

The Cranberries - To The Faithful Departed (1996/2002)

Written by bluesever

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The Cranberries - To The Faithful Departed (1996/2002)



Original Complete 1996 Album 1 *Hollywood* 5:08 2 *Salvation* 2:23 3 *When You're Gone* 4:56 4 *Free To Decide* 4:25 5 *War Child* 3:50 6 *Forever Yellow Skies* 4:09 7 *The Rebels* 3:20 8 *Intermission* 2:01 9 *I Just Shot John Lennon* 2:41 10 *Electric Blue* 4:51 11 *I'm Still Remembering* 4:48 12 *Will You Remember?* 2:49 13 *Joe* 3:22 14 *Bosnia* 5:40

Plus 5 Extra Tracks From That Period

15 *Cordell* 3:41 16 *The Picture I View* 2:28 17 *Ave Maria* 4:13 18 *Go Your Own Way* 4:03 19 *God Be With You* 3:34

Bass Guitar – Mike Hogan Drums, Percussion – Fergal Lawler Electric Guitar, Acoustic Guitar, Mandolin – Noel Hogan Orchestrated By [Orchestration Written And Arranged By] – Michael Kamen Percussion [Additional] – Randy Raine-Reusche Strings [Directed By] – Michael Kamen (tracks: 5, 7, 15) Vocals, Electric Guitar, Acoustic Guitar, Keyboards, Whistle, Mandolin – Dolores O'Riordan + Baritone Saxophone – Michael Buckley Horn Section – Bruce Fairbairn, Michael Buckley, Richie Buckley Tenor Saxophone – Richie Buckley Trumpet – Bruce Fairbairn Saw – Henry Daag Vocals (Tenor) - Luciano Pavarotti

To the Faithful Departed turned out to be where the Cranberries' best intentions finally and thoroughly tripped them up. Switching producers to Bruce Fairbairn was a troubling enough move to begin with; Stephen Street's ear for the band's dynamics was note-perfect, but Fairbairn's work with arena-rock monsters like Aerosmith meant that on *Departed* everything was scaled up accordingly. The results may have been more commercial, but they took the identity of the band with it -- the opening song "Hollywood" was a sludgefest that, ironically, didn't give the band the muscular kick that propelled songs like "Zombie." O'Riordan, meanwhile, decided she was a generation's spokesperson, fully taking over the songwriting, except on a couple of cuts with Noel Hogan, penning some appropriate liner notes, and running with it. Songtitles say it all -- "War Child," "I Just Shot John Lennon," complete with cheesy gun shots, and perhaps most painfully obvious at the end, "Bosnia." Then there's lead single "Salvation," which preaches against heroin addiction in a manner worthy of afterschool specials and with about as much depth. Not that good songs can't and haven't been written on these subjects, of course, but O'Riordan, lacking a truly individual or unique take on them, is not the person to be writing them. Or singing them -- her wails and yelps now run rampant, being less

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voice-as-instrument as it is signature calling card to be employed throughout. There are bright points -- every so often Hogan's guitar comes through at its best, and there's the retro-'50s finger-snapping "When You're Gone" and the nicely arranged "Electric Blue." Still, when compared to No Need and especially Everybody, Departed completely suffers in comparison. ---Ned Raggett, AllMusic Review

Już w 1991 r. , dwa lata przed wydaniem debiutanckiego albumu, The Cranberries uznano za objawienie - pisał o zespole 20 lat temu Jacek Cieślak. W czasie, gdy na listach przebojów dominowała agresywna muzyka grunge, Irlandczycy zaproponowali delikatne piosenki śpiewane anielskim głosem Dolores O'Riordan. Debiutancka płyta sprzedała się w nakładzie 7 milionów egzemplarzy. Drugi album "No Need to Argue", jeszcze bardziej przebojowy, zawierał takie hity jak "Ode to My Family", "I Can't Be with You" i "Zombie". Pobity został wynik debiutanckiej płyty - sprzedano 15 mln egz. Wprost z trasy koncertowej zespół trafił do studia nagraniowego, gdzie w miesiąc zarejestrował trzecią płytę "To the Faithful Departed" wydaną w 1996 r. ---rp.pl

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