

Goran Bregovic – Alkohol (Šljivovica & Champagne) [2008]

Written by bluesever

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1. Jeremija 2. Paradehtika 3. Venzinatiko 4. Na zadnjem sjedistu moga auta 5. Zamisli 6. Soferska 7. Gas Gas (Shantel vs. Bregovic) 8. Ruzica 9. Za Esmu 10. Napile se ulice 11. Kerna mas 12. Na 'tan Ixara Olikopedo 13. Tis Agap is Sou To Risko 14. Sakrivena Pesma
Bass – Dejan Manigodić Guitar, Vocals – Goran Bregović Saxophone – Stojan Dimov
Trombone [Bariton] – Aleksandar Rajković, Miloš Mihajlović Trumpet – Bokan Stanković,
Dalibor Lukić Vocals – Daniela Ratkova, Ljudmila Ratkova Vocals, Percussion – Alen Ademović

The fall of communism in Eastern Europe in the late '80s and early '90s gave American world music enthusiasts the chance to hear a lot of Polish, Russian, Czech, Hungarian, Romanian, and Bulgarian artists they hadn't been exposed to previously. Nonetheless, there are some Eastern European artists who -- despite doing a good job marketing themselves at home -- remained underexposed in the United States long after communism's demise. One of them is Serbian-Croatian guitarist, singer, composer, and bandleader Goran Bregovic, but hopefully, his 2009 release *Alkohol* will make him better known in North America. Bregovic has been part of the former Yugoslavia's music scene since the days of communism, and *Alkohol* is clearly the work of a seasoned bandleader. Recorded live in Belgrade, Guca, and Skopje in 2007, *Alkohol* has some rock influence and some electric guitar but nonetheless demonstrates that Bregovic's Eastern European roots run deep. Picture a brass band that has a Balkan Gypsy orientation and is both rootsy and modern by 2007 standards; that is the type of approach that Bregovic favors on these inspired performances. There are parallels between Bregovic's music and Jewish klezmer as well as parallels between Bregovic's music and Middle Eastern music; Bregovic's band has clearly mastered the art of modal/scalar playing, which is something one finds all over the Middle East, India, and Arabic North Africa. But at the end of the day, Bregovic's use of modality is very much a reflection of his Serbian-Croatian heritage -- and listeners who are seriously into world music will realize that this is an Eastern European modality rather than a Middle Eastern or North African modality. For North Americans, *Alkohol* is an engaging introduction to Bregovic's work. ---Alex Henderson, AllMusic Review

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O idei tego albumu i procesie twórczym tak opowiadał sam Goran Bregovic: "Moja nowa płyta była nagrywana na żywo i została podzielona na dwie części: pierwsza z nich 'Šljivovica' nazwana tak od naszej narodowej, śliwkowej brandy, została nagrana w Grucy latem 2007 roku. Gruca to niewielkie miasteczko, gdzie co roku odbywają się konkursy orkiestr dętych gromadzące ponad 150 tysięcy ludzi, którzy bawią się przez trzy dni... Piosenki nagrane w Grucy nie były wcześniej publikowane a przeznaczone są do słuchania w akompaniamencie mocnych drinków... Druga część - "Champagne" jest bardziej różnorodna, w jej nagraniu wzięła udział orkiestra dęta, skrzypaczki, chór męski i orkiestra kameralna. Gra na skrzypcach ma tutaj różny charakter: klasyczny, klezmerski czy orientalny. Można się nią cieszyć przy lżejszych alkoholach. Mam nadzieję, że ktokolwiek będzie słuchał tego albumu, będzie czerpał z niego tyle radości, ile ja sam podczas jego nagrywania". ---muzyka.interia.pl

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