

## Music Review SunsetDream

Brian Steen, Sony Music Producer

SunsetDream... I really do like. It's got transportability... if that makes sense. It reminds me of... and this will sound silly... the last samurai. The reason is.. as we enter you have a marching drum and what sounds to be an Erhu or Southern fiddle... then at about 40 seconds in or so enter the loops... almost like war drums. this has the excitement of a Cirque Du Soleil track. It moves and takes you places. It's not 4 bar loops stacked in a digestible format. It's thought and feeling mixed within tasteful passes. There are some misses on the track. The obvious vocal pad... is a bit loud and obtrusive for my taste. but the rest of this track is a success on many levels.

## Reviews on the song Blueland

Review on Blueland by Devon Jackson

Mr. Laun

I love this thing. It's out there but in its own special way. And really fun.“

Quote for Blueland is :  
“Heavens to Murgatroyd! This is so f'n cool!”

Review :

A constant buildup to . . . to what, I don't know? But it doesn't matter. After an entire minute of buildup you just give in and let this prelude of all preludes that's not a prelude at all but the song-- the experience of sounds--itself just wash over you. But it's a bizarre and bizarrely mesmerizing mix of instruments and instrumentations and phrasings, all musical. No singing, no lyrics. I swear there's a Theremin (or Theremin-like device) in here as well. While it's reminiscent of Loreena McKennitt and her eerily soft Celtic works, it's goofier. It's meatier. And it's also just as self-confident as anything she has produced and somehow not at all New Agey but confoundingly and singularly hip. Very cool.

D Jackson

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Review on Blueland by JD Wood :

Hi,

I hear really interesting sounds and melodies in your tune. It definitely would fit the "lounge" market, which is always searching for good instrumental music. It has a nice mood and build up. Keep on going this way, I like it.

All the best, JD  
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Review on Blueland by MusicDish TV :

Robert Lauri's avant-garde/experimental video and song "Blueland" off his new album "Power In Heaven" takes you to a place far, far away, allowing your mind to be free flowing along the avenues of adventure and imagination with instruments overlapping and swirling together to form a tranquil harmony and a feeling of peace and tranquility. But "Blueland" is perfect for many moods --

relaxing, being contemplative and/or reflective, working, or cruising behind the wheel of your car on a picturesque day. The flute, synthesizer, guitar and percussion provide the perfect backdrop for the striking harmonic piano foundation which repeats throughout the track, keeping the song centered and the listener entranced. "Blueland" has a strong Asian sound and quality about it, which only adds to the serene and natural quality of the song. The percussion really comes to life in the end, taking the track to a new level, where dancers move their bodies in sync fervently in a beautiful and rhythmic way.

In keeping with the theme of the music, the video shows nature in all of its splendor and glory, pictures of seemingly prehistoric and medieval times, pyramids, and ancient and famous sites. "Blueland" is an extract from the album Power In Heaven, which is scheduled for release at the end of April. Music and arrangements are by Robert Lauri, and video editing was done by Anna Clara Passarelli.

Artist: Robert Lauri  
Album: *Power In Heaven*  
Review by Michael Morgan

"Just another ambient bedroom artist" would be completely unfair when describing the lush textures and instrumental variations on new age ambient artist Robert Lauri's, *Power In Heaven*. Ambient music has a tendency to get sleepy and monotone. While sleepy moments exist on this record, they are usually temporary exhalations, a calm before the wrath of well-fated primal percussion and interwoven synth-scapes.

"Step to Eden"'s reverberating pulsations is probably the most homogeneous (in term of its style) track off of *Power In Heaven*, especially with the clashing of various ethnic sounds on the other tracks. "Step to Eden's" motif is a synth whistle with a folkish melody accompanied by percussive fills and a steady stream of insect-like synth noises. It's short and catchy. The quick muted guitar riffs add a welcome touch to the ambient hues. This is definitely a track to re-listen to and sure to be a fan favorite.

"Survivor" starts off as a piano ballad, and then launches into a ream of guitars and synth fills. The ringing synths, intended as aesthetic embellishments throughout the song, are not necessary for such a beautiful melody that can really stand on its own. It's overproduced and arranged with so many synth whistles sprinkled throughout, and it takes away from the song's potential as a crowd-pleasing anthem, or, perhaps as a movie scene-stealing soundtrack. The acoustic guitar and piano accompaniment toward the middle of the song possess a beautifully haunting quality especially as it transcends into a set of epic-like guitars and choir swills. Once again, a catchy foray of melody and pomp, but a bit over-arranged.

"Sunset Dream" carries on where "Survivor" leaves off, in a flurry of pianos but this time fused with what sounds like an erhu (a Chinese violin) and a modern electro-acoustic guitar. The traditional sounds condense into modern bass-like fills and electric synth stabs. The tempo soothes and rolls steadily onwards as the bass and percussion carry the song forward, lifting it into a bevy of gospel chants and sways. The tension between modern day instruments and rhythms with traditional folk music is done masterfully and tastefully. In the case of "Sunset Dream," the earthiness becomes magical, like alchemy.

The intensity of "Memory" bores down with an erhu, backed by a piano, but only striking forth when the violins fly first. The added percussives and synth might seem to some listeners over-arranged; once again, the power in singularity is defeated by so much rhythmic interplay between the electric guitars and synths. In fact, the various layers in this arrangement may seem to some as somewhat self-indulgent.

A major positive on *Power In Heaven* is its warm embrace of instruments from around the globe. There is no better example of this than "Caravan." It travels to a far out land filled with Flamenco-like percussion, European accordion as well as what sound like Indian chants, which then get swept away by Jewish folk music from a clarinet. The salad bowl of sounds is tantalizing, fun, festive and spicy; kind of like a barbecue Bar Mitzvah where they serve tacos, chicken tikka masala and fettuccine

alfredo all on the same table. Some listeners might be equally confused and surprised by the mellifluous and explosive combinations. "Caravan" definitely warrants several listens; sounds will be missed the first and second time around for sure.

"Overnight Trip" is another track that leverages instruments from across the globe. It has a contemporary sound fused with the traditional flutes, violins, and sexy-romantic accordion. The ringing flute synths are slightly piercing in volume and tone, perhaps over-arranged and unnecessary. The song picks up in both volume and tempo halfway through allowing the listener to forget the sleepy beginning. The melody rolls around building on different variations adding color and intrigue to the song; definitely one of the most interesting tracks on *Power In Heaven*.

Tracks with cinema potential appear a few times on the album. "Back Home" is cinematically engaging with bells, explosions and racing horn-blaring trains. It's a blend of science fiction dynamics and classic love-story sighs. The striations of erhu accents add an exotic flavor to the wispy soundtrack.

The restrained tempo of "Long Night," dramatic orchestral movements and long-winded flourishes, build into dramatic booming pauses and grow into tiny silences, only to be awakened by a slow death-like drum slam. The end of the song rattles away in snares and bangs, like the closing of a sarcophagus. It could very well be the closing scene to a movie of good-over-evil, Hollywood-style.

Fans of ambient music with a world sound flair should buy this record.

Review by Michael Morgan

Rating: 3 stars (out of 5)

## Traduction

Artiste : Robert Lauri

Album : *Power In Heaven*

Critique de Michael Morgan

Il serait totalement injuste de décrire les textures et variations musicales foisonnantes de l'album new age « Power in Heaven » de Robert Lauri en disant qu'il s'agit « juste d'un nouvel album d'un compositeur de musique d'ambiance ». La musique d'ambiance a tendance à devenir soporifique et monotone. Certains passages de cet album sont assoupissants, certes, mais il s'agit généralement d'exhalations temporaires, de moments de calme avant la tempête des percussions primales et des entremêlés de gammes au synthé.

Les pulsations résonnantes de "Step to Eden" en font probablement le titre le plus homogène (sur le plan du style) de l'album « Power In Heaven », notamment parce que les autres titres de l'album marquent la rencontre de différentes sonorités ethniques. Le motif de "Step to Eden" se compose d'une base au synthé et d'une mélodie folklorique assortie de percussions, sur fond de sonorités synthétiques rappelant les cris stridents de certains insectes. C'est court et entraînant. Les incursions à la guitare, rapidement étouffées, ajoutent une note bienvenue aux teintes ambiantes. Ce titre mérite indéniablement d'être écouté et réécouté et les fans en feront certainement leur morceau favori.

"Survivor" commence comme une ballade au piano avant de céder la place aux guitares et au synthé. Les accents du synthé, qui se veulent des embellissements esthétiques tout au long de la chanson, sont superflus tant la mélodie est belle et peut se suffire à elle-même. Il y a surproduction et sur-arrangement avec une telle profusion de notes au synthé tout au long de la chanson que celle-ci perd de son potentiel à devenir un hymne séduisant les foules ou encore une bande sonore pour le cinéma. Les incursions de la guitare acoustique et du piano, au milieu de la chanson, apportent une très belle qualité hypnotique, notamment parce qu'elles se développent en une envolée épique de guitares et de chœurs. Une fois encore, c'est un apport mélodique entraînant bien qu'un peu sur-arrangé.

"Sunset Dream" commence là où "Survivor" s'arrête, dans une envolée au piano mais, cette fois, avec ce qui ressemble au son de l'erhu (un violon chinois) et de la guitare électro-acoustique moderne. Les sonorités traditionnelles sont assorties de notes basses modernes et de synthé électrique. Le tempo s'adoucit et se déroule de façon constante tandis que la basse et la percussion entraînent la chanson vers des hauteurs que seul le chant gospel atteint généralement. L'harmonie entre les instruments et les rythmes contemporains et la musique folklorique traditionnelle est maîtrisée à la perfection et avec goût. Dans le cas de "Sunset Dream," le terre-à-terre devient magique, presque comme une alchimie.

L'intensité de "Memory" est amenée par l'apport de l'erhu et du piano, puis elle remonte crescendo avec l'envolée des violons. Pour certains, l'ajout des percussions et du synthé sera considérée comme un sur-arrangement; une fois encore, cette pléthore d'interactions rythmiques entre les guitares électriques et les synthés se fait

au détriment de la singularité puissante de ce morceau. En fait, certains risquent de voir dans les différentes couches de cet arrangement une forme d'auto-complaisance. La qualité principale de « *Power In Heaven* » est son mélange chaleureux d'instruments du monde entier. « Caravan » en est le meilleur exemple. C'est un voyage vers des contrées lointaines où résonnent les percussions de style Flamenco, l'accordéon européen mais aussi ce qui ressemble à des chants indiens, balayés ensuite par des chants folkloriques juifs à la clarinette. Ce tutti frutti de sonorités est alléchant, amusant, festif et épicé; comme un barbecue de Bar Mitzvah où l'on servirait, sur la même assiette, des tacos, du poulet tikka masala et des fettuccine alfredo. Certains auditeurs seront peut-être déroutés et surpris par les combinaisons mélodieuses et explosives. "Caravan" mérite assurément d'être écouté plusieurs fois car certains sons ne seront pas audibles au premier ou au deuxième passage.

"Overnight Trip" est un autre morceau qui fait appel à des instruments du monde entier. Les sonorités contemporaines se mêlent aux accents des flûtes traditionnelles, des violons et d'un accordéon sexy-romantique. La flûte synthé est légèrement perçante en volume et en ton, peut-être sur-arrangée et inutile. La chanson gagne en volume et en tempo après un début somnolent. La mélodie se déploie autour de variations différentes qui ajoutent couleur et intrigue à la chanson. Il s'agit sans conteste d'un des titres les plus intéressants de l'album « *Power In Heaven* ».

L'album contient quelques titres au potentiel cinématographique. "Back Home" en est un exemple, avec des cloches, des explosions et des sifflements de trains roulant à toute allure. C'est un mélange entre la dynamique des films de science-fiction et les soupirs des films d'amour classiques. Les sons stridents de l'erhu ajoutent un parfum d'exotisme aux volutes légères de ce morceau.

Le tempo retenu de "Long Night," mouvements orchestraux spectaculaires et fioritures élancées, intègre des pauses retentissantes et des silences de très courte durée qui ne sont interrompus que par des tambours aux accents fatals. La chanson se termine bruyamment avec des battements et des claquements qui rappellent la fermeture d'un sarcophage. Ce morceau pourrait parfaitement accompagner la scène finale d'un film hollywoodien relatant la lutte entre le bien et le mal.

Que les fans de musique d'ambiance aux sonorités ethniques se précipitent pour acheter ce disque.

Critique de Michael Morgan

Note : 3 étoiles (sur 5)