

## Mp3 Aimee Wilson - Timbers Fall



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folk and eastern moans bound in the embracing vibrato of Wilsons' voice 10 MP3 Songs in this album (51:38) ! Related styles: FOLK: Progressive Folk, WORLD: Raga People who are interested in Nick Drake Vashti Bunyan should consider this download. Details: Aimee Wilson is lead vocalist and guitar player for her band The Factorye. She and The Factorye deliver a searing fusion of old folk and eastern moans, delicately woven within the intricacies of Wilson's voice and strings. Her self-produced 2004 album Timbers Fall, is a rare 10-track debut of some of Wilson's finest Appalachian tunes. Timbers Fall draws upon Wilson's Tennessee roots with fine-tuned vocals and rare ballad form. The Factorye now resides in Kensington, Pennsylvania and have performed in various music halls, universities, festivals and venues across the nation. Instrumentation includes Wilsons delicate guitar and sitar playing, darbuka, banjo, pedal steel, oboe, accordion, hurdy-gurdy, drums and more. If one were to attend a performance, they would learn quickly the swelling ebb of the musics movement across the room, coupled with Wilsons arresting voice. Despite the changes the music has undergone through the years, all could attest to the fact that it has always maintained the sharp delicacy that comes with Wilsons voice and writing. The Factoryes' current music draws upon a more orchestral, eastern sear with ancient revering hymnes and the dynamic musicianship of Wilson's entourage. She is recording, and plans to produce two new albums in Philadelphia for the coming year. To inquire, please visit TheFactorye.

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Aimee Wilson and Porchfront Factorye Bring Irish Folk to the Rotunda (July 08) published by Phrequency, a division of Philly A few Rotunda devotees milled on the stairs outside the venue with Aimee Wilson and Porchfront Factorye, the headlining band of the night, for an audience to arrive. Having lost Timbre, the opening act, to illness, Wilson and her band were out on a limb. But the Rotunda always draws its own, modest crowd (the

mostly free programming at the University of Pennsylvania's alternative venue presents some of the best emerging, local and national fringe artists) and eventually a satisfactory audience trickled in.

Nevertheless, it was surprising to see how unknown Aimee Wilson and Porchfront Factorye remain, even here in their hometown. A truly roguish looking band of crusty punks, stamped with facial tats, piercings and decked in vaudeville-tinged gypsy garb, Porchfront Factorye approach a slightly Irish flavored brand of folk with a progressive, eccentric flare. It is irregular music that unravels the tightness of folk structure into a lone, wispy strand. Reminiscent now and then of Mogwai or God Speed You Black Emperor, in terms of dense melodrama and prolonged, unresolved musical tangents, it also touches on the spaced falsetto explorations of a younger Will Oldham. All this in the stiff parameters of a guitar, pedal steel, banjo, didgeridoo, accordion (occasionally two accordions at once) and a hurdy gurdy, also known as a 'wheel fiddle,' a mechanical violin that is cranked rather than bowed. In the less than ideal circumstances of the night, Aimee Wilson and Porchfront Factorye maintained an arresting resoluteness, throwing themselves wholly into their performance. Wilson's commitment to her singing shivered in her every tendon, her voice expansive and round, alternating between warm, embracing vibrato and shear, chilly sustain. The band as well put on a soulful performance, composed and somber, but not without brief levity (for instance their excellent version of Gordon Lightfoot's "The Wanderer").

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