

Looking For Utopia

By

BlueSilhouettes (David R. Peoples)

Written by

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Perhaps we are all looking for that little place of sanctuary that gives us that peace and tranquillity we all need, perhaps that we are all **Looking for Utopia**. This is the colourful and fascinating title of the album we are about to journey through.

BlueSilhouettes (David R Peoples), a new name to me, has produced one of the most interesting and in-depth offerings I have heard for quite some time, let's voyage now and start at the very first footfalls with the arrangement entitled **Valley of Hidden Treasures**. The cello and flute combination here is sublime at creating a really clever start to the album, and with Peoples on piano we can be assured of a safe hand on this tiller; timely crescendos and percussion just add to the energy of the piece.

I have listened to many albums over the years but I would have to say that this maybe one of the most unique and fascinating of those to date, the next track is one that would nestle much closer to my musical heart than I would realise is **Peach Blossom Spring**. Here we have a really smooth offering, one with a hint of a Jazzy ethic, but with a world global feel, mixed with a little new age for good measure. This track emphasises for me just what a unique talent Peoples actually is, a supremely fantastic track indeed.

By the time we arrive at the track **Moondreams on Crystal Roses** we feel the talent on flute that is *Carina Bruwer*, partnering here, the crafted genius of electric piano of Peoples, we are gifted a wonderfully fluent and melodic offering that I really adored, with a little pertinent percussion I am sold in the crystal crispness of this compositions originality; perhaps we have invented a

genre here called *New Age Jazz*? In a way I don't care, as the music speaks for itself with a clarity of artistic endeavour like never before.

One must really listen to the build and progression in this next composition called **Dance of the Flickering Fire**. A quite superb minor opening on piano, one that lays the foundation for a progressive arrangement that is utterly transfixing, the percussive beat kicks in with a harmonic convergence of a backdrop of keyboards that is almost film score standard, this in my opinion is one of the most intelligent and well thought out compositions I have heard in this genre for quite some time.

That time is now here, the all-important canvas we call the title track, that means that we have arrived at the portrait called **Looking for Utopia**. I was eager to hear the artist on a piano moment and his expressive genius here really showed such colour and class. There is a reflective nature about this arrangement that I simply adore, I could have been looking out over a vast landscape, allowing my mind to tumbleweed along the empty streets below, this has to be one of the finest new age piano based compositions I have heard since *Beyond The Garden* by *Geigertek* back in 2011, utterly fantastic at every corner, and a guaranteed song for years to come for me.

We have now reached the half way juncture, so that means it is time for the track **City of Golden Lights**. We're joined again by the magical slide flute of *Carina Bruwer*, hitting the emotional notes with Peoples on the keys. There is a delightful energetic essence about this one that is truly appreciated, but one that also floats between the so called genres of our industry with an all knowing smile on its face. Listen to the flowing brilliance of the artist on piano here, we can feel the city lights as the engines all hum around us in a backdrop of sonic cleverness.

The gentle refrains of **Crystal Skies** was a delight so well received, the cello of *Natasha Jaffe*, one of my favourite instruments to listen to these days, was sumptuous, full flowing and graceful, add that to the driving narrative created by the percussion you have a really light hearted and generous offering.

So we now drift into the deeper waters of the album and as we do so we come across a charming offering called **Solitariness**. I found the ambience within this piece truly blissful, I adore the ambient energy the piano can gift us and I was

all too pleased to be a part of this moment, one that reminded me of the works of *Michael Harrison*. Solo piano when played like this is a step into the realm of true masterful genius, I could listen to this piece for hours and may well do so over this up and coming holiday period.

Glass Flower City another original title takes us on a voyage of plenty, that Peoples piano power creates a symbiotic partnership with the Cello of *Natasha Jaffe*, who clearly must have been in *Vaughn Williams* mode at the time, a sublime moment of emotive strings indeed. This beautiful creation of uniqueness then almost transposed itself into the world of *David Arkenstone* with a few crescendos and a vibrant and exciting percussion; inventive, intelligent and breath-takingly memorable at every corner.

Now for something amazing, it is called **Glass Butterflies**, take ambient, minimalistic, new age, classical, contemporary instrumental and you may get somewhere near to its signature. You can then throw in a reminiscent *George Harrison* vibe and a little global rhythm and you have one of the most original pieces you are ever likely to hear, stunning, literally stunning.

Our penultimate piece is called **Hidden City at Crying Rock**. Peoples touch on piano is potent and his floating narrative on keyboards simply outstanding. I have heard mention of the word experimental before and it usually sends a chill through me, but Peoples has it down to a tee, this is some of the most formidable music of its style I have heard thus far, listen to the almost spatial element at the midway juncture, inventive beyond belief, sheer genius in motion.

Living in Cyprus the concept of Elysian or the Elysian fields is well known to us, we even have an Elysian Hotel, not that I think that it is representative of the afterlife, but it is good. Here the artist gifts us one last piece to take with us on our journey home, it is called **Take Me to Elysian Fields**, this has a bright and sun kissed refrain and is simply the perfect way to leave the album.

For me, this sojourn in the lands of **Looking for Utopia** was just what I needed, an album brimmed full of totally original material, containing the talents of two fine musicians on flute and cello and resulting in one, if not the most unique and exciting release I have heard for absolutely years. In my view **Looking for Utopia** is the much needed album that is going to shake up this genre and

expand it into dimensions as of yet unknown. **BlueSilhouettes aka David R Peoples**, has manifested something truly remarkable and blissfully fresh and done it with such a pristine quality of sound and production, this is one album you really must get at all costs.