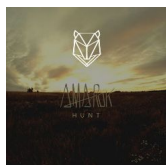


Amarok - Hunt (2017)

Written by bluelover

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01. Anonymous 02. Idyll 03. Distorted Sould 04. Two Sides 05. Winding Stairs 06. In Closeness 07. Unreal 08. Nuke 09. Hunt Michał Wojtas - Vocals, Electric Guitar, Acoustic Guitar, Harmonium, Keyboards, Sampler, Percussion, Electronic Drums + Paweł Kowalski - drums (1-3,5,6,8), bass (2) Marta Wojtas - wavedrum (1,2,6,9) Colin Bass - vocal (8) Mariusz Duda - vocal (2) Michał Ściwiarski - keyboards (7) Konrad Pajek - backing vocal (2) John England - Voice Actor (9) Sebastian Wielądek - duduk (4)

Amarok, czyli projekt niezwykle utalentowanego muzyka Michała Wojtasa, powrócił po latach ciszy! Kilkanaście lat przerwy zaowocowało nowym krążkiem, któremu warto poświęcić zdecydowanie więcej niż tylko kilka chwil...

„Hunt” to płyta niezwykła! Klimatyczna, nastrojowa i pełna ciepłych brzmień. To album czerpiący garściami z ambientu, ale i trip-hopu, progresywnego rocka czy muzyki etno. Połączenie tych jakże odmiennych gatunków zaowocowało w tym przypadku czymś zjawiskowym! Wyobraźcie sobie podszyte elektroniką, niezwykle przestrzenne, klawiszowe płamy a na ich tle przepiękne gitarowe solo w stylu Davida Gilmoura. Gdyby „Unreal” nagrał Pink Floyd to utwór ten stałby się klasykiem, tak ma szansę zaistnieć w niszowych stacjach radiowych (chciałbym się mylić). To płyta, którą się chłonie, „Hunt” nie da się od tak po prostu posłuchać. Najlepiej smakuje wieczorową porą, gdy w ciszy i skupieniu można poddać się tym hipnotycznym i obezwładniającym dźwiękom. Tu nie ma nawet jednej zbędnej nutki, materiał jest dopracowany w każdym calu a jego transowość i niezwykła aura „bijąca” z głośników pochłaniają słuchacza na godzinkę z malutkim haczykiem.

Jestem osobą dość wybredną, i dość rzadko zdarzają mi się zachwyty nad płytą tego czy innego wykonawcy, ale w przypadku Amarok po prostu odpłynąłem, dałem się ponieść tym dźwiękom i powracam do nich niemal każdego wieczora..... Michale, proszę o więcej! ---Piotr

Michalski, rockarea.eu

A nice album from this one man led Polish band which seems to aspire to emulate countrymen RIVERSIDE/Mariusz DUDA. They do so, though much more on the mellower and electronic-assisted side. The gifted, creative force behind this album, Michał Wojtas, might have a viable place in the pop world a la JAMES BLAKE.

1. "Anonymous" (6:41) Nice atmospheric music though I'm not sure I like the synthesized drums and thin sound of the lead electric guitar. All instrumental opener which actually does a very nice job of introducing the feel and sound of the rest of the album. (8.5/10)

2. "Idyll" (5:41) featuring the mellifluous voice of prog legend Mariusz Duda, the song is almost purely a vehicle for just that--which is almost enough (superlative vocal, Mariusz!). (8.5/10)

3. "Distorted Soul" (5:32) sounds like a carryover from the previous song with some computer percussion tracks and very Mariusz Duda-like vocals from Michał Wojtas. I like the odd, aliens-from-outer-space synth in the fourth minute that leads into the song's awesome crescendo. Well done! (9.5/10)

4. "Two Sides" (5:09) opens with duduk playing over layers of atmospheric synths & treated piano. Very cinematic, very much like Peter GABRIEL's soundtrack music for The Last Temptation of Christ. Awesome! (10/10)

5. "Winding Stairs" (4:34) a more-pop-oriented song in the vein of JAMES BLAKE and SAM SMITH. Interesting (and surprising) key changes/chord progressions in the guitar solo section. (8.5/10)

6. "In Closeness" (5:52) opens with soloing distorted electric guitar before Middle Eastern-like

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computer and manual percussion tracks join in. The soft, almost-whispered vocal alternates with the ejaculations from the distorted guitar and some simple electronic keyboard work. This song makes me feel more inclined to urge this artist (Michał Wojtas) to pursue more of a pop music approach. He really has a gift/talent for electronic percussion combining and programming. There's a little TEARS FOR FEARS, NEW ORDER, or THE THE feel in Michał's song-construction, soundscape and singing styles. I very much like it. (9/10)

7. "Unreal" (4:40) more interesting "Blade Runner"-like solo electric guitar play to open this bluesy instrumental. At the one minute mark the guitar becomes more similar to a JEFF BECK/NIKITAS KISSONAS/COLIN TENCH sound and approach. Nice work. Very mature guitar play. (9/10)

8. "Nuke" (5:48) featuring the vocals of CAMEL's Colin Bass, this one just doesn't work for me. The Hawai'ian-like lead guitar work falls short. (7.5/10)

9. "Hunt" (17:52) a musical vehicle for the contemporary journalistic report of the way our ever invasive social media affects things like human privacy, safety, and even species evolution right now, it has a feel, at first, like one of the stories similar to the HIBERNAL story soundtracks that have made their way into progworld in recent years. At the four minute mark the song morphs fully into a Berlin School electronic sequenced song like KLAUS SCHULZE and SEQUENTIA LEGENDA. It's really well done! Definitely showing this artist's dexterity and eclecticism. Not just a great song--but a really well thought out one. If it's true that keyboardist/programmer Marta Wojtas deserves credit for this one, then kudos to her! The sequencing is truly engaging and well constructed! The slide guitar work is good. Great vocal performance in the second half. (9.5/10) ---BrufordFreak, progarchives.com

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