

Satellite – Into The Night (2007)

Written by bluelover

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01. *Into The Night* (06:53)
02. *Dreams* (13:30)
03. *Downtown Skyline* (06:15)
04. *Lights* (02:14)
05. *Don't Walk Away In Silence* (07:35)
06. *Heaven Can Wait* (09:04)
07. *Forgiven And Forgotten* (06:07)
08. *Time Stands Still [Bonus Track]* (08:08)
09. *Around The World [Bonus Track]* (03:56)

Line Up: Robert Amirian / vocals Saharan Kubeisi / guitar, acoustic guitar Krzysiek Palczewski / keyboards Jarek Michalski / bass guitar Wojtek Szadkowski / keyboards, acoustic guitar, drums

"Into the night" is the final part of a trilogy by Poland's own Satellite, the previous parts being "A Street Between Sunrise And Sunset" (2003, the band's first album) and "Evening Games" (2005). Originally intended as a solo project by Collage's Wojtek Szadkowski, the band have rapidly evolved into one of the finest protagonists of neo-prog currently recording. Jarek Michalski takes over on bass, but the line up is otherwise unchanged. Jarek's bass playing is notable throughout the album, adding an underlying depth to the sound.

The music here will appeal not just to those who enjoy the melodic power of bands such as Arena and Porcupine Tree, but also to those who favour the classic prog bands such as Yes and Pink Floyd.

The Opening title track is a quite delightful piece with symphonic keyboards and some

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superlative guitar work. It stands proudly alongside the very best in neo-prog songs. "Dreams" is an epic 13½ minute suite in three parts. Here we find the dynamics of modern day Porcupine Tree merging seamlessly with the epic majesty of Arena. The third part of the track features the guitar playing of Sarhan Kubeisi backed by slower symphonic keyboards, the piece building towards a superb crescendo.

"Downtown skyline" has softer and sparser verses counterpointing with loud guitar bursts, Szadkowski adding some interesting percussion effects. I am reticent to mention Porcupine Tree again since this album is very much of its own character, but those who enjoy albums such as "Stupid dream" will find much to admire here. The track segues into the brief spacey instrumental "Lights", which provides a welcome breather from the almost overwhelming power which drives the album. This in turn becomes "Don't walk away in silence". The track is introduced by some fine John Mitchell (Arena) like guitar leading to what is probably the most accessible song on the album. Deceptively, this appears at first to be a melodic power ballad would have sounded superb on Arena's "The visitor" album, such is its beauty. Soon though, the pace is lifted and we find another magnificent guitar solo with symphonic synth strings.

"Heaven can wait" is a nine minute epic which is unrelated to any other songs of the same title. This is a heavier number with screaming guitar and driving bass. Even the quieter sections are menacing, with a haunting undercurrent. Krzysiek Palczewski's keyboard work is dominant here, his wave upon wave of synth creating a great atmosphere.

The closing "Forgiven and forgotten" gently returns us to earth with a fine vocal performance by Robert Amirian. The keyboards on this track have a distinctly mellotron like sound the song building through some symphonic effects to a grand conclusion.

It is difficult to review this album without constantly drifting into fawning praise and endless superlatives. This is through without doubt the album of 2007. I can only hope that "Into the night" receives the recognition it deserves. --- Easy Livin, progarchives.com

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