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COMPOSER, GUITARIST AND AUTHOR
EMILE MENASCHE
EXPLORES THE GUITAR'S PURE TONE ON
OVERTONES

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Emile Menasché has been using the acoustic guitar in film scores since it played a central role in his soundtrack for the feature *Parallel Sons* in 1996. But it wasn't until filmmaker James Spione's documentary *American Farm* in 2005 that Menasché considered devoting a full album to the instrument. "The American Farm project really forced me to slow down and open up the music," Menasché says. "I was playing to the characters and to the landscape, and I found that the fewer notes I played—at least in some places—the more dramatic the effect."

Overtones builds on that idea. Inspired by players like Ry Cooder and John Fahey, Menasché restricted himself to playing one or two guitar tracks—expertly recorded by Rich Tozzoli (Al Di Meola; Wynton Marsalis) with minimal processing—to create a soundtrack for a serene, evocative soundscapes that are meant to be an antidote to the computer-fueled go-go-go that defines so many of our lives. "We all spend so much time in front of computers that it's hard to just stop for minute and focus on one thing, one



sound,” Menasché says. “I wanted to record this with one main concentration: the sound of each note.”

Tozzoli came up with the term “acoustic chill” to describe *Overtones*’ genre, which varies in style from Latin to blues to jazz to folk, but is best appreciated taken as a complete entity. “Music is so singles driven these days,” says Menasché, who when not recording music, writes about it (he’s authored four books on music production and is the editor of In Tune Monthly Magazine). “*Overtones* is meant to be played from start to finish. I like to think of it as a personal soundtrack for people who need a break.”

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