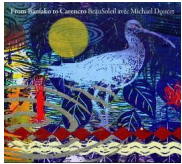


BeauSoleil – From Bamako To Carencro (2013)

Wpisany przez bluesever

Poniedziałek, 27 Styczeń 2014 17:31 - Zmieniony Poniedziałek, 27 Styczeń 2014 17:37

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1 Two-Step de Port Arthur 2 La Douceur 3 Bamako 4 Carencro 5 Chanson de Cinquante Sous 6 Les Barres de la Prison 7 Bessie's Blues 8 I'll Go Crazy 9 You Got to Move 10 Le Jig Créole 11 Guilbeau Pelican & Napoléon's Reel Musicians: Michael Doucet (fiddle and lead vocals) David Doucet (guitar and vocals) Billy Ware (percussion) Tommy Alissi (drums) Mitchell Reed (bass and fiddle)

Even long-time fans of BeauSoleil, who'd be aware of the band's penchant for putting a twist on cajun, may be surprised by its 25th album in 40 years.

The title conveys just a fraction of the album's diverse content. It alludes to the migratory link between Mali and Louisiana, and the West African influence implicit in the band's zydeco-styled two-chord trick *Le Jig Creole*, the breezy Caribbean waltz instrumental *La Douceur* and the sublime *Bamako*.

On those tracks, and especially on the plaintive Louisianan French Creole song *Les Barres de la Prison* that honours its creator, Canray Fontenot, Michael Doucet's soaring fiddle lines are spellbinding. In more classic driving Cajun mode on *Guilbeau Pelican & Napoleon's Reel*, he offers a masterclass in bowing technique.

On the self-composed *Carencro*, the bandleader embellishes the bluegrass feel with tremolo mandolin. David Doucet's ukulele lends a Hawaiian air to the 1930s ditty *Chanson de Cinquante Sous*. Elsewhere, the guitarist's impeccable acoustic solos fit the requisite slants to a T.

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The Doucet brothers and their bandmates derive palpable pleasure in stepping outside the bayou to put their trademark laissez les bons temps rouler stamp on songs from other genres and eras. James Brown's I'll Go Crazy works unexpectedly well with zydeco accent and lyrics part-delivered in French.

Michael Doucet's fiddle is bluesy in a marching take of the gospel standard You Got To Move.
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