***Here It Comes Again***

**Gazzara Plays Genesis**

**The long awaited follow up to *Play Me My Song* has finally arrived:**

**a new album entirely dedicated to the 1970’s music of Genesis**

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[**http://www.gazzaraplaysgenesis.com**](http://www.gazzaraplaysgenesis.com)

*“I enjoyed listening to Gazzara plays Genesis. It is beautifully played and has some really interesting arrangements”* (Steve Hackett)

*“This is a project that deserves to be well received”* (Anthony Phillips)

“*Francesco Gazzara ebbs and flows symphonically, reminiscent of early Genesis and Renaissance’s Annie Haslam style”* (Dave Kennedy, Classic Rock Society)

It was **January** the **9th**, **1970**, when **Genesis** entered **BBC Studios** in **London** to record the first of three live sessions – the last one would take place later in May 1971. On the recording menu there were four tracks written for a documentary featuring artist Mick Jackson, this material would be largely used by the band for later albums such as *Nursery Cryme* and *The Lamb Lies Down On Broadwa*y*.* It was 9 months before *Trespass* was released and british prog rock was at its peak.

**50 years later**, in a rather symbolic date,  ***Here It Comes Again*** the new acoustic and orchestral album by **Gazzara Plays Genesis** gets released (digipack CD and in all digital stores, **IRMA** Records label) celebrating once again the famous group with a number of revisitations for piano and orchestral ensemble arranged by italian pianist and composer **Francesco Gazzara** (Gazzara, The Piano Room, Hammond Express).

Following the success of 2014’s *Play Me My Song*, **Gazzara** **Plays** **Genesis** keepsthe 1971-1980’s repertoire of the english band as the focus of his attention but adding some significant variations to the previous album. First one being the tracklist, filled with absolute gems – some of them never played live by Genesis as “**Heathaze**” (from *Duke*) and “**Undertow**” (from *…And Then There Were Three*) – and with a complete piano transcription of “**Supper’s Ready**” (23 minutes suite from *Foxtrot*). The second novelty comes from the album’s arrangements, richer in vintage sounds – Hammond organ, Mellotron, Rhodes piano, Arp synths, electric and acoustic guitars, bass pedals – always counterpointing the constant grand piano (a beautifully restored 1878’s Bechstein) and the orchestral instruments - mainly strings, reeds and horns – sharing the soloist role in each individual song.

***Here It Comes Again***(a quote from “The Musical Box” lyrics, ***Play Me My Song*** being the first half of the same verse) is an album full of detail: once again moving away from the usual “Genesis for piano” formula, the project keeps building a sort of imaginary soundtrack where so many details of the original masterpieces - even some of the hidden ones, hard to hear without a pair of decent headphones - have been painstakingly brought up to the surface and assigned to other unusal instruments.

The album’s tracklist flows in chronological order, starting from “**The Musical Box**” – with guests musicians **David Giacomini** (electric guitar), **Dario Cecchini** (flute) and **Valerio Sanna** (clarinet) – and moving suddenly into the seven sections of “**Supper’s Ready**”with a kaleidoscopic arrangement made of vintage keyboards and some more unusual instruments as melodica and tubular bells. “**I Know What I Like (In Your Wardrobe)**” – the very first Genesis attempt at “Top Of The Pops”, dated 1973 – is also a chance for Gazzara Plays Genesis to introduce a rhythmic section: **Mauro Mirti** on cajon and **Massimo Sanna** on electric bass. **David Giacomini’s** electric guitar features again in “**The Carpet Crawlers**”, with his special sound reminiscent of both **Steve Hackett** and **Robert Fripp**.Moving the tracklist to the “**Phil Collins** era” of Genesis we enter the magnificent opening to **“Dance On A Volcano”** with **Gulia Nuti** on viola, also soloing at the end with a riff from “Baba O’ Riley” by **The Who**. You’re not acquainted with *A Trick Of The Tail* yet and the whole piano intro to *The Lamb Lies Down On Broadway* – a Tony Banks masterpiece – hits you fast before descending into a quick end quoting the first few notes of “**Ripples**”: a tribute to that magic “medley art” of Genesis. The following three songs benefit from strings treatment: **“Eleventh Earl Of Mar”** with guestviolinist **Fabrizio Paoletti**, **“Afterglow”** with cellist **Giogia Pancaldi** (both tracks originally from *Wind&Wuthering*) and **“Undertow”** (from *…And Then There Were Three…*) with double bassist **Stefano Corato**. The end of the album is dedicated to *Duke*, with the return of guest **Dario Cecchini** switching from flute to soprano sax for **“Heathaze”** (another Tony Banks penned gem) and with the solo piano closing number **“Guide Vocal”**.

Last but not least *Here It Comes Again*’s graphic project: as for *Play Me My Song* the new album (gatefold) sleeve is enhanced once again by a watercolor painting by artist Ugo Micheli, inspired by the original works of Paul Whitehead, Colin Elgie (Hypgnosis) and Lionel Koechlin.

**Francesco Gazzara** is ready with his piano recital, including both **Gazzara Play Genesis** album tracklists, another deep journey through oniric and cinematographic atmospheres, with a bit of english country thrown in the middle...

**Info**: www.gazzaraplaysgenesis.com

**Booking**: info@gazzaraplaysgenesis.com