

# **Bach Side of the Moon**

**By**

**Piers Adams & Larry Lush**

**Written by**

**Steve Sheppard**

I found fascinating juxtapositions emanating from this release that would touch me in ways I never imagined; my father and I had a difficult relationship at one time when I was a teenager, but we found a loving friendship through my love of electronic music (*Vangelis/Tomita*) and his love of all things classical, we shared musical ideas and pathways, ones which would create a great and long lasting relationship, when I look at **Bach side of the Moon** by **Piers Adams & Larry Lush** I see a familiar theme occurring.

There are, on this offering many tracks and composers I was introduced to, and I know if my father had of been alive today he would have adored this release, especially from two artists from the county where he once lived in Sussex, and where I once worked for the BBC. This journey of sorts starts with **BACH Siciliano (from the Flute Sonata)**, this piece resonates in my heart to this day and the lush combination of recorder and synths, with that specific Bach motif is quite emotionally beautiful.

I remember to this day my father introducing me to **ALBINONI Adagio (from Oboe Concerto Op. 9 No. 2)**. Still now it moves me and transports my thoughts back to Sunday afternoons in a winter sun listening to it, proving to me, if I needed proof, that music is indeed timeless. The talents of the two artists here is deeply respectful and thoroughly professional, as much can also be said for the tracks **VIVALDI Adagio (from the Oboe Concerto)**, a deep and beautifully fluent arrangement and performance, and into the arms of a truly masterful opus entitled **SAMMARTINI Siciliano (from the Recorder Concerto)**, a piece that retained a certain lightness of performance, but held within it an emotive energy that was so deeply enjoyable.

There are so many pieces that I know so well on this album, ones that have been lovingly caressed into the womb of the 21<sup>st</sup> century by the guiding hands of the recorder and synths/keyboards of **Adams and Lush**. An example is the quite exquisite **HANDEL Largo (from Trio Sonata Op. 2 No. 1)** a composer who was always more than *Water Music*, then the moody offering of **PURCELL Dido's Lament (from Dido and Aeneas)**. A track where the scene is set so beautifully and with such depth by the synths of Lush, and to prove my previous ejaculation about **Handel**, his **Eternal Source of Light (from Birthday Ode to Queen Anne)** by the performances on all three I was completely transfixed.

If you have been in search of something different musically to enjoy, then that quest will be completed if you purchase this release, as you will find your new age classical fix being totally satisfied, especially with offerings like **GLUCK Dance of the Blessed Spirits (from Orfeo)** and one of my all-time favourites **VIVALDI Cantabile (from the Flute Concerto 'Il Gardellino)**, such tender delights can be found within both pristine performances.

**BACH Adagio (from the Flute Sonata)** carries it's calmness with such a wonderful regal posture, whilst **VIVALDI Largo (from the Recorder Concerto)** was literally transformed into an arrangement that would reveal an avant-garde energy, while the tones and timbre of **ALBINONI Adagio (from the Oboe Concerto Op. 7 No. 3)** would grace us by being our penultimate composition, one that would suit my futuristic desires beautifully. The whole project would be fluently finished off by a performance granting us a delicate presentation of **BACH Andante (from the Flute Sonata)**, for me I couldn't think of a better way to finish, and the recorder of Adams ends this illustrious voyage of plenty, with such style and panache.

**Bach Side of the Moon** by **Piers Adams & Larry Lush** is the album you may have been searching for all your life, for within its musical walls the listener will find not only a refuge from much of the banal material that one is bombarded with from the media these days, but a new playground of classical favourites, ones lovingly caressed into this new century by a pairing of artists who clearly both play with their hearts on their proverbial sleeves.