

### Testimonial from MARK RUSSO

Where do i start? There is a constant that runs through intellectually thinking writers,poets and music lyricists.....They see the world far more deeply than the average drone who puts in his hours at a fast food chain,or kissing corporate butt.My cd collection is vast and ever growing,and friends that look through it are always asking who is this,who is that?! go into my usual simplistic explanations,so they understand why i own those cds.

Scott will admit in his liner notes that his visions on politics and the way he sees the world were not his initial intentions on creating this work of art.The idea to create a musical vision of this magnitude kept creeping into his always "on" mind,and decided to do it his way.He takes on the world of art,and music,to familiarize us with his "philosophies,and theories on life",and he adds "to confuse the heck out of everyone".It is attitudes such as his that would explain my vast array of cds no one else has ever ,or in my friends cases,would ever sit and listen to over and over.You can learn about life the way they construct teaching in schools,or you can become erudite in the life experience by reading,listening to others points of view,and be a non conformist who will not be spoon fed or swayed by what the newspapers,tv reporters,and schools want us to know.

Scott is a free thinker who wants to show us the world conceptually,how all the pieces fit,and he does not push it,he expresses it,and you can listen,or walk away. "Virtuality" is a joyride for the open minded. Will most people understand this?....No!!!! Will most people see the world in the same way....Sure strapped into a virtual suit,and wearing goggles and listening to the music,while stark artistic images that follow the songs messages are shown . This cd is an interconnected story and wild ride,with an amazing soundtrack like quality. It makes its points,and it has an almost dark foresight into technical future possibilities,aliens and droids,human machines,the collapse of simple industrial technologies,and the rise of a sci-fi/fantasy world with the fading black and grey colored "batman" movie feel. "Re-define" is a strong track that removes you from your present state of thought and being,and asks you to imagine what it was like to enjoy those things that we took for granted,and then asks us to redefine beliefs that all is just great. "The dreaming eye" speaks to the existence of our faith in a higher power,the architects of the divine. This is a deep album,and my interpretations are mine .Scotts are his,and yours will be yours,because isn't that what life is?Just differing interpretations of the real. An awesomely written,and musically brilliant debut effort by scott. Those of you who dare enter this world of thought,sound and vision must become an owner.You will not be sorry,and you ,as i am,will become dedicated fans of scotts brilliant work.

### Dichotomy

Man, you are a busy guy! I've been to your site actually a few times. I really dig your artwork. It has sort of a dark, industrial feel to it that I like a lot. Same for you music. It's very large and majestic in a somber, moody sort of way. Is that all your own guitar work? Nice. Did you recently put up new clips with vocals? I don't remember the vocals my last couple times visiting. You sound just a bit like Geddy Lee, which is a GOOD thing to me, ok? Not the 70's shrieking Geddy, of course :) Anyway.. you really have the whole package... all the music and all the production and all the graphics and apparently all the PR talent as well. Nice job. Yikes... i've babbled quite enough....

### Ray (4-stars) from the CDBaby website

Excellent! An excellent disc that brings to life dreamy landscapes and realistic nightmares of desolation and submission to contemporary society. Scott does an incredible job on this disc using new age trance loops and synth, progressive elements, and vocals done by an obvious Yes/Rush fan. The guitar work is tasteful and full of feeling while the keyboard's add thick juicy layers of ambience to each song. The album isn't to crunch so as to turn off a non-metal fan while maintaining an intensity to keep hold of a metal fan. For fans of trance, progressive, rock, atmosphere ...killer disc!

### **Prymary Sean Entrikin**

I really like Scott's "Virtuality" disc. If I were to try to describe it, I'd say it was a combination of Rush/Dream Theater/Enya. The word he used was "ambient" and that is dead on. It's very enya-like but still heavy and progressive. The vocals sound alot like Geddy Lee in parts. I'm not sure if he was influenced by him but you can definitely hear it. I like it. The vocals are very melodic ala Mr.Lee. There is some very awesome keyboard work on this album. Great Job Scott. The only thing I have issue with on the album are the drums. They are programmed drums, which as a whole aren't that bad, but I think having real drums would've made this disc even that much better. The bass drum and snare aren't that bad, but the ride/hi-hat sounds too much like a metronome in some parts. It's programmed so of course it's gonna sound like that I know. :) But, overall it's a very good disc. Definitely not your normal "prog" disc. My favorite track is "The Dreaming Eye" (track 7). I don't know why but that one jumped out at me. Great work Scott. The cd layout/booklet looks VERY top-notch. I am definitely impressed. I'd give it an 87 out of 100.

### **Human Being (from the Neo-Prog/E-Prog mailing list)**

Ok, well i thought as i won scott Mosher's 'virtuality' cd the least i could do would be to wrtie a review of it, because aside from anything, i know how hard it is for underground musicians to receive the credit they so often deserve. I'm actually too lazy to give a full review but i will say that i was pleasently surprised at how good this album is. having heard the clips on (his?) website i was not particularly impressed. nothing wrong with them but they didn't jump out at me. the album on the other hand is very well crafted. although the lead melodies don't sound to me all that origional, the production, mix, upfront sound quality (engineering?) and the overall crafting of the album (including the cd inlay) is superb. it is very creative and i can see that a lot of effort must have gone into making it. one thing that stands out is the subtal use of ambient electronics that almost paves the way for some ambient-trance music. its one of the few cds i can really get lost in which i think is owed much to this electronica, although it is worth mentioning for those who dont know, that this album is firmly in the rock domain. the vocals are great too - clear and effective and there is some nice guitar work too. i really love the track 'the promise of truth'- i'm sure the melody for the verse has been (subconsciously?) borrowed from some 80's pop song but its great none-the-less! and the way the bass comes in over the piano later in that track sends shivers down my spine! whats particularly impressive is that all of the music is composed by scott and almost all is performed by him. this album comes recommended with my seal of approval! well done, scott! i look forward to future releases. oliver - btw. scott, have you written any pure electronic tracks?

### **Don Campau**

Huge production sound layered with keyboards, guitars and everything his studio could muster. Effective breaks set up the recurring theme riff which propels this one.

### **Paul Evans (5-stars) from the CDBaby website**

This CD is great! The description given is very accurate - haunting, ambient, powerful, moody, with excellent production. This cd sticks with you - it has very memorable melodies, and successfully combines a lot of different elements into a cohesive sound.

### **Rowen, Persephone's Dream**

Scott! Hey dude! What's up? Been listening to your cd all week (and Christina played some of it on Seismic radio this week too). Absolutely awesome man! DUDE!!! Kim and I played Virtuality on the way home to Pittsburgh and it is FUCKING AWESOME!!!! Excuse the expletive but WOW!!! We've listened to it several times already. I was planning on taking it to work with me to listen to it today while I am programming but, damnit, Kim stole it this morning on her way to work while I was still sleeping!!! It's a

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real shame we don't live closer to each other. This is EXACTLY the kind of stuff Persephone's Dream does so often in the studio! Every song is so cool! I can hear all kinds of stuff in my head listening to it, jams, riffs, etc. Kim wants to talk with you about your keyboards and sequencing techniques. I think it would be great to do a project with you sometime! The whole band is into this kind of stuff too, so it could be really cool to put together an album eh? ;)

### **Alex Cruzeta (ajcmixer.progressiveears.com)**

Hey there, Scott! I did indeed receive the CD and I liked it quite much, especially due to the fact that large portions of it were instrumental, something that I was not prepared for. I've listened to it three time through and plan on giving it a couple of more through listenings but from the initial listenings, "Sorrow..." really stood out as one of my favorites. I actually thought the CD got better as it went along, culminating in "Sorrow...". And I happen to like that kind of pacing as I have found that some of my favorite albums of all time happen to have my favorite stuff off them on the "second side" of the album as opposed to the supposedly more accessible "first side", or how albums are usually paced. I think you know what I mean, at least I hope so! You're a talented individual and the total package from cover to cover was worth every penny spent and more. As a concert fanatic, having seen over 1,000 of them, this CD would make for a great live show. But I don't know how that could be done, if at all. Ever thought of it?

### **Stevie WOrder on 01/10/02 (Perpetual Motion Board)**

You may wonder how come I'm posting that much on a weekend? Well, I hurt my ankle pretty bad skiing yesterday. Ran into a guy who decided to change directions at the last minute. Anyways, it's not the main subject here, it's Scott Moshier. I was lucky enough to run into the man himself at PP USA 2.0. Nice guy and surprisingly shy in person. I got the disc from him and exchanged a bit about it. He did about everything except the vocals which is already quite an achievement. Ok, enough rambling, here we go:

Virtuality could be described as a mix of progrock and electronic music. Very ambient, spacey and atmospheric, it has some poppy moments but they're not overwhelming to me. Long disc clocking around 70 minutes if I'm remembering right. The keys are the principal element, very powerful and tasty sound for most of the disc. The guitar is kind of burried and I would've preferred it a bit louder and heavier but not that much more though. It actually gives some kind of organic balance and warmth to the whole disc. A drum machine does the job on percussions and I guess it's ok for that kind of music. Bass is ok but not that outstanding except on track 9 towards the end. Singer could be stronger but has a nice tone resembling Geddy Lee. It feels like he's an instrument like the others, as his voice melts wit the rest of the sound, not that he's burried at all. Production is suprisingly good for an indy. Tip of the hat to Scott here. So, conclusion is that it's a very good first disc and to me, it's a perfect relaxing disc with enough intensity to keep boping my head. Definitely recommended.

### **Posted by shape on 09/6 (Fates Warning web board)**

Here goes... a lengthy album which would most likely be catagorized as neoprogressive rock, heavy on synths and laden with odd meters and interesting chord progressions. If I could compare it to anything off the top of my head, it would be sort of like IQ's "Subterranea" actually. Less vocals, lots of instrumental sections. Lots of ambience, but not in the Pink Floyd sense... an occasional Fates Warning "A Pleasant Shade Of Gray" feel here and there. A lot of Virtuality flows almost seamlessly together, alternating between broad sweeping ambient landscapes and focused tight harder sections. Scott's vocals remind me if anything of Rush vocalist Geddy Lee, in a lower register. This album is flowing with layered keyboard sections and spacey pad tones which for me define the "Virtuality" sound. Also, guitar parts and leads are occasionally played -- quite well -- again by the Doctor himself, Mr. Moshier. If I am not mistaken, Scott performed all the keys and guitars, and programmed all the bass

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and drums... with some guest performances indicated in the liner notes. The drums sound good, but it's still kind of apparent that they're programmed... but that doesn't really take away from the effect of the sound, in my opinion. Lots of layering, lots of beautiful keyboard patches... Think a warmer, perhaps spacier, more keyboard laden IQ "Subterranea" or Fates Warning "A Pleasant Shade Of Gray". Some absolutely BEAUTIFUL moments here amidst the denser stuff, such as "Atillon Sunrise" ... A solid album, well composed and thought out, filled with interesting keyboards, beautiful instrumental sections, passionate vocals, insightful lyrics and some of the coolest cd artwork I've seen yet :) Recommended! --mark--

### **Kevin Saturna - Member - posted August 15, 2001**

Hey Dr, So far with the combined challenges of a very slow connection and this forum's server being so flaky, I have only been able to download the Virtuality clip. Great production, sounds excellent. Sounds like the Triton for keyboards but those were real drums, right? And the vocals. I'm not sure if that was you or someone else singing but uhh... Didn't whoever it was used to sing for Kansas? Really sounded a lot like Kansas to me. But hey, I always liked that group so it's a good thing. Really nice production.

### **Huib Rutjens, The Netherlands - January, 2002**

Well i like the album very much. I've heard some of the samples which sounded promising but it is always different hearing the music on the stereo. The sound is hugh and very direct, although i'm not that much of a computer drumming fan i must say that it didn't bother me at all. But then again the drum machines sound better than they did. The vocals and some of the music reminded me of another favorite band of mine "rush", hope you won't mind, but the nickname of the singer... anyway i think the music is very good and i enjoy listening to it. Well that's it, hope to hear from you and your music soon.

### **Nightshadow - Moderator - posted August 15, 2001**

That music is nice..it reminds me of a up to date ship of fools.. one of my favorites. BUT... Shoot that vocalist right away.. he will only hold you back.

### **Paul Evans**

Hey Scott and all, This cd is fully cool. I listened to the clips and ordered the cd (which showed up in only a couple of days) and have listened to it a number of times. Scott's descriptions are accurate - there's a lot of things mixed in here, and it's a really cool blend. Very listenable. It's already in heavy rotation in my car. There is a strong Rush influence, but a lot of other things as well, yet still fairly unique, afaik. At least, I've never heard anything else exactly like it. And the production and packaging are great. So Scott, I haven't read all the liner notes yet, but how did you do the drums? They sound really nice (as does everything for that matter) but I can't tell if they're programmed or not. If they are a drum machine, you did an EXCELLENT job. It's very hard to tell. And if they are real, they're great, too. ;-) I have a real interest in this, because I'm working on my own project. I have Roland V-drums, and I'm really happy with the sound, but I'm going to have a real drummer come in and play them, I think, to get a better feel. And some better fills ;-) And what kind of keyboards did you use? I have a lot more questions and comments, but not enough time at the moment to keep rambling. Everybody should check this out. I can't wait to really crank it up loud at home.

### **Chris Winkley - Open Ears, posted February 2002**

Folks...Here's a hearty recommendation from someone who buys a lot of CDs but doesn't play quite a few of them more than once...Scott Mosher's "Virtuality". Scott said in an OpenEars message: "...merging the worlds of techno-trance, ambient, new-age and cinematic rock in a contemporary fusion of neo-progressive song structures. The thematic soundscapes of VIRTUALITY

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forge a dramatic and atmospheric listening experience without genre-specific constraints while attaining a dynamic rarely heard in today's corporate musical climate, running the gamut from dreamy and introspective musical interludes, through haunting and ominous sound paintings into the realm of an intense and evocative listening experience." Well, heck, I don't know how to beat that description. In fact, I think Scott should consider a career as a writer as well as a musician. This CD got played three times in a row at home, then went to work with me. My only regret is that I don't have it here with me on my week long business trip to Phoenix. It's EXCELLENT, with flavors of Tangerine Dream and Rush, although that comparison doesn't do it justice. Soooo, if you like music that is beyond the norm, and like great guitar work as well, order a copy!!! BTW...my only regret is that I neglected to have Scott autograph the booklet. Aside from the fact that I love the music, this CD will become collectible when Scott becomes famous!!! Looking forward...Chris

### **Kevin Aiello - Open Ears, posted February 2002**

Scott, I too rec'd my copy of your disc the other day. I've only had a chance to listen to it once so far, but as Chris pointed out, your description pretty much covers it. I've never been much of a fan of the so-called 'ambient' sound but yours work well as interludes between the more prog rock songs. It's funny, you & I must think alike - everytime during some of the more ambient pieces, I had reached a point where I said to myself "ok, that's enough of that" and as I reached to forward to the next track, lo & behold, the fade-out started! In other words, they were the perfect length. I really like the more prog /rock tunes. So far my favorite is 'Redefine'. That one has a definite Rush feel akin to Red Sector 'A'. Of course the tracks would benefit from some live drumming! Not necessarily acoustic an drum sound - as that could clash with the overall sound - but a live drummer. But I'm biased! I haven't had chance to sit down with the lyrics yet either. I tried to read some of your liner notes, but the print was pretty small so I had to use TWO sets of reading glasses and then the footnotes were even smaller print which makes me even more blind. I really had a hard time reading your thoughts on the last page as I thought the colors and the print clashed a bit. So I gave up for the moment. But I'll keep tryin'.....

### **'Zorak' - posted September, 2001**

Hey, welcome to Tri-Net Scott!! I took the opportunity to listen to the samples on your website. I am very impressed with some of the tracks! I especially like the keyboard work. Sounds like you have a nice grasp on the sound you'd like to achieve. My only complaint is the lack of 'real' drums. Don't get me wrong, the programmed drums did their job, and fit the songs - but usually i like to hear what a good drummer can add to prog songs. But, hey, Kudos to you for performing basically every instrument on every track!! Is your album distributed nationwide? I'd pick one up if I could get ahold of it in the standard 'going-to-the-record-store' method.

### **Peter White - posted August, 2001**

Cyberwolf, You rock - great arrangements, great mix, great guitar and synth tone! You mind sharing what synths/guitar rig you used to get that sound? I know the subject states this was written on a triton but are all the recorded synth sounds all on a Triton? Were the drum tracks miked acoustic drums or just really good synth/sampler drums? I detected a bit of a Rush influence on some of the songs, are you a fan? As a side note, SometimeMidnight.mp3 and Virtuality.mp3 are messed up, the sound cuts out after the first few seconds... Keep rockin!

### **Posted by shape on 08/27 at 11:35:56: (Fates Warning web board)**

This is really good so far... ambient neo prog rock type stuff, with a harder edge at times (like IQ's "Subterranea") ... and some absolutely beautiful synthscapes, and some instrumental ones! Its something you don't really here... excellent synths, guitars,

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if im not mistaken drums are sequenced? they sound good also. the vocals remind me of a lower register Geddy Lee at times. The lyrics are cool, but imo the best part about this is the beautiful musical landscapes in songs like "Attillon Sunrise", "The Heart Of Mind", "Shores Of A Cosmic Dream", etc... good stuff, reccomended! a more detailed review will follow after i listen to it a few more times, but so far- kudos to scott! --mark-- np: Virtuality

### **Paul Rijkens (iO Pages) - posted August, 2001**

Hi Scott, I must say, I am very impressed by the album. It contains some of the best mixes between ambient, progressive rock and spacerock I've ever heard. As I like all styles, I feel very well at home with the album. Also my compliments to Todd Corsa who has a great voice. I can imagine why he is called "shreddy gee". So please continue making this fantastic music. Thanks already and I wish you all the best with your music. Greetings and take care, Paul Rijkens for iO Pages.

### **Robert Deveraux - August, 2001**

I've listened to your stuff, and it is on my list of CDs to buy. Some very cool synth stuff going on. Electronics combined with prog & metal is definitely something I like listening to. Reminds me a good deal of Greyhaven, and a bit of Darkstar. Very nice sound quality too.

### **Mr. Varaldo - posted July, 2001**

Cyberwolf, you're funny! Anyway, I listened to your MP3s. Follow my opinions, with positive and negative points.

1. I appreciate your musicianship. You have great sense of the structure of a song, and obviously spent time for the arrangements.
2. Your music sounds like a cross between 70's progressive rock and David Bowie, genres that taken individually I like very much, mixed together... well...
3. I like the synth sounds a lot. I don't like the fact that you always used the same drum sounds for ALL songs - but maybe that's intentional.
4. You strain your voice too much in some of the songs, change key. It makes you go out of tune.
5. Love those arpeggiated synth sequences. Hate those heavy metal guitars.
6. Progressive really is not popular anymore... if you want to make some money play some other more recent style, like Trance, D'n'B, R'n'B, etc.
7. You sound like you are a fifty year old doctor who misses his 70's days, really!

### **Matt 'The Rod' Stacker - posted July, 2001**

It sounds real good. The sound quality is excellent. Better than a lot of cds I have now!

### **Memorable POWERMAD '2001 Quotes:**

THE POWERMAD 2001 AWARDS and some memorable quotes... (Warning: Very long post!) - Posted by Christina on August 21, 2001 at 10:45:29: THE BONNIE AND CLYDE AWARD: Scott Mosher and me. Something tells me that if you still lived in New York, Crank would have to be posting bail for us at least twice a week.

POWERMAD Pt. 1 Posted by Dr. Crankenstein on August 20, 2001 at 21:00:06: - Posted from 207.172.77.50

I got to Tall Cedars at around 2:30pm. After waiting awhile, then deciding to check into my hotel, then coming back within an

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hour because I thought they'd actually start on time, I realized that I was there way too early. Of course, by that time, Chris (F5) and Scott Mosher were already covered in cobwebs, so I knew I wasn't the biggest offender of overanxiousness. As it turned out, I spent most of my time hanging with Chris and Scott...which was a great move on my part. Not only do they both put together some of the most difficult-to-describe and most easily-to-be-fascinated-by music I've heard in a while, they were both generous with their musical knowledge and their unique views of the world. Thanx for the moments, guys! Scott...thanx for the pizza! It's on me next year! And, Christhanx for leading me to the knowledge of TRUE METAL, as opposed to that Preservative Metal I've apparently been listening to.

### **Joe-X: Posted by Joe-X at the Fates Warning Board on 03/29 at 20:01:38**

Don't you just hate it when you discover a great disc that matches your tastes perfectly but you've wasted several good months of listening time by not buying it sooner. That's the case with me for this disc. I heard this for the first time on Seismic Radio (<http://www.seismicradio.com>) last summer. DJ Stardust was playing it quite often on her show. At the time, I thought it was pretty good. It went into my head as something to eventually pick up. Now, in case you might have missed it, Scott was just about the biggest, um, self-promoter of his material in the history of any prog-metal discussion areas on the Internet. He was a spammer, but in a good and fairly non-intrusive way. :-) He had this signature that he put at the end of every message that was about 12 lines long to point to a bunch of URLs. And he responded to every message on the board for what appeared to me solely so that he could repost his advertisement (<http://www.theambientmind.com>) again and again. It was a good thing that most places don't allow embedded html. Fact is, it got on my nerves. I'm generally a pretty tolerant guy so I know that if it got on my nerves that it had to drive quite a few people literally ape-poop. Admit it.

Now, musicians spamming me doesn't usually bother me. I sent an email to Rob Lamothe of Riverdogs about 30 years ago asking him a question, and I'm still on his mailing list. It's cool though. Scott was annoying because he was just so durned relentless about the whole thing. Really, that's all I have bad to say about him or his music. :-) He works his tail off, and I admire that.

I've been haunting the Fates Warning message board (<http://www.fateswarning.com/fwboard>) for a couple of weeks now sharing with them my twisted vision of the world and my plans for eventual domination. Scott posts on there often with opinions that differ quite significantly from mine (to say the least). He's basically a full blown marx-loving no-good pinko reactionary. :-) I enjoy reading his posts because he is frightfully consistent. A few times he mentioned that his political opinions and his music were intertwined. I thought that was cool even though I thought Joe McCarthy should pluck his fingernails. It made me wonder just what kind of music a left-wing radical egalitarian commie would make. So I ordered his disc from CdBaby (<http://www.cdbaby.com/cd/mosher>) where it is now on sale for the amazingly low price of \$12.00. Shortly after placing my order I got a very fast reply from Scott thanking me for the order and asking for my thoughts. After his spamming, his "sale" on the disc, his quick followup email, and everything else I thought that just maybe he was really, secretly a capitalist without realizing it. I'm still developing this theory for future publication. Now on to the music...

Oh, where to start. I guess that anybody that has read this far is probably looking for some kind of comprehensive analogy or list of ingredients. On the back of the disc, Scott said to "file under: ambient neo-progressive cyber-rock". I think that's a pretty durn good label for it, and I'm amazed that any self-proclaimed and actual independent artist would label himself so blatantly and also so well. For those of you who are un-reconstructed power metal heads, this disc is mostly hard-edged progressive rock with lots of synthesizers and slow boringish to you stuff. Take the bombast of Rush (Signals/GUP era) or Arena (Songs From The Lion's Cage era), then subtract any notions about simplistic song-oriented poppish songs, and sprinkle in generous doses of Jean Michel Jarre or Tangerine Dream. What you end up with a musical wonder. The closest disc I could compare this to in the prog-metal world is Ambeon - Fate of a Dreamer. Sonically, it is quite comparable. Actually that's really a bad comparison because Ambeon is driven by a completely different approach to songwriting. What it really reminds me of Ayreon's Actual Fantasy disc. The mood is strikingly

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similar. Broad and expansive like space, adventuresome like a real story, and hammered with delightful electronic melodies. Actual Fantasy has been one of my favorite discs for years simply because there's never been anything else quite like it. Until now. This disc hits all those same buttons when I'm listening to it. It's possibly even a bit like Greyhaven, but somewhat less metallic and more newagey. Its similarities with that release are especially in the use of cool keyboard patches.

The disc started out slowly with a great instrumental mix of synths and hard-edged guitars. I was immediately struck by Scott's guitar tone. I'm not an expert at hearing the type of equipment utilized, but it is nicely distorted with just enough of fuzzy midi magic to sound pretty unique. He's one of those sound purists that's all big into feel and tone and phrasing like Rothery or Lifeson or Johnson or Lane. Combined with the heavy synths, it results in a feast for the ears. And it gets better and better as the disc progresses. There are vocals in the second track and then a few others that are done by Geddy Lee. No, I'm just kidding. But he sounds like Geddy Lee without that nasty metal shop accident. Not quite so heavy tokes on the helium tank as Geddy does. It's not the ball-squeezing early Geddy or the I'm too cool later almost midranged Geddy, it's that in-between Geddy from Moving Pictures or Signals or so.

The whole disc then flows in a fashion between instrumental and vocal sections, alternating from parping keyboards to metallic guitar domination. All the tones are constantly in motion confounding the listener to identify who he is trying to sound like, concluding finally that he's not trying to sound like anybody. The pace quickens in bursts with a tangible sense of acceleration and drive. And just as soon as you are acclimated to the rapid pace, Scott eases it down to a more leisurely or relaxed gait gliding softly over waves of sounds. Shifting tempos and moods swim smoothly across 72 minutes of time and music and life. It feels like it has gone by too quickly. The result is a disc that is suited for near continuous listening. The disc has an overall mood or tone that really moves around a lot throughout without settling down into any kind of rut, and yet somehow just feels consistent. The lyrics are done in that John Myung Lifting Shadows Off A Dream what the heck does it mean sort-of cool vague kind of way. I was hoping for something a little more politically offensive, but these are actually better. Mixed in with the shifts in music it creates this really neat "I found it ... no I didn't ... I better keep trying" kind of introspective feeling. As you listen to the music you feel a sense of urgency, a need to understand, to grasp the meaning of everything that isn't quite ever resolved. But the lack of resolution isn't some anti-climatic he didn't finish it kind of thing, it's more of a point of a journey is not to arrive soul searching kind of thing. It's very spiritual without getting into bogus dogmatism.

Natural pondering or something. It's suited for darkened rooms and headphones as well as windows rolled down and wind in my hair shifting and drifting mechanical music adrenaline surge kind of listening. I can't possibly complete the review without mentioning the packaging and production. Classy and professional all the way. The attention to details in the artwork is remarkable. His talents in this area are fairly impressive, and I wonder (no I don't really) why he isn't making some big bucks as a graphics artist. The musical production is superb. Some picky people might note the lack of persistent bass guitar or the programmed drums. I don't think either hurts the overall results. He fills out the sound spectrum quite well with keys and guitars. The engineering is very clean and professional, the mix does a good job of keeping all the instruments and layers audible, and the mastering makes it sound great on the wide range of equipment that I own. To sum it up, this is a great release because of this extra attention to the entire experience. If it wasn't completely obvious from the preceding 1200 or so words, I recommend this disc most highly. Fans of Rush-like music, new-agey prog metal, keyboard heavy prog rock, and all that stuff will dig it. Those who insist on hearing stuff with their own ears can find samples at:

### **William Tsamis, Warlord**

"Epic Soundscapes from the world of Ambient Neo-Progressive Cyber Rock" - Simply astonishing, yet phenomenally complex. Scott Mosher posted on this board a bit ago and left a note about his CD "Virtuality." I'm not one who gets too excited about this band or that band; no wonder I bury myself in Byzantine hymns most of the time. If it's dark, though, and it says something about civilization, I'm there. So I checked out Scott's cool site at [www.theambientmind.com](http://www.theambientmind.com), and when I saw the smokestacks

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filling the sky with pollution, I was reminded of Marcuse's critique of Western Industrial Civilization, and I felt a sense of Orwell's dark totalitarian utopia. Then, I hit the Sounds, and I first listened to a song called "Human: Machine" -- I was blown away like I haven't been blown away for a long time. Scott's music is dark, mechanical, post-modern, melodic, futuristic, different, with great instrumentation and vocals -- it stands in the face of the "corporate sphere" and says "NO." Moreover, Scott's music is visual and experiential - you can practically taste it. I love it! Give it a listen, and you will hear a collocation of everything from Kitaro to Tangerine Dream to Rush to Fates, but with a real emphasis on the post-modern. I have a few of these compositions hidden away myself, although a bit more classical -- and I hope someday to be able to do something similar. Anyway, give it a listen. Scott Mosher. This guy is incredible. I'm definitely buying this philosophical piece of art . . . it will keep me company as me and my family go to the forest for holiday vacation . . . If you read this Scott, all my best to you . . .

### Tetsu Hamanaka

Here is my first impression and review: Finally, I got Scott Mosher's Virtuality cd on my hands. Simply, very well-done melodic neo-progressive cyber metal with loads of ambience and layers of nice watery synth sounds flowing over my head. Pounding, swirling electric waves comes to my 5 senses back and forth. Simply, new kind of progressive metal lite with some F5-type atmospheric touches, too. This is absolutely interesting music. There is no comparison I think, only F5 comes to my mind for the comparison. Nevertheless, Scott Mosher - Virtuality is totally different entity from F5. Loads of fresh sounds and ideas comes out from genius musician Scott Mosher. Oh well, I just started listening to the cd for my first spin. Yet, the music on the cd quickly grabs my excitements. I myself plays and toys expandable synthesizer, so I am impressed with how Scott successfully combine modern recording devices, such as keyboard technology without gimmicks, and heavier edge of neo-prog rock and prog metal liste sounds. In addition, he takes care of everything booklet inner illustrations and photos. Some people might be turned off by the words like ELECTRONICS/TRANCE/AMBIENCE/ATMOSPHERES with his music. In my case, fusing new ideas with melodic metal or prog metal is good idea to explore and push the envelope called musical limits. This is not definately typical prog metal sounds. If you are looking for quite different kind of progressive rock music, here is Scott Mosher - Virtuality. I have no doubt that one day, MR. SCOTT MOSHER will get signed. Graphic arts are absolutely fantastic, and some liner notes and comments are really well-thoughtful. On the other hand, some his mentions about Nobel Peace Prize and Pulitzer prize. Great job, I definately look forward to seeing how he is gonna progress for next music. Very promising prog rock artist I have ever heard in this year.

### Paul Bugler (email on 02.09.2002)

I have to say first off, I love Virtuality. It is a great work. I'm having trouble saying anything meaningful about it - critical feedback would be great but I don't have any. There's no point in describing the tracks like some kind of review - I'm sure no-one knows the pieces better than you. One of Virtuality's strengths is the balance and inter-relationships between the tracks - it flows so well. However, one of the key points that does stick (2 in fact) are the bass solo in track 9 and the change of pace and style in track 10 - I am an absolute sucker for the resolution of chaos in this case bridging through to track 11 where (though different) the mood is carried through and then lifted up into a definite purpose. Again this is really all about achieving the balance.

I listen to most of my music in my study while doing other things so that I tend not to concentrate on the individual components of the music - rather I let it fold me up in its arms and transport my into other realms - and Virtuality does this so beautifully. I haven't mentioned the quality of production, the musicianship or the artwork. In my book they are superb and I am not competent to say other than that. As someone who merely dabbled in playing music earlier in life (a humble bass player with good reason to be humble), I merely stand in awe of your talent. It is one thing to play superbly well, to interpret others' creations, but the act of creation itself is something special in its own right, and to have the talent to both create, play and produce is mind-blowing. I often think that one of Keith Emerson's strengths was the combination of a prodigious technical talent with outstanding creative flair. You too have that talent and to produce the whgole package it truly out-of-the-box!

As you can guess, Virtuality has joined my list of favourites and I'm looking forward to your next work. Thank you so much producing such a work of art - I regard it as a genuine master-piece. To provide a comparison, I acquired Jordan Rudess' Feed The Wheel at the same time. I have been a fan of Jordan's work with Dreaam Theatre and Liquid Tension Experiment (now Tony Levin - THERE is a bass player!!) and I am in awe at Jordan's technical abilities and creative talents, but Virtuality has been on the CD player at a ratio of probably 10 - 1. For me that says it all. So thanks for the great music and I hope you get the success you truly deserve.

### **William Tsamis, Warlord**

"I spent quite a bit of time listening to your music (both CDs). Unbelievable!!! I'm sure you've been told this over and over, but you are one supremely talented artist. It's more than just music, it's the soundscape of the music and the way you put everything together. Yes, I hear the Rush and Fates influence, but you integrate so many other ideas - perhaps there is more music like this in the New Age realm that I'm not aware of - but, to me, this music is remarkable. It's unfortunate that we live in a day when the true artist is suppressed at the expense of the industrial machine. I listen to your music, and it is so phenomenal, that I not only enjoy the beauty of your art, but I also see how your music (as an independent enterprise) is essentially a condemnation of the herd mentality which is entirely deaf to such art, while they are buried in the trash of commercialism or stereotypical music styles. Your music is really a convergence of many, many things - all beautiful. From melodies, to soundscapes, to vocals, to production, to lyrical meaning, to the post-modern feel that dons a sort of futuristic, original sound upon your music., to the images that fill the mind. It's quite transcendent and demanding of the ear.

Notice that I don't mention any particular songs (although I could easily hear "Re-Define" on the radio, if the radio was worth anything these days). The reason I don't mention any particular songs is because of the consistency. From one song to the next, the music is an experience - a perfect paradise of music. The first CD is reminiscent of a film score, whereas "Virtuality" is more dynamic and detailed with all the instruments and everything. However, they are both beautiful pieces of art, and I love them both. Words are empty when it comes to describing your music. Perhaps it would take a book or a lengthy commentary. The music is perfect, and through the lyrics you are really saying something from your heart. Sure, there are plenty of bands that express themselves and write from the heart, but their music doesn't agree with me the way your music does. The mixture of the minor, the progressive, the post-modern, the melodies -- simply put, everything - just happens to concur perfectly with the music I like to listen to. I listen to everything from Byzantine liturgical hymns to Kitaro to Painkiller to Beethoven to Uli Roth to some of the better "New Age" composers to Loreena McKennit, et al. Simply, I listen to that which I consider to be the "very best" for my ear. In other words, I "search out" music (probably like you do) to find that certain sound which agrees with my soul. And I consider =your music, Scott Mosher, right up there with the best. It probably doesn't mean much coming from someone like me, but nevertheless, I'm just "dumb" after listening to your work. I listen to it over and over, and like I said, there's nothing to say - it's perfect Scott. Keep creating and I'll keep listening. I told Mark Zonder about your stuff, and I'm going up to NY with Joacim Cans (who's coming from Sweden), so I'll bring your stuff with me. Mark remembered your name from the Fates message board. Anyway, once again Scott, your music is utterly amazing.