

Björk - Homogenic (1997)

Written by bluelover

Tuesday, 23 April 2013 16:15 - Last Updated Sunday, 26 June 2016 18:57

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01 - Hunter 02 - Jóga 03 - Unravel 04 - BACHELORETTE 05 -All Neon Like 06 - 5 Years
07 - Immature 08 - Alarm Call 09 - Pluto 10 - All Is Full Of Love Personnel Alasdair
Alloy – glass harmonica Vaughan Armon – violin Mark Bell – keyboards Sigurbjorn
Bernhardsson – violin Mark Berrow – violin Björk – keyboards Mike Brittain – bass
Jeffrey Bryant – horn Roger Chase – viola Ben Cruft – violin Sigrun Edvaldsdottir –
violin Paul Gardhaim – bass Roger Garland – violin Wilfred Gibson – violin Isobel
Griffiths – orchestra contractor Sigurdur Bjarki Gunnarsson – cello Hrunn Hardardottir –
viola Bill Hawkes – viola Steve Henderson – timbales, tympani Paul Kegg – cello
Yasuhiro Kobayashi – accordion Peter Lale – viola Chris Laurence – bass Helen
Liebmann – cello Martin Loveday – cello Alasdair Malloy – glass harmonica Perry
Mason – violin Jim McLeod – violin Perry Montague-Mason – violin Trevor Morais –
drums, electronic drums Jon R. Ornlófsson – cello Peter Oxer – violin Paul Pritchard –
bass Maciej Rakowski – violin Frank Ricotti – snare drums George Robertson – viola
Guy Sigsworth – clavichord, keyboards, pipe organ Moeidur Anna Sigurdardottir – viola
Una Sveinbjarnardottir – violin Mike Thompson – horn Sif Tulinius – violin John
Tunnell – cello Helen Tunstall – harp Gavyn Wright – violin

By the late '90s, Björk's playful, unique world view and singular voice became as confining as they were defining. With its surprising starkness and darkness, 1997's Homogenic shatters her "Icelandic pixie" image. Possibly inspired by her failed relationship with drum'n'bass kingpin Goldie, Björk sheds her more precious aspects, displaying more emotional depth than even her best previous work indicated. Her collaborators -- LFO's Mark Bell, Mark "Spike" Stent, and Post contributor Howie B -- help make this album not only her emotionally bravest work, but her most sonically adventurous as well. A seamless fusion of chilly strings (courtesy of the Icelandic String Octet), stuttering, abstract beats, and unique touches like accordion and glass harmonica, Homogenic alternates between dark, uncompromising songs such as the icy opener, "Hunter," and more soothing fare like the gently percolating "All Neon Like." The noisy, four-on-the-floor catharsis of "Pluto" and the raw vocals and abstract beats of "5 Years" and "Immature" reveal surprising amounts of anger, pain, and strength in the face of heartache. "I dare you to take me on," Björk challenges her lover in "5 Years," and wonders on "Immature,"

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"How could I be so immature/To think he would replace/The missing elements in me?" "Bachelorette," a sweeping, brooding cousin to Post's "Isobel," is possibly Homogenic's saddest, most beautiful moment, giving filmic grandeur to a stormy relationship. Björk lets a little hope shine through on "Jòga," a moving song dedicated to her homeland and her best friend, and the reassuring finale, "All Is Full of Love." "Alarm Call"'s uplifting dance-pop seems out of place with the rest of the album, but as its title implies, Homogenic is her most holistic work. While it might not represent every side of Björk's music, Homogenic displays some of her most impressive heights. --- Heather Phares, Rovi

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