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Led zeppelin house of the holy full album

This article is about the album led by Tseppelin. For other purposes, see the House of the Saint (disambiguation). 1973 studio album Led zeppelinDom from the album HolyStudio Led zeppelinReleesade On March 28, 1973 (1973-03-28)RecordedDecember 1971 - August 1972-StudioRolling Stones Mobile, Stargroves and Headley Grange;Island and Olympic, LondonGenreRock, Hard RockLengt40:57LabelaAtlanticProducerGimmy PageLed Ceppelin Chronology Untitled (1971) House of Saint (1973) Physical Graffiti (1975) Lonely from the house of St. Over Hills and Away / Dancing DaysSed: May 24, 1973 D'yer Mak'er / The CrungeSused: September 17, 1973 - the fifth studio album of the English rock band Led zeppelin. It was released on March 28, 1973 by Atlantic Records. The album benefited from two members of the band installing studios at home, allowing them to develop more complex songs and arrangements, and expand their musical style. Several songs subsequently became fixtures in the band's live set, including Song Remains of the Same, Song of Rain and No quarter. Other sessions, including the title track, were postponed and released on later physical Graffiti and Coda albums. All instruments and vocals were provided by band members Robert Plant (vocals), Jimmy Page (guitar), John Paul Jones (bass, keyboards) and John Bonham (drums). The album was produced by Jimmy Page and was mixed by Eddie Kramer. The cover was the first band developed by Hipgnosis and was based on a photograph taken at Giant's Causeway in Northern Ireland. Despite the mixed reaction, Houses of the Holy became a commercial success, having received Diamond certification (more than 10 million albums sold) by the Recording Industry Association of America (RIAA) in 1999. In 2020, the album ranked 278th in the top 500 greatest albums of all at the time by Rolling Stone. Recording by 1972, Led Tseppelin has achieved sustained commercial and critical success from both his studio albums and live shows. They sought to record on the spot with the help of the Rolling Stones Mobile Studio, as it was a pleasant experience for their untitled fourth album, released last year. After touring Australia, in April 1972, the band decided to take a mobile studio to Mick Jagger's house, Stargroves, manor and paddock in Hampshire. Eddie Kramer is back as a recording engineer. Some of the songs from the album were originally tried out in previous sessions, such as No quarter, which was first attempted during a session at Headley Grange Estate in East Hampshire. Guitarist and producer Jimmy Page and bassist/keyboardist John Paul Jones set up home studios, allowing them to arrive at Stargroves with full compositions and arrangements. Page's home studio used some of the equipment from Pye Mobile Studios, which was used to record The Who's 1970 live album Live at Leeds. Through his home studio, he was able to present the full arrangement of The Rain Song, including non-standard guitar settings and various speakers, and Over the Hills and Far Away, with several guitar parts. Meanwhile, Jones has drafted a new No. After the band settled in Stargroves, they composed other songs through a jam together. Further recording took place at Olympic Studios in May, and during the 1972 North American tour, the band held additional recordings at Electric Lady Studios in New York. Some of the songs recorded in these various sessions do not get into the Houses of Saints. Some of them were released on later albums. A series of rock 'n' roll covers, including songs appearing on Elvis Presley's Golden Records, were recorded at Electric Lady Studios, which remain unlached. The composition The Album was a stylistic turning point for the band. The composition and production laid the groundwork for subsequent releases. According to the band's biographer Dave Lewis, while the barnstorming effect of the early era is now leveling off, and although devoid of electricity, the huge variety of the third album, and the lack of classic fourth status, the House of Saint, nevertheless found its rightful niche. The album largely gave up the weighty, dark blues rock distortions of their previous music in favor of pure, expansive rock sound, as evidenced by Page's sharper, flamboyent guitar tone. It was also probably the most eclectic musical of their albums, according to Consequence of Sound writer Christopher Lentz, who oversaw swing rhythms on Dancing Days, and experimented with reggae and psychedelic music on D'Yer Mak'er and No quarter, respectively. Pete Pron and HP Newquist called it a diverse collection of rockers, ballads, reggae, funk and rock 'n' roll of the Fifties. The album's first track, The Song Remains The Same, was originally an instrumental instrument composed on a page called The Overture. The plant added lyrics that referenced the band's experience on tour, and it was given the working title Of Campaign. His vocals accelerated slightly in the final mix, while Paige played electric twelve-string guitar and six-thousand electric. For live performances, he used a double guitar Gibson EDS-1275, which was also used for the game at the concert Stairway to Heaven. The Rain Song was written in Page's home studio, including the entire arrangement and vocal melody. He was inspired to write the song after George Harrison complained that Led Tseppelin never did a ballad. The opening chords are the same as Harrison's song Something, which on Abbey Road The Beatles. The back track was recorded at the Olympic, with the working title Slush. The plant added some sensitive lyrics that matched the music, Jones added a string section played by Mellotron, while Paige played acoustic and Danelectro electric guitars in various settings. The song was performed live regularly, with Paige using Gibson EDS-1275. Paige and Plant revived the track for their 1994-95 tour. Over the Hills and Far Away was written about hippie lifestyles, including references to Open Road. The song was developed in two halves, with a quiet acoustic section leading to a livelier electric. The song was one of the first to be introduced to the live set of Leda Tseppelin, first played in mid-1972. The Crunge was written by Bonham and developed from jam in Stargroves. He decided to create a funk beat that stepped on and off the beat, making it impossible to dance. Plant improvised a set of lyrics in the manner of James Brown over the music, parodying Brown's Take It to The Bridge vocal style towards the end of the track. To further show that the song was a joke in the language, the band considered putting dance steps on the song on the cover at one stage. The track was sometimes performed as an impromptu piece at a concert, usually in the middle of another song, such as the fast-guitar solo section in Dazed and Confused. Side Two Dancing Days was inspired by pleasant sessions at Stargroves, and the lyrics show a common optimism in life. Kramer recalled how the band danced in the garden at Stargroves while listening to the final mix. An advertising copy of the track was sent out by Atlantic for a radio game in March 1973, as a preview of the album. D'Yer Mak'er arose because Bonham tried to combine reggae with doo-wop'b of the 1950s, leaving a short off-beat. Jones later disapproved of the track, saying it was seen as a joke and didn't think well, but Plant thought it might be a hit and suggested it should be released as a single. The general policy of Led Tseppelin is not to release singles in the UK, and although the test and advertising presses were produced there, the rest of the group vetoed the idea. In the U.S., he was in the top 20. No quarter was written by Jones. An early arrangement of the song was undertaken for their fourth album, but abandoned. Jones reworked the track to add acoustic and electric pianos as well as various synthesizers. The track quickly became a live favorite, and was featured on every show from 1973 to 1979, giving Jones an extended solo showcase in the middle, and a jam-seismic with different styles. The factory revived the song for its 1990 tour, and it was performed by Paige and Plant in 1994. Jones performed a solo instrumental performance on tour in 1999, and performed his solo again in 2005. He was part of the set at the Ahmet Ertegun Tribute concert in 2007. The Ocean began with Bonham shouting, We've already made four, but now we're stable, and then they're gone, 1, 2, 3, 4, referring to the number of times it's already been recorded. The name and lyrics refer to the band's fans and their devotion to the band. In the middle of the track there is an a cappella vocal break in the performance of the factory, Bonham and Jones, while the ending was another pastiche in the style of doo-wop. The unreleased material Of the album's title track was recorded at the Olympics and mixed into electric lady. Ultimately, the album was abandoned, as there were enough tracks to fill the two sides of the LP, and was released on a follow-up, Physical Graffiti in 1975. The album also included The Rover and Black Country Woman recorded in the garden at Stargroves for Houses of the Holy. Another stargroves track, Walter's Walk, was released on Coda in 1982. The artwork and packaging cover was filmed on Giant's Causeway, a Northern Ireland cover for The House of The Saint was inspired by Arthur C. Clarke's novel The End of Childhood. The cover is a collage of several photos that were taken at Giant's Causeway, Northern Ireland, by Aubrey Powell of Hipgnosis. This place was chosen in anticipation of an alternative in Peru, which was also considered. The photo shoot featured two children, Stefan and Samantha Gates. It was an unpleasant affair for ten days. Filming was conducted first thing in the morning and at sunset to capture the light at dawn and dusk, but the desired effect was not achieved due to constant rains and clouds. The photos of the two children were taken in black and white and were printed to create the effect of 11 people who can be seen on the album cover. The results were unsatisfactory, but some random toning effects in post-production created a suitable cover. An internal photograph of the gate was taken at Dunlus Castle near Causeway. In February 2010, Stephen Gates was featured in a BBC Radio 4 documentary about the cover. He said there was something sinister about the image, though his sister disagreed. He also admitted that he had never heard the album. The program ended with Gates returning to Giant's Causeway and listening to the album on a portable player, after which he said he was weighed down. Houses of the Holy was the band's first album, which had an explicit name that was not of the same name, but like the previous one, neither the band's name nor the album title was printed on the sleeve. However, manager Peter Grant allowed Atlantic Records to add a wrap around the band's paper name to U.S. copies of the sleeves that had to be broken or slipped to gain access to the record. The album's first CD release were the title logos printed on the cover itself. In 1974, the album was nominated for a Grammy Award for Best Album Package. The cover was rated at number 6 on the 50 biggest covers of the VH1 album in 2003. Page stated that the album cover was the second version presented by Hipgnosis. The first, by artist Storm Thorgerson, featured an electric green tennis court with a tennis racket on it. Release and Reception Retrospective Professional ReviewsReview AccountsSource:Christgau's Record GuideA-'26The Daily Telegraph2727Encyclopedia of Popular Music 28Entertainment WeeklyA 29 Great Rock Discography8/10 MusicHound Rock4/5 in 1974, which will be distributed across the Atlantic. It was also the only Album by Led zeppelin, containing full printed lyrics for each song. The epic scale suited the zeppelin: they had the biggest crowds, the loudest rock songs, most bands, the most full hair ghanas. Eventually the excess will turn into bombast, but on the Houses, he still gave inspiration. -Gavin Edwards, Rolling Stone (2003) The album was actively promoted before the start of the subsequent North American tour led to the beginning of the tour, ensuring that by the beginning of the tour he had risen to the top of the American chart. Since most of the album was recorded almost a year ago, many of the songs featured on the album were already played live by Led Tseppelin during their live tours of North America, Japan, Europe and the United Kingdom in 1972-1973. Houses of the Holy initially received mixed reviews, with much criticism from the music press directed at non-liking tracks such as The Crunge and D'yer Mak'er. Rolling Stone's Gordon Fletcher called the album one of the most boring and confusing albums I've heard this year, believing that the band had moved away from the embodiment of all the good things about rock to the unscreated heavy metal. The album was number four on Billboard's top album in late 1973. In Christgau's Recording Guide: The Rock Albums of the Seventies (1981), Robert Christgau praised Home Favorably. While mocking the solemnity of No quarter and finding some tracks, Derived from previous albums, he found a side one solid lead with a sprung rhythm and a James Brown tribute/parody/ripoff in The Crunge, which complements the second hand with two amazing, well, dance tracks in Dancing Days in transmogrified shuffling and reggae Throughout the recording, the band's game is excellent, wrote Stephen Thomas Erlewin of AllicMus, Making an eclecticism of Roberta Page and The Plan. In 2020, the album ranked 278th on the 500 greatest albums of all time. Awards for The Home of Holy Publishing Country Accolade Of the Year Rank Book Rock Lists United States Top 40 Albums (1973) Grammy Award for Best Recording Package 1974 Nominee Classic Rock UK 100 Greatest British Rock Album Ever (43) 90 Rock and Roll Hall of Fame The Definitive 200: Top 200: Top 200 200 Albums of All Time (44) 2007 51 Rolling Stone USA 500 Greatest Albums of All at the Time 2020 278 Pitchfork Media USA Top 100 Albums of the 1970s (46) 2004 75 (l) denotes disordered lists. 2014 reissue 2014 reissue ratingsAggregate ratingsSource:40'Review RatingsSource:10 October 27, 2014, along with Led Zeppelin IV was reissued a remastered version of House of Saints. The re-release takes place in six formats: a standard CD edition, a luxurious two-CD edition, a standard LP version, a luxury version with two plates, a super luxury two-CD plus a two-LP version with a solid book, and both a high-resolution 24-bit/96k digital download. Luxury and super luxury editions have bonus material. The re-release was released with a modified color version of the original album as the cover of the bonus disc. The reissue was met with widespread criticism. In Metacritic, which assigns a normalized rating of 100 reviews of major editions, the album received an average score of 98, based on nine reviews. As a result, Sound writer Christopher Lentz said, Remastering this album is a blessing for meticulous compositions and manners throughout the recording. Houses of the Holy may be the most impressive album of Tseppelin on a purely sound level, wrote Mark Richardson of Pitchfork, and it is this remaster that reinforces this notion. He was disappointed, however, with bonus-disc alternate mixes that simply provide the opportunity to hear familiar performances in familiar songs in a way that sounds a little unfamiliar. Track listing Side oneNo.TitleWriter (s)Length1. The song remains the same Jimmy PageRobert Plant5:322. Rain Hills and away. CrungeJohn BonhamJohn Paul JonesPagePlant3:17 Party twoNo.TitleWriter (s) Length1 . Dancing DaysPagePlant3:432. D'er McErBonhamJonesPagePlant4:233. No quarterJonesPagePlant7:004 . OceanBonhamJonesPagePlant4:31 Parties one and two were combined in tracks 1-8 on CD reissues. 2014 deluxe edition bonus discNo.TitleWriter (s)Length1 . The song remains the same (Guitar overdub reference mix)PagePlant5:292. Song of Rain (Mix minus piano)PagePlant7:453. Over the hills and far away (Guitar mix backing track)PagePlant4:224. Crunge (Rough Mix - Keys Up)BonhamJonesPagePlant3:165. Dancing Days (Rough Mix with Vocals)PagePlant3:466. No quarter (Rough mix with JPJ overdubs keyboard - No vocals)JonesPagePlant7:037. Ocean (Working Mix)BonhamJonesPagePlant4:26Total length:36:10 Staff Taken from the sleeve notes: 35 Led Zeppelin Robert Plant - vocals Jimmy Page - guitars, production by John Paul Jones - bass, piano, electric piano, mellotron, organ, Synthesizer, synthesized bass, backing vocals on Ocean John Bonham - drums, backing vocals by Ocean Production Eddie Kramer - Engineering, Mixing George Chkiantz - Engineering Keith Harwood - Engineering George Marino - Mastering (Remastering CD) Design Hipgnosis - sleeve design by Aubrey Powell - cover photos Charts Sales Performance for the House of St. Charts (1973)-Set Top 20 Albums Chart 54 1 Austrian Chart Album 55 3 Canadian RPM Top 100 Albums Chart 56 1 Danish Albums Chart 57 7 French Albums Chart 58 3 Italian Albums Chart 4 Japanese Albums Chart 60 3 Norwegian Albums Albums Chart 61 4 Spanish Albums Chart 62 9 UK Albums Chart 63 1 U.S. Billboard 200 from House of the Holy Year Single Chart Position 1973 D'yer Mak'er USA Billboard Hot 100 3 20 Over the Hills and Far USA Billboard Hot 100 2 51 Certification Sales Certificates for Homes of the Holy Region Certification Certified Units/Selling Argentina (CAPIF) (Gold 30,000) France (SNEP) 67 2× Gold 200,000 Germany (BVMI) Gold 50,000 th UK (BPI) (BPI) (BPI) (Platinum 300,000 USA (RIAA) 71 11× Platinum 11,000,000 Sales Data Based on Only Certification Supply Figures Based Only on Certification See Also List of Best-Selling Albums on the U.S. Billboard 200 Number 2 Albums 1973 UK Album List Chart Number 1973 Links Notes - The Title Comes From an Old British Joke - My Wife Went On Vacation? 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