ( Burt Bacharach ) , " Fields of Gold " ( Sting ) , and " Ave Maria " ( Schubert ) . He has produced numerous CD and DVD projects designed for pets in a Music Pets Love series . He has also produced a four @-@ CD set of Nature Sounds and has published many of his compositions in sheet music form . His music is used throughout the DVD , Isle Royale Impressions Volume II , containing video footage by Carl TerHaar of scenery and wildlife from the Isle Royale National Park in Michigan .

In April 2013 , Joseph released his first album of original compositions in 10 years entitled Paint the Sky which debuted at # 15 on ZMR 's Top 100 Radio Chart . It is self @-@ described as " piano instrumentals with a cinematic feel " . He received requests from listeners to do another CD with original compositions that incorporate lush orchestration along with the piano , similar to Hear The Masses and Rapture . Kathy Parsons of MainlyPiano states that " Joseph is obviously a very versatile musician , and there are a lot of influences and musical styles that meld together to make Paint the Sky an exceptional musical experience . " Michael Debbage of MainlyPiano writes that Paint the Sky represents Joseph 's most complete recording since his landmark album Rapture . He goes on to say that " whether you have enjoyed Joseph 's more spatial recordings or his deeper embellished adventures , Paint the Sky essential is a musical rainbow of where Joseph has been and where he can potential go . "

= = = = Accolades and achievements = = = =

Joseph was named one of the " Ten Outstanding Young Minnesotans " ( TOYM ) of 2004 by the Minnesota Jaycees . In April 2008 he was presented the " WPS Foundation Arts and Academics Hallmarks of Pride " award for outstanding achievements by an alumnus . His music has been on Billboard charts , # 1 on Amazon.com , # 1 on iTunes , and top 40 for Sirius satellite radio .

Joseph 's music has been heard in regular rotation in the United States and Canada by more than 160 major radio networks including XM and Sirius satellite radio , DMX ; in the United Kingdom including RTÉ lyric fm ; as well as airwaves in Japan , Spain , China , South @-@ East Asia , Thailand , Germany , Switzerland , and Russia . Airlines such as Aeroméxico , AirTran , Frontier , JetBlue , and ExpressJet feature his music in their in @-@ flight music programs . The Weather Channel also utilizes his compositions during the " Local on the 8s " segments , and the song " Friday 's Child " is included in their 2008 compilation release , The Weather Channel Presents : Smooth Jazz II .

Paint the Sky ( 2013 ) was nominated for Best Neo @-@ Classical Album in the 10th annual ZMR Music Awards .

= = = = Thoughts on success as an independent artist = = = =

Having experienced both avenues of recording on a major label and later choosing to be an independent artist , a combination of musicianship with business know @-@ how has helped give Joseph staying power in the notoriously competitive world of music . He spends most of his time writing songs , composing arrangements , making recordings , and publishing and distributing his

works . " I 'm my own boss . I can do what I want . I can change directions " , he told West Central Tribune 's Anne Polta . As an independent , business is a prime concern and can take over if not controlled , Joseph said . " A lot of musicians don 't learn the business . You just have to be well @-@ rounded in both areas . You have to understand publishing . You have to understand how you make money , what 's in demand , what helps you make the most out of your talent . " " I couldn 't license my music if it wasn 't mine " , he said . " It has allowed me to create CDs . It separates you from the million other great players . "

In an interview with author Cicily Janus , Joseph commented that his perspective has changed a great deal from when he was younger . He said , " Everything I did was focused on making good music and being a great musician , not running a business . Yet it takes a businessperson to bring music to the masses . " But some artists just want to be involved in the music and do not like the added problems or have the personality to work with both . Joseph suggests newer artists read and study both courses and pick one that best suits their needs and wants . He advises , " ... to keep your eyes and ears open all the time . All the information you need is available to you to have a successful career in music , if you 're paying attention , and not closed off to anything . " He explains , " Time and persistence has shown me that I can succeed at sharing my art with others as a musician while running my own music business . And that kind of success is as good as I could have ever wished for . "

When asked by Wheeler what brought him back to Minnesota after living in Los Angeles and traveling around the world , Joseph replied , " The first thing business people say is ' First and foremost , if you want to be successful , live where you want to live ' . " He grew up there and family were important to him . When he decided to become a solo artist he wanted to be comfortable in his environment and moved back .

= = Composition and musical style = =

= = = On composing = = =

In an interview with Indie Journal , Joseph said that when writing music he prefers to concentrate on the melody first , stating , " Basically , I write from a two @-@ person standpoint . First , I let the song take hold and I put down the idea as a raw emotional statement . Then I let it breathe and come back , approaching from more of an objective point of view . This allows me to rediscover the true meaning I intended in the beginning , shedding new light on how I can best represent that to the listener . " This same concept is explained again in a taped interview with the Government Television Network with Joseph explaining that a lot of times he may only come up with part of a melody . Then he would let it rest and come back to it and see if it feels right . Then he would start " building around it " , like putting a car together - start with a frame and then start building things around it . Musically , he tries to connect a common bridge between such exhilarating feelings as performing at the Acropolis , to the emotions each and every one feels every day . " In the end , a good melody will always stand the test of time " , says Joseph .

Debbage comments , " One strength of Bradley Joseph as an artist has been his keen ability to write inspiring music with appropriately titled songs that express that thought non @-@ verbally " . Joseph explained to Janus that , " Through instrumental music , I 'm allowed to come up with musical ideas that allow the listener to create their own impression of my song . If you add lyrics about a girl in the song , the listener doesn 't have a choice of what the song is about , it 's told to them . My musical writings allow me to express anything . It 's easier for me to tell a story of something I 've encountered this way than to verbalize it . And my feelings are explored more in my compositions compared to what I could ever say in a few sentences . " He believes that " music allows a person to express their deepest thoughts , thoughts that cannot be expressed with just words . " He also believes that the spiritual aspect of creating is to " find something deep within yourself that can only be created by you " ... " Your spiritual self cannot be copied and that 's why it 's so significant in life and music " , he says . Parsons goes on to say , " The influence of years of

touring with Yanni is apparent in the richness of Joseph 's sound , but his musical voice is his own . " Yanni once said , " Bradley , your extreme sensitivity is your greatest gift " . Joseph later realized what Yanni meant was that he needed that as a composer , that it was a crucial component " to be sensitive to what you see and to be able to apply that to music " .

Polta reports that he often references the past when he names his songs and his music is frequently reminiscent of his rural Minnesota roots . " Wind Farmer " was inspired by childhood visits to a relative 's farm near Olivia , and his company , Robbins Island Music , is named after a city park in Willmar .

Joseph employs a variety of instruments to compose including the Korg Triton music workstation , Korg SG @-@ 1 piano , and occasionally Korg M1 . Rack units have included Roland JD @-@ 800 , and Roland JV @-@ 1080 which he says is " great for string layers " . The Alesis D4 , Yamaha SY22 , and Yamaha TG77 which has " some nice ethereal textures " have been utilized ; working also with E @-@ mu Systems Proteus 1 , Proteus 2 , and the E @-@ 5000 sampler because it is " easy to use and has a great library " . Acoustic pianos vary , Yamaha and Bösendorfer were used for the 1997 album , Rapture .

= = = Musical style = = =

Joseph 's musical style and direction have varied over time , having released more than two hundred original compositions and arrangements since 1994 . " When I write it , it just kind of moves , because where I am in life is different " , Joseph said . " So as I get older , it kind of changes . "

= = = Hear the Masses and Rapture = = =

Joseph 's recordings can offer full orchestrations such as in Hear the Masses and Rapture that combine smooth jazz with contemporary instrumental themes . A review of Rapture from New Age Voice states Joseph " paints romantic pictures in sound with voices and instruments that escalate from quiet , intimate passages to big , energetic movements " . " The arrangements are structured so that the trumpet can lead a line out on ' Be Still ' signaling an introspective sort of mood ; yet the strings swell on ' The Passage ' engulfing the listener in an ocean of sound . " " Even cuts that start quiet , such as ' Healing the Hollow Man ' or ' Blue Rock Road ' ebb and flow between quiet moments and crescendos . "

= = = Solo Journey and The Journey Continues = = =

In contrast , albums such as Solo Journey and The Journey Continues are considered to be " stripped back and basic " by Debbage , with the latter featuring " Joseph and his piano with no additional clutter " . " There is color in the songs via their understated melodies . " As examples , Debbage describes Joseph as using a chord progression that translates into a strolling rhythm in the song " The Road Ahead " . Solo Piano Publications contributor , Kathy Parsons , writes , " ... ' The Long , Last Mile ' starts out with a bittersweet melody , and then builds in intensity and complexity with cello , winds , and ethereal sounds intertwining around the piano . Then it breaks off , and the opening melody returns . "

= = = One Deep Breath = = =

For the 2002 album One Deep Breath , Joseph combines " structured melodic pieces and free @-@ form ambient compositions " , which " departs dramatically from the previous more explosive and dynamic music on his first two recordings , Hear the Masses and Rapture " . Binkelman writes , " It is an album with two distinct ' feels ' to it : the more serene new age / ambient soundscapes that bookend the inner tracks and the more radio @-@ friendly and mainstream music in @-@ between . " For instance , the song " Dance of Life " was inspired by Antonín Dvořák 's opera , " Rusalka " . It is a bit more straightforward in its piano presentation , and will probably appeal the most to hardcore

fans of solo instrumental music , says Instrumental Weekly . Then the album closes with its title track , " One Deep Breath " , that " floats and meanders for more than ten minutes , bringing in ocean sounds " . It is " far and away the most ambient of everything else to be found here " , and is " stunning , both in its execution and how radical a change it is from what has come before " .

= = = Christmas Around the World and Classic Christmas = = =

Debbage depicts " A Minnesota Snowfall " from Christmas Around the World as taking " a more naked , bare @-@ boned ballad approach " . While discussing Classic Christmas , Gerry Grzyb , chairman of the University of Wisconsin ? Oshkosh sociology department , states that Joseph 's usual approach is to play the carol straight , and then add his own twists . " ... he 's very effective at that ? he doesn 't stray as far as a jazz or classical organ improviser might , but he does keep the interest up . " Grzyb says that the same applies to Joseph 's earlier Christmas Around the World CD , which he found even more interesting because of the use of other instrumental sounds .

= = = Suites & Sweets = = =

Joseph has also produced numerous CDs that include cover arrangements for piano and orchestra . The 2009 release of Suites & Sweets features compositions by Beethoven , Mozart , Bach , and other classical composers . Joseph told Fredericksen that he , " took the best parts and movements out of those classical songs ? and made it soft and calm all the way through . "

= = = Paint the Sky = = =

After requests from listeners for Joseph to do another CD with original compositions that incorporate lush orchestration along with the piano , similar to Hear The Masses and Rapture , Joseph released Paint the Sky in April 2013 . It is self @-@ described as " piano instrumentals with a cinematic feel " . John P. Olsen of New Age Music World writes that " Paint The Sky ... is best expressed by the near even number of songs with upbeat melodies and lively rhythms , with the balance centered by a light , casual relaxed atmosphere ... with importance given to melodic rhythm and phrasing . " In another review of Paint the Sky , Bill Binkelman of Wind and Wire says that " Joseph is one of the very best artists when it comes to crafting piano instrumentals augmented by the spot @-@ on application of an assortment of keyboard embellishments , from standard orchestral accompaniment to more textural / new age elements " . Kathy Parsons of MainlyPiano states " The thirteen pieces ... range from tender to majestic . Several pieces are solo piano and others are orchestrated with keyboards to give a vibrant , cinematic effect . "

About this album , Binkelman describes the song " Inside the Stars " as " an uptempo , joyous lead piano melody accented by bouncy rhythms played on kit drums , thumping bass , and tambourine plus superlative orchestral strings " . Michael Debagge of MainlyPiano states that " the optimism of this album is felt immediately courtesy of the buoyancy of ' Inside The Stars ' , filled with Joseph 's nifty piano work more in the vein of Bruce Hornsby , then layered in strings and percussion work " .

In an in @-@ depth analysis of the composition " In Dreams Awake " , Binkelman opines that this song bears a strong contemporary classical influence and that some people might even hear strains of Philip Glass ? music . He says there is an exultant feel to the melody , but because Joseph maintains absolute control of nuance and shading the song never descends into overblown melodrama or bombast . As the track progresses , the mood and style shifts into a more identifiable new age motif , with more textural synths , bell tones and bell trees , and a more pronounced sweeping sensation of subdued grandeur . The Glass @-@ like motif returns for the song ? s finale . Parsons characterizes this same song as " a concept piece that begins with an intense and intriguing theme for cello or viola and strings . Building as it evolves , it never takes a breath until near the end of the theme . From there , the piece becomes dreamy and ambient , " floating effortlessly " on keyboard sounds until the original strings re @-@ enter , increasing to the intensity of the first theme " . At the same time , Debbage notes " ... the multi @-@ movements found on the

challenging ' In Dreams Awake ' ... " and says that it " ... opens with an extended piece of strings that almost appear to be battling against each other , only to move into a beautiful dreamy midsection to once again return to the more chaotic strings , much like our nonsensical dreams " .

Binkleman goes on to say that the song " Into the Big Blue " should instantly call Aaron Copland to mind ? it has the same BIG orchestral / cinematic sound to it , along with Copland @-@ esque western rhythm and melodic motifs . Similarly , Debbage states that this song brings to mind the musical opening theme of that old western television show The Big Valley .

In reference to the song " Secrets of the Sun " , Binkelman describes " lush strings and gorgeous new age synths with the piano melody here brimming with a blend of the ethereal and the romantic with a dash of wistfulness besides " . The synth sounds remind him a little of Ray Lynch . Parsons details this as " much calmer and more graceful with a piano melody and keyboard enhancements " . Debbage writes that " the remainder of the album is filled with Joseph ' s uncanny ability to compose elegant and emotive ballads . Back track to ' Secrets Of The Sun ' that gently sways in the piano and string arrangements with similar results found on ' The Edge Of My Heart ' .

= = = Genres and radio formats = = =

Generally , Joseph 's music gets airplay in the adult contemporary , smooth jazz , easy listening , and beautiful music radio formats , and while some is classified in the new age genre , he considers contemporary instrumental to fit his style of playing the best . In discussing Rapture , John Blake of The Atlanta Journal notes that often new age music sounds as if it should be played in a supermarket . The songs can sound like musical cotton candy ? soft , airy and ultimately uninteresting . " For the most part , Bradley 's music doesn 't make that mistake . " " The music is cinematic , filled with introspective piano solos , swelling violins , and a hypnotic song pacing that allows the listener to daydream . " Along the same line , Michael Debbage of Mainly Piano says that Rapture almost single @-@ handedly gave a sense of hope that there was much more that the New Age genre could offer . Cicily Janus remarks that , " Although Bradley has been , at times , pigeon holed into an offshoot of jazz , his message through his music is universal in its appeal and soothing qualities . "

= = Discography = =