

Mp3 K. Leimer - Statistical Truth



[DOWNLOAD HERE](#)

Ambient 11 MP3 Songs ELECTRONIC: Ambient, ELECTRONIC: Soundscapes Details: REVIEW BY MAXWELL OZ, EI MAGAZINE K. Leimer, that neglected minimalist soundscaper (and now fellow e/i scribe), is back with another smartly-packaged record, and it's a dandy, the sort of disc that begs the question as to why he isn't one of the Nobel Laureates of ambient already. Self-released on Leimer's own Palace of Lights label, *Statistical Truth - or, How I Learned to Stop Worrying and Love The Heavenly Music Corporation* - inverts the fundamental role models of the last 25 years (Eno, and with Fripp, plus Hassell, Debussey, and Satie) and in so doing, recalibrates them to destigmatify the modern drone while repelling the new age. It's a tight balance, but Leimer and his one-man arsenal of electronics pulls it off with the delicate touch of a glass-blower and sharp eye of a diamond jeweler. Yes, these preening, stately drones are practically opulent, as if radiating bright light from within that's reflected back and then back again, the currents set into motion by brusque synthetic tradewinds. The sparse tonal hues of "Requiem Fields," "Usable Spectrum," even the clacking rhythms, weird modular squiggles and urgent bass inebriating "Anterior"'s mesas doesn't upset the disc's sense of wondrous longing throughout. Truth be told, this is music that positively aches. REVIEW BY DENE BEBBINGTON, MELLIFLUA.COM Kerry Leimer seems to be a relatively unknown ambient musician, which is a shame because his abstract style of music is engaging and should appeal to many ambient fans. *Statistical Truth* features his stylistic hallmarks of grey and sometimes stark tones applied in a minimal fashion, occasionally along with synthetic rhythms. In this sense it has similarities to his older work *The Listening Room*, though this new album is more austere. There are eleven tracks on the album, ranging between nearly four minutes to a little over eleven minutes. One track, "Four pages from an unfinished novel", was originally on the album *Closed System Potentials* and is revisited here. The opening piece "Dark form" is a good intro to what

follows throughout much of the album. Harsh circling tones that slowly change hue and shape reverberate while subtle electronic sighs briefly intrude now and again. Eventually the tones become greyer and lose much of their astringency, and things continue like this to the end slowly changing and with the addition of some melancholic refrains. The second track "Unusable spectrum" is where rhythms first make an appearance. Various reverberating tones and bassy sighs play out while initially sparse drums and what sounds like a bass or rhythm guitar create an air of expectancy. The rhythms go through brief periods of liveliness and towards the end are joined by a hi-hat percussion. In contrast, the track "Four pages from an unfinished novel" is notable for containing piano. Quickly repeating tones with a soft metallic edge lead into a simple contemplative piano melody that carries on nearly to the end, this is accompanied in places by a warm drone that moves from being unobtrusive to less shyly near the foreground. Most of the tracks are minimalist in style, typically with slowly morphing structures of rapidly circling tones that sound like sonic eddies. We're in the cold but precise world of statistics and mathematics where the beauty is felt in the mind rather than the heart, where detailed topography is cloaked by desolate vistas, and where wintry tones continue to haunt the soul even after listening. In my experience some of Kerry's music can take a little getting used to; perseverance is rewarded though. The abstract tones and soundscapes of Statistical Truth can on first hearing be rather austere and melancholic, yet they're also satisfying, especially for those who enjoy music with plenty of nuances that require careful listening. REVIEW BY ARCHIE PATTERSON, EUROCK The new album from PoL is the one I've been waiting for K. Leimer to make since all the way back to Closed System Potentials. Along the way his career trajectory has offered some wonderful experiments in ambient, ethnic and experimental rock/ synthetic music. Now with Statistical Truth Kerry has created music that mixes it all into a new hybrid drenched in mellotron soundscapes, exotic arrangements of pastel tone colors, and oozing liquid-like electronic sound. There's a natural ebb and flow between dense Crimsoid 'tron passages and more cerebral ambient tones laced with world influences. The combined musical effect is at times dynamic as well as purely cerebral and enchanting.

[DOWNLOAD HERE](#)

Similar manuals: