

Mp3 George Wallace - Communion



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An exotic mix of shimmering acoustic and electric instruments, world instruments, spoken word, and delicious ambient seasonings. 7 MP3 Songs NEW AGE: Ambient, ELECTRONIC: Trance Details: George's second release in the electronic/acoustic music genre is a collection of uniquely styled compositions which speak to the significance of relationship between our innermost spiritual selves and our outer world. Each in their own particular way, the seven soundscapes of Communion celebrate the sacred, ongoing conversations we share with our past-and-future ancestors, our natural world, and our other-world counterparts. Communion is a delightfully exotic mix of shimmering acoustic and electric instruments, world instruments, spoken word, and delicious ambient seasonings which has charmed radio audiences and fans of space music for years. About the songs of Communion: Mokambaku: The "story" of this song gradually came to me as a mother's lament over the village-imposed exile of her son Mokambaku. Basically a rewrite of the prodigal son tale, told from a slightly different perspective. Electric Night: A musical snapshot of one summer I spent a number of late evenings outdoors. Crickets and fireflies were all around me, making their particular kind of music, and the moon was hiding behind the trees. The Eternal Return: My musical impression of a journey through the wild, rolling green landscapes of Oregon and Idaho. Eternal Return is a study in 4/4 time superimposed on 3/4. Within The Dream: Where do we go when we sleep? This piece explores that curiosity. I like the layering effect and the lack of regard for melody or any traditional musical structure. Demeter Rising: My old friend Bobby Michaels did some nice interpreting on soprano sax on this. Some lyrics came to me after this recording which subsequently turned "Demeter" into a mother's day gift, about a month before my son was born. Friendship Among Trees: Once after a late night of recording I walked out into my front yard where two great trees lived. Somebody had suggested I cut one of them down, and I thought that if I had, the

remaining tree would certainly miss it. I suspect that plants, like humans, can and do have relationships with one another. I am long since gone from that place, but I happen to know both trees remain.

Embraced by Love: A Communion of Angels: I know that as mere humans we are not the be-all and end-all. We are in fact a wonderfully intentioned part of something greater than our selves. The resonance experienced in "Embraced By Love" is a humble attempt at emulating the works of some great meditation music composers gone before me. George's flair for composing and playing first appeared when he began classical piano and theory lessons at age eight in Philadelphia, PA. At 13 he encountered the absolute coolness of the electric guitar. He soon threw himself into a series of late'60s-influenced bands (with names like Dark Side, Soul Society, Mass Confusion) as bass player, vocalist, keyboardist, and writer. At Berklee College of Music in Boston, he majored in composition and arranging and played with other groups, settling in with "Fate", a busy, successful club act headquartered in Worcester, Massachusetts. During this time, he was initiated into multitrack recording. The group recorded a string of singles, all written and/or produced by George. He left the group after six years to pursue a solo recording career in New York City. After signing a major multi-album deal with CBS/Epic Records and a publishing agreement with Screen Gems, his two albums under that label were: Heroes like You and Me in 1980 and What It Is in 1982. Virtually all parts were sung or played by George himself. Both albums enjoyed enviable critical acclaim by numerous industry publications such as the Gavin Report, High Fidelity, Record World, Trouser Press, and Billboard. According to one reporter, George had created a "high-level synthesis of style and influences...yet with something indefinably original about it, possessed of its own quirky energy... a real thing" according to Matt Damsker of the Philadelphia Bulletin (April 26, 1981). In 1983 George left New York for Bucks County, PA, where he was free to explore the finer subtleties of his maturing songwriter's persona. He wrote and recorded over an increasingly wide range of dynamic and lyric styles. He occasionally produced other acts and produced several planetarium show soundtracks. For a little while longer, he continued writing "crash-boom-bang" material for Screen Gems; several songs from this period received airplay through cover versions from such artists as Ted Nugent, Pat Travers, and Joan Jett, as well as some European artists generally unknown in the American mainstream. His subject matter expanded into compositions more introspective and spiritual. In 1985 George formed his own new studio and production company, AirBorn Music, and produced three landmark instrumental works: Sacred Earth (1985), Communion (1988), and Frontiers (1993). All three AirBorn releases were

soon taken to heart by radio audiences for whom unique new music is the norm. He was a featured artist on Philadelphia-produced shows Diaspar and Star's End, and nationally recognized on widely syndicated shows like Echoes, Hearts of Space, and Musical Starstreams. He found himself in good radio company; the compositions of Kate Bush, Tangerine Dream, Steve Roach, Richard Burmer, Andreas Vollenweider, and Philip Glass were apt to be heard before or after a George Wallace cut had been played. In 1997 he spent a year and a half in Japan, where he wrote a wealth of new material, both instrumental and vocal. The potpourri of new instrumentals took on the title If I Had A Ship... The song collection found its own title, Set Free. After his return to America, George finished and mixed both projects almost simultaneously. In the spring of 2000, George reconnected with his first love from many years before. Ultimately he moved himself, his studio, and AirBorn out to Alaska to be with her, and there he now resides.

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