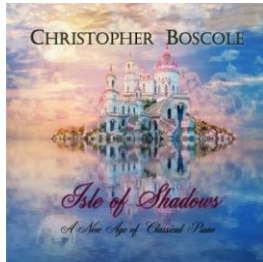


Christopher Boscole

Isle of Shadows – A New Age of Classical Piano

christopherboscole.com



Although pianist **Christopher Boscole** usually lives in between the realm of New Age and Ambient music, his newest album, **Isle of Shadows - A New Age of Classical Piano** is definitely a crossover into the world of classical music. Boscole accomplishes this task with aplomb and a deftly crafted collection of known and lesser known works, but manages to give them the attention and respect they deserve. None of your light, dainty pieces here. These dozen tracks are serious, metronomic, and precise.

Boscole lives on the island of Kauai and that is where these re-imagined works were incubated. For many years Christopher was a music teacher on the East Coast, but after a sailing trip to the 50th state he fell under the spell of Island Magic and moved to Hawaii. *Isle of Shadows* is Boscole's thirteenth album.

In the first track Boscole translates the harmonic language of French composer Gabriel Fauré. His choice is **Romance Sans Paroles Op. 17 No. 3** or *Romance without Words* and Boscole renders the work with very little variation. He revitalizes Fauré's emotional expressions that shook up the classical music order of things when he published this piece in 1880.

Pathétique Sonata No.8 Op. 13II. Adagio Cantabile by Ludwig van Beethoven is a well-known theme used in several movie soundtracks. This early Beethoven work is taken over by Boscole and gentrified and reminds us with his fluid interpretation as to why it is one of Herr B's most beloved works.

Fauré's **Pavane Op. 50** one of the original composer's more familiar works is a favorite. Although one of Fauré's more diminutive works, the melody is as memorable as your first kiss. With a rather delicate touch on the keyboard Boscole takes the light piano and chorus work and softens the edges, smooths out the flow, and tantalizes the slow, elegant dance into a blissful aural experience. A stunning piece of music.

Isle of Shadows 6 Lyric Pieces Op. 28 by Finnish composer Selim Palmgren is the title tune and well worth the listen. Palmgren, also known as the "Northern Chopin", invoked the fading label of Impressionism in this work and Boscole picks it up and adds a light, freeing tone that changes it into a romantic interlude.

No romantic encounter would be complete without a contribution by Frederic Chopin and the composer adds the piece **Prelude No. 17** from the **24 Preludes** in Ab Major which categorizes some of Chopin's most notable works. One might as well read a poem to this music as Christopher delivers it in a humble and restrained manner. Literally, on the other hand, this complex piece requires a certain dexterity that the artist delivers handily.

Deciding to throw in a jazz work to change the mood and rhythm was canny on the part of the artist and Scott Joplin's **Solace: A Mexican Serenade** fits the bill nicely. The tango-esque execution lacks Joplin's high energy ragtime tempo, but the phrasing is unmistakable.

The final cut is called **Until We Meet Again** and it is an original work by Boscole. I swear when I heard this I felt it should be raining outside. This emotional ballad is overflowing with sorrow, but with an innate beauty. It is definitely a story song with a chance meeting, a chemistry that defies the laws of science, and a love so strong it is written in the stars.

Every track on *Isle of Shadows* is suitable for a grand afternoon concert. If you have knowledge of classical music, then some of your favorites might make an appearance. If you are new to the genre, then this is an excellent primer to uncommon, yet complex works. And if you are a romantic like me, then this music is a gift. Boscole does an amazing job of musically explaining and performing serious, yet pleasurable music. Caution, this is well beyond New Age music. Highly listenable. – R J Lannan, Artisan Music Reviews