

# DIDIER DELAHAYE

## Brassens REDUX: In brief

Release date: January 12, 2007

DIDIER DELAHAYE: GUITAR & VOCALS

KEITHA CLARK: VIOLIN

MATT KING: UPRIGHT BASS

FEATURING: MARIE-HÉLÈNE COMEAU ON VOCALS

ED WHITE ON DRUMS AND PAT BRADEN ON STICK

### AN OLD DOG'S NEW TRICKS

This is the first studio release by Didier Delahaye, who, judging by the generous grey in his beard, didn't rush headlong into a musical career. A long-time Yukoner, Didier has spent more time in Canada's North and West than in his native France, which provides the source of the material. The Yukon is a very particular musical breeding ground, and this album makes a good case in point. It is a tribute to timeless song writing that thinks outside the box, and to musicians that are as generous and inspired as the Yukon landscapes which they inhabit. Lending Didier their talent are: Matt King, whose acoustic bass has been ruling the local music scene for many a year, and Keitha Clark, whose violin playing has been the highlight of all Yukon stages over the last couple of years. Marie-Hélène Comeau adds a too rarely heard voice (she paints more than she performs), while Yellowknife's other King of bass, Pat Braden, makes a special appearance. Rounding up the team, Ed White, who first cut his chops in Daniel Lanois' Hamilton studio, adds gentle percussions as the need arises, and Laurie Malo provides a home for all this. Laurie is truly in the recording business for the love of it, and nothing but a labour of love can come out of his log studio, Rainbow Recording, peacefully nestled amid Yukon's homey woods. OK, so what is this about, anyway?

### WHO IS THIS BRASSENS GUY?

He is to France what the Beatles are to the U.K., Dylan to the States, Cohen to Canada. Big, significant, with a timeless and universal appeal on global audiences. Unfortunately, French people tend to keep to themselves and so did he, so you likely never heard of him. Unless someone does something, this is not likely to change: he's been dead twenty-five years. When is the last time you heard someone who made you want to pick up and learn an instrument, just to be able to play his songs? In Didier's case, the year was 1968. And Brassens was the guy.

### Why not do more personal stuff?

This is as personal as it gets for Didier, and for reasons that he would be happy to discuss. There is also the added advantage of being able to flaunt the merits of all those songs without ever running the risk of appearing to be vain and conceited. Not that it is a danger in this business, right?

### WHO IS THIS DIDIER (D.D.A.) GUY?

Didier is into playing Brassens the way a pianist might be into Bach. To each his own musical niche. Brassens is a classic, and some classics deserve to live on. Because those songs had become his friends didn't mean that he was stuck forever playing them just for friends. Brassens is about cultivating a strong sense of friendship. So there goes Didier, making Brassens new friends in the music world, and new ones in the public, too. He has been performing Brassens on Yukon stages and at festivals for the last three years, making converts. He has also toured in France, where the response from die-hard Brassens fans has been enthusiastic. Putting a new spin on the lovingly familiar appeals to the many who appreciate the works of Brassens. Doing the same thing in French with the original versions is equally appealing. Then there is that matter of a huge North-American audience that begs to be enlightened...

### To find out more visit [WWW.BRASSENSREDUX.COM](http://WWW.BRASSENSREDUX.COM)

You will find all the usual stuff that you would expect: background info, lyrics and translations for this recording, an up-to-date inventory of Didier's English translations and adaptations of Brassens' works, which currently add up to seventy songs.

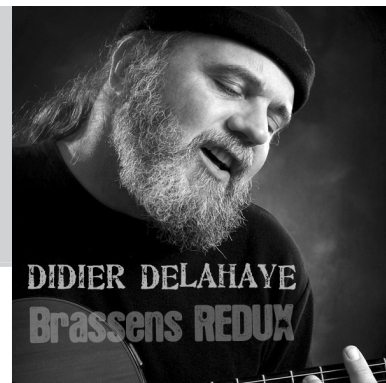
File under:  
Roots, Folk, French

DDA-BR1



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### PLAY BY PLAY

#### 1. L'amour marin - 5:50

Sailor's love: a fast paced 6 minutes romp about living the love of your life the time of a shore leave. The poem was originally written in 1900 by France's Prince of Poets: Paul Fort, edited into a short song by G. Brassens in 1953, and is now restored to its integral text. Many words and they all count. Knowing French helps.

#### 2. Gastibelza - 5:45

You never know where great songs can come from. In this case, Victor Hugo with Brassens' help. This version ignites the Iberian passion of the lone hunter who falls for an unattainable Spanish princess until the winds push him over the edge.

#### 3. The gorilla - 4:35

Written in 1948, this gorilla forever labelled Brassens as someone different, and became his anthem of sorts. The story hasn't lost its edge, but was given a new tune and pace, a face-lift to go with the times and a new language. And the beat goes on.

#### 4. In my heart's backyard - 3:05

A tip of the hat to timeless friendship values, with a simple tune that is as catchy today as the day it was written, fifty years ago.

#### 5. Natural mate - 2:45

How many songs do you know about dying of old age? Here is one. The fact that it is set against a cold winter wind is not lost on Yukon sensibilities.

#### 6. Poor Martin - 3:20

Another one of Brassens' older songs, demonstrating that he had mastered early on the right balance between the simplicity of the text, of the message, and of the melody to deliver a quintessential folk song, here given a new gypsy heart.

#### 7. Le gorille - 4:15

If the new tune works in English, it should also work in the original French. Here is an alternate bluesy version, as a casual off-the-floor take with simply guitar and violin.

TOTAL RUNNING TIME: 30 MIN