

Mp3 Marieann Meringolo - Hold Me Close



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She is an award-winning and critically acclaimed vocalist. A blend of beautiful voice, intense passion and sensitive soul that make her a true find. LIVE EVERY WEDNESDAY 8-MIDNIGHT @ THE MARRIOTT MARQUIS, BROADWAY LOUNGE 45TH B'WAY, NYC 13 MP3 Songs EASY LISTENING: Cabaret, EASY LISTENING: Crooners/Vocals Details: Excerpts taken from the liner notes of Marieann Meringolo's CD Hold Me Close Marieann's debut album is a mix of great pipes, great songs and an ingenue's innocence. Sure, she can display an enormous amount of vocal power as she does on Rodgers & Hammerstein's This Nearly Was Mine but she never forgets there's a song to be sung, a story to be told. The way the pitch dies slightly on the word dreaming; the fragile note of proud despair that informs the entire performance what Marieann is delivering is a dramatic performance with every song. In fact, the songs here are all small novelistic constructs; stories powered by emotion rather than narrative, but with a mix of musicality and theatricality that suggest a young Streisand. On Sometimes, the Nancy Daly song about romance and memory, Marieann stirs the ashes of romance with a touch that's delicate and, at the same time, crushingly poignant. The song may be right; it's tough remembering the ardor of lost love. And it's just as tough forgetting this song. If I may be so bold, someone should be writing a Broadway musical around this voice. Listen to the Lesley Gore-Mark Price love anthem No One Loves You Like I do. It doesn't take long to build to a pitch that will bring you to your feet. So invite some friends over; it's far too embarrassing to be giving standing ovations alone in your own living room. There are a couple of songs here that have been done by everyone, in every conceivable fashion, and yet she attacks them like they've never been sung before which is obviously, the only way to do it. One is the Oscar Hammerstein Jerome Kern masterpiece, All the Things You are, the greatest love song ever written; the other is My Funny Valentine. It's a chestnut, but she imbues it with a pain that's palpable. Marieann cut her musical

teeth in the cabarets of Manhattan. Back then, one of her musical mentors was Johnny Mathis, and she slips into Chances Are like a satin glove. What happens here and on the other Mathis standard The Twelfth of Never is a fusion of voice and lyric an effortless journey to emotional catharsis. It's as if she's caught in something she can't deny. The singer and the song are one. It's like, uh, art. As she exits on the Daryl Kojak Margaret Emory song Threads of Time. Marieann commits some microtonal mischief that makes you think: Ordinary humans don't sing this well this easily. But then, who's saying Marieann Meringolo is anything but extraordinary? Don't answer. Just hold me close. - John Anderson John Anderson is a writer critic for Newsday

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