

"...really grabbing — like a black hole that just sucked me in from the get-go."

— *Chris Rich, Composer, Theater of the Mind Rock Opera*



Flaud Logic originated in Brooklyn, New York in 2008. Originally an attempt to demo some song ideas composer Michael Kaplan had written over the years, it gradually evolved into a full-length album featuring performances from a cadre of talented musicians including Michael Romeo (guitar), Frank Wyatt (saxophone), Joe Bergamini (drums), and Benny Lackner (Rhodes).

Over a period of months, Michael composed and arranged these musical ideas into what would become the album's core: Four tracks—one, a 23-minute epic—that take the listener through a variety of soundscapes and stories.

The Flaud Logic sound can best be described as progressive rock, a genre true to Michael's love of sonic experimentation. The album spans a range of styles and moods—from elation to sorrow—painted by careful instrumentation and vivid lyrics. Moments of bone-crushing metal, the clockwork intricacy of mathcore, and retro Beatles-era rock, meet soaring and uplifting passages and catchy hooks.





**FOR IMMEDIATE RELEASE**

**FLAUD LOGIC REVEALS ALBUM'S SPECIAL GUEST: SYMPHONY X GUITARIST MICHAEL ROMEO**

**NEW YORK, NY (January 17, 2013)** – Progressive rock project Flaud Logic revealed today that Michael Romeo, virtuoso guitar player and composer for the progressive metal band Symphony X, contributed guitar work to its soon-to-be-released debut album.

The brainchild of up-and-coming rock composer Michael Kaplan, Flaud Logic is an ambitious first project. Kaplan recounts, "*There were so many different instruments I had scored into the music that I knew I would need a diverse set of musicians to help me bring the compositions to life.*" Kaplan initiated the project by composing and arranging a series of demos in his home studio. Linking up with producer Jimmy Wilgus, Michael then began to assemble the musical team. Many long months of travel, recording, editing, and mixing would follow.

During the recording phase of the project, Michael met with Romeo in his home studio, the Symphony X Dungeon, where they discussed the various guitar parts that were needed, and what type of guitar sound and playing technique would work best for each section.

*"Michael Romeo has been one of my long-time musical heroes and the chance to work together with him was surreal. He brought to the table not only his incredible instrumental abilities but also a tremendous compositional knowledge and sense."* Kaplan says of the experience.

Kaplan hopes that, in addition to supporting the integrity of the music, the collaboration with Romeo will capture the attention of heavy metal fans. "*The record has sort of informally been categorized as progressive rock, but there's really a great deal of crossover in the record. There are many soft and introspective moments, but there are also moments that rock out in true metal style. I grew up listening to bands like Death, Carcass, and Paradise Lost, in addition to the prog stuff, so the metal sound is something that has lots of personal meaning for me and getting the right performances on this record was critical.*"

Michael is currently planning a launch event to coincide with the album's upcoming release. The release date will be announced soon on [www.flaudlogic.com](http://www.flaudlogic.com) and related social media outlets.

**About Flaud Logic**

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# LadyObscure

I am the music freak extraordinaire...  
I find bands and albums like me; obscure...  
I see that which others do not and make them obscure no more!

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## Flaud Logic - Flaud Logic

02 Mar. 2013

Artist: Flaud Logic

Released: March 31, 2013

Genre: Progressive Rock

Posted by: LadyObscure



Now, when someone says "a well-rounded individual" in the business context, they mean someone who has experience in disciplines other than their main focus and who can use these experiences in maximising their capabilities in the, again, main focus.

This usually means, say, understanding a bit of project finances on the side and knowing their way around some of the most useful software suites used in the business and such.

I don't know what would be the right expression for someone who is well rounded on a much higher level. Multi-talented? Could be, could be. But tell me, how do you describe someone who studied piano, jazz theory, harmony, counterpoint, composition, theatre, psychology and dramatic theory; who learned from big, big names when he did; and who writes music, plays the keys and sings in so few words? This is not all, he has other things going on in his life as well as being a very nice man but let me talk about his musicianship.

I first stumbled upon this wonderful and outstanding man, **Michael Kaplan**, on Twitter one night when I was embracing my insomnia with silent resignation. He had this video posted and it well intrigued me. Now, sometimes you know in your gut that there is something there. I found him on Facebook and a couple of weeks later his CD arrived on the mail – along with a lovely note.



Photo by Chris Arvidson

I was excited to listen to his work. I remember wishing... "Please let this album be awesome, please, please" as I got to know the man behind it and was hoping to give him a very good review.

And man, he didn't disappoint.

Now, before digging deeper into his music, I should say, in admiring his myriad of talents and personality I am not alone.

Michael recently revealed a long list of very talented musicians involved in his solo project, Flaud-Logic including, in his words, one of his – and million other music freaks', including yours truly – long-time musical heroes, the brilliant Michael Romeo from Symphony-X.

I am not the person to tell things briefly... As you know, I love talking and of course, typing. But if I had to tell you what this album is all about in a few words, it would be rich textures and great harmonization!

In more words? Very sophisticated, masterful layers of texture and harmonisations that are somehow made to be very hard not to embrace.

Oh, and eclectic structures... See, can't do it.

Michael seems to have put something for pretty much everyone, offering a hefty melodic content and an inventive mix of blues, post-rock, classic rock, jazz, space rock and many other influences, with strong ambient and psychedelic sensibilities and touches of progressive rock all over the place complemented by ethereal moods out of dreamscapes, all in a very smooth blend. It's an album dominated by synthesisers and guitars; and filled with great musical compositions, subtleties, nuances, brilliant atmospheric soundscapes... Very well done!

Drum work by Joe Bergamini is soulful and you can tell it is not there only as a rhythm instrument or for the hell of it.

Michael's vocals are deep and sensitive and the long list of brilliant musicians involved in the project yield a much varied sound – much more varied than one would expect.

All in all, I love this album and I will elaborate in a minute. Before coming to that though, I have a confession to make. I normally give priority to my authors and since I know their strengths and tastes, I give the albums out accordingly. But in this case, I was the 5 year old trying to hide her balloon behind her back as I knew my senior editor, Ionestar would have jumped on this album J

But I digress... Say, why don't we start doing a song by song right at this point so you know a little more of what I'm talking about?

**Secret Engine** is a beast of an opener and it is full of surprises. Don't worry; I won't spoil the bits that you should be discovering by yourself. Rest assured though, this track is full of tasteful shredding and melodic solos by Romeo, brilliant snare drum keys and mellotron artistry, a delicious jazz break, a sax feast courtesy of Frank Wyatt – along with vocals in great synergy I should add – as well as Ty Blue solos. It drips creativity.

I absolutely love the choice of synthesizer sounds. And again... Romeo!! His true guitar genius comes through all the way! The elegance of this bombastic instrumental opener is worth every second and crowns the disc with immediate class. Hal Yes I love it when musicians show what they are capable of in the opening track!

The song reaches a head-banging climax before concluding slowly and sweetly, leaving the floor to another superb piece, **Say Goodbye**. It's a soothing affair. Well maybe not. Further into the song, the nice and serene atmospheric piece gets thicker with the added acoustic layer. The jazzy drum beats fade away a bit and gives the limelight to rock beats. After the first chorus a fantastic melody and soulful drums welcome us. The awesome riffing is followed by a nice little solo before the song takes a subtle turn to another direction builds up and up and suddenly explodes. Romeo takes the stage and takes no prisoners... Shreds galore, transforms into full-instrumental fireworks. Drum beats are not gentle anymore but aggressive. Works brilliantly... (and feels kind of strange talking about Romeo 3 days after meeting Mike LePond at the Epsode recording sessions in Belgium). Oh, before I forget, Benny Lackner builds some great moments with tasteful Rhodes playing, too

**Shanna** is a catchy piece with a positive and uplifting vibe. It blends Latino-tasting guitars with intense feelings. Technically speaking, it has relatively simple layout in terms of guitar-work and composition but if you ask me, it showcases Kaplan's talent in organic song-writing department. It's very engaging; I find it very hard to go through the song without tapping my toe to all of the rhythm flowing out of the gracefully harmonized instruments and vocals. During the song, Joe Morrison takes the stage and lays out a beautiful solo before leaving stage back to Yury Nikolaev's acoustic tunes again. Nicely done!

An epic delivered in seven parts and twenty three minutes comes next, **One Year**. Needless to say, with these brilliant musicians behind it, there are so many soundscapes, so much brilliance and so many ins and outs to talk about here so I will try to give you the highlights and leave the rest to you to explore.

The whole thing is just epic, not only in size but in delivery as well. Part IV, **Stronger than Words** is the bit that got under my skin most powerfully, I should say. First, Steve Kaplan and Amy Ward are on the stage pleasant vocals flowing over graceful piano. Ward really shines in this one... The song gets thicker with Michael and Jimmy Wilgus' involvement with their wonderful keys and fantastic soundscapes. Around 2 minute mark, the songs takes a different – and very delicious – turn with the changing rhythm and addition of tasteful acoustic and percussion layers. I love the chorus a lot and guess who loved it more for the lower layer, the beautiful growling in the background by Dave Waxman? Indeed, yours truly! This is a protean of a song; twists, turns and transform during its course.

Now, another bit you don't want to miss at all is the nice call and response between the jazzy piano and bluesy guitar of the brilliant musicians Steve Kaplan and Romeo in Part VI, **Truth of Heart**. You'll especially love the tasteful addition of the choir.

Anyways, I want to talk about this epic for pages on end although I should leave the exploring to you.

All in all, this is a great album. The production is crystal clear, musicianship is top notch and all of the songs with all their layers and different bits have their own brilliance to offer. I really enjoyed every minute of it and I know I will come back to it regularly.

More about Flaud Logic can be found on their [website](#) and [Facebook page](#).

Oh, before I forget, if you happen to live in New York, you might want to attend the release party. The man himself tells me that you all are welcome, that it's FREE. You would just need to RSVP [here](#).

I'm a bit jealous!

Cheers!

Lady

[Lady Obscure Music Magazine on Facebook](#)

### About the author



LadyObscure

I find bands and albums like me; obscure... I see that which others do not and make them obscure no more; I hear that which others do not and let people hear what I hear; I am the conduit through which the light of a million stars unleash to make the poor, incomplete human soul whole again in perpetual ecstasy... I am the music freak extraordinaire... I am obscure... and that's Lady Obscure for you...



## Flaud Logic Review: Fantastic Prog Rock/Metal debut from New York composer and musician Michael Kaplan

Posted by Progmetalzone on Mar 29, 2013 in 2013, Album Reviews, Emotional, Melodic, Mixed Vocals, Prog Rock, Symphonic, Theatrical, United States | 0 comments



Flaud Logic is a new and ambitious project by Brooklyn, New York composer/keyboardist/vocalist Michael Kaplan and is one of those great albums that has a huge diversity of styles that all fit neatly into the composer's vision. In this case, as Kaplan puts it so well, the album is "painted by careful instrumentation and vivid lyrics. Moments of bone-crushing metal, the clockwork intricacy of mathcore, and retro Beatles-era rock, meet soaring and uplifting passages and catchy hooks." The music is also reminiscent to me of what Spock's Beard did so well with their masterpiece *Snow* – that great, epic diverse album that was both very sophisticated and yet so beautifully simple. The music on this debut is an extremely well-crafted yet also a highly accessible album that can appeal just as easily to prog rock or metal fans as to those people who also happen to like adventurous and exciting melodic music with a touch of orchestral flair.

For starters, the album has a great cast of musicians including guitarist Michael Romeo (*Symphony X*), Frank Wyatt (of legendary 70's prog rock group *Happy The Man*), phenomenal jazz keyboardist Benny Lackner, drummer Joe Bergamini (also from latter-day incarnations of *Happy The Man* and many other projects) and a whole host of singers and instrumentalists. To accommodate a cast like that Kaplan uses a compositional arsenal that includes epic prog rock, jazz fusion, *Pink Floyd*-style space rock (with a great female singer, Amy Ward to evoke the greatness of *Dark Side of The Moon*), and great use of vocal harmonies (sometimes jazz and at others even evoking *The Beach Boys*). It's pretty obvious that Kaplan is not wedded to any one particular style and that's all to his credit as he's able to put it all together so well.

The album starts with three songs and then ends with the 28-minute suite, *One Year*. The opener, *Secret Engine*, is a total killer. At nine minutes, it begins as an epic prog rock piece with a slow stately, almost classical theme before morphing abruptly into a full-on up-tempo prog rock piece featuring Wyatt's sax over Kaplan's multi-varied use of keyboards. Then about halfway through, the song morphs into a great blues rocker before ending with a slow, passionate vocal-led performance by Ty Blue. It's a phenomenal and exciting piece and is a great way for Kaplan to introduce himself to the world. The next song, *Say Goodbye* has a strong jazz influence in the beginning with some great vocal harmonies and electric piano before also ending like the previous song in classic dramatic prog rock fashion. *Shanna* is a nice pop tune right before the multi-part epic *One-Year*, a hopeful but ultimately sad epic about a new couple having to wait a year before seeing each other again after first meeting and then finding that the spark is gone. *One Year* goes through the many changes you'd expect from an epic that purports to describe all of the turmoil of a long-distance romance and ultimate heartbreak and has many moments of soft beauty, excitement, melancholy and finally finishes with a hopeful flourish. It's a great, sophisticated epic that will easily appeal to anyone who likes music that seamlessly fuses tons of disparate elements into a cohesive whole and it really shows all of Kaplan's influences so well from the soft and melancholy to all of his harder-edged rock and fusion influences.

Honestly this is just a great album that Kaplan's put a lot of heart and soul into and if this first album of his is any indication of what's to come he'll definitely be a major player in the progressive music world and hopefully beyond just that scene. The album will be available for purchase on March 31 and you can order it then or pre-order it via the Amazon.com link below.

### Flaud Logic – Official Site



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### The Making of Flaud Logic



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