

Blinding

Eyal Maoz's Edoms' new record BLINDING invites listeners to an elaborately constructed sonic desert replete with aural dunes and surprising oases that dot the artists' indigenous Middle-eastern birthplace.

Maoz, a mostly improvised composing-in-the-moment- sound-painter guitarist uses his Gibson SG guitar and stomp-box-pedal-generated artistry to guide us thru, in, above, below and around the sonic Wadi of our hearing senses.

Few can approach Maoz's merging of out-guitar chops with spontaneous stomp box effects with such organically consistent fresh results. His passages have a colorful vocal quality that can range from sulking to comedic in a way that tell stories without words like fellow six-string painters Marc Ribot & Stephen Ulrich.

The story tapestry is further woven by Edom, the composer/guitarist's longstanding band mates who soulfully execute each songs rehearsed bookmark passages with precision and grace. Like Eyal, the musicians - all John Zorn go to hires - relish the same improvised, unplanned, unrehearsed and unscripted moments that keeps Maoz & crew spinning the next surprise and the next storm into the next clearing.

Edom's rare strain of empathic musical interplay is culled from the magic in-the-pocket-all-day-long groove of drummer Yuval Lion, the acrobatic twists and turns of keyboard savant Brian Marcella, anchored and buoyed by the navigational bass provocations of Shanir Blumenkrantz. These guys take to Maoz's charts like Tabbies to catnip.

The songs on BLINDING have the rare distinction of being recorded live which gives the record a vitality seldom found in today's cut and paste audio arena.

From Eno-inspired blankets of noise and pensive explorations to psyche-prog-metal skronking bottle dance cuts, BLINDING's weather can shift, appear, disappear and then reappear without warning.

Buckle up when listening to Eyal Maoz's Edom's BLINDING where a Mediterranean mezze platter of musical delight and surprise awaits your safe arrival.