

Vanessa Carlton – Liberman (2015)



01 – *Take It Easy* 02 – *Willows* 03 – *House of Seven Swords* 04 – *Operator* 05 – *Blue Pool*
06 – *Nothing Where Something Used to Be* 07 – *Matter of Time* 08 – *Unlock The Lock* 09 – *River* 10 – *Ascension* Deluxe Edition: 1. *Vanessa Carlton - Blue Pool - Live Living Room Session [02:39]* 2. *Vanessa Carlton - River - Live Living Room Session [02:47]* 3. *Vanessa Carlton - Take it Easy - Live Living Room Session[04:27]* 4. *Vanessa Carlton - Willows - Live Living Room Session [02:49]* 5. *Vanessa Carlton - House of the Seven Swords - Original Demo[02:57]* 6. *Vanessa Carlton - Operator - Live Living Room Session [03:12]* 7. *Vanessa Carlton - Unlock the Lock - Live Living Room Session[03:09]* 8. *Vanessa Carlton - Nothing Where Something Used to Be - Live Living Room Session[03:49]*

Vanessa Carlton - Composer, Keyboards, Organ, Piano, Primary Artist, Tambourine, Vocals
Adam Landry - Drums, Guitars, Programming, Synthesizer John J. McCauley III - Drums,
Guitar, Guitar (Bass), Guitar (Electric) Steve Osborne - Drums, Guitars, Keyboards, Mixing,
Synthesizer Skye Steele - String Arrangements, Violin Craig Alvin - Mixing

Continuing with the austere sincerity she carved out on 2011's *Rabbits on the Run*, Vanessa Carlton nevertheless opens up a bit on 2015's *Liberman*, an album named after her grandfather and written in the years after the singer/songwriter married and started a family. Carlton doesn't directly reference her lineage anywhere on *Liberman*, but with its ghostly music box pianos, electronic watercolors, staccato strings, and elliptical melodies, the album feels simultaneously elusive and introspective. While Carlton rarely quickens her pulse here -- at best, the record achieves a gentle simmer, never a boil -- all the slyly shifting sonics enveloping the songs give *Liberman* a painterly feel, a shift that comes as a welcome tonic to its predecessor. Where *Rabbits on the Run* often felt insular, *Liberman* seems to float above the fray, achieving a delicacy that's reflective while skillfully avoiding solipsism. Sometimes, the songs feel like sketches -- certainly, they're lacking direct hooks or anything designed to pull a listener within her world; she demands engagement on her own terms -- but the cumulative effect is greater than the sum of the parts. It's an album that plays as a piece, not as individual songs. Carlton may be avoiding any of the grand gestures that defined her earliest work but at this point, this quietly meditative pop feels like a truer reflection of her intentions than "A Thousand Miles." She's not a mainstream singer/songwriter relying on colorful productions and direct melody,

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she's happy to exist just on the edge of the fringe, finding sustenance in risk. --- Stephen
Thomas Erlewine, Rovi

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