

Accept - Stalingrad (Brothers In Death) (2012/2019)

Written by bluesever (Bogdan Marszałkowski)
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1 Hung Drawn And Quartered 4:40 2 Stalingrad 6:01 3 Hellfire 6:13 4 Flash To Bang Time 4:10 5 Shadow Soldiers 5:51 6 Revolution 4:14 7 Against The World 3:39 8 Twist Of Fate 5:43 9 The Quick And The Dead 4:27 10 Never Forget 4:52 11 The Galley 7:22
Bass – Peter Baltes Drums – Stefan Schwarzmann Guitar – Herman Frank Guitar – Wolf Hoffmann Vocals – Mark Tornillo

Much like Overkill's *Ironbound*, *Blood Of The Nations* was seen by many listeners as Accept's glorious comeback and one of their strongest releases to date. But while Overkill never split up, *Blood Of The Nations* was Accept's first studio album in nearly fifteen years and had a new singer replacing the classic Udo Dirkschneider. Needless to say, the group's second album with Mark Tornillo has a lot to live up to.

As expected, things have been scaled back on here in comparison to the previous release. There are only ten songs instead of twelve this time around and there aren't as many longer tracks. Yet at the same time, the uplifting feel has been retained and the energy is as aggressive as ever.

The band dynamic also hasn't changed much as the guitars are instantly commanding, the bass is present, and the gang vocals retain their choral yet ballsy flavor. Tornillo's performance is also strong and seems to be a little more comfortable this time around, leading one to blasphemously wonder if he may turn out to be a better fit for the band than Udo ever was. He certainly has a stronger grasp of the English language and Andy Sneap's signature production touches certainly don't hurt.

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Even if there aren't as many tracks as before, there is a good deal of variety. A good number of the album's songs are faster paced tracks driven by upbeat riffs and the contrasts of the lead and gang vocals. This is best demonstrated on "The Quick And The Dead" and "Revolution" though "Hung, Drawn, And Quartered" makes for a great opener and "Against The World" makes for some dumb fun.

There are several outliers that help keep things interesting. The band's grandiose side can be seen on the triumphant title track and "The Galley," the latter being the longest track on here with its somber guitar finish and the former appropriately including a snippet of the Soviet Union's national anthem. "Hellfire" is also noteworthy and has an upbeat feel similar to "Pandemic" with some foreboding guitar melodies.

"Shadow Soldiers" and "Twist Of Fate" are easily the album's most unusual songs. Both are slightly darker tunes with melodic touches that are just shy of power ballad territory. But while the former reminds one of the classic "Head Over Heels," the restrained refrains on "Twist Of Fate" sound like early Dokken for some reason. It's definitely an intriguing listen that makes a little more sense when you consider that Peter Baltus was that band's original bassist...

As expected, Stalingrad serves as an entertaining follow-up to one of the greatest comeback in the last ten years but is ultimately not quite as mind blowing. That said, the songwriting is just as great and manages to prove that the previous album wasn't just a lucky shot. One can wonder if they'll ever pursue a darker direction but you also shouldn't try to fix something that isn't broken... ---Twisted_Psychology, metal-archives.com

ACCEPT za sprawą nowego wokalisty Marka Tornillo złapał wiatr w żagle – uderza jeszcze mocniej i dosadniej niż na poprzednim bardzo udanym albumie „Blond Of The Nation”. Płyta „Stalingrad” utrzymana jest w arcy szybkim metalowym tempie, powalającym starą riffową szkołą. Płytę rozpoczyna pędzący do przodu „Hung, Drawn And Quartered” ukazujący nowe oblicze ACCEPT w pigułce. Absolutnie powala tytułowy „Stalingrad” za sprawą bezczelnie klasycznego szybkiego riffu, fenomenalnego wykorzystania w solówce gitarowej hymnu ZSSR, oraz chóralnie odśpiewaną zwrotką nośnego refrenu. W motorycznym „Flash To Bang Time” zespół brzmi nad wyraz agresywnie, miksiście i przekonująco. Najnowszy album to jednak także kompozycje nieco bardziej szlachetne w których przede wszystkim liczy się klimat, a zespół ma okazję zaprezentowania słuchaczom nie tylko instrumentalnej maestrii, ale także

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sztuki budowania dramatyizmu, liryzmu i epickości. Najlepszym przykładem takiego myślenia jest fenomenalna „The Galley”. Kompozycja rozwija się wprost szablonowo, zachwycając umiejętnym użyciem akustycznych motywów, skontrastowanych z potężnym charakterem całości. Kolejnym killerem jest „Shadow Soldiers” umiejętnie wykorzystujący elementy balladowe prowadzące do iście Power metalowego przebojowego refrenu, który po kilku przesłuchaniach staje się wręcz zaraźliwy w swej nośności. Za sprawą heavymetalowego dialogu instrumentów „Twist Of Fate” kojarzy się nieco z ironową szkołą, ale w żadnym wypadku owe nawiązanie nie jest zarzutem, a zaletą. Nie sposób nie wspomnieć o „Against The Word” który z powodzeniem stanie się koncertowym evergreenem, za sprawą porywającego refrenu zabarwionego chwytliwym riffem.

Na „Stalingrad” absolutnie brak jednego słabych i przeciętnych momentów. Szlachetna metalowa szkoła w duchu klasyki, do miana której album wyrasta. Polecam. ---Janusza, zatopionywczyszy.wordpress.com

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