

'Unchained Malady', The New Orchestral Album by Alan J. Prince Has Been 'Unleashed'

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"As for the Music, it never seems to end. It always evolves along with its creator. I never seem to approach the instrument the same way, and the music always seems to flow... sometimes with total disregard for key signatures". (Alan J. Prince)



Maestro Alan J. Prince and 'Unchained Malady'

One really has to question whether this album is either genius or pure insanity. Indeed, with also some quite interesting names for the repertoire; from *Lost Souls*, to [Unchained Malady](#), to [Symphonic Malady](#). Really?

To begin, we have a choral, and very church like and inspiring [Blackmass](#), then on to *Maniacal Symphony*. Indeed, *Maniacal Symphony* is quite the journey. With some very reflective twists and turns, Mr. Prince pulls it off respectively utilizing a full choir and orchestra. Then, on to *Hope* and *Symphonic Malady*, which are very inspirational although minimalist, with both undoubtedly having melodic structures that will leave the listener with a sense of melancholy; *Hope*, having a simple, but somewhat sad melody which will replay in

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one's mind over and over again, to the very haunting, mystical chanting of the choral soloist in *Symphonic Malady*.

They Meet, much like *Blackmass*, transports you once again back to some very eerily sounding church choir music, albeit not what one would normally hear in a church setting. Afterwards, a dramatic turn of events takes place with the unchaining of *Unchained Malady*.

Unchained Malady is extremely difficult to categorize. And at this point, one really has to wonder what was truly on the mind of the composer. *Unchained Malady* catapults you into somewhat of an unsettling mismatch of ideas and sound, with the tenor soloist chanting over the choirs' almost solo arrangement of their own. Surely, avant-garde classical styling comes to

mind.

Sacred Winds reminds me more of something resembling part of a soundtrack from a spaghetti western, picturing a scene of a cloud of smoke emanating from the desert, with an unseemly aberration of the pale rider from the apocalypse.

I truly love Lost Souls. Undoubtedly, another experimentation into the avant-garde, with a quite haunting violin, followed by some very menacing voices of choral arrangements. Perhaps, a true sonic adaptation of your worst nightmare.

Darkness, is just that; Dark. Although a bit of a take away from having just heard the insanity of the last several pieces, Darkness has some very unusual piano chordal arrangements, intertwined with abstract cello strings not quite following the tonality of the piano. But, somehow Mr. Prince pulls it off once again, making Darkness somewhat of another signature piece.

Then on to The Lost. Another quite serious, but disturbing, avant-garde piece, with the male choir out in full force. And once again, an extremely difficult piece to categorize.

And finally, The Legacy of Emerson, which is quite obviously the composer's dedication to Keith Emerson, taking us back to the ELP days of Tarkus, and Pictures at an Exhibition.

Undoubtedly a whirlwind of sounds, experimentation, and exploration, Unchained Malady is a must for any and all music aficionados.

'Unchained Malady' may be found everywhere from Pandora to Spotify, YouTube to Apple, and Amazon Music.

Alan J. Prince has spent a lifetime studying music for guitar and keyboard; classical and jazz guitar, music theory and even heavy metal. Mr. Prince studied classical guitar with instructors, Paul Henry, (Roosevelt University), and Maestro, Jack Ceccini. He also studied jazz guitar with Timothy Burns, (Moraine Valley College), classical piano with Dr. Eugene Schlabach, (Triton College), and metal guitar, improvisation, and fusion with renowned shredder guitaris and GIT student, (Hawk), Orest Dyziak. Mr. Prince is currently working on a very dark, 'Imaginary Disasters' album, which exemplifies everything from Death and Doom Metal, to orchestral and choral church music. His newer works include his latest, 'Unchained Malady', which is truly a testament for his love of 20th classical music, the likes of Aaron Copeland, Ralph Vaughan Williams, Samuel Barber, Arvo Part, and Carl Orff.

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