

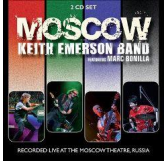
## Keith Emerson Band feat Marc Bonilla – Moscow 2011

Written by bluesever

Monday, 14 March 2016 16:51 - Last Updated Sunday, 27 May 2018 21:05

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CD1 01. *Karn Evil (1st Impression Pt.2)* 02. *Piano Concerto (3rd Movement)* 03. *Bitches Crystal* 04. *Malambo* 05. *Touch And Go* 06. *Lucky Man* 07. *Miles Away Pt.1* 08. *Miles Away Pt.2* 09. *Crusaders Cross* 10. *Fugue* 11. *Marche Train* 12. *Finale* CD 2: 01. *The Barbarian* 02. *Tarkus* 03. *Nutrocker Suite*

Keith Emerson - Keyboards Marc Bonilla - Guitar, Vocals Travis Davis Bass Guitar, Backing Vocals Tony Pia - Drums

Apparently, there is no explaining how the heavily edited DVD version of this 2008 concert actually made it out before this double CD of the entire show, but at least the CD set is out now. On *Moscow*, the Keith Emerson Band includes ace session guitarist, vocalist, and composer Marc Bonilla (who's toured before with Toy Matinee), bassist Travis Davis, and drummer Tony Pia, who, while currently a member of the Doobie Brothers, has also played with Edgar Winter and Brain Setzer. The program features numerous Emerson, Lake & Palmer nuggets (including a 35-plus-minute "Tarkus"), some brief Emerson originals (film cues from his soundtrack work), a pair of Bonilla pieces, and two co-writes between Bonilla and Emerson. There are also idiosyncratic adapted -- and sketchy -- readings of classical works by Bartók ("The Barbarian") and Tchaikovsky ("Nutrocker"). The ELP material is better than serviceable, having the luxury of both a bassist and a guitarist; Bonilla's considerable chops add depth, texture, and very different nuances to the originals. Emerson and Bonilla arranged the material together, so it's natural that the guitar is an equal foil for Emerson's still quite fiery and technical keyboard playing. That said, in a few places -- "Tarkus," the extended (nearly ten-minute) version of "Lucky Man," and "Piano Concerto" -- Bonilla's six-string pyrotechnics almost steal the show. The biggest shortcoming here is his voice, which doesn't possess any of the theatrical resonance or grandeur of Greg Lake's, even though he attempts a direct impersonation -- adding a wholly rockist vibe to the proceedings that feels forced. The sound quality is pristine, fully balanced, and shockingly warm for CD. It carries the kinetic force of a live recording with the sonics of a studio offering. Criticism aside, Emerson's still large and fanatical fan base will no doubt be delighted that the CD version is finally available for purchase. ---Thom Jurek, Rovi

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