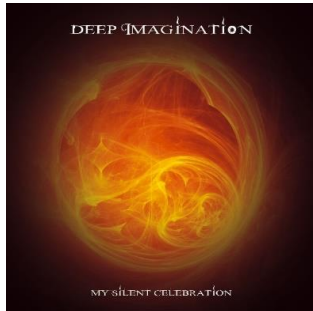


Deep Imagination

My Silent Celebration



The fifth release of **Deep Imagination**, the creation of Thorsten Sudler-Mainz and company is called **My Silent Celebration**, but it is anything but silent. This heavy, bold, brooding body of work is not for the sunny days of children, but the dark nights and gothic dreams of others seasoned by many more years. Stark, mysterious, and full of emotional pitfalls, this musical journey grabs your imagination and shakes it like a dog's plaything. The eight tracks are reminiscent of every thought provoking progressive band you ever heard. Pink Floyd, Enigma, and a maybe little Alan Parson's thrown in for good measure. Haunting, hollow voices and quavering instrumentation embody most of the tracks, but some lyrics are female driven. All in all it results in a listening experience not for the faint of heart.

The opening track is called **In My Memory** and it sets a somber tone for the whole album. The vocalist has a voice like crushed gravel that seems foreboding at first, but it becomes the spellbinding voice of the ancient storyteller. Quavers of sound vacillate while electric guitar fills in the background for the tale which can only be called a modern day fugue. (Note: The extended version on the album is almost 15 minutes long)

Longing for Peace has a complex melody with a bright mix of bell-like tones and voice. As one of the more calming pieces on the recording, it changes the mood instantaneously from one of assumed chaos to reassuring thoughtfulness.

The peal of a church bell resonates in the intro of **Coming from the Cold**. Strong guitar and that drum-edge tapping give the tune an air of mystery and a darkness that can't be ignored. The lyric is moody and intensive. The heavenly choir is the only comfort. The lyrics say, "*We were in the darkness, we waited for that day.*" You've come in from the cold, but certainly not into the light.

Burning Sun is an organic musing with a fluid message that is as simple as *change or die*. It says to me that man has taken the path of least resistance way too long and the time of reckoning is here and very now. One never notices that stone crumples, yet we have sand on which to tread. Great guitar riff in this one by **Gunter Kaufmann**. One of my favorites on My Silent Celebration.

As in **Stopping to Run**, the songs all have minimal lyrics. Three words here, four there, but the impact is attention getting. Stopping to Run might be the way of saying "stop and smell the roses" but in post modernistic terms. Sudler-Mainz makes his point by incorporating electric powered industrial sounds, resonating airport-like announcements, and an echoing lamentation of an otherworldly chorus.

Although most of the tracks have some long musical passages, **After the Glow** is the only pure instrumental on the album. The music produces an inventive flow that challenges the

imagination. Idyllic riffs of guitar and popping percussion with a light touch of bass guitar blend together in an introspective voyage of sounds.

Entering the Temple begins with a light feminine vocal that chants “*Nowhere*”. It draws you in like a smile through a gossamer veil. You prostrate yourself at the entrance, taking the incense and cleansing your thoughts. Then you enter. Deep, deeper into the recesses to where the oil lamps smolder. Finally you come to a place where the golden glow of feminine wisdom lights up the chamber with a radiance equal to that of the sun. Such is enlightenment. This almost twelve minute track has a beautiful echoing refrain, organic horns, and the ubiquitous percussion of primitive drum.

This is beautifully dangerous music. This is music for reveries at odd hours. Thorsten Sudler-Mainz and his conception have gone beyond the bounds of reality to show what the creative mind can achieve. Indisputably pensive? Yes. Undeniably reflective? Yes. Unquestionably thought provoking? Absolutely. This is music doing its job. Highly listenable? You bet.

-R J Lannan, Artisan Music Reviews