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Hand-made Digipack
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Digital Album
Promotional copy

Avui és un bon dia per ser astronauta
Lloc sagrat
Dins una illa de vent
Mirant des de la finestra del cotxe
Santa lluna
Qualsevol dia pot ser diumenge
El camp de portes obertes

Miscel·lània primaveral
La constructora de blaus cels
Les herbes del camí
Has vist que gran és el cel de vespre?
Berenar a la casa senyorial
L'home que llaurava la lluna
Mei

SNOWMAN LOST HIS HEAD - MEI

The story and life of Snowman Lost His Head (SLHH) remains a mystery and, like the lake monster, still submerged under water. Inside the lost head of this Snowman we find the Minorcan painter and composer Alan Florit (Ciutadella de Menorca, 1979). Since 1997, with his first electronic attempts and after playing drums in a post-rock band called "Sinevara", Alan decided to embellish the winters of the island with the sounds that blossom from his head.

His renewed identity was expressed in numerous experimental electronic and ambient albums, some of them edited in digital format by international netlabels such as Webbed Hand Records, who published his two most significant works, "Monster" (2007) and "The tightrope walker without balance" (2011). Alan defines his compositions as "bedroom music" and it is from this artistic refuge of experimentation -sheltered from the north wind- that his new project comes to us, flat out and delicious, titled "Mei" (Velomar Records, 2015), SLHH's first studio edited album. With a strong awareness of this special work of art, Velomar Records bet on an edition made with love and care. Produced as a handcrafted digipack with an exclusively designed wood engraving by Carles Moll, the young minorcan label is publishing a limited edition of just 215 units.

If we listen to the music of Alan Florit as if we were looking at the sea from a cliff, we run the risk of just getting the simple surface image. To listen to "Mei" we must take a leap and a deep breath, and swim into the depths. Down there, in silence, we will see a colourful and bustling world. The atmospheres we find in Mei are expressed with multiple voices (both friendly and unfriendly) that talk to us (either shouting or whispering) about ourselves. Only then will the abstract and subtle power of the music invite us into introspection and to imagine, absorbed in a unique soundscape, the scenes of an invisible movie. In that sense, SLHH's project contains echoes of contemporary experimental electronic projects such as Murcof, the bucolic ambients by Eluvium, the post-classical pieces by Goldmund or the compositions by Arvo Pärt.

Mei begins with "Avui és un bon dia per ser astronauta" ("Today is a perfect day to be an astronaut"), the launch of a ship that makes every kid's dream possible. After this first sidereal journey of deep sound density, we land on planet Earth with "Mirant la finestra des del cotxe" ("Looking out the car window") with a thick, dull, but also delicate and fragile piano, which has

already appeared in previous SLHH's albums, although here walking with a firmer steps. From this moment on, the album widens into the longest and most progressive song ("El camp de les portes obertes" / "The field of opened doors") and it continues on an interstellar journey in which our ship stops to take a rest on different planets. We can appreciate a gracious balance between mysterious ambients of pieces like "Has vist que gran és el cel del vespre?" ("Have you seen how big the night sky is?"), full of synths and distortion layers and ("L'home que llaurava la lluna" / "The man who cultivates the moon"), with drones and electronic splashes. Next minimalist songs with a strong aftertaste of piano ("Les herbes del camí" / "Road grass"), harmonic chords and simple melodies that walk as elegantly as giant tortoises, like in the charming "Berenar a la casa senyorial" ("Breakfast in the stately house"). The ship carries us through psychedelic galaxies at supersonic (cybernetic és un altra cosa de estudiar robots així vol dir molt ràpid) speed and then lands at zero gravity and moves to the rhythm of a beautiful and enigmatic lunar dance. SLHH offers us the point of view of an alien that lives among us.

The different atmospheres of SLHH also take us, placidly into a dream that never ends, to the cinema. Most of his ambients are inspired by various films, from the work of Andrei Tarkovsky to Japanese and Eastern European animated films. Precisely because of that, SLHH's cinematic music essence has been used as a score in films by Joan Al·lès and Macià Florit, two Minorcan filmmakers.

Within SLHH's career, Mei could be considered a culmination of intimate artistic sound research, which started with *Monster* (2007) and was deeply investigated in his next two albums. In *Mei Snowman Lost His Head* finds his most mature and essential sound to date. We find that we are surely talking about one of the most personal proposals on the Balearic Islands' music scene, exclusively reserved for brave adventurers of unexplored territories.