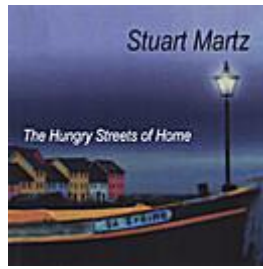


## Mp3 Stuart Martz - The Hungry Streets Of Home



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Third album from OC's premiere Celtic rocker is his best and most consistent so far. Patrick Thomas -- OC Metro Magazine 11 MP3 Songs FOLK: Power-folk, WORLD: Celtic Details: Stuart Martz - The Hungry Streets of Home Release 7/16/06, TW 14346 02663 Stuart Martzs newest album The Hungry Streets of Home slams onto the Celtic Rock scene with no apologies, while consistently embracing his traditional roots. Martzs electro-celtic power trio is what might have happened had classic power trios like Cream or ZZ Top had roots in west Clare rather than rock n roll. His guitar style rolls together the stars he listened to growing up -- Martin Carthy, Dick Gaughan, Richard Thompson, and Paul Brady, even infusing tinges of Mark Knopfler, while his original songs cast him as a leading songwriter in both the traditional folk and rock genres with a literary dexterity not often seen. With the title track The Hungry Streets of Home, Martz has pinpointed our deepest fears of unrealized dreams and rum-rotten smiles behind a fearful past. The theme of home runs throughout this record. By the end of the cautionary tale Twisted Wind youll already be singing the chorus, but to which home do you return? Or should you return at all? As a traditional musician, Martz leads off the album playing in an electric Martin Carthy style on Barrack Street, a rollicking tale of a sailor just back from three years at sea. In the ballad Black is the Color, Martz twangs out a lead on his strat making you wish that you, too, had lived across the street from The Replacements original guitar player on Aldrich Avenue. The Newry Highwayman explodes off Martzs fingers and lips with a controlled punch to the gut reminiscent of Thompson. As with his previous album, the internationally acclaimed Threesome Reel, Martz weaves traditional melodies and lyrics with unexpected delays, syncopations, and undertones that take you into the murkier side of the Celtic world. He resurrects The Rolling Hills of the Border as a song accepting death in order to embrace life, beginning with a plaintive invitation by guest piper, Boholas Pat Broaders. Martzs clear vocals and singular

Brady-esque guitar picking create a deep longing for a sense of place. Lest you get too complacent wallowing in the darker bogs, Martz jolts you back to life with Four Drunken Maidens (who refuse to leave home), showcasing his exceptional traditional fiddle as well as his penchant for rocking it up with effects like distortion to surprise and delight. The instrumentals are truly a return to tradition, as Martzs rhythm section rocks on fiddle tunes The Yo Ho Reel, Johnnys Wedding/The Girl That Broke My Heart, and Killarney Boys of Pleasure/Colliers Reel. Theres just enough fiddle here to make you want more. As a final breath, Martzs version of Danny Boy adds an emphatic exclamation point to the end of the album. This punked-up, Irish lightening bolt will capture the hearts of generations, young and old, reminding them there will always be a home to go to, albeit one that might have a heavy backbeat. The true force of Stuarts work is his storytelling. He uses his voice and instrumental arrangements to plait, within each song and from song to song, an album that leaves you hungry for the next installment. .

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