



QUO VADIS - Defiant Imagination **Skyscraper Music**

Technical Death Metal with Melodic and Progressive tendencies

9 songs (39:22)
Release year: 2004
[Quo Vadis](#)

One of the greatest and most rewarding aspects of being a music fan is the building of loyal and endearing ties to a given artist. Though a blatant explanation of such loyalties is not always easy to put forth, we as fans seem to inherently understand within ourselves how and why such devotion exists. As a result, whenever the time arrives for a cherished artist to release a new album, the nervous excitement we as fans experience prior to its release is truly something special.

Despite their lack of household name status, a title usually reserved for the likes of **Kataklysm** and **Cryptopsy**, Montreal's **Quo Vadis** are one of those bands I keep close to my....uh....blackened heart. One of the first bands that helped me bridge the extreme metal gap with their stellar 2000 sophomore release *Day Into Night*, their technical bite and appreciation for melody left me hooked and wanting more, however, an unfortunate four year span would separate studio releases. Despite this lapse, hope remained, and in November 2004, my devotion was finally rewarded with *Defiant Imagination*, the all important third studio release and crucial step forward in this ensemble's career.

Since the release of *Day Into Night*, line-up changes sadly saw the departure of original members Arie Itman (guitar, vocals) and Remy Beauchamp (bass). Considering that Itman wrote the bulk of *Day Into Night*, the band was confronted with obvious challenges regarding the writing and recording of new material. With the task of writing the new album taken by remaining members Bart Frydrychowicz (guitar) and Yanic Bercier (drums), a ray of light came when it was announced that bass duties would be fulfilled by none other than the legendary Steve DiGiorgio. With the addition of new vocalist Stephané Paré, the band had taken new form and fans such as myself eagerly awaited the results.

Upon finally hearing *Defiant Imagination*, it appears that all of the unfortunate occurrences that hindered its release were worth enduring. Though the **Quo Vadis** sound has undergone understandable changes, these changes have thankfully worked to the benefit of the songs, each composition at times sounding more refined and mature than those found on *Day Into Night*. Lead-off track *Silence Calls The Storm* shows a bands sounding refreshed and re-energized rather than tired and defeated, as would be expected after so many changes undertaken and delays endured. Wasting no time to establish his presence, new vocalist Stephané Paré introduces himself to the listener with an impressive seventeen second growl, his articulation and menacing delivery giving each song an added dimension and proving to be one of

the many bright spots of this album. In fact, the same can be said about each member's contribution. Frydrychowicz rips and shreds with razor-sharp precision and technique amidst Bercier's relentless and superbly varied drum assault while DiGiorgio's immediately recognizable fretless noodling proves to be the icing on the cake, bringing to mind *Individual Thought Patterns* era **Death**.

While any metalhead seeking speed technicality will be immediately struck by tracks such as opener *Silence Calls The Storm* and *Tunnel Effect (Element Of The Ensemble IV)*, those who appreciate a more progressive edge will feel right at home with expertly crafted *Break The Cycle*. With most of the tracks surrendering to speed, *Dead Man's Diary* acts as a welcomed change of pace, though its slightly plodding nature unfortunately renders it as the weakest track on the album, but considering the high quality level of the tracks preceding it, this comment must be taken relatively.

With regards to the **Death** influences I alluded to earlier, this was in no way an accident, as the brief orchestral/choral piece *In Articulo Mortis* is cited in the liner notes as having been written in the memory of the great Chuck Schuldiner, while its follow-up track *Fate's Descent* was written in honour of the late legend with overwhelming success.

Though its short duration left me somewhat disappointed upon first listen, I eventually began to appreciate the album's brevity, as I could afford to give it frequent front-to-back listens. This being said, I still believe that a four year absence should warrant at least two more tracks. When compared to the bands previous works, *Defiant Imagination* surely stands out as **Quo Vadis'** transition piece, and with a hopefully steady line-up now in place, I truly believe that they will reach their full potential come time to write and record their next album. With production and mixing duties undertaken by Pierre Remillard and Jim Morris respectively, *Defiant Imagination* could not sound any better, just another reason why **Quo Vadis** are more than deserving of the household name status I alluded to earlier. Welcome Back.

Killing Songs : All except *Dead Man's Diary* Nathanael 88 / 100

Other albums by Quo Vadis that we have reviewed:

Quo Vadis - Day into Night (reviewed by Jason and quoted 84 / 100)

RockHard	RevelationZ	Tombstone	Metal Invader	Metal- Rules	Hard-Rock	Metal District
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4.5 / 5

