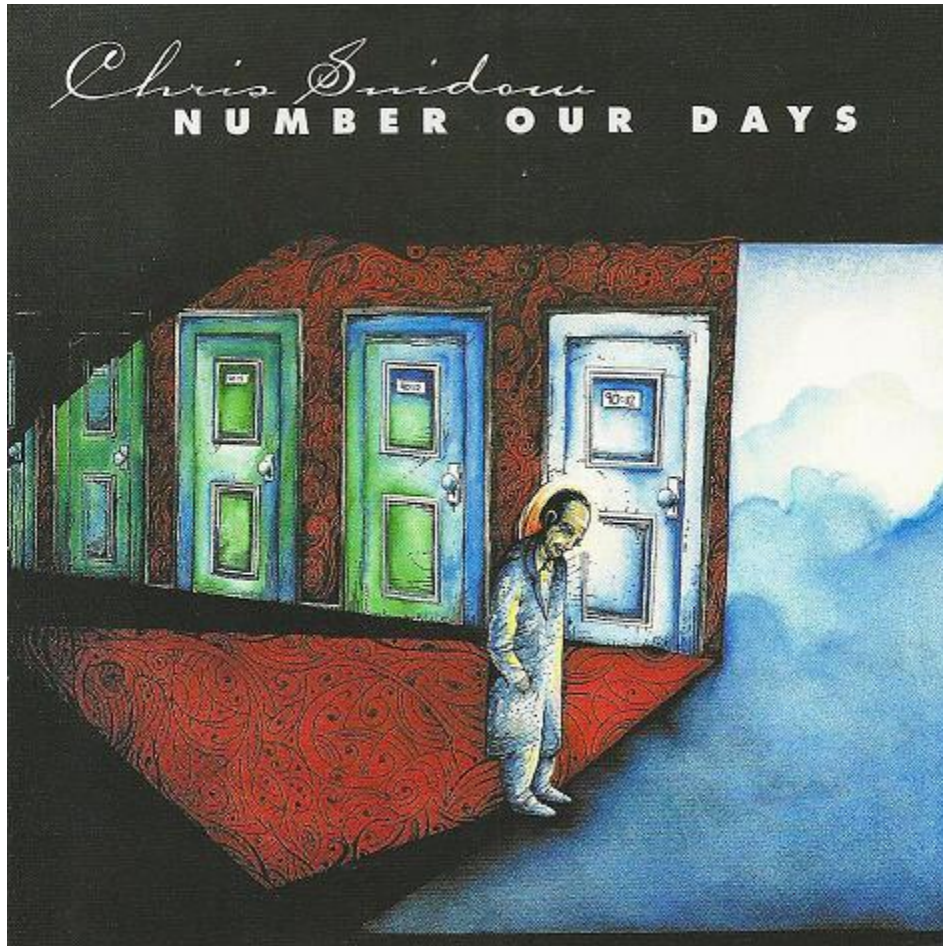


*“Teach us to number our days,  
that we may gain a heart of wisdom.”*  
Psalm 90:12



Chris Snidow  
**NUMBER OUR DAYS (CD)**  
Cowrind (1999)  
Time: 39:49

*“We go through each new day's door, one day at a time, 'til finally, we run out of doors, and find ourselves on the edge of eternity...”*

# WIND AND WIRE

AMBIENT, NEW AGE AND INSTRUMENTAL MUSIC REVIEWS  
SINCE 1997

Chris Snidow

## **NUMBER OUR DAYS (CD)**

Cowrind (1999)

Time: 39:49

Chris Snidow's latest release, *Number Our Days*, is a big leap forward for the electronic keyboardist. His last album, *From the Foundation of the World*, was solid but had its small flaws. Such is not the case with *Number Our Days*! The CD opens with a simply terrific slice of EM and tribal rhythms, *En Gedi*, and never stops for a breath after that. I consider the first track my favorite, but only by a hair. This is a fantastic recording which bowled me over on the very first listen. Chris' sense of melody and rhythm has grown exponentially. *Number Our Days* is less overtly dramatic than his last release; it's more about nuance and shading now. Engineering and production are flawless.

The title track is gorgeous, with twinkling synths and underlying washes of gossamer-smooth keyboards, while in the background, sequenced rhythms and chimes repeat in a pleasant mid-tempo beat. Eventually the song swells up and a more rhythmic element is introduced. I'm really impressed with the new-found sophistication in Chris's layering of his keyboards. It reminds me of Meg Bowles, although lighter in emotional feel. He follows the title track up with a splendid version of Barber's '*Adagio for Strings*' which I never get tired of. The synth strings are quite realistic, comparing favorably to the standard-bearer, Paul Sauvanet.

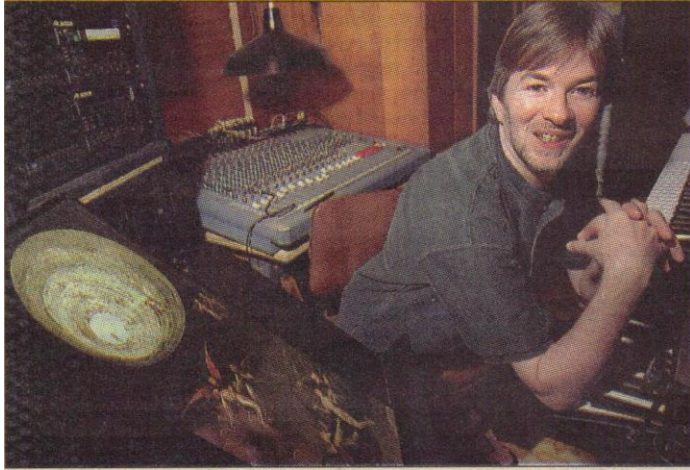
Chris adds a touch of environmental sounds on some tracks, like the sound of wind that opens the mid-tempo drama of *Chasing After the Wind*. This has a Tangerine Dream-like feel to it, with its pounding bass line, soaring synth leads and lush strings. Other songs include the sweetly flowing *Living Water* with harp arpeggios, the somewhat celestial/new agey-sounding *A Thousand Year Day*, anchored by synth flute and dramatic percussive effects, and a quirky treatment of Rachmaninoff's *Vocalise* with distorted vocal effects.

*Number Our Days* is a great electronic music release that, hopefully, will find a big audience. It certainly deserves to be widely heard and appreciated. Highly recommended!

Bill Binkelman

A REVIEW from WIND & WIRE

Issue 12-July/August 1999



The Dallas Morning News: Grace Saenz Dickson

"My songs just kind of happen," says Dallas musician Chris Snidow. "I stumble across something I like and develop it, try to see where it takes me and what it evokes."

## Into the light

Musician's 'sound pictures' are aids to meditation

On the wall of Chris Snidow's recording studio — a back room of his house near White Rock Lake — hangs a detail of a painting by Hieronymus Bosch: angels bearing departed souls up through darkness toward

### Art Matters

a tunnel of light. It's a favorite image, and one whose theme of being drawn to the light is altogether appropriate for the artist and his music.

"I like to think of my music as biblical sound pictures," says Mr. Snidow. "My songs just kind of happen. I stumble across something I like and develop it, try to see where it takes me and what it evokes."

Mr. Snidow has put out five albums: three cassette-only albums, his 1995 CD debut, *From the Foundation of the World*, and the recent *Number Our Days*.

The songs are mostly meditative, impressionistic soundscapes that flow by gently just this side of what many listeners might consider space-rock. Mr. Snidow wrote

most of the music and played all the instruments, primarily keyboards and synthesizers.

The title track was inspired by Psalm 90:12. "The message is that basically our days are limited, so we should try to make the choices through which we can gain wisdom — that we should make our direction towards God," Mr. Snidow says.

He knows that pointing out our mortality isn't exactly a blueprint for commercial success, but he believes that his work as a nurse and his ministry to his church's shut-in worshipers compel honesty.

Still, he casts his music in a supportive, not confrontational, role. "That's what Psalm 90, verse 12, is all about: If we make the right choices, perhaps we'll gain wisdom. What I want — what I hope — is for my music to be an aid to meditation and prayer."

**DETAILS:** For more information on Chris Snidow and his music, visit his Web site, <http://chrissnidow.webjump.com>, send e-mail to [cowrind@webtv.net](mailto:cowrind@webtv.net), or call Backroads Distributors at 1-800-825-4848.

— Matt Weitz



# Asterism

*The Review Journal of Science Fiction, Fantasy and Space Music*

**CHRIS SNIDOW**  
**NUMBER OUR DAYS**  
(Cowrind)

Though the song titles, liner notes, and even the artwork contain quite a few Biblical references, there are actually no overtly religious melodies on this impressive instrumental album. The nine electronic compositions evoke echoes of mellow music maestros such as Deuter or Edgar Groese (of Tangerine Dream fame), yet the tunes remain undeniably distinct and unexpectedly engaging. While an interpretation of Samuel Barber's *Adagio for Strings* is a highlight, original tracks like *Living Water*, with its appealing aquatic-sounding arpeggios, provide an opportunity to hear some genuinely heady, and apparently rather heavenly, harmonies. Jeff Berkwits

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Reviewing alternative music in English since 1996  
Reseñando músicas alternativas en Español desde 1996  
Amazings.com - Jorge M. Colome –  
Barcelona - España / Spain

A Review from AMAZINGS.COM-January 2000

**CHRIS SNIDOW**  
**Number Our Days**

After *New Dawn*, *Leprechaun Hill*, *Crossing Over*, and *From the Foundation of the World*, Chris Snidow presents his new album: *Number Our Days*. It contains 9 themes, all composed by the author except two, (which anyway have been arranged by him). The music is very melodic, sometimes rhythmic, sometimes near ambient. The main inspiration for this work seems to be the Bible. The instrumentation is rich and electronic, and there are multicolored waves of sounds which suggest various types of environments, always full of pleasant harmonies. The album is also a collection of quite atmospheres. Really great stuff for people who like innovative and original electronic instrumental music. M. Montes

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Review from *Insight*, previously NEW AGE RETAILER  
January/February 2000

**Number Our Days (CD)**

**Chris Snidow**  
Cowrind Studios

Chris Snidow composes and records fresh contemporary instrumental music. His inspiration often seems drawn from the Bible, offering a sense of serenity and peace that goes to the bone. Nature sounds, including running water and birds, float around the edges. *Number Our Days* seems particularly suited to traveling or entertaining friends, since his excellent compositions aren't at all intrusive. Still, careful listening has many rewards.

Snidow carries the album completely on his own talents, which are many. He plays all the instruments, including synthesizers, keyboards, electronic drums, and various noisemakers. He composed all but two tracks and did the production work as well. Songs range from the up tempo title track to the beautiful *Adagio for Strings*.

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# *Backroads Music/Heartbeats*

## MUSIC-BY-MAIL CATALOG

*Special 20<sup>th</sup> Anniversary Edition 2000-2001*

Number Our Days

Chris Snidow 1999

How we enjoy independent artists with creative music! The list grows here at Backroads, with Johnson (take your pick: Biff of James!), Deardorff, Corbacho, etc. Others like Jeff Pearce or A Produce now have full catalogs with four or five titles, and you heard them here first! Now we have the development of Texas artist Chris Snidow, on his 2<sup>nd</sup> CD "Number Our Days." Shades of Mark Dwane, O'Hearn & Arkenstone are detected, but this sound is really his own. Like on his debut, "From the Foundations of the World," he works in mostly electronic realms, but the attraction of two reworked classical pieces brings depth to this new effort. 'Adagio for Strings,' by Samuel Barber, is a well-known piece, up there with Pachelbel's Canon. His take on Rachmaninoff's 'Vocalize' is also powerful, with a somber effect. Biblical references appear in many songs, adding a sacred sense to the project. L. Barbe