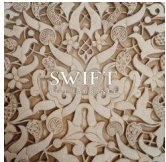


Bill Laurance – Swift (2015)

Written by bluesever
Friday, 23 October 2015 16:00 -

Bill Laurance – Swift (2015)



1. Prologue: Fjords [8:28] 2. December In New York [4:56] 3. Swift [4:43] 4. U-Bahn [6:49]
5. The Rush [5:22] 6. Denmark Hill [5:13] 7. Red Sand [5:20] 8. The Real One [6:26] 9. Mr.
Elevator [5:03] 10. One Time [4:22] 11. The Isles [3:25] 12. (silence) [5:05] 13. Epilogue
[3:35] 14. Watch The Album [60:47] 15. Song Selection 16. Prologue: Fjords [8:28] 17.
December In New York [4:56] 18. Swift [4:43] 19. U-Bahn [6:49] 20. The Rush [5:22] 21.
Denmark Hill [5:13] 22. Red Sand [5:20] 23. The Real One [6:26] 24. One Time [4:22] 25.
The Isles [3:25] 26. Epilogue [3:35] 27. Bonus Features 28. Swift Trailer [1:59] 29. Flint
Trailer [2:40] Bill Laurance - keyboards, vibraphone, percussion, and keybass on Mr
Elevator Michael League - guitars, basses, and moog bass Robert 'Sput' Searight - drums and
percussion Maria Im - violin Henry Flory – violin Curtis Stewart – violin Christiana Liberis –
violin Irena Momchilova – viola Kallie Ciechomski – viola Maria Jeffers – cello Sam Quiggins
– cello Matt McLaughlin - French horn Achilles Liarmakopoulos – trombone Sirintip - vocals on
Fjords, Swift and U-Bahn Brad Holt - gong on Red Sand

It's got all things that are good! Jazzy, Modern, an assortment of pianos/keyboards, & incredibly talented artists! Favorite track: Mr. Elevator. ---David Rice, billlaurance.bandcamp.com

This is one of those albums you can just kick back and relax as it takes you through an adventure of sounds. Red Sand in particular is a delightful exploration of rhythm. Favorite track: Red Sand. --- Furyhunter, billlaurance.bandcamp.com

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With last year's Flint, Snarky Puppy's British keyboardist Bill Laurance revealed his parallel life as an imaginative TV and film composer, and used the band's powerful rhythm team of bassist Michael League and drummer Robert "Sput" Searight to reinforce the point. Swift resumes where Flint off, with Laurance further broadening his soundworld of blended classical music, jazz, funk grooves and improv. Vocoder speech-bends nudge through orchestral swirls and heart-thudding drums, while whimsical piano vamps and soft bass figures become gliding dances pushed by choppy cello riffs. The title track has a hard-rocking undertow that drives a cooing wordless vocal and then a dubstep groove, and the dramatic U-Bahn showcases Laurance's powerful writing for cello. A percussion showcase for Searight on The Rush, north-Africanised world-music on Red Sand, and imaginative use of electronica on Mr Elevator testify to the formidable Laurance's rapid evolution, even if it's toward a musical world in which most forms of jazz-rooted improv have to be content with a textural role. --- John Fordham, theguardian.com

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