

Mp3 Richard Cummins - Moments



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Thoughtful singer/songwriter hook harmony laden pop ranging from a modern to retro feel; serious ballads to jump-out-of-your-seat joyful songs. Guests include Phil Keaggy, Randy Stonehill, John Sferra, Chris McHugh. Co-Produced by Nashvilles jb. 16 MP3 Songs POP: Beatles-pop, ROCK: Album Rock

Details: This album is truly a labor of love, recorded over two years with studio sessions ranging from Nashville Tennessee to Hollywood California USA, to Richard's own 'Nectarine Horse' studio, nestled in the picturesque Fraser Valley of British Columbia, Canada. Though Richard's past experiences had seen him in all stages of the music business - from illegally playing clubs with his original material from the age of 17 (before he was 'of drinking age'), to landing deals in historic recording studios, garnering FM radio play, touring across country both the United States and Canada as well as playing in 5 different countries on several continents, to associations with movers in the record industry - he never seemed to connect with the corporate mindset that artists needed to change their art, or somehow sell out to the latest trends and fads in order to make it. Stubbornly holding on to this set of principles, to make art from the heart, Richard knew he was passing by many opportunities at mainstream success. Instead, Richard and his wife Michele sacrificially invested every last penny of their own money into the production of the CD, Moments. Richard was not only amazed but extremely encouraged when some significant musicians and producers believed in the project enough to come on board to help, including: Virtuoso and legendary guitarist Phil Keaggy on Guitar and vocals, Randy Stonehill who not only performs on the album, but produced a track as well, John Sferra - drummer from the Decca Records power trio 'Glass Harp', Keith Urban's drummer Chris McHugh, with the album being co-produced by Nashville's 'jb', whose credits include Peter Frampton, Garth Brooks, and was the man behind Phil Keaggy's landmark acoustic instrumental album, 'Beyond Nature'. Though Richard has many views on spiritual matters, society at

large, and politics, he chose to keep to a general theme, creating a concept style record based on his own diary of experiences from age 13 to 33. From the Cd liner notes: Moments is first and foremost an autobiographical record, or if you will, a concept album. Although the first song after The Introduction is presented In Medias Res **, it is carefully sequenced so that each song sets up the next - providing a beginning, a middle, and an end storybook style. By the time you get to The Epilogue, and if youve paid close attention, you will have turned the pages of my private diary from 13 to 33. I was going to publish a song-by-song synopsis as a complimentary narrative but realized that doing so would be severely underestimating my audience. And Besides the story is already here. Whether this album finds you in your car with the volume up; an evening where you can steal away with a cup of coffee or glass of wine by the stereo, or late at night with the headphones on I give you my journey. -Richard Matthew Cummins

** In Medias Res (Latin for "into the middle of things") is a literary and artistic technique where the narrative starts in the middle of the story instead of from its beginning (ab ovo or ab initio). The characters, setting, and conflict are often introduced through a series of flashbacks or through characters relating past events to each other. Classical works such as Virgil's Aeneid and Homer's Iliad begin in the middle of the story. Wikipedia Everyone has a moment or two. Theyre the little movies you play over and over in your head - the ones that dont fade with time. Even after years have passed, our memories of these moments remain crystal clear. You remember where you were, how you felt, what you were thinking, maybe even what you were wearing. Perhaps a deep unbearable sadness; or an overwhelming uncontainable joy - they are moments that moved us, and perhaps, even changed the course of our lives. A moment can be described as, A particular period of importance, influence, or significance in a series of events or developments. Over time, this series of events or developments become something much greater than the incidents they began as They become not only a cohesive whole, but also something that ultimately ends up defining who we are. These Moments become Our Lives. These are MY moments. REVIEW FROM THE "PHANTOM TOLLBOOTH" Moments Artist: Richard Cummins

myspace.com/richardcumminsmusic Label: Electro-tone Records / independent Time: 16 tracks/58:34

Tribute albums can be difficult to approach critically, since the ghost(s) of the original artists linger in the background, causing you to float somewhere between what youre actually hearing and what youre fondly remembering. On his CD, Moments, Richard Cummins has created a most unique tribute to not just an artist (or group of artists), but an entire period (or genre) of music. While most tribute albums feature new

interpretations of songs that we heard years ago, Cummins instead gives us new compositions written in the spirit of the songs and artists hes tipping his musical hat to most of whom draw from the same musical well that Cummins goes back to again and again The Beatles. For those of us from a similar musical heritage, who are familiar with the classic first wave of what was called Jesus Music, its easy to write up a mental list: Phil Keaggy, Daniel Amos, Randy Stonehill, PFR, T Bone Burnett the list could go on, since the music of The Beatles so permeated the great creative tidal wave of the late sixties and early seventies. Now, as if stepping through time, Richard Cummins brings us a musical travelogue of the sounds and spirit of those recordings. Lyrically, were taken from teenage star-struck fan, to more insightful young adult, to songs of question and eventual self-discovery and revelation (Life Was So Good, which brings to mind Crosby, Stills, Nash and Youngs Our House, but with a twist). By the time were through the album, Cummins (as the writer of this diary) comes to a mature understanding of life and spirituality, with the focus no longer on himself, but on the needs of others. Lyrically, these are songs that evolve and go through stages, from immaturity to self-realization. Unquestionably, as we listen to these songs, were invited into Cummins emotional diary. Sometimes the songs are about specific people - the two most obvious cases being the first and last tracks - Singing to us While it Hurts, and Julian, which refer to, respectively, Phil Keaggy (who adds guitars and vocals to the first track) and Julian Lennon. In the first song, Cummins speaks not only of the pleasure we get from these artists but also of the sacrifices theyve made that we dont often see or think about; to Julian, Cummins speaks for many of us who would like to reach out and say, listen I guess youve had it rough, but there are people who really care about you. Appropriately, the first song has Keaggys style all over it, including musical references to What A Day, from Phils recording of the same name, while Julian is infused with Beatle-like production and sound-alike moments. Left Her Lonely Again is the second track, and provides an interesting bridge, conceptually, between the first and last songs: it almost sounds like a tribute to Keaggys Crimson and Blue album, which was itself a tribute to the early recordings of The Beatles! The next track, The Game Show of Life, continues the musical autobiography with Cummins sounding eerily like John Lennon (and oddly enough you can also hear T Bone Burnetts vocal timbre in the mix). The presence of Randy Stonehill on this track, and the early Daniel Amos sound in the harmonies, once again brings us back to those Beatle-influenced recordings from DAs Horrendous Disc period. The carnival-like ambiance, complete with a side-show barker, might be a bit too predictable from Randy Stonehill, but is effective in

this context. From there we go right into a song from the I Am the Walrus Beatle period, with lyrical references to playing songs backwards (remember?) and a wonderful little Bach Trumpet phrase thrown in for the Penny Lane side of the brain - this memory-triggering continues till the end of the song, where a Hey Jude style refrain is strongly referenced. Of course, theres a hidden track and a good one, too: think: Tomorrow Never Knows. Richard Cummins is a skilled musician and, on this project, a musical chameleon. If there is a weakness in this album, it is that Cummins, the artist, is perhaps too submerged in the personas of his heroes his homage almost becomes a disguise. After listening to the album, you might be thinking more of Keaggy, Daniel Amos, Stonehill and The Beatles and wondering where Richard Cummins went. In many ways this is a concept album its possible that the concept overtook the artist at several points. To discover Cummins in a pure form, you might want to jump to the title track, Moments, an instrumental where Cummins, alone with his guitar, absolutely shines. Along with Keaggy and Stonehill, there are appearances on this project by no less than John Sferra, Mike Pachelli and Chris McHugh. Cummins plays a multitude of instruments throughout the recording. It certainly will be interesting to see where this very talented artist will go next, without the considerable presence of musical giants from his (and our) past so noticeably hovering over him. Moments is full of good moments. You might just find yourself in the mix. By Bert Saraco myspace.com/expressimage
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