

Written by bluesever

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Evanescence - The Open Door [2006]



1. Sweet Sacrifice [play](#) 2. Call Me When You're Sober [play](#) 3. Weight of the World
4. Lithium 5. Cloud Nine 6. Snow White Queen 7. Lacrymosa 8. Like You 9. Lose Control
10. The Only One 11. Your Star 12. All That I'm Living For 13. Good Enough 14. If You Don't
Mind (B-Side) 15. Call Me When You're Sober (Acoustic Version)

Personnel: Amy Lee (vocals, piano, programming); John LeCompt (guitar, programming); Terry Balsamo (guitar); Rocky Gray (drums); Bon Harris (programming); Carrie Lee (background vocals).

There's nothing like a breakup to focus your muse. This follow-up to the stunning, multi-platinum Fallen was penned as singer Amy Lee's troubled romance with bandmate Ben Moody was spiraling out of control, impelling her to craft an anxious record full of recriminations, revelation, and self-flagellation, as she questioned everything that kept her whole. It's a fascinating journey for the listener as she ventures into her own personal heart of darkness, her stricken, perfect voice suspended on an unsteady precipice between breakdown and breakthrough. Despite the loss of two members, including guitarist Moody who left mid-tour in 2003, the album has a maturity, sophistication, and a singular vision that wasn't found in their earlier work. Stately and as exotic as Led Zeppelin's Physical Graffiti, with its intricate instrumentation, disturbing imagery, and disembodied chorus, The Open Door shows exactly what this band is capable of. "Snow White Queen" is a goth-y alternative to Mariah Carey's "We Belong Together," equally anthemic, but with much more grit and pain. --Jaan Uhelszki, Editorial Reviews

It seems like a minor miracle that Evanescence released their second album at all, given the behind-the-scenes toil and trouble that surrounded the aftermath of their 2003 debut, Fallen, turning into an unexpected blockbuster. Actually, so much drama followed Evanescence that it's

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hardly the same band anymore. Certainly, pivotal songwriter/guitarist Ben Moody is no longer with the band, leaving not long after Fallen had become an international success, and sometime after that, they lost their bassist -- leaving behind Amy Lee as the indisputable leader of the band. She always was the face, voice, and spirit of the band anyway -- dominating so that it often seemed that she was named Evanescence and not fronting a band called that -- but by the time the group finally released their long-awaited second album, The Open Door, in October 2006, there was no question that it was her band, and she has learned well from the success of Fallen. Pushed to the background are the Tori-isms that constituted a good chunk of the debut -- they're saved for the brooding affirmation of a closer, "Good Enough," and the churning "Lithium," which most certainly is not a cover of Nirvana's classic (that song never mentioned its title, this repeats it incessantly) -- and in their place is the epic gothic rock (not quite the same thing as goth rock, mind you) that made Lee rock's leading witchy woman of the new millennium. And she doesn't hesitate to dig into the turmoil surrounding the band, since this truly is all about her -- she may artfully avoid the ugliness surrounding the lawsuit against her manager, whom she's alleged of sexual harassment, but she takes a few swipes against Moody, while hitting her semi-famous ex, Shaun Morgan of Seether, directly with "Call Me When You're Sober," as blunt a dismissal as they come. To hear her tell it, she not only doesn't need anybody, she's better on her own. Yet artists aren't always the best judge of their own work, and Lee could use somebody to help sculpt her sound into songs, the way she did when Moody was around. Not that she's flailing about necessarily -- "Call Me When You're Sober" not only has structure, it has hooks and momentum -- but far too often, The Open Door is a muddle of affections. Sonically, however, it captures the Evanescence mythos better and more consistently than the first album -- after all, Lee now has no apologies of being the thinking man's nu-metal chick, now that she's a star. ---Stephen Thomas Erlewine, AllMusic Review

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