Stabat Mater - Stabat Mater (2009)



1 Untitled 0:09 2 Triumph Of Genocide 10:14 3 Untitled 0:09 4 Untitled 0:09 5 Casting The First Stone 8:11 6 Stabat Mater 19:37 Mikko Aspa - performer

Talking about this album would be a great experience of describing a good example of acquired taste. Being catchy is without a doubt is a quality in music, although this record is catchy in a fundamentally different aspect...after a couple of listenings, it will happen to a degree that you may listen to the whole album continuously, again and again. Drowning in a stream of darkness and the time would be like waves of a cascade, falling on nothing, because after this album is over, the way it is remembered is just like trying to reimagine a dream or perhaps a nightmare.

Why nightmare "slow-paced guitar riffs and bassline followed by high-pitched guitar effects, contemplative drum work ,churchy choral music ,and a majestic yet enigmatic sonic effect to cause a kind of visual voyage (in me, wandering in gothic hallways of a labyrinth) all accompanied by death growls of Mikko Aspa and all aformentioned elements, clearly dirty, coming out of a sludge factory.

I am not going to explain this album in a song-by-song manner because it is a whole body of work , a concept album, like many funeral doom ones, by all means and from any point of view , lyrically and musically .The album consists of 6 parts, three among which appear in the form of 10-second interludes, placed within the body of the "regular" tracks, certainly an odd structure that unbelievably works good.

The lyrics, luckily in English deals with Christianity, dark destiny of human being, state of unconsciousness that we 're trapped in because of the deprivation of awareness in post-modern

Nazi gas chambers that society in its basic level establishes. Lyrics of the last song, Stabat mater (Latin for the sorrowful mother was standing) are very similar to 12th century Roman church hymn. As described in Columbia Encyclopedia: A prayer meditating on the sorrows of the Virgin Mary in her station at the Cross, it was the liturgical sequence for the Seven Sorrows of the Virgin, but then as we expect from Aspa's music something evil, crushing happens at the end which completes the circle of melancholy that was destined to accomplish.

No special track can be recommended. Listening to the album completely with no interruption and stopping helps the listener to be completely absorbed in this musical experience.
---relativeworld, sputnikmusic.com

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