

Oceans of Night

INTERVIEW WITH LADY OBSCURE (NOVEMBER 2012)

First off, tell us some about how the band came to fruition from the Scott Mosher era? What was behind the move to form the Oceans of Night name, and did this have any reflection on the direction of the music?

Basically, Oceans of Night is everything you've heard before and will continue to hear, whether you wanted to or not, haha. The 'Scott Mosher' releases REALLY should have been released under the Oceans of Night name, but I fell under the fell influence of the dark powers of the underworld and operated under my name. Mistake, but it's since been corrected - hence Oceans of Night! :) To answer the second part of your question, yes, I have had this sense of musical direction/style since as far back as I could remember. My first CD, Ambient Earth, reveals this a bit. Even though that CD is basically a rock-inspired new age CD full of soundtrack like electronic music, I think you can definitely hear, perhaps, where my future musical ambitions would go. I just didn't develop my 'style' as quickly and succinctly as I should have. But that has since been corrected.

So, what would you consider your main influences growing up and today?

I listen to a wide variety of music from country to rap to jazz and new age. But, my heart lies within the rock sphere, specifically, modern, progressive and power metal. The new age/techno-trance/electronic influence, and the inspiration from movie soundtracks, is a pretty potent and obvious element of Oceans of Night, and will always continue to be.

You describe your musical style as 'ambient prog metal', care to elaborate on that?

Why, yes I would, thank you for asking. This basically continues the question from above. I've always had the desire to create a 'hybrid' style of music, combining elements of new age music (lots of keyboards and atmosphere), pop music (song structures and melody) and wrap that around a definitive progressive metal core - the heavy, modern guitar sound, the pounding drums, the pulsating bass and soaring, melodic yet powerful vocals. There's also a certain cinematic quality of the music of Oceans of Night that I 'borrow' from movie scores and soundtracks, that provide a nice dynamic to the musical interludes. What we have, at the end of the day, is really just basically self-described as 'ambient metal' and I think it's a pretty basic, yet apt term to describe what Oceans of Night is.

The majority of the music is of your doing, what are the benefits and limitations of this type of production?

Well, the most obvious drawback is the lack of musical collaboration in the songwriting department, so I have to be quite cognizant of not repeating myself or writing music that isn't too derivative of what has come before. On the flip side, I get to steer the ship, from the map I created with the destination I have in mind. It's quite an personal and artistic achievement to forge an artistic endeavor from concept through completion. That all said, one of the most important things, and I can't understate this enough, is having Scott Oliva at the helm of this musical ship, providing his awe-inspiring voice and vocal melodies to truly bring the music alive. As much as I love instrumental music, I think the voice is still the most heartfelt, emotional instrument of all, and I can only emphasize too much that vocals are an incredibly powerful force in this style of music. It's often the focal point, and a distinguishing characteristic of any band. A good song can only be made greater with a great vocal. Conversely, a good song can be ruined by a bad vocal. I just hope we can continue to provide the listeners with more of the former.

Aside from the incredible vocals, how else does Scott Oliva influence the music?

All of the music is entirely complete by the time Mr. Oliva puts his magic 'on tape', so to speak. So, to a large degree, it's actually the other way around. The music inspires Scott to try different approaches to music that is often quite a bit different from what he has done in the past. Scott is a versatile enough singer with enough experience and interest in a wide variety of music, where has natural

Oceans of Night

instincts on where to go with a song. Vocally, Oceans of Night allows him to challenge himself and apply different dynamics in his vocal range that he might not have employed in some of his more traditional power and progressive metal background.

For this release, you had the help of Joey Vera with the mixing and engineering. How did this effect the final product?

I hope and think the sound quality of the CD speaks for itself, haha. Joey just has all those years of professional musical experience with his bands and his engineering, that he brings a breadth of skills and abilities, and a great ear, to the table. He's definitely a part of the Oceans of Night team, and I hope to use his mad skills again soon.

Are there things you wanted to accomplish with Domain that you didn't with The Shadowheart Mirror, and do you feel you did this?

A few things, actually. I felt the production on TSM was a little underwhelming in spots, and perhaps, by a song or two, a bit too short. Other than that, I'm fairly satisfied with TSM. While the amount of progress we make between CD is decreasing - as we become more accustomed to ourselves, our abilities and the music we write - I think we're also becoming more coherent and focused in the style we are working with. So basically, we've established 'a style' and now it's more a matter of challenging ourselves with creating interesting songs, and providing the listeners with memorable music, more so than anything else.

Was there a specific thematic element you were trying to portray in Domain?

Domain is obviously not a concept CD, though it IS a thematic CD. There's certain elements that wind their way through the music and lyrics, a certain darkness pertaining mostly to introspection and self-doubt, maybe a bit of frustration and reflection of life and relationships. Often, music is most dramatically influenced by more traumatic and somber facets of life, which in the case of Oceans of Night, lends itself to dynamic, powerful and emotional music, be it in the vocal the guitar solos, the music, or the lyrics. So the theme we are really just bringing across is one of self-reflection, and really, perspective on ourselves as human beings, and our experiences.

One of the things on the album that stood out to me was the blend of the heavy and the ethereal sounds. Was this a desired effect, and how does it play into the themes of the album?

This is probably the 'definitive' music staple of our sound. That pretty much defines the Oceans of Night sound, the Oceans of Night name, and what we are about. That seeming dichotomy between the the heavy and the atmospheric, works out to our advantage, really. The amount of musical dynamics we have access to and conjure up, is what Oceans of Night is all about. That is definitely our calling card. If you want to hear atmospheric metal, dial OON. We'll be there, in your CD player, for as long as you want us. :)

Now opening up an album with a 17 minute epic is against the norm, any reasoning behind this?

Haha! Did Scott Oliva put you up to that question? From the beginning, I had this distinct feeling the title track, whatever it was, was going to be the opening song. When it turned out to be a 22-minute epic (then edited down to a more conservative 17), I still KNEW it had to be the opening track. There's a certain gothic texture that builds from the intro until the song kicks in. A certain musical tension and slow moving crescendo that really defines the rest of the CD, in those opening minutes. If I had to re-do it, I'd still open with the same song. When you realize that the song is REALLY 5 songs in one, it doesn't seem so strange, but why not challenge the listener, and scare the vocalist, with an epic opening track?

Looking back on Domain, is there anything you wished you had done, or are you pleased with the final product?

The only thing I wished I would've done is tied my shoes during the photo shoot. Other than that, I'm pretty pleased with the final result. I think it's a great musical snapshot of where we were at. The music for the next CD is complete, we're just working on the

Oceans of Night

vocal melodies. Some of it was written around the same time as DOMAIN, so there will be some common musical themes and exposition, which is only natural. As I mentioned above, we've arrived at our 'style' so now it's just a matter of refining it, and, when possible, experimenting beyond, while staying consistent to the aspects of the Oceans of Night sound. I'm only saying this because you never hear it, but Domain is definitely the best thing we've done to date. Well, until the next one, of course.

CONOR FYNES from PROG ARCHIVES (JANUARY 2011)

The name Oceans Of Night seems to be a collision of the vast (oceans) and enigmatic (night). What is the inspiration and meaning behind this band name?

Scott Mosher: By George, you've answered the question for me. That is exactly it... the name "Oceans of Night" implies the terms that can be used to describe the music: vast (big atmosphere, a large airiness, majestic) and enigmatic (mysterious, spacey, experimental.) The name actually is from a song that I had in my archives. It really seemed to fit the style and vibe of the music I was creating perfectly. It's definitely a symbolic and enigmatic name, and that was the main reason behind it. It doesn't necessarily infer what kind of music we create, but more of the abstraction of it.

How did you two meet, and decide to start a project together?

Scott Mosher: Match.com of course. Scott and I have known each other for many years, both of us being from the fertile musical territory of Suffolk County, Long Island, NY. We didn't actually decide to start working together until, oddly enough, years later, around 2005 even though we were acquaintances for all of that time previous to our (musical) partnership. Originally, when Todd "left the band", I wanted to go in a heavier direction and being a longtime fan of Scott's voice and his array of musical projects, I thought it was a no-brainer to see if he was up for collaborating on something a bit different and lo and behold, it's worked out in a most excellent fashion.

Scott Oliva: I've known Scott M for many years going back to the early 90s. I believe when I decided to start screaming for a prog metal band called Inner Strength. Through a mutual friend we met during one of the gigs. Oddly enough I do remember in the late 90s, I had mentioned to Scott that I'd love to try and collaborate with him sometime

Oceans Of Night have been called an 'ambient progressive metal' project. What can you say about this, and how would you describe the band's sound in greater detail, to listeners who may not have heard the band already?

Scott Mosher: Well, I agree 100% and that's probably because that's exactly what I call it. It's a term that's very accurate and really, describes what "we do" to a tee. For those who require a more "detailed" description, I often say "Well, imagine if Fates Warning crashed at the house of Rush, and Dream Theater stopped by to visit bringing Iron Maiden, Marillion and some of Journey with them, and Kitaro, Moby and Tangerine Dream made a late night visit." I think those bands pretty much encapsulate what we do musically, rather well. It's a rather silly comparison, but very apt.

To Mosher: You have already established yourself as a metal multi-instrumentalist through your solo material. What fresh objectives sets Oceans Of Night apart from the other work you've done in the past?

Scott Mosher: Really, none. In hindsight, I should have been operating under the Oceans of Night moniker since the beginning, but hindsight being something less than 20/20 here, I did not. If I had the budget I would "re-release" all of the old releases under the OON name as well. That said, the musical evolution between records is diminishing with each release as I think I've found the

Oceans of Night

musical sweetspot, so to speak. Now it's really just a matter of continuously refining what we do and creating more interesting and challenging music under the self-administered "ambient metal" tag. There's always room for experimentation but I don't think, at least as Oceans of Night, we'll be reinventing the wheel as much as we'll be continuing to make (hopefully) more music along similar lines.

Epecially when listening to 'The Shadowheart Mirror', I noticed a distinct similarity between your vocals and those of Bruce Dickinson (of Iron Maiden). I later found out that you actually sung for a Maiden tribute band, as well as several other groups. Is there anything different that you do with this project in particular, or is the work of Oceans Of Night indicative of your vocal style in general?

Scott Oliva: Well, since Scott and I have a certain approach with the way we do things, we have gotten to really reach a certain chemistry and vibe in which really shows within the music. My vocals in Oceans of Night are just a sum for the parts that move with the music. I fortunately have the ability to be versatile and have the range to play with many different styles. I approach every project to what the particular music or song call for really.

Looking back on your two albums thus far, what do you think of them?

Scott Mosher: The Shadowheart Mirror? The arrangements and performances were fine, I think we dropped the ball a bit on the production side, as it tends to play a little hot in spots, and there's a little more distortion than I normally like. I also think maybe the addition of 1 more song would've been nice, but overall, as with everything else, it's a musical snapshot of where I, we were in time, at the time. So no regrets really other than what I mentioned above, and a bad haircut. ;-) As for Domain, well... Honestly, so far, the best thing we've done yet. I'm tremendously satisfied with this record, more than anything yet, and this was during a VERY fertile time, insofar as songwriting is concerned. Much of the music for the next Oceans of Night CD was created around the same time as the material on DOMAIN, so the jump in quality and sound from DOMAIN to the next one probably won't be as noticeable or distinguishable as it has been in the past. And I think this is a good thing.

Scott Oliva: As for songs I really enjoy both. The Production on Shadowheart should have been handled a little better but the songs are just as strong as the new one. Domain just has that huge nicely produced overall sound that the songs really call for. If it were up to me I would have Joey Vera have a go at Shadowheart.

The lyrics of Oceans Of Night is an important element of the band's experience. What inspires you to write lyrics?

Scott Mosher: Well, I co-write the lyrics with Mr. Oliva, but ultimately, I take the reigns at the end of the day. Lyrically, I don't like to get TOO involved in explanations or descriptions for the obvious reasons of the personal interpretations of the listener, but I think you can find some common themes on DOMAIN moreso than on anything previous. It's not a concept record but it certainly is thematic, in that we delve into concepts of personal issues and real life situations. A bit of an abstract or surreal or even more enigmatic approach (!!!) to lyrical themes, but if you read the lyric sheets, I tend to think the topics are fairly obvious. And hopefully relatable to most folks, at least those of us who struggle with relationships with ourselves, others and our surroundings. Inspiration comes from real life and personal ideals. A distinct Dr. Pepper addiction supplies the rest of the creative inspiration.

Scott Oliva: For me it's everyday things. Emotions and dreams mostly. When I hear the music Scott writes that give me direction as to where I think he may go with the themes.

Any prog or metal bands you have been listening to lately?

Scott Mosher: I've been vasalating between a number of bands, including Nightwish (the new CD is really quite good!), Amorphis (though I'm not a huge fan of the death growlies), Amaranthe, Darkwater (what a great new band!), Cynthesis and the new Dream

Oceans of NIGHT

Theater (of course.)

Scott Oliva: I loved the Arch/Matheos Disc. Also Darkology is another excellent prog metal band. The Nightmare Stage as well, I can't forget them.

What advice would you give to musicians or artists just starting out, trying to get their music 'out there'?

Scott Mosher: Well I would employ the tried and true phrase "it's a brave new world out there!" but it's really not, any longer. Social networks play such an integral part as promotional tools especially considering their omnipresence and influence in our daily lives. Really, the only "advice" I can give, if I'm even one to give advice, is to stay true to your own form. Play the music you WANT to play, just infuse as much passion and interest in it as possible. Experiment and enjoy it. I know for me, as long as I enjoy the music I'm creating, that's the battle right there. I certainly don't see the reason to devote so much time and energy to doing something you don't put 100% of yourself into. After all if you are playing music you can't enjoy yourself, or listen to and say "Hey, we did a great job here!" what is the point?

Any last words for readers?

Scott Mosher: Eat your prayers and say your vitamins. Everything else is cake.

Scott Oliva: Stay classy.

E-METAL SPACE (NOVEMBER 2011)

Interview by Luis Landeo.

Is good to have you Scott can you tell us how the band started?

I began my musical/recording career in earnest, in 1996 and released 4 CDs operating under the auspices of my name. In all honesty, it was a mistake - recording under my name I mean (laught). In hindsight, it would've been wiser to operate under the Oceans of Night moniker from the beginning. In this style of music, generally speaking, employing a band name definitely works to your advantage, and not just from a marketing standpoint. Anyhow, Oceans of Night currently consists of myself, vocalist Scott Oliva and mysterious enigmatic drummer, Alan Smithee. Scott and I have worked together since my 4th CD, DEEP HORIZON, in 2006.

Oceans Of Night have two albums: The Shadowheart Mirror and DOMAIN. how was the recording session for this new album: domain?

Surprisingly painless and surprisingly (and relatively) effortless. Around September of 2010 through the waning days of September of 2011, I went through an incredibly inspired and productive period of time - musically. I literally wrote, arranged, performed and recorded about 2 1/2 hours of music... enough for 2 1/2 CDs. DOMAIN is the finished result of some of those sessions, and contains the songs that Scott and I finished first. We are currently working on the vocals and lyrics for the follow-up to DOMAIN, perhaps sometime in 2012 - if I may make a generous prediction. The next one should be a bit more progressive yet retain the trademark style of the Oceans of Night sound - atmospheric heavy metal synthesized with melodic progressive rock. I "stumbled" upon this musical concoction back in the mid-90's, and have been building upon it since then.

What was the reason for this name for the album?

In something of a serendipitous moment, I conjured up the name in a discussion with a friend sometime in 2009, right after the

Oceans of Night

release of the first Oceans of Night CD, THE SHADOWHEART MIRROR. For some reason, the name had a particularly symbolic meaning to me - and it has nothing to do with the internet - and after taking a long hard listen to the music I was writing, it stuck. There's a certain duality in the meaning of the term "Domain" as the title of the CD, and the lyrical content. Domain can represent sanctuary - a place where one feels safe and retreat to or it can be the region of thought in our subconscious. The CD itself, while not a concept album per se, certainly is a thematic album, and the title track represents the emotions, the lyrical themes and concepts of the music rather well.

You had the chance to work with a record producer?

I always self-produce - I guess it comes with the territory of being the composer/arranger/performer and musical mastermind. I also handle home studio security, public relations, grocery store trips and reptile removal - humanely, of course. The more-than-capable hands of Mr. Joey Vera (Fates Warning, Armored Saint, Seven Witches) handled the controls as far as the mixing and music engineering was concerned, as well as mastering the CD. Thankfully, Mr. Oliva conjures up these amazing vocal melodies and we then work on the lyrical structures along with the vocal lines.

Can you tell us about the meaning of the lyrics of your songs?

I prefer not to elaborate on the lyrics of my songs or explain the specifics behind them as people tend to make their own connections or assumptions based upon their own experiences or interpretations. This isn't necessarily a bad thing and I think from my own experience, when you explore the lyrical content without preconceived notions, you maintain a stronger connection to the song, both musically and lyrically. Also, I'm lazy. But let's go with the first (and longer) answer. Suffice to say, they are all wrapped around common themes of personal connections and how we relate (or not) to each other.

How does the progressive metal scene in your city: Los Angeles-USA? and how do you see the evolution of progressive metal in all this time?

The music scene in LA seems to be as strong as any other big city music scene in the country. I wouldn't say it's thriving, but there's generally always a nice cross-section of bands in a wide variety of genre's plying their trade around town at any given moment. I can't speak from experience as I'm not as socially embedded in the scene out there I was in the 90's in NY (my home state), but LA is the second biggest market in the country, and the diversity of bands out here bears that out. Insofar as the evolution of progressive metal over the years, I'm all for the hybrids and crossover bands - that's what progressive, to me, at least as a figurative term, is all about - exploration and re-invention of music. Progressive metal, as a genre, isn't necessarily dependent upon the evolution of music as much as it encompasses specific musical elements such as odd meter, epic song topics and song lengths, orchestral and expansive instrumentation, etc. Technology makes the merging of what would seem to be mutually exclusive genres of music, very possible in the modern age. That's basically the approach I take to our music - it's more progressive in the figurative state, than it is to the genre... combining traditional forms of music such as hard rock and progressive music with lush keyboards and techno-influenced synth sounds. I often tell people it sounds better in practice than it does on paper. I can only hope they agree. If they don't, well... Burger King is hiring.

Do you think is possible to see your band in a south american tour and do you have any message for your fans in South America?

Well, Oceans of Night isn't a touring band. It's purely a studio/recording musical beast. With my profession (graphic design) and personal responsibilities, it's probably not feasible for us to take the band on the road for an extensive tour. Scott Oliva plays in NY in an Iron Maiden tribute band, as well as performs a few sporadic gigs with his other metal band, The Nightmare Stage, and he's taken an Ocean of Night song for a test drive here or there, but really, Oceans of Night isn't a touring band. If it was, you can rest assured

Oceans of Night

we'd hit South America, as I've read enough over the years to know there's a hotbed of loco metal fans down south of the US of A, and yes, all good metal fans are loco. I'm just gratified I have the opportunity to get our music out there - just let it be heard, man. To the people who enjoy our music and support us in South America (or anywhere else, for that matter... except Antarctica, they've been known to give us the cold shoulder) I can say this - tell your family, tell your friends, tell your friends friends and spread the word - Oceans of Night can fit very nicely in your music collection... and it fits all head sizes.

INTERVIEW with JOHN TUCKER (FEBRUARY 2012)

1. When did Oceans Of Night first come into being, and why?

Oceans of Night rose from the ashes of my self-titled musical project in 2007. I was operating eponymously until that time, under my name... which I decided, was a mistake and decided to move forward, from that point on, under the Oceans of Night name. In hindsight, I should've worked under the Oceans of Night name from the beginning, but, better late than never.

2. How long did it take to write, rehearse and record 'Domain'?

Actually, not long! ALL of the songs are new and were conceived during a very fertile time of musical creativity in my life, basically around September of 2010 through the summer of 2011. I wrote probably 2 CD's worth of music, and continue to write more. In fact, as of this exact date in time (mid-February, 2012) I have enough music for the next 2 CDs... which Scott (Oliva, vocals) and myself are currently immersed in.

3. What were your objectives when you started work on 'Domain', and do you think you achieved them?

Well, really, just continue to write music we enjoy and further the musical ambitions of what has come before in the Oceans of Night musical catalog. I think we've already established our "style" of music rather well, now it's just a matter of refining it a bit, and exploring new song conventions and ideas within our, admittedly, vast area of musical genre. There's really not many limitations insofar as what we feel we can and should do - it's more a matter of where we need to pull ourselves in and restrain ourselves from being too indulgent or vague... musically speaking of course. I do feel we achieved the goals which were (and always are) pretty simple: write good and interesting music. :-)

4. The title track itself is a colossal piece of work. How did it come about? And how do you know when to stop with a composition like that?

Interestingly, it was the first track I wrote for the new CD and it's grand epicness was originally 21 minutes long. I think I cut out much of the extraneous and repetitive musical fat and now, "Domain" (the title track) is a slim and efficient 17+ minutes. lol. Seriously, the CD was always going to be titled "Domain" it was more a matter of which song encapsulated - musically - the ambitions, the lyrics and atmosphere of what the name represented, and obviously, an almost 18-minute song did just that. How it came about is pure stream of consciousness, spontaneous musical fortitude: the song FELT like it literally poured out of me, when in reality I think it was more a slow leak. Many (MANY) listens to the "final" version of a song of that scope eventually dictates the length - honestly, it becomes more of an instinctual thing. After I write the darn songs, editing is another part of the battle with the musical beast. Knowing where and when to trim and what to cut out, or, in some cases, what to expound upon. But more often than not, depending on the musical themes presenting themselves, it's usually a matter of excising things that don't need to be there. It's a bit of a time-consuming process, but when you feel strongly about a song or piece of music, it's almost a delightful challenge to undertake.

Oceans of NIGHT

Hopefully the end results speak for themselves.

5. Any personal favourite songs on the album? If so, why?

I do always have songs I like more than others, but being the sole musical composer, I do have so much invested in ALL of the songs, as I wrote, arranged and performed most if not all of the music. That said, there are still songs that stand out for various reasons, even to myself. One's that took on a life of their own beyond what I imagined, especially after Mr. Oliva applies his vocal magic to the songs. I do feel most strongly about "Domain", "The Future Remembered", "The View to You" and "Instruments of Fear".

6. How long have you been playing, and what instruments are you strongest with?

I've been recording music since 1995 or thereabouts. I've been playing guitar since I was around 12 or so. So I guess a fairly long time! I do my composing on my keyboard workstation and play drums as well as bass and flugal horn... but I'm definitely most proficient and comfortable on guitar.

7. As a musician, what are your strengths? And any weaknesses?

I've morphed from a guitarist to more of a songwriter over the years, and actually, I'm pretty comfortable with that 'transition'. What I've lost in chops and musical ability over the years - and because of my concentration on song writing, composition and engineering I know I've lost chops - I've definitely gained in my ability to write songs and hopefully, write interesting songs with challenging yet accessible parts, sections, time signatures and sound application. I know my lead guitar playing isn't as shredtastic as it was 10-12, or even 15 years ago, but I definitely feel I've more than made up for that in being able to write memorable song-based solos that serve as the voice for those sections of the songs. Concentration on phrasing, the write notes and making a statement these days are more important than virtuosity or shredding, though I have to admit, I wish I did have mad chops and the ability to just shred sometimes. I grew up and still really enjoy that kind of guitar playing, but it's not really my bag. The main weakness in my music, is that being the sole composer, I miss the collaboration with other songwriters, and therefore, the ability to break out of my own songwriting abilities and explore song ideas, or avenues of music that I normally wouldn't. I need to work on that and with other folks in the future, for sure. That and trying not to spill Dr. Pepper on the strings.

8. Who are your influences, and why?

I listen to basically, a little bit of everything, but a lot of something (progressive rock/metal, ambient music, new age and electronic, trance, jazz, funk and metal/rock.) I'm pretty much a sponge for things, even subversively, I'm influenced by pop songs and just strong, melodic structures, singers and pieces of music. Ultimately, the melodies are what makes or breaks music for me... even when the music is really heavy, complex and crushing. Just a strong hook or melody line makes a big difference.

9. What's next for Oceans Of Night?

Bathroom break followed by dinner and a movie. Then back to work on the songs for the next CD. It's really not planned, but both Scott and I work at our own pace. I just keep writing and recording when I have the urge, desire and capacity to do so... then we begin to work out the songs for the next release and just go for it. So currently while promoting DOMAIN we are going for it! with the next one. I'm figuring early 2013 to be safe.

10. How on earth are you going to replicate this live?!

Haha! I don't have to. I have an army of robots dressed like evil clowns that do my every tyrannical musical bidding! Bwahaha! Actually, just kidding. Oceans of Night is not a touring band. We are strictly studio only. So that alleviates any headaches over tour

Oceans of Night

riders, stadium merchandising, paying the truck drivers and beer for the roadies. Interesting you brought that up though, as a number of people have asked about doing live gigs over the years. It is something that is in the back of my mind, but not very actively. I suppose if the right offer came together and the stars were aligned in the right order we might contemplate that.

METAL TITANS (APRIL 2012)

1 Can you talk a little bit about your new album DOMAIN that came out last year and the recording process?

The music for DOMAIN started coming together in the fall of 2010 through the spring of 2011, during a tremendously productive and inspired period of time for me. In fact, over the last year and a half or so, I've composed, written, arranged and recorded enough music for almost 3 CDs, the first of which, of course, is in your hands right now (literally). Basically, DOMAIN is the culmination of a years worth of work - musically, lyrically, and creatively. It covers quite a bit of musical territory, I think - but ultimately, retains that "Oceans of Night sound" which is basically the synthesis of heavy metal, progressive rock and ambient soundscapes. It's all upwards and onwards from this point, hopefully we'll just keep refining the sound now that our style is established and pressed.

2 What made you choose to play all Guitars, Bass and Keyboards on your CD's and not hire musicians to fill in and record your latest material?

I've been composing, arranging and writing the music since as far back as I can remember. Early on, I morphed from band/performing musician, to a songwriter. I wouldn't say it's a control thing insofar as it is a personal vision situation. It's just easier for me work on my own time frame, as the inspiration and muse strikes me... whether that be 4 hours a night during the wee hours, or weekend afternoons, without having to rely on the schedules of other people. I have found my "musical destiny" as a self-contained songwriter and that's where I feel most comfortable. That said, I am definitely opening myself up for more collaborations in the future, and that means bringing in other musicians to flesh out the songs and music as accompaniment. Whether I'll collaborate on songs for Oceans of Night remains to be... heard. Generally when I co-write music, it's for other musical projects, one of one is currently in the works, but it's not time to let the cat out of the bag yet. I will hopefully have a few musical guest surprises on the next OON CD though, and no, none of them are Tom Jones, Ja Rule or Jack White.

3 You worked with vocalist Scott Oliva and for fans who might not know him can you tell me how you guys met and what he brings to OCEANS OF NIGHT?

I have so many questionable photos of him from his Myspace days, it was all about extortion and blackmail. Besides that "reason", Scott and I have known each other for decades, as we both grew up in the Long Island (NY) metal/prog scene, and what's interesting is that we never actually decided to work together for whatever reason (mostly timing) until DEEP HORIZON, when I contacted him and mentioned that I'd love to have him join up with me for my next musical release (DEEP HORIZON) and things just grew from there. We have an easy rapport and similar musical interests and influences, and Oceans of Night gives him another chance to spread his leatherlunged wings outside of his customary power/prog metal band situations.

4 What are the comparisons musical from DOMAIN and THE SHADOWHEART MIRROR which was released in 2009?

Well, really DOMAIN is more of a sonic improvement upon THE SHADOWHEART MIRROR more than a musical evolution. I think we've pretty much built a solid music foundation and established the Oceans of Night sound and style. Now it's really more a matter of expanding the sounds and song arrangements more than the musical style so to speak... and I think that DOMAIN does that. It's

Oceans of NIGHT

just more of everything at a higher quality of sound, material and execution than anything previous. The “progress” now between releases will be more subtle, I think, than it was in the past which for me is a good thing. I’m as comfortable operating in this musical genre as I am wearing Eddie van Halen sneakers while drinking a cold, frothy Dr. Pepper. :)

5 Have you been playing much of the new material live in the LA area? If so how are fans reacting to the new material?

Haha! I wish! Oceans of Night is a studio band only. We don’t perform live.

6 In 2008 you put out a book called MONUMENTS OF CHAOS and in 2010 THE VIEW OF THERE so what made you too publish these books and are there plans to release more in the future? Does music come first or publishing photo books as a graphic designer?

I’ve been a professional graphic artist for the last 15 years, so the books I’ve (self) published are just an extension of my creative entrepreneurial spirit. I do plan on future volumes of both, they just require quite a bit of time and effort to produce, as with Oceans of Night, I function on all levels of the spectrum in my artistic endeavors. Basically, since they are self-published, I handle ALL aspects of the production, distribution and promotion, and that takes a lot of time, energy and most of my massive drug supply. Haha, just kidding on that last one. Music is my first (and original) passion, but it doesn’t pay the bills or serve as an occupation, whereas my full time job is a freelance art director and graphic artist and THAT pays the bills, as well as being an enjoyable if not always altogether profitable profession. As you can tell, I’m definitely a right-side of the brain guy.

7 Can you tell me some of your gear that you use to record in the studio? Do you record at home or just at your studio?

All of the composing, arranging and recording is done in our home studio(s). The mixing and engineering - the vast majority of it - is handled in Joey Vera’s home studio by his more than capable hands. I have about as stripped down and basic a set-up as you can imagine. The end results are really what matters and I get there in a very simplistic but productive fashion. I’m more about the destination and how you got there, than what it takes to get there.

8 When did you actually start recording and who were the artists that inspired you back then and even today?

DOMAIN is the second Oceans of Night CD, and my 6th overall, the first being a rock-influenced new age CD titled AMBIENT EARTH I recorded eponymously back in 1995, and released in 1996. I recorded a few cassette demos in the mid 90’s as well. As far as my musical influences, they really are all over the map, as I listen to a wide variety of music, from rock to pop to new age and electronic to R&B and hip hop, techno, country and jazz. But my forte is definitely progressive rock and metal. I’d give you the laundry list of influences but it might tire out my typing hand and your eyes. I can say my favorite record of all time is OPERATION: MINDCRIME.

9 Over the years to you find you have changed your methods in recording or is it the same?

My Pro-Tools skills have improved as have my songwriting and guitar playing, I hope! Basically, since I write all of the music, it’s pretty much remained the same... and I don’t really anticipate it changing or having a reason to change “the process”.

10 Can you give us a tiny hint of what we can expect musically in 2012 and beyond?

Continuous promotion of DOMAIN, and Scott and I are still working on the vocals for the next one, which shouldn’t be too far removed - musically and stylistically - from DOMAIN. Much of the music was written in the same time period (the last year, basically!) and therefore, some of the themes and musical atmosphere, will be similar in scope... a natural continuation I hope... with some special surprises and guests sprinkled here and there. Maybe a cherry on top for the patient ones!

Oceans of Night

ETERNAL TERROR (AUGUST 2012)

I received an album late last year by a band called Oceans of Night. When I say received, I actually mean to say that I requested this album from the bands headmaster Scott Mosher. This album has been lying in my desk drawer ever since it dropped into my mailbox all those months ago, and despite numerous friendly reminders from Scott Mosher himself I never seemed to take the time to sit down and write down my thoughts about Oceans of Night latest offering Domain. Finally, on a cold August morning I took the time and here are my thoughts.

The album starts off with the mini album 'Domain'. I say mini album cause the track stops the clock at 17 minutes, 27 seconds and is divided into 7 parts. The musical landscape of the title track is reminiscent of Ayreon and similar bands that seem to drag your imagination far away from your earthly presence and into some uncharted territory of the universe. While the opening track sets the tone quite nicely, the follow up 'Don't Look to Me' sounds more like a group of teenagers rocking out in their garage with a drummer that can't quite keep the pace. So with one good track and one bad track as the opening duo of the album, the question is how does Domain hold up overall? The vast majority of the songs on this album live in blissful mediocrity, they are not bad but they never reach a height that would be required to call them a highlight either. The musical capabilities of the three band members are high enough that, except for the aforementioned 'Don't Look to Me', the tracks show great instrumental ability. This is seen quite clearly on 'Instruments of Fear', one of the heavier tracks on the 10 song offering.

In the end, it is a good album that, while it does not offer anything new to the table, gives a reasonably well executed take on established techniques and shows that there is some potential in Scott Mosher, Scott Olivia and Alan Smithee. Hopefully further down the track, Oceans of Night will push their own boundaries as well as the listeners' expectations and take that step in progressive metal madness. Until that day, Domain will live on as a decent offering to the metal gods and well worth a listen for fans of progressive metal.

Conclusion: 4/6

69 FACES OF ROCK (2012)

Ocean Of Night is a progressive metal band. The band attempts to combine heaviness and electronics, while maintaining one of a kind feel. As their songs unfold, so many influences come to mind, but at the same time, an admiration how they made it work within their own style. The opening suite, "Domain," at over 17 minutes leaves the listener quite speechless. The track is like a miniature opera with so many passages all combined into one. At times it sounds like Queensryche with a fair dose of Tangerine Dream, only much heavier. And the pace of that piece of just perfect, you almost don't want it to be over.

The rest of the album stands on its own, again pulling different feels and emotions. "Domain" is a very adventurous listen. For as long as the record is, it is filled many surprises, and does not bore the listener at all. Also, as the name of the band suggests, the music has a very dark/nightly feel. Perhaps it is also the best time to allows these sounds to penetrate your mind, once you're daily chores/distractions are done with.

Oceans of Night

Technically, the band is very impressive, and it's only three people responsible for all you hear. Scott Mosher handles all of the guitars, keyboards, and bass, Scott Oliva on vocals, and Alan Smithee on drums. Mosher is also the main composer of the material, you can't help but be impressed. Let's not forget, this is not easy songwriting, but rather a combination of various rhythms and layers that at the end of the day have to mathematically agree. Incredibly impressive and dynamic release.

Mark Kadzielawa (4.5 stars)

BEOWULF PRODUCTIONS (MARCH 2012)

Scott Mosher is back with a new release from his band OCEANS OF NIGHT out of New York. Scott has been creating amazing instrumental Progressive Metal music for years now as a solo act. With his band, he has taken that music to a higher level. He is accompanied once again by Scott Oliva, who performs in the IRON MAIDEN tribute band LIVE AFTER DEATH. These guys together have created some truly amazing Progressive Metal mixed with elements of Traditional Heavy Metal, Hard Rock and Ambient sound scrapes. This is a hard feat to accomplish and I really haven't heard anyone do it better than these guys. There is an epic vibe to some of the tracks as well. If you can picture MESHUGGAH meets IRON MAIDEN with some DIO & RUSH mixed within along with touches of DREAM THEATRE. OCEANS OF NIGHT is one truly talented band that deserves much attention. They would fit in perfectly with most of the Progressive Metal bands on SENSORY RECORDS. Pick this one up!

AURAL INNOVATIONS (JANUARY 2012)

I was first introduced to the music of composer and multi-instrumentalist Scott Mosher in 2001 when I heard his *Virtuality* album, which I summarized in my review as, "taking heavy Rush influences (with a dash of Dream Theater) and injecting a heavier keyboard presence that is sometimes symphonic and sometimes recalls the spaciness of Tangerine Dream or robotic synth patterns of Kraftwerk." In 2004 Mosher released his next album, *Inferno*, a Space Ambient/Progressive Rock blend that I enjoyed, and gave kudos to Mosher for "injecting a healthy dose of space into the heavy Prog genre, creating music that is challenging but accessible, and maybe occupying a unique little stylistic corner of his own."

And that's the last I heard from Scott Mosher until recently learning that he has kept himself busy in the years since *Inferno*. In 2006 he released *Deep Horizon*, a powerhouse set of spaced out metallic Progressive Rock. When Mosher's next album was ready he decided to shift gears and take on a band name, *Oceans Of Night*, and released *The Shadowheart Mirror* in 2009. Despite the band name, it should be noted that Mosher composes the music and plays all guitars, bass and keyboards on his albums, with assistance from a drummer and singer Scott Oliva, who took on vocal duties starting with the *Deep Horizon* album and strikes me as a cross between Ronnie Dio and Rob Halford. I enjoyed Todd Corsa's vocals on the *Virtuality* and *Inferno* albums, but Oliva's powerful and passionate style is to my ears better suited to Mosher's music. The space-ambient qualities of the earlier albums remain, further supporting my opinion in earlier reviews that Mosher is stepping off the well trodden metal based Progressive Rock path (I deliberately avoid the term "Prog-Metal" as it conjures up analogies that don't really apply to Mosher's music).

Oceans of Night

Which brings us to the latest Oceans Of Night release, Domain. The album won me over right out of the chute, kicking the set off with the 17+ minute title track. The piece begins with an angelic ambience, soon joined by syncopated keyboards and then the crash of metal guitar chords. The music has all the hallmarks of epic metal infused Progressive Rock, though atmosphere has always been a crucial trademark part of Mosher's sound. Throughout the piece I had a sense of soaring through the cosmos, fist pumping and rocking hard all the way. Mosher is an excellent yet restrained guitarist, rarely going on extended shred solos but treating us to tasty bits of his proficiency with the instrument along the way. In true Prog fashion the music transitions through multiple thematic shifts, and there are some lighter mind-bending moments where guitar and keyboards collaborate to create beautiful deep space soundspace passages. My favorite part is in the last couple minutes where the music had been floating along for a while, and then launches abruptly into a thrash rocking, but still space-ambient sequence that brings us to the conclusion.

Wow, this sucker left me drained and it's only the first of ten tracks. The rest of the songs are mostly in the 4-5 minute range, with a few being a little longer or shorter. Despite the relative brevity, Mosher and Oliva retain a majestic epic quality throughout the album. The music is creatively composed and arranged, continually shifting mood and pace, resulting in an emotional roller coaster ride and one hell of a powerhouse 65 minute set. Mosher once again composed all the music and handles guitar, bass and keyboard duties. Alan Smithee plays drums and Scott Oliva is back on vocals and co-wrote some of the lyrics with Mosher. I should add that Mosher is also a graphic artist and photographer who has published two books of his photographs. Spend some time on his web site to get a feel for all that this multi-faceted artist has his fingers in.

DUTCH PROGRESSIVE ROCK PAGES (MARCH 2012)

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 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 elctronica 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.

Oceans of Night

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 - Andy Read

APOCHS.NET (DECEMBER 2011)

Oceans of Night is a two man project featuring Scott Mosher, known for his solo material, behind all the instruments, while Scott Oliva handles vocals, also known for the solo Scott Mosher project among other bands such as Wind Wraith and The Nightmare Stage. Together, the duo set out to conquer listener's senses with the follow-up to their debut release, The Shadowheart Mirror. With the title of the album Domain those familiar with each member's works, or the previous album, already know what to expect. But, does this largely unknown Progressive Metal act have what it takes to venture out further on their own?

Boasting and sharp, clear audio quality, Domain has no problems making listeners believe this band is actually on a well known record label. The keyboards often take the center stage, really focusing on driving home a strong Ambience to the music to establish the proper tones and atmosphere for the release. This crucial element of the music comes through perfectly against the heavier, slightly louder guitars that give a deeper, more aggressive tone to the music, working with the bass to really hammer home a hard and heavy Metal experience that perfectly compliments the synths. The drumming here seems to follow along with the rhythm that is laid out by the keyboards, and never really goes too crazy or over-the-top. There's the sense that they are being restrained, but in a good way. The kit itself has a pretty loud presence, about the same as the keyboards, and also is pretty sharp in the mix with the cymbals sounding natural against echoing, often distant sounding snares, and bass kicks that have a nice higher pitched thud to them.

It becomes pretty clear as "Domain" kicks in that Oceans of Night really has a good Nevermore influence to it. But, in no way does this album feel like a blatant rip off. Much of that can be found in a subtle manner musically, as well as how the grand-sounding vocals are handled, trying to bring in a bit of an epic, over-the-top style of clean singing similar to that group. But this doesn't become important to the listener until much later in the start of the album. "Domain" itself is a nearly seventeen and a half minute track, which is a very gutsy move for many bands, and it usually doesn't work out for them. However, given the additional atmosphere set from the keyboards, it's almost impossible to not be swept up during the start of the track thanks to the Ambience being incorporated into it. The build to the music from here is a long task, but it's one well worth undertaking as the slower song begins to develop in your brain, evolving slowly with an astral-atmosphere that feels sleek, dark, and even a little unsettling. The distorted clean vocals here do feel a little out of place, but can be ignored given that environment the music finds itself in. There's no filler material to be found here either, hosting a great deal of variety thanks to the Ambience of the keyboards and the general solid transitions in the music itself, such as around the half way mark when the music begins slowing back down to include whispered vocals and more synths that add to the atmosphere, holding it's own for quite a while before the song hammers back in with a solid transition of heavy guitars and a headbang-worthy trance-enducing beat.

After such an exquisite track, there's really no need to go on honestly, but yet there's still so much more ahead. The rest of the

Oceans of NIGHT

material isn't necessarily as atmospherically driven in the same manner the ambient elements of "Domain" were, but there's no denying the darker and stylish sound that comes from the many songs after. "Don't Look to Me" brings in a slower pace once more, having more grand music than anything else, and overall the song does a great job balancing out the Progressive Metal and the Ambience. However, the only problem here becomes how the chorus is handled. There's too many layers going at once with too little a variation among them to really have them make sense or not slowly become one voice. It eventually starts to sound a bit monotone, and becomes a little too much for the track. Thankfully, this issue is one of the very few that anyone will ever have with the album. Even the instrumental track "Dreams in Artificial Sunlight" doesn't seem to falter in any way, really laying on the Progressive Metal sound with a long build up that lasts basically the whole song. When the track finally does kick in, it's a sigh of joyful relief to reach the tension-built conclusion that fades out into the same heartbeat that started things off, and is so quickly cut off like the song itself. It would be nice to hear more of the song, but the feeling you get from the track by the time it's done is proof enough that the band did what they intended to do with it among the just over three and a half minutes of life.

"Seven Days of Rain" is another track that truly stands out from the post-"Domain" material. The song pushes the keyboards further then in other songs, though in a more traditional background sound to establish a sleeker atmosphere to the track. It acts more in a manner to fill the music and make it more solid, which it does very well. The music from the other instruments is not the most spectacular or intricate, but it's slower pace and simpler material really sets up a softer, laid back tone to the song despite the loud and crushing guitar distortion used. Many of the bridges here really do feel drawn out, but for good reason. This allows the atmosphere to grow through using less chords and drums, and when they do some in, they are clearly designed to push the environment a lot further then the keyboards can do themselves. The guitar solo towards the end takes full advantage of this, building up slowly to a strong, space-driven sound that continues even when the song fades out. Sadly, you can't help but want the song to continue from here, and there more then likely was a lot more life left in the song, but it was just ended too soon. But it does give way to the longer "The View to You," a strong track that seems to bring in a bit of a Goth Metal touch and a beat that will immediately have the listener's head banging along to the rhythm.

It's actually not until "Instruments of Fear" that the band really just lays into some heavier material. Thanks to a nice transition between "The View to You" into this song, "Instruments of Fear" just hammers away at the listener with crushing guitars and bass that give off a nice beat and really hammers down with a solid instrumental intensity. The only problem once can have is how out of nowhere it just comes in from. There's no warning or build up to it, the song just kicks right in. The lack of the keyboards and atmosphere derived from them is a bit disheartening too, and even when taken into context with the track before and after, the song doesn't really feel like it fits in, causing some friction in the flow of the release. And from here, Domain starts to get a little odd. "The Future Remembered" is a heavily ambient piece that really departs from the Progressive Metal sound, a stark contrast to "Instruments of Fear" that almost gives an eighties synth sound to it one might hear in a science fiction or horror film similar to that time period. The song itself really isn't the most awe-inspiring, but it does have a strong atmosphere to it. The vocals do kick in towards the end when the song is built up a little more, but only for a little while as the track quickly comes to an end. Finally we're given "Ghosts of the Past," which actually takes on a bit of a Progressive Rock sound, but in an Industrial/Electronic sense that may remind listeners to bands like Orgy. It's not a bad track, but the different vocals with the echo effect really change the tone of the song that it doesn't quite fit the atmosphere being given off by the music.

Domain is a fantastic album for an unsigned band, and an exceptional follow-up to the group's debut. However, it's pretty obvious that the release has a few issues. The worst offender of them all is the issue of songs fading out when you think they are just getting good. Rarely can you ever discover a band who writer shorter material and honestly wish they would draw the songs out and make

Oceans of Night

them longer, and after Oceans of Night spoils their listeners from the start with the title track, it's almost hard not to listen to this album wanting just that. In the end it was a gutsy move that ended up backfiring due to the quality and talent the group brought with them into that song. If you like Progressive Metal of any kind that is well orchestrated and has a solid atmosphere behind it, then Oceans of Night is a band you simply need to check out. This overlooked group pulls over an hour of quality material that, even with all its faults, still sounds better than many of the Progressive bands walking around under bigger labels today.

Rating: 8.5/10

CAN THIS EVEN BE CALLED MUSIC (JUNE 2012)

I would have expected more from this project. Ambient music mixed with heavy metal made me hope for a metal Pink Floyd... something like a Dark Floyd! But reality isn't always giving you what you want, and Oceans of Night isn't Dark Floyd. It is a good album with a lot of cool moments, but with more meh moments. Guitarist and composer Scott Mosher drives the album with his guitar riffs and leads, while Scott Oliva reminds me of Nils Rue of Pagan's Mind, which isn't a bad thing in itself since he is a great and respected singer, but I just can't sustain listening to him for too long. This is only a matter of taste though. It seems that Scott Mosher also wrote the drums on this album, although they were actually recorded by someone... That would explain the lack of essence in the rhythm section of the album. The kit is minimalistic, kick on 1 and 3, snare on 2 and 4, with crash cymbals or hi-hat. Of course, he ventures into the wild sometimes, but never too far from the path.

Domain begins with an epic : Domain! Fuck yeah! Epic song = title song! Seventeen minutes of goodness that made me hope for the best. However, at around half or two-thirds of the song, you realize nothing's been really going on. Of course, it's ambient metal... and sure it is ambient but... well it just seems that something is lacking. The other songs on the album follow each other, all bearing similar dresses. And the choice of words is doubtful in my opinion : The View to You, So Near Yet So Far... I'm not an English language expert, but it just seems weird to me.

Oceans of Night should take some more time on composition thus making their songs deeper, musically, and more meaningful, and stray from the path a bit more, try new ideas. Also, the band would benefit from a real drummer in its ranks, writing his own parts, and maybe also other musicians than mr. Mosher. The album is good to pass the time, and to put as background music to whatever you might do at any given moment. A more thorough listening of this will result in a waste of time, unfortunately. I still have faith that Oceans of Night can become Dark Floyd, though. Next time maybe?

ALTERNATIVE MATTER (JANUARY 2012)

Domain is the latest offering from two man project Oceans of Night featuring Scott Mosher on instrumentation (guitars, bass and keyboards), Scott Oliva on vocals and featuring Alan Smithee on drums. From the opening title track "Domain", an ambitious seventeen and a half minute opus of keyboard led mystery, the listener is taken on a journey which, on first listen can appear sterile and clinical in delivery, but on further inspection reveals depths of musical atmosphere that reward the attention. The guitar melodies

Oceans of Night

throughout the track never impose but are never merely there to add erroneous filler; instead they add a luxuriant landscape to the material which is a rare feat in music of this sophistication and intellect. When the guitar solo breaks through and the energy levels are taken up a gear, the track is fifteen minutes underway, but patience has been rewarded.

Subsequent tracks such as “Don’t Look to Me” and “Seven Days of Rain” although similarly infused with symphonic keyboard passages and uplifting guitar lines, do not have the space to expand and therefore feel somehow crowded with instrumentation. This is not to say that the material is cumbersome because of it, but there is a lot of activity in these shorter tracks. “So Near Yet So Far” takes on a more grandiose approach and is a pleasure for the listener who enjoys being carried along on waves of expansive keyboard and guitar lines. The album continues in a similar vein throughout several more pieces until the listener is bombarded with “Instruments of Fear” which takes the instrumentation up a gear again and bombards the listener who is unprepared with unyielding guitar and bass that leaves the waves of keyboard ambience behind and is a genuine thrilling interlude to the album in general. “The Future Remembered” has a ghostly feel generally and is somewhat reminiscent of the soundtrack to a mid budget science fiction film until the vocals return us back to more recognizable territory. The album closes with another familiarly sounding “Ghosts of the Past”, which, despite the subtle change in vocal style, brings back the symphonic keyboard and guitar quality.

Overall, it has to be said that “Domain” showcases individuals who are well crafted songwriters and arrangers, who, when given the space to exhibit their craft, do so admirably. For listeners who are energized by multiple layers of precision sound, this album will truly be an indulgence.

INFERNAL MASQUERADE (FEBRUARY 2012)

Keeping up with the Progressive Metal/Rock releases we received recently, today we have Oceans of Night’s second full-length release titled “Domain”. This duo from the USA deliver and action-packed 63 minutes of pure Progressive/Power Metal excellence divided in 10 tracks. Featuring multi-instrumentalist Scott Mosher and vocalist Scott Oliva, this album delivers a hefty dosage of crunchy guitars and very well crafted atmospheric elements that sets them apart from the rest.

The opening track “Domain” clocks in at a massive 17 minutes, signaling the beginning of a very rich and diverse journey through the music of Oceans of Night. In this track the crunchy guitars are a notable difference from your traditional prog music, and the atmospheric keyboards add a futuristic tone to the overall track. Oliva’s vocals are excellent, filled with emotion and nicely bringing the lyrics to life. The drumming is very well structured, and while neither of the band members play the drums, they brought in a session drummer to have that natural sound.

“Don’t Look to Me” and “So Near Yet So Far” are very traditional Power Metal pieces with Progressive elements and the band’s characteristic atmospheric component. However, the distorted guitars still seem a bit too crunchy and they start to sound weird with the music. We are sure this is an intentional thing, but sounds a bit weird in our book. The solos and clean sections sound just right, but when the distortion kicks in, some other elements are overshadowed. The atmospheric track “Dreams in Artificial Sunlight” is very melodic and here, the distorted guitars work better than in most of the tracks. Our two favorite tracks of this album are the lush and cinematic “Seven Days of Rain” and “The View to You”. In both of these songs, Oceans of Night deliver a perfect combination of fast-paced sections with soaring vocals, all wrapped around very ethereal keyboards.

Oceans of Night

Reminding us of Ayreon, "The Future Remembered" is a mostly instrumental, atmospheric track that nicely continues the album's vibe and emphasizes the band's ability to craft small tracks that extend the album concept between full-fledged songs. Closing with "Ghosts of the Past", the band has done a great job in exploiting their atmospheric uniqueness and the very diverse vocals of Oliva.

Overall, we have to say that we haven't quite listened to anything like "Domain" before. The band focuses a lot on the atmospheric side of things and this clearly sets them apart. While there might be some similarities to bands like Ayreon and Dol Theeta, Oceans of Night is clearly in their own category. If you are interested in an album that features a powerful combination of Progressive/Power Metal and atmospheric elements, "Domain" is the release for you.

HIT KILLER (JULY 2012)

OCEANS OF NIGHT - project "Human and Orchestra" by Scott Mosher (Mosher Scott) from Los Angeles: multi-instrumentalist, a photographer, a professional graphic designer and how he ironically calls, «Allroundniceguy». Since the mid-90s under the banner of Scott's solo project has released four albums (the last one, Deep Horizon, was released in 2006), and then, without changing the overall progressive stylistic direction, decided to expand the horizons of up to a full studio band. Domain - the second full-length album OCEANS OF NIGHT, and if you are looking for this August, the soundtrack to escape from the city of stones and blissfully spread-eagled the night dew, ripped up the sky to watch the Perseids meteor showers, should definitely consider his candidacy. The style of the group defines as Mosher ambient progressive metal - and listening to the space, slightly futuristic sounds of his music, do not feel this characterization is no contradiction. Only now the sound of rock rather than metal - Joey Vera (Fates WARNING, ARMORED SAINT), engaged mixing and sound engineering, made a bet on the polished sound mod with a bunch of special effects.

Progressive authorship Scott is not overweight, and almost devoid of the typical approach, "a solo for solo": vypilivaya virtuoso guitar passages, he does not lose its sense of proportion and melodies. Domain diverse sounds (epic grandeur and replaced almost dance rhythms), atmospheric, heartfelt, dynamic and most importantly, meaningful. In the role of the vocalist on the disc was made from American Scott Oliva tribute band IRON MAIDEN. Not bad, though without much punch ("Spacey-rock" treatment does not count) - a style recalling Ray Alder, then Roy Khan, then Geoff Tate, the genre has stopyatstsot vocalists. The third member of the same OCEANS OF NIGHT, percussionist-drummer was listed a mysterious Talented Mr. Smithe ... and listened to his clear outputs Domain, few people will be surprised to learn that this guy is dead. Well, in a sense, had never lived.

In general ... the album is definitely worth attention: the procedure for ramblers prog-field it is quite interesting and nontrivial. And while the spacecraft through the Universe, an American enthusiast Mosher builds its own in the sound space. Large or small - you decide yourself.

HEAVY SOUND (JULY 2012)

OCEANS OF NIGHT is the baby of the multi-instrumentalist Scott Rican MOSHER (guitar, bass, keyboards). He sees himself here supported by vocalist Scott Oliva and drummer Alan Smithee. Do not worry, dear reader, if these names tell you nothing, you're not alone! Just note

Oceans of NIGHT

there be the presence of Joey Vera, bassist of ARMORED SAINT, behind the console, which does not really change all that. Both say it bluntly, this domain, second album of the group, is not a complete success. Yet it is made of a metal melodic, soaring and evocative very well thought out, performed and produced. Therefore difficult to find anything to say about the intrinsic qualities of the thing except a few choruses and a little too repetitive sounds of keyboards and battery of another age, that of "any synthetic." Returning to the substance rather than form, it simply lacks these pieces a touch grip, gimmicks that make them more original. For example, the acceleration closing "Domain" could have intervened much earlier and thus revitalize this piece-long river 17 minutes. Too bad, because it opens the album as threatening an original and very successful. We will therefore appreciate in value the beautiful landscapes evoked by OCEANS OF NIGHT, where the latter could have scored more minds in a kind quite far from the Progressive Metal in force today ...

Morbid chronic S. • Rating: 7/10

FUNERAL RAIN (DECEMBER 2011)

I'm going to start off this review by asking a very simple question: WHY THE FUCK ISN'T SCOTT MOSHER A HOUSEHOLD NAME YET?!?! Seriously though, why don't more people worship at The Alters of Mosher? The guy has been kicking around about the progressive metal scene since 1996 and I think I maybe know one other person who has ever had the pleasure of hearing Mosher's genius! It's MADDENING!!! Anyway, Oceans Of Night is the official team moniker of previously mentioned guitar virtuoso Scott Mosher, vocalist extraordinaire Scott Oliva and new kid on the kit, Alan Smithee. And after the critical praise they received for The Shadowheart Mirror, it's no surprise that they're back and ready to drown us all in an ocean of progressive metal with Domain.

If any of you out there are familiar with Arjen A. Lucassen, then you'll feel right at home with Mosher's calmingly ethereal one minute, hellish thunderstorm of sonic destruction style of powerful progressive axemanship. If you're not, then this will all be new to you and I envy you since you're listening to unadulterated AWESOME for the first time. Not to be outshone (which could of easily happened to anyone else) Mr. Oliva sits comfortably in the forefront, belting out pan-dimensional lyrics with one of the more powerful voices that progressive music has to offer. The only time you aren't in Oliva's godlike presence is during Instruments Of Fear, where Mosher and Smithee tear shit up for a little over four minutes. A bitchin' instrumental track if there ever was one before! And last but not least, Smithee. How we ever got along without you prior to this, I'll never now. His three balls out method of beating is unrivaled in this realm, unquestioned. You would be hard up trying to match his talent with anyone else in progressive music today... well, there IS Ed Warby. But that's one hell of a complement if you ask me! It may seem like I'm ejaculating all over this band purely in the name of fandom, but I assure you that I'm being 100% serious with my opinions in this review. I love this group that much! And honestly, so should you!

Overall: Domain is pure, uncut, unrefined Colombian (er, New Yorkian) progression perfection! It's every bit as good as The Shadowheart Mirror and everything anyone could of asked for from Oceans Of Night! Easily one of the best albums of 2011!

HEAVY HARD METAL MANIA (AUGUST 2012)

Oceans of Night is one of the projects and talents of Mr. Scott Mosher an independent self-financed musician and a professional graphic artist. He exploits a vast arsenal inside the metal scene; eximia is the way he evokes the past without forgetting that we

Oceans of Night

are headed towards the future, his music transpires in numerous genres and styles creating a mix of different sounds and feelings turning this creative work in a hard rock, electro, progressive metal, modern yet timeless breeding.

Scott Mosher first CD "Ambient Earth" was independently issued in 2001, his creativity and ingenuity took flight with the creation of a new age electro rock sound and this was the beginning of a strong growth towards to what he is now. It was only a few years later after the releases of "Virtuality" (2001) and "Inferno" (2004) with the voice of Todd Corsa, and "Deep Horizon" (2006), featuring Scott Oliva the powerhouse vocalist, that we saw the birth of Oceans of Night (Scott Mosher and Scott Oliva project) and their first CD (Mr. Mosher fifth) "The ShadowHeart Mirror" (summer 2009).

"Domain" is their latest album which was released in 2011 and follows the path of Mosher ideas and creativity, with the magnificent voice of Oliva, and Alan Smithee taking the control of the drums. Mosher creates a perfect balance between the heavy metal and the new age/electro ambiance, the guitar riffs are simple but powerful, the solos beautiful and the progression of each music isn't complex but it's very smooth and flows rapidly, Oceans of Night is a different progressive band that exploits new paths and gives to everyone a new type of music to enjoy. "Domain" is a CD for all the metal fans and avid listeners that want something unusual with good taste.

10 PAGES (FEBRUARY 2012)

After the debut, has his musical Mosher rate adjusted something. Although that damned computer drums still terrible sound hollow and annoying evident, is the balance between heavy and EM - much better and is in addition to many guitar violence also very nice worn instrumental keyboard work to enjoy. The first track is immediately a long epic of seventeen minutes. Seemed vocals of Scott Oliva on the previous album that some of Charlie Dominici, now, the voice is in between that of Ray Alder (Redemption, Fates Warning) and Zak Stevens (ex-Savatage, Circle II Circle). The ten compositions clocks together an hour of music and this time the album quite acceptable because there is more space for the keyboards. There are also more electronic documents on to the music of Helmut Teubner and Maxxess reminiscent and album actually contains also the tearjerker Divisions Of Time and sometimes the music seems sure enough what Eloy. The compositions his melodic than the debut, if you hear at times also trips headbanging to work. The solos the often distorted guitars are usually based on simple chord progressions of one or at most two chords. Because the style and sound in almost each number are identical, it is likely the boredom. Certainly, because the slow vibration in Oliva's voice This effect is strengthened, although said that the man be a pretty good voice has. However deliver all those pieces of EM a special status and is certainly the worth a try for fans of names mentioned. A drummer flesh and blood and a good producer had, however, more of the album can be, I guess. Hopefully Mosher this upward trend and may hold he decides in the future some help from the outside to put on. The ambient progressive metal, such as his own music calls it, is in itself a nice combination of (prog) metal, EM and space rock. - translated (via Google) from Dutch.

HARD ROCK HAVEN (JANUARY 2012)

Domain is the second album from Oceans of Night, and the latest in a series of collaborations between songwriter/multi-instrumentalist Scott Mosher and vocalist Scott Oliva. Under the Oceans of Night moniker, the duo delivers an interesting and effective mix of

Oceans of Night

progressive metal and ambient sounds.

Progressive metal, by nature, tends to be somewhat cold and clinical, emphasizing precision and technicality above all else. With Domain, that technicality is balanced by a strong dose of ambient and atmospheric elements. The end result is a type of progressive metal that resonates more on an emotional level. Like Fates Warning with the atmosphere of a Pink Floyd or Porcupine Tree album. Speaking of Fates Warning, Joey Vera mixed and mastered Domain.

Mosher – as usual – finds the right balance between technicality and accessibility with his musicianship, especially on guitar. There are some intricate and dazzling solos on Domain, but they're always delivered in a greater melodic and atmospheric context. They're strong enough that you take notice of them, but never so stark that you lose the overall ambient feel the greater song evokes. On the vocal side, Oliva seems to know just the level of power and emphasis that the songs need at any given moment, alternately reminiscent of Geoff Tate's lower, crooning register and a more forceful Zak Stevens/Urban Breed style. Domain is an effective album on just about every level. The only downside is that the same ambient elements that allow the album to sink into your subconscious almost from the start also tend to lull you to sleep when the pace of the music slows for any length of time.

Oceans of Night has never been easy to pigeonhole into a neat genre identifier, and that's a good thing. Domain checks all of the boxes of the progressive metal genre, but blurs the edges. It's an album that will appeal to most progressive metal fans, especially those looking for something more than just another variation on the Dream Theater template. - Justin Gaines

FIREWORKS MAGAZINE (MARCH 2012)

'Domain' is the second release from Oceans Of Night, a progressive metal band featuring the undoubted talents of multi-instrumentalist Scott Mosher, aided by vocalist Scott Oliva and mystery drummer Alan Smittee. It's pretty much a studio project, growing out of Mosher's former self-title band who've released four previous albums. So there is plenty of pedigree here, and it shows. The instrumentation and songwriting are both top-notch, but the production is also flawless throughout. OK, a lot is made of the fact that Joey Vera mixed and engineered it, but that doesn't detract from the quality of the material he had to work with. A ten-track monster reminiscent of the works of Arjen Lucassen, the 65 minute album is dominated by the opening (and title) track. 'Domain' clocks in at seventeen-and-a-half minutes, with a tranquil ambient opening overrun by crashing power chords: the seemingly relentless riff with the power of Pagan's Mind and the passion of Pink Floyd ebbs and flows effortlessly for six plus-minutes before Mosher cuts loose and solos like a man possessed. Afterwards comes a period of breathing space – just enough to allow you to drop your guard – before nailing you a second time. And be warned – the final twist in the tail will hit you square between the eyes. After such a roller-coaster ride anything is likely to be rather anticlimactic, although don't write off 'Domain' too soon: this is no one-trick pony and the remaining nine songs all have plenty of excitement and exhilaration up their musical sleeves. Personal favourites are 'The View To You', just half the length of the title track but just as potent, and the Fates Warning-ish 'Don't Look To Me'. Bizarrely, Mosher reckons the whole thing came together quite quickly. "All of the songs are new and were conceived during a very fertile time of musical creativity in my life, basically around September of 2010 through the summer of 2011. I wrote probably two CDs' worth of music, and continue to write more. In fact, as of this exact date in time, mid-February, 2012, I have enough music for the next two CDs which Scott [Oliva] and myself are currently completely immersed in." Some people are just too damned talented for their own good! There is nothing, nothing, not to like about this album. Go to www.oceansofnight.com and give your credit card some exercise. You won't regret it. Trust me on this.

Oceans of NIGHT

MUSIC WAVES (FEBRUARY 2012)

Rating: 5.5/10 | If the last album of Oceans Of Night was tentatively received in writing (see chronicle Val) is mainly due to a lack of risk taking and the music too bland for convince. The second album from U.S. Domain, the tone of an album with new desires with a longer 17-minute epic title and producer best known for his role as bassist (Fates Warning) in the person of Joey Vera. Domain starts just by the big chunk of the album, "Domain", and 17 minutes. Large for its length but surely not by its quality. For "Domain" contains the stale old recipes of progressive metal without making any really new. A good half of the title is to install a dedicated room, with keyboards, sound effects and guitar solos, and the second half offers nothing that deserves a long development. In the middle of it all floats the voice of Scott Oliva brings a dark side and depressed to a set already gloomy. Other titles alternate heavy metal sauce strongly progressive keyboards ("The Future Remembered"), the reverb vocals ("Ghosts Of The Past") and worked soli ("Intruments Of Fear"). Domain not known point peak and, apart from one's very kitsch, it contains no real fault. Consistency in the banality is required. Domain never really takes off really progressive metal cliches. One more album for a group of more. Two years after their previous album, the situation remains essentially the same. Domain will not date. - translated via Google from French.

MUSIC STREET JOURNAL (JANUARY 2012)

Some might call this heavy metal, and others, like myself, will put it under progressive rock. The thing is, for any project that includes Scott Mosher quality is guaranteed. Here we get another collection of killer tunes that fit well into a hard rocking AOR progressive rock category.

Track by Track Review

Domain - Waves of keyboards open this and hold it in atmospheric ways for a time. Then a new keyboard progression enters and we get some spoken words over the top. From there a wave of guitar rock hits and threatens to take command. Around the two minute mark that sound powers this thing out in a great hard edged AOR style. The vocals come over the top of this backdrop. It's pretty certain that the prog purists will argue with this disc landing into the progressive rock category, but crunchy as this is, there's plenty of prog in the mix. There's a killer instrumental section later in the track that seems to alternate between more of a straight ahead hard rock sound and proggy elements. After that section it drops out to a pretty keyboard dominated movement that's dreamy and more decidedly progressive rock like. Somehow, as the spoken words come over the time it reminds me a bit of Captain Beyond. Bits of hard rock show up here are there before (around the ten minute mark) they fire back out into the harder rocking sounds from the previous section. It drops way down to just keyboards for a time. Then around the fifteen minute mark it fires out to the most metallic section of the piece. The guitar shreds during this instrumental section. They eventually take it out, but the track is over seventeen minutes in length.

Don't Look to Me - Keyboards also open this one, but then give way much more quickly to harder rocking progressive rock. While this cut is based on a more straightforward progression, there's less metallic sound built into the mix. It focuses more on harder edged rock than metal.

So Near Yet So Far - A meaty, crunchy jam brings this one into play. They drop it to a bit mellower movement for the entrance of the vocals. The cut works through a number of changes and variations. At times it's more progressive rock oriented and at other points it's closer to heavy metal.

Oceans of NIGHT

Dreams in Artificial Sunlight - Atmospheric keyboard dominated musical elements serves as the backdrop for spoken female vocals early on. This section eventually builds out to harder rocking sounds that carry it onward. Then it drops way down to just a heartbeat to end. This might only be around three and a half minutes, but since it's an instrumental, it doesn't seem that short. In addition, it covers quite a bit of musical territory.

Divisions of Time - Parts of this cut probably cross the bridge further on the progressive metal side of things. The song structure resembles a progressive metal tune with alternating harder and softer sections. It still fits in some ways into progressive rock, but if the whole disc were like this, it would have landed into metal. Still, I'm a metal head, too – so this works.

Seven Days of Rain - The basic musical concept of hard rocking progressive rock with a big nod to AOR is intact here. This is a powerful cut that's quite cool. The keyboards and vocal performance are both worthy of special notice here. There's also a cool instrumental section later with some exceptional guitar soloing.

The View to You - This one powers in out of the gate with a metallic passion. When it drops to more atmospheric sound for the vocals, I'm reminded a bit of Trevor Rabin era Yes, although those vocals are definitely not in that vein. That harder rocking section returns later. Still, further down this musical road they take it out into a more decidedly progressive rock oriented jam for the instrumental section. It drops down to a keyboard driven section from there, then the bass guitar brings an almost Rush-like sound to the table. Guitar screams over the top of that in a killer solo movement. Eventually it leads back to the song proper.

Instruments of Fear - Packed with twists turns and changes, this instrumental is awesome. It seems to combine Dream Theater, Rush, Steve Vai, King Crimson and Metallica with different parts of that equation ruling at different points.

The Future Remembered - In a stark contrast, mellow and delicate waves of keyboards open this track and maintain control for the first minute and a half. Even when it does change, it's more keyboards that bring the change at first. In fact, it's two and a half minutes in before the vocals join. Guitar and harder rocking elements are added after that point. Although it does get rather metallic, that section doesn't last long as it drops to just the keyboards before the four minute mark. That instrumentation takes it out.

Ghosts of the Past - The album closer is a more straight ahead AOR prog jam. It's still in keeping with the rest of the album and it's very strong. - Gary Hill

METAL TO INFINITY (FEBRUARY 2012)

Oceans Of Night is an American band formed by multi instrumentalist Scott 'The Ambient Mind' Mosher who released, before the birth of Oceans Of Night, four solo albums throughout a period of 10 years. Recording and mastering his own stuff, Scott is a well gifted guitar player as well as taking control over the keyboard parts and bass lines seem no problem at all for him. Actually I never heard of his solo project before, Scott contacted me and asked if I was interested in making the review for Oceans Of Night's second and new CD "Domain". Checking out a few sound files on the Internet, there was something I really liked on this band so I definitely wanted to hear the entire, new album. Meanwhile, a promopack sent by Scott himself reached my postal address. Inside the package was an extremely high standard CD tucked, including a nice, dark looking and good informative booklet. Lay-out as well as the inlay of the CD got my absolute approval.

Oceans of NIGHT

Scott in charge for all bass, guitar and keyboard works but who's the singer you might ask yourself. I was quite surprised to see on the info sheet that the frontman of Oceans Of Night is Scott Oliva, the frontman of US Power Metal band Wind Wraith. I really like this band but I don't know for sure if they are still active or not. I hope so because they've made wonderful efforts like "The Fortune Teller's Gaze" and "Minions Of Metal". Check out these albums and be a witness of the beautiful high pitched throat of Scott Oliva. Big surprise to me seeing that he teamed up with Scott Mosher to work out "Deep Horizon" released in 2006. The man behind the drums listens to the name Alan Smithee who's a total stranger to me.

What Oceans Of Night's new album "Domain" has to offer is quite a lot to offer due to the wide range of surprising / unexpected elements they used on it. While listening to all of the songs, they took me by surprise because of creating compositions in a pretty strange but original way. Their music can be added under the topic Progressive Rock / Metal music mainly but to be more specifically about these guys' style of music I can't avoid the term 'ambient'. Loads of ambient passages are observable so actually Oceans Of Night takes Progressive music to a new level. The entire concept turns out somekinda weird or unexpected to me, it just requires an adjustment – you have to get used to, that's for sure. You feel right from the start that the band musically begins to experiment which lead to some unusual moments. This way of musical experience takes me back into times and think of bands like Ambeon, Ayreon, Star One, The Gathering and stuff but once again, Oceans Of Night goes even further... due to adding ambient elements to the concept they do cause a scoop.

"Domain" has been mixed and engineered by Joey Vera (Fates Warning, Armored Saint) while Scott Mosher composed, arranged, performed and recorded all music. No reason to complain about the sound quality, the guys just did a great job releasing "Domain" on a very orderly manner. First song / title track has a running time of 17:39 which is extremely long to keep the listener's attention intact. This piece produces multiple musical varieties – melodic and dreamy with a dark feel, do you dare this long musical experience? I hear a good band featuring a brilliant singer Scott Oliva who sings a bit in the vein of Zak Stevens (Savatage / Circle II Circle), a real master on bass, guitar and keyboards named Scott Mosher and also, the most mysterious pawn in the game, a highly appreciating drummer Alan Smithee! It's hard for me to get used to those ambient passages, it feels rather weird than attractive but who am I to judge a band if I don't know the real essence of this type of music. My knowledge in Ambient music is nothing so...

Oceans Of Night is just a real good Progressive Rock / Metal able to surprise me over and over again. Good guitar driven tracks featuring nice melodious parts with awesome vocals are 'Don't Look To Me', 'Divisions Of Time' and 'Ghosts Of The Past'. Keep in mind that the rest of the tracks are worth to check out as well – people with an open-minded vision on Progressive Metal will be beaten with tons of unexpected twists and turns. Watch for their official homepage at: www.oceansofnight.com / www.scottmosher.com / <http://www.theambientmind.com/> / <http://www.myspace.com/scottmosher> - My Points: 86 / 100 (Review by Stefan)

MARIO'S METAL MADNESS (FEBRUARY 2013)

The main man behind Oceans of Night is Scott Mosher who has had a series of collaborations with Scott Oliva. This is the second album under the flag of Oceans of Night. Mosher is responsible for all the guitar-, bass-, and keyboards-parts on this album. Oliva is the vocalist and co-writer on this album whilst Alan Smithee is the drummer and percussionist. Joey Vera (Armored Saint, Fates Warning) mixed and engineered this album and did, not surprisingly, an excellent job. Mosher is a very creative mastermind. Perhaps this is the reason that the first track on the album, which is the title-track as well, lasts over seventeen minutes. Instead of ending with the epic-track of the

Oceans of Night

album, Mosher starts with it. The song itself, "Domain", is divided in seven parts. There are really quiet parts that sound very atmospheric. These parts are varied with beautiful guitar playing and also some real progressive metal with keyboards and serene vocals. It all sounds very controlled and well considered. Towards the end, the tempo goes up and Mosher plays a superb guitar solo. "Don't Look to Me" is a heavier more straightforward song, but with enough beautiful parts to enjoy it. On to track three, "So Near Yet So Far", that has some weird sound effects at the beginning. Then the heavy pounding takes over and the song develops in a great track with again some beautifully played guitar-parts. "Dreams in Artificial Sunlight" is the first of two instrumentals on this album that starts and ends with the sound of a heartbeat. In between it is mainly Mosher who is competing with Mosher on this track that keeps on building up in intensity towards the end. This is an interesting instrumental. Next on is "Divisions of Time", that has some solid drum rhythms to start of the song. Throughout the track, you will hear many excellent keyboards-parts. "Seven Days of Rain" opens with the sound of waves, seagulls and a boat blowing his horn. The guitar riffs and keyboards slowly get louder until it ends with the sound of a thunder strike. Oliva steps in and lays down some great vocals. Toward the end of the song, it turns into a great display of musical craftsmanship. This is a great progressive metal track and to me one of the best on this album. Besides the long opening track there is also another long track, called "The View to You", that lasts over eight minutes. This song shows the sheer musical quality of Oceans of Night on this great composition. The second instrumental, "Instruments of Fear", consists mainly of fast pounding drums accompanied by lots of guitar riffing and soloing. This is a great and heavy piece of music. "The Future Remembered" is filled with dreamy and spacey keyboards for the first part of the song. After some deformed vocals, Oliva starts and takes the lead for the second part of the track. The final track, "Ghosts of the Past", is one of the simpler tracks on the album that has a repeating groove very present. This album needs some time to get into and enjoy it. I hope that Mosher remains creative and active so we can enjoy more of his material in the future. - Mario. 83/100

MAXIMUM METAL (SUMMER 2012)

A hybrid blend of moody ambiance and traditional headbanging - Multimedia-tasker and allroundniceguy™ Scott Mosher leads this duo named Oceans of Night. Prog music is often so obtuse that it's outside my listening zone but their new CD "Domain" dispelled my trepidations with a hybrid blend of moody ambiance and traditional headbanging metal that's somewhere outside of any pure genre demarcation and in the area of "you just have to hear it". If you have to fit a shoe to it, progressive is the easiest choice. With introspective chord progressions and atmospheric keyboards reminiscent of Pink Floyd, they create an overall immersion into a dark evening punctuated by Scott's crying lead melodies. It's a creation of a reflective soul and I was pulled right into it. The 17+ minute opening title track encapsulates this feel with multiple segments that alternate between slower and pounding metal sections. Vocalist Scott Oliva has a great lower range that reminds me of Zak Stevens or even Geoff Tate's lower singing. I'd bet dollars to donuts though drummer Alan Smith (an inside Hollywood joke) doesn't exist. The music is consistent throughout and aside from some distortion melding with the bass guitar and drums during the heaviest musical rumbling, the production by Joey Very (Armored Saint) is phenomenal. Fans of Dream Theater and Mercenary should enjoy this one.

METAL CORE FANZINE (DECEMBER 2011)

I am not a huge fan of progressive music, however when it is done right such as Dream Theatre's Images and Words release, I can get into it. This is another such release. Some songs are breathtaking long such as the opening track which clocks in at almost 18

Oceans of Night

minutes, but took me on a journey that I didn't want to get off. The singer has a great soulful voice that is perfect for this kind of music. The music such sets such a mood and then sucks you in and this never gets boring as the music never went over my head. This is easily the best progressive band I have heard in years and it pretty much blew my mind.

METAL DISCOVERY (MARCH 2012)

OCEANS OF NIGHT www.oceansofnight.com Oceans of Night are a two man project from the US , which seems to be entirely studio based, that comprises Scott Mosher and Scott Oliva. Mosher plays guitars, bass, keyboards and does all the programming, while Oliva, who also sings in Iron Maiden tribute band Live After Death and has been a member of Wind Wraith, Driven and The Nightmare Stage, handles all vocal duties. Drums are credited to 'the mysterious Mr Smithee' but I suspect that 'he' is a drum machine.

The album begins with the title track which, at 17 minutes long, is the corner stone upon which the album is constructed and, not surprisingly, is the standout track on this release. It begins with the sound of a vast metallic door either opening or closing (are you being welcomed in or are you trapped inside?) before an atmospheric intro with intricate keyboard notes sets the scene for huge guitar chords and drums to take centre stage. As you would expect given the song's length, there is plenty of light and shade and texture, from ambient passages which call to mind Dave Gilmour's recent(ish) work with The Orb to massive riffs which wouldn't be out of place on the heaviest of recordings.

From such an auspicious start, it would be a difficult task for any band to maintain the sheer depth and quality present in the opener throughout the rest of an album but Mosher and Oliva pretty much manage it. The remainder of the tracks are all very good, with 'Seven Days of Rain', 'The View to You' and the instrumental 'Instruments of Fear' being particularly so although, because they are all, relatively speaking, so much shorter than the title track they have less room to develop and to showcase the undoubted talents on offer. Having said that, I really like the way the intense riffs and guitar work blend so well with the delicately atmospheric and brooding keyboard patterns. If you like metal, melodic rock or prog there is something here for you in this excellent release.

9/10 by Dave Uphill

LORDS OF METAL (FEBRUARY 2012)

Winston: After a number of albums under his own name, multi-instrumentalist Scott Mosher decided to form a band to get more fame. In 2006 the first Horizon Deep but in 2009 it was renamed to Oceans Of Night. Ambient Progressive Metal is the sticker that was stuck on them now in 2012 and on the second album called 'Domain'. Unfortunately it is not a full band yet because he band is made up by three members; Mosher on guitar, bass and keyboards, with two members beside him, Scott Oliva on vocals and Alan Smithee on drums, so there is a core anyway. Of the latter I'm not so impressed, I must say, it sometimes seems that there is a drum machine acting even. The singer has something positive to say about. Although he seems to overdoing things at times his voice is strong enough to lead the play, with a little Roy Khan (ex Kamelot), a little Ray Alder (Fates Warning) and also some of its own. In terms of music you may use the above two bands to as reference and the heavier and slower pieces also touch Heaven And Hell (Black

Oceans of Night

Sabbath with Dio) and Nevermore Striking fact is that the first track on the album is the epic title track. Where many bands get the 'epic' as the last track Oceans Of Night do this vice versa. The so-called Ambient aspect is provided by moody keyboard parts but has little to do with real ambient, so a little exaggerated. This album is made with great conviction and self confidence but I'm afraid it won't stick its head above the corn. - Rating: 78/100 (details)

MERLIN PROG (FEBRUARY 2012)

Prog Metal of the ambient and often epic nature and is seeking in the form and by virtue of and explore different musical directions. Scott Mosher is the leader of the trio and is responsible for composing all like this end up as much as a record of over sixty-four minutes. The music is often the keyboard in the center and live up to the band name in which the work has little mystical undertones. The rough details of the duo's bass and guitar while the keyboards are often contrasted these with its sometimes nice and airy sweep. There is also a dark complexion of the music that also has various gorgeous guitar solos and rhythmic structures that are able to enjoy and create lash to the music. The material is often becoming dynamic and sharp edges so there means that it is not stereotyped but supple enough. The small technical instrumentation rarely leads to the songs will suffer for it because the melodic element is usually emphasized. In between all line breaks and instrumental antics are quite energetic melodies and catchy choruses and with the exception of the title track are songs of between four and eight minutes. Title melody, however, is the well-grown seventeen minutes and twenty-seven seconds and these songs at first listen, characterized by that, "there's something special." This special reveals itself when you hear the song several times and the special atmosphere that the album gestalts appear for the first time. The song "Domain" gives away a really nice and lingering ambient tune that further spice up and amplified by erase vocals. Sometimes hard-hitting guitar body gives a necessary dynamic so that it becomes a right as well, sturdy song. Nice start to the album well, and beyond it will be somewhat less ambient but the more melancholic and dark. Dark and wet, it's "Seven Days Of Rain" as a Sneisen structure and is just as atmospheric successful. The song is not all the world's advanced but the more focused and creates a lot of bouncy music without overloading. The Amber fog and rough frame stands for guitars while the symphonic keyboards alloy provides to soften it. More spectacular is "So Near Yet So Far", while "To View To You" sneier visit the Gothic segment successfully. Almost frightening is "The Future Remembered" as gestalts a soundtrack feel, while the Ghost Of The Past "is the album's most progressive song but with an electronic industrial approach. The former song is a worthy ending to an album with a solid and good prog metal with enough character and variety that we are satisfied. We really appreciate that Scott Mosher and co. go their own way and create a music that can not thirteen of the dozen. It's liberating to hear wonderful musicians who dare to trust their own talent and to take a step to the side and not blindly follow the lead sheep. Ocean Of Night has already been much good on the agenda, but we think the best yet to be made!

METAL BITE (FEBRUARY 2013)

As saying goes: picture is worth a thousand words. If that is the case, I could post a picture or three here and move on, but then pictures can be interpreted differently and the whole thing would be pointless. I guess I have to write words. This is my first meeting with Oceans Of Night, and I have to say that pleasure is all mine. With their album "Domain" 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. Scary thing.

Oceans of NIGHT

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 Pink Floyd, progressive technicality of Porcupine Tree with guitar power of Dream Theater, you would have some of the ingredients. 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 metal. All of the bands mentioned above got us used to recording being sharp, innovative and clear, Oceans Of Night is no different. Guitar sound is sharp 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.

Keyboard plays a humongous role on this album, and combined with the guitar, bass and vocals they create an unbelievable atmosphere and an emotion that just takes you away into someplace in your mind. It feels like 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 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. Preparing to write about the album was like making notes of a dream from last night, when you are trying to remember all of it before it goes away. I had to make notes after every listen to remember at least some of the stuff I wanted to say about it and how I felt.

Even with the notes I've made there isn't much more I can say to introduce or interest you in "Domain" 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 try!

Categorical Rating Breakdown

Musicianship: 9 Atmosphere: 9 Originality: 9 Production: 9 Overall: 9 Rating: 9 out of 10

METAL SICKNESS (JANUARY 2013)

Oceans Of Night is an American combo mounted around Scott Mosher, a kind of cornerstone born as he was able to make up his own over the years. Surrounded by Oliva and Scott Alan Smithee, the trio released a second album in 2011 entitled "Domain".

And from the outset, the influence of Mike Oldfield Great as is felt on the implementation of the general atmosphere of "Domain" and so quite striking. But as for 17 minutes, moreover, placed directly in opening the album, it would have had to be more frank necklace! The prod Joey Vera is excellent (but with mid-range ingredients, you can not result in a five-star cuisine). The song is dark and at least we do not swim in the shot and it pays well. Notes on the keyboard against both chord and are relatively effective. By cons, it is clear: we do not deal with a competitor of Dream Theater, Coheed & Cambria and more! Apart from a few soli ("Domain")

Oceans of NIGHT

and some surprises ("Dreams In Artificial Sunlight"), the rest is a thousand miles away. Sometimes good, sometimes bad. If I go to the edge of Scott Oliva (singer in a tribute band paying tribute to Iron Maiden), I confess my enthusiasm at the outset, although the length, I saturate a bit. If we talk about building titles: it is downright flat. It is never surprised and sometimes we find the time long, infinitely long. This is a classic in that it is a pity that this label prog Scott Mosher is affixed to the front. Regarding the keyboard, for no virtuoso, do not worry! Some titles give the impression that they come straight from the 80s, or the stupidity of his keyboards worthy of the greatest action films of those years ("Do not Look To Me", "Divisions Of Time") or by the fact that they sound the same as Queensryche, the Yes, Europe ... or so other

And this is the tragedy: there is nothing interesting in the "Domain". The most powerful intro of "So Near Yet So Far" suggests a semblance of strength: missed! And say that this album will bring nothing to the mill of prog metal is a no-brainer. It is heavy in the long run and only fans of the genre and fans of heavy rock / heavy prog 80-90 years find their semblance of happiness in these 63 minutes as clean as they are smooth by a lack of balls characterized.

In the end, I expected much more from Scott Mosher. And yet, the guitars do not have this side demonstrative or talented, are bland and repetitive keyboards and bass, it simply follows the motion without making too much noise. Alan Smithee is not in excess either behind the drums and Scott Oliva doing pretty hat even if sometimes her singing is highly predictable (and excessive vibrato me quickly inflated). Oceans Of Night proposes a minimalist prog focused on atmosphere but who can pass on the length, can especially tired. See for yourself!

OBLIVEON (JULY 2012)

Oliva albums with Scott on the mic like I usually hear ' , the underground prog-secret Inner Strength or Power Metal Wind Wraith land from time to time in the player. After multi-instrumentalist Scott Mosher had bagged several solo albums under his own name, he gave the Oceans of Night debut, "The Shadow Heart Mirror" 2009 refining of Oliva. The second album, "domain" rises equally brilliant one with the nearly 18-minute title track, in addition to the many benefits also equal to the great disadvantage of this ambitious work (great artwork, mix by Joey Vera ...) said: Alan Smithee has the U.S. pedant to be Angelo Sasso. In principle, a programmed drums can be good, too, in this case, however, the characters seem more stoic after pre-production, as if Mosher pilot has laid tracks that have been eradicated and no longer by a real drummer, but simply in the entire structure remain. Otherwise they will meet the demanding guitar, vocal arrangements and key, anyway. If you, however, first used to this fact, so obvious, ten tasteful, atmospheric, sometimes even with ambient sounds decorated prog-metal epics, living on expansive, floating key areas, varied guitar work and distinctive voice, Scott Olivas. A new album by the way announced for the current year. <http://www.oceansofnight.com> 7,5 / 10 - CL.

PLANET MOSH (SEPTEMBER 2012)

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.

Oceans of NIGHT

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 symbols, 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 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 symbols 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 ambience, 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

CLASSIC ROCK PRESENTS PROG! (FEBRUARY 2012)

For once, the promotional hyperbole that accompanies Oceans Of Night is dead on the money, describing the US group's second album as: "Modern heavy metal colliding with soaring, dynamic melodies, wrapped in a tapestry of percolating ambience." The brainchild of Scott Mosher (who in addition to recording everything and co-writing the music and lyrics also handles guitars, bass

Oceans of Night

and keyboards), Domain is a muscular yet deeply considered and well-executed undertaking. Embellished by dancing keys and thrusting guitars, its 17-minute title track takes the listener on fast-moving adventure. Additional credit goes to Alan Smithee for the way he anchors things with the drums, but it's not all about the trio's formidable instrumental prowess. As befitting the member of a long-running Iron Maiden tribute band (Live After Death), New Yorker Scott Oliva handles the occasionally banshee-like vocals with equal aplomb. His delivery during the shimmering ghostliness of The Future Remembered is rather outstanding. The same adjective applies to a first-rate production from Joe Vera of Armored Saint/ Fates Warning fame. Those that like a side order of blood-red meat to accompany their progression should check these guys out. - Dave Ling

PROGRESSIVE ROCK BRAZIL (FEBRUARY 2012)

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-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 and 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-

Oceans of Night

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", "Queensrÿche", "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) - Translation

CONOR FYNES/PROG ARCHIVES (JANUARY 2012)

The second album by Scotts Mosher and Oliva represents a distinct shift towards the artsier side of metal. With 'The Shadowheart Mirror', Oceans Of Night introduced themselves with a debut album that screamed all things 'melodic'. While it was very impressive in terms of songwriting, I found that the band did not live up to the 'ambient prog metal' label they pitched themselves with. Now, their sophomore 'Domain' sees Oceans Of Night amping up their ambition, and finally creating a more distinct sound for themselves. Like so many second albums by artists though, in maturing their sound, they have lost some of the charm that drew me towards the debut.

To say that 'Domain' is a step above 'Shadowheart' would be only half-true. In many ways, Oceans Of Night have created a more challenging, denser work here. On the other hand, as ambitious as 'Domain' is, it's the melodies and memorable songwriting that have been hit the hardest. With a seventeen minute track opening up the album, it's instantly clear that Oceans Of Night have configured their priorities, and in doing so, they have had to let some good things go. Ultimately, the more forward-thinking approach here is to the band's credit. Though there is a much greater emphasis on progressive atmosphere, the quality of the music itself has not been much improved. It's as if they have bought a bigger fish tank, without buying more fishies to warrant the purchase.

Of the two Scotts, Mosher handles the music, while Oliva lends his vocals. While Oliva's classic metal singing was the musical highlight of 'Shadowheart', here his vocals are a little more reserved. Although not as impressive at first, it's a natural change that goes well with the new musical direction Oceans Of Night is going for here. The new star of the show are Mosher's spacey keyboards. This is where the 'ambient' aspect of Oceans' sound comes through. They sound much like the sort of keyboards that Geddy Lee

Oceans of NIGHT

used on Rush's 'Moving Pictures', and they work well to create a futuristic vibe for the music. In terms of the metal, Oceans Of Night's production has enjoyed some improvements in regards to the once-garbled rhythm guitars, but the sound still feels a bit flat. Mosher's lead guitar work is beautiful, but as a whole, I prefer 'Shadowheart's upfront catchiness to this more reserved approach. Both of Oceans Of Night's albums to date are about the same in terms of quality, but they achieve that quality through very different outlets. Where the debut was enjoyable for its melody and songwriting, 'Domain' is intriguing for its ambition and vast atmosphere. I'm not completely sold on either album, but it will be very interesting to see where they go next with it. - Conor Fynes (3/5)

PROGNAUT (JUNE 2012)

"Domain" The 2nd release from this Los Angeles based trio features Scott Mosher on most instruments, Scott Oliva handling vocal duties and Alan Smithee taking care of the drums. All mixed & mastered by the reknowned Joey Vera. Oceans of Night describe their sound as "Ambient Progressive Metal". And after a few listens I'll have to say that is as good as any description, but I hear many elements being incorporated.

The title cut "Domain" a dark opera of sorts, is divided into seven acts, which are interwoven throughout the song. Clocking out at 17:39 minutes, it's a long piece, evocative and emotional. Bleak lyrics leave me feeling despair, sadness, a sense of foreboding. Initially, I felt as if I was being sonically accelerated through a tunnel or catapulted through space and time. Getting more & more intense as we go.

Great vocals, reminiscent of some of the best 80's prog metal bands, driving rhythm, amazing guitar work under which a swirling keyboard riff fades in and out, adding a surreal dimension. At first listen "Don't Look to Me" had a strong AOR feel to it in the keyboards and guitars. Diving further into the words, I noted a tone of coldness, denial, broken alliances. The elements merge, sonically lending a cold metallic tone. Beginning and ending with a beating heart, The instrumental "Dreams In Artificial Sunlight" seems to serve as a thread tying the first pieces of the album to what is yet to come.

"Divisions Of Time" continues the theme and sound, As the lyrics say, "We can't define the beginning or the end". That being said, this song fits right in the middle, the driving rhythm propelling it through to the other side. The waves lapping on the shore, leading to a crunching guitar riff, the plaintive keyboard providing a sense of unity. The impassioned vocals singing of soul searching, searching through "Seven Days of Rain" crossing over to self discovery. I really like the vocal performance Mr. Oliva gives on "So Near Yet So Far" A familiar style, one that any aficionado of the genre would appreciate. The music complements the lyrics well. There seems to be a tone of hope, the gloom has lifted, the view is clear.

Fast becoming a favourite, "The View to You" charges out with an anthemic prog sound that gives a nod to the bests of the past, while remaining contemporary enough to still be progressive. Lyricwise it appears to be a lament of love lost. Broken hearts, faded memories. A calming melody leads us into "The Future Remembered" More progressive and less metal than before, evocative... Take my hands he says, we'll fall into the river of time, taking our past lives forward into tomorrow. And so the tales come to an end, your past will shape what happens from now on, you can't escape "The Ghosts of the Past" but there is a future, After all, it's your DOMAIN.

I hear so many influences here, it's hard to say who Oceans of Time sound like. Maybe if you took Queensryche, Gamma, Shy, Fates

Oceans of Night

Warning, Alan Parsons, Kamelot, Stratovarius, Rush, Judas Priest, Starcastle, FM and shook them all together you might get an idea of what's in store. Not a dud to be found, each track stands on its own merits while bolstering the entire album, with excellent performances throughout and fantastic production, this will be one album that I'll be listening to often. You should too. - Reviewed by Chris Erbeck on June 10th, 2012

PROG WERELD (FEBRUARY 2012)

Domain is the second album by the band Oceans Of Night, which is dominated by the ideas of guitarist and keyboardist Scott Mosher, plus the vocal talents of singer Olivia Scott. The result is an atmospheric album which electronic waves interspersed with guitar solos and heavy drums. There is plenty of room for instrumental tracks but this is actually unnecessary, because singer Olivia doing his job properly and frequently even know me to captivate with his tricks.

The CD starts interestingly enough with the best, longest and most epic song-like Domain. After this, the only downhill, though we should not overstate descent. It is only a little less exciting. The core values that the men handling the skeleton of the songs are just as oppressive and less versatile. In addition, this work musically no topper for their resume, it remains to be conservative and go away from the excesses.

Although every house seems to have recorded and produced, the quality of the sound and the mix is good. Everything is crisp and clean from the speakers. But as Casper Middelkamp in his review of "The Shadow Heart Mirror" suggests, why men dare to call this ambient is at least remarkable. I would call more electronic metal, but even the term metal for fans of that would flow if an error within the standards of the genre. The bands mentioned by Casper in his review, I personally find this album difficult. In my experience, I dare myself to make a comparison with Dol Theeta's "The Universe expands." Even the term space metal to me is justified. Occasionally some rousing drums and guitar riffs to the top where you hope it all goes off, but eventually ends up again into the constant rhythm of the whole CD drives. Anyway, what remains intact is a spherical album in which the keys have a large share in addition to the sometimes monotonous guitar riffs.

What remains after more than seventy minutes is a disk after the first number always seems to be monotonous. Unfortunately, changing the song too little structure so the music never gets an extra dimension. Unfortunately, this probably had more residents. - translated via Google from Dutch.

PROGRESSOR (DECEMBER 2012)

Prolusion. The US duo OCEANS OF NIGHT is the creative vehicle of composer and instrumentalist Scott Mosher with Scott Oliva catering for vocals and some of the lyrics. The twosome made their debut with "The Shadowheart Mirror" back in 2009. "Domain" is their second full length production, and was released in the fall of 2011.

Analysis. If I were to be given a choice of one word to describe the music of this US duo, dystopian would be my choice. At least as

Oceans of Night

far as their most recent album is concerned. There's a futuristic mood and atmosphere from start to finish, but a dark and sinister one. Slightly grimy in places too, at least as far as associations go. An album that would be a fitting soundtrack if someone ever decided to make a movie or TV-series out of China Mieville's "Perdido Street Station". And as with the massive novel mentioned, this disc opens in a grandiose manner, with a handful of lighter toned and relatively brief ambient segments caging in the beast that is the title track Domain. It's massive, majestic and grandiose, epic in sound, construction and execution, with dampened lead vocals hovering on top of a synth bass dominated verse with guitar drone undercurrents that rise into massive walls of sound once the song leaves the verse for any sort of transitional phase or chorus. Futuristic keys and synths barely manage to escape the dark and sinister guitar riffs threatening to engulf them: a fantastic manner in which to open an album. The rest of this production never manages to recreate that peculiar dark magic of the opening piece. While shorter in length, these compositions are made up in a rather similar manner, blending dark, massive guitar riffs with lighter toned, futuristic sounds and well planned use of ambient effects and inserts. But unlike the opening epic, these tracks don't manage to cover this band's peculiarities. The most major of these is vocalist Scott Oliva, whose vocals skills will be an acquired taste. When restraining his delivery he's got a fine, powerful voice, albeit with a tad too much vibrato for my liking. He seems to prefer using his voice in a more untamed manner however, with a distinct emphasis on high impact, emotional vocals that don't always manage to stay inside the common norms as far as harmony and melody are concerned. This manner of operatic-oriented lead vocals does have its followers, but for someone, who is more than overly sensitive about anything melodic, they don't always come across as a good fit. On this occasion they slotted in well quite often, but only rarely throughout a full track, opening piece Domain obviously the main exception. On a secondary note, the rhythm department isn't quite up to par. This is a band that creates rather sophisticated arrangements with plenty of subtle details, and in such a context steady rhythms with few bells and whistles applied don't quite fit. A minor point to most, I presume, but one of those small details that separate the good from the very good, the pleasant from the engaging. But there are a few additional highlights to enjoy on the "Domain" album. Instruments of Fear, Dreams in Artificial Sunlight and The Future Remembered are all efforts that manage to combine into fine creations with distinct moods and engaging atmospheres, the former piece perhaps the most intriguing of them, a sinister, repetitive affair that suddenly starts soaring when guitar soloing and keys are introduced at the halfway point or thereabouts. None of them are as engaging as Domain however, this epic opening piece one that warrants an inspection by those who prefer their progressive metal to be dark, majestic and ominous in expression.

Conclusion. Dark, bombastic progressive metal liberally flavored with futuristic keyboard sounds and ambient moods is what Oceans Of Night provides on their second album "Domain". The epic beast of a title track is arguably the best reason to examine this disc, as long as you like music of this character. How much the rest of this CD will be enjoyed depends very much on your taste in lead vocals. If you enjoy operatic-oriented, emotional vocals chances are good that you'll love the other tracks too; if you don't, then this is a disc that warrants a closer inspection prior to a purchasing decision.

PROG ROCK MUSIC TALK (APRIL 2012)

Domain is the second release for the dynamic Oceans of Night. Started as a solo project by lead guitarist and keyboardist Scott Mosher, Oceans of Night is now a full-fledged band after adding Scott Oliva as the lead vocalist with the drums and percussion being handled by "the musical enigma" Alan Smithee. The unique sound is something that will become engrained after a few listens. With the musical ingredients of "20 lbs. of crushing heavy metal, 10 lbs. of guitar-driven hard rock, a progressive approach to rhythmic meter and song composition, mixed with 32 oz. of ambient/trance music, add a dash of electronic new age, and a dose of pop music

Oceans of Night

sensibility... shake, stir, and imbibe," Domain is an album that begs to be experienced.

The opener "Domain" is first track to end all first tracks. The beginning is ambient and otherworldly building up anticipation for the rest of the song, and the rest of the album as well. The bar is set high with this seventeen minute plus epic. The booming drums work to build up the excitement before the other instruments jump into the fray. Around the halfway point of the song, the tempo slows down as if the song is recharging because it starts to build back-up again. Also, there is a certain power in the vocals like a majestic quality as if he is singing down and imparting knowledge to the listener. The synth opening with guitar and drums on "Don't Look to Me" makes for an interesting melodic sound, one of the many sounds featured on the album. It is musically different from the previous song, which is a good sign by mixing things up and keeping the music fresh as the album progresses. "Dreams in Artificial Sunlight" is heavier on the music than the vocals and the results are fantastic. At the mid point of the album, "Divisions in Time" focuses more on the ambient side of the music scale while mixing with some hard rocking.

"Seven Days of Rains" keeps the mix of genres coming. The opening takes the title literally with sounds of life and nature. It makes one feel like spending some time in nature and not many songs can give out that feeling. "The View to You" is semi-epic love song clocking in at over eight minutes, which would usually be considered a long song, but not on an album where it is only half the running time of the longest. The beginning sports some nice hard rock before quieting down and becomes more harmonious. The vocals really shine on this one, as well, as they soar above the music.

"Instruments of Fear" is an exciting and invigorating instrumental. The guitars come out blazing and there is definitely more of the rock/metal vibe from this song. With its surreal sound, "The Future Remembered" is almost dream-like in quality really. The whole song is like a dark lullaby. "Ghosts of the Past" is a nice cap-off by demonstrating everything that has made album a joy to listen to.

Oceans of Night's Domain is a triumph of the imagination and musical ingenuity. It is one album that certainly should not be passed over, as this is not your usual progressive band. It is sure to thrill lovers of rock and progressive sounds from all of the solar system.

Key Tracks: Domain, Dreams in Artificial Sunlight, Instruments of Fear, The Future Remembered - 4.5/5 Stars - Brian McKinnon

PROG REGISTE (NOVEMBER 2012)

0This is the work of multi-instrumentalist Scott Mosher, which enlisted the services of singer Scott Oliva. The music is between Queensrÿche, Ayreon, Devin Townsend (period Ocean Machine) and Tangerine Dream. Indeed compositions comprise passages ambient / new age crossed steel riffs for music which evokes the infinite depth the abyss. Mosher has to graft epic solos on techno rhythms thickened layers of synths and thick guitar riffs. the melody is not abandoned and whether in response to the guitar or singing to the range clear, it makes the compositions accessible. The tone and intensity vary according to listen on some passages the rhythm becomes heavy, sometimes close to the industrial metal, in others it turns into electro rock hovering. The album opens on to 17'39 the title track, fairly representative the general atmosphere of album and mixing of genres it addresses a variety of rhythms and climates. other shorter titles are linked in this spirit of diversity while remaining related to the concept of travel sound in large spaces. Interesting, successful, this adventure Music is part of the wave of modern progressive metal.

Oceans of Night

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Domain is the latest in composer/multi-instrumentalist Scott Mosher's series of atmospherically-drenched progressive works and his second as Oceans of Night, featuring assistance from singer Scott Oliva and drummer Alan Smithee. A helpful reference point for Mosher's approach would be Arjen Anthony Lucassen's Ayreon, which favors a somewhat similar blend of melody, metal dynamics and spacey synth-driven symphonic texturing. Reflections of Hawkwind and Tangerine Dream are evident as well, to lesser degrees. Everything about this production is first-class, from pristine sound to the classy booklet art, guitarist/keyboardist Mosher is a capable craftsman. His torrential, echo-laden guitar leads rain down on a shifting bed of percolating sequencers while Oliva spins sobering accounts of inner reflection. Indeed Mosher calls this work 'a cinematic journey of sound that reaches into the dark abyss of thought...' "Journey" is the operative word as Domain is best absorbed from start to finish as an impressionistic entity. Highlights en route include the 18-minute title tracks, which explores the breadth of Mosher's ambition. - Rating: 13/16 - John Collinge.

ROCK EXPRESS (APRIL 2012)

Oceans of Night is a band led by the musician Scott Mosher with the singer Scott Oliva. The pair's debut album, The Shadowheart Mirror, was released in June of 2009 and the latest album, Domain, in October of 2011 which was produced by Joey Vera (Fates Warning, Armored Saint, Engine). In both albums, Scott is the responsible for guitars, bass and keyboards while Oliva is responsible for all the voices. According to their official website, the Domain album had the participation of a "mysterious" drummer named Alan Smithee, but those who are familiar with cinema's history know that this nickname was used until 2000's by film directors that wanted to disown a project. In other words, the electronic drum has got a name in this album. The CD presents 10 tracks of a very well executed progressive hard/heavy metal, with such an excellent graphical and sound production that it's worth to check out, achieving the band's proposal: to transport the listener into an ambient and musical experience. I'd like to highlight the opening track, Domain, which during its almost 18 minutes, shows a great mix of rhythmic parts, beautiful vocal interpretations, outstanding solos and a terrific ending.

SEA OF TRANQUILITY (JANUARY 2012)

Scott describes the "Domain" as "a journey of sound that reaches down into the dark abyss of thought, across the oceans of night, to the deep of the mind. Instead of popcorn, over – priced admission tickets and potential parking violations, you get 63 minutes of music..." (<http://www.oceansofnight.com/band.html>, 2012). Hope you're strapped in and ready to explore! This is excellent heavy metal power guitar ridden rock album full of skill and imagery. It will help transport you to another place for the 63 minute running time. Back to a place where bands like Fates Warning and Dream Theater used to take their fans. It's dark, but not violent dark. But then what were you expecting with a name like Oceans of Night? Excellent work. Looking forward to the next as I search for the debut and Mosher's other work. Track Listing:

1. Domain is an over 17 minute epic track full of power chords and keys that will make you happy you took the chance and purchased this album. Many of the themes that will be covered in the album are pre-viewed here.

Oceans of Night

2. Don't Look to Me is another heavy track, maybe even darker and heavier than the first.
3. So Near Yet So Far is the second best track on the album, after the opener. It opens with some cool sound effects before the drum kit blasts off with fire and intensity. Excellent vocals, supported well with masterful keyboard and ear - splitting guitar buzz.
4. Dreams in Artificial Sunlight is an excellent instrumental extravaganza full of masterful keys and power hungry guitar chords. Best instrumental on the album.
5. Divisions of Time opens with blasting solid drum rhythms supported by chords and excellent keyboards. Olivia's vocals are in the same league with other great's in the progressive heavy metal genre. The keyboards are amazing throughout the track, but when the other instrumentation stops towards the end, the clarity is intense.
6. Seven Days of Rain opens with the sound of waves and vocal echoes. The best keyboards on the album slowly and magically commence as the grinding guitar plows its way through the middle of the soundscape. Some of Olivia's best vocals then fill the vacant air with glory. Another of the best songs on the album.
7. The View to You is an epic, over 8 minute track that gets off to a fast start with galloping keys, drums, and soaring guitar. The second longest track on the album, this one is another great stand – out track full of great melody and power vocals set to crashing drums, buzzing guitars and soaring keys. The guitar soloing is simply the best on the album.
8. Instruments of Fear is the second instrumental track on the album. It opens with electronic sound effects before the blasting drums and grinding guitars roar through to light up the soundscape with fire. Very Mike Portnoy/Liquid Tension Experiment themed.
9. The Future Remembered takes you off into a dreamy trans – like state after all the hard rocking rhythms of the rest of the album. It's a nice Vangelis – like journey into the future, before the Olivia's vocals return.
10. Ghosts of the Past, the album closer, has an early Queensryche feel to it. Unfortunately it does not possess the power or glory of either the Seattle band or the rest of this great album.

RIFF MAG (DECEMBER 2011)

Domain is the name of the Oceans of Night sophomore album. Comprised of 10 songs full of powerful chorus and atmospheric landscapes, Domain showcases the band's improved songwriting skills as well as the mental fortitude to avoid traditional song structures and arrangements. A clear improvement from 2009's release "The Shadowheart Mirror", Domain really kicks up a notch in terms of sonic proficiency; mixing and engineering were conducted by Joey Vera (Fates Warning, Armored Saint) that has done an excellent job, resulting in the album's big sound. The album starts of with the tremendous title track "Domain", clocking at more than 17 minutes, this track packs a very strong chorus and very pleasing vocal melody line. The Flow of the song is extremely balanced (for a 17 minute piece) and really goes by faster that you would expect - unlike some of the other tracks that end sooner than you would hope.

"Don't Look to Me" is a song more focused on the vocal melodies, with some nice rhythmic fluctuations; the leads on this one really scream classic rock, but the sum of all parts really brings the sound to the present. In third place comes a song with a more accessible feel; sporting some synth rhythms and some evocative chorus, the vocal melodies on this one are really inspiring resulting in one of the standout tracks. The fourth track is "Dreams in Artificial Sunlight", the shortest track on the album, and an instrumental piece with excellent dynamics and buildup.

"Divisions of Time" is a very homogenous song that is not able to take off like some of the others on the album.

Oceans of Night

On sixth place comes “Seven Days of Rain”, one of the best songs on the album. Very nice song structure, engaging build up and a good guitar lead dissertation. Unfortunately this piece ends leaving the listener wanting for more. The seventh track has some excellent movement and great synth usage; the simplistic nature of the drumming allows the guitar lead to stand out. In the middle of the song, everything stops leaving a big question mark on what is going to happen, but the song comes back and picks up a familiar theme, as it rides to its conclusion.

“Instruments of Fear” is an up-tempo heavy song, with very heavy riffs and a full instrumental dressing. The guitar leads on this one are very intense and perhaps some of the most inspired of the album. After the storm that is track number nine, enters “The Future Remembered”. A clear departure from the heavy up-tempo, this song packs a colorful padded intro that flows gracefully into what constitutes the main section of the song. The intro vibe stays for the whole song, adding a sense of urgency to the vocal melody.

The final track is “Ghosts of the Past”, a very well constructed song with excellent lyrics and a very good chorus. Probably the song with the higher potential to appeal to a more mainstream audience. The album comes to a conclusion in a memorable way, guaranteeing another listen. Globally the album is quite good, with some very inspired synth moments. The distorted guitar song is a bit excessive and the collective sound of the songs would benefit from a more balanced distortion.

The songwriting is very good in most of the songs, but there are some examples where the flow is unnatural and sometimes predictable and dull. The most disturbing aspect of the album is the number of tracks that fade out as they were starting to unfold; probably this was a conscious decision to avoid a small collection of very long songs, but in this case the songs end up not being what they could, had the band expanded them. For a band without a label, Domain is a tremendous effort which proves that great things can be accomplished without big budgets. A clear warning sign to many bands that are allowed luxurious conditions without half the talent of Oceans of Night. An additional note of congratulations to Scott Mosher and his DIY take no prisoners approach, that will surely result in a big step forward in terms of exposure for Oceans of Night – a band to look for in the near future. Riff Score: 7.5/10

THIS IS NOT A SCENE (MAY 2012)

‘Ambient progressive metal: now there’s a phrase you don’t hear every day. It’s almost an oxymoron when you think about it. How on earth can metal be ambient? Surely the whole point of metal is to be a stimulant, not a relaxant; to make you feel animated and awake; not mellow and relaxed. Clearly then, Oceans of Night has decided to plough something of an unusual, possibly contradictory furrow.

Featuring multi-instrumentalist and human creative tour de force Scott Mosher, singer Scott Oliva and drummer Allan Smithee and engineered by Joey Vera (Fates Warning, Armored Saint and Engine), the band quickly provides an answer to the question ‘What is ambient progressive metal?’ In reality, it is what it says it is: interesting arrangements, big guitars and soaring vocals combined with atmospheric, almost cinematic passages making heavy use of keyboards and sound effects. It’s a combination that Oceans of Night pulls off rather well, delivering complex songs that utilise this mix of genres effectively and, on the whole, seamlessly.

The band’s sound is at times reminiscent of Queensrÿche – most obviously the vocals – and there’s also a hint of Magnum in there too. The album’s title song, “Domain”, uses keyboards quite heavily and the guitar solo is a little Clarkin-like. It’s a lengthy piece with

Oceans of Night

plenty going on and much to hold your interest, including the ambient mid-section (less The Orb or FSQ, more like the incidental music in a movie); Oceans of Night clearly know a thing or two about song construction and composition. The sound features quite a bit of reverb, which lends a slightly exotic quality, but which also sounds a little bit dated and tends to detract from the overall sonic experience.

At various points on the album that term 'cinematic' comes to mind again; "Dreams In Artificial Sunlight" would be the perfect accompaniment to a 1980s science fiction film. In fact, one could see Mosher turning his hand to film scores at some point in the future, it's that striking. After the opening song the quality of material is a bit variable: "The View To You" is a rocker underpinned by a chugging guitar riff and all the better for it. "Instruments Of Fear" is a solid, heavy song that would not be out of place somewhere in the Dream Theater back catalogue. "Divisions Of Time" sees the keyboards driving the song and has a chorus which vaguely echoes Pachelbel's "Canon".

Less successful are songs like "Don't Look To Me" and "So Near Yet So Far", both of which rely on vocal melodies that need to be stronger. The problem with this genre is that the music must be pretty much perfect: bands like Dream Theater and Symphony X have set an almost impossibly high bar, demanding a level of accomplishment that is nigh on unreachable. Oceans of Night fall short of the bar at several points on this album, which is a shame because the ambition and hard work are clearly there. While the title track is chock full of ideas and a direction of travel that leads to a definite conclusion, some of the other songs – for example the aforementioned "Dreams In Artificial Sunlight" – never quite seem to get going; they are almost like the introductions to much longer songs that have ended up as stand-alone pieces. The same is true of "The Future Remembered" which, when it ends, leaves the listener expecting more: a tempo change or chorus. "Domain", then, is something of a variable album: the cinematic, ambient-influenced sections and ambitious songs like the title track are let down by some of the more ordinary moments, which ultimately lack that vital spark. As it is, "Domain" is a reasonable album with some high points that hint at what, given time, might be possible. - 6.5/10

JOHN TUCKER/MUSIC JOURNALIST (FEBRUARY 2012)

'Domain' is the second release from Oceans Of Night, a progressive metal band featuring the undoubted talents of multi-instrumentalist Scott Mosher – probably not his real name! – aided by vocalist Scott Oliva and mystery drummer Alan Smittee. Oceans Of Night grew out of Scott M's former self-titled band who've released four albums under the Scott Mosher name. So there is plenty of pedigree here, and it shows. The instrumentation and songwriting are both top-notch, and the production is also flawless throughout. OK, a lot is made of the fact that Joey Vera mixed and engineered it, but that doesn't detract from the quality of the material he had to work with.

A ten-track monster reminiscent of the works of Arjen Lucassen, the 65 minute album is dominated by the opening (and title) track. 'Domain' clocks in at seventeen-and-a-half minutes, with a tranquil ambient opening overrun by crashing power chords: the seemingly relentless riff with the power of Pagan's Mind and the passion of Pink Floyd ebbs and flows effortlessly for six-plus minutes before Scott cuts loose and solos like a man possessed. After that comes a period of breathing space – just enough to allow you to drop your guard – before nailing you a second time. And be warned: the final twist in the tail will hit you square between the eyes.

"Interestingly, it was the first track I wrote for the new CD," recalls Scott M, talking about 'Domain', "and its grand 'epicness' was originally 21 minutes long. I think I cut out much of the extraneous and repetitive musical fat and now the song is a slim and efficient

Oceans of Night

seventeen-plus minutes,” he laughs. “Seriously, the CD was always going to be titled ‘Domain’ and it was more a matter of which song encapsulated – musically – the ambitions, the lyrics and atmosphere of what the name represented, and, obviously, an almost eighteen-minute song did just that. How it came about is pure stream of consciousness, spontaneous musical fortitude: the song FELT like it literally poured out of me, when in reality I think it was more a slow leak. Many, many listens to the ‘final’ version of a song of that scope eventually dictates the length: honestly, it becomes more of an instinctual thing. After I write the darn songs, editing is another part of the battle with the musical beast – knowing where and when to trim and what to cut out, or, in some cases, what to expound upon. But more often than not, depending on the musical themes presenting themselves, it’s usually a matter of excising things that don’t need to be there. It’s a bit of a time-consuming process, but when you feel strongly about a song or piece of music, it’s almost a delightful challenge to undertake. Hopefully the end results speak for themselves.”

After such a roller-coaster ride anything is likely to be rather anticlimactic, although don’t write off ‘Domain’ the album too soon: this is no one-trick pony and the remaining nine songs all have plenty of excitement and exhilaration up their musical sleeves. Personal favourites are ‘The View To You’, half the length of the title track but just as potent, the instrumental crash ‘n’ burn of ‘Instruments Of Fear’ and the Fates Warning-ish ‘Don’t Look To Me’.

The aim in creating the album was simply “just continue to write music we enjoy and further the musical ambitions of what has come before in the Oceans Of Night musical catalogue. I think we’ve already established our ‘style’ of music rather well, so now it’s just a matter of refining it a bit, and exploring new song conventions and ideas within our, admittedly, vast area of musical genre. There’s really not many limitations insofar as what we feel we can and should do – it’s more a matter of where we need to pull ourselves in and restrain ourselves from being too indulgent or vague. I do feel we achieved the goals which were (and always are) pretty simple: write good and interesting music. Nothing more, nothing less.”

Bizarrely, Scott reckons the whole thing came together quite quickly. “All of the songs are new and were conceived during a very fertile time of musical creativity in my life, basically around September of 2010 through the summer of 2011. I wrote probably two CDs’ worth of music, and continue to write more. In fact, as of this exact date in time, mid-February, 2012, I have enough music for the next two CDs which Scott [Oliva] and myself are currently completely immersed in.”

As for Scott’s personal highlights, “I do always have songs I like more than others,” he confesses, “but being the sole musical composer I do have so much invested in all of the songs as I wrote, arranged and performed most if not all of the music. That said, there are still songs that stand out for various reasons, even to myself, ones that took on a life of their own beyond what I imagined, especially after Mr. Oliva applied his vocal magic: ‘Domain’ itself, ‘The Future Remembered’, ‘The View to You’ and ‘Instruments of Fear’ are ones I do feel strongly about.”

It is a shame that this is a studio project. “It would be good to have an army of robots dressed like evil clowns that do my every tyrannical musical bidding!” Scott laughs. “But unfortunately, it is not a touring band. We are strictly studio only. So that alleviates any headaches over tour riders, stadium merchandising, paying the truck drivers and beer for the roadies. Interesting you brought that up though, as a number of people have asked about doing live gigs over the years. It is something that is in the back of my mind, but not very actively. I suppose if the right offer came together and the stars were aligned in the right order we might contemplate that.”

Ok, so as you’re not going to see Oceans Of Night live, not for the foreseeable future at least, go to www.oceansofnight.com and give your credit card some exercise. You won’t regret it. Trust me on this.

Oceans of Night

TEETH OF THE DIVINE (OCTOBER 2012)

If you're a progressive metal nerd like myself, chances are you've heard of Scott Moshier. On top of having a great character and sense of humour, he has four solo albums under his name. If you have heard him before, you'll probably agree that he's one of the best guitarists in the world of melodic prog metal. Oceans of Night takes his penchant for atmosphere into a partnership with another Scott, a Mr. Oliva who offers his vocals to Moshier's musical ideas. Having reviewed this album about a year ago elsewhere, my perspective of "Domain" now is weathered by time and a desire to check back and see if my tastes may have been more accommodating than they used to be. Although my overall impression of "Domain" has not changed much however, there are certainly things about Oceans of Night's second album that feel more impressive the second time you experience them.

It must have been January early this year I first listened to Oceans of Night; both "Domain" and the debut, "The Shadowheart Mirror". On "Shadowheart", Oceans of Night introduced themselves as a fairly melodic, and even catchy progressive metal band- the sort that you see quite often in Europe. With "Domain", things get a little more intricate and proggy for them, although if memory serves, there were some sacrifices made. Namely, the sense of hook-heavy fun that engaged me with "The Shadowheart Mirror" has been toned down. The seventeen minute self-titled opener is a big indicator that Oceans of Night seeks to take their melodic sound down a more progcentric route. I've heard Oceans of Night labeled before as 'atmospheric' progressive metal, and this tag would certainly work. Although the compositions blend the crowd energy of AOR hard rock with power and progressive metal styles, the production is the band's most distinctive element, slathering most instruments in a sheet of reverb. Scott Oliva's vocals at times feel a little unsure of themselves in terms of the melody, as if there were sections where he was only given an outline of where to go with the melody. Overall however, Oliva's vocals rock, in a word. The same can also be said for Moshier's guitar work. Although there aren't too many riffs here that stand out as 'excellent' perse, Scott M.'s lead guitar and soloing is an absolute joy. It works so well with the driving rhythm-direction that Oceans of Night goes for; I could listen to that sort of lead work for hours and not get bored!

As I mentioned, production is the hot topic with Oceans of Night, and even upon returning to "Domain", I'm still a little unsure of what to think of it. Based on composition and performance alone, it's not the sort of thing you would plug as 'atmospheric'; Oceans of Night focuses on the tight melodic and song-based aspects of their music, and I tend to think of atmosphere as something that takes quite a bit of longwinded energy to gradually conjure. Giving the guitars that embellished sense of presence does give the sense that you're listening to the album in a very vast amphitheater, but the budget-feel of the production can't handle it. As a result, the atmosphere results in a fairly muddy sound, and this can serve to rob "Domain" of some of its 'rock' power. I still don't feel that "Domain" is a total success, but it's certainly got a unique sound to it, and in a progressive metal scene where everyone seems to drift towards one or two prefabricated templates, that is something to look out for.

THE METAL PIT (DECEMBER 2011)

Oceans of Night's album Domain is an enigma. It did not connect with me on the first listen. Luckily I gave it a couple of spins before I formed an opinion. Part progressive metal, part modern rock, Domain challenges the listener with an opening title track that clocks in at just over 17 minutes long and features beautiful ambient keyboard work over luscious guitar melodies (both courtesy of Scott Moshier) and powerful, yet subtle vocals from singer Scott Oliva.

Oceans of Night

Listening to each track, I am reminded of classic progressive bands such as Pink Floyd, Marillion and Rush, while also bringing to mind prog metal bands like Fates Warning, Enchant and Zero Hour. Each song on Domain paints a landscape of beauty and complexity without over indulging in over-playing as some prog metal bands are known to do. This is not saying that Domain doesn't feature some killer chops from Mosher and company. I recommend listening to this album on headphones to fully appreciate the dynamics and subtleties hidden within. Personally, I thought the guitars should be a little higher in the mix, but that's nitpicking. I am curious to see where Oceans of Night will be in 5 years. If you are a fan of ambient, progressive music, you will enjoy this album immensely. - Rating: 8.0

MUZIK REVIEWS (MARCH 2012)

Domain is the second release for the dynamic Oceans of Night. Started as a solo project by lead guitarist and keyboardist Scott Mosher, Oceans of Night is now a full-fledged band after adding Scott Oliva as the lead vocalist with the drums and percussion being handled by "the musical enigma" Alan Smithee. The unique sound is something that will become engrained after a few listens. With the musical ingredients of "20 lbs. of crushing heavy metal, 10 lbs. of guitar-driven hard rock, a progressive approach to rhythmic meter and song composition, mixed with 32 oz. of ambient/trance music, add a dash of electronic new age, and a dose of pop music sensibility... shake, stir, and imbibe," Domain is an album that begs to be experienced.

The opener "Domain" is first track to end all first tracks. The beginning is ambient and otherworldly building up anticipation for the rest of the song, and the rest of the album as well. The bar is set high with this seventeen minute plus epic. The booming drums work to build up the excitement before the other instruments jump into the fray. Around the halfway point of the song, the tempo slows down as if the song is recharging because it starts to build back-up again. Also, there is a certain power in the vocals like a majestic quality as if he is singing down and imparting knowledge to the listener.

The synth opening with guitar and drums on "Don't Look to Me" makes for an interesting melodic sound, one of the many sounds featured on the album. It is musically different from the previous song, which is a good sign by mixing things up and keeping the music fresh as the album progresses. "Dreams in Artificial Sunlight" is heavier on the music than the vocals and the results are fantastic. At the mid point of the album, "Divisions in Time" focuses more on the ambient side of the music scale while mixing with some hard rocking.

"Seven Days of Rains" keeps the mix of genres coming. The opening takes the title literally with sounds of life and nature. It makes one feel like spending some time in nature and not many songs can give out that feeling. "The View to You" is semi-epic love song clocking in at over eight minutes, which would usually be considered a long song, but not on an album where it is only half the running time of the longest. The beginning sports some nice hard rock before quieting down and becomes more harmonious. The vocals really shine on this one, as well, as they soar above the music.

"Instruments of Fear" is an exciting and invigorating instrumental. The guitars come out blazing and there is definitely more of the rock/metal vibe from this song. With its surreal sound, "The Future Remembered" is almost dream-like in quality really. The whole song is like a dark lullaby. "Ghosts of the Past" is a nice cap-off by demonstrating everything that has made album a joy to listen to.

Oceans of Night

Oceans of Night's Domain is a triumph of the imagination and musical ingenuity. It is one album that certainly should not be passed over, as this is not your usual progressive band. It is sure to thrill lovers of rock and progressive sounds from all of the solar system.

VASKARC (FEBRUARY 2012)

The United States of America (New York) Oceans of Night, a project behind the essence of the graphics, sound engineer, szövegír - composer-multiinstrumentalista Scott Mosher, who was fifteen years publishes szólólemezeit more or less breaks under his own name, vocalist partner in cooperation, who also Scott, but in this case he Oliva, who are now in the Oceans of Night Project Alan Smithee drummer joined up. Well, the thing is that though there is already in one and a half decades of Scott in the music industry, not of him, not albums I have not heard yet, only a few years ago the existing Oceans of Night to it and then let alone, which is not surprising, since a publisher has never contracted down, but we see an institution like the guy, because everything has, in essence zeneszerzést I work through the production of all his borítótérvezésig by running into. Usually used to be true that some who do anything, he is unlike any high level, well exception to this case seems to have luck!

More than an hour we get to the AOR and melodic hard rock with a light and relaxed he is progressive metal, AOR and Hard Rock or refined to progressive metal, as we take a bone of unknown Formation compared with a surprisingly sophisticated and megkomponáltsággal. Of course, this is not a standard progressive metal, but légiesebb, gondolkodóbb and more types of rock, packed with concentrated amounts of irregular galactic cosmic-ambient-space synthetic keyboards, which is essentially ground Scott Mosher has, since the synthesizer and the guitar is the main instrument. Somewhat problematic compact way to formulate the heard, because both are very similar to the domain where the Pink Floyd to where the Ayreon from abstract and ground well away from ballpark keyboard clouds because, elsewhere in the well-written, catchy the tunes of the prog / power and hard rock play a peripheral role observatories top super Pagan's Mind on and Keldian on, while some songs by the OSI and the Disconnected-era Fates Warning industrial-ambient experimental progressive rock own quote, but somehow it again and again listening to the still uncertain of the people of the opinion because at some level each of them is similar, but overall the domain associated with a slightly different paths. If there is a possibility at the moment and my brain is properly connected, you will love idecitálni relevant local examples, which in this case would be Mytra space and, with ambient, progressive metal, without of course. The Seven Days of Rain point of such a composition, at any time could use the Mytra demos! That the singer is also progressing, Scott Oliva is a relatively megelepetésekt I without vocals, but as a resort, the cleverly-written themes somehow pushed over and over again in our face the feeling that timbre can not really live up to the galactic and incredible heights involved, magicians instrumental play . That we can imagine, much like Scott Oliva's voice Darkwater's Henry Bath and a worse day caught by James Labrie's voice, which would not be a bad letter of recommendation, but there are so many vibratoval sings the ipse that goes beyond the limits of good taste, and quickly turn into kitsch performance.

Apart from a very good melodic album became acquainted with the domain in the person of, and a safe, Scott Mosher extremely talented songwriter, musician, beyond that the sound is crystal clear, although a bit sterile, but I think in the spaces, industrial and ambient environment, this that is not negative, but the basic genre. Somehow I always thought the line to give out a hole, something that could play music on our MyTravel, a little music would befogadhatóbbá, and we list ranks a singer.

- Translated via Google from Hungarian

Oceans of Night

XOMBIWOOF MAGAZINE (FEBRUARY 2012)

Domain, the newest offering by Oceans of Night is a well-orchestrated and composed album with ambient backings and uniquely strong progressive overtones. This album is well rounded in both lyrical content and musical structure. Domain has the rough and piercing features of Hard Rock / Metal composition, but is proof that the Oceans of Night is not afraid to dig deep into the human soul and touch the spiritual nature of progressive chords and melodic passages.

As the enigmatic and mysterious name suggests, Oceans of Night is 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 a cinematic twist, each Oceans of Night release is a dramatic musical experience that demands your undivided attention. With 2 CD's currently in circulation (and 4 more under the Scott Mosher banner) Oceans of Night are forging a brave new path in the world of progressive metal music.

The album opens with the title track Domain and slips perfectly into the following track Don't Look to Me, each following track is arranged in a manner that continues the strength of the previous song into the next, while keeping a unique flavor within each singular track. However, I would have to say my favorite track on this album is Ghosts of the Past, the final cut which leaves you wanting more.

Oceans of Night is reminiscent of bands like Rush, Pink Floyd King Crimson in the manner that each note seems to have been placed to create a platform to purvey the artists message, but has the Raw and Powerful rock / metal overtones of music created by artists like Dream Theatre or Michael Schenker.

VOICES FROM THE DARKSIDE (JANUARY 2012)

USA's OCEANS OF NIGHT mastermind Scott Mosher sent in 2 albums for review so I figured I would review both in one review. This band is considered to be Ambient Progressive Rock / Metal and they do live up to the title. From their Facebook page they describe themselves as, "OCEANS OF NIGHT is a modern Rock band - equal parts progressive Rock and modern Metal wrapped around powerful vocal melodies and evocative guitar work served with a distinct ambient flavor. Featuring musical mastermind Scott Mosher, vocal powerhouse Scott Oliva and the mysterious Alan Smithee on drums, OCEANS OF NIGHT create epic and dynamic music with an cinematic twist, and each CD release is a musical experience that demands your undivided attention." If you are a fan of DREAM THEATER, FATES WARNING, QUEENSRYCHE, or RUSH then you will really dig this band.

I'll start off by reviewing the album "The Shadowheart Mirror" and it's first track 'A Way From You'. The track starts out with a synthesizer crescendo and then Boom! a heavy thick guitar riff almost cosmic in nature that begins a wild ride journey. The vocals kick in and they sound similar to Geoff Tate from QUEENSRYCHE which is already kickass in my book. Track 2 'Living In The Past' has a very "Operation: Mindcrime" feel to it from start to finish. Incorporating a great set of guitar riffs / solos and the keyboards being carefully placed to give it that extra ambience. Track 4 'What's Left Of Me' is a good song but tends to drag a bit. The piano parts in the track are excellent and help define the song. The title track of the CD 'The Shadowheart Mirror' is an instrumental piece that waves wonders to the ear. A mixture of crunchy thick guitar parts mixed with a galloping keyboard set and drums that guide the song

Oceans of NIGHT

to the imagination. An excellent addition to the feel of the album. Overall a great set of tracks for this album that I would recommend.

Next up is the album "Domain", the title track opens up the album at a whopping 17+ minutes long. While the song is trademark OCEANS OF NIGHT, it dragged a bit too much for my taste. 'So Near Yet So Far' is an excellent Heavy Metal song. Drums just start chopping away with good guitar shreds. The tempo slows to a mid-pace when the vocals kick in, but kicks it back into a faster tempo with a nice guitar solo. I found the mixing of tempos as a drawback since as soon as the tempo started speeding up it went back to mid-pace. 'Dreams In Artificial Sunlight' really brings out the musicianship and songwriting ability of the band. The track is mostly an instrumental piece with a bit of vocals toward the end. 'Divisions Of Time' fell a bit flat for me for some odd reason. I think the track sounded a bit too mellow for my taste. 'Seven Days Of Rain' has some sick guitar solo trade offs that help the track stand out and accentuate the talents of Scott Mosher. 'The View To You' was one of my favorite tracks on this album. Again the songwriting and the instruments meshed very well here. Good timing to allow the listener to absorb all the musicianship at work. 'Instruments Of Fear' felt like a bulldozer knocking over your apt building while you are sleeping. I can see this track as part of a good chase scene in a movie. The track is an instrumental and just lashes out at you with precision. Overall OCEANS OF NIGHT are a great band and very good musicians. I see these guys making some big waves down the road. I know they are working on another release that should be coming out sometime this year and I can't wait to check it out. - Jaime Pérez

WORMWOOD CHRONICLES (FEBRUARY 2012)

Some might call this heavy metal, and others, like myself, will put it under progressive rock. The thing is, for any project that includes Scott Mosher, quality is guaranteed. He seems to have a golden touch for mixing guitar crunch with atmospheric keyboard sounds... indeed, that is the foundation of this particular project. The title track is perhaps the best demonstration of how Mosher blends 70's AOR rock, pure metal and hard-edged prog: you'll find an equal measure of each on hand here. In a similar vein are "So Near Yet So Far" and "The View To You". Mosher has also had a preference for instrumentals and there are some good ones here. "Dreams In Artificial Sunlight" leans more to the progressive/AOR side while "Instruments of Fear" shows Oceans of Night at its most metallic and intense. AOR, prog, metal...whatever style predominates, this is a killer collection of crunchy tunes from a musical master. - Darkstarr

ZWARE METAL (SUMMER 2012)

The Uber sympathetic Scott Mosher sent us from America on the album Oceans of Night. The man is constantly working with music and puts his heart and soul into it as actually the norm should be. This Oceans of Night looked me unfortunately just another mediocre picture from. In terms of case I think there is still so on, content is fortunately a stronger level. They brought it out myself first and now under a "private label".

My genre is not, however, this spacey, progressive (heavy) metal thing with melodramatic twists, an industrial-sounding drum and long seven-part opening track (17 minutes) with a storyline where your gray matter actively to try to keep. I do not like the introspective lyrics about the past, about thoughts and feelings about life changes that are then extrapolated to the universe and

Oceans of Night

metaphysical states. I do, however, the voltage arcs Oceans of Night develops. Old school heavy metal compositions, elongated with progressive elements, trance pieces and not always show solid - vibrating - vocals (lines). This would not look out of place on a label as InsideOut Music, methinks. I'll never play this CD, that's for sure. And yet ... for fans of the "genre" is this a real winner. Progressive old school heavy metal, very musical, many heavy vibes and a bridge between what is out there and in here. If the shoe fits ...

ZWAREN METAL SITE (JANUARY 2013)

The Uber sympathetic Scott Mosher sent us from America on the album Oceans of Night. The man is constantly working with music and puts his heart and soul into it as actually the norm should be. This Oceans of Night looked me unfortunately just another mediocre picture from. In terms of case I think there is still so on, content is fortunately a stronger level. They brought it out myself first and now under a "private label". My genre is not, however, this spacey, progressive (heavy) metal thing with melodramatic twists, an industrial-sounding drum and long seven-part opening track (17 minutes) with a storyline where your gray matter actively to try to keep. I do not like the introspective lyrics about the past, about thoughts and feelings about life changes that are then extrapolated to the universe and metaphysical states. I do, however, the voltage arcs Oceans of Night develops. Old school heavy metal compositions, elongated with progressive elements, trance pieces and not always show solid - vibrating - vocals (lines). This would not look out of place on a label as InsideOut Music, methinks. I'll never play this CD, that's for sure. And yet ... for fans of the "genre" is this a real winner. Progressive old school heavy metal, very musical, many heavy vibes and a bridge between what is out there and in here. If the shoe fits ..

Oceans of NIGHT

MARK (VIA CDBABY - DECEMBER 2011)

Domain is the second album by Oceans Of Night, the band that consists of Scott Mosher (instruments and songs) and Scott Oliva (vocals) with Alan Smithee on drums. Scott number 1 has graced these pages before and being the principal songwriter it is of little wonder that Oceans Of Night continues his solo work. The music is best described as a hybrid of progressive metal with ambient music. And though it may sound strange, this actually works very well. In fact, the result is pretty unique and that is no mean feat in this time! Opening with the 17 + minute epic title track, we hear everything that makes me like this CD so much: spine tingling spheres, brooding synthesiser arrangements with delicate vocal melodies in the choruses, and still enough metal guitars to satisfy that lust for riffs and fretboard pyrotechnics. Singer Scott reminds me a bit of Zak Stevens (Savatage, Circle II Circle), so rest assured that is a voice to love. The other 9 tracks are 4 to 8 minutes long, and all display the qualities involved. The combination of styles really creates a tension that I love in music. Great playing and interesting ideas in all departments do the rest. I am quite confident that everyone into progressive metal will dig this stuff. Highly recommended! Good thing the boys are already confident there will be a next CD in 2012, I will be looking forward to that...

CHRIS RIFKIN (2011/2012)

Oceans of Night-Domain-OK,he is my close friend and current songwriting partner for an upcoming release,but this version of his solo project it finally comes together,the production alone makes this much more listenable.catchy melodies and ambient textures all over the place. "Ghost of the Past" is the best Rush song written since Hold Your Fire. DOMAIN is by far the best thing mr mosher has ever put out.. Production is also by far his best..despite the programmed drums..(this is the most listenable of all the disks as the huge over reverbed drums are not blasting you in the face,and the guitars being a little mushy and too loose during the heavy parts for my tatses... Not a bad song on here....can easily run through this multiple times and repeat. Ghosts of the Past might be the best Rush song written since Show Don't Tell. A major step up. *warning/disclaimer.....yes this is coming from his best friend so some might accuse me of being biased...though at the same time I won't hold back on things I do not like,like production, ect* (this review has not been edited for spelling, content, stream of consciousness ranting or grammar... haha!)

TESTIMONIAL FROM MARK "NEON PICASSO" RUSSO (DECEMBER 2011)

I love you underdogs!!!!You who deserve the airplay to make ya everyday name bands and musicians.I won't call this cd scott mosher's masterpiece as i prematurely (e)jacked up his last release as a masterpiece.Make no mistake...."The shadowheart mirror" is a masterpiece,which i felt couldn't be topped.But then scott releases "domain",and produces multiple eargasms,which are truly masterful,but i know he has more in store for us.

Scotts approach to "domain" is all scott,but he adds little gifts for his loyal followers to enjoy.He adds a drummer,alan smithee,who bangs out massive attack rythm sections which are "kick you in the gut and take your lunch money"hardcore,that sets a tone for each song.Scott adds more sound effects than i remember from any previous releases.He keeps the throat of scott oliva which this writer believes continues the "oceans of night" personality.His message remains in tact from solo cd number 1 through "oceans"

Oceans of NIGHT

number 2, and this seamless thread is what keeps me so impressed and loyal to his vision. Scott also employs one of the finest production people in the prog/metal/rock scene today to do his mix downs with a 100% degree of certain magic, as his reputation and his talent support. I think Joey Vera deserves a huge congratulations for putting his fingerprint on the amazing overall feel to this cd. And to Joey.... When we can afford you, I hope you would do us the great honor of pointing our cd in the right direction....

In summary..... Scott dug down deep to put out a cd that knocks the roof off, and feeds us intellectual insights into what, and who we are, the possibilities that lie ahead, answering questions that are believable truths about the controversial, the unknown, the global condition of our ambient world. "Domain" opens like a stick of dynamite to clear our heads, and marches into the title track with a thumping, aortic rocking, nicely paced, pounding guitar driven darkness which begs for the answer are you "dead or dreaming"? In this reality, which is his "domain". Scott is the guitarist here but, he also plays bass, and keys. He does the arrangements, writes the complicated compositions, and on a few songs shares the lyrical portion of the songwriting with singer Scott Oliva.

This is a complete cd, with wonderfully written instrumentals, very melodic songs with the hooks which we seek that stick in your cranium and helps us to decide whether a song is a good, or a great song. Ten very highly creative songs make up this work of art, and lends this band's genre breakdown as their own. One last gift Scott gives us is the written announcement on the inside cover art..... "Coming soon" ... "Oceans of night" "Untitled/2012" this is an artist I can't get enough of..... And I highly suggest that you add "domain" ... To your collection, and visit Scott's webpage... Dude@scottmosher.Com, or [...].... To learn more about the man and the vision.

TESTIMONIAL FROM MARK "NEON PICASSO" RUSSO (DECEMBER 2011)

As a music reviewer for local print media, I have attempted to bring music recommendations to my readers of those artists who are not home-cooked products. In other words, the artists that you hear little or nothing about. My city is small and made up of corporate radio media, whose brilliant plan is to play Seger, Springsteen, etc, until your ears burn. I have been following and reviewing an amazing artist name Scott Mosher and his band (recently created) Oceans of Night. Scott is an all around artist! Gifted as a musician and a visionary graphic artist.

Oceans of Night newest release, DOMAIN, keeps us on track with Scott's cerebral vision. From his four previous solo releases, through Oceans of Night's first release in 2009 (THE SHADOWHEART MIRROR), and continuing through DOMAIN, we continue on his dark, eerie and perilous dream of what lies ahead for the sheep who sleep through their workdays and lengthy, repetitive, pathetic lives. If they open their eyes and underscore their reality it will hurt more than paying attention to Scott's reality. I have noted Scott's work as eye-opening, magical, mystic, deep and as each release is made an image forms, and the desire to dig deeper into Scott's head becomes stronger.

His first release as a band, THE SHADOWHEART MIRROR, was a masterpiece and to date, Scott's most incredible release. From his guitar work, bass and keyboards, it takes you on his genius ride into the magic that is Scott Mosher. Vocals are handled with precision by Scott Oliva, who helps push this envelope of progressive rock to the edges of Scott M's sonic view of land and muscscapes.

DOMAIN is the most energetic, musically perfect, lyrically intelligent artwork by Scott, Scott and an added drummer, Alan Smithee. If this were the last CD Oceans of Night put out, it would reign among the top of this genre. This is the best work by far from Scott

Oceans of Night

Mosher. From time to time, we correspond and I am always questioning him about his current work and expectations of a new release. I've told him that it was impossible for him not to create something iffy or unacceptable. He has proved it over and over and DOMAIN just doesn't let up. This is a one listen and fall in love CD. Scott is gifted, and his world is surrounded by his faithful for whom he gives great pleasure. I am a fan for life and as a fan look forward to all he has yet to give us. I'd be shot if I didn't mention the tremendous pre and post production work of the great Joey Vera. Man, what a dream team!

VADIM ASTRAKAN (MAY 2012)

It's been a long time since I have written a review. This album is a second release from Oceans of Night, again featuring a tandem of composer / multi-instrumentalist Scott Mosher and vocalist Scott Oliva. It's a great exercise in atmospheric progressive metal, heavily resembling early Symphony X, with tinges of Pink Floyd. First thing that comes to attention is a perfect sound. Every instrument sounds crystal clear, and the interplay between reasonably heavy guitars and ambient keyboards is delightful. Mosher weaves one wonderful arrangement after another. They are all fairly complex, starting with the album's opening 17+ minute title track, yet accessible enough even for someone who is not a fan of prog (like myself) to enjoy. The musicianship is top notch: Mosher demonstrates glimpses of excellent technique when he feels the song would benefit from it, but his chops are always subordinate to the context of the song, and he never comes across as self-indulgent. Some of the compositional decisions are surprising (I am quite confused at the speedup at the 15 min. mark of "Domain" and in some other places), but, all in all, the music is very well composed in its ambience. Once in a while Mosher remembers that metal should be angry (Royal Hunt's thinking process) and crafts a piece like "Instruments of Fear," but what he really excels at is creating a certain atmospheric mood, a mind-alteration of sorts, especially in "Divisions of Time," "Seven Days of Rain," and the already mentioned title track. I must give a special mention to the excellent opening riff in "The View to You."

My two biggest problems are the same that I had with OoN's debut album: subpar vocal lines and poor lyrics. Oliva is a competent vocalist, slightly resembling Zach Stevens or Andy B. Franck in his high-yet-deep delivery, but his lines in all songs are either completely unmemorable or utterly trivial (like the chorus in "Don't Look to Me"). Rhymes are almost non-existent, and the lyrics are mostly comprised of various shallow clichés like "I know it's too late / You can't change fate / You're running out of time" and "I've looked for you all my life / My view to you is gone, I'm broken." Consequently, I enjoy the instrumental parts (and there is a lot of them) more than the sung parts. The only song with a clearly defined chorus that rhymes is "Divisions of Time," but even there the vocal lines don't quite fit the music. Clearly, OoN's priorities do not lie with lyrics and vocal melodies, and that's what prevents it from being truly superb, as the music and arrangements hold the potential to be. But there is no question: the music is excellent, especially if you, like me, always wished for Pink Floyd to be a little heavier.

TESTIMONIAL FROM JEFF "PIZZAMAN" WAGNER (JANUARY 2012)

Scott - checked out some of Deep Horizons, which is good (especially technically, you're a great guitarist) but didn't totally cohere for me (I guess you know my tastes, generally). I had already heard Shadowheart Mirror.....but Domain is something I've been checking out closely for a couple days. Dude, why isn't .N. on the level of a Symphony X or a Pain Of Salvation or an Evergrey yet? Seriously.

Oceans of NIGHT

It's high quality. I like that it avoids standard prog-metal cliches ("prog-metal cliché" being an inherently problematic oxymoron for me!), I like the brooding darkness of the opening track, and the accessibility of "Don't Look to Me" (and ode to 'Parallels' maybe?)... some other high points later too, like "the Future Remembered" and "Seven Days of Rain,"...ultimately what I like most of about this is it's SONGS, not exercises. Leave the avant-garde weirdness to avant-garde weirdos (and you know I love that kind of thing) and leave the DT-worship to people lacking any kind of original vision. So, congrats! Now you just need a real drummer (don't tell me these are real drums, I won't believe you!) and label that can help! Oh, the vocalist is excellent too. totally underrated, I'd say. - J

YOUR MUSIC BLOG #1 (JANUARY 2012)

Multi-instrumentalist Scott Mosher is becoming a regular here on YourMusicBlog. Not so long ago I wrote about the second Oceans Of Night album, which I liked very much. So with some help from Scott I completed his whole discography. His older solo albums are already signposts of what Oceans Of Night is. The combination of ambient keyboards and progressive metal is already showing it's face there. But with help from singer Scott Oliva he has raised the bar. Yet in all honesty I feel this album is a stepping stone for the Scotts. While it still holds the ideas and music Mosher stands for, it does not rival it's successor in every department. Partly because the drums are programmed, and sound like it. Partly because in some tracks the guitars and keyboards are fighting each other, instead of adding value. This is a equalizing thing I think. If we listen past that, we again find an album full of original ideas, competently written and performed. Variety is key, yet the guys know they need melodies and creative instrumental ideas to hold the listeners attention. And succeed, as everyone into progressive metal accepts numerous listens and not expects every track to be instant. So another good album, and if the progression from album 1 to album 2 is a promise for the future, I personally cannot wait for the next CD to get finished.