

1340 MAGAZINE

Scott Mosher returns with his fourth album, Deep Horizon. Having only heard Mosher's last effort I can't speak of his first two albums, but Deep Horizon is a lot more aggressive and progressive than his last album. This album can comfortably be labeled a progressive rock album in the vein of most of the Inside Out Music artists, sans any hint of serenities progressive music. This album has a very modern sound akin to bands like Fates Warning and Redemption but never really sounding like them. Mosher really shines on this album and his talent takes center stage on songs like the nearly nine minute epic "Re-Engineering the Mind" as well as the title track. "The Path of Pride" is another highlight and easily the most aggressive track on Deep Horizon. Scott Oliva's vocals on this one tread Savatage territory wholeheartedly and sounds particular good on it. Fans of progressive rock and metal that are not familiar with Scott Mosher's material will want to check this out. Fans of his other albums should be pleased with the cohesiveness and quality of Deep Horizon. - Mark Fisher

ARLEQUINS:

Scott Mosher, American guitarist-composer, comes again to the scenes with this fourth new album, two years after his Inferno, pretty good album of heavy rock-prog mainly inspired by Rush (circa Signals and Grace Under Pressure). Deep Horizon seems to bring back Mosher towards more comfortable and less risky musical places, after the adventurous and intelligent effort of Inferno: the sound get rockier and monolythic, the dynamic and full of fantasy union of metal-Rush- electronic that characterized inferno leaves way to the dramatic and evocative symphonic metal, half way between Queensryche, Ayreon, Fates Warning, Savatage, Saviour Machine With the classic singer Geoff Tate clone Scott Oliva to replace previous vocalist Todd Corsa, Deep Horizon is structured into articulated, compact and straight songs, but lacking those futuristic instrumental openings that positively distinguished several Mosher's compositions. The ambition to create a point of union between the heavy sound and electronic and ambient music, a little pretentious and misleading seen the recent developments of Deep Horizon, has been originally encouraged by his first solo CD Ambient Earth, released in 1996 and entirely instrumental Ten years passed since then, the technique has been refined and available means increased, Scott Mosher however put apart (momentarily?) whichever experimental ambition in order to give room to the plain songs, probably considered by him as the best one to diffuse his own ideas, musical ones and non. In my opinion Inferno and Ambient Earth do remain more successful and interesting Scott Mosher's albums, if you are interested to the genre they can really be worth some pennies!

BEHIND THE VEIL:

Scott Mosher comes from the United States and this is his personal project. "Inferno" is his previous work which was released before two years. On this album we have the chance to listen to eleven songs and more than an hour of pure progressive rock music. After the small intro the band shows us with a three minute long song one aspect of this project that is full of progressive moments with a very impressive and theatrical voice to complete the whole picture. Scott has chosen to mix different kinds of songs, meaning that on "Inferno" you will hear songs with vocals along with instrumental ones. I believe this was a very clever move at least from my point of view, because the listener will never get bored and will have the chance to hear some instrumental tracks just for a change. Even though this is a progressive rock album and of course you will listen to many progressive moments, the track list is almost perfect in order to make the whole listening session easier. For sure fans of progressive music

BRAZIL PROGRESSIVE ROCK:

If we cruise on overand check out song samples from his various CD's, we'll notice a distinct musical evolution (and, one can hope, a marked improvement.) Throughout his secondary career as a self-financed musician, he thinks he has made enough progress that we - the potential listener - will find distinguishes his musical vision from others. Well, let's talk about genres and styles as Symphonic Progressive Metal, Melodic Metal with touches of the best and Atmospheric Progressive Rock, including epic compositions, think about that, because you can't imagine how it must sound together, I must admit that it sounds

DEEP HORIZON (2006) CD REVIEWS >> PAGE 2

amazing, certainly capable of creating some astonishing, enjoyable and moving Progressive Music. Scott Mosher knows, how to create guitar and synth sounds, showing his versatility with a tasteful and soulful guitar solos that send the music into outer space. Another important highlights are the vocals from Scott Oliva, he has a very powerfull and a majestic voice, that deserves all our attention. If you want some good references, the music from Scott Mosher, on this album, is a mix of the power from legendary bands as "Uriah Heep", "Rush", "Whitesnake", "Deep Purple" and "Rainbow" with the particular combination of the moder musical elements such as "Ayreon", "Riverside" and "Sylvan", with the orchestral arrangements from "Alan Parsons". "Deep Horizon" All music composed, arranged and performed by Scott Mosher, all vocals and vocals harmonies performed by Scott Oliva. Music recorded at Nice Guy studios by Scott Mosher, vocals recorded at Pat Cave studios and Vice studios by Scott Oliva. Produced by Scott Mosher. A special and particular attention to and my favourite songs are: "Deep Horizon", "A Path Of Pride" and "In Visible Darkness" are a fascinating and quite hypnotic compositions which combines a multiple instrumental lines, while "Light Years", "Turning Away", "Falling Down", "Re-Engineering The Mind" and "The Space Between Lives" takes you on a pompous musical journey. The main musicians on Scott Mosher band are: Scott Mosher - Guitars, Keyboards and Programming, Scott Oliva - All Vocals and as a gueast appearance Todd Corsa - Additional Guitar on "Deep Horizon" and "Re-Engineering The Mind". Amazing, brilliant and indispensable work, highly recommendable... (Comments by Carlos Vaz)

BEOWULF PRODUCTIONS:

This is the fourth Cd release from Scott Mosher who plays some really technical & intreccate sounding Progressive Rock music. There are some influences from Heavy Metal, Hard Rock & Power Metal all present in his sound. The music has an almost space like ambiance to it. The music is quite involved & has a lot of different ranges & vibes happening all through out. The vocals are done in a mid ranged clean Power / Heavy Metal style. I liked the really cool guitar work the most. This reminded me of DREAM THEATER & QUEENSRYCHE a lot.

DUTCH PROGRESSIVE ROCK PAGES:

One of things that I enjoy in writing for DPRP, is the opportunity to sit down and compile a list of my favourite albums at the end of the year. It is not so much an opportunity to show off to a worldwide audience what fantastic musical taste I have (although that's part of it!!!!), rather it is the opportunity to seclude myself in a room for a few days and re-enjoy all those albums that haven't had an airing for a while, due to the never-ending stream of new material. With 2006 having just entered its second half, I know that the new year period will require at least a week of self-indulgence for me to sort out a final pecking order. So far it's been an absolute orgy of great albums. Off the top of my head, the releases from Andromeda, Vanden Plas, Evergrey, Fragile Vastness, Lacuna Coil, Section A, Cannata, Venturia, Sylvan, Pure Reason Revolution, Bloodbound, Wastefall, Communic, Solid Vision, Ebony Ark and Green are all queuing-up for a replay. And based on the first few listens, the newly-arrived discs from Wolverine and 7days will join them soon.

One name that I never expected to feature on any list, was that of Scott Mosher. No offence intended, but sadly the slightly Spinal Tap nature of the term 'mosher' would normally have been enough to put me off taking this album too seriously. But hopefully not everyone is as narrow-minded as me, as Mr Mosher is the purveyor of top-grade progressive music that really deserves as wide an audience as possible. If like me, the name is a new one to you, then here's a brief histroy lesson on all things Mosher. Scott released his first CD in 1996, entitled Ambient Earth. A pure electronic, instrumental release of new-age and rock-inspired soundscapes, it apparently bore a close resemblance to the lines of Tangerine Dream and Jan Hammer. Virtuality followed in 2001 - this time the music took the shape of a fusion of progressive rock, heavy metal, ambient and trance techno music, a style that was developed on his third CD, Inferno, ssued in 2004. Now for me, the problem with many 'one-man-band' projects is that they often seem a tad one-dimensional. They lack the subtleties and diversity that you get when you bring a collection of different musicians, with different energies and influences together. Remarkably that's not a feeling you have here. There's a remarkable depth of style to this album. Scott has managed to synthesize a diverse range of musical influences, giving the album a real band feel.

On a casual listen, Deep Horizon is a pretty direct and melodic brand of contemporary progressive metal. But repeat listens, uncover a whole gamut of different guitar sounds, keyboard layers and ambient soundscapes, that make it a captivating listen. There's also plenty to find in the lyrics, with Scott not afraid to enter neo-political territory or to become a little introspective. Damn, the man is so darn talented, he's even done all the graphic design for the cover and sleeve!! The only outside influence is a very clever choice. Vocals are handled by another Scott - Scott Oliva. I have no background on the guy but he's got such a great set of lungs that he must have appeared on record before. A top grade melodic metal voice, with a impressive range, Oliva hits every note on the ball. He reminds me a lot of ex-Savatage singer Zac Stevens, giving a lot of the songs are very Crown Of Thorns Savatage-era feel. In terms of highlights, I really can't split the opening four tracks. Deep Horizon is rather moody with a very smart arrangement; A Path Of Hope is more atmospheric with some lovely guitar work, and Light Years is a vintage slice of melodic metal, that reminds me of Q5, fellow US melodic metallers from the 1980s. All these tracks however have numerous instrumental passages where the mood and rhythms chop and change regularly. Top marks though, go to The Breaking Point, an anthemic, contemporary, progressive metal rocker that uses some very clever arrangements and is one of the best songs I've heard this year. Re-engineering The Mind is an instrumental with a heavy Vangelis influence and some nice interplay between the guitars and keys. Zero Hour has that Savatage influence written all over its heavier vibe, while The Space Between Lives wraps things up with the album's most obvious ambient elements and some more great guitar work. The standard dips a little bit in the middle, where neither In Visible Darkness or Turning Away really develop adequately from the original musical idea. A downside for some, will be the use of what sounds like programmed percussion - somewhat surprising as so much care and originality has gone into the rest of this record. There are full track samples from Scott's website. I'd heartily recommend that you give it a go and maybe Mr Mosher will appear in a few of your Top 10 lists as well. This is currently the most frequently-played record in my pile. A very, very pleasant surprise. - Conclusion: 9 out of 10

EXPLICITLY INTENSE magazine:

Explicitly Intense: Scott Mosher explores musical landscapes that are a step above the norm. Some may view this as a musician's album, but I'll argue that "Deep Horizon" will force you to think and explore your perceptions of music as well as test your senses. The artwork that accompanies this album is just as thought provoking and a superb example of the total musical experience. Overall, Scott Mosher is a musical virtuoso whose songs will force the listener to contemplate existence itself. - Richard Conner

E-METAL REVIEWS:

So much of the modern prog scene is filled with pretentious, self-indulgent, and boring bands (Dream Theatre, Spock's Beard) or just plain gay crap (King's X, Tool). And then there are true prog heroes like Scott Mosher. Scott has been making great prog records for over 10 years. His music (although definitely having it's own distinct sound) harkens back to the glory days of classic 70's and 80's prog gods like Uriah Heep, Rush and Fates Warning. Scott has found the perfect formula where prog is concerned: Prog rock that is melodic and experimental, but never forgets to rock. Almost all of the music is written and performed by Mr. Mosher himself, save for new vocalist Scott Oliva (replacing the Geddy Lee-like Todd Corsca). As a singer, Oliva is quickly becoming a favorite of mine; his soaring vocals remind me a lot of guys like Joe Comeau, Ray Alder, and Geoff Tate. In a word: Awesome (Oliva also shines in his other band, Wind Wraith). I love this record. Don't be gay. Check out Scott Mosher ...Now! :) -Nick Prom

ENCYCLOPEDIA OF ELECTRONIC MUSIC:

Solo music from this graphic designer / composer out of Raleigh, North Carolina. Ambient Earth is instrumental Electronic Music; Virtuality sees him adding some vocals and expanding his instrument list a bit. Inferno continues in that direction, while Deep Horizon ventures even further into the territory of guitar-driven virtuoso Metal with a fair bit of synthesized atmospheres.

EXPOSE Magazine #34:

Progressive metal has been around long enough now that a new release has to have something different about it in order to catch my interest. Scott Mosher does a good job doing that with the first track of this album. Instead of the kind of keyboard playing you usually find in the genre, layers of synths lay down a background similar to Peter Gabriel's "San Jacinto". The rest of the track is more or less standard fare, but that little hook is enough, at least initially. In general, I find the guitar work to be acceptable" we're so used to this kind of playing that it's virtually impossible to make an impression but the keyboard work strikes me as full of nice touches, providing sweeping ambience rather than recycled Keith Emerson licks. There are also some bits of percolating sequences reminiscent of classic Tangerine Dream. Keyboards aside, much of it reminds me of Arjen Lucassen, both good points and bad, though Mosher is a little less over-the-top both musically and conceptually, therefore easier to take seriously. Singer Scott Oliva is good, with the kind of power and vibrato you expect in prog metal. Another surprise comes from the drums, as it's all programmed, but without reading the credits you might not notice. Well done on that, Mr. Mosher. Perhaps someone else has previously combined space rock with prog metal, but I haven't heard them, so it's fresh to these ears." Jon Davis

FIREWORKS MAGAZINE:

Reviewing Scott Mosher's past output, I would have said his previous albums were more about creating aural soundscapes than writing memorable songs - a sort of fusion of progressive rock and atmospheric synth tones. 'Deep Horizon' is Mosher's fourth album, and one which sees him take what I would construe as certainly a more commercial route, whilst still retaining the definite progressive overtones of his previous work. Whether this was due to his hooking up with new vocalist Scott Oliva, or just a natural desire to try and widen his audience, I don't know, but it's certainly the most accessible album of his career. In his own words, Scott comments, "If you dig Rush, Fates Warning, Queensryche, and Marillion, check out Deep Horizon." And yes, I can definitely hear these influences throughout the album, from the very Rush-like technical guitar and drumming, to the Geoff Tate style vocals of Oliva, who at times sounds also uncannily like Maiden's Bruce Dickinson, especially on 'Turning Away'. For me, it's still mostly late night mood listening, rather than stick on in the car and blast out loud, although there are still tracks such as 'The Breaking Point' with it's delightful little keyboard riff, chugging guitars and Tate-like vocals that makes me want to bang my head like a happy idiot! 'Falling Down' is one of the heaviest thing I've heard Mosher record, switching from a hard Fates Warning, then taking a left turn to early Genesis territory, but the solos show that Mosher certainly has a precocious talent. 'Zero Hour' continues the hard-hitting onslaught, almost Dio like in tone and delivery, but lacking a convincing and memorable chorus to take it to a higher plane. Elsewhere, we're back to the more progressive and ambient overtones of Mosher's previous work, and a dark room and some pot beckons. If music had colours, this would be a kaleidoscope of freaked-out primary weirdness, and I'm sure listening with the lights out while stoned out of your head would intensify the experience by a magnitude. For the more progressive rock minded out there, this could be just what the doctor ordered! - Bruce Mee

HARD ROCK HAVEN:

Here we go with another guitar virtuoso who dabbles in ambient textures and lucid musical journeys. Scott Mosher's fourth studio release, Deep Horizon, is an exploration into the mind of an artist. Not only expressed musically but also visually with his CD artwork. With a goal to merge a wide range of musical influences, Mosher builds an elaborate montage of music into the 10-track affair. The music is progressive in nature and draws in the listener with subtle soundscapes, tempo changes and the vocal melodies of Scott Oliva (Wind Wraith/Live After Death/Inner Strength). Synth work helps build the sound bed for the guitar rhythms and melodies that makup Deep Horizon. Oliva's voice is a perfect match for the lavish compositions. "Re-engineering The Mind" is the only instrumental on the CD. The song is best described as futuristic with plenty of guitar and still more ambient textures. Mosher exhibits fevered control of his solos, never being flashy to be flashy, he plays within the realm of each song, adding flavor to the tasteful musical arrangements. Deep Horizon is an expressive musical journey that any fan of music would enjoy. The songs are not domineering in nature and don't strive to push you away with a barrage of intensity or classless

DEEP HORIZON (2006) CD REVIEWS >> PAGE 5

vocal wanderings. Instead, the listener will find themselves at ease in a musical world created by Mosher. The accompanying artwork in the CD booklet is stunning. Mosher is definitely a well versed artist. - 8/10; John Kindred.

HOT NEW REVIEWS ONLINE ZINE:

4th CD of guitarist/keyboardplayer SCOTT MOSHER from New York. Once again the CD is filled with high class Melodic Progressive Rock/Metal with strong vocalwork from singer SCOTT OLIVA (WIND WRAITH singer). Hard to mention highlights, because the album is from start to finish quite sensational. This is a very impressive CD, no matter if you listen to "The breaking point" or "Falling down", because most of the 10 included songs are high class prog metal in the THRESHOLD/VANDENPLAS vein, with excellent musicianship of multi-instrumentalist SCOTT MOSHER, who has been active with his solo recordings for 10 years now. Check out more info on his new CD 'Deep horizon' at: <http://www.theambientmind.com> and e-mail at: info@theambientmind.com

INSIDE CONNECTION Magazine (NY):

Here's an interesting disc: a collection of futuristic prog-rock from composer/performer Scott Mosher wit vocals from Oliva from the band WindWraith. It features all sorts of programming and guitar meanderings with prog-metal vocals. Musically, it sounds very sci-fi movie soundtrack at times and quite atmospheric overall. The disc starts out with the title track, which basically sets the tone for the CD. But it's not all sunth - the tunes actually rock out with guitar riffage (be it synthesized or actual) on "The Breaking Point" and "Light Years" Olva has mondo metal pipes and belts the vocals out effortlessly, which is no surprise if you've heard Wind Wraith. So if you dig that epic prog-rock sound with a bit of metal, this is one to grab because there's not a lot of this made locally. - Mike Ferrari, Inside Connection.

ICON MUSIC MAGAZINE:

"High Quality Powerprog ambient rock, with great atmosferic sound. Great harmony between the gitars and keyboard/synths. The Ambient progrocks answer to Jean Michell Jarre. Great album, best of Scott Mosher. " 9/10

INSOMNIA MAGAZINE:

Mixing keyboard, guitar and synthesiser sounds, Scott Mosher presents the 2006 follow up to the 2004 release Inferno. Admittedly not an artist all people would be able to get into, but never the less, a good artist. Although the name and appearance suggests a heavy band, Scott Mosher is a much more down to earth sound with laid back tunes and versatile vocal talents of Scott Olivia, surprisingly, not actually a band you can mosh to easily, it's more of a stand back and watch how this awesome music is made kind of atmosphere. Placed in the genre of Progressive rock/metal, Scott Mosher mixes intense synthesiser sounds, the ambient hum of keyboards, distorted guitar tones and memorable vocal melodies to make his music different to a lot of the material that is out there, also causing him to stand out in the crowd. The album switches between melodic tracks such as Turning Away, and darker tracks such as Zero Hour, and it's all rounded off neatly with two somewhat epic sounding tracks the first being the title track, and the final track being the sound of The Space Between Lives. This album is very much an artistic statement, even down to the album artwork which was designed by Scott Mosher himself. Other releases by Scott Mosher include 2004's Inferno which builds upon the metal foundations of 2001's Virtuality, and his earliest release Ambient Earth. On all of the releases by this very individual, very different artist, the writer has managed to paint surreal soundscapes and create illusive tracks. Scott Mosher can be compared with similar bands such as Coheed and Cambria, who also manage to use concentrated sounds to create intense images. - Review by Kip

JENS METAL PAGE:

I have quite a few releases here from Scott Mosher. First, I have their 2001 release Virtuality. Then, their 2004 release called Inferno and last their their 2006 release called Deep Horizon. The main guy in the band, Scott, is a guitarist and he has a ton of talent. I could see him playing in Dream Theatre. The guys is extremely technical with his guitar work. The riffs he creates are

just pure amazing. He has a guy who does vocals and the rest is done by Scott. The singer on these CD's has a progressive/power metal vocal range. He can sure hit those high notes. I could see him hitting in nicely with Iced Earth or Blind Guardian, or one of those kind of bands. There are lots of solo's done by Scott. The drums, which I believe are programmed sound great. I usually can tell right away when someone isn't using a real drummer, but I can't really tell here. Any of these three CD's are for the progressive guitar fan or someone just wanting to listen and rock out to some power metal.

LIVING FOR METAL:

To be perfectly honest, the 2006 album Deep Horizon was my first introduction to progressive metal guitar player Scott Mosher. To put it simply, I am disappointed, well more like pissed as hell, that I did not find out about this guy sooner. Deep Horizon is easily among my favorite prog albums I have ever listened to. If you enjoy ambient and new age music as well as progressive metal, this album blends those sounds and styles perfectly. I know you're probably feeling skeptical about it, but all your doubts will be cast aside the second you press play. Very rarely will you ever find an album where you can get your prog fix, bang your head yet even relax all at the same time. Another thing about this album that really impressed me was the songwriting. On most albums that focus on one of the instrumentalists, songwriting usually takes the back seat to technical masturbation. But not in this case. Believe it or not, the instrumental work actually focuses on creating the song rather than showing off he musicianship. The songs themselves aren't too technical and there is not too many tempo or melody changes, but the focus seems to be on creating memorable melodies and a sweeping atmosphere and very few albums can come close to that. Green Carnation's Light Of Day, Day Of Darkness is the only one I can think of, though the style of that album and atmosphere is very different. The lineup on this album is Scott Mosher on guitars, synths and programming, and Scott Oliva on vocals. There are guest solos on two songs courtesy of Todd Corsa. Scott Oliva's vocals here are as far as you can get from your bland vocals that are typical of instrumental based releases. In fact, this guy is good enough to give Geoff Tate of Queensryche a run for his money! He has a lot of power in his voice and his range is excellent. Scott Mosher is one of my new favorite guitarists around now. His guitar work on this album reminds me of John Petrucci's work on Dream Theater's album Images And Words. Intricate, complicated and technical yet tasteful, classy and even with feeling and soul. His synth work is so relaxing, yet it somehow fits in with the heavy riffs. Some of the synths have a proggy sound, but for the most part, the synths are very new age influenced. Some of it even sounds like something you would expect to hear when you're getting a massage. That's how relaxing it can sound. The atmosphere it creates is very lush and sweeping, if somehow you do not feel relaxed, you will be hypnotized in the atmosphere.

TRACK BY TRACK

Track 1 (Deep Horizon)- The album's opener and title track starts off with a dark and moody intro that leads into some dream like synths that sounds so liquid and hypnotic. Shortly after, the guitars and vocals come in. The guitars come and go a lot in this song, with the vocalist singing in front of just synths and percussion many times. This whole song sticks to a slower paced tempo and is very dream like. Especially the last minute of the song which is just a drawn out synth melody that will make you think of bright blue skies and white clouds (I'm not joking, it's really that dream-like and hypnotic)

Track 2 (The Breaking Point)- This song starts off with some proggy keyboards that are kind of reminiscent of Rush then the guitars come in pretty quickly. Most of the song keeps the same keyboard melody. The vocal patterns in this song are really interesting. This is one of the more proggy sounding songs on the album. It ends off with some dualing guitar solos, which I'm assuming features the guest guitarist (I don't have the whole credits of the album).

Track 3 (A Path Of Pride)- This song, which is my favorite one on the album, starts off with some relaxing synths which leads into some very heavy yet still very fitting proggy riffs. The vocals here are very powerful and will really make you think of Ray Adler of Fates Warning in his prime. The guitar solos are very Dream Theater-ish.

Track 4 (Light Years)- This song starts off with a simple drum intro that leads into the synths, riffs and vocals. This song is a little faster than the previous ones, though it's still at more mid paced tempo. It's pretty heavy and proggy sounding, but the melody doesn't really change around too much here. There's a very short synth break after the solo that will relax you a lot.

Track 5 (In Visible Darkness)- This song starts off with some strange and futuristic sounding synths before the riffs come in. Once the riffs start, the keyboards get a very proggy sound though they still keep that futuristic sound as well. The verses (I guess as close to a verse as you'll find on this album) is just synths, percussion and vocals but the guitar riffs come in right after. The song ends off with some lead guitar work.

Track 6 (Turning Away)- This song starts off with some synths that sound almost oriental but really heavy riffs come in very quickly. The chorus of this song is really addicting. The melody is so catchy and dream-like and the vocals are so powerful. The synths, which are more in the background on this song, create a very relaxed atmosphere despite the very heavy riffs which drive the song. This is one of the album's shorter tracks.

Track 7 (Re-Engineering The Mind)- This instrumental starts off with some trance or electronica style of keyboards right before the very Rush sounding guitars come in. This song mostly focuses around the guitar harmonies as well as the trance and electronica-ish synths. There are even some moments on this song that will remind you of dub music. This song will make you feel so relaxed, even if you don't take anything to "enhance" the experience (we at Living For Metal.com do not officially endorse the use of illegal narcotics, though what we do on our own time is our own business and likewise by you).

Track 8 (Falling Down)- This song starts off with some very 80's prog keyboards which leads into some very heavy riffs. The arrangements and patterns in this song are some of the most technical and complicated ones on the album. There are some more mellow moments on this song, but the tempo and melody do not change around too much. The vocals here are extremely powerful. He even goes into a pretty high falsetto at one point. The guitar solo in this song is another thing worth mentioning. This is another of the album's heavier tracks.

Track 9 (Zero Hour)- This song, which I do not think has anything to do with the band of the same name, starts off with a short synth intro which leads into some very heavy riffs. This relatively short song doesn't change tempo or melody and mostly stays very riff driven, aggressive and heavy. There are no solos or guitar harmonies on this song either. The synths are in the background here.

Track 10 (The Space Between Lives)- Although the past couple of tracks were a lot heavier than the songs before it, everything kind of mellows out and slows down for the album's 9 minute closer. The focus goes back to the synths blending with the atmospheric guitar riffs as well. The verses are sung in front of synths while the chorus has the riffs coming back. This song has a very drawn out and laxed sound to it. The synths are very dream like, and the riffs have a very "less is more" sound. The really vocal work here really focuses to accentuate the atmosphere and melodies of the song. It ends off with a very short guitar solo. If you like prog, whether it's the more rock variety like Rush or the heavier Dream Theater influenced style, new age, dub, trance and even electronica or techno, you should enjoy this album. It's very relaxing and the atmosphere will really sweep you. Although I compared a lot of this album's sound to trance and electronica, even if you hate those genres you will still enjoy this album. Those elements never overpower the prog elements. I was listening to this album while I was writing this review and it was very difficult to focus on reviewing it while my mind was completely occupied in the music. This album is not the most technical or complicated album you will find, but it does what it is meant to do very well. If I would be able to narrow down all of this year's best albums into a top ten (which will pretty much be impossible to do), this album will definitely be on the top 5! I've said it before and I will say it again, it is one of my favorite prog albums that I had the chance to listen to, which is why I am giving it a more than deserving 10 out of 10. Enjoy this album as much as I have. (10.0 out of 10)

LORDS OF METAL:

Sjak: Scott Mosher is a musician who is totally unknown for me, but who's already releasing his fourth solo-album with this 'Deep Horizon'. And when I say solo I also mean solo, because mister Mosher has played all instruments, is responsible for the production job and composed all the music to be found on the album. A certain Scott Oliva (family of?) was responsible for all the lyrics and took care of the vocal duties. Except this latest release 'Deep Horizon' I also received Scott's two previous albums 'Inferno' (from 2004) and 'Virtuality' (from 2001), but I will limit myself here to his latest effort. After listening to all three records it became quite clear that 'Deep Horizon' is by far the best that Scott Mosher has released up till now. Stylistically the music of Scott can be categorized in the progressive metal genre, a genre where the last couple of years many bands are to be found.

DEEP HORIZON (2006) CD REVIEWS >> PAGE 8

This will make it not easy for Scott to attract any attention and this is an absolute necessity for an independent artist. The music on the record is quite okay, but we see a lot of records nowadays with the quite okay quality level. Scott knows how to write a decent song (examples of this are title track 'Deep Horizon' and the great 'In Visible Darkness') and mister Oliva is a good vocalist, but I doubt whether this will be convincing enough for the average metal fan. Very irritating is the drum computer that is used, which will never be able to replace a real drummer and which takes care of the fact that my positive feeling is slowing slipping away after a period of time. Nice, but not great is my final judgement. Rating: 72/100 (details)

METALSTORM:

Between Pink Floyd Ayreon and Dream Theater, Scott Mosher is a singular artist of the American Progressive Metal scene. His last album "Inferno" was already a really cool surprise for me but let me tell you, if you like ambient Progressive music of course, that his new one, "Deep Horizon", is a really beautiful confirmation of his enormous talent. You'll have to check this one my Prog mates. Even if Scott plays Progressive music, you all need to know first that his music is not especially something fast and extremely technical. Actually it's more something in the vein of Ayreon or Ambeon if you see what I mean. With a lot of electronic sounds produced by Keyboards, there is a really nice futuristic general ambiance on this "Deep Horizon". This is cool because even if the structures or each songs are complex, you'll never be bored by some "intellectual" approaches in the music. This is not a musical demonstration and with "Deep Horizon" this is more a matter of ambiance before anything else. This album is maybe not so easy of access at first, I mean that the songs are slow and doesn't sound like some radio hits in general, but the music is deep and the more you'll listen to the CD, the more you'll find new things and the more you'll be attracted by the release. The beautiful, and a bit sad, voice of Scott Oliva fits perfectly with the dark music of the album and gives something deep and powerful to the general ambiance of the CD. Also, I must say that I find that this album is a lot more personal but also that its compositions are a lot more interesting than the ones of the precedent CD, I must add too that the production is also really better on "Deep Horizon". Artwork like, booklet or music recording are just perfect so I don't see why you couldn't be able to like and enjoy the music of this release. I love the background music of bands like Ayreon so it wasn't so hard for me to love the new album of Scott Mosher but anyway, "Deep Horizon" is just a really beautiful album of Progressive Metal and I'm quite sure that the fans of the style will love its really deep music. One more time Scott Mosher and his mate Scott Oliva produced a really good album and I really hope that they will find the success that they deserve. "Deep Horizon" is just a nice piece of ambient progressive music.

METAL FRONTIERS:

Who is "Scott Mosher"? He is an independent self-financed musician for over 15 years. He released his first album (Ambient Earth) in 1996 and continued with two more albums, (Virtuality 2001) and (Inferno 2004). "Deep Horizon" is his fourth CD which continues his dynamic and ambitious musical journey. "Scott Mosher" is operating a graphic design business for 7 years and he designed all the artwork of the album. All music composed, arranged and performed by himself while all vocals and vocal harmonies by "Scott Oliva" (Wind Wraith, Live After Death, Inner Strength, Last Vision Black, Driven). "Deep Horizon" is a progressive rock/metal album with dramatic conceptual digital art and introspective/neo-political lyrics. Built upon a strong foundation of melody and dynamics, it evokes dark secrets where heavy progressive rock and atmospheric converge. Generally it is an album that you can hear it with pleasure and its diverse audio range songs will not get you bored. - Rating: 15/20

METAL OBSERVER:

Scott Mosher seems to feel very comfortable in his role as multi instrumentalist and independent musician (i.e. without a record deal), because with "Deep Horizon" he now offers us his fourth album, all released on his own, and once more it can compete with or even surpass many label productions both musically and visually. And that he basically has his own style just adds more weight to his case. As categorization I put "Ambient Rock" and indeed it basically is an exact mix of these two styles, greatly combined on these CDs. There is one change on "Deep Horizon" though, singer Todd Corsa only acts in the background now, instead a certain Scott Oliva (WIND WRAITH, LIFE AFTER DEATH, INNER STRENGTH) has taken over the mic and I must say that he does a very good job indeed, seamlessly fitting into the high quality of the compositions. And from the get go "Deep Horizon"

(the song) amalgamates Ambient-like keyboard sounds, electric guitars and the excellent vocals in a unique way, building up an almost hypnotic mood and letting the listener drift away. And this continues to thread through the rest of the album, in different ratios, of course, showing the different sides of the composer Scott Moshier. The Breaking Point contains a playful guitar melody, a calm verse and then a guitar-driven chorus, while on 'A Path Of Pride' the guitars are comforted by spacy keyboards. 'Turning Away' and 'In Visible Darkness' continue this level of quality, before 'Remembering The Future' unleashes a long instrumental, which is not just atmospheric, but very varied in fact, still with a lot of room for long, dreamy lead passages, great! And as contrast to that 'Falling Down' shows the straighter, more driving side of Scott Moshier, especially in the chorus, works very well, too! I am not all that sure anymore, if the record labels are simply tone deaf or if Scott is just not interested in moving his creations to a label, because the quality is outstanding, the originality is there as well, so basically the whole package is ready for the stores! Both thumbs up for Scott Moshier!

METAL CORE ZINE:

Some neat progressive metal with some powerful vocals and great playing. The band sort of reminded me of Queensryche at times, which is not a bad thing. 10 tunes and not a bad one in the bunch. Scott Moshier can really rip on guitar and he found the perfect vocalist for his music. Worth seeking out.

METAL MANIACS

November 2006 Firing Squad:

I'm fucking sick of Scott Moshier's albums coming to Firing Squad. Don't get me wrong, this dude is a visionary musician/composer/engineer whose work I thoroughly enjoy. I've dealt him 3 rounds of past Squad praise; I just want to see a Moshier disc come to the MMHQ via some label support. Ambient, exhilarating, progressive metal ingenuity blows out this guy's ass like some greater force is at work and ranges from high-paced to totally spacious in step with genre luminaries like Gordian KNot, Derek Sherinian, Canvas Solaris, Watchtower and Stride. In addition, Moshier is a graphic artist by trade and thus, his every release comes with artwork and a layout that's as brilliant and captivating as its accompanying content. Spread the word and help Moshier get a friggin' deal, since more than half of the shit that falls down from many prog labels is just that: shit falling down. Moshier will mess you up, as his rather metal last name so aptly implies. - Dave Brenner

MUSIC STREET JOURNAL: By Gary Hill

Overall Review:

With Scott Moshier's latest release he continues a trend of producing extremely potent metallic progressive rock. It's amazing how he can continue to put out one album after another without any weak tracks or losers. If anything Moshier's songwriting and instrumental prowess seem to improve with each new outing. Vocalist Scott Oliva is simply incredible here, standing on an even keel with the best of the best. If you like your prog with a hard edge, or are a fan of progressive metal, this disc is a "must have." You just can't go wrong with it.

Track by Track Review:

Deep Horizon: This one kicks the CD off in fine fashion. A smoking-hot chorded riff with tasty keys over top screams out. After this runs through for a couple measures Scott Oliva throws a non-lyrical vocal that is pretty incredible over it. This part of the introduction runs through for a few more measures then drops back to a more mellow approach to establish drama and a pretty texture. After a while a very crunchy guitar line takes the track. As it moves into the verse it drops to a more stripped down approach that is all neo-prog. Oliva's vocals here are extremely powerful and emotional. Moshier pounds the music back up for the next set of vocals, and this alternating pattern makes up the bulk of the piece. Moshier manages to throw in a killer instrumental segment with some exceptionally tasty sounds. This twists around a bit as it carries on and turns very much into a classic rock/progressive rock direction for a while before dropping back to the verse. This potent track makes for a great beginning to the disc.

The Breaking Point: This is another extremely powerful progressive rocker with metal tendencies. The arrangement has a rather Rushish texture at times and Oliva's multi-layered vocals are pretty impressive. It also includes a metallic instrumental break that turns the corner towards more prog rock textures for the guitar solo. At times Mosher's guitar soloing reminds me of Steve Howe, especially Howe's Asia period. In fact, a lot of the latter parts of the sound seem to call to mind the heavier work of that prog rock supergroup. This is another sheer winner.

A Path Of Pride: Keys start this one off with a more sedate, but still quite powerful format. The cut builds on this theme with other keys layering over top before kicking into a hard-edged prog jam that feels a bit like Dream Theater. Those keys are still over the top of this, though. They drop it back to more textural zones for the first vocals. That DT-like segment and the more mellow one create an alternating pattern for the song proper here. It changes up here and there with enough twists to keep the song interesting.

Light Years: Starting with sound effects and keys when this one kicks in the sound is amongst the most tasty on the disc. It seems hard to believe that they could bring up the intensity any from the last few cuts, but they do it here. This one has a fairly straightforward prog metal type texture overall, but that awesome sound and some even more powerful vocals really elevate this one. Mosher puts in some especially tasty guitar soloing and a drop to the more sedate is a nice touch. While it's hard to pick a favorite track off of a release that's as strong as this one is, this might be it for me.

In Visible Darkness: I have to say right off the bat, that I really like the title of this one. I find it to be clever word play, and I'm a sucker for that kind of stuff. This starts with ambient tones and then fires out into some of the hardest edged stuff on show here. That doesn't dominate for long, though, as a rocking progressive rock jam ensues. This one calls to mind a lot of neo-prog acts without any one in particular standing out. Oliva's vocals here are deeper and remind me a bit of Geoff Tate. The backdrop for the verse is pounding out, but still the keys over top lend an almost balladic feel to it. While the texture here is probably more prog metal than progressive rock, this one is still very potent and has some extremely evocative moments. Besides that, after a drop back to more atmospheric elements this turns the corner far more into the progressive rock range. While the earlier segments remind me a bit of Queensryche's Rage For Order period, this later section (that serves as the outro) combines that sound with more pure prog leanings.

Turning Away: Kraftwerk like keys serve as the intro here. After a short while, though, this one thunders in with more hard-edged textures. This is another that definitely has a lot of metal infused into its sound, particular in the form of the guitar work.

Re-Engineering The Mind: More electronica styled keyboards serve to start this one off, but quickly Mosher shifts it out into another hard rocking prog instrumental segment. This runs through several variations on its themes before dropping back to a keyboard dominated mellower section. As it powers back up and Mosher solos on the guitar I'm reminded a bit of Joe Satriani. This instrumental is one that keeps rearranging and recreating it's themes - or perhaps I should say "re-engineering." It's definitely a tasty one, but they all are here.

Falling Down: In a by now familiar theme, keyboards begin this one, too. The cut shifts gears after a time to more meaty hard rocking progressive rock elements. While there are points where it drops back to the more sedate, overall this one is one of the most metal numbers on the CD. It's amazing that at the same time it includes some of the most pure progressive rock segments of the album. In this way it is one of the most classic examples of the sound structure of the album. I have to say, though, if there is a weak track here, this one is it. It seems to suffer a slight lack of cohesiveness, due to this variety of textures, and Oliva's voice at times misses it on this. The truth is, though, these things are actually very minor. On a weaker disc you'd probably not even notice them. It's just that the rest of the material here is so strong that it points it out more. Also, it should be noted there are times here where Oliva shines just as much as the rest of the album and Mosher's guitar soloing here is amongst the tastiest on show here, too.

Zero Hour: The keys that start this one are far more textural, but when Mosher launches into the harder rocking jam here it's all the more furious in comparison. This is another that is extremely powerful. It is also probably the heaviest material on show here. While a lot of prog heads might be turned off by the metal textures on this one it is really one of the strongest pieces on the disc. This one has all the progressive rock timings and changes you could ask for, but delivered with a heavy metal musical texture. Give this one a chance because it is pretty awesome.

The Space Between Lives: With pretty washes and waves of keyboards beginning this one, it builds rather slowly with a very lush and beautiful texture. While they grow and rearrange in very dramatic fashion, the keys hold this one by themselves for almost the first two minutes of the song. Eventually, though, Mosher thunders in with a tasty guitar sound and the cut is on its way. It drops back to a mellower element (still with a rather driving rhythm section) for the verse, but punches back out into the heavier territory for the chorus. This is another that is packed with emotion. While it maintains the same basic musical concept for a while, it drops back to the more sedate for a break later, then jumps back up into a new instrumental passage. Keyboards are really predominating over this segment (they might even be a little too high in the mix once the guitar reenters). After this extended interlude, though, Mosher moves it back out into the main themes of the song. Another drop down later takes it to a guitar dominated dramatic section that eventually gives way to more full on metallic prog jamming. This is another segment that reminds me somewhat of Rush. It finally crescendos to give way to more textural sounds that show up very briefly to end the song and album in quite satisfying fashion.

MUSIC IN BELGIUM:

"Deep Horizon" is the fourth opus of this American guitarist. It succeeds "Inferno" left in 2004. Once again, the environmental problems challenge the artist. That goes this time further since it also worries about the consequences of the wars and the destruction which results from this as the small pocket shows it. With each album Scott Mosher improves and it is still the case here. This time, Todd Corsa is satisfied with two solos of guitar leaving the place of singer with Scott Oliva. This small difference on paper is however of size. It is not that Todd Corsa was not with the height (it was very good besides on "Inferno"), but Oliva makes still climb the vocal level with a great expressivity in its song. The alternatives are numerous, it vibrate, explode and transcend the whole. It should be said that it took part in the writing of the words of almost all the titles. Another important point of this new opus, only instrumental on ten titles this time. The air of nothing, it is rather beneficial. Scott Mosher ventures less in planing parts electronic. He thus offers a very consistent album to us and excellently designed. Song and solos of guitar are connected in quite good manners as on "Deep Horizon" whose solo is precisely played by Todd Corsa. The album shows more rock'n'roll that the precedents, even hard rock even if there remains tone heavy. The solos of guitar are épiques what is a treat so much they are melody and enivrants. As for the vocal aggressiveness of Scott Oliva, it shows that he is a large singer. If Iron Maiden had some like him, good god that that would make good compared with the serious vocal limits of Dickinson. This new opus of Scott Mosher is transcended by this excellent singer who is Scott Oliva. Here are which very gives an environment hard rock to this album which keeps despite everything the tone progressive. One will note also the incredible expressivity of Oliva, which can there make to impregnate dark environments of tone, and the soli of the guitars of Scott Mosher and excellent Todd Corsa all.

PARAGON magazine:

Scott Mosher, your allroundniceguy, is back with Deep Horizon. You may have read about Scott in Paragon before. This review will be easy and short, but not in a bad way, I just don't want to get repetitive. The layers and textures of the music are incredible. The songs are mixed and orchestrated perfectly and there is not one flaw in production that I have been able to hear. Scott Oliva's vocals are strong and compliment Scott's progressive style. Mosher's guitar tone is excellent and the fact that he writes and performs every instrument on these technically complicated songs is proof of the mans talent. Mosher has been a musician for 20 years now, let's hope for 20 more. I'll be waiting patiently for his next release.

PILGRIM WORLD

U.S. ambitious independent prog metallor Scott Mosher has returned with his triumphant fourth release 'Deep Horizons' As some of you might already know that, Scott Moshter has been enthusiastically releasing his cyber-sonic neo prog music with his honest attitudes and keen musical sense for many years to been capturing many listeners who enjoy diggin the new sound from underground and indies scene. Probably, I'd say that I'm one of those people who i s quite appy to find his music by accident. Since I got to know his second album 'Virtuality', I've come to realize that his musical endeavors are gradually appealing to many different prog and metal fans including someone who is into both Rush and Ayreon.

If you look for the sounds of 'cyber metal' or 'synth-laden metal', you mostly stumble on the industrial metal or modern techno-laden kind music. I do not say those kind of music is mediocre or not enjoyable, however I do not usually get satisfied with the music along with the word of cyber or synth-featured metal, due to lack of diverse musical soundscapes in my own term. In the case of Mr. Mosher, what he's been exploring in his album successfully could touch upon my tastes somehow. Although I have mentioned more than a few times, his second album 'Virtuality' has such fascinating soundscape and heavier edge of prog metal. His previous album has also such magnificent sound approach and harder guitar sounds featured.

Now, let's take a look at his latest album, 'Deep Horizons' this time. At glance, you find a new singer, Scott Oliva, featured on vocal-oriented tracks. The previous singer did really find job on Mosher's past works. On the other hand, Scott Oliva has also really powerful and soaring voice to express freely on Scott Mosher's synth-laden, yet heavier prog metal sounds as well. I have no idea what's the reason behind the change of vocalists, but this is a really good move for Scott Mosher's music, esp., on this latest album. Along with vocal oriented tracks, the instrumental tunes are really fascinating as well. Unlike Inferno album, I find myself enjoying this musical endeavor from the beginning to the end, BIG TIME! I would say this is his best release so far. Probably, his second album is kind of different entity for me, so I might not say this surpass second album. However, if someone is curious about Scott Mosher's music for the first time, I definitely recommend that someone needs to get this album at first. Then, go back to Scott's previous works gradually.

I'm assuming that Scott must've been taking time to compose, arrange, perform, and put together everything with his most careful manner. It's neither too mind-boggling or complicated for the listeners. What he has achieved previously is absolutely still alive, yet he brings this baby into a new level with nice cyber sounds and slight complexity. I believe he has made a new progress every release. There are no weak spots or redundant parts at all. Every track has a quite nice moment on the album. Scott does not usually go irrelevant guitar shreds, yet he put really nice guitar solo spots with the guest musicians's tasty solo. Within several complex sections, there are shining guitar leads and memorable passages you could find easily. Like other previous album, there are tons of swirling synth leads and keyboard soundscapes. If you like neo-prog and symphonic rock like Rush and Ayreon, you'd get surprised how come this artist is not get exposed quite enough in the scene of prog. Anyway, I'm quite satisfied with this album for each listen. Congrats for this superb new album, Scott. Highly recommended for any prog and cyber-rock fans out there.

PROGRESSIVE EARS WEBSITE

Mosher's fourth CD. And I do mean his fourth CD, as all the music is composed, arranged, and performed by Mosher. Scott Oliva handles vocals and quite a vocalist he is. Oliva's powerful voice won't be dismissed, discounted, or mistaken as strained screaming; it's a powerful tool working from his thoracic diaphragm and includes abundant use of vibrato - right at home with and complementary to Mosher's likewise powerful music.

Rocks made of electric guitars and drums plummet into a lake, crashing the surface and causing electronic ripples followed by a torrential musical downpour. That covers about the first couple of minutes of the opening title song of Deep Horizon, and right away you understand Mosher means business. Rather, you can feel it. And Oliva's singing fits this music like a wetsuit. A sense of melancholy drama permeates the album. "The Breaking Point" rides a fine line between that melancholy and rays of hope, playing either way alternately, making it an intriguing piece of work. You'll learn to recognize "In Visible Darkness" by the sonic night fog at the beginning and the pounding drama that takes the song through the rest of its nocturnal life. The closest this CD gets to having some relatively quiet time is the sometimes rapidly pulsing and sometimes brightly floral "Re-Engineering the Mind." While by no means 9 minutes of soft music, it is an instrumental so it doesn't have the added punch of Oliva's voice and is the closest this album gets to mellow. "The Space Between Lives" begins as a very spacey piece, drifting in a spooky way, like an apparition into the percussive night, but THEN...well, you'll really need to hear it for yourself.

I'm not sure if Mosher has a band that plays out. If not, he could be one the best (only?) progressive-metal artists that doesn't tour. Mosher's "day job" is that of graphic artist; ergo, not surprisingly, he handled the art direction, design, and original photography appearing in the accompanying booklet and tray liner. Said artwork goes hand in hand with the music it represents. Colorful and somewhat dreamlike; all that's missing is the incense. You're not going to hear this music on commercial radio in your lifetime, even if you're a precocious five year old reading this. Internet radio is a more likely venue. Your best bet is to visit one of three places: Mosher's website, www.theambientmind.com/music/, www.cdbaby.com/all/scottmosher and check out Deep Horizon for yourself, or www.myspace.com/scottmosher. If you buy, while you're waiting for it/them to arrive in your mailbox, what an ideal time to acquire the incense that's only going to enhance your listening pleasure.

POWER PLAY MAGAZINE:

Scott Mosher had started his career in the middle of the nineties when in 1996 he released his debut album. After ten years, it was the time for the band's fourth turn in their career and their new epos entitled Deep Horizon. In this album we will have the chance to hear ten tracks and more than an hour of pure progressive metal music in the way of Scott Mosher. So even if we have some long duration compositions which reach eight or nine minutes, in the same time Scott has given us some more straight and more radio friendly tracks too. Also, he has the help from Scott Oliva in the position of the singer, which gives a more personal approach and more theatrical elements inside their well worked compositions. Definitely Scott Mosher had added some really powerful elements inside this album and even if we talk for a progressive release I believe it is a little bit easier to listen to than the usual progressive releases. Check them out. SCORE out of 8.2/10 - Antonis Maglaras.

PROGRESSIVE ROCK & PROGRESSIVE METAL EZINE:

Let's talk about genres and styles as Symphonic Progressive Metal, Melodic Metal with touches of the best and Atmospheric Progressive Rock, including epic compositions, think about that, because you can't imagine how it must sound together, I must admit that it sounds amazing, certainly capable of creating some astonishing, enjoyable and moving Progressive Music. Scott Mosher knows, how to create guitar and synth sounds, showing his versatility with a tasteful and soulful guitar solos that send the music into outer space. Another important highlights are the vocals from Scott Oliva, he has a very powerfull and a majestic voice, that deserves all our attention. If you want some good references, the music from Scott Mosher, on this album, is a mix of the power from legendary bands as "Uriah Heep", "Rush", "Whitesnake", "Deep Purple" and "Rainbow" with the particular combination of the moder musical elements such as "Ayreon", "Riverside" and "Sylvan", with the orchestral arrangements from "Alan Parsons". A special and particular attention to and my favourite songs are: "Deep Horizon", "A Path Of Pride" and "In Visible Darkness" are a fascinating and quite hypnotic compositions which combines a multiple instrumental lines, while "Light Years", "Turning Away", "Falling Down", "Re-Engineering The Mind" and "The Space Between Lives" takes you on a pompous musical journey. Amazing, brilliant and indispensable work, highly recommendable... (Comments by Carlos Vaz)

PROGWERELD:

For his most recent release, American Scott Mosher decided to take another approach personnel-wise. On Mosher's previous two albums, "Inferno" and "Virtuality," Todd Corsa provided the vocals. The release here concerned, however, features Corsa only on guitar; he gets to play two guitar solos. The vocal parts have been taken care of by Scott Oliva. The previous two cds offered music which was surprising for its mix of progressive metal with heavy electronic drums and spacey keyboards. "Deep Horizon," like its predecessors, features the same electronic drums and spacey keyboards, although the latter are less prominent, and besides, by now Mosher cannot really surprise me with the concept anymore. Noticeable is that the songs on the album do not differ in terms of pace; they are all rather up-tempo and very bombastic, so that the music soon becomes one blurry mishmash; the songs lack individual character. The guitar parts are quite alright, though, and make the album still

enjoyable. However, the final blow comes from the singer, Scott Oliva (Inner Strength). I find myself extremely exasperated by his singing; for some reason he emphasises the last word of every sentences by accentuating the timbre in his voice in an annoyingly theatrical fashion. I might be able to endure this every once in a while, but he does this constantly. He has a typical "metal" voice and sings with a great number of sustained high notes. Terrible. His previous albums showed Mosher providing a good mixture of instrumental and vocal songs, maintaining the proper balance between the two. This time, however, there is only one instrumental song, Re-engineering The Mind, which is, especially with a singer like this, simply not enough. With the two albums before this, Mosher built up quite some credit. This time, though, he misses the mark altogether. This album will soon collapse into oblivion.

PROGRESSION Magazine:

Sound: 4/4, Composition: 3.5/4, Musicianship: 3.5/4, Performance: 3.5/4

Great Scott! Deep Horizon is one heck of a metal extravaganza. Combining the talents of master instrumentalist Scott Mosher and monstrous minstrel Scott Oliva, this album should hit all the right notes with fans of Queensryche, Fates Warning and similar bands. A graphic artist by day, Mosher is a self-financed musician and is quite adept at splashing ambient and electronic touches in his prog-metal soundscapes. For the most part, this is not subtle stuff. It's the musical equivalent of driving a Hummer on Sunset Boulevard. Oliva displays the Herculean pipes of a singer possessed by Mephistopheles himself. Think Ronnie James Dio crossed with Geoff Tate. If Oliva occasionally reminds you of Bruce Dickinson, it's understandable, since the singer has spent some time in an Iron Maiden cover band. Deep Horizon is Mosher's fourth solo release and it's evident he is growing increasingly comfortable with how to add the right color and hue to his musical canvas. It's garish and loud, but not easily ignored. Be prepared to be blown away.

PROGRESSOR Fanzine:

Prolusion. American musician and composer Scott MOSHER has been on the scene for no less than ten years, having had time to make four solo albums during this period. These are "Ambient Earth" (1996), "Virtuality" (2002) "Inferno" (2004) and "Deep Horizon", which was brought out some four months ago. Analysis. Apart from Mr. Mosher himself and singer Scott Oliva mentioned in the lineup above, this CD features also Todd Corsa (formerly a singer for the project), although his performance is limited to "additional guitar solos" on two pieces, the title track and Re-Engineering The Mind. "Deep Horizon" shows that Mosher doesn't mislead in listing Kitaro, Fates Warning, George Lynch, Peter Jackson, Kevin Smith, Neil Peart and Carl Sagan as his benefactors. The music on his new offering is indeed something averagely between progressive metal, ambient and space rock with a strong 'modern' feeling, which is certainly explained by the instruments used (electric guitar, digital synthesizers, programmed bass and drums, etc), which in turn, is typical for Scott's work in general, as is also the rubber-like sound of the drum machine - the weakest spot of any of his recordings. Nonetheless the growth of the man's compositional mastery is this time out more obvious than ever before. Dynamic, aggressive guitar riffs, atmospheric keyboard passages, electrified guitar solos, the powerful beats of a drum machine and strong, emotionally saturated vocals are all delivered in a way that they effectually contrast with each other, which makes the music sound diverse without being too complicated. Scott Oliva's singing isn't anything extraordinary, particularly with regard to the heavy metal scene, but suits this stuff really well. None of the ten songs evoke direct associations with others' creations, though Rush, Fates Warning, Saga, Eloy and the Rabin-era Yes can be named as rough points of comparison. The very best tracks would be A Path of Pride, which is probably the heaviest and, at the same time, the most contrast-full composition here, and the 9-minute instrumental Re-Engineering The Mind. Scott Mosher is also known as a graphic artist, and it needs to be noted that the booklet is filled with highly impressive graphic images of an apocalyptic character, expressing their creator's anxiety for the future of Earthly humanity, which also finds its reflection in the lyrics.

Conclusion. "Deep Horizon" is definitely Scott Mosher's best effort to date. Those liking his previous albums should be first to check it out.

PROGRESSIVE ELECTRONIC WEBSITE

3 stars The gloves are off

Released in 2006, Deep Horizon is Scott Mosher's latest album to date. As with the previous Inferno, we have a mixture of shorter song based numbers, and a trio of longer tracks running to around 9 minutes. Here Todd Corsa, who provided vocals on the two previous albums, is only present to play guitar on a couple of tracks. He is replaced on vocals by Scott Oliva.

The opening 8 minute title track immediately announces that this album will continue to explore the heavy elements which characterised previous albums. Here though, Mosher moves deeper into prog metal territory, Oliva's vocals being more suited to that style. The overall sound here is more akin to Dio and Iron Maiden; it is certainly far removed from the Tangerine Dream electronics of Mosher's debut.

Thus the die is cast for the album. The breaking point is a straightforward heavy, driving rock number with a solid keyboards base and some fine lead guitar. There's not much prog on show, this is easily accessible stuff. A path of pride is even more in the Dio (and Rainbow) mould. Succeeding tracks such as Light years and Invisible darkness continue in exactly the same vein, the album as a whole lacking the diversity of previous projects.

The only instrumental here is the 9 minute re-engineering the mind, but even this remains a slice of power riffing and layered synths, perhaps to be used as the backing track for a further vocal performance. Falling down and Zero hour repeat the Iron Maiden style, the quick cymbals (like) driven pace of the former and pounding bass of the latter offering no room for subtlety. At a shade over 9 minutes, the closing The space between lives is the longest here. This mid-paced power rock song is as heavy but not quite as metallic as what has gone before, the vocals being a bit more gentle with slight distortion.

It is interesting visiting Scott Mosher's albums consecutively to witness how he starts out as a progressive electronic artist, then metamorphoses into a protagonist of power metal. With Deep Horizon, that migration is complete and those seeking progressive electronic will have alighted from the bus. New passengers should however be joining, as this is an album which will undoubtedly appeal to those who prefer the prog metal genre. The music here is written and performed impeccably, so those who simply seek high quality performances regardless of genre will also be rewarded. For me, it is a matter of some regret that Mosher appears to have turned away from the electronic trance side which he was so deft at exploring.

While this is a highly enjoyable album, it slips just a little too neatly into the very competitive area it is rooted in, leading to the impression that it lacks originality. Had I come to this album directly, I would probably be hailing Mosher as a talented heavy rock musician. His previous albums though set the bar high in terms of diversity and originality, and seen on that basis, the progress made here is marginal.

PROGNOSIS:

Deep Horison is the first CD by Scott Mosher I got to listen to. Checking out reviews of his previous albums, I read names like Rush and Alan Parsons as references. Well on Deep Horison I hear none of that. Deep Horison is an album of operatic, melodic Metal Prog. Lead singer Scott Oliva has a very powerfull voice and he uses it in full capacity. David Coverdale could give a relative idea of what to expect from him. Except for the singing, Scott Mosher is at the helm for this album, being composer, arranger and performer. The result is an excellent album that merits multiple listens. Not a dull moment on Deep Horison and fans of the heavier stuff by Ayreon should really get into this CD. I will also add that the environmental linked concept of the album touches a chord with me and that the booklet is of high quality. If you are into operatic, melodic heavy Prog, I highly recommend that you check Scott Mosher out.

PROGRESSIVE WORLD

Scott Mosher is one of the few American artists today that can challenge European heavies like Arjen Lucassen in the arena of heavy prog rock. His new CD Deep Horizon takes him one step further into the battleground. The work is a muscular, powerful symphony brimming with self-confidence, direction and articulation. Mosher's earlier work seemed more like a space-rock version of Rush, but after changing vocalists to Scott Oliva on this release, Mosher's sound has also evolved. My guess would be a mix of old and new Ayreon, with a bit of early nineties Eloy thrown in for good measure. It's a very European sound and his influences are deeply rooted. As well, Mosher has carefully crafted a piece of work that steers clear of current prog-rock clichés. Mosher himself describes his music as an ambitious and evocative hybrid of modern, guitar-driven metal and atmospheric progressive rock. The title track, which opens the CD, says it all, with deep chunky riffs floating on swirling synths. "Breaking Point" leans more to a Rush sound, while "Path Of Pride" builds heavy riffs upon the ambient textures of say, Hawkwind, before erupting into a vintage Ayreon symphony. Each song that follows blends heavy, mid-tempo riffs with soaring lead guitar; all interspersed with swirling ambient moments in a melodic blend of music that holds its own with the best of them. Even the digital drum tracks, usually a deterrent for this listener, sounds powerful, forward; not unlike the great work found on Eloy's RA release. Something should be said about the packaging on this CD. Mosher is also a graphic artist and his CDs are packed with stunning artwork. Deep Horizon's packaging is almost worth the price alone. Like always, Mosher provides a healthy hour's dose of great music without faltering. Previous works were amongst my favorites of the year. He does most of the work himself and releases an album every couple of years. The hard work shows. His catalogue is consistent and always sounds fresh. If you have not heard Mosher before, this is a great place to start and you can then work backwards through his catalogue. If you know his work, this is no less and no greater than previous releases. Deep Horizon is clean, precise, well-produced and perfect fodder for heavy prog enthusiasts. While available elsewhere, you can buy directly from the artist for a mere \$10, the best investment of the year IMO.

PROGNAUT:

Its been two years since Inferno was released and my first album by Scott Mosher that I reviewed. So I looked forward to hearing his latest offering Deep Horizon. There are few differences this time around, first being a different singer than on Inferno. This time around the vocal duties are done by Scott Oliva and gives this album a more operatic, melodic slant to the brand of progressive metal by Scott Mosher. Another difference, is Deep Horizon seems to have a more straight forward appeal than Inferno. I can't pinpoint what influences vocalist Scott Oliva has, but I can tell you he combines, in my opinion, the best of the genre all rolled up in one. These differences are so minor but noteworthy in the musical evolution of Scott Mosher. Scott Mosher again does all the instrumentation as a composer, arranger and performer. Just like Inferno, the end result is an excellent album that captivates me from beginning to end. The only downside again, for me, is the programmed percussion. I would have liked to hear a more organic percussions to make this near perfect album, perfect. I would recommend this album to fans of modern operatic, melodic heavy progressive/power metal especially Ayreon, Space Metal, Fates Warning as well as many many more. Check out Scott's MySpace page for full length songs to listen to. - (G.D.) 4 out of 5

QUINTESSENCE MAGAZINE:

I've had the privilege to review this guy's three previous CD's and he still amazes me to this day with what he churns out of his head. "Deep Horizon" is another aural masterpiece and for one who hasn't heard Scott's music is something you've been missing out on for quite some time. "Deep Horizon" is Scott's fourth album and features Wind Wraith vocalist Scott Oliva (another band I reviewed in the past and getting ready to unleash another album). Mosher's music is everything from Techno to Darkwave to Ambient to Industrial, Metal and Prog somewhat similar to what Devin Townsend does with his projects on the side. Reason why I call Scott the "Devin Townsend of the underground". You put these two guys in a room and I guarantee you they'd solve the oil crisis, get Iran to comply with the U.N., find a cure for Bird Flu and still churn out four more albums apiece within 3 hours time. As with Devin's music, SCOTT MOSHER's amazing atmosphere and ambience has to be heard

through headphones, there's just no other way to get the full effect of it. I'd like to see this guy do one album this way but in an instrumental format. There's nothing more to say; you just don't hear this type of music played or written on a daily basis. Just a diversified ideology here and it needs to be taken in carefully and with an open mind or maybe an "ambient mind"?

RE-GEN Magazine:

An enticing combination of cosmic synthesizer ambience and progressive rock power brought down by vocals too reminiscent of Iron Maiden. Scott Mosher is certainly an adventurous soul when it comes to his musical ambitions. In the past, his attempts at fusing ambient synthesizer instrumentals with progressive rock have been hit-or-miss at best, with comparisons being drawn more to the epic rock constructions of Rush, Pink Floyd, and Dream Theater than to the synthesizer workings of Brian Eno or Vangelis (though their influence can be traced in Mosher's music as well). Deep Horizon is Mosher's fourth album, and perhaps the best example of his intriguing musical style that he has yet offered. Utilizing the vocal skills of Scott Oliva, Deep Horizon is a grandiose affair that draws from a number of divergent influences. Once again, the constant rhythmic changes and progressions of differing musical themes and motifs, as well as the mystical synthesizer tones recall an atmosphere similar to that of '70s progressive rock groups. However, Mosher's guitar work is evocative of '80s metal in the vein of Iron Maiden, full of counter melodies, conservative but effective solos, and twin guitar harmonies. Oliva's vocals also lend to this comparison as in tracks like "Light Years" and especially "The Breaking Point," the man's incredible falsetto soars in such a way that one would think Bruce Dickinson simply used a pseudonym for this release. Oliva sounds so much like Dickinson that it ends up bringing the album down as it seems clear he has no vocal style that could be called his own. Be that as it may, the music is rather impressive. Cosmic waves of swirling synthesizer ambience abound, especially in the longer tracks like "Re-engineering the Mind," "The Space Between Lives," and the opening title track. The guitars are still prominent, but they actually blend in well with the intertwining lines of synth arpeggios and melodies. As stated, the solos are rather conservative, never delving too much into overindulgent shredding, but providing a melodic accompaniment that creates a satisfying effect. All in all, Deep Horizon is perhaps the most accomplished album Scott Mosher has yet produced. His skills as a musician are readily apparent; complex time changes such as those found on this album are not easy to achieve in electronic music, but Mosher has done so rather beautifully. The guitars complement the synths, making for an expansive atmosphere. In all fairness, Deep Horizon would be an incredibly good album if not for Scott Oliva's vocals. Half the time, they simply don't fit, and even when they do, it's impossible to escape the comparisons to Iron Maiden or even Queensrÿche. If only there was a way for listeners to discard the vocals, then Deep Horizon would make for an extraordinary musical experience. - 2.5/5 Ilker Y from Re-Gen

ROCK IS LIFE:

As a fine artist does with watercolors, Scott Mosher layers his ideas over one another to create just the right kind of ear-catching progressive rock. It's evident that Mosher's music is more about artistry over simplicity and trends. Whether he's belting it out lyrically or indulging in an extended instrumental break, Scott delivers what prog rock fans are looking for.

ROUGH EDGE magazine:

Scott Mosher's "Deep Horizon" is a truly amazing listening experience. Imagine the progressive sounds of Dream Theater and , with vocals performed by a Bruce Dickinson / Ronnie James Dio / Geoff Tate hybrid and lyrics and song melodies that bring to mind the work of Andrew Lloyd Webber (in tandem with the previously mentioned Geoff Tate). Yeah. Wow. "Deep Horizon" is all that and more. Each and every track has its own emotion, its own existence, and yet they all tie together as one. Some tracks are heavy, some not so much, yet all of them are haunting, sometimes even eerie, slabs of deliberate, well-designed and -played guitar backed by a futuristic synth bed that gives each track real weight. The result is that each track plays like a little movie soundtrack, telling a story full of action and emotion in the space of just a few minutes. Vocalist Scott Oliva is just as impressive. His vocals, which hold hints of the above-mentioned masters, are equal parts epic and soulful. Oliva knows when to gallop along a la Dickinson and when to hold a forlorn note for just the right length to communicate a certain emotion. Weighty, rock hard and mind-expanding, "Deep Horizon" is also well-produced and beautifully recorded. Deep Horizon: All music composed,

arranged and performed by Scott Mosher; All vocals and vocal harmonies performed by Scott Oliva. For more information, check out <http://www.theambientmind.com>. 3/4 - Reviewed by R. Scott Bolton

SCREAMING SYMPHONY:

Scott Moshe is an artist, who runs a creative art company in New York called the ambient mind studio. He is specialised in visual digital art but also does compose, record and play music and has release 3 albums since 1996. Now his fourth album called DEEP HORIZON has reached us from the maestro himself and once again I had the pleasure to get my ears around this masterful fusion of progressive music with rock guitars, spacey ambient electronics and even some classically influenced progressions. The most notable difference on DEEP HORIZON to his earlier albums is that I can only find one instrumental track on here but I can say that all the songs do contain lengthy instrumental passages and ambient moments which do help to set the mood, and the mood is quite often an anxiously dark and desperate one. The album carries the subject of politics, war, environment and some more and all the vocals are performed by Scott Oliva (Inner Strength, Last Vision Black, Driven). Apart from the vocals and a couple of guitar solos, Scott Mosher does play basically all of the remaining instruments on ?Deep Horizon?. This also means that Scott has used once again programmed drum sounds to fill the sound spectrum and to my big disappointment he stayed with a very boring generic cheap sounding drummachine as he did on his last two releases, which totally takes away from the experience of a potentially big sounding album. The same goes for the overall sound, even though everything is recorded very clearly, there seems to be a lack of dynamics to the sound itself due to the digital feel of everything that is happening, even the guitars lack balls at times but this is only a sound matter that I personally am displeased with and I do hope that these comments do not distract from the overall achievements that Scott Mosher has accomplished by once again creating a great album with some absolutely brilliant art work to accompany the songs through a magnificent 16 page booklet.

SEA OF TRANQUILITY Webzine:

(4/5) Scott Mosher has been around for a number of years now and with his latest release, has allocated the vocal duties to Scott Oliva whose voice has an immediate impact on the listener after little more than a few minutes of the opening chords. Scott's voice is incredibly powerful and coherent with the lyrics being extremely well pronounced. He does however have a penchant for using plenty of vibrato to deliver his message which becomes particularly noticeable on the third track, "A Path of Pride". Whether this affects your own enjoyment of the album may become an issue as there are only a few vocal songs without this little extra thrown in. Atmospheric keyboards and guitars abound throughout all songs although the drumming is of the canned variety and while more than adequately done, there can never be any escaping the fact that the ultimate sound can often be far too manufactured. Scott has opted for a slightly heavy approach for his latest album as he lays down some thick and tasty power chords and scorching lead breaks with a more spacious backdrop when the keyboards kick in. When reviewing any Scott Mosher album there can be no ignoring an additional quality that accompanies his music and that is in the graphics department. Being a graphic artist and designer (and very adept in this area as well), Scott has included a very impressive booklet filled with extremely clever graphical images that are reminiscent of the after effects of a nuclear blast melded with what might be his take on all things astral. Many of the images are stark and austere while possessing a very ethereal concept such as the middle spread with its depiction of the Aurora Borealis hovering over a raging lake of fire with a compass adorning the centre. Brilliant work!!! This is definitely an album that impresses more with each listen and while the initial overuse of the vibrato with some of the songs was somewhat off-putting, it becomes less of an issue as the subtleties of each song unfold. The crunch factor is just right, the songs are strong and forceful without going overboard and the guitar work sits perfectly with the atmospheric and astral themes. All in all, this is a pretty solid release and while not quite as ground breaking as some might like, it is nevertheless a worthwhile listen.

TRANSCENDING THE MUNDANE:

Long Island native Scott Mosher has been a friend of mine ever since meeting at Powermad and Prog Power Festivals, and he has also designed the logos for Transcending the Mundane. He released his solo debut, Ambient Mind, back in 1996, but his career really started to kick into gear in 2001 with the release of Virtuality. A huge step up, Virtuality was one of the best

progressive metal releases of the year, only to be topped by the third album, 2004's *Inferno*. *Deep Horizon* is Scott's first release to feature the vocal talents of Scott Oliva. Oliva has been a member of an Iron Maiden tribute band for years while also fronting bands like Inner Strength, Wind Wraith, the Driven, and Monday Knights. In the past, Scott Mosher's albums featured an equal mix of instrumental and vocal tracks. Both *Virtuality* and *Inferno* utilized the talents of Todd Corsa and he gave these albums a more progressive vibe with his Geddy Lee-like delivery. Oliva, on the other hand, comes from a metal background, so he gives *Deep Horizon* a heavier vibe at times, especially on "Zero Hour" or during his unorthodox approach to singing on "In Visible Darkness." As expected, Mosher continues to grow and expand his repertoire. His playing isn't easy to categorize, but listeners will appreciate the thought provoking nature of his playing. Scott Mosher is a graphic designer and his artwork is among the best your eyes will ever behold. He also adds an equal dash of intelligence and humor. Album Score: 9.5 out of 10

ULTIMATE METAL

Deep Horizon is a new album from multitalented prog metal musician Scott Mosher. As with his previous release, *Inferno*, Scott is responsible for all instruments, songs, lyrics, production, artwork and even releasing the CD, making his achievements all the more impressive. The music borrows heavily from space rock, in a progressive metal template; melodic, mid-tempo rhythm guitars drive the songs beneath soaring leads and shimmering, atmospheric synth tones. The addition of Scott Oliva on vocals has remedied the single weakness found on *Inferno*, as the new singer gives a confident, solid performance albeit one that may prove prohibitive to listeners who dislike traditional power metal/progressive vocals. Drums programming suits the inorganic, slightly ethereal music, and the bass is powerful enough underpin everything. Solid atmospheres are maintained throughout. As in his previous works, Mosher makes extensive use of repetition and catchy melodies, yet manages to keep everything absorbing, and he pulls off the mix of genres with ease. The well-written songs, professional packaging and competent performances all around create a very impressive self-released effort. *Deep Horizon* comes recommended to progressive metal, space rock and prog rock fans. And is it me, or does the title also sound like it could be used for a science-fiction porn movie. 7/10

UNDER THE VOLCANO:

Scott Mosher is a very talented individual. I am consistently impressed by the design of his CD art, especially the technology-versus-nature waste-landscapes throughout the booklet. His music is pretty cool too - spaced-out Prog Metal rich in sonic texture and digital other-worldliness. Unfortunately he insists on using a vocalist who sounds like the bastard love child of Steve Perry and Rob Halford, and I end up cringing at every overly operatic "Aaaaahhh!" I'd far prefer instrumentals. - Chuck Foster, UTV 94.

VIRTUOSA UK Magazine:

I must admit, name Scott Mosher was, up until a few weeks ago a new name to me. Upon first impression he sounded like something out of the NWOBHM, yet the truth couldn't be further! If you ever wondered exactly what ambient, neo-progressive cyber rock was all about, look no further. Being something of a multi-talented musician and a musical visionary and composer, Scott Mosher has been making music now for over 6 years, and I must admit that whilst this will certainly not be everybody's cup of tea, to others Scott Mosher may have just pushed the envelope of Progressive Music that bit further. I have decided to review these 3 albums of Scott's together purely because they are all quite similar in content. I've been playing these albums now for quite a while to try and come to some sort of appreciation and understanding of this unique and different slant on prog rock/metal. If you can imagine Vangelis colliding with Fates Warning then that might just give you a starting point from which to enter this discussion. Featuring some Vocal tracks from Todd Corsa and later on Scott Oliva, the rest are instrumental tracks that merge ambient and distant soundscapes with occasional bursts of heavy guitar. Whilst the overall structure of these albums may be technical and progressive by their very nature, there are not many actual flashy guitar or keyboard solos from Mosher, instead we have space age sounds and dreamy backing tracks which although highly original and impressive, don't really satisfy me after the first 10 minutes. Perhaps it's because I am forever waiting for something to happen musically which eventually... well... doesn't. Scott should indeed be praised for evolving and pursuing such a unique sound, yet I would now like to see Scott join a real band and apply his input towards something a bit more structured.