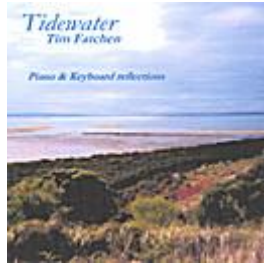


Mp3 Tim Fatchen - Tidewater



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The warmth of an 1880s grand piano and the edge of a modern electronic keyboard sing with New Age harmony and folk-based melody and rhythm. Quiet and thoughtful, fast and joyful. 10 MP3 Songs

CLASSICAL: New Age, NEW AGE: Celtic New Age Details: THE MUSIC The soft warmth of an 1880 acoustic grand piano from the Romantic era glows through New Age, neo-classical, and folk-based harmony, melody and rhythm. Tim Fatchen's music and the old piano sing together, sometimes quick and active, sometimes quiet and contemplative, sometimes raw and unpolished, always honest. Sharper, edgier tones of modern electronic piano and synthesiser opens another dimension, to contrast and complement the vintage piano's sound. Tim's music is heavily influenced by the more contemplative instrumentals of Yanni and Enya, by the minimalist and folk-based themes of Mike Oldfield, and by mixed undercurrents--classical, traditional blues, and the far older Anglo-Celtic dance and folk song filtered through Cecil Sharpe and Percy Grainger. His music is also inspired by a continuing love affair with the freedom and joy of water, wind and light, the movement of lake and sea, experienced under sail. Quiet and thoughtful, fast and joyful.

THE TRACKS

1. Tidewater (synth.) A pensive song-without-words introducing the Tidewater piano theme, flowing and ebbing. Synthesised piano and gentle string pads.
2. Jiglet (acoustic) A bouncy introduction to the 1880s piano, just for fun. A jig with the odd beat missing!
3. Lament (acoustic) A sorrowing piece, reminiscent in its irregular rhythm and minor tone of slow and sad 18th Century English folk songs.
4. Notomonotony (synth.) Folk-dance based rippling synth. piano movement with minimalist strings, both bright and pensive.
5. Soft Sparkles (acoustic) Slow, shadowed and contemplative, with brief flashes of light.
6. 'Politeness Bonhomie' Waltz (acoustic) A piece of mock-19th Century pseudo-classical fluff'n'fun from "The Internet Opera", to match the young days of the piano. Strauss would never approve, but a music-hall might've!
7. Oladdie Moonlight (acoustic) Moonlight

over the parched lands, dreaming of the waters to the south. 8. Morning (acoustic) Inspired by the play of light reflecting from wind ripples on the water, this fast and joyous Celtic-based melody follows a traditional dance structure with very simple, repetitive harmony. 9. Autumn's End (synth.) Electronic piano and strings for the last warm and sunny afternoon of Autumn. In parts bright, melancholy, thoughtful, resigned and finally aware of winter's looming. Mood music for one alone, with room to think and look back, but not meditation music. 10. Tidewater (acoustic) A slow and stately theme reminiscent of the surge and flow at the ocean shoreline.

THE PLAYER Tim Fatchen studied piano from a very early age with major success, but chose not to pursue a music career. Music however stayed a pillar of his life. For many years he was a church organist, as well as an accompanist for soloists and repetiteur for community music events. These recordings mark his return to direct piano performance. Tim has composed numerous songs, an Anglican Mass setting, hymns, and a comic opera.

THE PLAYED The Grand Piano was made by John Brinsmead Sons, London, in late 1880 and exported to Australia, probably to capitalise on a promotional concert tour at about the same time. It was touted on that tour as a "concert grand", and although much larger than a baby grand, at 6'+, the strings are still short of a full size concert grand. The piano was rescued from a barn in the famous vineyards of the Barossa Valley, South Australia, in the mid-1960s. Other than hammer felts, the piano is entirely original. After years of faithful service since its first rescue, it is starting another slow odyssey of reconditioning. The acoustic music on this CD has been recorded prior to any significant work or re-stringing--you can hear the piano working in places, so if there is an occasional clunk, well, you'll know it's real! The electronic keyboard and synthesised music is played on a new (2004) Medeli MC710 keyboard. The Medeli has an edgy brilliance to its sound, a very individual quality and a counterpoise to the roundness of the old instrument's voice. The 120 years which separate the two instruments is no bar to the enjoyment of both.

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