



Davit Drambyan "Unlimited Liberty" (release date 23.06.2025) – Press release

About the artist

Davit Drambyan, born in 1975 in Yerevan/Armenia, is a versatile composer, guitarist, singer, arranger, producer, teacher and musicologist who has lived and worked in Germany since 1998. He is also a city carillonneur of Halle/Saale on Europe's largest carillon in the Red Tower. His musical output ranges from Armenian folklore to flamenco, jazz, progressive rock, heavy metal, techno and hip-hop. Drambyan is known for his cross-genre projects, including world music, metal with carillon, as well as innovative arrangements and original compositions. His works are characterized by an extraordinary stylistic range and high artistic standards.

Reported by magazines such as ROLLING STONES, METAL HAMMER, REVOLVER, laut.de, Louder, MetalSucks, Kerrang!

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About the album

The flamenco metal album is entitled "Unlimited Liberty" and is the result of many years of work that began in 2008. It deals with themes such as greed for material goods and its destructive consequences, self-sacrifice, various aspects of identity and belonging, death, mortality and the afterlife, conflict and war, terrorism and self-destruction, ancient philosophy, modern spiritual concepts and personal ethics, concepts of normality and its limits, the importance of inner guidance and warnings about the dangers of wrong choices and spiritual aberrations. It contains many esoteric and mythological elements, message of selflessness, spiritual purity and striving for a higher purpose, balance between social regulation and personal freedom, media criticism, consumer criticism, as well as criticism of the mainstream music industry.

Davit Drambyan "Unlimited Liberty" (release date 23.06.2025) – Track Review

Track 1: "Intro"

2:49 min | instrumental | oriental metal | progressive vibes

With the almost three-minute opener "Intro", Davit Drambyan casts an atmospherically dense shadow of what is to come - and sets an example straight away: No ordinary guitar record begins here. Oriental-tinged melodies, carried by a driving, metallic foundation, open the sound cosmos of "Unlimited Liberty" with a mixture of epic expanse and raw energy.

The composition deliberately dispenses with vocals and instead creates space for cinematic images in the mind - somewhere between desert sands, myths and futuristic storms. The track oscillates between mysterious calm and eruptive energy - carried by expansive guitar riffs, chromatically ornamented leads and a driving, almost trance-like groove. The guitar work is precise and detailed without losing itself in virtuosity. Instead, an arc of tension builds up that makes you curious: what will follow this monumental opening?

"Intro" is far more than just a prelude, it is a stylistic statement. Davit Drambyan already shows here what the album promises: genre boundaries blur, western rock and metal traditions meet oriental scales and unconventional tension. A bold start -

and a clear “hello” to all those who prefer to push musical boundaries instead of inhabiting them.

Track 2: “Stay Away”

5:26 min | flamenco metal | flamenco and death metal vocals

With “Stay Away”, Davit Drambyan opens the door to a fascinating world of sound in which flamenco guitar and oriental melodies meet the raw power of metal. The song captivates with its interplay of virtuoso, Spanish-inspired guitar work, the flamenco-like vocals and powerful death metal growls, which lend the track an unexpected depth.

Particularly striking: the virtuoso guitar solo over the classic Spanish cadenza, which combines technical finesse and emotional intensity.

The song's lyrics deal with the topic of greed for material goods and its destructive consequences. The artist uses various historical and contemporary examples to illustrate the negative effects of greed:

The biblical story of Judas, who betrayed Jesus for 30 pieces of silver and ultimately committed suicide.

The sale of Alaska by Russia to the United States for 7 million dollars, where the gold allegedly never arrived and the Tsar was later murdered.

The exploitation of African resources, especially “blood diamonds”, in exchange for weapons.

The recurring refrain “Stay away” is an urgent warning to stay away from silver, gold, diamonds and oil. The songwriter suggests that the pursuit of wealth and material goods can lead to corruption, violence and ultimately self-destruction.

The song thus criticizes the negative aspects of capitalism and the moral compromises that people often make in order to gain wealth. It is a call to be wary of the dangers of greed and the potentially devastating consequences it can bring.

Track 3: “Resurrection Song (Jesus Must Die)”

4:24 min | oriental metal | dramatic, progressive

With “Resurrection Song (Jesus Must Die)”, Davit Drambyan presents one of the most dramatic and multi-layered songs on the album. Oriental scales meet heavy metal riffs and haunting, almost ritualistic vocals. The alternation between melodic, sustained passages and aggressive, sometimes growling vocals creates strong contrasts and a dense atmosphere.

The composition is like a musical chamber play between doubt, anger and hope - intense, demanding and stirring.

The lyrics deal with the subject of Jesus' sacrificial death and resurrection from a provocative perspective.

The text repeatedly poses the question "Why not me?", which suggests an examination of the role of the victim and the willingness to sacrifice oneself. This is contrasted with the central statement "Jesus must die in order to define the resurrection", which is repeated several times.

The main themes of the lyrics are the necessity of death for resurrection and the question of the interchangeability of sacrifice.

The lyrics use direct, sometimes aggressive language and repetitive structures to convey their message. It seems to question the traditional Christian interpretation of the death and resurrection of Jesus and encourages reflection on the meaning of sacrifice and redemption through the death of Jesus.

Track 4: "Ay Am Armeniano"

6:59 min | fusion metal | Armenian rap, flamenco vocals, Michael Jackson paraphrase

"Ay Am Armeniano" is a genre-mix firework that impressively demonstrates Davit Drambyan's musical versatility. The track combines oriental metal elements with Armenian rap in the verses, passionate flamenco singing in the choruses and English-language rap parts that pay homage to Michael Jackson's song "Jam".

The unusual combination of traditional Armenian sounds, especially in the meditative guitar solo at the end of the song, modern rap and metal elements creates a fascinating tension. Drambyan manages to fuse these seemingly incompatible styles into a coherent whole, with the Armenian rap adding an authentic touch and the homage to Michael Jackson giving the song a surprising twist.

"Ay Am Armeniano" is more than just a mash-up of different genres - it is a musical commitment to one's own identity, cultural diversity and artistic freedom.

The lyrics deal with various aspects of identity and belonging. The title and the recurring refrain "Ay-ay, ay, I am Armeniano, I am alike Gitano" emphasize the Armenian origin of the singer and compare it with that of the Gitanos (Roma). The song deals with three main themes:

National belonging: the lyrics emphasize that national belonging connects people to their people. It is emphasized that this connection has a positive side that should not be forgotten. National identity is presented as a source of meaning in life.

Race: The song addresses the fact that race determines skin color. There is an appeal to God to help people adopt a "good skin color" as a metaphor for moral goodness.

Gender: The text mentions the separation between men and women by gender. It is implied that the goal is to unite the forces of the sexes. This union is seen as an opportunity to fulfill creative tasks and create new life, peoples and worlds.

In between, there are rap interludes in English by featured artist Stefan Schmidt, who describes the singer Davit Drambyan as “Armeniano” and “alike Gitano” and celebrates his presence and music.

Overall, the song reflects on different aspects of identity and how these can unite, divide and motivate people. It seems to convey a message of unity despite differences and emphasizes the positive aspects of cultural and personal diversity.

Track 5: “My Peniscopie”

3:53 min | progressive metal | humorous, experimental

With “My Peniscopie”, Davit Drambyan shows his experimental and tongue-in-cheek side. The song starts with a playful groove and cleverly alternates between powerful metal riffs, progressive breaks and surprising melodic twists. Humorous elements and ironic nuances run through the track without compromising the musical quality.

The creative guitar parts are striking, balancing between virtuoso runs and catchy hooks. The song also remains rhythmically varied and constantly challenges the listener's attention. Despite the provocative title, “My Peniscopie” remains musically sophisticated and shows that Drambyan can also impress with wit and self-irony.

The song focuses on a dystopian vision of the future in which the protagonist observes a third world war. The title is a play on words that combines “periscopie” with a sexual allusion. The lyrics end with a triple OM - the well-known mantric syllable from yoga. Central elements of the text are:

Isolation: the narrator feels safe in his “yellow submarine”, which suggests isolation from the outside world. The yellow submarine creates immediate associations with the Beatles.

Environmental destruction: Nature is depicted as irretrievably destroyed.

Social decay: The text speaks of the masses losing their dignity.

War and conflict: The Third World War is described as a present-day reality.

Divine indifference: Higher powers advise the protagonist to simply observe events.

Voyeurism: The narrator observes the catastrophe through his “peniscope”, which suggests a detached, possibly even pleasurable observation of the chaos.

The song conveys a mixture of resignation, cynicism and a certain fascination in the face of a world in decline. It indirectly criticizes the passive attitude towards global crises and the tendency to hide in an illusory reality instead of taking action.

Conclusion: An original, energetic track that is fun to listen to and adds another unusual facet to the progressive spectrum of the album.

Track 6: “Psychostasia”

4:35 min | industrial/progressive oriental metal | dark, complex

With “Psychostasia”, Davit Drambyan delves deep into the darker, mystical realms of his musical cosmos. The song thrives on a suspenseful interplay between catchy motifs and complex, progressive structures, between heavy yet agile guitar riffs with driving rhythms and melodic outbursts. The prominent synthesizer sounds give the track a clear industrial metal character.

Atmospherically dense, almost hypnotic, “Psychostasia” unfolds like a musical scale of the soul - sometimes powerful and menacing, sometimes delicate and thoughtful. Striking vocal outcries intensify the dramatic effect and lend the song a special emotional depth.

Lyrically, English lines alternate with repetitive Russian passages - the line “я есмь я” (“I am me”) in particular stands out as a mantra-like self-affirmation after death.

The song deals with philosophical and religious themes relating to death, mortality and the afterlife. The title refers to the ancient Egyptian idea of the “cradle of the soul” after death. The central motifs of the text are:

Death as a divine act of euthanasia

Death as a blessing and necessary part of life

Encounters with gods (such as Ra and Ptah)

The text combines elements of various beliefs and philosophical concepts into a poetic reflection on mortality and the afterlife. It suggests that death need not be feared, but can be understood as a transition to another form of existence.

Track 7: “Heliopolis”

4:27 min | flamenco-metal, death | epic, atmospheric

With “Heliopolis”, Davit Drambyan takes the listener into an epic soundscape carried by flamenco-inspired melodies and a powerful metal foundation. The verses are characterized by intense growls that create a dark, powerful mood, while the choruses provide contrast and catchy potential with catchy, melodic vocal lines. The song lives from its exciting structure: After a mystical, atmospheric introduction, multi-layered guitar riffs unfold, combining deep, consumed electric guitars with a flamenco guitar. The composition is like a musical journey through an ancient, mythical city - full of secrets, contrasts and intense emotions.

The lyrics deal with several complex themes:

Conflict and war

The lyrics describe an ongoing war between the Occident (West) and the Orient (East). This conflict is portrayed as a battle between evil demons who use hatred and blindness of people as weapons.

Terrorism and self-destruction

A central theme is terrorism, especially suicide attacks. These are described as a characteristic of our time and as a self-destructive crime in the name of jihad. The text repeatedly mentions a terrorist attack on “Heliopolis” or “Heliopolice”.

Spiritual and mythological elements

The song integrates various spiritual and mythological concepts:

Heliopolis: a symbolic city, possibly located in the ether or sky, depicted as the protector of the sun.

Religious figures: Jesus and Mohammed are mentioned looking down from the seventh heaven and feeling compassion for the events on earth.

Demonic forces: The text mentions various evil forces such as Lucifer, Ahriman and Asuras (anti-Is).

Appeal for help: The chorus contains a repeated call to help Heliopolis, which could be interpreted as a metaphor for the protection of peace, light or civilization.

Overall, the lyrics convey a bleak view of the current state of the world, characterized by conflict, terrorism and spiritual struggle, while at the same time calling for help and possibly salvation.

Conclusion: “Heliopolis” is an atmospherically dense, musically and lyrically multi-layered track that impressively combines various elements of the album and gets the listener's head spinning.

Track 8: "The Last in Paradise"

5:36 min | latin | melodic, virtuoso

With "The Last in Paradise", Davit Drambyan shows a completely different facet of his skills: instead of metal, a warm, rousing Latin groove dominates here. Acoustic guitars and rhythmic percussion create a relaxed, sunny atmosphere that immediately evokes vacation feelings.

The guitar solo is a particular highlight: it begins solemnly and melodically, then develops into a virtuoso firework display full of technical finesse, but always remains soulful and song-oriented. The melodies are catchy and invite you to dream.

The lyrics are about a selfless act and the wish that others can enter paradise before oneself. The central themes of the song are:

Self-sacrifice: the narrator is willing to be the last to enter paradise so that others can enter before him. This is presented as a personal sacrifice that the narrator willingly accepts.

Religious symbolism: Concepts such as paradise, the number 144,000 (from the Revelation of John) and the weighing of the soul are mentioned.

Redemption and justice: The lyrics speak of a "place of justice" and the desire for others to be worthy to enter.

Musical diversity: The song integrates elements of different musical styles such as flamenco, rumba and samba.

Overall, the lyrics convey a message of selflessness, spiritual purity and the pursuit of a higher purpose, while combining different musical and cultural influences.

Conclusion: "The Last in Paradise" is an atmospheric Latin track that delights with its melodic and virtuoso guitar solo and impressively expands the stylistic spectrum of the album.

Track 9: "My Daimonion"

6:12 min | progressive oriental metal | multi-layered, intense

With "My Daimonion", Davit Drambyan presents a multi-layered and atmospherically dense song that combines oriental timbres with progressive metal elements. The track thrives on its exciting interplay between powerful guitar riffs, complex rhythms and melodic, almost trance-like passages.

The vocals are particularly noteworthy: An intense emotional dynamic is created between haunting, almost incantatory vocals and clear, melodic lines. The guitar work impresses with both technical finesse and catchy melodies that give the song a special depth.

The lyrics are about Socrates and his concept of the daimonion. The lyrics describe Socrates as an ancient philosopher who was sentenced to death despite his innocence. The daimonion is portrayed as an inner voice that warned Socrates against making wrong decisions, but did not give specific instructions for action.

The songwriter transfers the concept of the daimonion to himself and emphasizes its protective function. He presents the daimonion as a kind of inner compass that protects against mistakes.

The lyrics also contain references to esoteric concepts such as the “left-hand path” and “right-hand path”, which possibly symbolize different spiritual or ethical approaches. The songwriter warns of the dangers of the “left-hand path” and emphasizes the importance of the “right-hand path” for the connection between people.

Overall, the song combines ancient philosophy with modern spiritual concepts and personal ethics. It emphasizes the importance of inner guidance and warns of the dangers of wrong decisions and spiritual aberrations.

Conclusion: “My Daimonion” is an intense, multi-faceted track that further sharpens the progressive and oriental profile of the album and makes a lasting impression with its emotional density.

Track 10: “Paranormal Men”

4:33 min | progressive metal | groovy, experimental

With “Paranormal Men”, Davit Drambyan delivers a groovy, experimental track that is characterized by its driving rhythms and catchy guitar parts. The playful melody lines and the sometimes unusual harmonies are striking and give the song an idiosyncratic character. The vocals move between narrative passages and powerful melodic outbursts.

The lyrics deal with the concept of normality and question the boundaries between “normal” and “not normal”. The artist reflects on his own role as a musician and lyricist, possibly influencing the fate of his listeners and seeing himself as a “paranormal man”. Central themes of the song are:

The questioning of social norms

Self-perception as an outsider or “stupid messiah”

The spread of awareness and conscience in the world

Unfulfilled love and rejection

Self-centeredness versus the common good

The search for spiritual meaning

The text plays with the idea that the artist conveys some kind of metaphysical or spiritual message through his work that may not be understood or appreciated by others. He sees himself in the role of a messiah, spreading “spiritual fire” but at the same time being perceived as “stupid” or misunderstood.

The song also seems to contain a critique of the increasing self-centeredness in society, calling not to waste time and instead reflect on issues such as ignorance.

Overall, “Paranormal Men” reflects on the complexity of human experience and the difficulty of existing as an individual with unconventional ideas in a world full of norms and expectations.

Track 11: “Rauchen verboten”

2:10 min | satirical rock/alternative | German language

With “Rauchen verboten”, Davit Drambyan delivers a tongue-in-cheek, satirical rock song that humorously addresses the issue of smoking bans in public places. The track thrives on its driving groove, catchy guitar riffs and a striking, German-language chorus that immediately catches the ear.

The ironically poignant lyrics reflect social change and the increasing restrictions for smokers without coming across as preachy. Musically, the song remains rocky and catchy, with a clear song structure and a slight wink in the performance.

The lyrics address the excessive regulation and restriction of everyday life through bans. The artist lists a series of activities that are forbidden, starting with harmless activities such as fishing, bathing and camping, and progressing to absurd prohibitions such as breathing, living and even thinking and feeling.

The text humorously criticizes the over-regulation of society by pointing out the absurdity of such prohibitions. It uses repetition and an increase in prohibitions to illustrate the increasing restriction of personal freedom.

Particularly interesting is the mention of the ban on playing in 6/4 time, which is possibly an allusion to the restriction of artistic freedom. The lyrics end with the ironic statement that even listening to the CD is not allowed, which takes the criticism of censorship and control to the extreme.

Overall, the song is a satirical portrayal of a society in which almost everything is forbidden and encourages reflection on the balance between regulation and personal freedom.

Conclusion: “Rauchen verboten” is an entertaining, socially critical song that addresses current issues with wit and musical lightness and adds a humorous facet to the album.

Track 12: “Unlimited Liberty”

6:07 min | flamenco rap, metal | crossover, virtuoso

With the title track “Unlimited Liberty”, Davit Drambyan sets a musical exclamation mark and impressively summarizes the essence of the album. “Unlimited Liberty” is an energetic crossover track that combines rap parts with strong flamenco influences. The artist dispenses with classical vocals and instead relies on concise, rhythmic rap vocals that give the song a modern, direct touch. The song combines powerful, progressive metal riffs with oriental melodies and complex rhythms. Particularly noteworthy are the dynamic changes between energetic, instrumental passages and atmospheric, quieter moments. The guitar work is virtuosic and varied, from catchy leads to technically demanding solos.

The song criticizes existing political and religious systems and calls for radical change. The main themes of the song are:

Criticism of existing power structures: the lyrics denounce both Western Christian and Eastern Islamic societies, accusing them of hypocrisy and abuse of religious teachings, politicians and those in power are portrayed as immoral and incompetent.

Rejection of restricted freedoms: The lyrical ego laments the “limited freedom” in the current systems; an “unlimited freedom” is called for as an alternative.

Call for anarchy and vision of a new order: the solution proposed is a form of anarchy in which everyone is their own ruler and existing rules and systems of punishment are to be abolished. In the last verses, a “Holy Hierarchy” is suggested as a spiritual alternative to existing political systems.

Religious and philosophical allusions: The lyrics contain references to Christianity, Islam and dualistic concepts such as good and evil.

Overall, the song expresses a deep dissatisfaction with the status quo and propagates a radical, albeit vaguely defined alternative of social organization.

Track 13: "Fuck MTV"

2:55 min | industrial metal, rap | satire, provocative, direct, anthemic

With "Fuck MTV", Davit Drambyan strikes mercilessly - a musical all-round blow against the commercialization of music culture and the superficiality of the mainstream. The track combines raw metal riffs with a driving groove and insistent rap - pointed, angry and to the point.

The rap flow is direct, accusatory, almost preachy - a mixture of anger, sarcasm and mockery. The chorus is particularly impressive, in which the mantra-like "Fuck MTV" is superimposed over the instrumental like a cry for liberation.

The surprising highlight: towards the end of the song, the sound expands into a choral finale that is strongly reminiscent of the opulent sound language of Queen - a hymnal contrast to the otherwise edgy character of the piece. This break creates space for an ironic-epic note and gives the song an unexpected grandeur.

"Fuck MTV" is not just a song, but a musical middle finger - angry, clear and, despite all its sharpness, artistically pointed.

The song is a fierce criticism of MTV and television in general. The lyrics express resistance to the perceived control and negative influence of media, especially MTV. The main themes of the song are:

Media criticism: the song denounces that TV stations and MTV want to control people's minds and destroy the tastes of young generations.

Criticism of consumerism: The song criticizes how celebrities and "star bitches" are put on display in glamorous TV cages.

Call for resistance: The lyrics call on people to resist the influence of these media and switch off MTV.

Social criticism: The song suggests a conspiracy by the media against the population and calls for protection for family members from the "TV carnage".

The aggressive tone and explicit language reinforce the message of resistance against mainstream media and its influence on youth culture.

Track 14: "Killing Is My Business..."

8:05 min | Reggae | Ironic, rich in contrast, enigmatic

With the final track "Killing Is My Business...", Davit Drambyan deliberately leaves the familiar realms of his flamenco-metal cosmos - and lands a stylistic surprise coup with an ironically broken reggae groove.

Sun-soaked guitars, relaxed offbeats and a laid-back bass line form the musical foundation on which seemingly carefree vibes spread - but the title already announces it: Not everything here is as peaceful as it sounds. The lyrics deliberately counteract the relaxed surface, playing with the contrast between musical lightness and sharpness of content.

The lyrics are a humorous and ironic homage to the thrash metal band Megadeth and their song of the same name. The lyrics describe the perspective of a Megadeth fan who rebels against the commercial music industry.

The main themes of the song are:

Adoration of Megadeth: the narrator expresses his long-standing admiration for the band and Dave Mustaine in particular.

Criticism of the music industry: The song parodies the idea of metaphorically "killing" popular mainstream artists like Paris Hilton and Britney Spears to make room for "real" musicians.

Musical identity: The narrator introduces himself as a musician with "weapons of mass destruction" (guitars) and emphasizes his Armenian origins.

Media criticism: There is criticism of MTV, as the channel does not show the narrator's favorite bands.

Life cycle: The lyrics play with the idea of aging and the search for wisdom while maintaining the rebellious attitude.

The song uses the title and concept of Megadeth's "Killing Is My Business... and Business Is Good!" as a recurring motif, but reinterprets it in the context of criticizing the music industry. It is emphasized that the "murder" only metaphorically refers to mainstream pop stars, while "real" people are spared.

Overall, the song is a playful mixture of fan worship, music industry criticism and self-irony that combines elements of the metal genre with tongue-in-cheek humor.