



## EARNEST WOODALL MUSIC REVIEWS

- **AMG REVIEW:** *13 by Ernest Woodall* is a true character. He creates outrageous atmospheres from eclectic sound sources. *13* by Ernest Woodall is a collection of 13 compositions, each of which deals with or recognizes a different superstition. The pieces have just enough dissonance and just enough melody for balance. This is modern avant-garde for the new millennium. It will appeal to fans of Terry Riley, Pauline Oliveros, and Dmitri Shostakovich. – [All Music Guide](#) - **Review by Jim Brenholts**
- **AMG REVIEW:** *Unusual Characteristics by Ernest Woodall* is, well, an unusual CD. Ernest Woodall created this long-form (48 minute) composition from an eclectic array of instruments and devices. The sound design incorporates many different influences. There are elements of jazz, rock & roll, classical, ambient, minimalism, experimental, avant-garde, and dissonance. Woodall builds off-beat atmospheres with harsh textures and hard edges. Deep listeners will hear and feel the angst of hopeless searches. Again, this is an unusual CD, so any comparison is a reach, but it will appeal to fans of John Cage, Steve Reich, Philip Glass, and Charles Ives. – [All Music Guide](#) - **Review by Jim Brenholts**
- **AMG REVIEW:** *Pictures in Mind by Ernest Woodall* is a multifaceted and multi-talented multi-instrumentalist from Northport, NY. He has been recording music for multimedia events and installations for years. He visited art museums in New York City, including the Museum of Modern Art, and the paintings that he "viewed and admired" serve as the inspiration for *Pictures in Mind*. This is a delightfully quirky set of different atmospheres. It is definitely new age, and Woodall definitely uses electronics. He employs avant-garde structures and ambient/minimalist sensitivities. The compositions are lighthearted, and there is just the slightest hint of mischief. This wonderfully offbeat CD has few legitimate comparisons. The closest would be the efforts of the Beau Hunks and the Caribbean Dream CDs by Brannan Lane. – [All Music Guide](#) - **Review by Jim Brenholts**

- **"Its an attractive album for someone who enjoys dynamics and power!"**

Wow, there are a ton of tracks on this album! Twenty in all - a great composition of all his previously released materials (from an assortment of albums) and perhaps even some new tracks. For those that enjoy classical music and music with a lot of movement you should pick this album up, for it has a lot of powerful compositions within it. The first track slightly reminds me of the "Sugar Plum Fairies" (I have no idea who originally composed/wrote that song). Then from there you're greeted with sounds of Celtic influences, Classical influences, Traditional influences, marching influences, Tribal influences and perhaps even a bit of Folk and Ambient influences. There's a wide diversity here, all very enjoyable and well composed. Its an attractive album for someone who enjoys dynamics and power! *Rating: 8.9/10*

**Reviewed by Wednesday Elektra's  
Space Junkies Magazine  
<http://www.spacejunkies.net>**

- **"Woodall coaxes a lot of emotion into the recording through his assured, lyrical writing."**

The music contained on *Time to Think* is pensive & moody therein creating tension. Nearly all of the timbres used throughout the CD replicate, in one way or another, familiar acoustic instruments – strings, winds, piano, percussion, etc. Woodall coaxes a lot of emotion into the recording through his assured, lyrical writing. Also to Woodall's credit, he does take advantage of the impossible precision only achievable with electronically music.

**NEW MUSIC BOX Issue 46 - Vol.4, No.10 February 2003  
<http://www.newmusicbox.org/index.nmbx>**

- **"He allows his grace and charm to enter each piece."**

*Strike, Light, Puff* is a set of esoteric compositions that Earnest Woodall created from 1987-1990. Using several different devices and instruments, Woodall's sound design is sophisticated and intricate. He allows his grace and charm to enter each piece. The music comes at listeners with childlike exuberance and playfulness. This great CD will appeal to fans of Charles Ives, Erik Satie, John Cage, and Terry Riley.

**Jim Brenholts  
AMG REVIEW**

- **"Time To Think is a wonderful collection of music. Because of the disparate elements, this compilation stands on its own as a richly textured and varied release all impeccably played."**

*Time To Think* is the latest release from Earnest Woodall, a New York based composer with 13 albums under his belt plus soundtrack work for a number of independent films. From his bio: Woodall took up the guitar at age 10, inspired by rock, blues and jazz players. A local teacher Peter Rogine introduced him to Phillip Glass, Steve Riech and John Adams, which sparked a lifelong love of both Modern Classical Music and Jazz. This is evident in the music he has created (though I'll admit I've only a passing familiarity with Glass and Riech, and none with Adams). *Time To Think* is a compilation comprised of material from some of his more recent releases, the earliest being *Strike, Light, Puff* from 1998. The selections include also material from *Pictures In Mind*. The selections from each of Woodall's albums reveal what might be the overall character to each release. All the pieces have in common an emphasis on percussion, whether it is the xylophone, as can be found in many tracks from *Unusual Characteristics* (1999) , or a more natural, earthy sound as can be found on *13* (2000) (where bad luck is the underlying theme, as the song titles will reveal). In between is *Strike, Light, Puff* where many tracks have some frenetic element to them.

The tinkly, wind-chime sound of a xylophone is played against a backdrop of a violin or, in the case of the first track "Peculiar Attributes" (*Unusual Characteristics*) an orchestra full strings. Their rich tone is at odds, but in a good way, with the higher tones of the xylophone. The pieces from this album have "oddness" about them, a left of center quirk something that might appeal to RIO fans, though in "Bizarre Temper" it's played in softer tones trilling flute rather than brassy trumpet, here playing against xylophone and piano. "Odd Personality" begins with the sound of choppers flying overhead and birds chirping before clapping percussion takes center stage. I imagine the sound as two plastic blocks being banged together. Underneath this one can hear a drunken organ and chatterbox violin converse. Something, for a moment, quiets the other two as the violin begins to sing, but the blocks yield attention only briefly before the two compete the violin gets melodramatic for a moment but then, forgetting, begins to chatter again. "Unusual Qualifications" seems to be a variation on "Odd Personality" though the piano seems more sober, though xylophone trills happily along side equally upbeat flute like tones. "Curious Temperment" begins with a train rumbling by and tooting his horn, though stylistically it is a mix of the material found later on *13* -- natural percussion and the irregularly metered arrangements of *Unusual Characteristics*).

In "Open Umbrella" (*13*) where rhythmic percussion is what might be called in shorthand "Third World." By that I mean the sound of perhaps woodblocks or steel drums or even found sounds. A languid, peaceful muted flute-like atmosphere provides the backdrop. Here I thought of Steve Roach, especially his work with Jorge Reyes and Suso Saiz as *Suspended Memories*. This naturalistic approach can also be found in dark, cautious "13 Black Cats," and the dark, subtly threatening "13 Broken Mirror." An exception to this is the quirky "Crossed Fingers," where piano takes the lead most often.

The pieces taken from *Strike, Light, Puff* have some frenetic element about them. "Uncovered Wanderings" (*Strike, Light, Puff*) is a sometimes twangy, frenetic piece sometimes reminding me of Copeland's "Hoedown" but on speed. The frantic feel comes from both the xylophone and violins. "Discover Darkness" from the same album could easily have been used as background music to an *X-Files* episode (and I heard of hints of, I think, Mozart in there, too). It is violin that gives "Delirious Pant" its sense of breathlessness. You might think that a piece titled "Wisp" would be atmospheric, but here instead it is a conversation between two folks (piano, horn) that don't finish one sentence before going on to the next.

*Time To Think* is a wonderful collection of music. Because of the disparate elements, this compilation stands on its own as a richly textured and varied release all impeccably played. Rating: 5/5

**Reviewed by: Stephanie Sollow, April 2003**  
<http://www.progressiveworld.net/woodalle2.html>

- **"Woodall challenges the listener to think outside the box"**

3 Stars out of 4 - The CD contains 20 tracks of New Age and Electronic music that were used in film, video and other media. Upon listening to his work, I found his style similar to other New Age artists such as Shadowfax and Philip Glass, who he happens to be a protégé of. Woodall challenges the listener to think outside the box of the normal flair of music. The result is an abstract, but entertaining piece of original music. I've been playing one of his tracks on my playlist, "Open Umbrella".

**"Smooth Jazz and More"**  
<http://www.geocities.com/smoothjazzandmore>

- **"The overall feel is very warm and rich, the production values are excellent to boot, every nuance can be clearly heard."**

Earnest Woodall's *Pictures In Mind* is a collection of 11 solo instrumental pieces each based upon a piece of art found at various New York museums, including both the Metropolitan Museum of Art (The Met) and the Museum Of Modern Art (MOMA). The inclination is to be clever and walk you through each track as if in this review we were going on the very same museum tour - but I'll resist. There is something that can be said about each of the pieces, however. It does feel as though you are

walking through a museum as there is an arty way in which Woodall composes - I can imagine standing before the piece of artwork while the music gives another dimension beyond what the artist was able to capture. Not familiar with the artwork that inspired Woodall, I cannot say how accurately he has captured in music what was on canvas - assuming that all the works are paintings. Besides, it is unlikely the museum would let me bring in my own audio device, so listening to this on headphones while I tour the very same museums - assuming the inspirational artwork is part of the museum's permanent collection - would be impossible. But it might be an interesting experiment to try.

Meanwhile, you *can* listen to this CD outside of the museum setting - and I recommend you do. Woodall plays everything here and that everything includes a number of instruments (or very natural sounding synths). The music itself is a mix of modern classical, contemporary instrumental, new age, ambient and jazz. Sometimes, all these elements are in play all at once. The overall feel is very warm and rich, the production values are excellent to boot, every nuance can be clearly heard. "Bohemia Lies By The Sea" (inspired by Anselm Kiefer's painting of the same name) is a subtle piece that features violin, piano, xylophone and what may be a cello. The piece is light on the surface, darker underneath, with a hint of the old world thrown in. It is a bit on the avant-garde side at times. "Ariadne" (Giorgio De Chirico) is more avant-new age, as discordant bass piano notes cut across smooth washes and a plucked strings. The new age/contemporary instrumental aspect is at the forefront --- you might say that it's Narada-style music. Spiky percussion and warm, hesitant violins create the tense atmosphere of "The Hat Makes The Man" (Max Ernst) making this a mix of "Third World" and European Classical.

"Stepping Out" (Roy Lichtenstein) even has a jazzy title in this lighthearted, slightly whimsical piece (seemingly recorded live, but perhaps part of the setting). Electric piano and walking bass play off each other in a knowing way. It's as elegant as gentlemen in the early part of the last century stepping out in top hats, tails and spats, escorting equally finely dressed women to the theatre or whatever social event has brought out the city's elite. Jazz returns a few tracks later when a happily tootling trumpet sings lead on the jazzy "Report From Rockport" (Stuart Davis).

Xylophone (or maybe vibes) and more violins feature in a number of the latter tracks including the oddly metered "128 Details From A Picture" (Gerhard Richter) and in "Sea Gulls" (Arthur G Dove). Here swelling keys mimic the languid movements of birds on the wing (though it also, for the briefest of seconds -- a nanosecond -- made me think of the theme from the original *Star Trek*).

Like all high art should be, listening to *Pictures In Mind* is an enriching, fulfilling experience - except that you will find that multiple plays are required to get the full benefit. Rating: 5/5

**Reviewed by: Stephanie Sollow, April 2003**  
<http://www.progressiveworld.net/woodalle.html>

- **"Life is a key word here, as mostly there are synthesizers but perfectly operated to take a listener on a moody journey."**

\*\*\*\*3/4 - It's teasing to guess which route Earnest Woodall's music will take now, when all his records make a wonderful shadows-and-light cycle so whole this compilation has a life of its own. Life is a key word here, as mostly there are synthesizers but perfectly operated to take a listener on a moody journey. It's spectral both ways, colorful and ghostly, "Peculiar Attributes" from "Unusual Characteristics" building from diffuse spattering to the solemn organ cloth and sharing its court dance shape with "128 Details From A Picture" off "Pictures In Mind". That's about as jolly as it gets, and sometimes a certain nervousness comes through, as in "Crossed Fingers" (that's an album called "13"), yet with all the pieces' chamber beauty and light sophistication you can hardly find a better soundtrack when set to pondering and wondering.

**Review by Dmitry M. Epstein**  
**DME - Let It Rock**  
<http://dmme.net/reviews/reissues/reissues4.html>

- **"I have to say that this Northport, New York, composer and artist is not only talented, but imaginative as well."**

I felt that I had to go to the Met Museum site to see Chirico's Ariadne to fully appreciate Earnest's expression in this piece. Having done that, I have to say that this Northport, New York, composer and artist is not only talented, but imaginative as well. I wonder if the whispers you hear in the piece are from his real life experience in the museum or an extension of things not seen, but hinted at, in the painting? There is a stark, minimal "feel" to the music yet after a few hearings, you pick up complexities and nuances, much like the painting.

**Review by Andy Schmidt**

**Eclectic Connection**

[http://stations.mp3s.com/stations/201/eclectic\\_connection.html](http://stations.mp3s.com/stations/201/eclectic_connection.html)

- **"Earnest Woodall is a fine musician and his abilities in this area combined with his compositional and production skills, make this an above average release."**

I was fascinated by the accompanying letter with this CD in which the enclosed music was described as "Post Modern Electronic Ambient Jazz". So intrigued was I, that straight into the player went the disc. As the CD contains twenty tracks I felt assured that all would be revealed soon. Before delving into the material a little background on the man behind the music. Earnest Woodall is a native New Yorker, a composer, musician and producer with an impressive list of credits to his name. With thirteen independent releases, not including this one, Earnest has been actively producing his material since 1987 and has composed and written film scores since 1992.

*Time to Think* is a collection of tracks taken from four previous releases, *Pictures of Mind* (1999), *13* (2000), *Unusual Characteristics* (1999) and *Strike, Light, Puff* (1998). It would appear that each of the albums has its own concept and the styles, although within certain bounds, have their own distinct musical individuality. *Strike, Light, Puff* for instance has a classical, orchestral nature to it and the keyboard sounds and arrangements excellently capture this. A more percussive slant is attributed to the recordings to be found on *13*, again choice of keyboard sounds nicely cultivates the moods - tribal/industrial/ethnic. A darker album at times, although the contrasting string parts during *Open Umbrella* made this track one of the highlights for me. The recording is crystal clear and much detail has been afforded to the mixing of the tracks, although some of the orchestral tracks suffered a little from the clinical timbres inherent within digital sounds.

On the whole an enjoyable album, one that can be played in order to relax to, whilst retaining the depth to retain your interest. Earnest Woodall is a fine musician and his abilities in this area combined with his compositional and production skills, make this an above average release. This is not really my "cup of tea" and it would be fairly simple of me to place this along side other "ambient" releases to have graced DPRP recently, however, this would be wrong. Much thought, composition and meticulous editing have gone into these tracks and for those with penchant for ambient music might well look to this album for something a little different.

**Review by Robert Mulvey**

**The Dutch Progressive Rock Page**

<http://www.dprp.vuurwerk.nl/reviews/>

- **"So high is the quality"**

So large is Earnest Woodall's output – and so high is the quality – that a collection based on his last four albums is easily justified. Woodall is – for your information – an electronica composer with his feet placed in both the jazz and ambient genres. His music is about creating a lot of atmospheres, both pleasant and unpleasant, with few and simple keyboard tones – a style which may be called dadaistic pop.

A collection shall be a practical introduction to the music of an artist which you do not know very well. This is how "Time To Think" works. But be aware that this is not a record suitable for listening through from beginning to end. Woodall is an experimental musician who prefers chaos (or at least unease) before relaxation.

When I first heard a studio album by Earnest Woodall, I thought the 45 minutes which it lasted was just perfect. The more than 70 minutes of this album is a little too much. My recommendation therefore is that "Time To Think", which consists of 20 tracks, is a collection best enjoyed in small doses.

**Tarkus Magazine**  
**Sven Eriksen**  
<http://www.tarkus.org/>

- ***"The sounds are interestingly-arranged"***

A 20-track/72-minute retrospective from independent composer Earnest Woodall delivers e-music which is quirky without going full-on into kooky. Semi-symphonic Peculiar Attributes is all intertwining twinkles and strings, seeming to seep into a sputtering faster version of itself from a year before (Uncovered Wanderings). More-sedate atmospheres hover over Open Umbrella, where electro-jungle-drum-sounds thump-n-bump through pretty layers of brassiness. Old-worldish moods bounce through 128 Details From A Picture, a chipper arrangement of strings, bass and bells.

Frenetic violin-like twirls perform acrobatics alongside Discover Darkness' dancing ivories, counterbalanced by echo-beaty 13 Black Cats' sonorous woodwind drones and gently crawling pace. Nicely somber-yet-bright Crossed Fingers (7:06) blends tonal progressions of piano, chime, brass and more into a meandering cinematic view for your ears. With piano perkiness and beepy hornplay, Wisp (1:16) prances around like a hyperactive kid. The mellower tracks are less irksome, like 13 Broken Mirror where environmentalesque accents (birdlike radiowave chirps?) adorn a spacious vista of foghorn blurts and low rhythms.

The sounds are interestingly-arranged, but preternaturally crisp and overtly faux, though if you're put off by all the really "weird" stuff listened to around here, perhaps these more normal sounds will appeal to you... "straight" e-instrument applied with good-natured animation get a B from these ears.

**Ambient Trance**  
<http://www.ambientr trance.org/0503/>

- ***"it's music that relaxes you and then he does something that grabs your attention and makes you listen to the various layers of sound."***

The other CD is from Earnest Woodall and is titled: "Time to Think". It's a compilation of a number of his past CD's and allows the listener to sample a number of his works. As I listened to the various tracks I thought I could detect styles that have been developed and styles that were discarded. This is a good thing since some of the early works I thought had a rather tinny, almost toy instrument sound to it. However, let me say that the few that I disliked were compensated by the number I enjoyed. I liked the songs from the CD's "13" and "Strike, Light, Puff". Consider this a sampler of his work and as I mentioned in my review of his CD, "Pictures in Mind", it's music that relaxes you and then he does something that grabs your attention and makes you listen to the various layers of sound.

**Above Ground Testing**  
<http://www.angelfire.com/on/abovegroundtesting/agt54.html>

- ***"A charming and constantly inventive disc."***

Woodall's music issues threats to bombast and posturing. New York based and with a background in jazz guitar, his compositions are pieced together from dinky toytown melodic cells that grow into whimsical and precise miniatures. The delicate purring of glockenspiels and guitars is high in the mix, and Woodall uses the possibilities of attractively outmoded software to push his material into more abstract shading. *Bonemia Lies By The Sea* (2002) is especially engaging. Written in a kind of limping popular song form, he occasionally jams his material into post-Feldman loops before sending them on their way. A charming and constantly inventive disc.

***Reviewed by Philip Clark  
THE WIRE Issue 233 July 2003***

- ***"If you enjoy complex melodies, unusual tempos and intelligent composition, this is the stuff for you."***

Classical music fans have nothing to fear from Earnest Woodall, whose intricate melodies and counterpoint mix with unorthodox rhythms, syncopated percussion and seemingly offbeat tonal backdrops to create a totally fun soundscape for the listener. If you enjoy complex melodies, unusual tempos and intelligent composition, this is the stuff for you.

***Reviewed by the The Ghosty Show  
100% Indie Powered Progressive Radio Show***

- ***"Masterpiece of contained emotion expressed in a complex, subtle, intelligent and extremely inspired synth language."***

I've seldom been shaken very much by electronic music after only one listening, although I do love to add some TD or Jarre to my weekly menu of music. But I must admit: 'Crossed Fingers' by Earnest Woodall (PMS II, Disc 1) is a masterpiece of contained emotion expressed in a complex, subtle, intelligent and extremely inspired synth language. You won me, Mr. Woodall! And I want more!

***Richard Poulin  
NP: PMS II***

- ***"This track begins just trippy enough for me to like it already. Weird keyboard lead over it makes it even cooler! Around 3:30 this song gets too insane for my ears to decode. An excellent composition!"***

***Mike Shetzer***

- ***"I'll say the one I like the best from the Portals II discs is Earnest Woodall - Crossed Fingers. That made me stop and listen."***

***Janet***

- ***"No borders, no rules, no regulations, just an ethereal kind of gait to the songs, as they swell and recede, instruments coming and going like supermarket traffic."***

You know, I reviewed Woodall's last release, and I'd like to just plagiarize myself and insert it here, since many of the same sentiments apply. Not your traditional composer, well, not along the lines of say, Bach or Mozart, Woodall seems to enjoy the fringe benefits of living on the fringe. No borders, no rules, no regulations, just an ethereal kind of gait to the songs, as they swell and recede, instruments coming and going like supermarket traffic. For this disc, Woodall derives his inspiration from various artworks, such as Lichtenstein or Pollock, and the only shame is the listener isn't

provided with the artwork to "follow along" as it were with Woodall. Eh, maybe it's a rights issue. In any event, the music is quite relaxing, interesting in that you notice it and don't notice it -- you can be doing something mundane with the music playing, only to stop for a second and be pulled in. A nice break.

**NY Rock Street Beat**

<http://nyrock.com/streetbeat/2002/0502.asp#thirteen>

- ***"The melodies are simple enough but don't be fooled, he uses layering so that what may sound simple is actually a number of melodies and at times counter melodies. As well, he makes changes so often, that you'll stop and listen with some more intensity."***

Over the years, there has been much cross-pollenization between various forms of art. One can think of the great works of art that has been inspired by literature, or music that has been inspired by art, such as Modest Moussorgsky's great "Pictures at an Exhibition". Earnest Woodall has continued the theme with his new CD, "Pictures in Mind". If you're not familiar with Earnest, he is a composer/performer from new York State. The inspiration for this music came from his visiting art galleries in New York City and Long Island. He writes; "Deeply inspired by some of the greatest artworks in the world, I proceeded to compose and record my experiences..." Each song is named after the particular work of art that can be found at the Metropolitan Museum of Art, the Heckscher Art Gallery and The Museum of Modern Art.

The music can be listened to and enjoyed on two levels, one would be simply background music. He calls his style Postmodern Electronic Ambient Jazz, so it is soft enough just to play as some music. The melodies are simple enough but don't be fooled, he uses layering so that what may sound simple is actually a number of melodies and at times counter melodies. As well, he makes changes so often, that you'll stop and listen with some more intensity.

There's another level in which you can enjoy this music; check out the web sites of the various museums and then do a search for the works. Most of them are available, at least for the Met Museum of Art. It gives you a chance to gain an understanding into the inspiration of the work. It is very interesting experience.

What sort of CD is this, one that can be enjoyed either casually, or with some serious contemplation.

**Above Ground Testing**

<http://www.angelfire.com/on/abovegroundtesting/>

- ***"The music draws you in before you even notice the classical idiom, and once you're there, the experience is too good to leave."***

We have reviewed and, therefore, liked Mr Woodalls last two offerings, "13" and "Unusual Characteristics", and now in 2002, he's back, minus the G from the middle of his name, and with 11 new instrumental pieces.

Now you know that I bask in my self appointed role of Philistine, so when someone announces that their new CD was deeply inspired by some of the greatest artwork in the world, then I'm reaching for my shooting iron with one hand and sick bag with the other. So after I finished shooting a passing juggler, and vomiting on a mime, I sat down and listened.

Which was good. For, yet again, Mr Woodall shows in exemplary fashion that he knows his way around a modern classical motif. Much like our good friend, Mr Karda Estra, the music draws you in before you even notice the classical idiom, and once you're there, the experience is too good to leave. Damn you!

There are eleven pieces here, with at least seven being worthy of repeat visits. Particular favourites round Z Towers were "Ariadne", inspired by the art work of Giorgio de Chirico, "Evening" inspired by the art work of Georges-Pierre Seurat and the best of the best, the remarkable "The Mountain"

inspired by the art work of Balthus. Hey, only one name, he must be good. Highly recommended.

**Zeitgeist**

<http://the-rocker.freesevers.com/March2002/earnest.html>

• **"Highly recommended"**

MIDI aficionado Earnest Woodall sets out to reflect upon eleven different painters with this recording that moves fluidly between styles from ambient to lyrical to bluesy to industrial. For people wary of the digital imitations of acoustic instruments, fear not, for most of the pieces blend the electronic sounds seamlessly. Some of the painters honored are Giorgio de Chirico, Max Ernst, Roy Lichtenstein, Jackson Pollack, and Georges-Pierre Seurat. Highly recommended

**New Music Box**

[http://www.newmusicbox.org/st\\_result.nmbx?id=36st22](http://www.newmusicbox.org/st_result.nmbx?id=36st22)

• **"Every aspect in it is pleasant to the ear."**

Earnest Woodall is a contemporary classical composer who adds quite a modernist touch to his work with electronic effects and sound. This blend is not quite unique, but it is nice when wielded by someone well-skilled in the craft (like Mannheim Steamroller). Upon listening to this piece, inspired by a Giorgio de Chirico artwork also titled Ariadne, I can say that Mr. Woodall can blend each of these styles beautifully while being proficient in both.

The piece itself is much like an ordinary classical composition, but it sounds a whole lot different. It sounds a whole lot "perkier", through different sound effects utilized, such as chimes, bells, harpsichord, and of course, piano. My personal preference leans toward classical work in lower tones, but if you are going to make something in higher tones, make it this good.

The composition here is very nice. The prevalent factor here is its retention of solidity amid slight internal variance. Even if it were solo piano, the work itself would still make for a nice listen. However, changing effects just heighten the degree of quality in the piece. In this song, the different effects express different qualities and it makes the song easier to understand. Even if you aren't a classical music fan, you should grasp the essence of this work.

Mr. Woodall's seamless blend of classical style and electronic/synth feel make this piece shine brightly. Every aspect in it is pleasant to the ear. All things in this song conglomerate so well. There are even hushed whispers you will hear, and it adds a nice "museum" feel to the song. All in all, quite an interesting, and surprisingly well-produced work. I think I'll have to check out the work that inspired this piece. I don't know if I will express anything as a result of its inspiration, but I hope it's as good as this song. OVERALL: 8.50

**GODs OF MUSIC**

**Hunter H.**

• **"Many of the tracks are particularly ornate and intricate"**

This job has its perks. Earnest Woodall is a US-based musician who very kindly sent me his latest album to review. So here goes. It's a concept album, but hey ! Come back - it's not like it sounds...

"*Pictures In Mind*" was inspired by Earnest's visits to some local museums in the NYC and Long Island areas, each track corresponds to a different piece of artwork, including items by *Jackson Pollock*, *Max Ernst* and *Balthus* among others. And at the outset, I very much salute this intermingling of disciplines - Art is Art is Art is Art or something.

On casting an eye down the musical CV Earnest also provided, it's clear he is musically accomplished, and has to date released 14 recordings, as well as scoring films and computer games. In fact, film scores were the art form most called to mind by these often gentle and subtle

instrumentals, which presumably - obviously we can't tell without seeing the original art - recreate the mood of the visuals that inspired them.

Many of the tracks are particularly ornate and intricate, a recurring voice is, I'm reliably informed, a glockenspiel, and some pizzicato strings make more than one appearance. Not being a musician myself, I'm never very good at appreciating instrumentals, but they seem emotive enough, and Earnest is obviously proficient at his work. There are moments where it feels slightly synthetic, I'm assuming the instrumentation is artificially produced in the main - a slight sheen of over-neatness catches the light every now and again.

My personal favourite tracks came with the slightly darker moments - "*The Mystic Portal*" is specifically a bit more shadowy, and creates a different mood straight away. There are underlying voices hidden beneath the surface of "*Ariadne*" as well, a paranoiac touch. "*Report From Rockport*" is a bizarre interlude, suddenly jazzy and upbeat, complete with semi-perverse time changes.

I guess I'll play it to some musicians and see what they think - for a music listener, I don't listen to that much instrumental stuff - but if I did, this would be recommended. An accomplished musician and definitely an interesting experiment. If you want to know more - the album can be ordered via Earnest's [website](#), which also includes details of his other releases, and small samples of some of the songs from "*Pictures In Mind*".

**M(onkey)K(ettle)O(nline)**  
**Matthew M Taylor**

- **"The results are a diverse and breezy bunch of tunes which really make the artwork come alive."**

The compositions on this CD were inspired by a week in July 2001 when Earnest Woodall visited museums in NYC and LI. The results are a diverse and breezy bunch of tunes which really make the artwork come alive. If only Woodall's tunes could be played side-by-side with the works of art- the paintings would jump out of their frames and start dancing to the music!

**Creations Magazine**

- **"Very emotional"**

Pictures in Mind by Earnest Woodall is very emotional with many interwoven keyboard sounds and lots of acoustic piano. This music is for dreaming and floating, but at the same time interesting enough to make you listen intently. You have to take time for this music it is best enjoyed in a quiet and appropriate atmosphere, to just pop it in casually will not do this creation justice. Mr. Woodall transforms inspired impressions of famous artwork into music. The most indescribable sound creations are constantly producing interest, when the listener discovers new "pictures", changes are suddenly occurring and you find yourself moving to rhythms of avant-garde dance, then the piano paints classic pictures in glowing colors. Music to let it "all go" that's the music of Earnest Woodall. The depth of this music is not for everyone, but for relaxation after a stressful day - this is just the "right" thing.

**Progressive Pages in Germany**  
<http://www.progressivepages.de/cdreviews/reviews2002/woodall.htm>

- **"Woodall's ability to make melodies not just sing, but speak, is impressive."**

The songs on this album are inspired by various works of art. Paintings, to be more precise. And not just any paintings. Seurat. Pollock. Lichtenstein. Balthus. Some heavy hitters. And thus the title of the album.

Woodall's work is constructed of a variety of electronic sounds (many of which sound quite "real," in the sense that the general feeling is that the stuff has been recorded by an orchestra). He likes to

take a theme (based on the painting in question, I assume) and give it a full workout.

I'm not familiar with all of these paintings, but the ones I know are reflected in Woodall's homages. He doesn't see them the way I do, of course, but that's not a problem. The fact that he's able to so completely express his interpretations through this music impresses the hell out of me.

And if you don't know any of the works, Woodall's music might inspire you to take a trip to New York (where almost all his influences hang) and check them out. His evocative sounds certainly make me want to give these paintings a fresh glance. And as for the music, all by itself, I can't say enough. Woodall's ability to make melodies not just sing, but speak, is impressive. Call it jazz, call it classical (in whatever sense you like), it doesn't matter. Woodall makes fine music.

***Aiding & Abetting***

***<http://www.cent.com/abetting/228reviews.html#WOODALL>***

***• "Call his music imaginative and unique."***

I found this CD to be very original. It is a required taste. Earnest calls his music "Post Modern Electronic Ambient Jazz Style". Isn't that a mouth full! I just call his music imaginative and unique.

After reading Earnest's bio I learned that this CD was full of music that "was inspired by a week in July of 2001 when I found myself unexpectedly having extra time to visit local museums in NYC & Long Island." Each song on this CD has its own essence.

I enjoyed this CD. It was very long but very detailed. This is a great CD to listen to and daydream. I would recommend taking a listen to some sort clips of Earnest's music. I would recommend Track 8 Autumn Rhythm (#30) which was inspired by the art work of Jackson Pollock and Track 5 128 Details from a Picture which was inspired by the art work of Gerhard Richter.

***NEFARIOUS***

***Shannon Taylor***

***<http://www.nefariousmag.com/Default.asp>***

***• "An excellent concept & has executed that concept perfectly."***

An artist based in New York state, Earnest Woodall has come up with an excellent concept & has executed that concept perfectly. Taken as a whole, the project was basically that Earnest visited a number of New York museums & viewed some art & he has come away obviously inspired by what he saw, putting his thoughts into music. He's conveyed the mood of the pictures in question, utilising the name of each piece of music as the title of the painting itself, such as "The Hat Makes The Man", "Stepping Out" & "The Mystic Portal", using a number of different instruments such as the xylophone & also some electronic effects to create a very interesting album that resides more in the 'new' easy listening classical sound than in pop.

***hEARd in the Australia***

***<http://members.ozemail.com.au/~hmag/demo1.html>***

***• "From full-bodied, muscular sounds to emotional sensitive tracks which feature an impressive compositional style with some searing piano performances."***

"Pictures In Mind" by Earnest G Woodall – This work employs broadstrokes of electronic orchestral color, beginning and ending in a sweep of sound appropriate to the over all concept of the recording. Fashioning an elegant progression of music that flows together much like a suite. From full-bodied, muscular sounds to emotional sensitive tracks which feature an impressive compositional style with some searing piano performances. Earnest Woodall has a quirky sensibility combined with a strong sense of color and proportion, which makes this body of work flow as a riverrun to wake the dead.

The music is tight and thematic with influence by European and New York scenes. "Pictures in Mind" is an wholly original four star work.

**The New Music Journal**  
**Jason Gordon**

• **"This album is a brave and inspired effort."**

Whenever I'm sent a concept album I am reluctant to play it, I'm not against the concept (!), unfortunately practically everyone I've heard has been abysmal. Once Earnest's CD starting playing, for once, I breathed a sigh of relief. 11 works of art viewed in galleries around New York City by Mr. Woodall inspire "Pictures in mind". The music is laid back, instrumental, with tinges of classical and jazz, played on a mixture of live and synthesised instruments, I assume solely by Earnest himself. Whilst the music is pleasant and for the most part original. I listened to the music whilst viewing photos of as many of the paintings mentioned possible and am pleased to say that Earnest has done a good job in recreating the feel of the paintings in musical forms. "The Hat makes the man" for example is bouncing and chirpy, with a dash of eccentricity, much like the painting, which comprises of an assortment of hats and coloured bars. Again the song inspired by Jackson Pollock's "Autumn Rhythm (#30)" has a jumpy, wandering cross of musical melodies but with an overall conservativeness, akin to the painting full of random splashes of autumnal like colours. Setting aside the similar sound of a few of the songs and an over reliance on some instruments, overall this album is a brave and inspired effort.

**BELOW THE SURFACE in the UK**  
<http://www.chinchilla-music.co.uk/bts/>

• **"The music throughout is light, easy to listen to and enjoyable."**

Earnest Woodall composes music in a "post modern, electronic, ambient jazz style" and this is the latest of the fourteen albums he has published in the same number of years. This is a self produced CD and come in a CD-R format. The album was inspired by visits to local museums in New York during one weeks holiday last summer. Afterwards, with his imagination fired by some of the artwork he had viewed (much of which can be found on the web, see below), he completed 'Pictures In Mind'. The album opens with 'Bohemia Lies By The Sea', inspired by the painting by Anselm Kieler which, apparently, is a huge affair. It shows scrubland covered in flowers with two parallel wheel ruts disappearing into the far distance, presumably where the sea will be found. The music is generally light and airy, with the tone and mood changing as the piece progresses.

'Ariadne' continues the light feel in its foreground, but this composition has a more sombre backing track that gives it an air of sedate dignity reflecting the feeling of solidity and strength in the painting. It also conveys well the warm and rich shades of colour used by the artist, Giorgio de Chirico.

The next picture, 'The Hat Makes The Man' (by Max Ernst) shows a pile of hats on one side with various other black hats joined by sections of varying colours. This brief musical piece has a playful and light hearted feel.

The following track, 'Stepping Out' has a much more laid back feel. This is a jazzy little number which closes to the sound of applause. The Roy Lichtenstein picture shows a male figure accompanying a strange female character with a tube shaped head, one sideways eye, mouth and a long lock of blond hair falling to one side.

I must say that I enjoy the music '128 Details From A Picture' far more than the Gerhard Richter artwork as seen online. The deep toned, repeated rhythmic phrases continually recapture one's attention, while light bell-like tones create highlights.

I could not find a picture of Arthur G Dove's 'Sea Gulls' (a shame as I rather liked some of his other works), but the music on this track happily delivers a vision of birds on the wing, swooping and hovering on the upward draughts, and a feeling of space and light breezes...

Stuart Davis' 'Report From Rockport' is a multicolored extravaganza. Like 'Stepping Out', this track is an all too brief jazzy number that concludes with applause.

'Autumn Rhythm' has a placid, unruffled feel which conveys well the Jackson Pollock painting in varying brown tones. This piece of music reminds me somewhat of some of Keith Emerson's solo work.

I like very much the painting 'Evening' by Georges-Pierre Seurat which shows a calm evening at the sea's edge. Two main strands run through the music here; the first is a tranquil woodwind sound, the other is a bubbling melody piano that indicates the sea ... a lovely piece of music.

'The Mystic Portal' is a rich tapestry of sound composed of many layers. Deep toned rhythms play, disappear and reappear; an almost musical box like sound creates the main point of interest, while behind both of these a mysterious amorphous backdrop shifts and swirls. This Joe Constantino piece was the other artwork that I could not find.

The album concludes with 'The Mountain'. The Balthus artwork depicts three figures in Tyrolean garb: a woman dances in the centre of the picture while one man sits on the left and the other lies along the ground. In the background lies a vast mountain range. The track opens with slow bass notes which are rapidly taken over by the reverberating rhythm that supports the slowly played piano melody. Orchestration echoes the main theme and the instrumentation builds through the first half of the track. The second part has quite a different character; is lighter, free and exhilarating ... an excellent closing piece.

This is an album containing some fascinating soundscapes. I have a preference for the music on the latter half of the disc which is more rounded and generally fuller sounding, but each of the tracks has its own merits and the music throughout is light, easy to listen to and enjoyable.

***New Horizons in the UK***  
***<http://www.elrose.demon.co.uk>***

- ***"Quite intimidating for beautiful minimalistic melodies executed as if Rick Wakeman plays John Cale."***

\*\*\*\*\*"Post-modern electronic ambient jazz" is a definition Woodall gives to his music. Quite intimidating for beautiful minimalistic melodies executed as if Rick Wakeman plays John Cale. Here's the same method of "musical portraying" on display - rather literally: this collection is inspired by paintings exhibited in NY museums. So jazziness comes in equal measure as classicism: while "Stepping Out" sees vibes playing slow, bluesy ragtime, "128 Details From A Picture" is shaped like an orchestrated court dance. It's New Age music that's hard to fathom on the spot, the "Ariadne" thread shining in deceptively simple sonic tangle, and electronica strokes sweeping harmonium and fragile piano in "Bohemia Lies By The Sea" are charmingly emotive. That's touchy: for "The Mountain" artist choses analog sounds where others would opt for electronic buzz. Abstract like in "Report From Rockport" or pacifying as "Sea Gulls", there's always a joy of looking at a masterpiece - paintings were, in Earnest words, "viewed & admired" - and translating the visual into aural. That's why "Autumn Rhythm" is a fitting title for a tired pavane reeling alongside crickets-chirp-splashed "Evening" - call it a post-modern "Eine Kleine Nachtmusic". Yet post-modern doesn't define "Pictures In Mind", the music tends to be out-of-timey and extemporal, if there's any difference in the terms.

***Let It Rock - DME Music Site in Israel***  
***<http://dmme.net/reviews/reviews19.html#woodall>***

- ***"Woodall's pieces are moving and serene displays of instrumentalism."***

***Initial Impression*** - Earnest Woodall's work is instrumental, and each unique composition is inspired - as per the disc's liner notes - by an equally unique piece of artwork. In other words, what you have here is the soundtrack to your next foray into the local art museum.

***Notable Lyric*** - Those can be found in your own heart.

***Factoid*** - These songs were inspired by paintings from the MET, the MOMA, as well as local Long Island parish art museums.

***Comments*** - On their own, Woodall's pieces are moving and serene displays of instrumentalism. When accompanied by their inspirational counterparts (the art), one can only guess what the complete impact would weigh on the senses.

***Score! Music Magazine***  
***Jeanne***

- ***"Well constructed and intriguing, repeated listening offers some surprises."***

Woodall presents a fascinating and promising, cd-release. Subtle, light classical themes are interrupted with sampled speech and bizarre sounds. Well constructed and intriguing, repeated listening offers some surprises. Just as you think his music has grown perceptible and obvious, out comes a new direction. Woodall is definitely a composer and producer to watch out for.

***All Music Guide***  
***<http://allmusic.com/>***

- ***"The experience is like a kaleidoscope of musical styles, colors, and statements juxtaposed with the everyday sounds of life, and stream of consciousness."***

A collage of environmental backgrounds and foregrounds, mixing and submerging, with musical vignettes and compositional snippets, of varied orchestrations of synthesizer produced chamber instruments and outdoor sounds. The experience is like a kaleidoscope of musical styles, colors, and statements juxtaposed with the everyday sounds of life, and stream of consciousness. One continuous parade, it has not the hysteria and tenseness of "channel flipping", but an every ongoing wash of changing life forms, all-inclusive. It's what you might experience in a lifetime, but yet coming from a system built around the 12 tone music chromatics and through-composed, as the brain perceives life, leaving the improvisation to the listener's imaginative wanderings...

***The Improvisor / USA***  
***<http://www.the-improvisor.com>***

- ***"This is a composer of uncommon caliber." - "Highly recommended"***

"13" is a compellingly dark and fascinating work of art produced. Woodall skillfully blends such seemingly disparate elements as percussive/electronic loops, Schulze-like ambience, minimalism, jazz piano, chamber music, and a highly developed and unique melodic sense. Prog fans who like groups such as Univers Zero, Art Zoyd, and especially Daniel Denis' solo works should get this album. Every song on this CD is a success, a masterfully focused glimpse into the frightening unknown. Swamps are painted with low wind instruments, jungles with loops of mallet percussion, funerals with flute and synthesizer. The vast quantities of instrumental textures (all handled by Woodall himself, although he probably sampled some) are put to purely perfect use. The compositions themselves are well-developed and delightfully unpredictable. Woodall has had experience with film music, which somehow makes sense although his music works extremely well removed from any visual or narrative context (much like innovative film composer Bernard Herrman). Woodall is not needlessly dramatic,

and can be quite detached during one part of a piece and then hit you with something heart-rendingly beautiful soon after. The most disappointing thing about this album is that turning it over reveals a green-tinted CD-R bottom. This is a composer of uncommon caliber, and he deserves better. Highly recommended. –

**E.E.R Eclectic Earwig Reviews**

<http://www.geocities.com/trogotagel/eergang.html>

- **"Recognize the innovation and complexity Woodall uses to create such sounds."**

Electronic orchestration, jazz, new age, classical, and ambient all play a crucial role in Earnest G. Woodall's intriguing, intricate style. Call it new age electronica, call it classical easy listening, or call it mood-relaxing sounds of technology. But, whatever words, labels, or phrases you use to describe it, recognize the innovation and complexity Woodall uses to create such sounds. Fans of classical music will instantly be able to pull apart the music and sight influences, while fans of new age and jazz will be able to spot potential influences throughout the album as well. Fans of electronica and ambient styles may not be able to pull apart the music and start counting influences, but the blurred lines Woodall walks along will find fans of the aforementioned styles digging these sounds too–

**In Music We Trust / USA**

<http://www.firstmusic.com/imwt/index.html>

- **"This is a diverse and fascinating recording, and, yup, you've guessed it, winner of the much coveted Zeitgeist Record Of The Issue."**

"Unusual Characteristics" is a single piece of instrumental music stretching over 48 minutes and just as many moods. Working, as he does, in the modern classical idiom, it comes as no surprise to learn that, in addition to ten independent releases, a large proportion of Earnests output has been in the area of film scoring. Including, to our amusement, a 1992 computer animation entitled "Zeitgeist"! Although this is a largely electronic piece, it has a warm, human feel which often escapes those utilising modern technology. Incorporating elements of modern jazz, there's the odd trace Of Arkestral influences shining through. Never less than interesting, often intriguing, this is a diverse and fascinating recording, and, yup, you've guessed it, winner of the much coveted Zeitgeist Record Of The Issue. -

**Zeitgeist / United Kingdom**

<http://www.zeitgeist-scot.com/>

- **"Lushly constructed sounds"**

"13" With an already well established series of releases behind him (this is his 12th), Earnest has a great deal of experience behind him, plus a string of other credits to his name, but it's the musical part of his career that we're looking at here. If you think haunting film soundtracks as a reference point to this album, then you'll be somewhere close to the mark. Across the length of this CD, there's a startling array of interesting musical diversions, with stripped back orchestration giving way to more lushly constructed sounds & electronic effects. Overall, my favourite track is the memorable sound of "Crosse Fingers", which invokes quite a few different sounds, with other tracks like "Cover Your Yawn" & "Evil Eye" certainly highlights of what would have made a good backing soundtrack for parts of The Blair Witch project. There's definitely scope for some work along those lines for Earnest & it'll be interesting to see where his musical journey takes him next. -

**hEARd / Australia**

<http://www.ozemail.com.au/~hmag/>

- ***"Who knows, maybe Earnest has insight on how neurons react, and what effect tonality has on the human brain."***

For fans of the avant garde out there, you're well aware that this genre isn't too popular. With the music bordering on a fence with insanity on one side, and genius on the other, it's sometimes difficult to tell exactly which way the songs or pieces are leaning. I do know that with junior balling his brains out upstairs, the 13 disc calmed me down quicker than liquid valium. This effect, of course, indicates that there is something there in the, uh, music (at least for me). Who knows, maybe Earnest has insight on how neurons react, and what effect tonality has on the human brain. In any event, it's an interesting listen, and revisiting the disc yields more surprises. My only question is, how does he go about naming these "tunes?" For example, "Spilling of Salt," which is devoid of lyrics, and a 2:25 romp with an electric piano.... Pick it up yourself and find out.

**NY ROCK.COM / USA**  
<http://www.nyrock.com/>

- ***"Well composed"***

Quite well composed and carefully heard and the synth voicings are superior; the overall work grows more interesting with repeated listenings. Steps well beyond the average in indie-quality.

**EAR: Magazine of New Music / USA**

- ***"His exploratory journeys take us into the most intellectual regions of Classical Music, as well as Minimalism, and Concrete Music in its sound collage trends."***

Earnest G. Woodall uses a wide variety of musical elements to create a collection of twenty compositions that include numerous avantgarde styles. Taking experimentation as his main starting point with musical structures rather than sounds, his exploratory journeys take us into the most intellectual regions of Classical Music, as well as Minimalism, and Concrete Music in its sound collage trends. All this accompanied by brief incursions into structures that remind us of other genres, such as sequencer Space Music to name some of the latter.–

**Amazing Sounds / Spain**  
<http://www.amazings.com/ingles.html>

- ***"Impeccable music"***

"A crisp and clean synthetic music release that was obviously composed and labored over instead of improvised straight to tape. A concept album, but not one that feels it has to rub the concept in your face, and with impeccable music to back it up."

**Fact-Sheet Five / USA**

- ***"At times playful, and at other moments rather subdues, the music constantly challenges"***

There are 13 tracks here, but that's just to complete the theme. Woodall, through his use of found sound and creative studio work, has crafted an interesting meditation on the entire concept of luck. Bad luck, to be specific. At times playful, and at other moments rather subdues, the music constantly challenges. The pieces have something of a classical cast to their sound, but I think a better comparison would be a movie score. Music and attendant noises. Yes, I think that conveys the concept of what I'm hearing so much better. Woodall is telling stories with his pieces, and he uses whatever he can find to illustrate his tales. Whether haunting or invigorating, Woodall always manages to impress. These pieces are quite easy to access, and once inside there is plenty of room

for wandering. Put this disc on and take a field trip to your frontal lobes. Don't forget the black cat. -

**Aiding & Abetting / USA**  
<http://cent.com/abetting/>

- ***"It has a kaleidoscopic feel to it, lifting you in and out of moods with nary a thought for your well being. Its broader scope and schizophrenic approach."***

Last time around Earnest G Woodall entranced us with a single piece of music lasting 48 minutes entitled "Unusual Characteristics. Working in the modern classical idiom it was good enough to reach No 7 in our Top 18 pf 1999 (don't ask!). Now after dropping a 'G' we've been presented with a 13 track follow up which mines much of the same territory but with more of a soundtrack feel to it. It has a kaleidoscopic feel to it, lifting you in and out of moods with nary a thought for your well being. Its broader scope and schizophrenic approach, "13" isn't as challenging as "UC" but instead reaches out to embrace you, rather than the listener having to fight their way in. With Mr Woodall having worked in the soundtrack field this could easily work as an alternate version of "Blade Runner". Some motifs work better than others and if pushed I'd highlight "13th of Friday" and "Evil Eye" as particularly fine examples of his craft. -

**Zeitgeist / United Kingdom**

- ***"There's a quite full sound here, and the end results are rather absorbing, from the playful to the utterly serious and constrained."***

"Alberts Warning" A set of musical experiments, or "suites". For the most part identified only by such tags as "minimal/twelve-tone" on the program, these are in fact quite engrossing bits of mostly-keyboard playfulness. There's a quite full sound here, and the end results are rather absorbing, from the playful to the utterly serious and constrained. Neither as flashy nor as annoying as most synthesizer albums.

**Fact-Sheet Five / USA**

- ***"He masterfully adds certain touches of Minimalism."***

"UNUSUAL CHARACTERISTICS" Here we have an example of experimentation based on the structure of the music instead of that of sound, besides maintaining a result that will no doubt be pleasant to listen to for the lovers of Classical Music in its most intellectual of trends as well as those of the musical avantgarde in general. Through an only piece with varied parts, Woodall follows this stylistic feature, to which he masterfully adds certain touches of Minimalism.

**Amazing Sounds / Spain**  
<http://www.amazings.com/ingles.html>

- ***"A puff of fresh air in the misty general assumption, a glimpse of the glorious view from this mountain of music that too often is surrounded by thick, thick clouds."***

Sometimes a joyful little tidbit comes along, and makes my day so much brighter. Not because my days usually are all that bad, but because as a reviewer you get a lot of different music to listen to, from the utmost drivel to immaculate gems. As it goes, a lot of the music unfortunately leans towards the former category, and can be quite a challenge to your patience, ears and sanity. After a handful of Rebirth and EJay music created simply because someone felt like creating anything, you can't help feeling there is a lot of wasted energy out there; music as a general category contains a lot more less these days. In a music lover such as myself, one that hasn't got modern music such as Techno and Ambient in his preference, this causes much dismay.

That is the time when a tidbit like this truly makes you sigh with relief. A puff of fresh air in the misty general assumption, a glimpse of the glorious view from this mountain of music that too often is surrounded by thick, thick clouds.

Earnest Woodall is an artist in the New York area that does "Freelance Music Production, Composing, Orchestration, Arranging for Film / Video," has released a handful of various music, and as the visuals this music seems to create while I'm listening to it, I could imagine that this piece could easily be a part of some visual expression. The sequenced rhythm-bound synth sounds quite interesting, and gives me a distinct feeling of Vangelis, like a mellow but more abrupt "The City." Even the solo instrument has flair of perfect performance to it, reminding me more of Kitaro than anything else, sweeping and to the point at the same time. The contrapuntal ideas are nice, and have a certain nerve that binds this music together.

Interesting patterns, crescendo and arpeggios that defies the single-line paradigm. Woodall here tries an interesting path by mixing the contrapuntal against the slightly absurd and passionate, and the result is most wonderful, and if not the single most important thing to me liking this piece so much. I'm left feeling it is a bit on the short side, ticking in at only 2:25 minutes long; the piano and the solo both only get so little time to say, and I feel there is more to be said.

What is this music, then? Well, given its size, I really love the compositional parts of this music, I like the general recording quality. I really recommend you to download this music, and have a listen. It is most interesting, and deserves an occasional go on your list of music and it just might open you up to some wonderful music and compositional ideas.

I know I'll be listening more to this artist. Will you?

**Gods of Music**  
**Alexander Johannesen**

- ***"Woodall has a good grasp of complex music."***

The eponymous "13 by Earnest Woodall" starts with a brooding, Tom Waits-ish feel. These instrumental tracks are the stuff of haunted woods and Southern clearings. EARNEST WOODALL has a good grasp of complex music. It ain't rock'n'roll but if you like Tom Waits but the voice grates after awhile? Well, here's the answer. I left this CD on while reading and woke up the next morning the recipient of freaky dreams set up as orchestral movements. Cool. It's a keeper. Check it Out

**In Music We Trust**  
<http://www.firstmusic.com/imwt/index.html>

- ***"Earnest Woodall composes and creates music to read a book to or to sit and just contemplate or to clean out all the debris in your head and be inspired with fresh sounds." - "Highly recommended"***

From the first track I knew my ears were in for a treat of musical discovery as I listened to and discovered "13". Earnest Woodall composes and creates music to read a book to or to sit and just contemplate or to clean out all the debris in your head and be inspired with fresh sounds. These Woodall compositions blend elements of jazz, avant garde, post modern & minimalism which then taken in their entirety makes for a mix of both melodic & disjointed melodic compositions, some with thick dark soundscapes and others with just a light smattering to convey what Woodall wants each track to tell you. There are 13 tracks (naturally) on "13" that range in length from just over a minute to 7+ minutes. Besides odd sound effects such as seagulls this is just over 60 minutes of instrumental music and is highly recommended. Incidentally "13" is also Earnest Woodall's thirteenth release since his first release "House Of Stairs" back in 1988. Comparisons to Earnest Woodall's compositional style are NLC or Serge Blenner from France or Phillip Glass.

**Cranium Music**  
**Richard**

- ***"Wrapped up in a crystal clear production that brings out the best in the inherent disjointed melodies and thick soundscape"***

Take a little minimalism, a pinch of jazz, a splash of academicism, a tablespoon of traditional avant garde, and a strong feel for the post modern concept, what do you get? "13" by Earnest Woodall that is wrapped up in a crystal clear production that brings out the best in the inherent disjointed melodies and thick soundscape that he is so well known for. The initial reaction is to see it as a kind of musical version of the "Blairwitch Project", with something sinister always lurking beneath the surface. Sonic collages and musical explorations of rhythm, frequency, spectra & harmonic relationships that will give you a glimpse into the creators dark side. An intricate web of industrial sounds using a nice collection of instruments and sampled sounds.

***The New Music Journal / United Kingdom***

- ***"Woodall is a real composer who knows how to combine and develop musical elements"***

Woodall has impressive compositional talents and an obvious aptitude for computer technology. This results in some very sophisticated modern synth music with well-integrated elements of Jazz, Modern Classical, and Rock. A comparison with the pared-down Wendy Carlos of Digital Moonscapes is perhaps apt. Like Carlos, Woodall is a real composer who knows how to combine and develop musical elements, And like Carlos, Woodall is willing to access the full range of synth options, from obviously invented sounds to convincing renditions of strings and keyboard instruments. A fine recording.

***OPTION / USA***

- ***"The compositions are lush, often radiant, soundscapes put together with a fine technical ability and, a visionary sensibility."***

E.Woodall is a remarkable musician and composer based in Huntington, New York whose innovative work straddles the worlds of improvisation and classical structure. Woodall's most recent release, "Three Worlds" is a collection of pieces scored for a variety of configurations that enhance his virtuoso performance. The compositions are lush, often radiant, soundscapes put together with a fine technical ability and, a visionary sensibility.

***EAR: Magazine of New Music / USA***

- ***"Full of life and thoughtful energy"***

\*\*\*\* Synthetic compositions with a heavy emphasis on texture. The first few suites are claustrophobic barrages of precise music, full of life and thoughtful energy... The latter pieces are calmer, more melodic arrangements that brought to mind the soundtrack to BladeRunner. Great Production Four Stars at least

***NEWS ABOUT NOISE / Germany***

- ***"There's many different moods, as Woodall alternates from clanking dissonance to sensitive beauty, all of it with a feel of someone who is secure in the craft of composition."***

Earnest seems to go by the name of E.Woodall professionally, and Alberts Warning is subtitled a retrospective view of the 20th century, which, in it's own way isn't a bad claim for this album to make. This is all electronic music, mostly composed by E.Woodall himself, with a little influence from Bach here and there. It's pretty heavy stuff, very effective, more classically oriented as opposed to sounding like Vangelis or Jarre. Side one of this 90 minute tape consists of 12 suites and 2 songs,

and but I listen to it all as a whole rather than following the program. There's many different moods, as Woodall alternates from clanking dissonance to sensitive beauty, all of it with a feel of someone who is secure in the craft of composition. Suites 11 & 12 are clever reworking of Bach 2 & 3 part inventions which are quite uplifting. The album ends with an electronic and inspiring redo of Amazing Grace.

***INSIDER NEWS of St. Louis***

• ***"Sounds which disturb and mesmerize"***

Woodall uses technology to augment his violin and piano work with overdubs and electronic sounds which disturb and mesmerize. Love the acoustic trumpet, the car blowing up, the church organ, and the choir. He has a handle on the emotional responses that these sounds conjure up. Oh yeah, this guy's out there.

***Home & Studio Recording***

• ***"Sometimes the music has a grandiose symphonic quality alive with the quality and beauty of Stravinsky."***

Woodall has taken the potential of electronic orchestration and his own clever guitar styles and combined them into a musical vision akin to the best realms of fantasy writings. Sometimes the music has a grandiose symphonic quality alive with the quality and beauty of Stravinsky.

***OPTION / USA***