



EVENING CHANTS



**Cosmic explorations through reincarnation and personal divinity
meet glitchwork via the natural world on LA ambient composer
Nicolas Snyder's sophomore album, *Spell of Remembrance***

Organic textures, intricate field recordings and cinematic tendencies collide on Los Angeles-based sound artist and composer's first release on Evening Chants: a spiritual pilgrimage through universal memories, crafted in dialogue with the Earth, pink skies and lives forgotten

FFO: Jon Hassell, Visible Cloaks, Tim Hecker, Jans Garbarek

Preview the album [here](#)

Watch the music video for lead single "Veil Of Forgetting, Mother" [here](#)

Abstract

Nicolas Snyder

"Spell Of Remembrance"

Los Angeles composer and producer Nicolas Snyder's second album, *Spell of Remembrance*, is a spiritual embrace of spontaneity, searching for spaces of dreamlike mutation. Following the deliberate spatial stasis of his 2020 full-length, *Temporary Places*, Nicolas Snyder's first release on Evening Chants presents ambient music with an active, percussive sensibility, crackling with life via unpredictable amalgamations of field recordings, found sound, and manipulated palettes of earthy instrumentation, traversing woodwinds, dulcimers, harps and more.

Crafted via stream-of-consciousness approaches, *Spell of Remembrance*'s twelve serpentine tracks morph in an elegant, ever-constant flux – simultaneously meticulous in their through-composed nature, while breathing with a delicate cinematic impulse, assisted by Snyder's background in film and sound design. Snyder's assemblages come via both self-collected sources and serendipitous encounters: from scavenged 1960s horn recordings forgotten in abandoned tape reels, to the producer's self-dubbed "thups" – samples and rhythmic derivations from Snyder's field recordings of nature.

Snyder's spiritual concerns deeply influence these processes of assembly. Evoking and uniting images of forgotten lives and cosmic memories, the album's transformative flow mirrors his concept of transcendental experiences, reconciled as singular wholes across individual lifetimes. But though in part also informed by the composer's nostalgia and childhood experiences, Snyder's second album reaches far beyond personal recollection – seeking to touch upon universal experiences that transcend individual memories, while also examining the liminal spaces that lie between accessing them. Presented in dialogue with both the earth and lives forgotten alike, *Spell Of Remembrance* is a spiritually resonant journey through universal memory, in search of summoning something far greater – the recollection of one's personal divinity.

Watch the music video for lead single, "Veil Of Forgetting, Mother"

Hi-quality stills for the video can be found [here](#).

Watch the video [here](#).



Spell of Remembrance is accompanied by a music video for lead track, “*Veil of Forgetting, Mother*”, shot and directed by Snyder and frequent collaborator, Emma Baiada. Captured in the morning woods of Snyder’s hometown Pennsylvania, the video features the musician’s niece and nephew in a celebration of life and spring, replete with a masked creature handcrafted by Snyder. “The idea was that the creature is a guardian or an aspect of their youth,” Snyder says about the video’s central concept. “They’re not haunting them, but rather a personification of the wild nature that exists within a child.”



Melding organic textures, field recordings and cinematic tendencies, composer and producer Nicolas Snyder's second record, *Spell of Remembrance*, is a spiritual pilgrimage through universal memories, crafted in dialogue with the Earth, pink skies and lives forgotten.

Leaving behind the deliberate stasis of his 2020 debut 'Temporary Places', the Los Angeles producer's first record on Evening Chants is a spiritual embrace of spontaneity, searching for spaces of dreamlike mutation. "For me, this album is about transformation," Snyder says about the album. In multiple ways, the record embodies transformation in concept and production, which was adopted and facilitated by the producer's stream-of-consciousness compositional approach and emphasis on visceral sonics. The result marks Snyder's most meticulous and dynamic work: twelve serpentine tracks that morph in ever-constant flux – at once crackling with life and unpredictability via percussive timbres and juxtaposed organic textures, while simultaneously forming a deeply meditative whole, full of vivid scenes tinged with ghostly nostalgia and spiritual sorrow.

Drawing on his background as sound recordist, Snyder conducts the record's sonic dialogue in both organic and synthetic modes – a deliberate interplay by the producer between nature and technology. Snyder embodies this dialogue in the record's rhythmic elements, constructed from manipulations of frog croaks, buckets, and chair creaks, to an array of self-dubbed "thups" – intimate recordings of plucked roots and branches, of which Snyder has built libraries of over thousands. Establishing these unconventional foundations as the record's musical premises, conventional instruments form modes of subversion: jazz snares appear on 'Neem Treatment' against elegant string ostinatos, only to break into industrial clamor;

while on other tracks, virtual dulcimers collide with digital artifacts; and Armenian flutes meet manipulated pianos.

These contradictions, although seemingly jarring, are reconciled by the record's fluid kineticism, which deliver micro-movements of cinematic beauty – influenced by Snyder's film background. On opener and first single 'Veil of Forgetting, Mother', rain, clarinets and blissful glissandos unspool the record's sonic tapestry in spring-like bloom, before being disrupted by the flickering 'Fresh Memory', a percussive glitch-collage of feedback and resonant kalimba-like stabs. Meanwhile, on 'Beekeeper, Lover', the producer draws equally from childhood anecdotes and films such as *Spirit of the Beehive* – resulting in a striking moment of vivid romanticism, colored by delicate pizzicato and sweeping violins. "I was striving for a certain elegance, prioritising textures over extending ideas," the composer comments on his compositional approach, a delicate sensibility inherited from ECM Records artists including Eberhard Weber and Stephan Micus.

In forming these collages, Snyder's scavenging – a tendency the producer inherited from his mother – bridges his work's sonic and spiritual centers. While serving as modes of timbral diversity, they also become windows into different lives, marks revealing memories lost and rediscovered through serendipitous encounters. Found sound centers these narratives across *Spell of Remembrance*, as the composer injects new lives into forgotten and rediscovered recordings – ranging from rehearsal tapes found at estate sales ('Perfect Craft') to abandoned voice notes from Snyder's failed projects. "These songs are little snippets of time, sewn together like a quilt. What was a failing that I gave up on when I was 32 can now become something new at 35 – everything is malleable and full of potential in that way," Snyder explains about these recordings.

Spell of Remembrance's title track embodies these amalgamations across time. Backdropped by a reverie of reverberated voices and drifting horns – the latter of which discovered by Snyder hiding in 1960s tape reels abandoned on EBay – a glitched voice calls out to a pink sky. The image is a metaphor for the record's spiritual search for images beyond Snyder's personal nostalgia – at once seeking to reach for universal experiences that transcend individual memories, while also examining the liminal spaces that lie between accessing them. "Deep down, there is some need to remember a zero point of our consciousness that informs all of our experiences," the composer says. The record, in turn, forms a study of scenes both surreal and hyperreal, its opener embodying an example: "I wanted it to sound like a Jans Gabarek sax lick, seen through the timescale and frame of an insect," he notes.

Snyder expands these concepts of transcendental memories on a tailor-made poem, which the producer dubs the record's metaphoric libretto. In its verses – designed to correspond with the album's individual tracks – visions of the producers' childhood memories spent in rural Pennsylvania intertwine with imaginary scenes, situated in both scorched worlds far in the future and mundane memories of road trips and neighbourhood Targets. "I envision listeners floating through different reincarnations as if they were dream states, finding pieces of memories along the way," the composer shares about his interpretation of the record.

In traversing these experiences across lives, much of *Spell Of Remembrance's* tracks form matching seances, illuminating these transformations via their textural metamorphosis. Reverberant bells and chimes punctuate 'Toll Bell' in hypnotic repetition, catching spirits drifting through saxophone and clarinet flourishes; lingering wurlitzers meet brass loops on 'Pollinator', glowing in a gently contemplative

recollection; resonant pianos and Armenian flutes mark the ritualistic summonings of 'Merchant', with rustling textures rising through the track's spaces; luminous synths and delicate keystrokes accentuate 'Perfect Craft's' ghostly sampled violins, culminating in melancholic oceans of sound; strings on 'Walking, Knowing' invite seemingly mournful tension, before glowing crescendos and manipulated vocal samples on 'Dream Annotation' close the record in a haze of suspended denouement.

In the face of overwhelming universal constants – from death to environmental destruction – Snyder's emotive compositions seem to transcend them as concerns in their ever-evolving modes, seemingly acknowledging their presence as events in a continuous chain of being. In deriving surreal textures from our adjacent worlds, *Spell of Remembrance's* whole seeks not mere recollection, but the uncovering of a discovery that transcends divides in experiences, beautiful or mundane: "In life, we are a divine being hurtling through this experience," the producer comments. Ultimately, the record's explorations of memory are searches seeking to summon something far greater, yet deeply achievable: the recollection of one's personal divinity.



Spell of Remembrance

Nicolas Snyder

EC005

Tracklist

1. Veil of Forgetting, Mother
2. Fresh Memory
3. Toll Bell
4. Pollinator
5. Spell of Remembrance
6. Merchant
7. Perfect Craft
8. Achord
9. Beekeeper, Love
10. Neem Treatment
11. Walking, Knowing
12. Dream Annotation

Snyder's accompanying poems can be read [here](#).

Release Timeline

- August 27: Single 1 ("Veil of Forgetting, Mother") + MV + Pre-order
 - September 16: Single 2
- September 30: Album Release + Vinyl + Cassette



About Nicolas Snyder

Nicolas Snyder is a Los Angeles-based composer, filmmaker, and sound artist. Synthesising currents of organic texture, field recordings, digital manipulations and scavenged found sound with cinematic instincts and narrative sweep, Snyder's compositions are intricate ambient studies that swirl with unpredictability and timbral invention. Drawing upon personal spiritualities and interactions with the natural world, his work explores the spaces between universal constants and transcendental experiences, informed by nostalgic longing for past memories and a desire to reconnect with lives forgotten and unseen.

By day, he works in film and corporate sound design. Previous sound-based collaborations include works with independent filmmaker Jonathan Djob Nkondo, Netflix documentaries by Academy Award-winning director Morgan Neville, and Showtime's documentary on Rick Rubin, 'Shangri-La'. His personal projects include the 2020 album 'Temporary Places', and 'Classical Expansions', an ambient experiment in deconstructing recordings of classical music. *Spell of Remembrance* marks his first full-length release and debut on Evening Chants.

Find more at <https://www.nicolassnyder.com/>
