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some music you have heard - some music you may have not

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Patrick Moraz in Princeton

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by Jesse Schmitt

Patrick Moraz starts his "Live in Princeton" DVD beating not on the keys of his piano but on the top of the piano; then on the strings of his piano; then on the sides of his piano. Maybe Mr. Moraz had wanted to join the drum corps at some point in his auspicious career.

Those who recognize the name will remember his playing keyboard and touring with the band Yes, in the 1970's and "The Moody Blues" in the 70's, 80's, and 90's. It could just be that this talented keyboard player was just showing off his understanding of and respect for the importance of rhythm and beat; irregardless of how outlandish his playing style is.

Moraz would go back to that beating before this evening was done; but his piano playing was all this



talented artist needed and he obviously played to a beat all his own. Just having a look at his wild shock of black hair or the crystals which hung round his neck let you know that this was a guy who marched to his own beat.

His "Princeton" DVD opens up with "Aural Contact I: Sacrifices" an eight and a half minute introduction that begins with establishing his tempo, continues with his rumbled, garbled, conflicted, yet crystal clear intonations as he dances across the ivories. At times you feel like you are listening to a song you have heard before; maybe a classical tune, maybe some bit of pop snuck in there, maybe even elevator music; but then that distinctive hand of Moraz dices it all up and fakes you out by serving you something you undoubtedly have not heard before. That is the cunning of progressive rock and progress in general; taking you places you have never been before. This is what Moraz does with such finesse.

For fans there are obvious influences; through his long career he came up with the likes of Billy Joel and Elton John; certainly those ghosts are tinged in his seemingly random rants. Moraz' trick that you will soon familiarize yourself with is that you will only hear it for a moment before it's gone.

Then, of course, there are the masters. Moraz does a seemingly hurried interpretation of the Duke Ellington's "Talisman." While the Duke played it slow and close to the chest, Moraz seems a bit

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This is the place to come for all the latest news and reviews for NOT Michael Bolton or Mariah Carey... We're kind of interested in obscure/indie... Although I do have an affinity for that "Seattle Scene" from the 90's (is that obscure again?)... And The Shins.

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