

## Behemoth – Evangelion (2009)

Wpisany przez bluesever

Sobota, 22 Maj 2010 17:11 - Zmieniony Poniedziałek, 18 Listopad 2013 14:00

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1. *Daimonos* 5:22
2. *Shemaforash* 3:45
3. *Ov Fire And The Void* 6:02
4. *Transmigrating Beyond Realms Ov Amenti* 5:33
5. *He Who Breeds Pestilence* 4:37
6. *The Seed Ov I* 2:16
7. *Alas, Lord Is Upon Me* 3:45
8. *Defiling Morality Ov Black God* 5:44
9. *Lucifer* 6:33

Personnel: Adam "Nergal" Darski – lead vocals, lead guitar    Tomasz "Orion" Wróblewski – bass guitar, samples arrangement, additional vocals    Zbigniew Robert "Inferno" Promiński – drums and percussion, backing vocals on *Daimonos*    Patryk Dominik "Seth" Szyber – rhythm guitar, backing vocals +    Krzysztof "Siegmar" Ołoś – keyboards, arrangements    Maciej Maleńczuk – spoken word on *Lucifer*    Tomasz "Ragaboy" Osiecki – sitar    Pawel Hulisz – trumpet    Piotr Kowalkowski – trumpet    Michał Szczerba – horn    Bogdan Kwiatek – trombone    Lukasz Gruba – tuba    Boris "Hatefrost" Kalyuzhnyy – backing vocals on *Daimonos*    Maciej "Manticore" Gruszka – backing vocals on *Daimonos*

Hide the bibles and hopelessly pray for salvation, because Behemoth has returned to wreck havoc on Christianity with their ninth studio album, *Evangelion*. Interpreting the words of God in the most blasphemous of fashion, the band has stuck to the blackened death metal sound that they have been heading towards in recent years. While *Evangelion* is not a revolutionary step forward, a few surprises abound, and age has not dampened Behemoth's blind rage. Behemoth creates a world where Jerusalem is submerged in a sea of blood and cretins toast to the demise of the Holy Father. The music supporting this dark imagery is stripped-down and explosive. "Transmigrating Beyond Realms Ov Amenti" and "Defiling Morality Ov Black God" tear a hole through the listener's jugular, sounding similar to the band's previous material, yet doesn't feel stale or repetitive. The bits of orchestration and progressive elements that Behemoth began to utilize on *The Apostasy* are expanded upon on several tracks. A sitar

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closes out “Shemhamforash,” while the horns and acoustic guitar on opener “Daimonos” acts as a stirring introduction to the album. The biggest surprise is with the eight-minute closer “Lucifer,” a slow-paced affair that shows great restraint from the band, while maintaining an uncompromising intensity. After almost two decades, Behemoth has found their niche and stuck largely to their guns. For some, the trademark machine-gun double bass drums, wild lead guitar work, and suffocating growls is more than sufficient enough. Others may find the treading of trodden ground to show a lack of creativity. At this point in their career, sticking to what works isn’t necessary a negative characteristic. Behemoth adds enough creative moments of experimentation on Evangelion to appeal to both die-hards and newer fans looking for their first bile taste of pure evil. --- Dan Marsicano, heavymetal.about.com

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