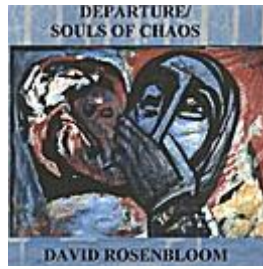


Mp3 David Rosenbloom - Departure/souls Of Chaos



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"a sonic texture that is simultaneously very old and very new, combining chantlike monophony, elegant minimalism, world music, and rock elements into a beguiling blend that owes as much to the Far East as to Lower Manhattan... his work possesses a compell 8 MP3 Songs CLASSICAL: Contemporary, ROCK: Progressive Rock Details: "... the terrific 'Souls of Chaos'..." David Bowie, Vanity Fair, Nov. 2003 "... both stunning, sensurround works that combine Eastern ethnic and classical elements into just the most tensile fabric imaginable... Creating new styles through synthesis is my bag, making this the most exciting 'New Music' I've heard all year." John Sumner Foster, OP Magazine "What David Rosenbloom has brought with this record on the market is the most fascinating, refreshing and above all promising record that the New York new music scene has up to this point delivered." Jazz Nu (Amsterdam) "Rosenbloom has created a gripping work ...very orchestral new music" John Schaefer, New Sounds, Harper Row, 1987. " Like many 'concept' pieces of the 1960's (especially the less mainstream ones), the music and lyrics seem calculated to stimulate images in the listener's mind. It's threaded through with changing musical themes - rock, middle eastern style wind arrangemnets, traditional English folk and medievil music. There are also hovering, rhythmic, Branca-esque monotonal passages, haunting, atonal movements which sound almost like the score to a mystery movie, and simultaneous readings of different poems . . . SOULS OF CHAOS proves you can innovate without putting people to sleep and entertain without lapsing into dance-pop cliches." Paul Goldschmidt, Sound Choice full text "a wild symphonette ... The electric guitar in rocking mode has rarely been more effective in an orchestral context. Parts of this are stirring, exotic, lovely, heavy, funny, surprising, mysterious, wacky, profound, misleading, intriguing, gorgeous and provocative." Glenn O'Brien, Interview Magazine "In these pieces you hear an entirely new and individual form of musical work, which goes beyond the point where other composers might fear to

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