

Mp3 Orchestramaxfieldparrish - Tears



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The soundtrack to a movie, not yet written. 10 MP3 Songs ELECTRONIC: Ambient, ELECTRONIC: Soundscapes Details: This is a limited edition handmade cdr. Presently, it is only available direct from Faith Strange Recordings and iTunes. Selected reviews: From Aural Innovations ..31 June 2005: Deeply influenced by the 80s academy of ambient guitarists (Bill Nelson, Robert Fripp, Michael Rother, Durutti Column), Mike Fazio's orchestramaxfieldparrish project is a splendid concatenation of soaring e-bow guitars, heavenly synthesizers, crystalline percussion and an assortment of other instruments finely tuned to the frequencies of the heart and soul. Fazio's closest spiritual antecedents, however, serve as mere ghostly projections that infuse his compositions with a kind of invisible aura and rarely a heavy-handed presence. At their best, Fazio's songs are channels to other times and places that resonate in the pools of memory, anthems of transcendence for fallen angels and romantic warriors. The lovely "Bow" is a case in point. Chiming electric guitars create a lush dreamscape over which an orchestra of tuned percussion, wood, glass and assorted metals flicker like fireflies on a summer evening. Both intoxicating and entrancing, "Waiting for Twilight" builds swelling guitars into a symphonic architecture of longing ascension, where rich chordal clusters rise and fall like the shadows of velvet birds cast against a kaleidoscopic horizon. These and the other shorter pieces ("...and then a crowd, impossible to number..." and "Where the Angels Crash and Die," for instance) all share a consistency and fluidity of vision that the extended suites ("The Tears of Christ" and "Music from the Empty Corner") occasionally lack. This isn't to say that the longer compositions are too repetitive or directionless, only that within the less consciously circumscribed, more open-minded framework, Fazio tends to drift far afield to esoteric circles that only true initiates can fully appreciate. "The Tears of Christ" effectively utilizes musical space for the creation of sounding structures through time - a kind of kyrie eleison for solo guitar processed with a multitude of

effects. "Music from the Empty Corner" is perhaps Fazio's clearest and most heartfelt expression of his connection to the Orphic myth he alludes to in the album's liner notes. Using little more than bells, gongs and synth, Fazio sculpts a mesmerizing tone poem of luminescent beauty. Here, timbre and pitch are constructed in the same way that a painter might use light and shadow on a canvas. Shimmering and radiant, "Music from the Empty Corner" sunders the darkness like veils of light from another sun - truly splendid music for the deep silences of the night.

Tears is a rare oasis in what is increasingly becoming a barren world of sound. - Charles Van de Kree From FUNPROX - July, 2005: ...Tears by the formation orchestramaxfieldparrish is a record one mustn't skip. Tears is an evocative and dynamic blend of all sorts of instruments (listed separately beneath each track in the cd-booklet) as electric guitars, drums, piano, synthesizers and acoustic guitars. Keywords to describe the music would be: atmospheric, soundtrackish and dreamy. The overall audial impression of the record is not dark at all, more soothing than menacing, sometimes even more poppy than ambient. The rich variation of styles is clear in 'A lot like you'. After the initial drones, orchestramaxfieldparrish suddenly breaks the ambient structure and starts a moody and catchy song. In the next track, besides droning electronics, also drums and a bass-line are present, but this time more to support atmosphere than to create a songstructure. 'Bow' is definitely my favourite track, which sounds like a mixture of Raison d'etre and Alio Die. The echoing, reverbing guitar sounds create a very powerful lush feeling of desolation and sadness. Like Orpheus lyre twanging sad strains, emitting nice vibrating sounds. These chilling, distant guitar strains are present in most of the tracks; resulting in an album that sounds as a whole. Everyone sensitive to soundscapes will absolutely be touched by the efforts of this band from the big apple. Orchestramaxfieldparrish combines the best ingredients of ambient-electronic music on the one hand, and post-rock-alike guitar drones on the other. A definite recommendation. - JS from EXPOSE - issue 27, JULY, 2003: I chose this CD for review based solely on the name. What a welcome change to see a project that absorbs influences from other art forms, not a common enough trait. And the serenity in the paintings of Parrish - once the whipping boy of hip mid-century moderns, for whom all but splashes and blobs of ugliness was bourgeois and out-of-fashion - is the perfect afflatus for the beautiful ambient sound paintings of OMP. And it is all the work of one man, Mike Fazio. Striking is Fazio's grasp of the production savvy needed to achieve a professionalism that exceeds the grasp of most other ambient music projects. Surely the emphasis is on mood and atmosphere - each track explores a different side of the craft, delivered by a distinct

guitar song that also features assorted percussive effects on metal, glass, and wood which are, remarkably enough, cohesive and non-pretentious. Guitars on this track are both strummed and also used as drone-like ambience. From here on out, the album is on a roll, with one solid number after another. "Waiting For Twilight" is a serene ambient cut, on which Fazio's electric guitars sound more like synths as they weave a darkish, but not too, pattern in the night sky. At more than seventeen minutes, "The Tears Of Christ" is far and away the most ambitious track on the CD. Using nothing but electric guitars, Fazio explores abstract minimalism, experimenting with the silence between notes as well as a variety of tones, shadings, and more overt "guitar-like" musical stylings. The only other artist doing anything at all like this that I'm familiar with is Jon Durant, and Fazio stands toe-to-toe with him on this piece. It's possible that the track could have been shortened, yet with minimalistic music like this, how much is enough or not enough? For me, the closing track is also far and away my favorite. "Music From the Empty Corner" (an alarmingly appropriate title) also journeys down minimal pathways, but this time does so with assorted bells and gongs, most of them reverberating and sustaining for long periods of time. The various tones, each of them pleasant in their own right, coalesce to form fascinating patterns yet in a completely random fashion. While the music is not "dark," there is a brilliant juxtaposition of contemplation tinted with profound sadness (or at least that's my reaction) which transfixed me every time I played this cut. While twelve minutes long, I never tired of the wind-chime like allure of this selection. The upside of Tears far outweighs my complaints and since it's easy enough to program out the two cuts I don't care for, I can recommend it to ambient and minimalist fans with breezy confidence, assuming the listener is not opposed to non-traditional (i.e. not synthesizers) sources for his/her ambient bliss. Because, the majority of this album contains more than a few blissful moments, as well as stretches of artistic creativity and virtuosity that bode well for Mike Fazio's future releases. - Bill Binkelman

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