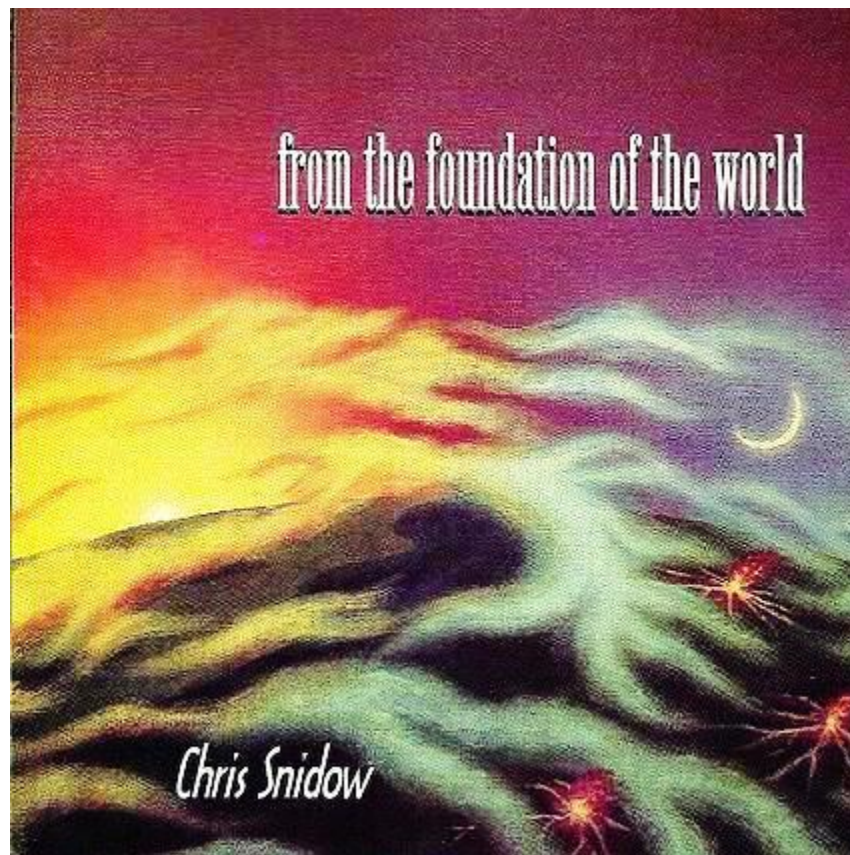


# FROM THE FOUNDATION OF THE WORLD

Chris Snidow 1995



Reviews ...

# Synthesis

## ELECTRONIC MUSIC FORUM

SPRING 1996  
Vol. 8 No. 1

In This Issue

*From the Foundation of  
the World by Chris Snidow*

Synthesis-Electronic Music Forum

Spring 1996, Vol. 8 No. 1

*From the Foundation of the World*

by Chris Snidow

This fourth recording by relative newcomer Snidow could well be called his breakthrough album. Some material previously reviewed showed great promise, and this time it's delivered in spades! *Foundation...* is one of those rare albums that reaffirm the unique position of electronic music and our love/addiction to it. Nothing this fresh and exciting has come down the pike since Mark Dwane's **Monuments of Mars**.

The nine tracks are titled to reflect the Bible's story of Creation and man's journey through the world. While King James' Bible references are named, the music is highly spiritual in a metaphysical sense-and never trite or sappy. Here are some of the freshest, coolest synth compositions I've heard in a long while. And despite the accompanying written text the music itself gets the message across in a way that words never could.

The CD starts off into wide expansive space, fresh and alive. Then it smoothly and seamlessly breaks into rhythm with jazzy élan. Expertly rendered 'live' sounding percussions and hot brassy synth lead licks abound as well. Classic rolling space flanges permeate the mix and create a tangible entrainment into the swirling vortex of the rhythm.

Once hooked, you are compelled to follow an unfolding plot which is lyrical and vibrant. And synth fans will sate their palate with cool synth bass and hot synth leads. Many tracks do tend toward the introspective but with charm and grace. Rumbling tectonics and dreamy strings are so well articulated you'd think it was a movie. Percussion is also dealt with professionally. 'Native' buzz clips mix with 'live' edrum performances that support and solidify the etheric.

This album most decidedly is a concept album, nearly on par with *Tubular Bells*. Echos of PINK FLOYD, JARRE, STEARNS, IASOS and SHREEVE are tossed in for good measure. Snidow is a talented, versatile musician, just rough enough around the edges to make this music fresh and interesting. Professional composition, engineering and all the rest make this a debut album of the year. Play it loud! J.W.

# ***KLEM MAGAZINE***

German Edition, December, 1995

**CHRIS SNIDOW**

***FROM THE FOUNDATION OF THE WORLD* (CD and Cassette  
available)**

(Cowrind Studios CD-CCS 7777) 1995

Every year brings a plethora of new electronic instrumental releases. Among the dozens of shiny new CDs only a handful seem memorable. Out of this handful are the movers and shakers of this medium, artists that leave us a true artistic legacy. They present evocative visions that take you new places, and stay embedded in your deepest thoughts as if they had a life of their own. The new cd from Texas composer Chris Snidow, embodies all of these traits and more. From the dreamy *Blade runner* inspired piece *In The Fullness of Time*, to incredible majestic pieces like the epic *Firmament of the Heavens* and *All the Tribes of Earth*, Snidow demonstrates an impressive command over a variety of compositional materials. It is an album that bears up well to repeated listenings, and can actually get quite addictive. Chris has blended the best elements of early eighties grandiose e-music, i.e. *China*, *Oxygene* and *Silk Road*, with world instruments, acoustic timbres, and a much broader and imaginative tonal palette with the new audio tools of the nineties. Snidow has developed an unerring sense of what constitutes a great melodic hook. Combine this with sophisticated writing/arranging, and incredible patches and samples, and you've got a richly rewarding album. Available from: Chris Snidow, 9320 Biscayne Blvd., Dallas, TX 75218, USA. – Ben Kettlewell

This review is also found in *I/E Magazine*, Issue no. 10.  
Heike M. MaderTheodor-Storm-Weg 1, 51519 Odenthal, Germany



# Religion

The Dallas Morning News

6 G — The Dallas Morning News

Saturday, August 5, 1995



The Dallas Morning News: Randy Eli Grothe

Chris Snidow at the keyboard in his home studio.

## Back to basics

Christian artist finds mysticism in fundamentals

The music on Chris Snidow's fourth release, the instrumental *From the Foundation of the World*, is ephemeral, a gentle flow that brings to mind drifting along the cosmos or some lush jungle river. It reminds you very much of the kind of impressionistic works that almost assume an altered consciousness.

### Art Matters

Open the cover, however, and you may be surprised: Each tune refers to a particular Bible verse or set of verses. The title track, for example, refers to Matthew 25:34's promise to "inherit the kingdom prepared for you from the foundation of the world."

This seductively beautiful music is the brainchild of a versatile musician who has been a drummer, guitarist, keyboardist and, finally, a one-man studio/synthesizer whiz. In a recent interview, Mr. Snidow said he found in his musical journey a "spiritual growth pattern that we all share. I went through a long phase

of searching during which I was real 'new age-y.' I still considered myself a Christian, but very liberally.

"Surprisingly," he said, "as I've read and studied, I've come back to a much more conservative, traditional perception of Christianity. Many people find that tradition to be really cut-and-dried, but I think it's very mystical, and the cosmic sounds of the music reflect that."

"People can interpret the music however they want, of course, but I did it for the imagery, for meditation and prayer. If you want to read the Bible passages to see where my inspiration's coming from, that's cool, but I want people to take the music and travel with it where they will."

**DETAILS:** *From the Foundation of the World* is available from St. Matthew's Episcopal Cathedral Gift and Bookshop (5100 Ross, R25-1980) and the Deeper Life Bookstore in Mesquite (1645 N. Town East Blvd., Suite 142, 986-0673), or from Mr. Snidow (P.O. Box 188214, Dallas 75218, 327-4579).

— Matt Weitz

# NEW AGE VOICE

October, 1995

## *FROM THE FOUNDATION OF THE WORLD*

by Chris Snidow.

'From the Foundation of the World' has the excitement, drive and feel of recent Tangerine Dream and Yanni releases. This moving synthesizer-based music also features acoustic and electric guitars, keyboards, electronic drums, and saxophone, and the guest talents of Eric Tagg and Steve Gay. The grandness of the Biblical titles is reflected in the spacious, majestic melodies, which start with otherworldly, spacey intros that set the theme for each piece. Although this is Snidow's fourth release, it is his first CD, and could really find a large and enthusiastic audience. --- J.J.

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# NAPRA ReVIEW

VOL. 6, NO. 6

HOLIDAY 1995

## MUSIC/CHILDREN/SIDELINES

*HOMESCHOOLING AS A WAY OF LIFE • "MOMMY, WHERE IS GOD?"*  
*THE HEAVENLY ORIGINS OF ANGEL MUSIC • MULTIMEDIA FOR THE SOUL*  
*THE POWER OF IMAGINATION*



## NAPRA REVIEW

Holiday 1995

Vol. 6 No. 6

### FROM THE FOUNDATION OF THE WORLD

by **Chris Snidow.**

Cowrind Studio.

Follow chapter and verse as Chris Snidow takes you on a galactic space music mission through the Bible (BYOB). Though the album occasionally gets a bit rock-us (*All the Tribes of the Earth* and *La Grenouille Speciale*), Snidow spectacularly generates heaven and earth, the seeds of creation and explosions of glory. *Talitha Cumi* (Mark 5: 38-43) is built upon a hypnotic gait that moves along a massage line of crystal gongs that then delivers you into intoxication slurry of angelic harps and resonant drones. In *Time Heals Slowly*, inner peace flirts pensively with a dove. *From the Foundation of the World* is an electrifying and thrilling album that will create a planetarium show between your two ears. CW

### REVIEWS OF NEW RELEASES

BOOKS, MUSIC, VIDEOS, AUDIOTAPES, AND SIDELINES

July/August 1996

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## NEW AGE RETAILER

July/August 1996

CHRIS SNIDOW

*From the Foundation of the World*

The music of *From the Foundation of the World* would be great as a soundtrack for a movie showing how the world was created. There is a driving force to several of the nine tracks, a strong element of primordial power. Snidow, who composed and arranged the entire album and played almost every instrument (synthesizers, keyboards, acoustic and electric guitars, electronic drums and percussion programming, bass, and various noise-makers), takes what sounds a bit like industrial space music and adds a sense of wonder.

The tracks tend to be in the mid-to up-tempo range, cooking along in hot rhythmic pulses, almost as though the Earth herself were breathing. *From the Foundation of the World* is great music for driving (you will not go to sleep!) or for any activity where good, strong energy is helpful.

My favorite tracks include "Reluctant Metamorphosis," with birth spatial harmonics bubbling over a staccato dance groove; "In the Fullness of Time," which begins with quiet, introspective synthesizers in a space-time continuum very different from our own; "All the Tribes of the Earth," which features strong Native American influence that manages to sound as though the world were being constructed in some giant planetary dry dock; and "Time Heals Slowly," with a space music style that veers toward ambient while holding out the possibility of healing redemption.

The cover will attract their eyes; the music will attract their ears. *From the Foundation of the World*, with in-store play should build a solid foundation of sales.

21<sup>st</sup> Century Music  
(An Italian publication of Electronic,  
New-Age & Ambient Music)  
Numero 20  
Ottobre 1996

***FROM THE FOUNDATION OF THE WORLD***

Chris Snidow

Cowrind Studios

There are many electronic music artists from Germany, but also from the other side of the ocean. In fact, from America, precisely from Dallas, we have a very good one. His name is Chris Snidow. His CD arrived in the mail for review, and so to let him be known in Italy. The title of this CD, *From the Foundation of the World*, makes one think of things very far away. His music, as we see from CD cover, is inspired from the Bible. There are nine pieces on this CD that cover many different musical styles, from different Biblical inspirations. With one's imagination we can sometimes hear a Kitaro, Jarre, Vangelis... In any case, this CD is wonderful. *In the Fulness of Time* we find a completely cosmic piece, where Snidow makes us think of the passing time, but with some of the darker aspects. In *All the Tribes of the Earth*, the beginning is 'tribal like', and then evolves into a kind of very warm yet thunderous piece. Snidow's music is the type of electronic music we like to listen to all the time, and my opinion can be only positive. It is a 'must have' for your collection. Although this is Snidow's fourth release, it is his first CD, and could really find a large and enthusiastic audience. - Tomat Giordano



DREAMS WORD  
Issue No. 19 Fall/Winter '95

*From the Foundation of the World*

Chris Snidow

Cowrind Studios – CD# CCS-7777 – 1995

From the opening notes of this disc, I could tell I was in for a treat. Chris Snidow's works is very catchy, with more melodies than you find in most space music. After being caught up in swirling synths to open *Firmament of the Heavens* drums and keyboards take over to give the music a more energetic feel. The melodies are of the kind you find yourself tapping your fingers and toes to, or humming the next day. There are some great effects throughout, with lots of echo and fun noises. It is at times reminiscent of Ray Lynch's *Deep Breakfast* but with not quite as much of a new age feel to it. Though it can get quite bubbly, as in "Reluctant Metamorphosis" or "La Grenouille Speciale" the music can just as quickly transport you to the outer reaches of space with trace-like numbers like "In the Fullness of Time" and the almost tribal "Talitha Cumi." The only track that really doesn't fit is "Creeping Things." It has a lot saxophone, sounding like belongs on a Dave Grusin record.

It is interesting to note that this disc is apparently intended as Christian Emusic. Though the disc is entirely instrumental, eight of the nine tracks are footnoted with references to Biblical passages. In fact, the disc title derives from Matthew 25:34, which is quoted in the liner notes. I'm not sure how Snidow translates such meaning into his Emusic, but it is interesting idea. His music is definitely inspired. If you like this one, the disc notes Snidow has three other titles. For more information, contact: Cowrind Studios, 9320 Biscayne Blvd., Dallas, TX 75218 - *Phil Derby*

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Issue # 19

Fall '95, Winter '96

# HEARTSONG

Resource Guide For Music of the Spirit

REVIEW

## HEARTSONG REVIEW

Issue #19 Fall '95, Winter '96

CHRIS SNIDOW

*From the Foundation of the World*

ON this fourth musical offering Chris Snidow, we are treated to nine aurally/visually evocative instrumental pieces that are well-suited for an atmospherically upbeat journey through a variety of soundscapes within the listener's mind. With an overall sound that loosely brings to mind the Kitaro/Tangerine Dream school of artists, *From the Foundation of the World* weaves in and out from shorter passages of slower, deep introspection to sunny buoyant pieces that bring me back to the here and now, feeling refreshed and filled with the joy. From selections such as *In the Fulness of Time*, with its gently swirling, traveling luminosity, and *All the Tribes of the Earth*, with its lengthy Native American chanting into space intro and ending, to the more conventional new-age up tempo, fully-orchestrated pieces, the recording serves well for both active listening to reach energized state, and being musically accompanied on an occasional odyssey into the illuminated depths within. Russell Ramo

## GLOBAL MUSIC

Interviews With

Multi-Instrumentalist

and Composer

Rick Heizman

Founder & CEO of

Putumayo World Music

Dan Scorpor

Women of the World, by PJ Birosik

# Wind and Wire

March/April 1998

*From the Foundation of the World*

Chris Snidow

Genre: Progressive Electronic

Time: 50:02

It's truly amazing what stepping away from a CD can do for a person. When I first heard Chris Snidow's *From the Foundation of the World* several months ago, I liked it, but it didn't impress me all that much. I recently came back to it in order to review it and I discovered a whole new CD, it seems. This is a wonderful release of extremely dramatic electronic key board music-varied and powerful.

From the opener, "Firmament of the Heavens" with its propulsive rhythms, thundering chords and soaring synths, to the spacy swaying and bell-like tones of "In the Fullness of Time," to the light-hearted and Asian-flavored title cut (a favorite of mine), to the tribal rhythms of "Talitha Cumi," the performance and production are first-rate. Diversity from cut to cut held my interest and kept me guessing what was coming next, but because this is a far cry from "ambient" music, the variety works for the recording, not against it.

Chris layers his sounds and keyboards like a pro to such a strong degree that I wonder why he isn't getting a lot more exposure. While not quite as spectacular as the artists at Spotted Peccary, he isn't that far behind either. Yes, there are a few weak spots (nothing to be alarmed about really), such as "La Grenouille Speciale" which is a little too rockish sounding for the rest of the release, in my opinion; or the slightly insubstantial "Creeping Things" with some questionable sax. But, the good stuff here is so good that the little missteps will not dissuade me from playing Chris Snidow's music whenever I need some real aural fireworks. Bill Binkleman



# ASTERISM

Volume No. 5

Fall 1996

Chris Snidow

*From the Foundtion of the World*

(Cowrind)

Mixing vintage electronic sounds with modern rhythmic sensibilities, synthesis Chris Snidow has created a fascinating nine-tune CD that readily builds upon the innovative work of the pioneering space musicians of the late seventies and early eighties. One of the best tracks, titles “In the Fulness of Time,” features eerie artificial wails and moans that interact marvelously with soft tinkling noises, while another standout cut, “Talitha Cumi,” uses quiet bells and artistic arpeggios to warmly evoke the classic compositions of Kitaro or Edgar Froese. The passion of the artist clearly evident, both through the music and in the album’s liner notes, where almost every selection is correlated with a Biblical passage. The interconnection of spirituality and sound is surprisingly beneficial; rather than being overtly religious, the Scriptural indications help the listener to understand and appreciate the interrelationship of the composer and his creations. These interpretative but no overbearing ecclesiastical explications are therefore a worthwhile component, adding a pleasant annotative element to what is already a solid selection of satisfying spacial songs. JB



