

Earthshine

By

Peter Cox

Written By

Steve Sheppard

A totally new project sails across my horizon as we now look at **Earthshine** by Peter Cox, the musician has created something unique but deeply interesting and Earthshine as an album will take you on a journey of Electronica played with a certain melodic confidence that dear constant listener you will appreciate.

Track one is also unique; it is the first time I have ever reviewed a piece called **Flabbergasted**. However, while the title maybe strange the music is very palatable and a nice chord change can be found early on which leads us into a very pleasant and harmonious start to this release.

We move onto a track of great potential on **Mother Nature**, this is a piece that almost feels its way across the table and after a long introduction, percussion joins the fray with piano and bass backing up nicely. Mother Nature as a track changes its feel in an almost 70's progressive rock style.

Solo piano starts this track and some beautiful playing here can be found on the piece called **Silence is Golden**, no not the pop song from years ago! This was actually one of my favourite tracks from **Earthshine**, the composition is superb and heart felt and played with a level of emotive passion and respect, at just over the half-way point that artist brings in some very gentle synths and a light percussive beat, this dear constant reader is one that you will totally adore many times over.

So sitting at track number four we have the concept title **Earthshine**, I must admit, I was stunned when I first heard the opening refrains and thought immediately of the works of Jean Michael Jarre, the layered synths and superb back drop in an almost orchestral soundscape really elevates this albums poise. This is an outstanding composition and one that I am going to feature on a future show. The track it's self is both uplifting and grand and also holds slight elements of the UK's EM artist Gazz Collins within as well.

We now move on to the next piece called **Speechless**. Once more Cox brings a really well played and performed piece to the table, there are some nice melodic changes in this track dear constant reader that I think you will love and fans of the EM genre will adore the efforts of the musician on this growing and building composition of excellent quality.

So into the second half of the review and duck down now unless you wish to be **Hit by Cupid**. Well the curiously named track starts in an almost 1990's styled pop feel, but then progresses beyond that and moves into a steady melodic sense of rhythm. There is something very unique about this track, it has so many changes within it, you never quite know where the musician is going to take you next, but overall a very easy on the ears piece that also has a sweet percussive beat running through it.

A slight Jazz feel can be felt initially with the next piece entitled **Miss You**, however as the track moves on, it morphs into many genres and strangely reminds of me of some early instrumental work performed by Cat Stevens, as he was known then, this is one of those tracks dear constant reader that has a certain addictive quality about it and you will find yourself coming back to it many times not knowing exactly why, but getting more out of it with each passing play, this could be a composition that the artist looks to expand on in the future, it has a lot of potential.

I once heard Bruce Willis say this in a movie and now for probably the only time in my life I am going to write it as a song title **Yippe-Ka-Yey**. Focusing on the music, for I am eager to talk to Peter to find out the reason behind the track name, it is a gentle piece with a slight undertone of mystery, with some subtle chord changes giving it that feel, but then a classy slide guitar drags us out to the Midwest, but it has to be said its very nicely done and whilst there a few more years left in this old Gunslinger, I you could use this piece to walk off into a glorious sunset too with ease.

Something about the title of this next piece for some reason I felt a pull to, it's called **Long Lost**. Quite what has been lost for a long time is unknown, but this is a cleverly built track that has some nice sounds contained within, the tempo is gentle, but has a steady purpose behind it. The track breaks out of its own confines at certain times and then at the half way point drops beautifully into an almost improv jazz style, without doubt this is the most unusual track off the entire album.

So dear constant listener we now move to the penultimate composition and it's called **Over the Moon**. Here the artist moves back to the more synth based style of the title track and creates once more a thing of beauty, a sumptuously flowing styled composition you can't help but love and the back drop of sounds used were again are a reminder of Jarre at his best on Oxygene and elements of Norway's Glenn Main as well, this is another arrangement that will once again appeal to the palette of the EM fan.

The last track is upon us once more and we enter a digital field of electronic wonder with the piece **Alien Mayday**. A defined space feel here as Cox picks out signals from space and sends them to our musical psyche. A clever way to finish the album and in a way leaves you

wondering if there is going to be something more to come again, another track with potential.

Earthshine from Peter Cox is without doubt one of the most unique albums I have ever listened too and reviewed and dear constant listener, if you like experimental electronica, if you like something new and different, then you will be refreshed by getting a copy of Earthshine, this is one of those albums you really don't want to miss, as contained within it are tracks that could one day be forerunners to some absolute classics.

Sheps favourite track off the album is the title track Earthshine.