

OCEANS OF NIGHT

ODAY ROX

<http://odayrox.blogspot.com/2014/09/OCEANS-OF-NIGHT-Midnight-Rising-2014-Threshold-Savatage-Queensryche-Pink-Floyd.html>

OCEANS OF NIGHT is the brainchild of multi-instrumentalist Scott Mosher who started as solo artist in the mid-Nineties with 4 albums under his belt, then in 2005 founded Oceans Of Night together with Scott Oliva (vocals) with Alan Smithee on drums.

"Midnight Rising" is their just released third effort, described by themselves as 'bridges the worlds of progressive metal, melodic hard rock and atmospheric, ambient music'. I agree, and resulted in a quite fantastic blend if you ask me.

Oceans Of Night / "Midnight Rising" are pretty unique and that is no mean feat in this time. In fact, I can't stop listening to it. They've created something that kept me away from many other discs. Heck! I have to say that whenever I wanted to start writing, their music made my mind drift someplace and wander there for hours at a time. To introduce the conspirators - we have Scott Mosher on guitar, bass and keyboards (composed, arranged, performed and recorded), Scott Oliva on vocals, and Alan Smithee on drums and percussion. If I had to mention some names to point you in a direction of what kind of music we deal with here, I would have to say that if you combine guitar work and atmosphere of '80s Pink Floyd, progressive technicality of Porcupine Tree with guitar power of Dream Theater, you would have some of the ingredients. But Oceans Of Night, as said, are unique.

Scott Mosher found a perfect way to take all the right elements from those bands and balance it all with the addition of his own progressive twist on modern prog metal. All of the bands mentioned above got us used to recording being sharp, innovative and clear, Oceans Of Night is no different. The guitar sound on this record is awesome and futuristic; bass rhythmically hammering melodies, drumming is a heartbeat of an adventure, vocal spellbinding and narrating the venture, and keyboards being in the spotlight, leading the way or complimenting the guitars.

The keyboard plays a humongous role on this album, and combined with the other instruments and vocals they create an unbelievable atmosphere and an emotion that just takes you away into someplace in your mind. You can say the guitar is the engine, keys is the fuel and combined together they are the vehicle that can take you away on the ride. It feels like hypnotizing voice of Scott Oliva (which at places reminds me a bit of Zak Stevens from Savatage and Circle II Circle, so rest assured that is a voice to love) is being a catalyst that gets you going on a long trip with drums and bass creating a rumble of machinery that takes you there. Every time I listened to this album I felt like I'm going someplace, like I'm leaving my place to experience something new and unexpected. Every time I said to myself to stay put, I had an idea of how to write about it but as soon as the album starts and before I had a chance to start writing - I was already on a journey.

Perhaps the word that better describes "Midnight Rising" is hypnotizing. Even with the notes I've made there isn't much more I can say to introduce or interest you in this superb piece of music by Oceans Of Night. Get the album and give it a try, but understand that there are two things that can happen. If you can turn your imagination off the album will be full of gripping guitar work, dazzling solos, captivating vocals, exciting bass lines and genuine drumming. But if you can keep it on, if you can sit down and let it, it will be inspiring, fascinating, and stimulating and will grab you from the start. I feel like I've traveled many places, discovered great many things, seen past or future, journeyed universes and beyond many times over, and here is what I have to say: it is time for you to experience it. ** Super, Highly Recommended. **

AUTOEROTICASPHYXIATION ZINE

<http://aeafanzine.blogspot.com/search/label/Music%20Reviews>

Midnight Rising, Oceans Of Night's fourth album, is refreshingly timeless, retrospective of the sounds of ELP, Yes, Uriah Heep, et al. A splendid blend of rock and trippy' ambience, along with a beautiful golden thread of synthesizer tying it all together. The guitar riffs are magnificent and reminiscent

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of some of the biggest names in rock (did I hear hints of David Gilmour?). Scott Mosher gives a perfectly executed performance throughout the album, leaving no doubt to his incredible talent. Mosher does a fine job of coming to the front with a wall of sound that never overpowers the pitch-perfect surreal vocals of Scott Olivia. To maximize the adventure of this rock/electronic/ambient/ethereal journey is the driving rhythms of Alan Smithee on drums and percussion. As a writer/lyricist, I listen to the words and the way they are expressed within the melody and emphasized within the harmonies. As the author of their own stories, these musician/lyricists let go of conventional school-book rhymes and paint the canvas of the cerebral cortex with colorful metaphors and subliminal textures. I am excited about this band. I look forward to hearing more from them and highly recommend sitting down and losing yourself in midnight's rising. -Teresa Clayton

AUTOEROTICSPHYXIATION ZINE

<http://aeafanzine.blogspot.com/search/label/Music%20Reviews>

DOMAIN: Oceans of Night's debut album - Domain - compels the listener to participate in the rite of passing from this world of monotony and the mundane and into worlds of endless possibilities. The bewitching musical incantations of Scott Mosher on Guitar, Bass and Keyboards have no need for words, however, when the vocals of Scott Olivia are added, the depth and breadth of the spell is impossible to ignore; one gets caught up in the magic. Once the last note is heard, you cannot deny its hold on you. This is a monster debut of two well seasoned artists, each casting their own special ingredients into the cauldron. You cannot deny your hunger any longer, this is where rock and fantasy are reborn - thank the gods for the undeniable presence of Oceans of Night - Domain. -M Teresa Clayton

BACKGROUND MAGAZINE

<http://www.backgroundmagazine.nl/CDreviews/OceansOfNightMidnightRising.html>

Scott Mosher is a very talented American composer and above all, a musician who handles the guitars, basses and keyboards as if he is a natural talent. It seems as if his parents gave them to him when his was lying in his cradle as a baby. I noticed this when he contacted me and sent the three albums he had made with his band Oceans Of Night. But before he formatted this group he already released five solo albums which contain music which is a mix of metal, progressive rock and ambient music. Also, on those releases he managed to create very enjoyable music that I heard on his website.

Oceans Of Night released The Shadowheart Mirror in 2009 and Domain in 2011-albums on which the metal side-in my opinion-was a little bit more to the forefront than the progressive rock side of the band. In a way you can describe the music displayed on those releases as progressive metal. But I will not go deeper into the content of those releases because this review is mainly focused on Oceans Of Night's latest album Midnight Rising which was released in 2014-an album on which he, like on all other releases, mainly was responsible for the instruments that you hear. This means playing on the keyboards, guitars and basses. His partner in crime in Oceans Of Night is lead singer Scott Oliva. However we must not forget drummer and percussionist Alan Smithee who is the third steady member in the band. For the recording of their third studio album more musicians were invited to bring more variety to the table. Therefore, you can hear Vivien Lalu doing some keyboard solos throughout the entire album. Moreover, Chris Rifkin was asked to play a guitar solo on The Burning Sky and Stephanie Warren to do vocals on Reach Me.

The whole hour of music on Midnight Rising is of a rather high level. The ten tracks are all very enjoyable and move this time towards the progressive rock side. Sure the metal connection is still evident, but less to the forefront as on their predecessors. This

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is of course good news to those who call themselves progheads. Most of all, the instrumental parts are a must to hear. Atmospheric openings and great interludes on the keyboards and furthermore- fast synthesizer solos, make sure this album can be labelled as progressive rock and recommended. Interestingly, when you hear the vocals, you can't deny there is a link to Iron Maiden's Bruce Dickinson. Well I guess that's not so strange when you do know that Scott Oliva sings in tribute bands that copy this band all the way. Another strong thing on this release is the strong craftsmanship of the musicians on their instruments throughout the entire album. The incredible keyboard and electric guitar parts are so cleverly done that you can only say hats off to that. Moreover, the drums are sounding very powerful and fit the music perfectly.

The progmetal that you hear on this release is most of all recommended to those who enjoy the music made by bands such as Threshold, Magnum or Dream Theater. Hopefully Scott Mosher will continue the musical direction which he started on this album on his next release because I certainly would love to hear more of this kind of strong music! - Henri Strik (edited by Robert James Pashman)

PROGRESSION MAGAZINE

Time flies, and California multi-instrumentalist Scott Mosher is still having fun with studio project Oceans of Night. This is his third release under that moniker and seventh overall since 1996. The line-up once again features Mosher (guitar/bass/keyboards) and veteran New York metal vocalist Scott Oliva, with guests contributing on drums, keyboards, guitars and female lead vocals.

Little has changed as Midnight Rising falls firmly in line with prior outings. This includes the now-familiar base formula of galloping rhythms, chunky guitar riffery, and Oliva's strident warbling (think Geoff Tate and Bruce Dickinson.) Separating Oceans of Night from the pack: arrangements brimming with spacey electronic accents, soaring synth leads and atmospheric (occasionally ambient) symphonic soundscapes. Lyrics offer little beyond justification for Oliva's presence (re: standard laments about war, ecological disaster, lost love, despairing self-doubt, etc.) Midnight Rising shines brightest when Mosher's texturally nuanced instrumental passages dominate. That makes instrumental tracks 'Critical Mass/The Breathless Sleep' and 'A World Born In Fire' worth seeking out, along with longer pieces 'The Burning Sky', 'Gone Forever' and 'Wherever You Are' - all in the 8-to-10 minute range. As always, colorfully attractive album art helps set the tone. - 12.5/16 - John Collinge

BEOWOLF ZINE

<http://www.beowolfproductions.com/OceansOfNight-MidnightRising.html>

"MIDNIGHT RISING" is the third release from OCEANS OF NIGHT. The band plays a very Progressive & Technical style of Rock / Metal music. Scott Mosher has been creating his music and spreading his musical talents for over twenty years now and after one listen to this release it doesn't seem like he's going to stop any time soon. OCEANS OF NIGHT has a bit of a European Progressive Metal sound mixed with a '70's style Prog Rock and it all comes together with Technical Metal inter mixed all through out. The music also has a some what space like ambient vibe to it that kind of is trippy in ways. You don't really listen to his music, you get engulfed in it and experience it. I love how he combined the styles, but then will lean more towards one more in certain parts. I have been reviewing Scott's stuff for years and he just gets more precise and advanced with each new offering. His musical talents are beyond many and I mean many of the musicians in the Rock and Metal world today. I find it hard to believe that some major label has not snagged him up and signed him. I know a lot of true die hard Metal fans already know of him, but he deserves much more exposure and attention than he gets. Everyone should have at least one of their albums in their collection, if not all of them. Truly a musical genius!

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PROG METAL ZONE

<http://www.progmetalzone.com/2014/album-review-oceans-of-night-midnight-rising/>

Oceans Of Night is a U.S. progressive metal band that has just put out their third studio album *Midnight Rising*. The thing that truly sets this band apart from most of the melodic progressive metal bands around is definitely their distinctive theatrical feel that adds something personal and unique to the music along with the stories and concept behind the songs. The project is primarily the output of talented composer and multi-instrumentalist Scott Mosher, the mastermind behind the project, as well as being the bassist, guitarist and keyboardist. His efforts are brilliantly complemented by the performance of talented vocalist Scott Oliva who doesn't fail to impress with his incredible versatility. Oliva's vocal style somehow complements Mosher in a very compelling way. The two "Scotts" appear to enjoy an alchemy not unlike the relationships between other singer-guitarists duos such as Cedric Bixler and Omar Rodriguez Lopez (The Mars Volta) although their musical coordinates are quite different from those guys! To Mosher's credit, his melodic arrangements are really detailed and very well-executed. Being in a band and having "many brains inside the room" might be a good thing if good ideas collide, but in some cases it might also represent a clash of styles. Being able to handle guitars, bass and keyboards by himself, Mosher managed to shape the music of Oceans of Night with multi-layered and well-structured arrangements that are never overwhelming. Each instrument has its own space, without overpowering the other elements within the mix. Oliva's passionate and eloquent vocals add the right emotional context to the music, at times driving it fiercely, at others sitting in the background and letting the fantastic guitar work do most of the talking... Because of the excellent alchemy between the vocals and the instruments this album is texture-rich and diverse, offering bursts of energy and aggression as well as more introspective and reflective numbers. If you enjoy genre-twisting progressive melodic metal in the style of groups such as Winter Of Life or Novembre, Oceans of Night should be right up your alley! You can hear the whole album via the Spotify playlist below and, if you enjoy the music and want to further support the band, you can purchase a copy via the Amazon.com link, also below. - Rating 8.5/10

MERLIN PROG

<http://merlinprog.com/Review.aspx?id=22715>

An hour where the production-related screwed least a button, and it looked way better songs than previous discs. Mosher brew of prog metal, melodic hardrock and ambiente exclusions are further processed here and now Ocean Of Nights a sound that differs somewhat from the crowd. Musical often grandiose, definitely ambient and small theatrical. There is also a reasonably nice weighting between mørkladene and more bright and warm, and between aggressiveness and the more subdued. The refrains have never been more melodic than now, without largely become sticky because of it. Guitar lines are often vague but also at times barbs so it holds. Miscellaneous tangents carpet adds soundstage and it is sometimes joyous, but ever so it'll probably be much to our liking. Our taste is located really just exactly where Ocean Of Nights operates string all, but we know the band earlier albums so well that we can safely say that "Midnight Rising" is Americans' best so far. Administration "Midnight Rising" is bronze winner in the musical portfolio and Ocean Of Nights became in 2006 while debut "The Shadow Heart Mirror" came out in 2009. Scott Oliva has a great and flexible vocal and band's new drummer Alan Smithlee think we do a good job. Just listen drumming on "The Burning Sky 'ye know what we think. The song also offers a Scott Oliva in great-shape and layers of keyboards and guitars and shows that Ocean Of Nights can create epic songs, but also that they are dangerously close power metal genre at times! We can control our enthusiasm for. Epic is also the brooding "Gone Forever", but "non nonsense" rock with charm and warmth, but the song pulls out and does not end in time, and consequently it becomes too long. For radio-friendly commercial seems we "This Is Who We Are", while "Wherever You Are is the other end of the scale and on the verge of a progressive kjempelåt. The song has exciting kordprogresjon and gorgeous

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details and Scott Oliva gives us evidence that he actually manages to sing in the upper voice register. Snap Full of “power” is it that sometimes brutal “A World Born Of Fire” with all its fat riffs and thunderous drumming. “Midnight Rising” is mentioned their best so far, and it sounds at times really well and fans get their and really more to we will believe. We are a little hesitant album as it too often is something amiss in our ears, but it probably has something with taste and not least perception.

PROGRESSIVE METAL BRAZIL

<http://www.progressiverockbr.com/previews2014.htm>

Oceans of Night are back to PR&PM! Oceans of Night is a Progressive Metal project led by New Yorker independent musician and multi-instrumentalist Scott Mosher and singer Scott Oliva (“Wind Wraith”, “Iron Maiden” tribute band “Live After Death”, “The Nightmare Stage”). Mosher had already released 4 solo albums before initiating the Oceans of Night project in 2009, guided by a new musical vision. Based on his tastes and experiences, Mosher created a style called “Ambient Progressive Metal” – one that combines the energy and aggressiveness of Prog-Metal with the softness of Electronic, Ambient, and New Age music, creating a deep sonic contrast. The music was also supplemented with elements of Space Rock, Symphonic Prog, Classic Rock, Hard Rock and Melodic Metal, combining influences and sonorities of diverse bands such as: “Fates Warning” (“Ray Alder” era), “Queensrÿche” (post “Operation Mindcrime”), early “Dream Theater”, “Vicious Rumors”, “Redemption”, “OSI”, “Ayreon”, “Star One”, “Evergrey”, “Porcupine Tree”, “Sieges Even”, “Everon”, “Jupiter Society”, “Iron Maiden”, “Rush”, “Journey”, “Asia”, “Tangerine Dream”, “Eloy”, “Kitaro”, “Alan Parsons”, “Mike Oldfield”, “Jean Michel Jarre”, “U2”, “Depeche Mode”, “Steve Vai”, “Tony MacAlpine”, and “Greg Howe”.

Oceans of Night released two independent albums: “The Shadowheart Mirror” (2009) and “Domain” (2011), both reviewed at PR&PM in 2009 and 2012, respectively. Oceans of Night have just released their third independent album: “Midnight Rising” (2014, Allaroundnecguy Music). Once again mixed & mastered by Joey Vera (“Armored Saint”, “Fates Warning”, “Engine”), the new CD features Scott Mosher (guitar, bass, keyboards), Scott Oliva (vocals), Alan Smithee (drums), and guest appearances by keyboardist Vivien Lulu (“Lulu”, “Shadrane”, “Hubi Meisel”), guitarist Chris Rifkin (“EF5/F5”, “Eye of the Storm”), and singer Stephanie Warren. “Midnight Rising” contains 10 tracks (9 + 1 bonus).

A number of them are straightforward Rock & Metal songs that contain fewer elements of Progressive or Electronic music. “The Haunted Mind” (4:50) is an impacting Prog-Metal that opens the album, being decorated with amazing solos of guitar and synths, recalling “Queensrÿche” and “Redemption”. “Crashing Down” (3:48) is an 80’s Metal song guided by galloping instrumentation and aggressive vocals, formatted as “Armored Saint” and “Judas Priest”. And “Is This Who We Are” (3:45) swings on a Melodic Rock pace that resembles “Journey”, “Saga”, and “Asia”, featuring a tuneful guitar solo. But “Midnight Rising” also represents the continuation of the Ambient Metal style defined on Oceans of Night’s previous albums, and this statement is clearly confirmed on tracks “Midnight Rising” (6:22), “The Burning Sky” (8:59), and “Gone Forever” (10:02). All these songs are highlighted by the confrontation of a powerful and aggressive Prog-Metal attitude against a series of Progressive, Ambient, & Electronic moments. “Midnight ...” balances Ambient sounds and cosmic amplitudes (like “Tangerine Dream”, “Michel Jarre”, “Star One”) with Classic Hard Rock drives and malignant vocals (like “Dio”, “Halford”) strategically interspersed with soaring Progressive moments, abundant guitars and beautiful synths; “The Burning Sky” mixes elements of Melodic Rock and Progressive Rock with sensitive vocal tunes (recalling “Asia”, “Iron Maiden”, “Sieges Even”, “Redemption”), having a climax on the final instrumental sequence, dominated by shredding guitars and synths in combat, changing to Ambient style in the last minutes before being smothered by an avalanche of heavy riffs; and “Gone Forever” (10:02) brings moments of Synth-Pop, Space Rock, Art-Rock, Progressive Rock, and Electronic

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Music, pervaded by melancholic moods that alternate with solid Hard Rock & Metal instrumentation, going from “Depeche Mode” and “Parsons” to “Journey” and “Oldfield”, also bringing the customary epic guitar solo.

Yet, “Wherever You Are” (7:54) leans to the Neo-Prog style, combines emotional vocals, interlocked solos of soaring guitar and waving synths, and will amaze fans of “RPWL”, “Marillion”, “Rush”, and “Sieges Even”. The album still brings two amazing instrumental tracks: “Critical Mass/The Breathless Sleep” (4:58) is a typical Ambient Prog-Metal piece conveyed on tense guitar riffs, thunderous drumming, and dramatic arrangements that dissolve into electronic soundscapes like “Tangerine Dream”; while “A World Born of Fire” (5:25) is an odd-metric Prog-Metal that recalls “Dream Theater” and “Symphony X”, differing only on the Hard-Rock twist of the guitar solos, and a change for brief Electronic-Ambient modes that are pinpointed by powerful guitar chords and slicing synths that keep on soloing. The album ends with the bonus track “Reach Me” (3:24) - a Neo-Prog ballad driven by Stephanie Warren’s sweet voice. Oceans of Night remain dedicated to exploring the potential of their Ambient Progressive Metal style, as shown on this great third album, which is highly recommended to Prog-Metal fans who like “Fates Warning”, “Queensrÿch”, “Redemption”, “OSI”, “Sieges Even”, “Ayreon”, “Star One”, “Rush”, “Journey”, “Asia”, “RPWL”, but also like “Alan Parsons”, “Mike Oldfield”, and “Tangerine Dream”. Band members and collaborators involved in Oceans of Night are: Scott Mosher - Guitars, Bass, Keyboards and Programming; Scott Oliva – Lead and Harmony Vocals; Alan Smithee – Drums, Percussion. Special Guests: Vivien Lulu - Surgically-placed keyboard solos; Chris Rifkin - Strategically-placed guitar solos; Stephanie Warren - Conveniently-placed vocals. Guitar, Bass & Keyboards recorded by Scott Mosher at Nice Guy Studios, Los Angeles, CA; Vocals recorded by Scott Oliva at Vice Studios, Farmingville, NY; Drums recorded by Alan Smithee in Los Angeles, CA; Stephanie’s vocals recorded by Jim Rotheris in Hollywood, CA. Mixed & Mastered by Joey Vera at The Bridge, Woodland Hills, CA... (Comments by Marcelo Trotta)

PROGRESSIVE METAL BRAZIL

<http://www.progressiverockbr.com/previews2012.htm>

DOMAIN: Oceans of Night - the Ambient Progressive Metal project led by the independent musician and multi-instrumentalist Scott Mosher - is back to this webzine (see under reviews 2009). Mosher had already released four solo albums in his career, until in 2009 he joined forces with vocalist Scott Oliva (“Wind Wraith”, “Live After Death” - “Iron Maiden” tribute) to launch a new project called Oceans of Night. Their debut album, “The Shadowheart Mirror”, featured an original style dubbed by Mosher as “Ambient Progressive Metal” – which is characterized by blending the softness and ambience of Electronic Music with the energy and heaviness of Progressive Metal in order to create a deep sonic contrast. The influences are later works of “Fates Warning” and “Queensrÿch”, early “Dream Theater”, “Vicious Rumors”, “Iron Maiden”, “Rush”, “Journey”, “Tangerine Dream”, “Eloy”, “Kitaro”, “Alan Parsons”, “Mike Oldfield”, “Jean Michel Jarre”, “U2”, and “Depeche Mode”. Oceans of Night thus combines elements of Ambient, New Age, Space Rock, Symphonic Prog, Classic Rock, Melodic Metal, and Prog-Metal, matching the sonority of bands like “Redemption”, “OSI”, “Sieges Even”, “Ayreon”, “Star One”, “Evergrey”, “Porcupine Tree”, “Jupiter Society”, and “Everon”. Oceans of Night has just released a second album: “Domain” (2011, Allaroundniceguy Music). It was mixed and engineered by Joey Vera (“Fates Warning”, “Armored Saint”, “Engine”), and the line-up has Mosher (guitars, bass, keyboards and programming), Oliva (vocals, harmony vocals) and new member Alan Smithee (drums, percussion).

Although the sonority of “Domain” still retains that unique “Ambient Progressive Metal” approach of the previous album, the compositions have been hardened, focusing on Prog-Metal. Mosher is still influenced by his favorite guitarists (“Steve Vai”, “Tony MacAlpine”, and “Greg Howe”), and adopts a playing style that transits around the Melodic Metal, the Classic Rock, and the Neo-

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Progressive. Scott Oliva, whose vocals were initially Metal-oriented (recalling “Bruce Dickinson”, “Geoff Tate”, and “Rob Halford”), is more reserved now, but has gained in emotion, having an introspective vocal inflexion reminiscent of “Ray Alder” and “David Bowie”. Alan Smithee on drums is a powerful driving force of Oceans of Night, and keeps the band’s Metallic heart pulsing at the same tempo and cadence of bands like “Queensrÿche”, “Fates Warning”, “Evergrey”, “Star One”, and “Redemption”. Electronic keyboards are still a trait of the band, introducing soaring and symphonic backgrounds (like “Eloy”, “Mike Oldfield”, “Tangerine Dream”); cosmic solos (like “Rush”, “Ayreon”); rhythmic pulses (like “Alan Parsons”); and ambient sounds (like “Sigur Rós”, “Porcupine Tree”). “Domain” has 10 tracks. As a perfect example of the “Ambient Progressive Metal” style, the astonishing title track “Domain” (17:39) opens the album combining slow pounding guitar riffs and space-symphonic keyboards to create a dark atmosphere, emphasized by Oliva’s sad and powerful vocals. The solo guitar work is amazing, flowing through many different nuances, until the last crushing moments, when accelerated drums hurl the listener into a cosmic black-hole. Similar models are “Seven Days of Rain” (6:12) (with initial keyboards that recall “Oldfield” and “Parsons” being replaced later by solid riffs and pulsing bass lines like “Star One” and “Redemption”, and having a cosmic-Progressive guitar solo); and “The Future Remembered” (4:20), which brings a deep contrast between the electronic-symphonic intro (reminiscent of “Tangerine Dream”) and the second part, marked by heavy cadenced guitars and gloomy voices (recalling “Star One” and “Jupiter Society”).

The intense disparity of musical styles present on “Domain” can be evaluated by comparing its two instrumental tracks: the Progressive “Dreams in Artificial Sunlight” (3:32) (which goes from Ambient-Electronic sounds influenced by “Parsons”, “Tangerine Dream”, and “Oldfield” to hammered guitar riffs and space solos like “Star One” and “Porcupine Tree”); and the grinding “Instruments of Fear” (4:14) (that recalls the wildest moments of “Dream Theater”). With lesser presence of electronic effects and ambient sounds, the powerful tracks “So Near Yet So Far” (5:28), “The View to You” (8:28); and the fast-paced “Divisions of Time” (5:17) are plentiful of pounding riffs, bombastic keyboards, rumbling drums, epic emotional vocals, and melodic and epic guitar solos that will please fans of “Fates Warning”, “Redemption”, “Evergrey”, “Sieges Even”, “Star One” and “Ayreon” (last albums). The remaining tracks “Don’t Look to Me” (5:10) and “Ghosts of the Past” (4:25) are excellent Classic-Rock songs with influences of “Journey”, “Asia”, and “Queensrÿche” (new albums). Restraining the original sonority featured on their first album, but without losing it completely, Oceans of Night has made an excellent second album, rather oriented to the Prog-Metal community. Highly recommendable for fans of “Fates Warning”, “Queensrÿch”, “Redemption”, “OSI”, “Sieges Even”, “Ayreon”, “Star One”, “Evergrey”, and “Jupiter Society” that also listen to “Porcupine Tree”, “Eloy”, “Rush”, “Journey”, “Alan Parsons”, and “Mike Oldfield”. Band members involved in Oceans Of Night are: Scott Mosher - Guitars, Bass, Keyboards and Programming; Scott Oliva – Lead and Harmony Vocals; Alan Smithee – Drums, Percussion. Also you must visit Oceans Of Night’s MySpace Site... (Comments by Marcelo Trotta)

PROGRESSIVE METAL BRAZIL

<http://www.progressiverockbr.com/previews2009.htm>

THE SHADOWHEART MIRROR: “Scott Mosher” is a guitar player and keyboardist from New York who has been working as an independent musician for over 15 years, releasing 4 solo albums – “Ambiente Earth” (1996); “Virtuality” (2001); “Inferno” (2004), and “Deep Horizon” (2006). Now he is joining forces with the experienced vocalist Scott Oliva (“Wind Wraith”, “Live After Death”, ex-“Inner Strength”, ex-“Driven”) – to launch a brand new project – Oceans of Night. On their debut album - “The Shadowheart Mirror” (2009, Allaroundniceguy Music) – the powerful guitar riffs, thundering bass and drums, background keyboards, and many guitars solos sharing space with a melodic singer promptly place this band in the Progressive Metal genre – close to early bands like “Fates Warning” (album “No Exit” and on), “Queensrÿch” (album “Operation Mindcrime” and on), “Mordred”, “Vicious Rumors” and

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even "Journey", "Rush", and early "Dream Theater". So, if this band follows that regular pattern, what's new about it? Well, Oceans of Night has a pair of Scotts, who are both talented musicians. Scott Mosher – the "all-nice-guy-jack-of-all-trades" in the band - is already an experienced musician, thanks to his solo work. And he made the intelligent choice of bringing to this new project some of his influences that have nothing to do with Heavy Metal, belonging to a totally different musical world instead – from mainstream acts like "U2", and "Depeche Mode" to "Tangerine Dream", "Kitaro", "Lorena McKennit", "Mike Oldfield" and "Jean Michel Jarre".

Using all those influences on varied textures of keyboards and occasional electronic percussions that create a futuristic atmosphere, Mosher achieves something that sounds like a blend of Progressive, Electronic, and New Age Music, with "Iron Maiden", "Evergrey", "Kings X", "Redemption", "OSI", and all of the groups above - a musical style that he calls "Ambient Progressive Metal". To match the ambient background with the sonority of his guitars, Mosher makes use of echoing velvet-like or violin-like textures, proper to Progressive, differing from the most incisive and sharp guitars of other Prog-Metal bands. Influenced by his favorite guitar players ("Steve Vai", "Tony MacAlpine" and "Greg Howe") he always privileges the melodic guitar solos, sometimes in free style, sometimes tending to Neoclassical. The other Scott of this band – Oliva – is a man that was born to be a metal singer. He is the vocalist of "Live After Death", a cover band of "Iron Maiden". Hence, his vocal tone equals that of "Bruce Dickinson", being even stronger and high-pitched - reaching peak screams like "Geoff Tate", and "Rob Halford" - and featuring better interpretative skills. As a shining Lighthouse in the dark Oceans of Night, he guides the listener through the 8 tracks of "The Shadowheart Mirror", laying him down in secure shores soon after the stormy opening tracks "A Way From You" and "Living in the Past" – two metallic and straightforward songs on which Oliva's acrobatic voice and awesome screams will make you stick to this record till the end.

The following "New Machine" and "What's Left of Me" – two of the best tracks - pull the band to the Progressive and voyaging side, with climatic parts that are perfect for Oliva to show his emotional interpretation. The metal thrash-instrumental "The Shadowheart Mirror" and the "Iron Maiden"-like "The Last Goodbye" point up like coral reefs dividing the waters of Oceans of Night – for the excellent closing tracks - "Two Worlds Apart" and "War Inside Myself" – feature a still even deeper contrast between the heavy metal and the ambient parts, revealing all the potential of this band and its original "Ambient Metal" style. Oceans of Night has made an excellent debut, deserving a better production for the next album – and is specially recommended for all Prog-Metal fans that also like great bands of the 80's. Band members involved in Oceans of the Night are: Scott Mosher - Guitars, Bass, Keyboards and Programming; Scott Oliva – Lead and Harmony Vocals... (Comments by Marcelo Trotta)

PROGWERELD

<http://aeafanzine.blogspot.com/search/label/Music%20Reviews>

DOMAIN: The last time I reported on Oceans Of Night, I was not really very positive. At least, when I re-read my review, I would surely become a musician in a small dip. Not that my opinion on a picture of the entire music world to its foundations vibrate, but I was not the only one in the prog rock and metal world that was not overly cheerful Domain, and as former colleague Casper Middelkamp although not The Shadow Heart Mirror. The album "Deep Horizon" has had a quiet debut in 2006, it is not found very much back on the internet.

Encourage it is therefore like a band of their own accord a physical copy of the latest CD and send it to us again wonders in our opinion. And you would think that mastermind Scott Mosher also learned from the past; he seems like a real drummer to have hired, witness the lineup on the promo card. But this reviewer is not just to fool because the 'living' drum sound is in fact not really hear, especially if you go better analyze the final mix. Also on the website is the band very mysterious about this Alan Smithee, so I think

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that the two musicians are a few mischievous rascals and keep fool us with a drum machine that has been named.

Still the band mainly consists of guitarist and keyboardist Scott Mosher and singer Olivia Scott. This time the duo has invited some guest musicians, including singer Stephanie Warren who featured in the valve Reach Me. The musical ideas come exclusively from the former Scott and the second looks traditional and dutiful to be hired again, as his vocals on this album, but I can appeal to moderate. Do not get me wrong, Olivia has potentially much talent and still a hard rock voice that you say against you: Sounds this time only little enthusiasm in his voice, even though it is technically all looked fine. The music is not really much different from the first three albums, it is still bombastic and especially the computer and keyboard fill the guitar work with their lush atmospheres to.

Anyway, the music after three years is probably evolved into something beautiful? The men are in any case generous with their offerings in playing time. The CD allows one hour of music heard you need to take in each case. The ambient, atmospheric and sometimes rocking guitar songs of Scott and Scott are unfortunately not very varied. If you've heard the first song, you also know as the middle and the last. Here and there you sometimes hear a fine solo and spherical buttons, but you can never catch me on an open mouth of admiration. This will never produce the breakthrough where Scott Mosher's dream. - Ruard Veltmaat

LORDS OF METAL

<http://www.lordsofmetal.nl/nl/reviews/view/id/27953>

Ruben : Is the release of an album on its own a positive development? Benefit the result of a band really if no external producer at is? These are questions I ask myself often enough when I have to review an independently released CD. Until now I have been best discussed some of these albums and I have certainly gotten a positive image of. Then Oceans Of Night came with their new album 'Midnight Rising'. That picture of the house? I could go adjust again.

Oceans Of Night is a band that emerged from the solo albums by guitarist Scott Mosher. If you have such a name, then it is obviously impossible to get into a different genre than the metal. Besides making music Mosher is also a graphic designer and photographer, he's clearly never silent. He is also the producer of this release. Here is also immediately my biggest criticism that I'm going to give this album. Mr. Mosher finds himself quite very good. He plays the guitar, bass and keyboards on the album, and that's pretty. Gentleman has christened himself "musical genius". If someone takes as the production on his behalf, thunder you can say on that there is an imbalance in the final production. Unfortunately, that hefty present also. The vocals are unceremoniously pushed into the background like a nice riff or a nice piece keyboard is presented. This shows that the vocals are absolutely not on the first place in the music.

Now the vocals are unfortunately not to write at home, I have to be honest in his. The resonant voice of Scott Oliva does even to false at times. It is often just not catchy. Most songs contain many lingering tones that do not just come out of the paint. Vocal seen is the closing song 'Reach Me' with a female singer also finest. Of course there is also an instrumental song present 'A World Born Of Fire' to the skills of Mr. Mosher to assert. Unfortunately, he does musically nothing new compared to his colleagues Marty Friedmann or Joe Satriani. Then he just digs on all fronts worst.

And this is not to say that the musical is all very bad, which is in itself good. It's just not innovative. We know some solos and riffs by now. Add to that the previous criticisms, the skewed production and disappointing to singing and you have a pretty mediocre album.

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Scott Mosher is a centipede, that much is clear, but perhaps an external producer in his case be an important factor. To all parties as well as possible from the people, without prejudice.

INFERNAL MASQUERADE ZINE

<http://www.infernalmasquerade.com/?q=reviews/002839-oceans-night-%E2%80%93-midnight-rising-2014s>

The USA Progressive Metal scene has been growing in the last few years, and surprisingly besides the premiere bands, there are many newcomers (or smaller bands) filled with quality like Oceans of Night. As the brainchild of multi-instrumentalist Scott Mosher, "Midnight Rising" marks the third full-length release of the band and greatly shows improvement over their previous albums. Coming in at nearly one hour of music, this release combines early 90's Progressive Metal elements with the futuristic vibe of Dol Ammad and Ayreon.

Opening with the atmospheric "The Haunted Mind", the band seamlessly transitions into the Heavy/Power Metal elements of "Midnight Rising". In this last track, Scott Oliva shines through the expertly crafted riffing and percussions. Breaking up the flow, the highly atmospheric "Critical Mass / The Breathless Sleep" nicely changes the pace of things before the epic "The Burning Sky". As one of our favorite tracks in this release, the instrumental passages and guitar solos are just amazing in this one (there is a guest solo in this track by Chris Rifkin).

Alternating between short tracks ("Crashing Down", "Is This Who We Are") and longer pieces ("Gone Forever", "A World Born of Fire"), the band provides a very nice balance between straightforward catchy tunes, and more complex and elaborate songs that have a stronger Progressive foundations. "Gone Forever" is another one of our favorites thanks to its tense build up, and expert melodic culmination. In terms of futuristic keyboards and intoxicating percussions, "Wherever You Are" is the song that showcases their skills the best.

Overall, "Midnight Rising" is a great improvement over "Domain", and shows that Oceans of Night can further refine their already very solid and cohesive sound. For a trio, this band has a lot of quality music that cannot be ignored, so keep an eye out for them. If you are a fan of Ayreon, Fates Warning, Queensrÿche, etc., you should not miss this upcoming band and their expertly crafted music.

METAL RULES

<http://www.metal-rules.com/review/viewreview.php?month=December&year=2014&pos=42s>

There are a certain class of musician in my mind who create music and art for the sake of being creative. Arguably all musicians are creative but there are those who just quietly make music, ignore trends and keep going regardless if they get fame and fortune. In my mind, Scott Mosher is one of those guys. Ten years ago on this site I reviewed a couple of his solo albums and for whatever crazy reason we lost touch over the years. He kept going releasing another solo album in 2006 and then switching over to more of a band environment with his project Oceans Of Night. MIDNIGHT RISING is the band third album following, THE SHADOWHEART MIRROR in 2009 and DOMAIN in 2011.

MIDNIGHT RISING is a very fine example of a great blend of Progressive Metal and Hard Rock with a nice mix of middle-era Fates Warning and perhaps middle era Queensrÿche or even Magnum. The CD is a very nice package because mainman Mosher has always had good attention to detail, layout and design. The colorful booklet includes lyrics, liner notes and a message from Scott. I define this as more of a project. Halfway between his solo albums but not quite a full touring band as Mosher plays everything by

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himself. Vocals are provided by Scott Oliva, probably most well-known for being the vocalist of the admittedly obscure US Power Metal band Wind Wraith. His smooth voice carries the songs nicely and he does have a commanding vocal presence on cuts like 'The Burning Sky' and 'Crashing Down' which almost veers into Power Metal territory.

There are a number of guests on the album dropping by for a keyboard solo and so on. And the whole thing was mixed and mastered by Joey Vera cementing perhaps the Fates Warning connection. The ten-song, one hour album is all over the map in terms of composition as the songs range from three minutes to ten minutes. The keyboard heavy album brings some fine progressive elements but does not forget the guitar either. The second cut, the title track, recalls a bit of Savatage with some really nice guitar work. There are some ambient passages on the keyboards reinforcing the connection to his solo albums as well. The tone and tempo is refined never too abrasive or fast but never dull, there is an nice, steady undercurrent of energy in the songs.

Not many bands try to make this type of Music as much, as the old elite guard of prog are thinning in ranks but I'm pleased that artists like Mosher and Oceans Of Night are keeping this sound and style alive. MIDNIGHT RISING is an excellent example of a style that is not really 'cool' (never has been) and the cool Metal kids would never touch this with a ten-foot pole, and that's why fans of truly inspired and impassioned music devoid of trends or pretensions, should check this out.

EXPLORING PROG ROCK

<http://exploringprograck.freewheelinmusic.com/progressive-metal-from-the-uss-oceans-of-night-midnight-rising/>

The latest album from the band Oceans of Night, Midnight Rising, has been in my listening rotation for a few weeks now, it's even been a soundtrack for one of my runs, and it is becoming one of my favorite prog albums! Oceans of Night is according to the band's website..... a modern rock band – equal parts progressive rock and modern heavy metal, wrapped around powerful vocal melodies and evocative guitar work served with a distinct ambient flavor. Conjuring epic and dynamic music with an cinematic twist, each Oceans of Night release is a dramatic musical experience that demands your undivided attention. With 3 CD's currently in circulation (and 4 other CDs released eponymously under Scott Mosher) Oceans of Night are forging a brave new path in the world of progressive metal music.

Rising from the ashes of the eponymous solo band lead by musical mastermind Scott Mosher, from 1996 through 2004, Oceans of Night bridges the worlds of progressive metal, melodic hard rock and ambient music to create an experimental yet complimentary style of music that is at once as subtle as it is powerful, aggressive as it is dynamic and timeless as it is modern. Scott Oliva continues to perform in the legendary NY Iron Maiden tribute band, Live After Death and The Nightmare Stage. He has also written, performed and recorded with Wind Wraith, Inner Strength, Last Vision Black and Driven. The Scott's had first worked together on Mr. Mosher's 4th CD release, Deep Horizon, in 2006. Say hello for the first time in a musical experience, to the Talented Mr. Smithee

The album has just about the right mix for me, at times very melodic and at others just crashing music with ripping guitars and throughout the album the vocals from Scott Oliva are spot on! In Mosher's biography on his webpage the music of Oceans of Night is described thusly.... The secret to the Oceans of Night sound? Take 20 lbs. of crushing heavy metal, 10 lbs. of guitar-driven hard rock, a progressive approach to rhythmic meter and song composition, mix with 32 oz. of ambient/trance music, ad a dash of electronic new age, and a dose of pop music sensibility... shake, stir, and imbibe In addition to creating the "songs, music, lyrics, playing guitar and keyboards Scott also appears to be in charge of "security and all intergalactic marketing decisions." While-bandmate Scott Oliva duties include Vocals, lyrics,and "all terrestrial voice arrangements". Alan Smithee, well, he just drums along.

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Midnight Rising the album I have been enjoying is described as follows... Dynamic, evocative and powerful, MIDNIGHT RISING is a continuation of the ambient metal style established on 2006's DEEP HORIZON, THE SHADOWHEART MIRROR (2009) and onthrough DOMAIN in 2011. Once again mixed/mastered by Joey Vera (Armored Saint, Fates Warning, Engine), MIDNIGHT RISING also features guest appearances by keyboardist Vivien Lulu (Lulu, Shadrane, Hubi Meisel), guitarist Chris Rifkin (EF5/F5, Eye of the Storm) and vocalist Stephanie Warren. With over an hour of music that pushes boundaries and bridges worlds, Oceans of Night remain dedicated to exploring the sonic limits of metal music by any means necessary Read More – Buy.

So check out Oceans of Night! As for me, I think I'm going to check out Scott's debut album Ambient Earth. It sounds like it's right up my alley... 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.

MUSIC WAVES

http://www.musicwaves.fr/frmReview.aspx?ID=11894&REF=OCEANS-OF-NIGHT_Midnight-Rising

'Midnight Rising' is the third album Oceans Of Night 'd since their inception in 2007, and the least we can say is that the first two did not receive a warm welcome in our pages. Indeed, the American trio led by Scott Mosher evolves in a progressive metal unoriginal from his first two albums. From the first notes, powerful riffs and layers of keyboards inevitably remind LaBrie band, with much less personality. Thereafter, things are improving and there is a resurgence of consistency from previous productions. Thus, a significant effort is made to research and melodic themes such as "Midnight Rising", "Gone Forever" or "Burning Sky" are worked. Unfortunately, there are many repetitions, particularly on longer tracks that do not offer enough variations eloquent to generate renewed interest. And the result is the same throughout the album. The severe lack of originality is the Achilles heel of American combo. Electro arrangement of "Midnight Rising" or "A World Of Fire" is not enough to raise all these parts since even though many felt repetitive and often poorly integrated with the rest of the title. The end of the album is very good with the instrumental "A World Of Fire" and "Wherever You Are" with a pleasant interlude, always in a mid-tempo register in which the group revels without being able to extirpate. The musicians do not shine no more for their originality as hardly bring intensity in their game, like the singer who want to make too much of Geoff Tate (Queensrÿche) forget the fundamentals, which are authentic and emotion. One more album and a bunch more in a prog metal landscape in which to succeed at the game now passes by an outsized personality and a strong talent. Amid current outstanding outings in the same register (Threshold, Evergrey), Midnight Rising will this much trouble to make their way up to your turntables despite a desire to do well evident.

FIREWORKS MAGAZINE

http://www.rocktopia.co.uk/index.php?option=com_content&view=article&id=6050:oceans-of-night-midnight-rising&catid=910:cd-reviews&Itemid=485

This is the third effort from Progressive band Oceans Of Night. 'Midnight Rising' delivers a fullness of sound, embracing the essence of experimental explorations of Ambient and Progressive elements seated firmly in a Rock expression! The captain of this musical entity is one Scott Mosher (guitar, keyboards and bass) and the unique and powerful vocals you can hear are from Scott Oliva; both these gents are the driving force of OON. They are both very accomplished in the independent Metal/Progressive music scenes and have recorded with other heavyweight groups; both men are also no stranger to the live scene as well. They came upon each other back in 2006 and began experimenting together, Mosher bringing in the Ambient and Progressive waves with Oliva contributing the harder edged, Metallic and Rock expressions. OON was soon launched and now offer a full bodied musical statement. Often throughout this

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release, you can hear some very “Floydian” currents, blended with what one could relate to as early Genesis. However, this is not direct copying or plagiarism, just heavy influences balanced perfectly with the two men’s own writings and musical journeys. The ten individual musical rivers do combine into an ocean of sound. Yet, you can explore each one on its own or become completely immersed in the whole, as this album’s main property is one of total immersion. You can be carried away upon wave after wave of beautifully blended music—from the most delicate passages to the more aggressive expressions – and it is all done so effortlessly! Although the core of the group is the two Scotts, they are joined by musical friends Alan Smithee on drums and percussion, Vivien Lalu on keyboards, Stephanie Warren on vocals and guitarist Chris Rifkin. The result is a cohesive, excellently executed performance that will hold your attention tenfold. Melodic, yet strong – ‘...Rising’ will leave you with wanting more. A recorded work that just lands under the term “epic”!! It is almost Symphonic in places and this record must be listened to very seriously. I would say that upon every listen, one will find something they did not know was there before – showing us the depth that Oceans Of Night are capable of creating. ‘Midnight Rising’ is a sonic feast – one that should be indulged upon time and time again! - Bruce E.J. Atkinson

INFERNAL MASQUERADE ZINE

<http://www.infernalmasquerade.com/?q=node>

The USA Progressive Metal scene has been growing in the last few years, and surprisingly besides the premiere bands, there are many newcomers (or smaller bands) filled with quality like Oceans of Night. As the brainchild of multi-instrumentalist Scott Mosher, “Midnight Rising” marks the third full-length release of the band and greatly shows improvement over their previous albums. Coming in at nearly one hour of music, this release combines early 90’s Progressive Metal elements with the futuristic vibe of Dol Ammad and Ayreon. Opening with the atmospheric “The Haunted Mind”, the band seamlessly transitions into the Heavy/Power Metal elements of “Midnight Rising”. In this last track, Scott Oliva shines through the expertly crafted riffing and percussions. Breaking up the flow, the highly atmospheric “Critical Mass / The Breathless Sleep” nicely changes the pace of things before the epic “The Burning Sky”. As one of our favorite tracks in this release, the instrumental passages and guitar solos are just amazing in this one (there is a guest solo in this track by Chris Rifkin).

PROGWERELD

<http://www.progwereld.org/cms/recensies/album/oceans-of-night-%E2%80%93-midnight-rising/>

The last time I informed you about Oceans Of Night I was not really very positive. That is, if I re-read my review, I’d become a musician still in a small dip. Not that my opinion on a picture doing the whole music world rocked to its foundations, but I was not the only one in the prog rock and metal world that was not overly cheerful Domain , and as former colleagues Casper Middelkamp though not The Shadow Heart Mirror. The album “Deep Horizon” has had a quiet debut in 2006, it is not a whole lot can be found on the internet. Encourage it is therefore like a band of his own accord a physical copy of the latest CD and send it to us again wonders in our opinion. And you’d think mastermind Scott Mosher has also learned from the past; he seems to have hired a real drummer, judging by the line-up on the promo card. But this reviewer is not so fool, because it ‘living’ drum sound is in fact not really hear, especially if you are better analyze the mix. Also on the website is the band very mysterious about this Alan Smithee, so I think the two musicians a few naughty rascals, and adhere to fool with a drum machine that has been given a name.

Still, the band mainly of guitarist Scott Mosher and keyboardist and vocalist Scott Olivia. This time the duo has invited a few guest musicians, including singer Stephanie Warren who featured in the valve Reach Me. The musical ideas come exclusively from the first mentioned Scott and the second appears to be traditional and dutiful again hired as his vocals on this album can only mediocre tempt

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me. Do not get me wrong, Olivia has potentially much talent and still a hard rock voice that you say against you. This time there is only little inspiration in his singing sounds although technically all fine care of. The music is actually not much different than the first three albums, it's still bombastic and especially the computer keys and fill the guitars with their lush atmospheres to.

Anyway, the music after three years than probably evolved into something beautiful? The men are in any case generous with their offerings in playing time. The CD sounds an hour of music where you have to keep in any case. The ambiente, atmospheric and sometimes rocking guitar songs of Scott and Scott are unfortunately not very varied. If you've heard the first song, you know like the middle and the last. Here and there you even hear a fine solo and spherical buttons, but you can never catch me on a open mouth of admiration. This will never produce the breakthrough Scott Mosher dreams.

PROG SPHERE

<http://www.prog-sphere.com/reviews/oceans-of-night-midnight-rising-review/Oceans of Night – Midnight Rising>

Midnight Rising is the best record from Oceans of Night to date. I say this as someone who has followed the band's saga from their debut *The Shadowheart Mirror* and even prior to that, with multi-instrumentalist Scott Mosher's quadrilogy of solo albums. In a broad sense, *Oceans of Night* is a continuation of Mosher's solo ambitions, drawing sounds from ambient, electronic and prog traditions under a banner of bombastic melodic metal. Collaborating with vocalist (and fellow Scott) Oliva, the pair make a promising duo, with more than enough talent between the two to make *Oceans of Night* a potential force to be reckoned with. In spite of that promise, there were problems on both of their past records that held me back from full appreciation; *The Shadowheart Mirrors* sported solid songs and melodic writing but suffered from a muddy production. It's follow-up, *Domain* on the other hand improved upon the execution, but lacked the tactful composition to make it feel like an improvement. With *Midnight Rising*, I'm all-too happy to hear writing and execution impressing me evenly. *Oceans of Night's* third record isn't without its share of weaker aspects, but whatever faults there are on the album are vastly outweighed by the ambitious strides they have made here.

In describing *Oceans of Night*, I'm torn between likening them to traditional progressive metal, or placing them within the melodic branch of modern prog. Oliva's theatrical delivery and many of Mosher's riffs convey a rich appreciate for '80s progressive metal (primarily Queensryche and John Arch-era Fates Warning), but the weight they've placed on retro-futuristic space atmosphere is reminiscent of Arjen Lucassen's *Star One* project, or Portugal's *Factory of Dreams*. For what it's worth, many of the best bands in [progressive rock] today see fit to fuse influences old and new together, and this natural mix of styles has resulted in a fairly distinctive sound for *Oceans of Night*, especially for a band with such a focus on melody.

While *The Shadowheart Mirror* was defined by its songwriting and *Domain* for its atmosphere, *Midnight Rising* is so defined by its proper fusion of the two. Nostalgic synthesizers and space-age timbres have a very strong presence on the album (at times even outshining the guitars), but (unlike *Domain*) it hasn't softened their sense of composition. *Midnight Rising* is alight with some of the best, most style-defining tracks *Oceans of Night* have yet done. "Gone Forever" is the best song *Oceans of Night* have ever produced, with melodies and structure so tightly refined it's easy to forget the track is over ten minutes long. At the same time, Scott Mosher has spread the project's wings a little further, branching out with a couple of surprises along the way. "A World Born of Fire" is a change of pace for the band nearly to the point of seeming out of place; it takes a much more metal-centric approach, ditching the vocals for an instrumental that you might hear from Fates Warning or Dream Theater. The album closer "Reach Me" (made special with guest vocals from Stephanie Warren) recalls something Devin Townsend might have done with Anneke van Giersbergen, circa *Addicted*.

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For an album with such an emphasis on melody, *Midnight Rising* isn't particularly sharp with its hooks. This could be said even more so for the work Oceans of Night have done in the past. Oliva's vocals are rich and striking (drawing a close parallel with Queensryche's Geoff Tate, before he lost his edge), but his voice never seems integrated fully with Mosher's instrumentation. I'd guess that Oliva's vocal lines were penned atop the instruments after the fact. Oliva's contributions on *Midnight Rising* are certainly inspired, but the vocals still aren't as fully infused into Oceans of Night's songwriting as I'd like to hear. With that having been said, the duo sculpt an excellent chorus on "Gone Forever", and "Midnight Rising" is one of the best-written tunes they've done so far.

Oceans of Night's songwriting still doesn't jump out at me as consistently as I'd like it to, but *Midnight Rising* more than compensates for it with many stand-out passages and ideas. Oceans of Night's space-age atmosphere gives Mosher plenty opportunity to explore ambient approaches alongside the metal. The introduction to "Midnight Rising" is long and ominous, bringing to mind what the *Blade Runner* soundtrack might have sounded in the hands of rock musicians. "Critical Mass / The Breathless Sleep" conjures up some incredible atmosphere with its simple guitar lead and subtle synthesizers. While Scott Mosher's flagship instrument is clearly the guitar, it's the synthesizers and electronic incorporations that arguably impress me the most on *Midnight Rising*. The drum duties have been attributed here to the dubiously-named 'Alan Smithee' (search up some of the man's other accomplishments and you'll understand my doubts); even though the drums are almost certainly programmed, they're well-composed and don't cheapen the band's sound at all, though I'm sure Oceans of Night would benefit from the dimension added by a live drummer.

Ultimately, I think *Midnight Rising* has been a long time coming. It's always been obvious that Oceans of Night had the talent and stylistic novelty to create a great album, but there always seemed to be kinks in the formula that needed work. There's still plenty of room left for Oceans of Night to refine their craft, but with *Midnight Rising*, I think they are finally hitting their stride.

PROG METAL ZONE

<http://www.progmetalzone.com/2014/album-review-oceans-of-night-midnight-rising/>

Oceans Of Night is a U.S. progressive metal band that has just put out their third studio album *Midnight Rising*. The thing that truly sets this band apart from most of the melodic progressive metal bands around is definitely their distinctive theatrical feel that adds something personal and unique to the music along with the stories and concept behind the songs. The project is primarily the output of talented composer and multi-instrumentalist Scott Mosher, the mastermind behind the project, as well as being the bassist, guitarist and keyboardist. His efforts are brilliantly complemented by the performance of talented vocalist Scott Oliva who doesn't fail to impress with his incredible versatility. Oliva's vocal style somehow complements Mosher in a very compelling way. The two "Scotts" appear to enjoy an alchemy not unlike the relationships between other singer-guitarists duos such as Cedric Bixler and Omar Rodriguez Lopez (The Mars Volta) although their musical coordinates are quite different from those guys!

To Mosher's credit, his melodic arrangements are really detailed and very well-executed. Being in a band and having "many brains inside the room" might be a good thing if good ideas collide, but in some cases it might also represent a clash of styles. Being able to handle guitars, bass and keyboards by himself, Mosher managed to shape the music of Oceans of Night with multi-layered and well-structured arrangements that are never overwhelming. Each instrument has its own space, without overpowering the other elements within the mix. Oliva's passionate and eloquent vocals add the right emotional context to the music, at times driving it fiercely, at others sitting in the background and letting the fantastic guitar work do most of the talking.

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Because of the excellent alchemy between the vocals and the instruments this album is texture-rich and diverse, offering bursts of energy and aggression as well as more introspective and reflective numbers. If you enjoy genre-twisting progressive melodic metal in the style of groups such as Winter Of Life or Novembre, Oceans of Night should be right up your alley! You can hear the whole album via the Spotify playlist below and, if you enjoy the music and want to further support the band, you can purchase a copy via the Amazon.com link, also below. - Rating 8.5/10 review by Andrea Caccese

SEA OF TRANQUILITY

<http://www.seaoftranquility.org/reviews.php?op=showcontent&id=16744>

Oceans Of Night is a project started by multi-instrumentalist Scott Mosher. The Shadowheart was the band's first album released in 2009. Midnight Rising is their third album. Joining Mosher (guitar, bass, keyboards) is Scott Olivia (vocals). There are a few guests as well adding vocals, guitars and keyboards on various tracks. Mosher also has four solo albums to his credit.

Right off the bat the band deliver the goods with "The Haunted Mind" and its mood laden backdrop of atmospheric keys and chugging guitar riffs. The metal goodness continues with the melodic title track highlighted by an outstanding keyboard solo. "Critical Mass/The Breathless Sleep" starts with voice and helicopter samples with the keys and guitar riff building gradually. The keyboard drenched soundscape has a bit of a Floyd feel. The music is dramatic yet subdued, much like the rest of the album with its lighter and darker shades of colour. One of my favourite pieces is "The Burning Sky" where Olivia delivers one of his best performances on the disc. I also love the alternating heavy and light sections as well as the splendid keyboard arrangement. One of the heaviest tracks is the metallic "Crashing Down" and it is here Olivia really belts it out reaching into some pretty high registers and generally showing his versatility as a vocalist. Another great track is the ten minute "Gone Forever" featuring some of the most memorable riffs on the disc and more stellar guitar/keyboard parts.

With Midnight Rising Mosher and company have crafted an excellent metal album that should appeal to fans across the progressive rock/metal genre. This is without a doubt the best I have heard from him so far.

METAL BITE

<http://www.metalbite.com/tracks.asp?album=17151>

Last album of Oceans Of Night kept me under its spell for a long time and once I stopped listening to it I felt like I was going through some kind of withdrawal. Domain was one of those albums that go right to your head and stay there for a while. In my case it was a long while and then some. And yet when Scott Mosher contacted me about possible review of his newest album Midnight Rising and knowing what it most likely would do to me, I grinned like a drunk getting a free-drinks pass to a local bar.

I had this album spinning in my player for some time now and I think it's safe to say that for someone that knows and likes Oceans Of Night their newest album might to be like a wet dream, but for me it falls short of the mark. Now, before you decide to start looking for a rope to make a comfy noose for me let me explain myself. I consider Midnight Rising to be a good album. It's Oceans Of Night album and if you look for music that only they can create - you'll find it on here. There is plenty of everything that we know and love; there are plenty of subtle keyboards, spacious guitars, beautiful vocals, dynamic drums, screaming solos and yet I believe there is something missing on it. I've listened to the album numerous times and I tried it with all kinds of settings and moods, so

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my opinion is based on many-hours of listening to it and it just isn't what I expected and even though I like it, to some point I feel underwhelmed. Me expecting something could very well be one of the problems here (expecting something from a band rarely works out) but the new album for me is missing the vibe, the energy and the atmosphere that Domain had. It feels like this are the ideas that were put on the back burner during the previous session and since they were not good enough they didn't end up on the album. After reworking some things and adjusting some others we have new album but it is with b-sides material. Just like on the previous release Scott composed all music, Scott Oliva took care of vocals and Alan Smithee was the guy that hits things with sticks, so all creators are the same but this material doesn't feel new and it doesn't sound fresh. It feels dated and sounds much less interesting than Domain was. There are a couple of guest appearances on the album to spice things up but only the vocals of Stephanie Warren stand out enough to be remembered. Extra keys and a guitar solo disappear somewhere in the mix.

There is plenty of good stuff going on here so it is not all that bad and I probably shouldn't compare it to any previous material anyway, but after hearing Domain how can I not? I feel Oceans Of Night needs to step up their game and come up with some butt kicking material for the next release. I want to suggest more guitars and more diversity in a drum department. It's something that I've waited for and it's something that I hope Scott will address on let's say next album maybe - if he decides to do another.

STREET CLIP ZINE

<http://www.streetclip.tv/magazine/details/reviews/article/oceans-of-night-midnight-rising/>

Who wants to experience one of the most brilliant singers of the history of heavy metal on a new album, will not be able to avoid the work of OCEANS OF NIGHT. Here sings, even when the band solo project Scott Mosher was the great Scott Oliva. Known primarily for his work on the masterpieces of INNERSTRENGTH and LAST VISION BLACK, he let his voice also at WIND WRAITH, DERANGED and many other sound.

With 'The Haunted Mind' starts the album, as hoped, with a song, while supported and backed by keyboards, but the causes vocally deeply INNER STRENGTHige tears of joy. And so the keyboard is not too bombastic sound, OCEANS OF NIGHT have finally written Ambient Prog - Metal on the flag could (LALU) are obtained for the operation of the keys even for some songs Vivien Lalu. With sounds like best electronics days a la Tangerine Dream begins 'Midnight Rising'. However, these are immediately replaced by the guitars, while Oliva partly a slightly lower pitch than usual preferred here.

Two long instrumentals, the group has also 'Critical with Mass / The Breathless Sleep', wherein the keys beam here in the second part of the song the listener into space, and offer the very heavy therefore coming 'A World Born Of Fire'. But the two epic songs - 'The Burning Sky', the music further and further screwed in divine heights and the rather worn 'Gone Forever' - delight far more. 'Crashing Down' grabs the listener immediately by the hair, while Oliva particularly beautiful his golden vocal cords used in 'Wherever You Are'. To conclude, there still listen to the singing of a cute Stephanie Warren bonus track ('Reach Me').

The album was again by Joey Vera (ARMORED SAINT, FATES WARNING) mixed and mastered and presented a totally-unique sound that sounds neither modern nor old-fashioned, with at most the drums a gehörigeren Punch to renounce the sterility, could do with more. As a guest Mosher also won the guitarist Chris Rifkin and on closer inspection the present volume the sound of the guitarist of EYE OF THE STORM is not so dissimilar. So if you feel a spherically-backed FATES WARNING or QUEENSRYPHE sound can imagine in some parallel universe, is not so wrong with his reasoning. Lovers of song by Scott Oliva likely already love the songs.

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MELODIC AOR & ROCK

<http://plotn08.org/oceans-of-night-midnight-rising-2014>

OCEANS OF NIGHT is the brainchild of multi-instrumentalist Scott Mosher who started as solo artist in the mid-Nineties with 4 albums under his belt, then in 2005 founded Oceans Of Night together with Scott Oliva (vocals) with Alan Smithee on drums. "Midnight Rising" is their just released third effort, described by themselves as 'bridges the worlds of progressive metal, melodic hard rock and atmospheric, ambient music'. I agree, and resulted in a quite fantastic blend if you ask me.

MUSIC STREET JOURNAL

http://www.musicstreetjournal.com/index_cdreviews_display.cfm?id=104596

It seems to me that each album from Oceans of Night is better than the one that came before it. That says a lot, really. The blend of metal and prog is still intact. I'd still land this in the progressive rock arena, but I could see arguments about that. This is just such a strong album, though, that it never really matters where you put it genre-wise. Just enjoy it. That's the point. Track by Track Review

The Haunted Mind - A short, but very pretty, keyboard introduction sets up musical patterns. Those are continued by the guitar as it joins. The tune powers out from that in a great metallic prog arrangement. I love the multiple layers of powerful vocals on this piece. It's a killer tune that just plain rocks. There is some powerful guitar soloing on this and the whole closing instrumental section is impressive.

Midnight Rising - This comes in strong, but drops back as the introduction seems to have a bit of a tentative approach at first. Then keyboards take the lead as the whole rocking sound gets more consistent. As the vocals join the piece is more metallic. They take this through a number of changes and some sections are more decidedly proggy. I love some of the melodic guitar soloing on this tune. There is also some nice keyboard soloing in the later sections.

Critical Mass / The Breathless Sleep - There is quite a dense wall of sound on the early sections of this. While it does have a bit of a metallic edge and density, it's also decidedly proggy. This is essentially an instrumental, but there are some spoken words. The second section is much mellower and this is just great stuff again.

The Burning Sky - This pounds in with metallic fury but drops down to mellower, more decidedly proggy stuff for the first vocals. Weighing in at nearly nine-minutes in length, this song is extensive. It's also very dynamic. There are some harder rocking sections that ensue later and some of them land closer to metal while others are definitely progressive rock. There are both powerful vocal performances and inspired musical passages on this number. It's a real winner and one of the highlights of the set.

Crashing Down - This is heavy and quite metallic. Still, the song structure is pretty complex and there are some great neo-classical moments in terms of the guitar soloing to keep it proggy.

Gone Forever - The epic of the disc, this one is over ten minutes long. It's more metallic in a lot of ways, but power-ballad-like. There are some more proggy sections for sure, though. An extended and powerful instrumental section takes it through several shifts and changes.

Is This Who We Are - Progressive metal and progressive rock merge on this number. It's not a real standout, but it's quite serviceable.

A World Born of Fire - The riff driving the introduction here is awesome. It's thrashy and yet proggy at the same time. It's rubbery and massive. That introduction runs for over two minutes and is awesome. Then it drops way down and they grow back out into a crunchy prog jam from there. Eventually it works back out to another thrashy jam. This instrumental is really a great one.

Where You Are - Starting on keyboards, this works out from there to something a bit more typical of the rest of the album.

Reach Me - The bonus cut is on the one hand pretty much cut from the same melodic prog as much of the rest of the album. The vocals of Stephanie Warren, though, make this one stand out.

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HARD ROCK HAVEN

<http://hardrockhaven.net/online/2014/09/oceans-of-night-midnight-rising-cd-review/>

Midnight Rising is the fourth progressive metal release from the trio that calls themselves Oceans of Night. This Scott Mosher led project blends melodic progressive rock with heavy metal, and delivers it with a bit of theatrical flair.

Oceans of Night is driven by multi-instrumentalist Scott Mosher, who contributes guitars, keys, and bass. The band's blend of progressive metal, melodic hard rock, and ambient music has been around since their 2006 debut album Deep Horizon, continuing through The Shadowheart Mirror (2009) and Domain (2011). Mosher is joined by singer Scott Oliva (Live After Death, The Nightmare Stage, Wind Wraith, Inner Strength, Last Vision Black and Driven) – a very strong vocalist with a flexible delivery. At times he'll remind the listener of Racer X's Jeff Martin or Queensryche's Geoff Tate. He has a fairly wide range and keeps within it well, never over-singing, and his delivery is clear and understandable. Alan Smithee, new to the band, contributes some excellent drum work. The album was well mixed by Joey Vera (Armored Saint, Fates Warning, and features guest appearances by keyboardist Vivien Lалу (Lalu, Shadrane, Hubi Meisel), guitarist Chris Rifkin (EF5/F5, Eye of the Storm) and singer Stephanie Warren.

"The Haunted Mind" rolls out first on flowing guitar riffs and is carried by strong vocals. Mosher's guitar work is stellar, and his keys are ever-present but not overbearing. Moody keys open "Midnight Rising," but it rapidly becomes a mid tempo rocker in the Pretty Maids vein. "Critical Mass / The Breathless Sleep" is an interesting instrumental, definitely bringing in the ambient and atmospheric elements that Mosher favors, and flows from intense to peaceful – giving him a chance to really show his chops. Oliva turns in a superb vocal performance on the mixed tempo "The Burning Sky," a track with many layers of keys and guitars, and a great drum line courtesy of Alan Smithlee. This near nine-minute epic, perhaps more than any other track, captures the essence of Oceans of Night. "Crashing Down" is a gritty near-power metal tune – sounding remarkably like a cross between Brainstorm and Queensryche.

"Gone Forever" is an introspective, bouncy rock tune with a strong but simple rhythm line and a tidy guitar break – a nice contrast to some of the more complex pieces on the album. It is a bit on the long side though, clocking in at 10:02. Keys, drums, and vocals drive "This Is Who We Are" – a radio-friendly track with a bit of commercial flair, while "A World Born of Fire" is a brutally heavy instrumental rife with crunchy riffs and pounding drums. The very progressive "Wherever You Are" has vocalist Oliva working the top of his range, channeling Ray Alder of Fates Warning fame – in fact this track could be handed off as is to Fates. Guest Stephanie Warren lends her smooth voice to the pop-metal "Reach Me" – a track with a radically different sound and tone.

On the whole, Midnight Rising is a very good release. Oceans of Night does a credible job of blending genres and contrasting styles. The opposing forces of dark and light, keys and guitars, aggression and flow, and beat and melody are all handled well without being over the top. If there is one weak spot it is simply this – there is just a bit too much of a sense of control. There should be one track here on which these monster musicians turn things up to the proverbial 11 and really cut loose. Scott Mosher has built a top-notch band in Oceans of Night, and this album is highly recommended for fans of progressive metal.

YOUR MUSIC BLOG

<http://yourmusicblog.nl/?p=3626>

All around nice guy Scott Mosher (guitars, bass and keyboards) and his Oceans Of Night project are no strangers to the blog. So it is with pleasure that I write some words on the new album, Midnight Rising. Typed as ambient metal, or progressive metal if you

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will, Midnight Rising was again mixed and mastered by Joey Vera and features guest appearances by Vivien Lahu, Chris Rifkin and Stephanie Warren and as before, lead vocals by Scott Oliva and drums by Alan Smithee.

Like on its predecessors, Oceans Of Night deliver a melting pot of prog metal, melodic hard rock and ambient sounds. So you will understand that there is a lot of light and dark here. But Mosher bridges the styles to compliment each other, rather than write songs in specific genres. Listening back and forth to this, I think the balance between power / aggression and dynamic / flowing is pretty good on this album. And I also feel that production wise this is one of the best sounding releases of him so far. Damn nice if there is still progression after six releases!

With 10 tracks ranging from just over 3, to 10 minutes, this is almost an hour of music. Soaring guitar solos, guitar riffing, keyboards in multitude and melodic choruses, it is all here. I like this music very much and heartily recommend it to lovers of the genre. Should you be afraid of ambient, just think of it as prog metal and give it a try!

PLANET MOSH

<http://planetmosh.com/album/oceans-of-night-domain-album-review/>

Oceans Of Night are an equalized balance of progressive rock and modern metal. They experiment with com-positional methods and technological innovations, fronted with compelling vocals. The band is made up with three highly talented musicians, Scott Mosher guitar and keyboards, Scott Oliva on vocals and Alan Smithee on drums and percussion.

The nature of their music and the complexity it has within, you wouldn't believe only three people would make up Oceans Of Night. They have two albums, their 1st one was 'The Shadow Heart Mirror' back in 2009 and now they newest release 'Domain'.

'Domain' takes you on an emotional path, inspiring thematic images that are dream like. It starts with an epic song of 17 minutes and 27 seconds, but don't let the length put you off. The sounds effects begin, drawing in to your own imagination. Now the song is called 'Domain' so individually you would create your own picture of this "Domain". Slowly the percussion comes in creating an atmosphere that instantly grabs you. A whisper of haunted vocals comes through before a slash of heavy guitar and drums. The song is made up of different dynamic layers, playing with a variant of characters. There are times where drums lead you into thinking there is a dramatic finish with the slamming of the symbals, but then becomes a peaceful sound of lighter tones backed with a robotic vocal effect, speaking upon change, time and life. The harmonic solos in this piece are technical proficiency, this mastery has it's own expedition.

The second song 'Don't Look To Me' has more melody than instrumental, it feels like a follow on from the attributes of the first song. Moving into 'So Near and Yet so Far' it has a lot of similarities from the other two songs, so I'm starting to yearn for a more heavy touch.

A short instrumental piece 'Dreams Of Artificial Sunlight' brings in the abundance that is needed, starting with a heartbeat and whispers that you can't quite grasp what they are saying. The build up of percussion and electrophonic's introduces the metal edge of 'Oceans Of Night', bringing the interest back into the album. We see this medal edge flow through into 'Divisions of time' with a more bulky backline and a catchy melody. Lyrically this is the strongest one.

'Seven Days of Rain' has a relaxing opening, but due to the heart of the other songs your a little on edge just in case there is

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something lurking underneath and yes there is, as the weather gets more aggressive, a military beat comes forth as a harmonic solo begins with chords that sigh, it raises an outburst that is truly striking but fades out far too quickly to finish. 'The View To You' starts off with a great power metal essence but this sort of trails off and becomes predictable with similar aspects to the earlier songs. It is a lengthy song of about eight minutes, re-introducing different parts of the song. I will say it has a good groove bassline that carries it right through to the end.

There is a instrumental piece that kicks life back into this album with a pealing drum pattern and a weighty distorted guitar lick, as the harmonic solo is introduced it takes the edge of the full force, heightening each chord played. It fades to finish but a sudden end feels more appropriate.

The ending of the album is dramatic, with a moreish for crash symbals and powerful melody. Vocally strong, it is 'The future Remembered' and 'Ghosts of the Past' where we truly see the capability of Scott Oliva.

Overall this album has a great deal of ambiance, it cleverly plays upon different musical mediums that are intriguing to listen to. There is a lot more to this album than prog rock, it is far more intelligent. This album demands to be listened to and is an album I would highly recommend. 9/10 - Lara

DUTCH PROGRESSIVE ROCK PAGES (DPRP)

<http://www.dprp.net/reviews/2015-063#oceansofnight>

Oceans, we do not have too many of them on this world, but so vast that they are, it would be nigh impossible that the eye might miss them when glancing over the world. Yet, in the universe of music there are far more oceans that we ever get to see or even hear of. I for one did miss out on the existence of Oceans of Night. Still, the man behind this mass of musical water, Scott Mosher has been around for quite some time; first as a solo artist and later on with this band he formed with Scott Oliva. Indeed, if you take a look back, we here at DPRP have reviewed earlier albums by both Scott Mosher solo and by Oceans of Night. It might be worth having a glance at our archives if this album suits your tastes.

To help you on the way: imagine a band that has taken equal parts of Queensryche (Rage for Order to Empire era), a lot of vintage keyboard sounds not unlike you may find on Ayreon and a vocalist that just as easily evokes Bruce Dickinson, Geoff Tate or Russell Allen while maintaining his own style.

Before you take a first listen, take into account that almost all instruments are played by Scott Mosher and the musical ideas are practically all his. There is mention of a drummer Alan Smithee - yet bear in mind that in the film industry, this name was used if a director did not want his name attached to a movie. Whether or not there might be a drummer involved, the drums, to these ears, sound programmed even though that is done with great care and they are never too much so. Joey Vera, bassist with Armored Saint, took care of the mixing and mastering. You can tell that the making of the album was done with a lot of enthusiasm. That is the sense that springs from both the playing and the vocals. As for the production, the album sounds crisp and all instruments are in fine balance.

What the Scotts have succeeded in, is making an album that mixes both hard rocking and heavy elements, with progressive aspects that set them apart from other progressive metal outfits. Scott Mosher has a fine ear for writing very atmospheric parts for the keys and they work very well throughout the album.

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The opening track starts off with keys, before being taken over by a mighty riff, and this is where your thoughts easily turn to the days of a younger Queensryche. It makes you wonder what would have happened if Scott Moshier would have stepped in to fill the spot left by Chris DeGarmo. Then again, we might have missed out on this and the other albums by the two Scotts.

That is a trademark of the band that shows throughout the album. The fact that Scott had several guests featuring on the album does tell that they appreciate his songs too. The guests are Vivien Lalu (of Lalu fame), Chris Rifking (of Eye of the Storm fame) and singer Stephanie Warren. She features on the bonus track. What to say about the music? Well, if you are into storytelling songs, that are built up by vintage keys weaving backdrops for the songs to develop, if you like your guitar riffs and solo's in your face without ever being too heavy (Symphony X and Dream Theater fans may find this just a little too decaffeinated), if you wish for a singer that can sound like a siren but be as subtle as anyone, then this might suit you.

To get what this album is about, check out just two songs. First the moody Critical Mass/The Breathless Sleep, and then The Burning Sky that starts with a punch before turning epic just before it's halfway mark. This song reminds me of tracks by Threshold.

All in all, Oceans of Night have released a fine addition to their catalogue. Even though it might not be ground-breaking in its approach, it does have both punch and atmosphere. I'm off to give it another spin!

MUSIC WAVES

http://www.musicwaves.fr/frmReview.aspx?ID=11894&REF=OCEANS-OF-NIGHT_Midnight-Rising

'Midnight Rising' is the third album Oceans Of Night 'd since their inception in 2007, and the least we can say is that the first two did not receive a warm welcome in our pages. Indeed, the American trio led by Scott Moshier evolves in a progressive metal unoriginal from his first two albums. From the first notes, powerful riffs and layers of keyboards inevitably remind LaBrie band, with much less personality. Thereafter, things are improving and there is a resurgence of consistency from previous productions.

Thus, a significant effort is made to research and melodic themes such as "Midnight Rising", "Gone Forever" or "Burning Sky" are worked. Unfortunately, there are many repetitions, particularly on longer tracks that do not offer enough variations eloquent to generate renewed interest. And the result is the same throughout the album. The severe lack of originality is the Achilles heel of American combo. Electro arrangement of "Midnight Rising" or "A World Of Fire" is not enough to raise all these parts since even though many felt repetitive and often poorly integrated with the rest of the title.

The end of the album is very good with the instrumental "A World Of Fire" and "Wherever You Are" with a pleasant interlude, always in a mid-tempo register in which the group revels without being able to extirpate. The musicians do not shine no more for their originality as hardly bring intensity in their game, like the singer who want to make too much of Geoff Tate (Queensryche) forget the fundamentals, which are authentic and emotion.

One more album and a bunch more in a prog metal landscape in which to succeed at the game now passes by an outsized personality and a strong talent. Amid current outstanding outings in the same register (Threshold, Evergrey), Midnight Rising will this much trouble to make their way up to your turntables despite a desire to do well evident.

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BLACKMOON MAGAZINE, 2015

You guys I imagine already know this bands history, so I won't bore you with all the unnecessary info. But for me it was a real genuine first time experience listening to (my) first, but Oceans Of Night's third album, Midnight Rising. Track one 'The Haunted Mind' is a real work of progressive operatic heavy metal. So many experimental forces seem to be at work here, but what seems to have evolved is a truly inspiring work of art! The subtle use of synthesizers used in this way on the entire album is something I've not heard since Rick Wakeman's 'Journey to the centre of the earth', now very much a cult album! I can only try and guess that this album 'Midnight Rising' might be able to archive the same status in years to come.

'Critical Mass / The Breathless Sleep' Starts a bit like a Pink Floyd album track, but this is where they now part company, and for pretty much for the rest of the song it's a musical master-piece that would have made a great sound track to the film Book Of Eli. I quite like these set pieces of music, this one is on a par with anything the Floyd or even an experimental Genesis concept album might have produced. Next song, and straight into 'The Burning Sky', a very canny move this! To put these two songs back to back was an inspiring move, as they complement each other completely in every aspect. 'Gone Forever' at 10 minutes plus long, this is once again pretty much a musical piece with a very complicated drum beat at times. I really couldn't fault the harmonics though, very stylish! It's a true big stadium sound with so many things going on you really need to shut yourself off from the rest of the room put the headphones on and just soak up the atmosphere that the guys have created. The entire song is an eclectic mixture of strings and keyboards from Scott Mosher, dynamic drum work from Alan Smithee, and the most incredible voice of Scott Oliva.

'A World Born Of Fire' is a very deep hard rock based tune. With an almost improvisational jazz rock feel to it, this one might just be comparable to something the Dutch group Focus may have produced had the original band still been together! Full on bass riffs kick off the track, and then are joined by the lead strings and drums that mash up your head. A brief calmer section develops with the use of keyboards and the sound of the duel guitars. Then yet again we're once more taken by the arm and pulled back into the chaotic world of this inspirational track. Now the last song on my list to listen to was 'Reach Me'. I was just a little taken aback at first to hear the voice of a lady singing (I had no prior information about this)! I've since established that this was guest vocalist Stephanie Warren. A very different song compared to all that had gone before, not an unpleasant song, just unexpected. In all, a pretty good album to be initiated with being my first Oceans Of Night CD. Very contemporary prog rock, which is what prog rock is all about isn't it? There were one or two things I wasn't sure about, but we'll leave that for the interview later! I'd definitely give this album an 8/10 and if a possible UK tour comes our way I'll be in the que!

DUTCH PROGRESSIVE ROCK PAGES (DPRP)

<http://www.dprp.net/reviews/2012-011#oceans>

DOMAIN: US-based musician Scott Mosher has been releasing his ambient take on progressive metal since 1996. The first four albums came out under his own name, with 2006's Deep Horizon impressing me enough to receive a warm DPRP recommended. Six years later and with Scott's partnership with singer Scot Oliva firmly established, Domain is the second album to come out under the Oceans Of Night band moniker.

Throughout the course of his six albums, Scott has cleverly woven a tapestry that mixes the styles of progressive music, melodic heavy rock and ambient sounds to create a style very much of his own. I really enjoy listening to his smooth, melodic and care-free

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guitar playing. There are some really nice hooks and solos across this album.

With his musical day job as the singer with New York Iron Maiden tribute band Live After Death, Scott brings a powerhouse approach to his vocal duties but is equally able to take things down a notch or even two. However it is the extensive use of electronica that sets this band apart. Sometimes utilised to create ambient breaks within and around the songs. Other times the keyboards add extra weight to the sound or some effective interplay with the guitar.

I find this album follows on nice and logically from The Shadowheart Mirror. The epic title track works well with its common musical theme spread between several layers of ambient waves. Some songs (The View To You) have a more instant appeal. There are a couple of instrumentals too.

Although there is a drummer credited as 'Alan Smithee', he gets no photo or thanks column in the booklet or website. The drumming is little more than keeping the beat. Has Scott acquired a birth certificate for a drum machine? Whatever the answer, I do think that a top class/real-life drummer would really be a good investment next time around to bring out some extra groove and intricacy to Scott's music. Mixed and master by Joey Vera (Fates Warning/Armoured Saint) and with Scott bringing his design skills to the great looking booklet, this work is yet another all-round quality product from the Mosher domain. - Conclusion: 7 out of 10

DUTCH PROGRESSIVE ROCK PAGES (DPRP)

<http://www.dprp.net/reviews/2009-058#oceans>

THE SHADOWHEART MIRROR: You may have come across this combination before if you followed my advice and snapped up a copy of Deep Horizon the 2006 album from the unlikely-sounding Scott Mosher. Featuring musical mastermind Scott Mosher (guitars, bass, keyboards) and vocal powerhouse Scott Oliva, Oceans Of Night is the same project by a different name.

Under their own description of 'ambient progressive rock', The Shadowheart Mirror pretty much carries on from where Deep Horizon left off. In essence, this is an album of creative heavy rock/metal, which synthesizes progressive metal with modern rock, all served on a warm bed of ambient tones.

Four albums into his career and Scott has his project down to a fine art. A graphic designer in his 'day' job, the packaging is eye-catching. The production works well within the limitations of a self-financed operation. As before, repeat listens uncover a whole gamut of different guitar sounds, keyboard layers and ambient soundscapes, that make it a captivating listen. Again there's also plenty to find in the lyrics.

Well practiced from his time with the New York Iron Maiden tribute band, Live After Death, Scott Oliva again hits the vocals with full force giving the album a bit of Crown Of Thorns Savatage-era feel. I'm not quite as enthusiastic about this album as I was with Deep Horizon, chiefly because the melodic lines from the vocals and instruments just don't hit me with the same force second time around. For those who have enjoyed Mr Mosher's previous work, and especially the Inferno and Deep Horizon albums, this will provide plenty of listening pleasure. For anyone seeking a distinctly different take on ProgMetal then this (or its predecessor) are well worth tracking down.- Conclusion: 7 out of 10

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STRIKE - THE MAGAZINE

<http://www.streetclip.tv/magazine/details/reviews/article/oceans-of-night-midnight-rising/>

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With 'The Haunted Mind' starts the album, as hoped, with a song, while supported and backed by keyboards, but the causes vocally deeply INNER STRENGTHige tears of joy. And so the keyboard is not too bombastic sound, OCEANS OF NIGHT have finally written Ambient Prog - Metal on the flag could (LALU) are obtained for the operation of the keys even for some songs Vivien Lalu. With sounds like best electronics days a la Tangerine Dream begins 'Midnight Rising'. However, these are immediately replaced by the guitars, while Oliva partly a slightly lower pitch than usual preferred here.

Two long instrumentals, the group has also 'Critical with Mass / The Breathless Sleep', wherein the keys beam here in the second part of the song the listener into space, and offer the very heavy therefore coming 'A World Born Of Fire'. But the two epic songs - 'The Burning Sky', the music further and further screwed in divine heights and the rather worn 'Gone Forever' - delight far more. 'Crashing Down' grabs the listener immediately by the hair, while Oliva particularly beautiful his golden vocal cords used in 'Wherever You Are'. To conclude, there still listen to the singing of a cute Stephanie Warren bonus track ('Reach Me').

The album was again by Joey Vera (ARMORED SAINT, FATES WARNING) mixed and mastered and presented a totally unique sound that sounds neither modern nor old-fashioned, with at most the drums a gehörigeren Punch to renounce the sterility, could do with more. As a guest Moshier also won the guitarist Chris Rifkin and on closer inspection the present volume the sound of the guitarist of EYE OF THE STORM is not so dissimilar. So if you feel a spherically -backed FATES WARNING or QUEENSRYCHE sound can imagine in some parallel universe, is not so wrong with his reasoning. Lovers of song by Scott Oliva likely already love the songs.

FREEWHEELIN MUSIC (FALL 2014)

<http://exploringprogrock.freewheelinmusic.com/progressive-metal-from-the-uss-oceans-of-night-midnight-rising/>

The latest album from the band Oceans of Night, Midnight Rising, has been in my listening rotation for a few weeks now, it's even been a soundtrack for one of my runs, and it is becoming one of my favorite prog albums! Oceans of Night is according to the band's website.... a modern rock band – equal parts progressive rock and modern heavy metal, wrapped around powerful vocal melodies and evocative guitar work served with a distinct ambient flavor. Conjuring epic and dynamic music with an cinematic twist, each Oceans of Night release is a dramatic musical experience that demands your undivided attention. With 3 CD's currently in circulation (and 4 other CDs released eponymously under Scott Moshier) Oceans of Night are forging a brave new path in the world of progressive metal music.

Rising from the ashes of the eponymous solo band lead by musical mastermind Scott Moshier, from 1996 through 2004, Oceans of Night bridges the worlds of progressive metal, melodic hard rock and ambient music to create an experimental yet complimentary style of music that is at once as subtle as it is powerful, aggressive as it is dynamic and timeless as it is modern. Scott Oliva

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continues to perform in the legendary NY Iron Maiden tribute band, Live After Death and The Nightmare Stage. He has also written, performed and recorded with Wind Wraith, Inner Strength, Last Vision Black and Driven. The Scott's had first worked together on Mr. Moshers 4th CD release, Deep Horizon, in 2006. Say hello for the first time in a musical experience, to the Talented Mr. Smithee

The album has just about the right mix for me, at times very melodic and at others just crashing music with ripping guitars and throughout the album the vocals from Scott Oliva are spot on! In Mosher's biography on his webpage the music of Oceans of Night is described thusly.... The secret to the Oceans of Night sound? Take 20 lbs. of crushing heavy metal, 10 lbs. of guitar-driven hard rock, a progressive approach to rhythmic meter and song composition, mix with 32 oz. of ambient/trance music, ad a dash of electronic new age, and a dose of pop music sensibility... shake, stir, and imbibe. In addition to creating the "songs, music, lyrics, playing guitar and keyboards Scott also appears to be in charge of "security and all intergalactic marketing decisions." While bandmate Scott Oliva duties include Vocals, lyrics, and "all terrestrial voice arrangements". Alan Smithee, well, he just drums along. Midnight Rising the album I have been enjoying is described as follows...

Dynamic, evocative and powerful, MIDNIGHT RISING is a continuation of the ambient metal style established on 2006's DEEP HORIZON, THE SHADOWHEART MIRROR (2009) and onthrough DOMAIN in 2011. Once again mixed/mastered by Joey Vera (Armored Saint, FatesWarning, Engine), MIDNIGHT RISING also features guest appearances by keyboardist Vivien Lalu (Lalu, Shadrane, Hubi Meisel), guitarist Chris Rifkin (EF5/F5, Eye of the Storm) and vocalist Stephanie Warren. With over an hour of music that pushes boundaries and bridges worlds, Oceans of Night remain dedicated to exploring the sonic limits of metal music by any means necessary Read More – Buy.

So check out Oceans of Night! As or me, I think I'm going to check out Scott's debut album Ambient Earth. It sounds like it's right up my alley.... 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.

OCEANS OF NIGHT

MARK RUSSO/AMAZON

you will never read anything negative about scott mosher,scott oliva, alan smithee, or "OCEANS OF NIGHT"from my pen.

"PROTEUS" (my band), and scott and company are good friends of ours on my space,facebook,or any other virtual space. scott has a great following out here ,there and everywhere,and i am proud to call them our buds.the truth about scott is before "OCEANS", he released 4 solo cd's.i own all of them,and have reviewed them in local papers,college papers,and amazon.scott was kind enough to put my review of "DOMAIN", his last masterpiece ,on his website.

i listen intently ,read and absorb the lyrical content and the messages.i say with pride that scott has become a big influence on me and those who i play his music for. scott is very approachable,ez to talk to and always leaves you with a slice of wisdom.it is as if we grew up together,thats how i believe i know him.

.....MOVING ON..... impressive is too unbecoming of reality when i listen to scott oliva sing.he is a very special voice that takes the music an extra step or two.destiny has him inked in the "ROCK BIBLE". alan smithee is equally ,uniquely qualified as the rythm portion of this amazing band.and to finish name dropping JOEY "ROCK GOD" VERA performed his studio magic once again for "OCEANS".....WE ALL LOVE JOEY !!!!!!! what i found so tantalizing on this cd as opposed to "DOMAIN", AND "THE SHADOWHEART MIRROR", is more vocal and instrumental effects,which simply draws you in.the song "THE BURNING SKY", is evidenced by this . scott,scott,and alan have truly found their groove on this cd ,unlocking,and exposing another peek at what will be forthcoming.. i hope scott will forgive me due to my begging him for more.....

SO SORRY SCOTT,BUT I AM AN ADDICT.....I LOVE YOUR MUSIC TOO....HA!!!!!!!!!!!!!! "MIDNIGHT RISING" is another addition to scotts prolific jigsaw puzzle. we want to see scott in buffalo and if possible i will make it happen.more buffalonians need to hear his amazing progressive metal, and true artists at their best. "PROTEUS" is 1/2 the way through our debut...."ADAPT AND CHANGE....OR REMAIN"scott and i designed our logo and cover art.....it is amazing.to view simply go to fbmarkproteus.....

MAX VERRAN ROBINSON

Scott does some phenomenal stuff. Particularly I found his albums Virtuality and Domain to be absolutely excellent, with the others still being very good, just not as much to my personal taste (more retro, different vibrato-filled singing styles, whereas I prefer darker and more modern/futuristic). But he does some stuff that I would even call revolutionary. Listen to "The Human: Machine" and "A Season of Fire" (instrumental) and be blown away by how well he melds trancey synths with metal like nobody else I have ever heard. Also, the "Domain" title track brought tears to both my girlfriend's and my eyes when we first heard that buildup (the preview that was on the Oceans of Night website has that part). I don't know if I ever told Scott that. It really is that good, if your musical sense is like that of ours. Fuck it, I need to hear Domain now.

OCEANS OF NIGHT

INTERVIEW WITH MUSIC STREET JOURNAL 2015:

What is your first memory of music – whether just music around that you didn't pay attention to or something that really grabbed your interest?

Music was fairly present in my house growing up. Granted this was the 70's and early 80's (my formative years) so there was a wide range of music from hard rock to pop to disco (!!!) through easy listening, big band and jazz. No techno though... :) I can distinctly remember the first record (yes, record) I ever owned: Billy Joel - Glass Houses. The first records I actually PURCHASED? Sure, I can certainly remember those 3 too - Black Sabbath - Mob Rules, Aldo Nova - Subject and Loverboy - Get Lucky. Still love those 3 records to this day as well. I also started my 'career' as a musician in my early tweens, starting with the trumpet, on to the drums and ending up with the 6-string. Once the 80's rolled around, I was a music enthusiast - metal in particular, and haven't looked back since, though I certainly have 'listened' back. :)

Do you remember what kind of music was around you when you were a kid? And how did you feel about that music then versus now?

As I mentioned above, there was a fairly wide range of music in my house growing up, from hard rock to pop to disco (!!!) through easy listening, big band and jazz. STILL No techno though... :) It was good music (yes, even the disco) and I still enjoy (most) of it. I have fond memories and those don't escape me. Certain songs and musicians/songwriters bring me back to those days when I hear them on the radio or broadcast somewhere out there in the world (Billy Joel, Donna Summer, The BeeGees, Barry Manilow, Queen) even if I'm not necessarily and avid listener of their music any more. I guess that happens more by diffusion and a personal connection to a specific time in one's life, especially when discovering music is such an important base of one's own personal growth.

Was there a band or a song or type of music that drove you to start buying music? If so, who or what was it and what did you find so compelling about it?

Those first 3 records I actually purchased with my own money were certainly the catalyst, along with the radio (which was actually worth something back in the early 80's), to spur my growing interest (and soon to be an obsession) into music. I was definitely an 80's metalhead (and kind of still am.) Those were good days and I can reminisce fondly, as long as I am not forced to look at old photos of myself and my hair from that era - but then again, EVERYONE who grew up in the 80's can say that. Haha!

You could also answer the same questions about the music that inspired you to become a musician?

Being an avid music listener definitely triggered my advances into becoming a musician and the connection was certainly made early on. I might've 'fell' into it a bit, but I definitely felt (and still do feel) a certain aptitude and genetic predisposition for music on a performance and creative level. That interest was activated early on and my interest in music of all genres was (and still is) an asset.

Since then have any particular musical moments (a new album, a new song, a concert you saw) really inspired you and made you "fall in love" with music all over again? If so, can you talk about that?

I never ever fell-out of love with music and I can't imagine I ever would. It's like a family member, it's always 'been there'. I'm not a music obsessive, but I have music on in my life - literally - at almost all times and, as further proof of this and my love of music, I'm finishing up the music for my 7th CD as I type this, so I guess you could say, while my tastes have evolved, certainly my love for music has not.

WHEN PROG AND POWER UNITE (PHONE INTERVIEW)

[Uhttp://wpapu.com/interview-scott-mosher-of-oceans-of-night](http://wpapu.com/interview-scott-mosher-of-oceans-of-night)