

## Polifemo — Polifemo II (1977)

Written by bluelover

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01. *El Sueño Terminó* — 7:56 02. *Viene Del Sol* — 7:34 03. *Superhombre* — 5:09 04. *Trópico De Cáncer* — 8:33 05. *Dualidad* — 4:22 06. *Pie* — 7:56 Rinaldo Roberto Rafanelli — vocals, bass, keyboards Oscar David Lebón — vocals, guitars Juan Jorge Rodríguez — drums, percussion + Ciro Fogliatta — Hammond organ, electric piano, synthesizer, mellotron, celesta

With their second album, Polifemo reached their artistic peak in terms of versatility, in the framed context of rock'n'roll and blues-rock that marked the band's very essence. Two things happened in the minds of Lebón and Rafanelli, the two main writers: the former was interested in exploring the melancholic side of melodic rock, while the later became momentarily obsessed with bands such as Return to Forever and Mahavishnu Orchestra, an obsession that he eventually translated into the writing of long instrumentals. Between these two sonic columns, the one of introspective atmospheres and the one of extroverted colors, the general feeling in the band was that the band was losing focus. Of course, this situation can be better appreciated by the average prog-rock fan, and since this is what I am, I think that this is the album that justifies Polifemo's entry in the Archives. 'El Sueño Terminó' is a long blues-rocker that may remind us of Poco, Doobie Brothers and Allman Brothers, while 'Súper Hombre' sets a compromise between heavy prog (a la Ave Rock) and symphonic rock (a la Espíritu), with a little more emphasis on the former trend: the 5 minute span is properly worked on through the varying moods and tempos. Between the two is 'Viene el Sol', a mid-tempo rock ballad that included enough ornaments as to meet the artsy standards that were infiltrating the band's creative process at that point. The proggiest things are encapsulated in 'Trópico de Cáncer' and 'Pie'. 'Trópico de Cáncer' is very permeable to the inclusion of jazz-rock and funky overtones in many cadences and many places of the rhythm section, with the final result sounding quite close to a hybrid of "Agitor Lucens V"-era Arco Iris with pre-"Romantic Warrior"-era Return to Forever. There is a recognizable opening motif that will only be reprised for the closing section. Rafanelli displays an enthusiastic bass solo somewhere in the middle, taking full advantage of the jam-track's friendly nature. 'Pie' is more emphatically jam-based than the aforesaid track: a very attractive excursion that shows, more than any other track in the album, what a proficient drummer Juan Rodríguez is. These two tracks, plus 'Dualidad' and 'Súper Hombre', are

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accountable for what Polifemo does offer to the art- rock lover. 'Dualidad' is the other Lebón-penned ballad, reiterating the melancholic mood of track 2 and even reinforcing it until a fast-paced jazz-rock coda settles in with an effective attitude. This song's mood bears an undisputed family resemblance to most of the songs that he will eventually write during his Serú Girán tenure. By the time you listen to the final notes of 'Pie', you will be reliving the band's final moments: by the time this album was in the post-production phase, Polifemo was almost officially terminated. ---Cesar Inca, progarchives.com

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