

AURAL INNOVATIONS:

Scott Mosher's follow up to 2001's *Virtuality* album features more of his space-ambient metallic brand of progressive rock. The CD opens with a brief intro of storm building effects, rumbling drones and singing keyboard lines. But Scott quickly launches into the metallic title track, which is a heavy, pounding and highly intense slab of progressive rock. And as we're reeling from the impact of "Inferno", things calm momentarily for "Dark Sun", a keyboard heavy track that brings to mind Rush soaring deep into the cosmos. Yeah... this is the trademark Mosher sound that blends spacey ambience with the full blown majesty of progressive rock. Beautiful. "Mindfield" and "Look Into You" are both killer songs that takes the Rush-in-space sound to even greater heights. "Left Behind" is similar and has some ripping guitar work. "Engines Of Industry" is an instrumental that begins with crushing but intricate rock, and culminates in some of the most swooning moments of the set. Any long tracks? Sure, we've got a few. At 9 minutes, "Exile" really demonstrates what Scott can do when he takes some extra time to stretch out and explore. Monster keyboards create a grandiose prog laden environment around which the song is constructed. But when the instrumental segment takes off we are waaaaaay outside of Earth's orbit and sailing through the prog cosmos. "The World Fades To Gray" is the longest track of the set and probably the most atmospheric... though like nearly everything on this CD it still rocks... and when it takes off it rocks hard. Great guitars. "Season Of Fire" closes the set, being something of a floating space-prog Tangerine Dreamy techno number. In summary, if you dig Rush, Tangerine Dream, Space Rock and keyboard heavy Progressive Rock, then you'll surely enjoy Scott's music. He's really got a flair for the Space Ambient/Progressive Rock blend. He does an outstanding job of injecting a healthy dose of space into the heavy prog genre, creating music that is challenging but accessible, and maybe occupying a unique little stylistic corner of his own.

BELGIUM MUSIC:

For its third album solo, the Scott guitarist Mosher once again lets be expressed sound concern within sight of the state of our ground. pollution of the companies is in the middle of sound fights. Titles such "Dark Sun", "Engines Of Industry", "The World Fades To Gray" are the reflection. The song is essential more on this opus than on the precedent "Virtuality". Only three instrumental is present. voice of Todd Corsa also improved. It is shown more aggressive and expressive and the side heavy of the music of Scott Mosher is harmonized perfectly with it. Another Net progress also, the percussions is of much better invoice. Within sight of the tackled subject, it is normal that environment is tended and sinks. The musical structures worked out by Scott are woven with smoothness in order to tighten this atmosphere. Listen "Dark Sun" for you to convince some. If there remain preparings influenced by Tangerine Dream, the support of the battery, the song and of course of the guitar give him very an other appearance this time. guitar is more incisor and the song offers more variety and of expression. A major title such "Exiles" shows it well. And then the side progressive rock'n'roll is better also expressed. "Look Into You" shows it well with rhythmic very groovy, of synthés cordial and an environment with the IQ. It is moreover a particular passage of the album since "Ghostland" is same hardening with various colors vocal. Another very progressive title, it acts of epic "the The World Inspid To Gray", one of best of the disc during which one feels transported as well by the guitar as by song. On the other hand, the remix of "Season Of Fire" which was reproduced on the album "Virtuality" is more than dispensable. Fortunately it is only one no-claims bonus. In any case, it is far from being worth the original. This third opus of Scott Mosher proves more coherent and more attracting as a whole. Its less synthetic side that "Virtuality" must be there for some-thing.

BEOWULF PRODUCTIONS:

This is the second time I believe I've heard SCOTT MOSHER. On this disc he does all the guitar work, synths, keyboards, programming, percussion & vocals. He plays a Progressive Rock style of music & is quite impressive. I wish i had half the talent he possesses. The music has a lot of ambince & atmospheric space sounds through out. There are a lot of soundscapes, melodic hauntingness & dark evocative music mixed in. The vocals are done in a melodic Heavy Metal & Progressive Metal style. This is one highly talented musician that deserves a lot of attention. Support this man!!!

BRAZIL PROGRESSIVE ROCK:

Scott Mosher has been a recording musician for over 12 years and a graphic artist for 4 years, and an award winning "allaroundniceguy" since birth. Currently he has not toured the world, he has not won an MTV musical award, he has not been featured in any Pop-culture revival metal magazines, he has not been a guest host on any late-night TV programs (although he did lobby the Arsenio Hall Show in 1990 as the 'doomed to a life of mediocrity guy' to no avail). He has yet to win a Nobel Peace Prize or the Kentucky Derby, but as an avid film-goer, movie buff, musician, graphic artist, social activist, environmental advocate, animal rights dude, cat-sitter, Dr. Pepper aficionado, imaginary Micro-biologist, he's continuously working on new music, indulging in binges of Vanilla coke, petitioning Peter Jackson to direct "The Hobbit" and watching for dragons in the sky. Scott Mosher plays an emotional instrumental Progressive Rock that you will never forget, a blend around styles as Progressive Metal, Symphonic Rock and mainly Electronic Space Rock, adding passages of Ambient Music, an intense collection of symphonic arrangements, rich themes with an amazing instrumental content around the keyboards, guitars and drums, all arrangements have a powerful dimension, with many synthesizers and electronic textures, driving an amazing instrumental atmosphere with sounds that leave from the music for an exterior space, adorned by intense guitar solos and harmonic vocals. Comparisons are hard to make, but we can say: - The Scott Mosher's music sounds as a blend of influences among the electronic music from "Tangerine Dream", together with the Progressive Metal from "Dream Theater". "Inferno" is Mr. Mosher's third CD (following Virtuality in 2001 and Ambient Earth in 1996) and continues in his tradition of synthesizing heavy Progressive Rock and Electronic Music. The album was released in 2004, all music composed, arranged, and performed by Scott Mosher, art direction, graphic design, and photography by Scott Mosher, including ten songs where all them are relatively long. A special and particular attention to and my favourite songs are: "Inferno", "Dark Sun", "Left Behind", "Exile" (is one of the best), "The Engines Of Industry" and "The World Fades To Gray". The main musicians on this project are: Scott Mosher - Guitars, Keyboards (Synths, Programming, Sequencing), Vocals and Percussion and Todd Corsa plays: Guitars and Lead/Harmony Vocals. Brilliant and indispensable work, highly recommendable... (Comments by Carlos Vaz)

CANADIAN ASSAULT:

I reviewed this guy before 3 thousand reviews ago and hardly remember what the old stuff contained. When I listen to this platter I find myself quite distressed attimes. I mean this guys is a great fucking guitar player, he has talent & can shred it up like a dog on slippers. But he surely is more than that because this guy canwrite some free flowing (the hated enemy of guitar hero's, flow does not wank very well) atmospheric guitarpassages like no one's business. Yet this damn album has to be 50 or 60% all keyboards, I mean when you have the imagination and better yet the technical wherewithal to make it come to life, why waste it taking the easy way out. Keys were generally introduced into metal (to my disgust) by musicians with not enough talent or mental fuel to pull the required ambience out of theirtraditional instruments. It was created in such a fashion and has been carried out by one dimensional bands ever since to infinitum. Why mister Mosher (that namescreams atmospheric no') do you do it, is it like the too beautiful beyond belief actor scarring his face to give others the limelight' Whatever the case, what is done, is done. Beyond all that build up though the genre on this record is more than less progressive rock, which does not float my boat on average. For what it is it issuperbly executed and I am certain any synth loving prog rock fan who does not mind things a touch on the commercial side would fawn over this. The drums andprogramming sound Pro Tooled to death as well and that always rubs me wrong. ninja@mindspring.com www.theambientmind.com ~ Dale

COLOSSUS MAGAZINE:

Scott Mosher's third work "Inferno" is a great and original synthesis of two genres that rarely get mixed together: good progressive hard rock and electronic sounds. Furthermore, Mosher's interesting guitar parts and good voice are an interesting addition to the result. Every detail in this CD seems skilfully cured to lead the listener in a travel through modern industrial society, with its contradictions and its different aspects, not necessarily all negative (nor, of course, all positive). Particularly interesting and symbolic of all this CD is the final track, "Seasons of Fire - Infernal Re-Mix", a very good hard-prog song

rearranged and remixed with techno devices that keeps an epic atmosphere nonetheless. A great project by a creative artist, a must-hear for anyone who's interested in the evolution of progressive music. (Marco Bernard)

CREATOR'S WEB:

One of the great virtues of current technology is how it enables enterprising, techno-savvy, multi-talented artists like Scott Mosher to share their art, their music, their "worlds", with the rest of us. Mosher has written and produced three projects featuring his art work, his synthesized, progressive rock and ambient electronic music. His discography includes the 1996 recording "Ambient Earth" and "Virtuality" released in 2001. Mosher's most recent CD, "Inferno" offers more of his awesome graphic art work and his trademark "other worldly" concept and musical composition. This recording is well produced and engineered as are all of Mosher's CDs. However, there is a musical proficiency on this 2004 release that his former works did not achieve. Most notably, "Inferno" offers a vastly improved vocal track.

Like his other CDs, all music is composed, arranged and performed by Mosher. There are also some very judicious guitar solos performed by Todd Corsa; they are in fact stellar. Although his music is profoundly reminiscent of epic rock groups and projects of the 1970's and 80's, Mosher brings such mammoth creative energy to the table there are few groups, not to mention individual artists, who can match his originality and prolific output. As you read his responses to the CreatorsWeb interview questions below and as you listen to his excellent recordings while browsing through the artistic booklet which accompanies his CD, you will begin to get a feel for Mosher's generative prowess.

DEAD METAL KULT/METAL UNION:

So, the last thing you're expecting is an ambient progressive rock release in CULT: THRASH ATTACK? Well, fuck off, it's my 'zine. I honestly don't know how Scott does it. This is the best from him yet, and I'm pissed I lost his last CD he sent me! It's ambient electronics melded seamlessly, and I mean seamlessly, with RUSH-like progressive rock, with some heavy moments. The thing that makes this release is the singer. He has the perfect amount of airiness in his voice to make the style perfect. I just can't say enough about this - consider this a rave review, folks. If you like to space out occasionally, this is what you need. Turn on and drop out - at maximum volume!

DPRP (DUTCH PROGRESSIVE ROCK PAGES):

Inferno marks the third release from New Yorker Scott Mosher, following up two previous independent releases - Ambient Earth (1996) and Virtuality (2001). Scott is joined once again by Todd Corsa, who appeared on the previous album and undertakes a similar role performing not only the vocal duties but adds the odd guitar break for good measure.

Musically Scott creates an instantly accesible mixture of heavy progressive rock with distinctly infectious themes which not only emanate from his guitar fret board, but also from the vocal melodies. Added to this are a lush layering of keyboard sequences and ambient canvasses. All of which create a melodically rich album, not overly heavy (imho), with many of the vocal tracks having a strong AOR flavour. Granted much of the music owes allegiances to the heavy rock field but what sets it aside is the extensive use of keyboard textures that broaden out the sound and add warmth and depth to the material. I pondered the thought that the music had many of the qualities to be found in the material of Vangelis and to a certain extent Jean Michel Jarre. However Scott then progresses these sequences and or soundscapes by adding crunching and chugging guitar rhythms along with his melodic guitar themes.

The standout track from the album has to be the Rush-like Look Into You, which I feel the Canadian trio might well pass an approving nod too. Interestingly when I listened to the album for the first time I couldn't quite place who's voice Todd Corsa reminded me of - until this track. Close runners to Look Into You are Left Behind and Season of Fire [Re-mix] - and not a guitar solo to be heard. Initially I had placed Inferno amongst the ever growing number of guitar orientated releases on my reviewing table, however this is definitely the least indulgent of the guitar selections, with more emphasis being placed upon creating

moods and to this end the guitar is used as component within the music. In fact the keyboard textures are more fundamental to the sound than the guitar. Inferno made an interesting resting point and its less note dense approach made me return to this album on several occasions. - Conclusion: 7 out of 10. (Bob Mulvey)

EER MUSIC REVIEWS:

North Carolina guitarist Scott Moshier self-released his third album of self-described "ambient neo-progressive cyber rock" in 2004. Following on the heels of 2001's *Virtuality*, *Inferno* contains 11 tracks in different flavors of ambient or neo-progressive metal. *Inferno* opens with the moody sound-effects intro "Descent" and moves straight into the neo-progressive metal sound on the title track "Inferno," with keyboards and guitars playing equal roles in the heavy, riff-based music. "Engines of Industry" starts with an airy synth line and builds to a low, grindy riff in 5:8 time. The intro riff to "Look Into You" sounds awfully close to the lead break riff in Rush's "Tom Sawyer" with a turnaround added. The similarity does fade when the bass chugs low on the riff under ambient synth textures.

The lyrics on *Inferno* feel rather standard and include clichéd lines such as "you keep me hanging on the line," in "Left Behind." This ballad has a catchy riff, but the song repeats the same vocal phrases for extended sections. "Exile," the most adventurous arrangement on the record, moves through long synth and vocal sections before trading guitar harmony breaks over a quick outro. The guitar work is skillful, including solos by Moshier and lead vocalist Todd Corsa. The lead tone has a thick, woody timbre that sounds ideal. The synth programming and the synth bass also use articulate tones and support the songwriting well. The vocals are solid, with a ringing classic-metal style delivery, although Corsa's singing voice has a nasal tone. The production and mix on *Inferno* are pro quality. The one glaring flaw on *Inferno* is the electronic drums on all the rock tracks. The drum sounds are uninspired and lifeless, including a super-flat base drum, a snare echoing with gated reverb, and ringing toms. In this age of computer music technology, realistic drum sample sets like the Drumkit from Hell are readily available at affordable prices. In addition to the bland sounds, the programming of the drums lags far behind the skill of the guitar playing and the synths. The drums play stolid beats that double the accent points in each riff. Rarely do they break out of these patterns for a drum fill, and then it's almost always four hits on the snare or a roll down the toms. The cymbal programming is even more plain - the hi-hat and ride never do anything more than keep tempo. Delicate and complex cymbal work is a hallmark of great progressive metal drummers like Mark Zonder and Sean Reinert. The drums on *Inferno*, by comparison, sound like drums programmed by a guitarist.

The electronic percussion sounds great on the ambient tracks like "Dark Sun," it just can't carry the rock songs where the musical style demands drums that sound live. The "Season of Fire" bonus remix, credited to Cyberwolf, in some ways is the best track on the record because the electronic sounds fit the musical style. Moshier's songwriting adventurously combines elements of ambient and progressive metal over different songs, loosely analogous to Ozric Tentacles combining ambient and prog rock on their records. With improvements to the drum sounds and programming, Moshier's music could offer a blend of these styles that is currently lacking in the underground prog-metal scene. - Scott Andrews

FIREWORKS MAGAZINE:

Mr Moshier describes his music as "a synthesis of heavy progressive rock and ambient electronic music embellished by melodic guitar work, mellifluous vocals and impressionistic lyrics". His influences apparently include Kitaro, Tangerine Dream, David Arkenstone, Fates Warning and Rush. As I have albums by all of these, and do not see David Arkenstone's name mentioned very often, I felt sure that this album would at the very least be an interesting way of spending an hour of my time (and of yours?) I was not wrong. Indeed, as self-produced and self-financed projects go this is really quite astonishing and with the exception of a rather dull drum sound, the sonic qualities and overall production is pretty good. Scott Moshier is a very talented multi-instrumentalist and has only added Todd Corsa on vocals and guitar solos on two tracks ('Engines of Industry' and 'The World Fades to Gray') to the sounds produced by himself. Corsa is a competent enough but not a thrilling nor a sometimes sufficiently

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dynamic vocalist in my view - a sort of a poor man's Geddy Lee as regards intonation, perhaps. But his two guitar solos are something else again! They really are uplifting, spectacular and attention grabbing additions to the two tracks in question.

The album is a mixture of vocal and instrumental tracks, and is a very melodic and engaging release, with quite romantic themes in places and laced with science fictional and futuristic concepts, plus lyrics that reflect Mosher's personal philosophy on life. For not only is he a tremendously proficient musician and writer, he is also an excellent graphic artist, and the accompanying booklet includes some spectacular imagery - as have his two previous releases ('Ambient Earth' and 'Virtuality').

My own personal favourites are the two epic tracks 'Exile' and the previously mentioned 'The World Fades to Gray' though I feel that an honourable mention must be given to the concluding track 'Season Of Fire' which is an ambient/techno remix of the track previously released on 'Virtuality', and which I found to be very reminiscent of Tangerine Dream and Kraftwerk, and is quite different from anything else on 'Inferno'. I was able to identify influences from the various artists and bands mentioned above, but also found myself drawing comparisons with some of the work of Jean-Michel Jarre and Mike Oldfield as well. So this one comes heartily recommended to those of you with an open mind and who are prepared to sidestep and explore from the musical influences mentioned here. - Paul Jerome Smith

INFUZE MAGAZINE:

New York's Scott Mosher offers up his third disc of progressive rock and ambient electronic music, Inferno. Clocking in at over an hour this album is strikingly different from what I expected. Inferno is riddled with synthesizers, heavy guitars, and strong vocals all interwoven with a tapestry of emotion. It's a tremendously interesting journey from start to finish that left me wondering what would come next after almost every song.

After the stage is set the album kicks in at high gear with the title track, "Inferno", bringing to mind artists like Queensryche and Pain of Salvation throughout, yet managing to avoid the peg for the most part. Mosher definitely likes to control the mood of the album with pieces like "Descent" and the slow build of "Mindfield." Every time you get to a point where you think you think the album has kicked in with full force, Mosher swerves ever so slightly. This will definitely bother some listeners but I personally enjoyed the mild changes. In my opinion, Mosher manages to keep the album cohesive yet unpredictable, varying just enough to "wow" you every few songs but not so much that you are in a constant state of shock and unable to focus on the album as a whole piece.

Standout tracks include "Left Behind" with its 1980's inspiring synthesizers and wonderful flow and the Rush-esque "Ghostland." The album's final track, and its most ambient, "Season of Fire (Infernal Re:Mix)" is a highlight as well. It shows a stronger electronic sense than many of the other songs and proves Mosher a quality artist in both the progressive rock/metal and electronic music markets. Overall, it's conceivable that some may hear Inferno and feel that the vocals and guitar work on some of the more progressive rock oriented songs are a bit dated. Others (like myself) won't be bothered at all by it, so you may want to check out some song samples first. If you like anything from Andy Hunter to Rush, Redemption, or Symphony X then you should at least check into this one.

INSIDE CONNECTION:

Rush meets Styx meets Queensryche meets the Blade Runner score by Vangelis? Be warned: This disc has teeth and it will bite you in the backside. Scott Mosher returns, serving up a hot dish of ambient rock as only he can. Fans of this visionary virtuoso will absolutely love this release, a "concept album" that is equal parts nightmarish voyage into the realm of industrial apocalypse and a faithful ode to experimental progressive rock at its finest.

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The guitar playing of Scott Moshier (he plays all instruments, mind you) and the lofty vocals of Todd Corsa make for a flammable combination. The synthesizers set the tone perfectly on "Exile" and listeners will love the layering that goes on in this particular track. The quality of the engineering and production work is both creative and intelligent here, and a big tip of the hat goes to Scott for his incredibly unique art designs that adorn the insert booklet. The eerie spacier moments on this disc are the most revealing in terms of what kind of potential Scott Moshier has. He ought to be writing music for the film industry. Watch out, Danny Elfman, because here comes Scott Moshier! - (Timothy Connolly)

IO PAGES MAGAZINE:

In the booklet of his second CD *Virtuality* (reviewed in *iO Pages* 34) the American multi-instrumentalist Scott Moshier announced to go a step further on *Inferno* with his proto-electronic-trance-rock-rap-funk-metal. He has succeeded in that. Again the music can be considered, as I call it, *ispace*metal. In comparison with *Virtuality* on *Inferno* there is more room for the vocals of *Shreddy Lee* Todd Corsa. His voice gives the music a Rush-like atmosphere at some points. Dark clouds pack together as *Descent* opens the CD. In the titletrack the spacemetal bursts out. The mood is quite bombastic. *Dark Sun* starts as a piece of filmmusic of *Tangerine Dream*. The ghost of that band walks round on this record at more occasions, especially because of the sequencerparts and the rather tinned drumsound. Besides this, TD also uses the mix between electronics and vocals on their *Inferno en Purgatorio*. While I find these albums rather disappointing, I would advice the Germans to listen to this *Inferno*. After a number of short rocksongs, there are also some more epic tracks on the CD. *Exile* is strong: nice synthsounds and sequence, the high voice of Corsa, good guitarwork and a fine composition. I find *The World Fades To Gray* another highlight. It opens floating after which a great progressive metaltrack follows in which some well-crafted passages are worked up. Moshier's music has a lot of potential. The only thing I like less is the rather monotonous sounding electronic drums. With a drummer of flesh and blood added, Moshier could come far. - Paul Rijkens.

JEN'S METAL PAGE:

Scott Moshier is a New York based musician, composer, art director and production designer who has been promoting a string of independently released CDs through his distro and creative art studio *The Ambient Mind*. *Inferno* is Moshier's third project, a collection of atmospheric power metal cuts comparative to *Moving Pictures/Permanent Waves*-era Rush and *No Exit*-era *Fates Warning* with some commercial license. Moshier plays every instrument here; guitars, keyboards, synthesizer, programming and drums; and writes most of the lyrics except for one song he co-wrote with Todd Corsa who contributes the vocals. The production is very clean and Moshier seems to instinctually know which instrument to emphasize at which point. The keyboard and synth sounds flow together nicely and overall the music isn't as pompous as most 70s art rock bands have been known to be. The ultra-professional packaging has the lyrics to each song and graphic artwork designed by Moshier. You can preview most of the songs on this album at *The Ambient Mind's* official website. (Review by Dave Wolff)

JPMETAL ENTERPRISES:

Mr. Moshier is back with a third solo album on his own label and I admire his dedication. I enjoyed this disc better than the last one for three key reasons. One, it's heavier. Two, it's catchier. Three he has toned down the left wing protest feel, which I feel has never had a place in metal. Leave that for the punk rock kids. Scott present a world-class package (again) with extensive notes, lyrics, photos uber-cool computer graphics, which I feel are becoming a bit of a trademark visual component. Again great production, heavily produced and crystal clear, but progressive rock/metal is supposed to be well produced and multi-layered. Primarily this CD, *Inferno* is a touch, darker, faster and heavier than *Virtuality*. Eleven songs with two long ones (eight and eleven minutes) most songs are slightly more compact. On the last album, eight songs broke the six minute mark, on *Inferno* only three do, one of them being a remix of 'Season of Fire' from the last disc. By this I mean not necessarily simpler but the songs seem to focus on, fewer, but somewhat stronger ideas. It's a fine line and a subtle distinction as this truly is progressive, ambient space-rock/metal of the highest order.

The songs are a bit faster, have a bit more crunch, the guitar tone is ever-so-slightly dirtier. Even so at over an hour this is a horsepill and requires a good attention span and attention to detail to absorb the nuances. Great album, great artist, I really hope (if he wishes) that Scott can make the jump to the big leagues. I could see him settling in nicely on Insideout or Magna Carta in the near future. - Joshua Wood (4/5 rating)

LEFT OF THE DIAL:

Before I begin, I think I should make a confession: I really don't like Rush. I know that this can be a musical Mason-Dixon Line sometimes, and I think I should make it clear that I am a partisan of the anti-Rush faction. This means that any singer that sounds even remotely like Geddy Lee or any song that has a hint of proginess to it will instantly turn me off. I should also say, however, that I have many friends who take in for that type of thing, and I can respect their tastes. My fellow Left-Off-the-Dialer, Alex Baia, has a penchant for progish rock (and analytic metaphysics notice any connections?), and I having nothing but respect for his general musical views, regardless of the fact that we both listen to music that the other can't stand. That having been said, I will attempt to be somewhat objective about prog-studio aficionado Scott Moshers new album, Inferno.

First the good things, of which there are many. Scott is an excellent arranger, with a dramatic sense of dynamics in his compositions. Sometimes a little too dramatic, but we'll talk about that down below. Even though I would usually rather artificially inseminate an angry cow than listen to this type of music, I never really found myself getting that restless or bored as I listened to this album. That is a pretty big accomplishment, and it says something about the song-writing and arranging skills of Moshers. Also, if I disregarded the cheesiness of some of the effects on the guitars, synths, and drums, the music was pretty interesting, especially the instrumental pieces that comprise about half of the album.

Now for the part that will have about an eighth of the readers (maybe even that is an overstatement) thinking I am a complete philistine, which I may very well be. I mentioned above that Moshers songs are very dramatic, but what I left out in my praise is that they are often so overly dramatic that they are silly to the point of hilarity. Now, I know that everyone's limit for drama is different, and one man's silly may be another's subtle and moving; but I can't see how even the second coming of God himself would warrant all the drama that Moshers has packed into this album. Again, some people think that The Wall (movie and album) is subtle; these are the same people who refer to professional wrestling as a delicate ballet. Needless to say, I don't agree. Then there is the singing. Ah, where to begin with the singing? If you think that Mussolini was a generally understated speaker who brought charm and subtlety to the Italian political process, you might find the singing on this album to be just right. For me, it was a little over the top, in the same way that Washington politicians talk about billions of dollars as being a little deficit. I tried with every fiber of my being, while reading the iMusic Reviewer's Code of Responsibility, to take this album seriously. But I just couldn't. The lyrics are so bad that they don't even really warrant review.

OK, so where do we stand with Inferno? The bottom line is that if you endlessly pine for the new Rush album or find yourself perusing through the Dream Theater back catalog before you log on to your next session of Everquest, then you will probably love this album. If you do not fit into the above category, avoid this album like the plague.

METALERUS REVIEW:

12 tracks (72 mins) of 'ambient neo-progressive cyber-rock' music. I'm afraid that the long length of this CD and his type of music that might bore me. Well, not all but in fact, I'm surprised that I can accept this CD without much problem. From the 12 songs, some are just ambient instrumental and the rest are progressive rock with lyrics. Maybe like new Tiamat but this one has lots of good riffs. The music here is composed by Scott Moshers and performed by him with a guest handling some guitar part and a guy name Todd Corsa did some vocals. Not the kind of voice I like to hear. Scott also sings in one song but effect was used (I guess. I don't think normal human sounded like that). I am not at all disturbed by the vocals because the music have dominant role in the song. The vocals only take a small part through out the songs. It has a thick booklet with nice design.

Scott is also a graphic artist and you can see his talent here. "Virtuality" is not for orthodox metal fans. Lovers of ambient and progressive (that doesn't have problem hearing both style mixed) should get this CD.

METAL OBSERVER:

The name Scott Mosher does not mislead me anymore since his second album "Virtuality" in 2001, because the gentleman from New York does not have much in common with moshing. The general direction of Ambient Rock still is prevalent, even though the vocals have received a bit more room this time around, which is not a bad thing, if you ask me. Just like on the previous album Scott has recorded almost everything on his own, just the vocals have been completely done by Todd Corsa, who also played some guitar parts, a good decision as already on "Virtuality" I had preferred his vocals over Scott's, so a good start to my ears.

As it apparently cannot be done without an intro anymore, we get one here, too, titled "Descent", directly turning into "Inferno", which combines Ambient-like, spheric keyboard carpets with quite heavy guitars and the quite wilful vocals of Todd Corsa, always staying very accessible (especially in the chorus, which sticks to your memory right away). This union of Ambient and Rock is, what gives Scott Mosher's creations a very own touch, which already had been very prevalent on "Virtuality". The basic foundation always are Ambient-like keyboards, which pave the way with their atmosphere, on which then the guitars, drums and vocals do their part to create this in my opinion pretty unique sound experience. The at times fragile voice of Corsa fits the basic tenor of the songs very well, as the delicate "Left Behind" shows, which shows that here the vocals do not play a dominant role, as with many bands, but rather is used like another instrument, homogenously incorporated into the overall sound.

The almost nine-minute "Exile" reminds me a lot of the masterpieces of Jean-Michel Jarre before the guitar and vocals set in and let everything appear very epic, even though some might be tempted to complain about a certain lack of variety, but this is just as wanted as fitting here. On the other side "Engines Of Industry" features, no, not Industrial influences, but a certain Prog list, completely instrumental, with a greatly dreamy solo passage. As already with "Virtuality" people with a keyboard allergy will have their problems with "Inferno", still Scott Mosher has created a pretty original and unique mix, which does not even remotely tries to break and speed records, but invite to drift away, while still retaining very good guitar work. The sound also absolutely fits, just like the visual aspect, which again has been taken over by Scott himself and also fully convinces. Support this unique project, if you also like more spheric sounds, because "Inferno" is an absolutely cohesive album, which you definitely have not heard too often before!

METALCORE ZINE:

SCOTT MOSHER/Inferno (The Ambient Mind) This was a very weird, haunting release. Very moody and at time it sounded like Rush if they played metal. I love track #4 it is so catchy it's not funny and the vocals rule. This is the project of one guy and he has been doing this for quite awhile now. If your looking for something out of the norm and different, then I suggest you pick this up and you'll be glad you did.

METAL RULES!:

Mr. Mosher is back with a third solo album on his own label and I admire his dedication. I enjoyed this disc better than the last one for three key reasons. One, it's heavier. Two, it's catchier. Three he has toned down the left wing protest feel, which I feel has never had a place in metal. Leave that for the punk rock kids. Scott present a world-class package (again) with extensive notes, lyrics, photos uber-cool computer graphics, which I feel are becoming a bit of a trademark visual component. Again great production, heavily produced and crystal clear, but progressive rock/metal is supposed to be well produced and multi-layered. Primarily this CD, Inferno is a touch, darker, faster and heavier than Virtuality. Eleven songs with two long ones (eight and eleven minutes) most songs are slightly more compact. On the last album, eight songs broke the six minute mark, on Inferno only three do, one of them being a remix of 'Season of Fire' from the last disc. By this I mean not necessarily simpler but the songs seem top focus on, fewer, but somewhat stronger ideas. It's a fine line and a subtle distinction as this truly is progressive,

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ambient space-rock/metal of the highest order. The songs are a bit faster, have a bit more crunch, the guitar tone is ever-so-slightly dirtier. Even so at over an hour this is a horsepill and requires a good attention span and attention to detail to absorb the nuances. Great album, great artist, I really hope (if he wishes) that Scott can make the jump to the big leagues. I could see him settling in nicely on Insideout or Magna Carta in the near future. (Rating: 4/5)

METAL UK:

Well now, this is an interesting release. Mr Moshier has taken on the task of trying to fuse some dissimilar strands of music on this, his third release (following on from "Virtuality" in 2001 and "Ambient Earth" in 1996). What we have here is a meld of ambient texture, progressive metal and electronic soundscapes. All topped with with some guest vocals straight out of Queensryches "Queen Of The Reich"! I haven't heard the first two albums, but "Ambient Earth" is purely instrumental, "Virtuality" saw the arrival of vocalist Todd Corsa for a few songs, and this album is predominantly song oriented. After a brief intro, the title track kicks in and leaves you in no doubt as to where you'll be spending the next hour. A monster prog metal number set off with some apocalyptic lyrics, only the drum programming stops this becoming an epic. I'm not anti drum programming, and for most of the album they work very well, just not here. There are still a few instrumentals dotted about here and there with "Dark Sun" coming straight out of the Tim Blake (Hawkwind) school. "Mindfield" is oddly reminiscent of Rush, but Scott has gone for the "Roll The Bones" era rather than the usual seventies sound. It's one of the highlights here, taking the progressive tag literally, and updating the references for the 21st century. The Dream Theater fans amongst you will take most kindly to "Engines Of Industry", another cracking instrumental track which starts off slowly before unleashing a sonic assault at you. The best is nearly saved for last, with penultimate track "The World Fades to Gray". An 11 minute epic, grandiose in the best way, lyrically dripping with sadness and pain, while the music pulsates through an emotional journey, it is truly remarkable. An especial mention also goes to the stunning artwork, also the work of Scott, which fits the album and concepts therein perfectly. There are many major acts releasing albums who don't meet the standards set by Mr Moshier. For those inclined to progressive metal, this comes thoroughly recommended. Nip off to his website, listen to some MP3s, then place your order. You won't be disappointed. (Stuart Hamilton)

METAL MANIACS (Dec. 2004 Issue):

A hero in the progressive rock world, New York's Scott Moshier has regrouped since his last opus and reworked his battle plan a bit, Saturated with keyboards and rocked out in a fusion somewhere between a Fulci soundscape and something Rush fans would pass a kidney stone to get a copy of, INFERNO shows Moshier's stellar creativity as an artist as whole rather than just an endowed guitar player. Moshier deviates a bit from the high-speed prog/tech approach of his last endeavor while maintaining that same galactic environment. The expanded use of vocals (from guest musician, Todd Corsa, who adds some guitar support here as well) is the most noticeable difference here. As I crank this bastard up first thing in the morning on brief drunken sleep, Liz yells "this guy rules!" from the next room. We'll be jamming this one a lot. 11 tracks and not one weakling in the bunch, this is a breath of fresh air in an overpopulated scene of cosmic power metal sewage. - (Dave Brenner)

METAL GOSPEL:

It would seem the album title of "Inferno" is quite popular these days. Just for the hell of it I did a search online for albums with that title and came up with at least 10 different bands. Anyway, that's got nothing to do with the somewhat spacey, ambient music contained on the disc so I will commence with the real part of the review now. Hehe.

"Inferno" follows two previous releases, "Ambient Earth" from 1996 and "Virtuality" in 2001. Upon digesting and getting lost in the weaving patterns and mesmerizing vocals of Scott Moshier I came to the conclusion that this album is what would be the result by crossing RUSH (just check out the synthesizer work in the song 'Look Into You' for a fine RUSH example) and Mike Oldfield (if he decided to do a Metal album). Seriously, I really can't help but think of "Tubular Bells" and music similar to that when hearing "Inferno". The distinguished compositions mainly center around progressive landscapes of melody and harmony

that I find extremely relaxing. Every song is thoughtfully laid out so that it all gels instantly. Features a perfect production that allows the music to be heard clearly but still hold it's emotion and colour. Listening to this is a pleasant and almost meditative kind of experience. Recommended for those with an open mind or have high levels of stress like myself. ;) Recommended tracks: the uptempo 'Ghostland', 'Engines Of Industry' which showcases some rather heavy guitar riffing coupled with great solo work and the title track, 'Inferno'. (Cheryl)

METAL STORM ONLINE:

Sometime when you write reviews, you receive luckily some original albums. This is not a habit believe me, but yes it can happen. This is the case with this cd "Inferno" of Mr Scott Mosher. I receive a lot of albums but with such originality, damn that's not common. Scott uses to play a very Progressive Metal, very electronic with a lot of excellent ambiances, hum just something perfect when you need in the evening after a long day of work to listen to good music at home "Inferno" is not really easy of access because that the music of Scott is more than complex. In fact I could recommend for you to listen to this cd when you really want to listen to carefully and in peace some music. Why? Well just because this cd needs a lot of attention, and if you don't have time it will be a shame, because you couldn't feel all the ambiances featured in this cd. This is pure Prog Metal, very progressive and the numerous electronic sounds are for sure very presents but for all the ones who don't like this kind of stuffs, don't worry, because in fact these sounds are just here to give an excellent futurist ambiance on each tracks. Really the ambiances on this album can be a bit dark sometime but all are impressive, touching, and this futurist aspect in the music is really excellent, I really like it Of course, you will find all that you need if you are a pure fan of Prog Metal, guitars, solo, great and complex melodies [all that with in general a slow tempo] and also a good singer. For some aspects maybe, I can compare it to a band like Porcupine Tree or why not a Joe Satriani on some of his albums [the more electronics like a Time Machine for example] Greta lyrics, catchy songs you have all that you need and want if you are a fan of avant-gardist music. Yeah that's great prog no more... My only regret come from the production of the cd. I don't talk about the cover and the booklet which are good, but the sound of the cd. Don't worry it's ok, but it could be better With a better sound in fact this cd could touch the perfection, that's the only problem of the cd, and I say it again, don't worry because it's not bad but could be better that's all Inferno is a must have for all the fans of Prog who want something new and totally uncommon. Scott Mosher is a great musician who shows us through his new release that he really need to be know. Honestly I like a lot this album and I can only recommend it to you, the ones who like great music. A must have no doubt on it

Follow-up comments: Iron Markus: first of all I must admit I have only heard the samples, but after that I have to agree partially on what you said (futuristic aspect of the music, good ambiances and that stuff), on other parts I have to disagree: The originality for example, the songs sound like they werec inspired from 80's amiga games songs, where also extensive ambient keyboards and synthesizers were used and some also sound like inspired from the Van Halen sound on 1984. This is generally not bad, but not original. Additionally the stuff isn't that complex, at least what I can hear from those samples (on the website), don't know about the rest of the songs. All in all you're right talking about some valuable music with not so much heaviness in it

NEW ARTIST RADIO:

Scott Mosher hails from Miller Place, New York, where he composes and plays what he calls "A synthesis of heavy progressive rock and ambient textured soundscapes." The project includes Scott on guitar, keyboards and synthesizer programming and he is assisted by Todd Corsa on lead vocals and "occasional" guitar soloing.

The CD opens up with the dark instrumental string sounds of "Descent" and segues into the equally somber "Dark Sun", a poetic indictment against the evils of modern industry polluting our skies with toxic chemicals and other nasty ingredients. The music has a bit of a Queensryche flavor due to Corsa's excellent vocal work. However, though well done, the drum machine in place of real traps causes the track to sound a bit too linear in terms of musical dynamics. "Mindfield appears to question

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whether modern media has too much influence on our thought processes. This song is well arranged and features excellent synthesizer work by Mosher, again supported by Corsa's smooth singing.

Highlights of the record include "Ghostland" a cool, rocking track that presents these interesting lyrics: "I'm going under after you, our world is blinding midnight. Were falling deep into madness, were living sleeping in Ghostland". Also there is "The World Fades to Gray", an 11 minute opus that would make any Yes or Genesis fan very proud. This lengthy song is nicely augmented by a fine guitar solo in the middle section.

Today, anyone who plays progressive rock can be considered somewhat of an anachronism. However, in my recent travels as music Scout for unsigned bands, I have come across a growing number of bands taking a crack at this genre of ancient rock. Scott Mosher has done a hell of a good job putting this record together and though at times a bit dramatic for my tastes, the music is extremely well executed and the arrangements are first rate. And as far as singers go, Todd Corsa does a beautiful job realizing the melodic qualities of the sometimes complex songwriting. Madmonk Overall Grade: A (Mad Monk)

OPEN EARS:

"Inferno" is solid Prog rock with an ambient wrapper. Sometimes Scott Mosher wears his Rush influences for all to "see," but this release goes further in establishing his work as a style in its own right. The CD opens with the downward-spiral sounds of the synth piece "Descent," but just as I am nearly subdued, it ends abruptly and slams up against the dark rocker "Inferno." Highly melodramatic, this title track would have been at home on any Ayreon release! "Inferno" is followed by the ambient but persistent tones of "Dark Sun" and a Rush-style rocker "Mindfield." Then, the program edges into a truly great set from "Left Behind" through "Exile" and "Engines of Industry." These tracks cover all Mosher's bases, including great synth washes, melodic lead guitar, driving tempo, thoughtful lyrics and Todd Corsa's powerful voice. This is the heart of "Inferno," 20 minutes of music crying to be heard. The rest of the CD is good stuff too, well worth the purchase price. Mosher reprises "Season of Fire" from his previous CD "Virtuality" as a bonus track. Here it is done as a sort of Giorgio Moroder disco-electronico. Listenable, but light in contrast to the album proper. Overall, "Inferno" is a great bit of studio wizardry, constructed and packaged with care.

PHANTOM TOLLBOOTH:

Is not Mosher a cool name? Come on, a person has to admit that the last name Mosher is a pretty cool name! Scott Mosher's moniker is an excellent name that pulled me in from the start. Musical wise is well musical wise, Inferno has nothing to do with a name at all. The feel is industrial mixed with a prog rock vibe. Electronic-bred industrial music is the main forming pattern. Add some 80s type prog vibe rock-ish feel to it and it brings forward an old and new musical sound/ flavor. I've heard stuff like this before, yet the industrial heavy focus is quite intriguing, especially for all of those people who are 80s rock fans at heart. Inferno is a newer CD, but it also contains an urge to relive some music of the past. Cool name, Mr. Scott Mosher, even neater idea of having that 80s vibe present. - Len Nash 12/30/04

PROGVISIONS:

"Inferno" is multi-instrumentalist Scott Mosher's third release over eight years. And judging by the consistent quality of this hybrid of ambient and progressive Space Rock, one can see why it takes so long to get a work out there. First of all, Mosher does all the writing, most of the instrumentation, and all the artwork for the booklets. And the packaging with each of his releases is second to none. But let's talk more about the music. Mosher's previous work, "Virtuality", made my top five list of 2001. I described it then as a slick, immense cross between Ayreon and Rush. The same could be said of "Inferno", though there is a more radio friendly sound on "Inferno"; but it's still progressive.

Like Hawkwind's "Chronicles of the Black Sword", "Inferno" begins by gravitating between vocal tracks and instrumental bridges. "Dark Sun" is a spectacular instrumental that pulls us into its nebular vortex, soon to erupt into "MindField" and "Left

Behind". This is vintage Rush, late seventies material, with plenty of moog and synth sweeps adding foundation to some steady, riff-driven rock. Part time guitarist, vocalist Todd Corso the only other contributor to Mosher's work - does sound like Geddy Lee but he stays clear of impersonating him. The gloomy 9 minute "Exile" pulls something of Brian Eno's contribution to the "Dune" soundtrack, accessorized with Tangerine Dream-like loops. After the obligatory vocal session, the song erupts into a rocking three minute climax. "Engines of Industry" pays homage to industrial metal without the coldness, but it does have the mechanical repetition. It's not my favorite genre nor is this my favorite track.

"Look into you" is a heavy-riff ballad with pounding drum machine, a sound that recalls Eloy's "Ra" album. "Ghostland" follows with another straight up space rocker. "The World Fades to Gray" is the album's magnum opus. At 11 minutes it explores all the sounds and techniques that Mosher is able to muster without being self-indulgent or smug. Easily my favorite track on the album, it is more of a throwback to the last album. "Season of Fire" ends things with an extremely strong instrumental. It is a space-drenched saga that evokes imaginative journeys into the beyond. Fans of Tangerine Dream and electronica will love it.

I have a few criticisms of this album, but they are minor. "Inferno's" drum machines are more upfront and draw more attention to their artificial flavor on this album. While that's part of the point of this type of music, their presence betrays Mosher's ability to balance his digital landscapes with an organic flavor. I also find some of the middle tracks in the album a bit too radio friendly for my progressive tastes. But while "Inferno" may not perfect like "Virtuality", it still remains one of the finest releases in the progressive space rock genre in recent years. Mr. Mosher is an excellent song crafter and his work is second to none. - 3 1/2 stars

PROGNAUT:

For years I've seen Scott Mosher's posts on various Progressive Rock forums but never approached or been approached to do a review. Now in 2004, Scott approached me via email to review his latest release, Inferno. I honestly wasn't sure what to expect, so my expectations weren't very high. I think this made it all the more better for me to listen with fresh ears and boy was I blown away by the music and the perfectly executed vocal tracks by Todd Corso, who also plays some guitar parts. Todd's vocals just fit Scott's instrumentation perfectly. This duo is a perfect match and to my ears have a bright future. I'm not familiar with Scott's other solo releases so I can't make any comparisons. Musically Scott tread on the ambient, spacey side of progressive metal. I hear influences such as early 80's Rush and Tangerine Dream (Thief). Like I've read elsewhere, Todd's vocals are very similar sounding to Geddy Lee around the mid to late 80's onward. My only problem is the programmed percussion. I've never been a fan of it but Scott's programming is much better than most out there. Inferno has some melodic dare I say, mainstream moments throughout, such as "Left Behind". To counter balance, so to speak, he has some songs bordering ambient crossed with slightly complex prog metal, this can be hear on This World Fades To Gray. The last track is a remix, possibly from a previous release. It's out of place here but rather interesting sounding. In summary, take a chance, listen to the samples on Scott's page and see that this guy is very talented and well worth your hard earned cash to invest in Inferno and possibly his other two releases. This is going to be a favorite of mine for 2004 for sure! (Ron Fuchs)

PROGNOSIS:

For those who were blown away by Mosher's previous release, Virtuosity, the release of Inferno was long awaited. Mosher returns with an album that features structures that are less ambient and more accessible than his previous work and with greater emphasis on song structures in the Melodic Progressive Metal/Progressive Rock arena and with greater use of vocals. Stylistically this album brings to mind his previous work as well as that of bands like Rush, Tangerine Dream, Ayreon, and the Alan Parson's Project and Mosher's level of achievement is very good indeed. Inferno demonstrates Mosher's growth in composition, and musicianship, and brings a stronger focus in musical direction. The music is melodic and melodramatic and the melodies he brings out stick in the mind. Todd Corsa is a solid vocalist and though some tracks work better than others, his is a voice I want to hear more of. When Corsa adds his guitar solos on Descent and The World Fades to Grey he nails it; complimenting both the music and Mosher's own outstanding musicianship.

Mosher shows himself to be one of the better contemporary artists at building songs over his keyboard driven compositions with powerful synth-washes and layered textures. Imagine a band like Tangerine Dream or Kraftwerk mixed with Rush and you get a sense of how the synths and melodic prog-rock are blended together. Bands like The Alan Parsons Project are also suggested though Mosher rocks out with much more power. The song Minefield does an excellent job of illustrating the Rush/Tangerine Dream/Alan Parsons mix in a single package. Left Behind is another track which along with Minefield should bring in those who like their prog played with accessible vocal melodies. Left Behind has a radio-fade ending strengthening the relationship to the commercial side of Rush and the Hard side of Alan Parsons. I really think that these two artists in particular provide the waters in which Mosher music is navigating.

Season's of Fire is a track that was also on Virtuosity. Here it has been remixed and actually sounds quite different. Re-mix it has a very late-70's/early-80's Tangerine Dream/Vangelis/Kraftwerk feel. It is very nicely done, but I think it does distract from the feel and direction of this album. I think Scott Mosher is going to release a great album and Inferno is an import step in extending the pathway from Virtuosity towards that eventual great release. How one feels about it may depend a bit; I suppose, on which direction you wanted Mosher to progress in his follow-up to Virtuosity. Regardless of whichever direction you may have been leaning towards, Inferno is still a better overall album - more focused, more mature, and more polished. His blend of prog rock/prog metal with Electronic music elements and ambience is producing a distinctive and unique sound and with Inferno as with Virtuosity has resulted in an album I can recommend to any who found the references in this review of interest as well as any who have heard and enjoyed Virtuosity. (DBSilver, 11 May 2004)

PROGRESSIVE ROCK & METAL E-ZINE:

Scott Mosher has been a recording musician for over 12 years and a graphic artist for 4 years, and an award winning "allaroundniceguy" since birth. Scott Mosher plays an emotional instrumental Progressive Rock that you will never forget, a blend around styles as Progressive Metal, Symphonic Rock and mainly Electronic Space Rock, adding passages of Ambient Music, an intense collection of symphonic arrangements, rich themes with an amazing instrumental content around the keyboards, guitars and drums, all arrangements have a powerful dimension, with many synthesizers and electronic textures, driving an amazing instrumental atmosphere with sounds that leave from the music for an exterior space, adorned by intense guitar solos and harmonic vocals. Comparisons are hard to make, but we can say: - The Scott Mosher's music sounds as a blend of influences among the electronic music from "Tangerine Dream", together with the Progressive Metal from "Dream Theater". "Inferno" is Mr. Mosher's third CD (following Virtuality in 2001 and Ambient Earth in 1996) and continues in his tradition of synthesizing heavy Progressive Rock and Electronic Music. The album was released in 2004, all music composed, arranged, and performed by Scott Mosher, art direction, graphic design, and photography by Scott Mosher, including ten songs where all them are relatively long. A special and particular attention to and my favourite songs are: "Inferno", "Dark Sun", "Left Behind", "Exile" (is one of the best), "The Engines Of Industry" and "The World Fades To Gray". The main musicians on this project are: Scott Mosher - Guitars, Keyboards (Synthis/Programming/Sequencing), Vocals and Percussion and Todd Corsa plays: Guitars and Lead/Harmony Vocals. Brilliant and indispensable work, highly recommendable...

PROGRESSION MAGAZINE:

Sounds: 3/4, Composition: 3/4, Musicianship: 3/4, Performance: 4/4, Overall: 13/16.

Hey - I'm playing this disc on my computer and the entire track listing, titles and all, is showing on my little iTunes screen. Very cool! Also very cool is Scott Mosher's unique take on heavy symphonic music. Think a very hard-edged, neo-progressive take on Tangerine Dream, all echo-y, soaring and swooshing about as bouncily percolating synth lines share space with aggressive guitar and plaintively righteous vocals. I can't recall another concoction quite like this. Sweeping ambient vistas underpin Mosher's melodic/harmonic flights into the cosmos. Texturely, the likes of "Engines of Industry" and "Ghostland" are quite trippy, especially through headphones. There's a lot going on symphonically, background and foreground, while vocals and guitar dominate attention. Much of this sounds very grand and cinematic, especially on tracks such as the 11-minute "the World

Fades to Gray”, which features linear, very “neo”-like vocal/guitar lines amidst rolling, pulsing soundscapes. Heck, I’ve always been a sucker for catchy sequencing. Heady stuff, indeed.

PROG ARCHIVES:

Scott Mosher released his first CD in 1996, entitled “Ambient Earth”. This CD cemented the sonic foundation of his future CD releases, as it was a pure electronic all instrumental release of new-age and rock-inspired soundscapes, something along the lines of TANGERINE DREAM and Jan Hammer.

“Virtuality” followed in 2001, which was an epic evolution from his past works. With “Virtuality”, Scott has a masterwork fusion CD of progressive rock, heavy metal, ambient and trance techno music, not the least of which, half the songs featured the vocal talents of Todd Corsa. The third CD, “Inferno”, was issued in 2004, and took the style established on “Virtuality” to another level, meshing the crushing guitar sounds of contemporary metal, the pop sensibilities of modern rock, and the atmospheres of current electronic music, into a 60 minute opus of music over matter. With a new CD due in the latter part of 2005, Scott continues to synthesize various forms of modern music into a unique and stylized conceptualized vision.

PROGRESSIVE EARS:

Inferno, the latest release from Scott Mosher, follows in very much the same mold as his two previous releases Virtuality and Ambient Earth. For those not familiar with Scott’s work, his music is in a style that includes ambient, neo-progressive, progressive metal influences. Scott plays all of the instruments and Todd Corsa provides vocals that will definitely appeal to fans of Geddy Lee. This CD has much heavier moments than his previous disc as well as a stronger synth and sequencer presence. Probably my favorite track on the album is the instrumental “Engines Of Industry”, a crushing track with very heavy drums. Another instrumental, “Dark Sun” contains some very interesting synth pads. The tracks with vocals are decent but it’s the instrumentals that stand out the most for me. He could really do an entire album without vocals and I wouldn’t complain. The last track on the disc is a re-mix of “Seasons Of Fire” from the Virtuality. It has a slight dance music feel to it but done very nicely.

One of the things I like most about Inferno (and Virtuality too) is the intense graphic artwork that he uses throughout the CD booklet. There are some very strong images of nuclear reactors, huge smokestacks and smoke-filled skylines that conjure up all sorts of thoughts of impending doom. Scott is a very accomplished graphic designer and the themes he uses visually are a perfect compliment to the lyrics. Although this isn’t actually the type of stuff I normally go for, I do appreciate Scott’s work and would sincerely recommend it to those who appreciate good prog metal with generous synthesizer moments.

PROGRESSIVE ELECTRONIC WEBSITE

Having shown us through two fine previous albums that he was willing to experiment and diversify, Scott Mosher’s third album has to live up to some high expectations. While he continues his diversification here, there is an element of settling in to a defined style. Inferno has much more in common with its immediate predecessor Virtuality than it does with his debut. After the doomily atmospheric instrumental opener Descent, the album bursts into life with the pop metal title track. The song reminds

me a bit of Porcupine Tree's more recent commercially orientated material, with swirling synths, a catchy rhythm, incisive guitar, and the vocals of Todd Corsa. The tracks here sometimes segue from one to the next, giving a concept album feel. This is the case with the transition from Inferno to Dark sun, the latter being a building keyboard instrumental reminiscent of Hawkwind's Hall of the mountain grill period.

The album settles into something of a pattern from here on though, with most of the tracks relying heavily on the vocals. Mindfield, Left behind, Look into you and Ghostland are all decent but unremarkable pop rock songs. On the plus side, Corsa's vocals sound less like Geddy Lee impersonations, but for me the overuse of vocals detracts from Mosher's immense instrumental talents. At 9 minutes, the second longest track Exile is a rather odd blend of Tangerine Dream like ambient synths, and an Ayreon power ballad. The synthetic drums are striking, but lack the warmth of the real thing. The highlight of the track though, and indeed one of the album's highlights, is the fine lead guitar solo which bursts forward in the latter part of the track. While the guitar style has echoes of Steve Wilson, the solo is wonderfully enticing, another 10 minutes would have suited me fine.

The Porcupine Tree references continue in the heavy riffing of Engines of industry, only the third instrumental track on the album. Even then, this is not really a vehicle for Mosher's virtuosity, although he does add some nice lead guitar to close. The final official track The world fades to gray runs to over 11 minutes. The track is effectively in two halves, with opening section following the rock ballad style of some of the previous songs. The latter part is given over to some more fine lead guitar. While the song is enjoyable, for me it does not justify its de-facto status as feature track.

The album features a bonus track, a remix of Season of fire from the previous album. This trance based Tangerine Dream like instrumental harks back to Mosher's fine debut album, with floating synths and a pounding rhythm. In all, another fine album by Scott Mosher, even if it does lack the progression and innovation of its predecessors. The generally shorter track lengths offer less room for development, rendering the songs more accessible, but ultimately less rewarding.

PROGNOSE

Rating: 7 /10:

Scott Mosher is the brain behind The Ambient Mind, a melting of a digital artwork studio and a musician. As he describes himself on his website, he is a digital graphic artists, non-famous musician and all round nice guy. Inferno is his third album and currently he is working on his fourth.

Monotony is a word Scott Mosher does not know. His first album, Ambient Mind, was New Age inspired and completely electronic. The follow up, Virtuality, went more in the direction of neo-progressive rock. On Inferno, he combines the two styles: dark, sometimes heavy progressive rock with a lot of electronic influences. On this album he worked again with singer Todd Corsa, creating a more song-orientated album. The atmosphere on the album is mainly dark, but not gloomy. The rock songs sound very good, even though the drums are coming from the computer! With the synthesizers, Mosher manages to create a special atmosphere. Listen to the masterful 'Exile', one of the better prog songs I have heard passing by recently. Here also the guitarwork can be called fantastic. With almost 9 minutes on the clock, this almost instrumental songs is worked out well.

Musically it all sounds very good, but the vocals of Corsa deserve to be mentioned. His voice is at times sound very much like Geddy Lee of Rush, especially in the song 'Mindfield', so Rush fans should definitely listen to this album. The vocals alternate with the many instrumental parts and the album sounds as a coherent whole. Only the heavy 'Inferno' stands out a bit with the rest of the songs, as the level of ambient keyboards is very low here. But also 'Engines of Industry' knows some pretty heavy guitars, as well as pounding drums, so you could almost call it metal. On the longest song on the album, 'The Worlds Fades to Gray', Mosher and Corsa take you on a journey through through space, where the spacey keyboards once more create a great, dreamy prog atmosphere, mixed with some nice guitars.

The album closes with 'Season of Fire Infernal Remix', where Mosher reaches back to his previous album, *Virtuality*. But this song is quite different from the original and it also deviates from the whole. More so, this song would not sound bad on a trance album! Not really prog. Why he included this song on the album, is my guess. This notwithstanding *Inferno* is a recommended album. Despite most of the music is electronic, the whole sounds really good. The album is absolutely worth listening to, so listen to the samples and order the album.

PARAGON Magazine:

Scott describes this project as "Ambient, Progressive, Melodic, Heavy, Rock." I agree with all of the above, except "heavy". Even the heavier tracks on this CD aren't really heavy, but I guess it all depends on what your perception of heavy is. For the most part, this is very much electronic progressive. My suggestion to Scott would be to lighten up on the synth keys, as they give the album an overly sci-fi/80's feel. Also, more energy would make the album much better. Some instrumental parts are entirely too drawn out, and become boring to listen to. Scott has definitely achieved the ambience he was looking for, but it's just a bit too much if your looking for music to wake you up. 3/5 - Gina

PILGRIM WORLD (Tetsu Hamanaka)

Inferno is the third album of U.S. guitarist/synth player, Scott Mosher. In 2001, I purchased his previous cd called 'Virtuality' from his place, and I got into the synthetic and powerfully driven neo-cyber metal music presented on that album. What Scott Mosher has established on his music is very unique and electronically driven powerful rock and metal music. Basically, the album of 'Inferno' follows the footsteps of what Scott has started in his music career. Okay, my first impression about *Inferno* was not as huge as what I heard from his previous album in my honest opinion. Some people might not agree with this, but I thought that Scott tried not to go over the top this time. Instead of making his music intricate, he rather stayed playing and composing his own materials more accessible and heavier. Of course, the sound production and all instrumentation handled by himself are peculiar and done very well without doubt. I can not explain this well, but some songs on 'Inferno' did not grab me instantly, nor blow me away as much as *Virtuality* did. Probably, he's taking "less is better" approach than packing various things too much. That was my minor anxious why I could not get into this album as I did on *Virtuality* album, while listening to the cd in the beginning. Nevertheless, the music goes getting tighter and aggressive enough to get me into the music played on *Inferno*. Esp., the middle part of cd gets fascinating, due to his intelligent arrangement and compositional skill. In addition, the most tracks on the second half of the cd are exciting enough. What I have been most impressed with Scott Mosher's works is the way of using synthesizers and crunchy guitar onslaughts. Primarily, he is a guitarist, but I enjoy the way he handles the keyboards with very nice synth tones and epic sound walls. Indeed, he is the master of creating lush synth soundscapes and atmospheric world. Overall, what he has done here is another great winner. Somewhat, people find the common denominators and similarities between Scott Mosher's works and Ayreon, or let me say Rush. Well, I understand their point, but Scott is not following what Ayreon or Rush has created. Scott has definitely his own sounds and style, so please do not worry about it. Strangely, some deep synth-drenched sounds remind me of a classic electric prog group, Tangerine Dream as well. As many people who are supporting independent prog metal know that Scott has been really working so hard for his music to get recognized. I also think his music needs to get support and recognized well in the near future. I hope he would continue being steady for making his unique atmospheric flavored cyber prog metal. If you have never tried out his music before, *Inferno* is a good start point to appreciate his music for someone who likes both crunchy heavy guitar sounds and atmospheric synthetic soundscapes.

QUINTESSANCE FANZINE:

Scott Mosher (U.S.)- "Inferno" (2004 The Ambient Mind) Returning is this musical genius from New York with another slab of etherial madness. The shortest of his three releases, "Inferno" still chalks-up over an hour of brain-teasing Progressive Metal/

Ambient and Gothic substance. Scott Mosher like the band Christopher is the American equivalent to Devin Townsend. Scott plays various instruments and is a damn wiz in the studio. If you're familiar with Devin's projects like the Devin Townsend Band, Physicist and Infinity, then throw in some Pink Floyd, Rush, Dream Theater and Yanni for how far out this guy can go. There's even a little bit of Trance and Techno thrown in without absorbing the Metal/Ambient style. There's some vocal parts and there's a lot of moodier interludes of just music and an aural soundscape in the background that flows through your brain. You need headphones when you listen to this to get the full effect and all the nuances going on; just absolutely incredible and the songwriting is enigmatic in every way, shape and form. There's nothing like this out there in the scene. There's only a slight handful like Christopher, Braindance and VLE that I know of and none of them even sound remotely close to what Mosher pulls off. This is also a good thing since this type of music needs to be heard and the more bands that have an identity, the better.

RE-GEN MAG:

Inferno is a frustrating album, especially upon first listen. Subsequent listens will no doubt allow the listener to warm up to Mosher's compositions a bit; that is if that initial spin of the disc doesn't turn them off. Mosher's work is rooted in the soundscapes of early, and mid-90's ambient purveyors Orbital, The Orb, Sven Vath, Synaesthesia, and then filtered through 70's prog-rock (Rush, most obviously). And herein lies the problem with the album as a whole: the confluence of the two influences and styles don't quite gel and are bit off-putting to the ear. After the first three or four tracks, once you realize the direction Mosher is taking his music in, you might begin to enjoy the easy-going, New Age-y trip Inferno is apparently on. Or, it may just continue to irritate you. The influence of prog on the ambient music scene of the last couple decades is an obvious one; one only has to listen to Pink Floyd's Ummagumma or Rush's 2112 (among others) to hear the seeds of what FSOL or The Orb would later mold into a genre all their own. And obviously, the early works of sonic pioneer Brian Eno would play a large role, too. Unfortunately, knowledge of those influences alienates on Inferno. The pleasant, if somewhat hoary, electronic rivers that each tune begins to take you down are sonically dammed once the Alex Lifeson-style guitar riffs and warbles begin to fall in place. Even Mosher's vocals sound somewhat like Geddy Lee's. Tracks like "Ghostland"* and "Look into You"* in particular uncannily channel Rush. Occasionally Mosher cranks it up a bit, throwing Dream Theater-style guitar and drum crunch, like in the title track and "Engines of Industry."* When Mosher sticks squarely to his ambient/coldwave influences, he manages to create some moderately interesting work. "Descent"* wouldn't sound out of place on Aphex Twin's Selected Ambient Works album, and "Dark Sun"* (arguably the best track on Inferno) manages to build into a moving, and energetic climax that leads one to think that Mosher might have been better suited for film composing. Overall, Inferno remains a frustrating album with its uneven mix of prog and ambient influences. Some may find the album an ingratiating experience, especially fans of Dream Theater, Rush, or even ELO. Anyone else might find themselves scratching their heads before moving on.

ROCK IT! MAGAZINE:

"Inferno" is already the third CD by multi-instrumentalist Scott Mosher. All instruments on this release are played by Mosher himself. Unfortunately the drums sound as if they come out of a computer and so don't help the sound of the CD. On most songs Mosher adds vocals done by excellent singer Todd Corsa. Onto music, imagine a mix of progressive rock like QUEENSRYCHE mixed with ambient music you might use for meditation. And it works surprisingly well. I especially enjoyed the monumental songs "Exile" and "The World Fades To Gray" and even the ambient techno remix of "Season Of Fire" is something you should listen to. The sound is o.k., but could be better, especially the drum part, but everybody who's able to ignore this and furthermore is open to experiments should have a try. You can get more information at: theambientmind.com/inferno or at: ninja@mindspring.com. Thumbs up!

ROUGH EDGE MAGAZINE:

Once I see the word 'ambient,' I start to get a little freaked out. Generally speaking, I don't care for ambient music although I'm sure I've thrown the word around in a positive sense in a few CD reviews. As such, I proceeded cautiously with Scott Mosher's "Inferno." Anyway, "Inferno" is Scott Mosher's third album. I have not heard his first two CDs but I can only guess they sound a lot like "Inferno." "Inferno" features heavy melodic rock songs and instrumentals. As I was casually listening to "Inferno" unfold before my ears, I could hear little snippets of the sound and style that made bands like Styx (many of the keyboard parts)

and Rush ("Left Behind") so big in the '80s. Additionally, I hear something that makes me wonder what prog-rockers Shadow Gallery might sound like if they mined the '80s hard rock sound. The constant underpinning of ambient electronica gives the music a modern edge that could hardly be dreamed of in the '80s. The swath of ambient electronica is never overbearing which is a good thing in my book. The solos are aggressive and daring and seem to be propelled by the driving rhythms. The lyrics generally offer socio-political commentary on the state of affairs of a world driven by the military-industrial complex, corporate greed, loss of consumers' choices and decision-making power, as well as a broad underlying sense that all the external forces in the world are too oppressive for one to survive in. There are a few interpersonal songs to keep things from being too overly political but these songs, too, show a sense of being overwhelmed by those things out of the protagonist's control.

The re-mix song at the end of "Inferno" is unnecessary; on the good side, it's nowhere as bad as the techno re-mix that pollutes the end of the Ö And Ocean's album "A.M.G.O.D." I was initially going to award "Inferno" with only a two-and-a-half chainsaw rating; however, I decided to go with a three chainsaw rating because in the end "Inferno" plays out like a fully realized concept and that's often hard to find/see/hear these days. (3/4 guitars, by Chris Kelter)

SEA OF TRANQUILITY:

After rereading my review of multi-instrumentalist Scott Mosher's second CD, *Virtuality*, I realize I may have been a bit harsh on the guy. But Mosher still suffers from a bloated sense of self worth. Just peruse the liner notes to his latest CD, *Inferno*, which describe the album as "something resembling a fortuitously fleeting glance into the mind of a canine-endorsed, distinguished, compassionate, brooding, flippant and non-British gentleman." Whatever.

Inferno expands upon the synthesis of symphonic rock and ambient soundscapes Mosher established on *Virtuality* without having to rely so heavily anymore on Ayreon and Rush influences. Quiet keyboard passages segue to riff-tastic rhythms and the Geddy Lee-meets-Jon Anderson-and-Ace Frehley voice of singer Todd Corsa is used more often, more strategically and with greater discipline on *Inferno* than on *Virtuality*. The nine-minute melancholic epic "Exile" stands out as the album's highlight, followed by the synthesizer-propelled rocker "Look Into You." Mosher plays all guitars, keyboards and percussion, with assistance from "bass dawg James." The music tends to get samey after an hour, but at least Mosher tosses in a funk-ed-up, dance-worthy remix of *Virtuality*'s "Season of Fire" at the end to bring *Inferno* to a blazing finish. As with Mosher's previous discs, beautiful packaging and crisp sonics help lift a mediocre record up a notch. 3.5 stars (M. Popke)

TOMBSTONE REVIEW:

If I am not mistaken this is the third album of the man and while I haven't heard the previous two albums I have to say that I am at least intrigued to look for them. His progressive rock is enhanced with some ambient sounds and there's an amazing atmosphere through out the album. The man has an ear for melodies and most of the songs are very good. The vocals could use some improvement, since I found the singer to be a bit limited, but the music is very good. There's excellent use of keyboards and some interesting guitar work and the songwriting is high above average. There's an electronic feeling throughout the album and I strongly believe that with a full band things would greatly improve. If he can find band members who share his vision then we'll have a very promising progressive rock band with the potential to release some amazingly good albums. After all the man is a great songwriter. Besides the vocals he also needs to improve a bit the production, but this is not so much a problem. For more info head to www.theambientmind.com Rating: 7/10

TRANSCENDING THE MUNDANE:

Scott Mosher is back. The intelligent and extremely talented musician is back to his home on Long Island and back with his best album yet. Scott played in a few bands in the nineties (Brom Bones and Horsemeat) before beginning his solo career with 1995's *Ambient Earth*. This album was instrumental and as the title suggests, mostly ambient. For his sophomore release

(Virtuality), Scott recruited vocalist Todd Corsa, who sang on about half of the songs. Corsa's Geddy lee meets Geoff Tate style added a new dimension to Mosher's progressive writing.

Inferno is a great follow up to Virtuality. Corsa plays a slightly bigger role as Inferno is more song oriented. The title track features his most expressive performance yet and the uptempo pace and superior drum programming make it Scott's heaviest offering. "Dark Sun" allows Scott's intricate keyboards to take center stage. Next is "Mindfield," the peppy keyboards and percussion, along with Corsa's vocals are a great match for early nineties Rush. "Left Behind" is the catchiest song here and Corsa's melancholy delivery adds yet another dimension to Inferno. "Engines of Industry" is an instrumental but it's a heavy, guitar oriented song which prog metalheads will love. "Ghostland" is yet another awesome tune, Corsa sings with some different but very cool sounding tones. Inferno is the best of both worlds. There's plenty of progressive instrumentation but it's also more song oriented, with half the tracks running less than five minutes. Easily one of the best progressive discs of the year and a new level of greatness for Scott Mosher. Album Score: 9.5 out of 10 (Brett Van Put)

UNRESTRAINED MAGAZINE:

I'll be honest I've neglected this record for a while now months on end to be exact and I don't really know why. Maybe the name turned me off? Whatever the reason, I never got around to listening to it, no matter how many times Scott Mosher dropped me an e-mail re: a review, coverage, etc. Eventually I got around to listening to his work for a review this issue and boy do I wish I had heard this a few months back. Inferno is a wonderfully sculpted world that Mosher has created, a world built on progressive rock, spacey-metallic sections, lush soundscapes and intelligent lyrics. While the instrumental passages (lots of great keyboard and guitar work) are dynamic on many levels, vocalist Todd Corsa also adds his own dimension to the music (shades of Geddy Lee and Geoff Tate are apparent) as well, something that has allowed what could have been just an ambient record to shine and draw the listener in. In my mind, Mosher has brought a more Blade Runner-esque world to the forefront, yet with delicate precision stripped that world of its grimness and despair for a realm where passion and dreams take flight. This record needs to be heard as a whole to really take in his magic. Okay Mosher, when does the next album surface? I'm on board and ready to go!

UNDER THE VOLCANO:

Scott Mosher is a one-man art/music collective. In his latest CD, he combines Progressive Space Rock with a booklet of stunning visual art. The music is a blend of early Tangerine Dream/Klaus Schultze sequences with Metal-based guitar work. Vocalist Todd Corsa, has a great voice, but his singing comes across a bit cheesy; I'm used to heavy effects on Space Rock vocals, like the chorus of 'Ghostland.' Mosher's art depicts industrial settings on Hellish alien landscapes... too bad I'm stuck with this little CD booklet. Together, the package is quite impressive, marking Scott Mosher as a man of extraordinary talent even though he isn't a household name.

ULTIMATE METAL FORUM:

Multi-instrumentalist Scott Mosher melds ambient and progressive space rock into an experimental and, at times, compelling sound. Inferno is the latest of Scott's three albums, its predecessors being by Virtuality and Ambient Earth. All these albums have explored similar themes of man's impact on the Earth, and all have employed a successful fusion of rock and electronics to convey their message. The songs are varied, often using repetition of themes to great effect, but without relying on traditional structures, or becoming boring. The rock moments are solid, my only complaint being the vocals, which can be out of tune, and not entirely fitting with the otherwise serene mood. The electronic sections are steeped in atmosphere, with great melodies and well chosen synths. Despite a contemporary feel to the tracks ? accentuated by the drum machine - there are definite nods to prog's indulgent heyday with Moogs and other such synths. This all makes for an impressive self-release. Good quality production, professional presentation and artwork ? also courtesy of Scott Mosher himself all make for a very impressive solo effort. The music has clearly had a lot of attention paid to the writing, and manages to hold your interest throughout a lengthy CD. Recommended for those that like their rock atmospheric and memorable. - 7/10 - Russell Garwood