

Parzival - BaRock (1973/1998)

Written by bluesever

Wednesday, 06 January 2016 16:58 - Last Updated Wednesday, 17 October 2018 08:14

Parzival - BaRock (1973/1998)



1. *Souls Married to the Wind* (03:41) 2. *Stories* (01:57) 3. *Black Train* (08:34) 4. *Mrs Virgin* (04:30) 5. *Frank Supper* (02:24) 6. *Scarlet Horses* (06:25) 7. *It's a Pity* (03:02) 8. *Thought* (05:57) 9. *Paradise* (08:32) 10. *Party Bird* (02:16) 11. *Veronique* (03:02) - Lothar Siems - guitar & vocals - Walter Quintus - violin, piano & organ - Thomas Olivier - drums & vocals - Walter von Seydlitz - cello - Matthias Müller-Menckens - flute, piano & organ - Harald Konietzko - bass & vocals

With their second (and unfortunately last) album, Parzival is scoring a perfect pair that not even countrywoman Claudia's would never even reach to that level. The group has expanded to a quintet and even a sextet by now and this clearly let more freedom to Walter Quintus to switch from strings to keys. Again this album is produced by professional giant Conny Plank.

Again oddly enough, the CD album starts with a bonus track (the B-side from same single as on the first album CD version) but clearly the track is not quite as superb even if it has choir in it. The overall feeling of the album is clearly more towards a rockier sound, as experienced on the short Celtic track *stories*. Lengthy track *Black Train* reaches more in psych and prog moods and it has some astounding moments reminding you of a cross of ELO and The Trees (yes, that good;-) and finding its end only in chaos. Following *Mrs Virgin* has singing between family's Chapman and VDGG's Hammill. The album's title is an apt one because the mood is definitely more baroque in here as can be seen by the strange (and slightly gothic but orgiastic) *Frank Supper*, but another peak is reached with the uncanny *Scarlet Horses* which contrast starkly with the previous two tracks yet has you begging for it not to end. Awesome!!!!!!!!!!!!!!

Unfortunately, the very aptly-titled *It's A Pity*, is just that (well not that bad, either but the pun was worth it;-), quickly offset with another superb track *Thought*, built in its start a bit like *Eleanor Rigby*, but quickly building into a wild flute jam before suddenly jumping into a slow but

Parzival - BaRock (1973/1998)

Written by bluesever

Wednesday, 06 January 2016 16:58 - Last Updated Wednesday, 17 October 2018 08:14

delightful Ritournelle and off to a devilishly fast ending: flabbergasting!!!! The lengthy Paradise is yet another outstanding moment and would be THE highlight on almost any other album from some other group, but here it is just another track. When abundance is a problem.. lol

The two bonus demo tracks (this time from 70) compared to the first album's bonus tracks are much more in phase with the album they are included in, and are of great added value and do almost not have that demo edge.

Overall this second album is not quite as perfect as the debut, but maybe more inventive and certainly just as essential. In its craziness, this might only be topped by Comus, Jan Dukes De Grey and the superb debut of Tea & Symphony's Asylum For The Musically Insane. Another must in the realm of Folk Prog. ---Sean Trane, progarchives.com

Parzival. German folky prog band from the early 70's emphasizing guitar, violin, and flute. The music they created between them was an unusual combination of German folk, classical and medieval music with a rich instrumentation and rock aesthetics. Violin, viola, cello and flute are used as well as typical rock instrumentation (organ, guitars, etc.).

download (mp3 @320 kbs):

[yandex](#) [mediafire](#) [ulozto](#) [cloudmailru](#)

[back](#)