

Vanessa Carlton – Liberman (2015)

Written by bluelover

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01 – Take It Easy 02 – Willows 03 – House of Seven Swords 04 – Operator 05 – Blue Pool 06 – Nothing Where Something Used to Be 07 – Matter of Time 08 – Unlock The Lock 09 – River 10 – Ascension Deluxe Edition: *1. Vanessa Carlton - Blue Pool - Live Living Room Session [02:39] 2. Vanessa Carlton - River - Live Living Room Session [02:47] 3. Vanessa Carlton - Take it Easy - Live Living Room Session[04:27] 4. Vanessa Carlton - Willows - Live Living Room Session [02:49] 5. Vanessa Carlton - House of the Seven Swords - Original Demo[02:57] 6. Vanessa Carlton - Operator - Live Living Room Session [03:12] 7. Vanessa Carlton - Unlock the Lock - Live Living Room Session[03:09] 8. Vanessa Carlton - Nothing Where Something Used to Be - Live Living Room Session[03:49]*

Vanessa Carlton - Composer, Keyboards, Organ, Piano, Primary Artist, Tambourine, Vocals
Adam Landry - Drums, Guitars, Programming, Synthesizer
John J. McCauley III - Drums, Guitar, Guitar (Bass), Guitar (Electric)
Steve Osborne - Drums, Guitars, Keyboards, Mixing, Synthesizer
Skye Steele - String Arrangements, Violin
Craig Alvin - Mixing

Continuing with the austere sincerity she carved out on 2011's *Rabbits on the Run*, Vanessa Carlton nevertheless opens up a bit on 2015's *Liberman*, an album named after her grandfather and written in the years after the singer/songwriter married and started a family. Carlton doesn't directly reference her lineage anywhere on *Liberman*, but with its ghostly music box pianos, electronic watercolors, staccato strings, and elliptical melodies, the album feels simultaneously elusive and introspective. While Carlton rarely quickens her pulse here -- at best, the record achieves a gentle simmer, never a boil -- all the slyly shifting sonics enveloping the songs give *Liberman* a painterly feel, a shift that comes as a welcome tonic to its predecessor. Where *Rabbits on the Run* often felt insular, *Liberman* seems to float above the fray, achieving a delicacy that's reflective while skillfully avoiding solipsism. Sometimes, the songs feel like sketches -- certainly, they're lacking direct hooks or anything designed to pull a listener within her world; she demands engagement on her own terms -- but the cumulative effect is greater than the sum of the parts. It's an album that plays as a piece, not as individual songs. Carlton may be avoiding any of the grand gestures that defined her earliest work but at this point, this quietly meditative pop feels like a truer reflection of her intentions than "A Thousand Miles." She's not a mainstream singer/songwriter relying on colorful productions and direct melody,

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she's happy to exist just on the edge of the fringe, finding sustenance in risk. --- Stephen Thomas Erlewine, Rovi

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