

Mp3 Sora - Heartwood



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Sitting easily and mysteriously between the worlds of celtic, classical and folk, a crystalline voice and neoclassical style that is narrative and lyrical. 11 MP3 Songs in this album (45:47) ! Related styles: WORLD: Celtic, FOLK: Modern Folk People who are interested in Loreena McKennitt Sarah McLachlan Aeone should consider this download. Details: I imagine great Canadian painter Emily Carr would be keen on Soras music. They share an affinity for nature and forests that breath in their works. I tread the forests of your eyes. Wild path within. Dappled sunlight moves us in circles. Gravity of a sigh. These opening lines from Heartwood, the title track of Soras 2009 release calls to mind Carr paintings Path Among Pines or Deep Forest, Lighted. Soras ability to conjure up scents, textures and the essence of nature through her lyrics stems from the deep meaning she finds in the natural world. I am natural and enjoy organic design, music and writing. That is what inspires me the feeling of fiery leaves falling around as you walk on an autumn day, a cherry tree full to the brim with blushing blossoms my lyrics come from there. My ultimate goal in my music would be to create something that people could find themselves in; that they would want to listen to and get lost in. I want people to be touched by their environments as I am by mine. Exposure to ever changing environments started when Sora was in her early teens. As a violin player she was part of two touring groups; the Calgary Youth Orchestra and the Calgary Fiddlers. Travelling throughout Canada, Scotland, England, Australia, Norway and New Zealand gave her ample opportunity to test the waters of a musicians lifestyle something no one expected when she started violin and piano lessons at the age of 5. Her touring experience certainly helps her to manage her time and energy now. As a mother of four children under the age of 10, Sora coordinates school schedules, family outings, performance dates and writing music into harmonious flow. Recording Heartwood required her to travel from her home in Calgary to Toronto occasionally for in studio sessions with Juno-nominated

producer Douglas Romanow (Fire Escape Recording). When it comes to an increasing travel schedule and keeping everything in balance she is grateful that her husband is so supportive of her career. Since releasing her first album *Winds of Change* (2003), a collection of folk songs from the British Isles, Soras talents have been getting increasing support from industry and fans. In the year and a half that followed she began writing her own material which led to the recording of a demo with Romanow in late 2006. From there the flood gates seem to have opened with the awarding of several grants: 2007 -Demo Grant from FACTOR, 2008 - 10K20 grant from Rowlco Radio (to record *Heartwood*), 2008 -Juried Sound Recording Grant from FACTOR and pre-album release airplay of *Light*, a track from *Heartwood* on Magic 99 in Edmonton, Canada. The album includes Hugh Marsh, George Koller, Ray Dillard, Kevin Breit, Sharlene Wallace, Gary Craig and Fergus Marsh. Several of the tracks on *Heartwood* provoke that heart swell you get in moments of true triumph. Reminiscent of the final scene in the movie *The Illusionist* devotion won out over position and corruption there is a sense of rightfulness prevailing. Sora consciously creates the layers within her lyrics and music to convey the core of subjects she writes about. My music, to me, comes from the natural world sometimes by mythology, but it is always my goal to understand the heart of the myth rather than to simply retell a story. I am far more interested in discovering why it is still meaningful today. The songs are not about me, but I cannot deny that I find myself in them. It is important to Sora to be personally involved not only in the creation of her music, but how it is put forth into the world. A key aspect of how she develops all of her musical projects stems from her inclination to have a creative identity. Like Sting she doesnt go by her legal name in relation to her music. It isn't about hiding myself, but more about defining who I am, who I feel I am inside. We are never given the opportunity to name ourselves in our culture, we take on names others give us. I find it a powerful statement of self to define who I want to be consciously and deliberately. Her creative identity allows Sora to write beyond the margins that her birth name instills in her.

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