

Mp3 David Elias - Crossing



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Brand new SACD recorded for both stereo and surround sound at Slipperworld Studios. Put these review comparisons in a blender: Dire Straits, Tom Petty, Dylan, Arlo Guthrie, John Prine, Guy Clark, Dan Hicks, JJ Cale, James Taylor, and take a sip... 12 MP3 Songs ROCK: Acoustic, ROCK: Americana Details:

***** 'CROSSING' is a 2005 Final Nominee for Surround Music Awards Best Title ***** 'Crossing' joins the top list of picks by High Fidelity Review writers for this years "Best Title" award, open for public vote until the Surround Music Awards take place on Dec. 15th. The other 5 final nominees are: - Dire Straits, "Brothers in Arms (20th Anniv.)" - Talking Heads, "Brick (Box Set)" - John Hiatt, "Master of Disaster" - Rob Thomas, "Something to Be" - Anthony Newman and Graham Ashton Ensemble, "Music for Organ, Brass and Timpani" High Fidelity Review writers independently selected their top five discs (released since 15th December 2004), and their votes were collated to produce the final titles you see below. These titles are, in the opinion of High Fidelity Review and our contributors, the year's finest releases on both the DVD-Audio, DualDisc (with DVD-Audio content) and SACD formats. It is important to note that this award is strictly 'format agnostic', selections were made based on the fidelity and surround mix afforded by a given title, not the format upon which it was released. This also applies when it title is released on both DVD-Audio and SACD. Cast a vote at highfidelityreview.com/features/hfr_award.asp

===== "Crossing" is my second SACD (Super Audio CD). Its predecessor was "The Window" which was released in 2003. Both SACD's will play on any CD player and sound sparkly and shiny. (Try listening to some audio samples here or at mixposure.com/david-elias ...if you like how they sound it only gets better on the disc!) Here's what a few people have said about songs on "Crossing": "As with Elias' prior SACD release, I can quite confidently

predict this will be another "must have" disc for Super Audio CD fans." - Brian Moura, HighFidelityReview.com "The debut SACD by David Elias, titled The Window, has become a surprise hit in the Acoustic Sounds catalog. Surprise, that is, because it was an independent release by an independent artist on an independent label. There was no major label promotion machine in effect here. But word spread quickly, grass-roots style, that this was a disc of serious sonic and musical merit. And now we've got Elias' follow-up to tout." - AcousticSounds.com "A beautiful pastoral melody with David's soulful intimate vocal is a feast for any music lover. And he writes and sings lyrics that actually mean something. Poetry married to music! It that's what you are looking for then David Elias is your songman!" - Guy Michetti, Mixposure Review Crew "A professional recording of the highest quality, everything in balance so perfectly. Easing us into a kind of comfort and beauty. Sheer heaven." - Maria Daines "Amazing that there are no edits or other digital magic. It sounds wonderful." - Gill Whitehurst "I just wanted you to know that i have been listening to these songs on a regular basis. And it is just absolutely beautiful and moving. The perfect instrumentation for every song just totally gets me. Your voice is lifted to amazing height with this music. And i'm glad because everything you say is what I need to hear. Anyone who hasn't heard this is really missing out. Thank you thank you thank you" - Will I am an SACD believer and more importantly, a DSD (Direct Stream Digital) enthusiast and disciple.Why? A lot of people think the techno-jargon is disruptive to the art of making music. I kind of feel the other way. I think the technology can be used to make things that *should* sound good, actually sound better than you even hoped! That can be true for both the musicians, the studio people and of course the audience getting the music in any variety of ways (downloading, streaming, podcast, webcast, CD, iPod, on and on). If we didn't have technology in music think what we'd be missing today: electric instruments, synthesizers, the internet, iPods to name a few...I embrace the Sony and Philips technology behind DSD recording and SACD (now spelled SA-CD) delivery because of what it allows me to do as a musician: - record in the most accurate, warm, live, ambient and downright pleasing media available anywhere on the planet - deliver a 100 verbatim 1st-generation mix of the recordings to anyone who wants to hear it (this is analgous to hearing the studio master tapes, with no degradation no matter how many times you play it) - create a 5.1 surround sound experience in addition to a stereo experience for listeners in both domains that are completely independent of each other, yet exist on the exact same single SACD disc. - encode the master DSD mixed recordings into any other media suitable for consumers including CD (or hybrid

layer of SACD), MP3, MPEG4, AAC, vinyl, DVD (DTS 5.1 or stereo). My analogy to DSD recording is to compare it to digital photography. If you take pictures at the maximum resolution, say 5 megapixels or higher, you can always produce a very nice looking smaller image in any format you choose (JPG, GIF, TIFF). However, if you set the camera to capture images at 640x480 (about 300K) you can never make those images look better or bigger. They are doomed to the maximum res they are shot at. DSD recording occurs at a rate of 2.8MHz which is 64 times higher than the rate used to produce standard CDs. Another huge leap for SACD is the frequency range covered which is up to 100KHz, more than 5 times the conventional 20K range in standard CDs. I can tell you that these things matter when you record and listen to things like voices, pianos and all acoustic instruments as well as any instrument with a dynamic sound or feel to it. It is easy (easy, easy) to hear the difference and feel the difference. I'm mostly here to say that I feel very fortunate to be able to work as a musician in a media that is emerging for anyone and everyone to participate in. Studios of any size can now be equipped with the recorders that allow them to pursue all the things I mentioned above and much more. Discs known as hybrid multichannel SACDs can now be manufactured using the common commercial outlets that lead the market for all CD disc manufacturing. All I'm saying is it's here if you are a musician, and it's here if you are a music lover of any kind. Over 3000 SACD titles exist in the market today, a number that grew from zero in just a few short years. "Crossing" is mostly an example of a live acoustic band recording in the studio with the intention of capturing the live mix and the ambient room sounds creating both stereo and surround sound mixes for reproduction as SACDs. It was my second experiment of this type and the result is again a lifelike example of how the band sounds on a good day. You will hear this lifelike representation no matter how you play the recordings...try the previews here! "Crossing" was recorded directly to DSD in La Honda, California at Slipperworld Studios by Charlie Natzke. Check out slipperworld-- Two tracks were recorded to DSD by Gus Skinas at Immersive Sound in Boulder. "Crossing" was mixed for both stereo and 5.1 surround sound by Gus Skinas at Super Audio Center in Boulder, Colorado. Check out superaudiocenter. All songs are by me. I also did all of the graphics layout for the package and all the song arrangements. Here is the list of songs and musicians performing on this new recording. I can't thank those who were involved enough for all of their time and energy put into this project which began last May. Special thanks to Charlie and Gus who made some abstract ideas really come to life. All the best, David CROSSING

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1. Crossing (Lonely Bells)
2. Mend My Mind
3. Close My Eyes
- 4.

Morning Light / Western Town 5. Rodeo On A Ridge 6. Red Tail Guide 7. Heaven's Destiny 8. One More Savior 9. Above The Creek 10. The Riddle Song 11. Changing Down 12. If I Had My Way David Elias Acoustic Guitar, Vocal and Harmonica Sally Van Meter Weissenborn Guitar: #1, 2, 5, 9; Dobro: 3,7 Matt Flinner Mandolin: #1, 2, 3, 5, 6, 7, 8, 9, 10, 11 Eric Thorin Upright Bass: #1, 2, 3, 5, 6, 7, 9, 10 Eric Moon Keyboards: #7; Accordion: #10 Marc Dalio Drums: #1, 2, 3, 5, 7, 9, 10 Chris Kee Upright Bass: #4, 8, 11, 12 David Phillips Pedal Steel: #4, 12 John Havard Electric Guitar: #4 Peter Tucker Drums: #4, 12 Reid Dennis Percussion: #6 Erin Humphrey Organ: #9

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