

Mp3 Eric Fontana - Saving Secret Grace



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SAVING SECRET GRACE is an energetic but thoughtful 10 song pop-rock recording ; familiar and classic in its guitar/bass/drums/keys arrangements, yet fresh and modern sounding in its clean , subtle production: an accessible and unique mix . 10 MP3 Songs POP: Power Pop, ROCK: Modern Rock
Details: Modern pop-rock, with influences including Elvis Costello, The Beatles, Neil Finn, Jon Brion, Aimee Mann, Paul Westerberg/The Replacements, Beck, Jeff Buckley, U2 and Tom Waits. Nominated in the "BEST MALE VOCAL" category for the 2001, 2005 and 2006 Providence Phoenix Music Polls, Eric has performed live with Ben Folds, They Might Be Giants, Josh Ritter, Erin McKeown, Anna Nalick, Howie Day, Jason Mraz, Mike Doughty, Tanya Donnelly, Kristen Hirsh, as well as studio session work with Dropkick Murphy's, No Doubt, and members of The Mighty Mighty Bosstones. Eric has also performed on the Local Stage at the Newport Folk Festival and the Northampton Music Festival, in addition to live radio broadcasts on WBRU, WRIU, WXIN(R.I.), WICN(Worcester, Ma.), WSMU(Dartmouth, Ma.), WERS and radioboston.com(Boston, Ma.). Nashville's Catamount Records has included "Don't", off HATS AND SHOES, on their HUAC2 (HOT UNSIGNED ARTISTS OF AMERICANA 2) compilation CD, featured at the 2003 SXSW and Folk Alliance conferences. They have also recently included "Hill of Fire", a previously unreleased track, on their HUAC3 CD, featured at the 2004 AMA conference in Nashville, TN. Eric's third and latest CD, Saving Secret Grace, was recorded in 2005 at Dream Edit Studio in Newport , R.I., and features Mike Levesque (David Bowie, Letters to Cleo, Reeves Gabriel, Jen Trynin, Juliana Hatfield) and Bob Giusti (Frank Black) on drums , with Steve Mackey (Deana Carter, Wynonna Judd, Lee Roy Parnell, Steve Wariner, Tricia Yearwood) adding bass tracks in Nashville, Tenn. Mastered at Headpop Digital , in Chandler, AZ. by sound engineer Scott Seymann (Motown, MCA and Sony Records, Barbra Streisand, Quincy Jones, Fox Animation Films for the motion pictures Anastasia and Titan A.E.),

SAVING SECRET GRACE is an energetic but thoughtful 10 song pop-rock recording , familiar and classic in its guitar/bass/drums/keys arrangements, yet fresh and modern sounding in its clean , subtle production. Released in August 2006, SAVING SECRET GRACE is Eric's follow up to HATS AND SHOES (2003), and SOUND STATION SEVEN (2001). Eric's music combines the elements of rock, r + b/soul, country/americana and Brit-pop to explore the subjects of personal and emotional politics of human life. Equally important is his hope of connecting to as many people as possible from the stance of a post -modern pop mutt, unique but accessible; lyrically and musically trying to link everyday chaos with everyday calm. PRESS: NEW REVIEWS ! "Wish" starts things off with bouncy pop with handclaps but the rock is offset by a couple of smokey, delicate ballads. The track "Give" is in waltz time with a blazing guitar solo, and also appears on the "Rock Out With Your Tail" Out compilation (shameless plug).

Whether it's Paul Westerberg-ish crafty pop, the traces of Soul Asylum, or the Graham Parker-y vocals, you got yer blues, crisp pop, honkeytonk, and swing- all styles effortlessly well accomplished." - mark 9/01/06 "75 Or Less" Released 06.01.2006 75orless.com "The first thing that strikes you is the sound. On the fourth track, Everybody Knows, the acoustic guitar feels so crisp, so intimate, you'd think it was in the same room. In fact, there's a lot of good guitar on Eric Fontana's new album, Saving Secret Grace, a record that surpasses his previous work and is one of the year's most entertaining listens. Recorded, tracked, and mixed by Scott at Dream Edit in Newport, and assembled in many parts of the country, including Tennessee and Arizona, Fontana has taken a major leap in songwriting, and the advanced studio polish spotlights that growth. The sound, rootsy, and jangly in a Byrdsian/Petty kind of way, resonates with a classic vibe. Fall On You has a Roy Orbison feel, while Scattering echoes the vintage Knopfler Strat sound of early Dire Straits. On Lover Don't Let Me Down Again, Eric tones it down to an almost contemporary folk sound à la Bill Morrissey, complete with endearing rasp. And the bluesy rock of A Little Push has the unmistakable disheveled grooves of the Faces and the Stones. All of Fontana's new work is organic and melodic, and weighted with meaningful lyrics. With the help of Mike Levesque and Bob Giusti on drums and bassist Steve Mackey, the performance is tasteful, classy, and consistent. We're not sure what this accomplishment means for Fontana, but it sure would be nice if someone got behind this puppy and gave it a push. It's more than worthy of a way larger audience. In fact, it demands one"

-Bob Gulla , 8-2006 Providence Phoenix "If my music career resume read as accomplished as that of Cranston, Rhode Island's, own Eric Fontana, I'd have the whole damn thing tattooed on my chest!

Hyperbole? Maybe so, but consider the following points. At such a relatively young age and in such an equally short period of time, this extremely talented singer-songwriter has racked up in-studio session work with a roster of artists who include Ronnie Wood, Earth Wind and Fire's Maurice White, and Barbra Streisand. (No that wasn't a typo.) Clearly this Berklee graduate has amassed a knowledge that should propel him to that ever-elusive next level. With his latest CD release *Saving Secret* Grace Fontana marches several steps forward in his journey toward household name recognition and creative gratification. Each of the 10 self-penned tracks offers a glimpse into Fontana's instrumental prowess and lyrical adroitness. Though his vocal timbre is distractingly reminiscent of Matchbox 20's Rob Thomas, the overall construction of these songs are uniquely Eric Fontana. The album's opener, "Wish," is hands down the best of the bunch. If it were 1977, a track like this would take but two weeks to shoot up the Billboard Top 10 chart and burrow itself into the Number One slot. Perhaps right above Billy Swan's *I Can Help*. It has all the elements of a well-crafted back-in-the-day pop song. The lyrics unfold a cursory story line, and a stick-to-your-brain melody. Accordingly, *Fall On You*, a slick pop mid-tempo that could easily have been covered by Cliff Richard or Rick Springfield, would have been at home in the early 80s charts (but for its lack of a prominent Yamaha DX7 line). Mind you, this is in no way meant to demean or diminish the abundant talents that Fontana clearly demonstrates throughout. Songs such as *Scattering*, *Everybody Knows* and *Lover Don't You Let Me Down Again* are tailor-made fodder for any major label A&R guy looking to sign that next adult contemporary artist. Eric Fontana deserves to be THAT artist. As if writing and recording didn't take up every waking moment of this guy's life, Eric finds the time to get out and promote these wonderful songs with a backbreaking live appearance schedule. This has included doing shows with Ben Folds, They Might Be Giants, Josh Ritter, and E Street alumni Nils Lofgren Clarence Clemons. He's also performed at Texas's exalted showcasing event *South By Southwest*, and has penned shows for Providence's Trinity Repertory Theater. Like Springsteen, Joel, and the whole lot who came before, Eric Fontana is making a living composing, recording and performing. I'll be making my plans to catch him locally, as it's becoming abundantly evident the word local will likely not be associated with Eric Fontana very long. " -Don Dimuccio, 8-2006 R.I. Motif

PREVIOUS REVIEWS : "...an energetic mixture of stripped down folk, blues, rock, Brit-pop and a tad of that insurgent country...Fontana exhibits a diversified writing skill that permeates...his vocal action emits like both a lion and a lamb, forging sweeping melodies with songs that touch upon those who leave and are left behind..." -Anthony Loffredio,

Providence Monthly "Eric's songs are about those mundane things and events in one's life that one would hardly consider writing songs about, and yet Eric manages to make these songs compelling...it just works. Cool stuff!" -Joel Simches, The Noise Boston "...high energy, addictive music...Fontana could do his entire show with just his voice...sings with such inflection that his vocal ability competes with the lyrics...Fontana writes about ordinary topics,such as love, life and growing up, but his word choice makes the messages run even deeper...an energy that makes the ordinary seem suddenly more colorful...lyrics have a subtle melancholy feel that is typical of country, but his sound is more upbeat, with it's roots unmistakably rock and roll." -Alysa Phillips, The Northampton Gazette "...soulful...discreet...americana tinted...lively/nutty...in our opinion, the most beautiful moments of an amazingly varied(pop) record of a special multi-talented fellow..." -Benny Metton, Ctrl Altcountry E-Zine, Belgium speak dutch? for full review, go to: users.pandora.be/ctrlaltcountry/Pagina1ArchiefFebruari2004.htm#EricFontana ALSO, go to sonicbids.com/ericfontana for eric's e.p.k.

WORK/GIG/CREDITS RESUME: STUDIO RECORDING CREDITS "Guitar: Barbra Streisand Ron Wood (The Rolling Stones, Rod Stewart) Maurice White (Earth Wind and Fire) Ellis Hall and Bruce Conte (Tower of Power) Scotti Page, Saxophone (Pink Floyd, Toto) Dropkick Murphys (banjo tracks) Tony Bongiovi, Producer/Engineer/Studio Manager/Owner " The Power Station (The Ramones, Aerosmith, Jimi Hendrix, The Talking Heads, Bon Jovi) John Arias, Producer/Engineer (B.B.King, Barbra Streisand, Bob Seger) Television and Jingle " East and West Coast STUDIO RECORDING CREDITS " Keyboards: The Amazing (Royal) Crowns Joe Gittleman, Bass (Mighty Mighty Bosstones, Avoid One Thing) The Swingin Neckbreakers STUDIO RECORDING CREDITS " Bass: Johnny Cunningham, Fiddle (The Celtic Fiddle Festival, Hall and Oates, The Raindogs, Silly Wizard) Joe Sirios, Drums (Mighty Mighty Bosstones, Frank Black, The Street Dogs) STUDIO RECORDING CREDITS " Assistant Engineer: No Doubt Barbra Streisand Michael Carnevale, Producer/Engineer (Eric Clapton, Jeff Beck, The Rolling Stones, Tom Petty, Kiss) LIVE/TOURING CREDITS " Guitar: Clarence Clemons, Saxophone (Bruce Springsteen and The E-Street Band) Nils Lofgren, Guitar (Bruce Springsteen and The E-Street Band, Neil Young) Steve Cropper, Guitar/Producer (Booker T and The M.G.s, Sam and Dave, Otis Redding, The Blues Brothers) THEATER CREDITS Year of the Baby (banjo, mandolin) by Quincy Long, music by Maury Loeb. Perishable Theater Providence, R.I. Thunder Knocking on the Door (guitar) by Keith Glover, music by Keb Mo and Anderson Edwards. Trinity Repertory Providence, R.I. Nickel and Dimed (guitarist and composer) by Joan Holden, music by Eric

Fontana. Trinity Repertory Providence, R.I.; Heritage Theater Co., Bend, Oregon WORK EXPERIENCE Norwegian Cruise Lines (guitar, vocals), The Norway- four piece band. Steve Smith and the Naked (guitar, vocals) " ten piece touring r + b/blues band. Mother Jefferson (bass, vocals) " four piece original rock band. General Business (guitar, bass, vocals) " East and West Coast Assistant Engineer/Producer/House Musician " A+R Studios L.A. CA; B+J Studios L.A. CA; The Power Station N.Y. N.Y; Sound Station Seven Providence, R.I.; Dream Edit Newport, R.I. EDUCATION Berklee College of Music, Boston MA. " Graduate 1990 Bachelors of Music Degree Principal Instrument, guitar Course of study, Professional Music

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