

## Saxon - Call to Arms (2011)

Wpisany przez bluesever

Środa, 08 Czerwiec 2011 13:07 - Zmieniony Piątek, 04 Styczeń 2019 22:49

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1. "Hammer of the Gods" 4:23 2. "Back In '79" 3:28 3. "Surviving Against The Odds" 5:02 [p](#)  
[lay](#)  
4. "Mists of Avalon" 5:02 5. "Call To Arms" 4:29 6. "Chasing the Bullet" 4:14 7. "Afterburner"  
3:06 8. "When Doomsday Comes" (Hybrid Theory soundtrack) 4:29 9. "No Rest for the  
Wicked" 3:09  
[play](#)  
10. "Ballad of the Working Man" 3:48 11. "Call To Arms" (Orchestral version) 4:28  
Biff Byford - lead vocals Paul Quinn - guitar Doug Scarratt - guitar Nibbs Carter - bass Nigel  
Glockler – drums + Don Airey – keyboards

For much of the 2000s, a revitalized Saxon catered to accepting European power metal audiences with a traditionally rooted but thoroughly modern-sounding heavy metal production; but there's something different about the veteran band's first effort of the 2010s and 19th studio album overall, 2011's *Call to Arms*. Simply put, it appears that the members of Saxon have intentionally revised their recent recording habits and largely stripped down their sound; perhaps doing without an extra guitar track or four which would have beefed up the mix, and scaling down the remaining instrumentation accordingly, including Biff Byford's surprisingly in-your-face vocals. As a result, the songs (with an exception or two) hark to the band's seminal New Wave of British Heavy Metal years: they are refreshingly raw and direct ("Surviving Against the Odds," "Chasing the Bullet," "Ballad of the Working Man"), recklessly urgent in a proto- but not post-thrash kind of way ("Hammer of the Gods," "Afterburner"), and, yes, even a little corny at times ("Back in '79"), but all of it qualifies as compelling vintage nostalgia, nonetheless. Even the more sophisticated exceptions hinted at earlier, such as the synth-laden title track (Rainbow and Deep Purple legend Don Airey guests) and dramatic mid-paced offerings like "Mists of Avalon" and the "Kashmir"-quoting "When Doomsday Comes" stubbornly retain their '80s hallmarks, feel, and spirit, never advancing beyond 1985's divisive *Innocence Is No Excuse* album in Saxon's evolutionary arc. To be clear, though, overall, the album's closest aesthetic cousin would have to be 1981's *Denim & Leather*. And perhaps it's in a bid to drive this point home that deluxe editions of *Call to Arms* feature a bonus disc containing the band's 1980 performance at the Donington Monsters of Rock Festival, which leaves little doubt of Saxon's

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deliberate back-to-basics strategy on this release (see also the distressed cover art for evidence). As such, it's a strategy that the band's longest-serving faithful will likely embrace, though perhaps not their new millennium converts, but you can't ever please everyone now, can you? ---Eduardo Rivadavia, AllMusic Review

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