

Pink Floyd - Meddle (1971/1985)

Written by bluesever

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Pink Floyd - Meddle (1971/1985 Japanese Edition)



01. *One Of These Days* 02. *A Pillow Of Winds* 03. *Fearless* 04. *San Tropez* 05. *Seamus*
06. *Echoes* Roger Waters – bass guitar, rhythm guitar on "(3), lead vocals and guitars on (4)
David Gilmour – lead guitar, bass guitar on (1), lead vocals on (2), (3), (5) and (6), harmonica
on (5) Richard Wright – piano, Hammond Organ, Farfisa Organ, vocals on (6) Nick Mason –
drums, percussion, vocal phrase on (1) Seamus the Dog – vocals on (5)

Atom Heart Mother, for all its glories, was an acquired taste, and Pink Floyd wisely decided to trim back its orchestral excesses for its follow-up, *Meddle*. Opening with a deliberately surging "One of These Days," *Meddle* spends most of its time with sonic textures and elongated compositions, most notably on its epic closer, "Echoes." If there aren't pop songs in the classic sense (even on the level of the group's contributions to *Ummagumma*), there is a uniform tone, ranging from the pastoral "A Pillow of Winds" to "Fearless," with its insistent refrain hinting at latter-day Floyd. Pink Floyd were nothing if not masters of texture, and *Meddle* is one of their greatest excursions into little details, pointing the way to the measured brilliance of *Dark Side of the Moon* and the entire Roger Waters era. Here, David Gilmour exerts a slightly larger influence, at least based on lead vocals, but it's not all sweetness and light -- even if its lilting rhythms are welcome, "San Tropez" feels out of place with the rest of *Meddle*. Still, the album is one of the Floyd's most consistent explorations of mood, especially from their time at Harvest, and it stands as the strongest record they released between Syd's departure and *Dark Side*.
---Stephen Thomas Erlewine, AllMusic Review

Meddle represents the birth of Pink Floyd as we now know them today. After flailing somewhat after Syd Barrett's departure in 1968, they had a surprise hit in 1970 with *Atom Heart Mother*, an album comprised of a difficult side-long suite, backed with individual group pieces. In many

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respects, Meddle, released a little over a year later, is the same again, only with much, much, better tunes and less clutter.

Everything about Meddle is allowed to breathe and grow. Rocking opener "One Of These Days" rises out of nearly a minute of wind effects; "Fearless" delivers its slightly stoned punch over six minutes. Even the throwaway track, "Seamus", with the howling of Steve Marriott's dog over David Gilmour's blues, has a lazy charm which undermines the intelligence and ambition of the remainder of the record.

Originally titled "Return Of The Son Of Nothing", the side-long piece, "Echoes" dominates the entire work. It has a majestic grace, filling every one of its 23 minutes with the sophisticated mystery that came to define everything about Pink Floyd; slightly obscure; extremely special. Starting with a sonar pulse, the song – with one of Roger Waters' finest lyrics – leisurely unfolds before climaxing with a funk workout; after another four minutes it dissolves to atmospherics before finally returning to the main theme. This is everything right about progressive rock; engaging, intelligent and compelling.

By the time the group began to hone this innovation and vision into bite-sized chunks on their next two albums, they were to become very big indeed. ---Daryl Easlea, BBC Review

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