

FREDO VIOLA

MY NEW HEAD



LISTEN: [My New Head - soundcloud](#)

DIGIBOOK: [My New Head - digibook](#)

GENRE: Psych/Chamber Pop/Experimental

INFLUENCES: Benjamin Britten, Kurt Weill, Dmitri Shostakovich, Kate Bush, White Noise, Harry Nilsson

TRACK LIST:

1. Demolition
2. Pine Birds
3. Waiting for Seth
4. Clouded Mirror
5. Black Box
6. Kick the Sick
7. Stars and Rainbows
8. Sunset Road
9. In My Mouth
10. Edwin Vargas
11. My Secret Power

PROMOTIONAL SINGLES:

My Secret Power
Pine Birds
Sunset Road
Black Box or Clouded Mirror

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BIO

FREDO VIOLA is a singer, composer and audio-visual artist living in the United States. Fredo's music and visual art aims always for the imaginative and surprising, with a strong focus on emotional catharsis. Working often with layers of his voice and eclectic supporting orchestration, Fredo's influences are wide, from the polystylist works of Schnittke to the Psych middle period of Kate Bush.

Fredo studied film making at NYU Tisch School of the Arts, graduating with an award for Consistent Excellence in Film Making.

Fredo's first album, released by Because Music in France and England, was called #2 album of the year by leading French music magazine, Les Inrocks, and #4 album of the year by Le Monde and Yahoo France. Fredo was nominated for a Prix Constantin (the French Mercury Award)

Fredo has had installations of his audio/visual work at such festivals as Scopitone, Festival Temps d'Images, Clermont-Ferrand Film Festival (where he was invited to judge the experimental category in 2017), Resfest and Corto in Bra. His video Wood Smoke was a finalist for Best Experimental Video at the 2011 Vimeo Festival.

Fredo's interactive website, theturn.tv, won Grand Laus, FWA Site of the Week, Site of the Month, European Gold award and was written up in several major publications, including Communication Arts.

PRESS (THE TURN)

"The Turn is a unique masterpiece..." - Les Inrockuptibles

"...possesses a rich musical palette that allows him, for this sumptuous first album, to compose a cathedral of sound with only his voice." - Le Monde

"A triumphant reminder of pop's golden age... captures that magical moment before commercialism and innovation became mutually exclusive concepts" - Chris Evans, Allmusic.com

"An often glorious album that imagines the Beach Boys as Gregorian chanters with Brian Eno at the helm!" - The Independent

"The multi-layered harmonies and rococo melodies evoke Brian Wilson at his most playful..." - Uncut

"Achieves a choral, quasi-religious intensity that is quite unlike anything else you will hear... It really is beautiful!" - Guardian UK

PRESS (REVOLUTIONARY SON)

"...coexistence between cultured and popular, difficult and immediate, adventurous and comfortable, is proven very possible, and indeed more joyful than ever. A second masterpiece" - Andrea Pomini, Rumore

"A transformative experience of lyrical energy, not just exciting and compelling, but one that teases your imagination." - Gianfranco Marmorino - Ondarock

"In Revolutionary Son, Smile or Pet Sounds-period Beach Boys mingle with motets. It may be there that we are the closest, Palestrina or Shütz..." - Froggy Delight