

DANIEL BELLEGARDE

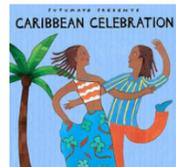
PRESS-KIT

<https://danielbellegarde.bandcamp.com/album/pastourelle>

PASTOURELLE

www.danielbellegarde.com

<https://www.youtube.com/watch?v=YFt5jR9g7-c>



<https://www.putumayo.com/caribbean-celebration>



CAM en tournée Stewart Hall

https://www.pointe-claire.ca/en/calendar/lensemble-daniel-bellegarde-pastourelle_en/



Radio Canada

<https://ici.radiocanada.ca/ohdio/musique/emissions/quandlejazzestla/episodes/803665/rattrapage-mardi-12-mars-2024>



Journée de la Culture

<https://terrebonne.ca/evenement/concert-sans-frontieres-avec-daniel-bellegarde-les-journees-de-la-culture/>



Bandcamp Daily blog

<https://daily.bandcamp.com/scene-report/montreal-haitian-music-scene-report>



FMO Folk Music Ontario official showcase



Festival Haïti en folie

Fiche Technique

Guitare 7 cordes et voix vocal: Di (direct box), micro voix Sm 58 AC ext (prise électrique)

Basse: Di (direct box), ampli de basse (si possible), AC ext (prise électrique)

**Percussions: 2 congas (medium et large size), bongos et un 1 tambour sur cadre (frame drum), 3 micros SM 57, 1 micro overhead, 1 micro clip ATM 35 et un micro voix SM 58 Batterie (petite) kick, snare, hi-hat-floor tom, cymbal et un everything rack (bamboo-cloche et woodblock) 1 Shure beta 91 (kick) ou autre micro, 1 micro overhead, 3 micros Sm 57 (snare-hi-hat-floor tom), 2 stands de cymbals et un stand pour cymbal Hi-hat et micro voix sm58
Flutes: thin-low whistle et flûte irlandaise : un micro Sm 58 . 3 ou 4 moniteurs si possible.**

Short Description Daniel Bellegarde (En/Fr)

Originally, from Haiti, this show led by percussionist Daniel Bellegarde celebrates the rhythms that shaped his childhood, mixing quadrilles and contra dance heritage of colonial history. Paying homage to these traditional dances, he explores their evolution through his Brazilian and Celtic influences, creating a rich and surprising musical dialogue.

Through his percussion, the artist highlights the historical and cultural links between Europe and Africa, recalling how these traditions have traveled and been transformed over the centuries. This show is a celebration of these exchanges, illustrating the power of cultural crossbreeding that transcends borders and time. Global Music Awards 2022 and 2018 winner (USA), nominated at GAMIQ Awards, Canadian folk music Awards and Independent Music Awards (USA).

Porté par le percussionniste Daniel Bellegarde, d'origine haïtienne, ce spectacle célèbre les rythmes qui ont façonné son enfance, mêlant quadrilles et contredanses héritées de l'histoire coloniale. En hommage à ces danses traditionnelles, il explore leur évolution à travers ses influences brésiliennes et celtiques, créant ainsi un dialogue musical riche et surprenant. Il nous présente Pastourelle en concert. À travers ses percussions, l'artiste met en lumière les liens historiques et culturels entre l'Europe et l'Afrique, rappelant comment ces traditions ont voyagé et se sont transformées au fil des siècles. Ce spectacle est une célébration de ces échanges, illustrant la force des métissages culturels qui transcendent les frontières et le temps. Gagnant du prix Global Music Awards aux États-Unis et nommé aux GAMIQ, Independent Music Awards et aux Canadian folk music Awards.

CONTACTS

Daniel Bellegarde booking / bellegarded@gmail.com

**Relation de presse / Public relations Marie-France Privée
marie@mariefranceprivee.com**

**Maison de disques et Éditeur / Record label and Publishing
Pierre-Luc Durand pld@quartiergeneral.com
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DANIEL BELLEGARDE New album PASTOURELLE

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...Pastourelle is the second opus of a planned trilogy; the first one impressed me a lot, this one even more...RnR Magazine UK ★★★★★

...another fascinating set of transglobal musical influences...WORLD MUSIC CENTRAL USA

...on this joyful selection of tracks, it would be nice to see these musicians in concert...
SONGLINES Magazine UK ★★★★★

www.danielbellegarde.com

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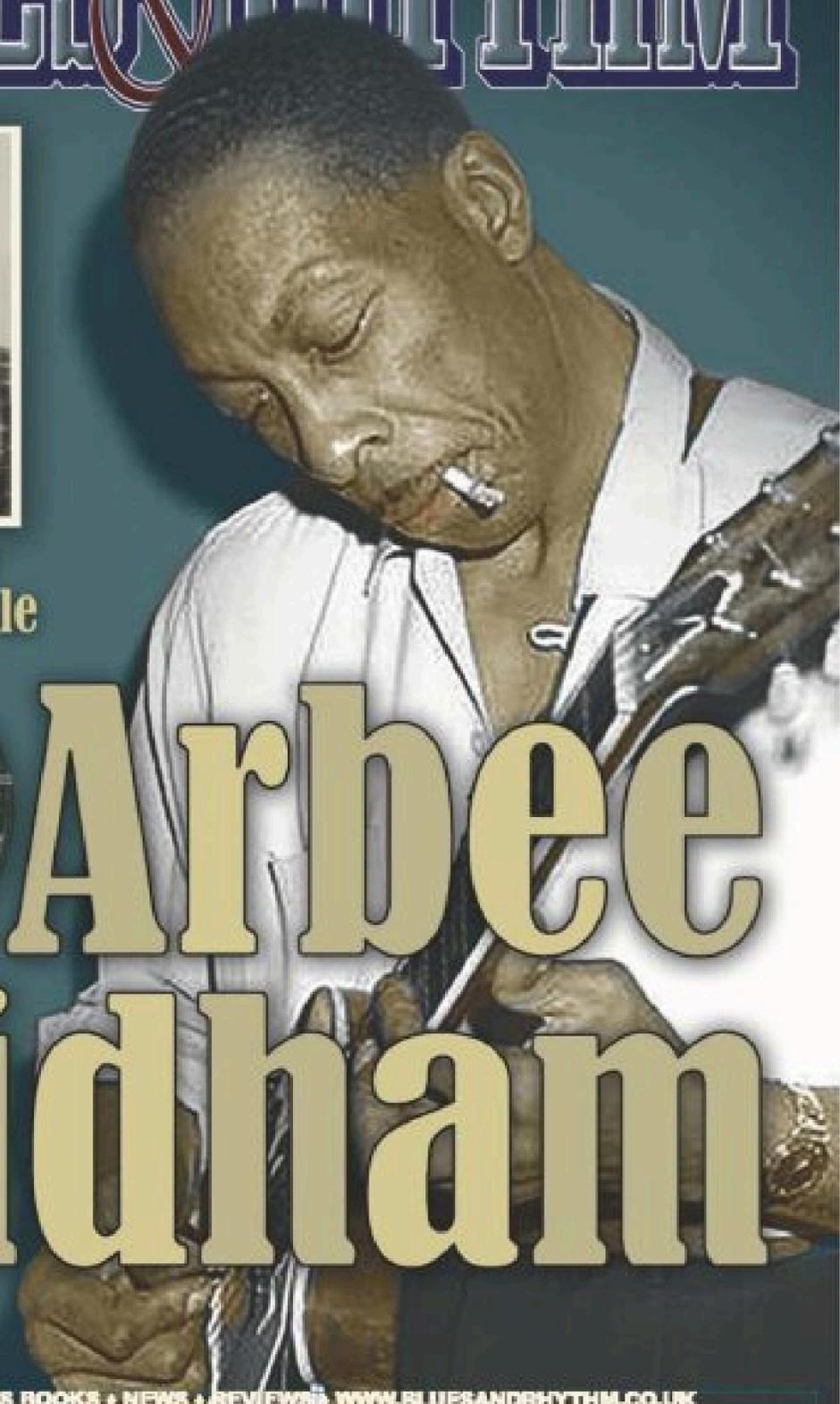
BLUES & RHYTHM



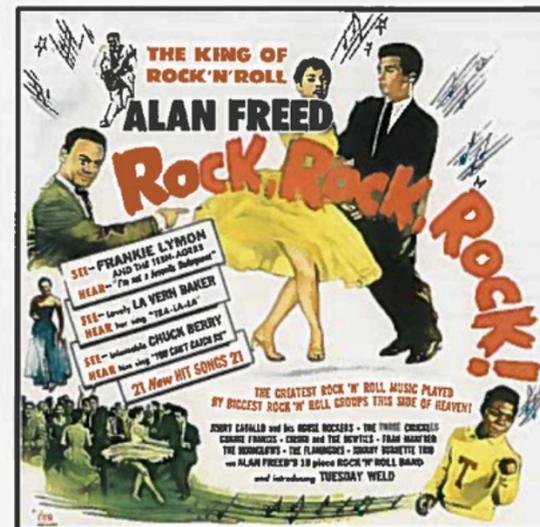
Memphis R&B DJ
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Arbee Stidham



NEW RELEASES



B&R Archive.

The Berlin Wall disc has 34 tracks including 'Red Scare' records by Little Jimmy Dickens ('They Locked God Outside Of The Iron Curtain') from 1952, Lula Belle and Scotty's 'I'm No Communist' from the same year and from 1954 'Get That Communist Joe' by The Cavaliers, plus an array of tracks with a 'Russian theme' such as 'Benny Goodman's 'Mission To Moscow', Vido Musso's 'Russian Lullaby', rockers by Bo Diddley on 'Mr. Khrushchev' from 1962, Huey Smith's 'Rockin' Behind The Iron Curtain' from 1959, spoofs and comedy records by Dickie Goodman, Spencer & Spencer's 'Russian Bandstand', and cash ins about Russian spies and World War III on pay television.

Peppered with air shots about the building of the wall, a speech by John F. Kennedy, excerpts from U.S. newsreels, and press conferences this is a fantastic piece of history – I wonder why Kenny Ball's 'Midnight In Moscow' wasn't included? (Big sigh of relief from B&R readers – Review Editor).

Jack Kerouac's 'On The Road' was a 'must read' for everyone I knew during my teenage years. The beat generation gave rise to the Beatnik movement (beard, sandals, beret – a subject of much hilarity and disdain with the establishment), which in turn gave birth to the 'underground scene' of the 1960s and a re-awakening of culture, poetry, writing, publishing, music – including jazz, avant garde, contemporary classical music, global music, comedy and the rejection of the status quo via radical and left-wing politics.

This double set has a brilliant essay by Roland Heinrich Rumtiber on Kerouac and features 52 tracks with music from the era by Chet Baker, Slim Gaillard, Kenny Clarke, Charlie Parker, Babs Gonzalez, Dizzy Gillespie, King Pleasure, Oscar Brown Jr. and Big Jay McNeely.

Plus, there are lots of easy cash-ins with 'beatnik' in the title by Paul Gayten, Johnny Beeman, Paul Evans, Patsy Ray, The Champs, Joe Hall and The Corvettes and from U.K. singer Adam Faith and the John Barry Seven (from the film 'The Beat Girl') plus readings by Steve Allen, Kerouac, Lenny Bruce and Allen Ginsberg. (Sounds unmissable – Review Editor).

All four are wonderful historical documents, great listening and excellent reading.

Tony Burke

DANIEL BELLEGARDE: Pastourelle Quartier Générale QGEN 4855CD (32:27)

This is the second release in a proposed trilogy of albums by Canadian-Haitian percussionist Daniel Bellegarde, with 'pastourelle' being the fourth movement of the *contredanse*, introduced into the Caribbean by the French and which then became the *quadrille*. Daniel's focus is once again on the country dance music of the Francophone islands (particularly Haiti), inspired by his grandfather's interest in history and his family's musical background.

In one sense this could be categorised as contemporary acoustic music (try the sprightly 'Non Au Racisme'), but one that allows its deep roots to shine through – lend an ear to 'Yo Pa Vlé Wè Mwen Di Yo Pralé' with its violin, percussion and call-and-response vocals, or 'Cazale' which has much of the lilt and flavour of a vintage calypso. The title track itself has a delightful rural sound, whilst 'Valse Kréole De Concert' has a sound that is both jazzy and classical sounding, and of course with a pronounced French feel.

The instruments include the traditional – tanbou basse, frame drum, banjo, for example – and 'outsiders' such as the Irish flute and the Brazilian seven-string guitar, which reflect Daniel's own cosmopolitan background. The result is a strongly traditionally slanted example of Caribbean music, drawing in many of the region's older and less well-known styles. It does make for lovely listening.

Norman Darwen

JOE GIBBS PRESENTS FREEDOM TO THE PEOPLE Doctor Bird DBCDD096 (Two CDs: 79:56; 79:52)

Jamaican producer Joe Gibbs had a pretty good track record at the end of the '60s, but as the 54 tracks of this two CD collection shows, in 1971 and 1972 his finger really was on the island's musical pulse. Here we are presented with hits and obscurities, tracks that were used by singers, then deejays (talking over the rhythm or occasionally responding to the sung vocals), and instrumentalists then playing over the backing track. Rastafarianism, a rarity on '60s records, is becoming a dominant theme (and 'Rivers Of Babylon (Sermon)' by one 'Prince Student' features prominent neo-African niyabinghi drumming), as is the influence of the Black Power movement – try the vocal group The Heptones and 'I've Got A Feeling'.

Even at this late stage though, there is still some influence from U.S. r&b – and not all of it is contemporary either. The Heptones, whose 'Freedom To The People' seems to draw from The Ch-Lites '(For God's Sake) Give More Power To The People' of 1970, apply a reggae veneer to Ruby & The Romantics' 1963 hit 'Our Day Will Come', whilst Mickey Lee delves three years further back for Fats Domino's 'My Girl Josephine', reworked as 'Hello My Little Queen'; meditative roots reggae melodic player Augustus Pablo then records his instrumental over the backing track for 'African Queen'. The Heptones channel The Drifters for a reggae rendering of 'Save The Last Dance For Me', and singer Ken Parker's medley, the modestly-titled 'Dynamic Ken Parker', proves that reggae has indeed got soul.

This may be too reggae for some readers maybe, but there are still items of interest here. And as a reggae set, it is impressive.

Norman Darwen

LA CENSURE

Frémeaux FA 5818 (Three CDs: 78:15; 78:21; 71:13)

Censorship, of course and with the English subtitle being 'Musicians Confronting Political Authority 1929-1963'. I have to confess some of this can be hard-going. By track four of the first CD, I was saying to myself 'Thank God for Benny Goodman' – not a phrase I ever imagined using – as his 1936 version of 'Stompin' At The Savoy' (an integrated session with two Jewish musicians and two African-Americans, including Lionel Hampton on vibraphone – cue fall of Western civilisation) was banned by the Nazis. It's the only piece at all near B&R's usual musical fare on the first two CDs, though at a stretch you could maybe also include 'Complainte De Mackie' (that's the French title), as it was picked up by Louis Armstrong and rendered as 'Mack The Knife'. The 'degenerate music' of composers such as Bartok, Stravinsky, Kurt Weill and others was anathema in Germany in the '30s, whilst Prokofiev and Shostakovich fulfilled the same role for Stalin. The music of these composers comprises the rest of the first two CDs.

CD three will be the main one for most (all?) readers, though. Anti-Communist paranoia in the U.S., Spain and Portugal, and a stance against anti-militarism and a perceived degeneration of morals are the themes of this disc. Billie Holiday opens with a version of 'Strange Fruit' from 1954, and Josh White has three songs, including his re-imagining of 'Saint James Infirmary' that is 'Free & Equal Blues'. The outspoken Paul Robeson also has three dignified tracks (my dad used to play 'Ol' Man River' every Sunday morning for many years, so maybe I'm biased), and Marian Anderson has an equally dignified (read – 'sophisticated') version of the spiritual 'Hold On'. The American contingent is signed off with Max Roach's jazz piece, 'Garvey's Ghost'. Several interesting pieces from the Iberian Peninsula follow, before the set comes round to France – it's hard to imagine now that a piece of rock & roll like 'Fais Moi Mal, Johnny' could be seen as subversive – but it threatened the mainstream of the time!

An interesting set – much of it I probably won't listen to again, but that last CD certainly has some all-too relevant material.

Norman Darwen



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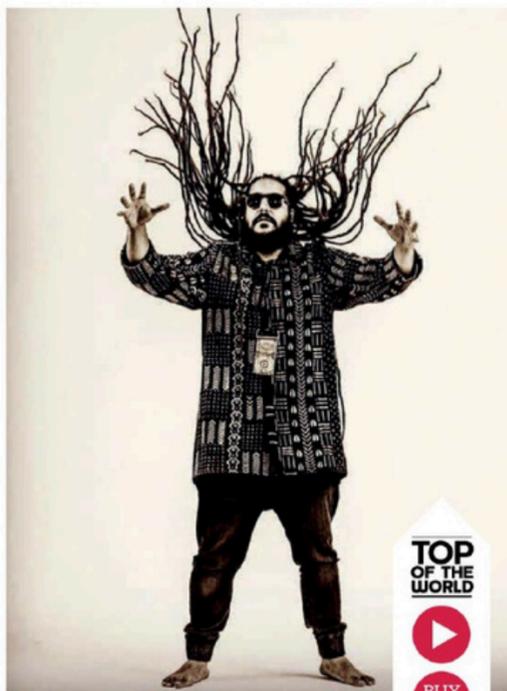
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Fusion REVIEWS



Jon Balke's Siwan Hafla

(EM 46 mins)

★★★★★

Bringing together North, South, East and West

East meets West via North and South in this latest project from Siwan, an international collaboration of musicians headed by Norwegian Jon Balke, who derives much of his inspiration from Arab-Andalus culture. Leading from the keyboard, Balke directs Algerian vocalist Mona Boutchebak, Turkish *kemençe* (spike-fiddle) player Derya Turkan, Iranian *tombak* (frame drum) player Pedram Khavar Zamini and Norwegian drummer Helga Norbakken; alongside Bjarte Eike and Per Buhre from baroque specialists, Barokksolistene.

Balke begins with a setting of words from Wallada bint al-Mustakfi – the 11th century Umayyad Princess of Córdoba – later giving the same treatment to those of Ibn Zaydun, the great Arab-Andalus poet. This (and other material in Spanish and English) is complemented by wonderful playing from the solo instrumentalists, and backed by Barokksolistene weaving an intriguing blend of Oum Kalthoum-esque orchestral strings with jazz harmonies and rhythmic bass. Balke's fluty synth is occasionally a little incongruous in a timbre that is otherwise mainly acoustic, but it doesn't detract too much from the evocation of a hot, dusty lost world.

TOM NEWELL

TRACK TO TRY *Enamorado de Júpiter*

Daniel Bellegarde Pastourelle

(Quarter General 133 mins)

★★★★★

The French West Indies with Irish and Brazilian accents

Montréal percussionist Daniel Bellegarde's second solo album continues his fascination with the music of Haiti and the French West Indies, although he's invited players of Irish and Brazilian instruments (whistles, *cavaquinho*, *bandolim*, etc) to broaden the palette with their embellishments. There's a pronounced in-the-studio sound, with the instruments finely arrayed into a precise spread, electric bass plumping up the lower regions. Violin, banjo

and retro-electro organ are all democratically included.

Bellegarde boasts a very wide selection of skins on this joyful selection of three- or four-minute tunes. They're frothy and polite, often with multiple changes of sonic emphasis, as brief spotlight flourishes pass by, compacted down to the dancing muscle. The performances aren't so wild, but they still move the joints, as well as engaging the brain. It would be beneficial to catch these players during a live show, as it's almost certain that they'd be looser and punchier. With its infectious vocals and romping beat 'Non au Racisme' is a particular highlight, while 'Valse de Concert' is softer, and features those aforementioned Brazilian string flourishes.

MARTIN LONGLEY

TRACK TO TRY *Non au Racisme*

Les Filles Canouche Nagori

(Vlad Productions/InVivo Distribution 45 mins)

★★★★★

Off-centre Gypsy jazz from French quartet

For their fifth full album, the four 'sons of a Gypsy French poodle' (as their name translates,

roughly) have expanded to a working sextet that now includes a 'daughter' in the shape of Maryll Abbas on accordion. The addition of special guests on *oud* and percussion also lends pronounced Middle Eastern and North African notes to their self-described 'off-centre Gypsy jazz.'

'Mal de Mer', for example, a feature for Xavier Margogne's guitar, is coloured by the nimble percussion and a haunting combination of accordion and bass clarinet. Similarly dextrous North African percussion and Stéphane Cozic's double bass, splendid throughout, heft Samuel Thézé's rich, velvety clarinet work on the obliquely funky 'Maitre d'Homme'. A combination of *oud* and clarinet renders 'Doce Lamentação' suitably melancholic, then steers the following 'Songe et Cauchemar' through a kind of sonic nightmare towards a bright conclusion. Pick any one from nine, in fact, and you find a little epic that blends influences from around the world in the kind of jazz *manouche* ragout heard on the final 'Une Époque'. This is smart, accomplished and convincing music. After 17 years and counting, like a fine French wine,

Julian Belbachir Babdoukkala

(Julian Belbachir 43 mins)

★★★★★

Finely-crafted Moroccan-Australian journey



Born in Sydney, Australia to a Moroccan father and an Australian-Polish mother, multi-instrumentalist Julian Belbachir is a talented percussionist, *ngoni* player, composer-producer and an instrument maker. For the past ten years he's been the drummer for Aussie 'electric-dreamtime-roots' band OKA – whose indigenous frontman Stuart 'DidgeriStu' Fergie recently passed away. Having travelled and studied extensively in Guinea, Senegal and Morocco, Belbachir has been slowly crafting this debut for six years and it shows.

Carefully selecting an impressive array of musicians to bring it to fruition, songs like 'Wassa', 'Babalarabi' and the title-track are often delicately intricate, occasionally majestic and

really quite stunning. Featured guests include Australian-based African musicians like Malian master guitarist Moussa Diakite, Senegalese singer Lamine Sonko (Public Opinion Afro Orchestra), Guinean muso Malin Sylla and Oz keyboardist Ollie McGill (The Cat Empire). But Belbachir's main collaborator is producer-musician Alex Richardson who envelops the recording in a warm atmospheric glow. Surprisingly gentle for a percussionist's album, Belbachir's own contributions are both subtle and enticing, creating a swirling amalgam of Gnawa-inflected North and West African rhythms and melodies. Thoroughly authentic, while blending related cultures with a modern twist, Belbachir and Richardson's meticulous attention to detail succeeds in crafting a first-rate album of considerable beauty.

SETH JORDAN

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NOORI & HIS DORPA BAND
★★★★
Beja Power!
(OST/THAI/O) www.oslinatorecords.com

The Beja people are traditionally nomadic desert-dwelling shepherds who live across Sudan, Egypt and Eritrea. Oppressed by the regime of former Sudanese leader Omar al-Bashir who sought to erase their culture, they're still considered an underclass with many living in poverty in shanty towns to the east of Sudan.

"Discovered" on Sudanese TikTok by their record label, Noori & His Dorpa Band believe that their music can play an important role in the Beja's struggle to keep their culture alive and, if this first international release of Beja music is anything to go by, then they could be on to something.

Six lengthy instrumentals performed by sax, bass and rhythm guitars, percussion and the band's secret weapon, Noori's tampo-guitar – a unique hybrid of electric guitar and traditional four-string tambour, *Beja Power!* is an album that's both thrillingly original and also naggingly familiar with its echoes of desert blues, Ethio jazz, rock and even surf guitar music.

With rippling guitar lines, steady bass, inventive percussion and haunting sax, Noori & His Dorpa Band produce music that ranges from the moody, circular riffage of 'Qwal' to the slinky funk of 'Al Amal' and the small-hours vibes of 'Jabana', on an entertaining and important release.

Dave Haslam

UMBRA

★★★★

Bjargrúnir

(NOR/DIC/NOTE/S) www.dimma.is

This collection of Icelandic folk ballads has a haunting and 'otherworldly' quality to it, as befits the land of ice and fire. At times reminiscent of mediaeval monastic chant and at others more like a stately folk dance, there's a genuine sense of depth, an immersion in sounds that are simultaneously very old and curiously new.

The oldest material on *Bjargrúnir* is an adaptation of a 13th century poem – but if you, like me, don't speak any Icelandic whatsoever then you can relax and let the whole thing wash over you like a sonic flood or a dreamlike gong bath. Fulsome sleeve notes do give a comprehensive translation of the lyrics, but I think that personally I rather prefer the mystery of indecipherable sounds swirling from the speakers.

The vocals are very much to the forefront throughout – except on the one instrumental track – with the musical accompaniment ranging, largely, from subtle flautistry to sparse strings. The occasional appearance of percussion underlines some of the dramatic moments.

On the whole it is has a sense of minimalism that might put you in mind of some of the more interesting contemporary modernist classical composers – always deeply atmospheric and brilliantly produced, this is a very interesting release from a supremely talented group.

Simon Cross

DANIEL BELLEGARDE

★★★★

Pastourelle

(QUARTIER GÉNÉRALE) www.danielbellegarde.com

Pastourelle is a very apt title for this mellow but subtly driving set of acoustic music by Canadian-Haitian

percussionist, Daniel Bellegarde, drawing on his research into older forms of (generally rural) Caribbean music such as the quadrille, the Creole waltz (the rather elegant 'Valse Kéole De Concert') or a track such as 'Carale' with its pronounced island lilt. 'Non Au Racisme' is in the style of Haitian *twoubadou* music, and rather catchy despite its theme.

Daniel is happy to bring in outside influences from his own experience too, with Brazilian and Irish tinged quite strong in places – oddly enough Planxty came to mind once or twice on this album! Besides the expected percussion, *tanbou bosse*, frame drums, guitar and banjo, there is some exquisite flute and violin, whistles, seven-string Brazilian guitar, accordion, bass, organ and the Kréyol Supremes Choir.

Pastourelle is the second release of a planned trilogy; the first impressed me a lot, this more so, and I look forward with much anticipation to the third.

Norman Darwin

ZONDERLAND

★★★★

Oeverloos

(TRAD) www.traderecords.be

Zonderland is a project written and performed by multi-instrumentalist Ward Dhoore with assistance from Lander Cardon's

saxophone on one track and Jeroen Geerickx's flugelhorn on two others. Lander has a greater contribution to make, however. He painted the eight pictures which form the artwork of *Oeverloos* – the cover is from the second track, 'Zeeland' – and really this is an audio-visual presentation.

It's impossible to package an album with eight two-metre-square canvases and five-by-five inches doesn't really cut it so the question has to be: does the music stand up on its own? Remarkably, it does. Ward builds his music on keyboards and guitars and what he calls soundscapes, presumably synthesiser based. It's easy to sit and listen to but impossible to avoid analysing at the same time.

Many of the titles come from wild nature. 'Kaap' in this context means cape, I think, while 'Skarn' is an old Swedish word for a particular metamorphic rock. 'Kustlicht' would seem to be a small town on the Zeeland coast and 'Oeverloos', the placid closing track, means shoreless. Consider those words and you have the feeling of the record. Dhoore and Cardon intend it to be empty, waiting to be filled, and so it is.

Dai Jeffries

CONGOTRONICS INTERNATIONAL

★★★★★

Where's The One?

(CRAMMED DISCS)

www.congotronicsinternationalbandcamp.com

The *One* in question is a musical reference representative of the diversity in this transcontinental

encounter that brings together musicians from Congolese bands Konono N°1 and Kasai Allstars alongside ten avant-rock musicians, including all four members of Deerhoof, Argentine songwriter Juana Molina, plus both members of Swedish duo Wildbirds & Peacedrums.

Long in gestation, the music was principally generated whilst the band toured in 2011 and completed remotely through the following decade. The result is an overwhelming, gripping, transcendent

INSIGHT
"I wanted to pay honour and reverence to my upbringing and to the artists who inspired me as a teenager," says English jazz singer Cleveland Watkiss of *The Great Jamaican Songbook Vol. 1* on which he interprets songs by the likes of Gregory Isaacs, Dennis Brown, Lee Perry and Burning Spear. "My parents were from Jamaica and I grew up singing lovers rock, and all the songs are personal and meaningful to me. I can remember hearing them when they first came out, whether listening to a sound system at a club or at a friend's house, and they bring back such deep memories."

A jazz singer who has toured with The Who and has now released a reggae album, Watkiss attributes his eclecticism to his childhood. "I was born and raised in East London and I was around classical music, I was around Indian classical music, African music, Jamaican/Caribbean music because of my parents, and jazz because my father was a big Oscar Peterson fan. As a child I was sponging all this up."

Watkiss splutters with good-humoured indignation when I suggest that jazz has more harmonic sophistication than reggae. "Look, all the harmonies, all the overtones or quarter notes, it's all inside the drum so the sophistication starts right there. But can you hear it? That's the question!"

The album includes a beautifully sung and played version of Gregory Isaacs's 'Night Nurse'. Ostensibly a song of erotic longing, some listeners believe it alludes to cannabis. What is Watkiss thinking about when he sings the song? "I'm thinking I'm in a situation where cannabis is not doing it for me," he guffaws. "No drug is going to do it for me. And right now I need my night nurse. And who's my night nurse? [My] woman. That's my take!"

Surprisingly, there are no Bob Marley songs on the album. "I love Bob Marley's music but everybody knows it and Jamaica is much more than Bob Marley," he explains. "Peter Tosh is the one from the Walters camp who really resonates with me because with Peter Tosh there's no compromise. I love that and I try to live that way too."

Watkiss and vibraphonist Orphy Robinson co-produced the album in Zak Starkey's studio. "He's the son of Ringo Starr and he's produced U-Roy and Toots and

The Maytals. His studio was the right set-up for the music I was trying to record: we were trying to hark back to the way they used to do it, where it was one take and all here, and produce music in that organic, honest way."

In 2018 Watkiss was awarded an MBE. Since the award references the British Empire, did he consider refusing the honour? "Initially I was, 'I can't take this!' he admits. "But [friends said], 'Empire is something we do need to deal with but you're being recognised for your art.' And I weighed things up and my decision was, 'I can use this for my career and to open other doors.' But all respect to people that refuse it – I understand why."

Watkiss acknowledges that he called the album *Vol. 1* simply as a cunning ploy to deflect those who would enquire why a particular song hadn't been included. But he now finds himself warming to the possibility of a second volume. "*Volume 2* could be about other people, like Peter Tosh and Ken Boothe and Alton Ellis," he muses. "There's such an ocean of music and artists that I love. So, *Volume 2* – keep your ears peeled. You'll know when you know when you know when you know!"

Trevor Hodggett



Photo: Clive Jones/Jakobson/Art

Global Music Awards

Music industry's golden seal of approval.

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Telephone: +01-858-779-1420 (Pacific Time Zone) ~ Fax: +01-858-454-6287
Website: www.globalmusicawards.com ~ Email: entries@globalmusicawards.com

July 7, 2022

Daniel Bellegarde
798 Outremont Avenue, Apt. 4
Montreal, Quebec, H2V 3N4, Canada

Dear Daniel:

Congratulations. You received Global Music Awards' honors!

The judging is complete for entry #0722-0176 and the results by category are:

Pastourelle

- Silver Medal: Caribbean heritage music

You can be justifiably proud of receiving Global Music Award honors. The judging standards are high and being honored means the craft and creativity of your entry is outstanding. Your winning entry is listed on the Global Music Awards website at www.globalmusicawards.com.

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Thank you for your participation in the Global Music Awards. We are honored to have you in the Global Music Awards family! We wish you continued success and look forward to receiving more entries from you in the future.

Best wishes,



Carson Saflar
CEO, Competition Coordinator



Folk Music Ontario

Oct 13-16, 2022,
London, ON

folkmusicontario.org



DANIEL BELLEGARDE

OFFICIAL SHOWCASE ARTIST

FESTIVAL INTERNATIONAL DE JAZZ DE MONTREAL



July 4-22



Daniel Bellegarde with guest Lilison Di Kinara

6:00 PM

scène Loto-Québec



<https://ckua.com/read/top-30-chart-september-11-17-2022/>



- **10.** Bellegarde : *Pastourelle* (Independent)
- **9.** Ben l'Oncle Soul : *Red Mango* (Enchante)
- **8.** Ben Harper : *Bloodline Maintenance* (Chrysalis)
- **7.** Kokoroko : *Could We Be More* (Brownswood)
- **6.** Amythyst Kiah : *Pensive Pop* (Rounder)
- **5.** Peter Nolan : *Igrewupina John Lennon World* (Indépendant)
- **4.** Harrison Kennedy : *Merci pour demain* (Electro-Fi)
- **3.** Roi des Renards : *Crépuscule de l'Empire* (Crystal Baby)
- **2.** Blue Moon Marquee : *Scream, Holler & Howl* (Indépendant)
- **1.** Mariel Buckley : *Partout où j'étais* (gâteau d'anniversaire)



- <https://harbourfrontcentre.com/event/daniel-bellegarde/>



6 AOÛT 2023
Daniel Bellegarde
Concert
ONTARIO

Daniel Bellegarde presents a fusion of Haitian, Celtic and Brazilian influences. Experience a historic journey to discover the cultural identity of Haiti, Guadeloupe and Martinique.

Overview

Back on stage, percussionist, composer, arranger and archivist Daniel Bellegarde presents *Pastourelle*, the second album in his trilogy of Haitian roots with Celtic and Brazilian musical influences. This recording is a tribute to quadrille, counter-dance and troubadour style. It's also a chapter in the story of her own Haitian and Canadian identity. With this in mind, the show offers a journey back in time and a personal, contemporary vision of this music, enhanced by original compositions by the artist. This music, linked to 18th-century French contredanse, was introduced to the West Indies as soon as colonization began. This musical expression not only changed social behavior, but also helped shape the identity of Haitians, Guadeloupeans and Martiniquans.

About Daniel Bellegarde

Dates and times

August 6th

Location

Stage in the park

A performance stage on our west lawn

Open air; no formal seating

Wheelchair accessible

235 Queens Wharf West.

Toronto, Ontario M5J 2G8

FOLK ALLEY

Best 2022<https://folkalley.com/devon-legers-favorite-trad-folk-albums-of-2022/>

Daniel Bellegarde – Pastourelle

The new album from Montréal percussionist Daniel Bellegarde is important because he's moving the discussion from his roots in Haitian music to a larger understanding of French Caribbean music and, ultimately, a deeply compelling idea of Montréalaise music. A specialist in Haitian country dance traditions, Bellegarde riffs on historical sources to create new compositions. Pastourelle is a masterful blend of many different traditions—most of them little-known. It's a brand new, very exciting vision for what Montréal trad music can sound like.

Le nouvel album du percussionniste montréalais Daniel Bellegarde est important parce qu'il déplace la discussion de ses racines dans la musique haïtienne vers une compréhension plus large de la musique des Caraïbes françaises et, en fin de compte, vers une idée profondément convaincante de la musique montréalaise. Spécialiste des traditions de la danse paysanne haïtienne, Bellegarde s'inspire de sources historiques pour créer de nouvelles compositions. Pastourelle est un mélange magistral de plusieurs traditions différentes, dont la plupart sont peu connues. C'est une toute nouvelle vision, très excitante, de ce que peut être la musique trad montréalaise.

NOITINHA GROOVE RADIO ARMAZÉM blog du Brésil / from Brazil 2023

String chords add a layer of depth to the song, creating a perfect balance between rhythmic beat and melody.

The arrangements, which appear at strategic moments, add a touch of authenticity and human warmth to the music, bringing the stories told through the song to life. The track is laid-back, but that doesn't detract from its beauty and impact. In fact, the song's simplicity only adds to its universal appeal.

The cultural fusion that "Aimable" presents is an expression of respect and admiration for the diversity of our musical roots. It is music that conveys the joy of life, uniting peoples and cultures in a celebration of our shared humanity. It is, without a doubt, a musical track that deserves to be appreciated by everyone who seeks an emotional and spiritual connection with music...

Radio Armazém, Brazil 2023

Les accords de cordes ajoutent une couche de profondeur à la chanson, créant un équilibre parfait entre le rythme et la mélodie.

Les arrangements, qui apparaissent à des moments stratégiques, ajoutent une touche d'authenticité et de chaleur humaine à la musique, donnant vie aux histoires racontées dans la chanson. La chanson est décontractée, mais cela n'enlève rien à sa beauté et à son impact. En fait, la simplicité de la chanson ne fait qu'ajouter à son attrait universel.

La fusion culturelle que présente "Aimable" est une expression de respect et d'admiration pour la diversité de nos racines musicales. C'est une musique qui transmet la joie de vivre, qui unit les peuples et les cultures dans une célébration de notre humanité partagée. Il s'agit, sans aucun doute, d'un morceau musical qui mérite d'être apprécié par tous ceux qui recherchent une connexion émotionnelle et spirituelle avec la musique...

Radio Armazém, Brésil 2023

GALA 50^e

de la Maison d'Haïti

EN VEDETTE Émeline Michel & Daniel Bellegarde

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www.mhaiti.org/web/special-50e

FÉVRIER 11 19:00

à la TOHU



Gala du 50e anniversaire de la Maison d'Haïti à Montréal avec
Émeline Michel et Daniel Bellegarde.

11 Fév/Feb 2023 Tohu hall

bis

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11 et 12 janvier 2023 • Cité des Congrès de Nantes
Débats • Exposants • Événements • Ateliers • Spectacles

**DANIEL
BELLEGARDE**

GAMIQ 2022

7x NOMINATIONS

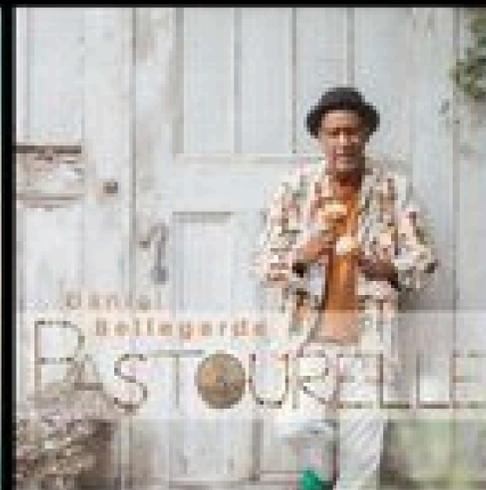
**CHLOÉ
LACASSE**

Album Folk + Vidéoclip



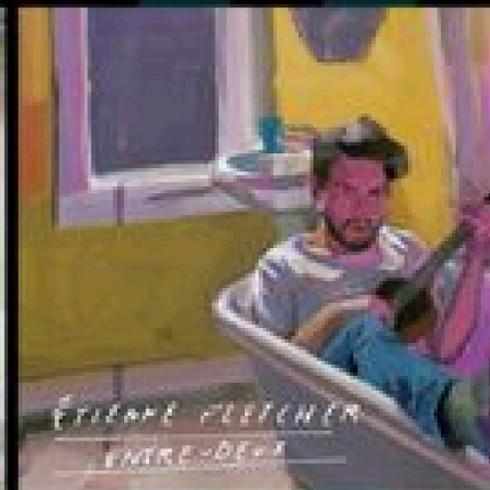
**DANIEL
BELLEGARDE**

Album/EP Monde



**ÉTIENNE
FLETCHER**

Album/EP Hors-Québec



**SÉBASTIEN
LAFLEUR**

EP Pop



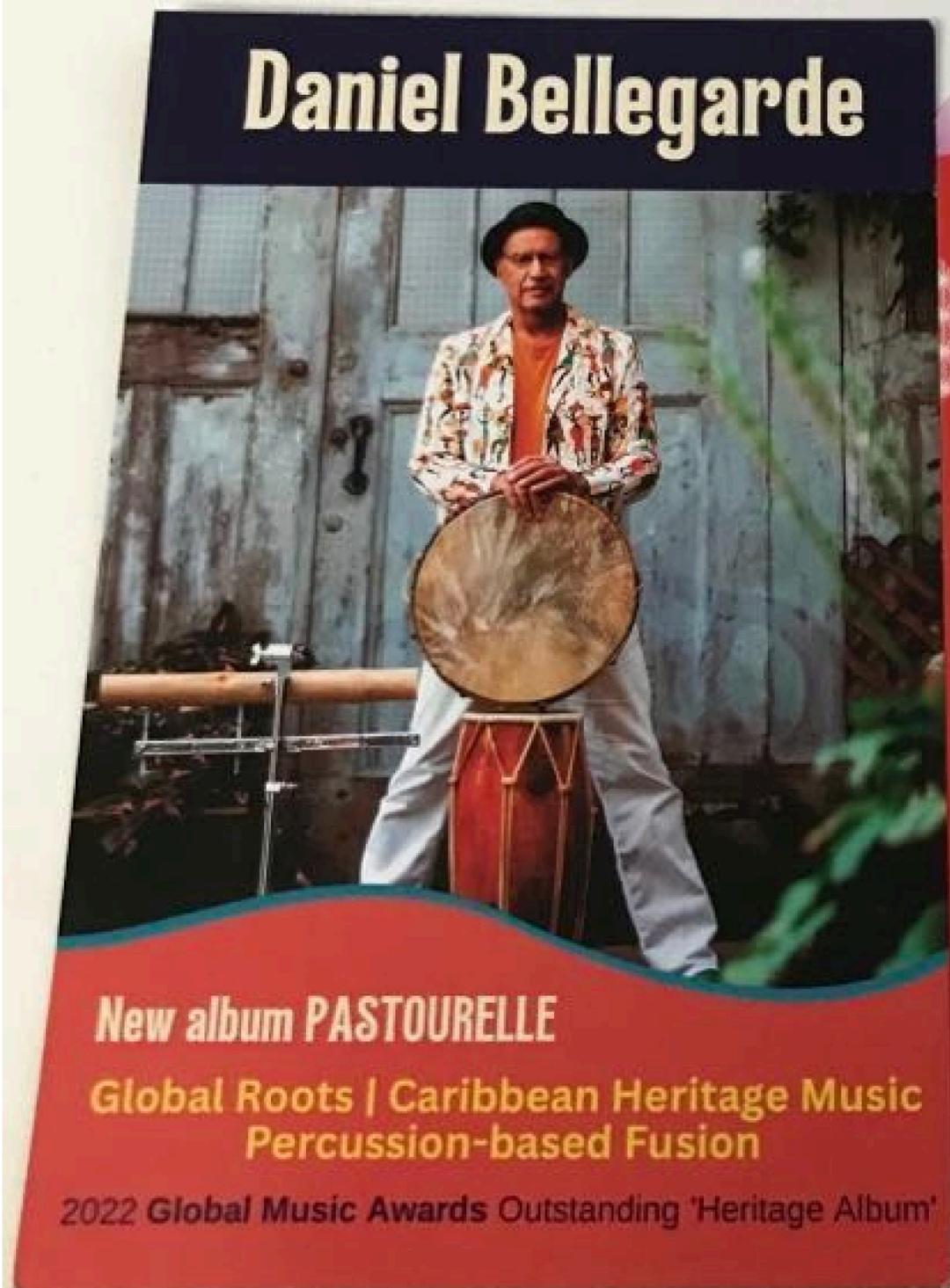
**LE WINSTON
BAND**

Album/EP Monde



**QUARTIER
GÉNÉRAL**

Gérance



Mundial Montreal 2022



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prix Cultiver la Diversité
Awards 2020



Pastourelle par Daniel Bellegarde, biographie d'un parcours aux influences éclectiques

Adrien Di Nicola, Rédacteur (France)

<https://www.r-magazine.ca/pastourelle-par-daniel-bellegarde-biographie-dun-parcours-aux-influences-eclectiques/>

Daniel Bellegarde est un percussionniste canadien aux origines haïtiennes qui nous surprend avec son nouveau disque Pastourelle. Le singulier s'applique ici, car il dresse un historique d'une danse qui s'appelle la pastourelle et signifiant aussi, pour lui, un retour aux sources dans sa composition musicale.

Selon l'histoire littéraire française, le terme « pastourelle » définissait un genre poétique médiéval qui « met en scène, en alternant dialogues et parties narratives, une tentative de séduction d'une jeune bergère par un chevalier ». Mais par extension, dans le domaine musical, la pastourelle est un genre lyrique médiéval puisque dans la langue du Moyen-Âge, « pastourelle » signifiait « bergère ». Au sein de la tradition littéraire française, nous pouvons citer Christine de Pizan et Adam de la Halle qui furent des promoteurs de la pastourelle, une poésie qui s'inspire de la pastorale.

« C'est en souvenir de cette longue tradition littéraire que j'ai voulu me pencher sur les caractéristiques de ce genre littéraire français et m'intéresser à sa transposition musicale dans l'œuvre », Pastourelle, Daniel Bellegarde.

Dans le cadre de cette interview, il s'est confié sur ses influences musicales et littéraires et le mode de composition de l'album Pastourelle.

Pourquoi avoir choisi le terme de « pastourelle », sachant qu'il est dérivé de la tradition de la pastorale ? Avez-vous voulu vous référer à la tradition de l'amour courtois pour le titre de votre album ?

Dans les danses et musiques de quadrilles de Guadeloupe, c'est la 4e figure. La 1ère étant Pantalón, la 2e, l'Été, la 3e, la Poule et la 4e, Pastourelle. Mon but est de faire revivre ce bel héritage et de le faire à ma manière, avec ma vision personnelle.

Cet album est-il pour vous celui de la maturité ? En quoi avez-vous modernisé la pastourelle ?

Effectivement, c'est un album plus accompli musicalement. Mon grand-père a écrit l'histoire d'Haïti pour les lycéens. Et curieusement, sans l'avoir connu – puisqu'il est mort très jeune – je me suis toujours intéressé à l'Histoire.

Comme j'habite à Montréal et que le quadrille est une musique traditionnelle et ancienne, j'ai voulu lui donner plusieurs couleurs au niveau esthétique, à travers mes rencontres et expériences musicales. J'ai fait quelques arrangements avec des instruments celtiques et brésiliens avec mon ami brésilien Rodrigo Simoes.

Est-ce que cet album constitue pour vous une sorte d'anthologie de votre parcours ?

Le terme anthologie est peut-être un grand mot, mais on pourrait dire que je suis un music collector ! J'aime fouiller les archives, les documents sonores ou les partitions. D'ailleurs, cet album ci, Pastourelle et l'autre, Anba Tonèl, font partie des documents du SRDMH (Société de Recherche et de Diffusion de la Musique haïtienne) et du LRMM, qui est un laboratoire de recherche en musique du monde de l'Université de Montréal, dirigé par le musicologue émérite Claude Dauphin d'Haïti.

Quelles caractéristiques empruntez vous à la pastourelle ?

Si vous parlez de caractéristiques au niveau musical, ça serait l'utilisation du tambour sur cadre créole que l'on appelle « tambour bas », du ti-bwa, du cha-cha et du graj (siyak), qui sont liés à l'interprétation des quadrilles.

Comment qualifieriez vous cet album par rapport à l'ensemble de votre œuvre ?

C'est l'évolution naturelle de mon projet et de ma trilogie ! C'est un passage !

Quelles ont été vos influences littéraires et musicales ?

Ne riez pas de moi, mais Le Petit Prince d'Antoine de Saint-Exupéry m'obsède chaque fois... C'est un chef-d'œuvre ! Sinon, j'aime Dany Laferrière et Philippe Djian. En musique, c'est plus difficile. Il y a tellement d'artistes que j'aime ; je vais en nommer quelques-uns : Maxime Le Forestier, Georges Brassens, Lokua Kanza, Saif Keita, Beethova Obas, Dédé Saint-Prix, Gilberto il, Caetano Veloso, Manu Dibango, Ravi Shankar. Dans les percussions, j'aime Lénor Fortuné dit Azor, Ti Roro, Mino Cinélu, Paulinho da Costa, Airtó Moreira, Nana Vasconcellos, Glen Velez, Changuito, Burhan Ocal.

Quelles sont les actions que vous entreprenez pour sensibiliser à la patrimonialisation des cultures des Antilles françaises ?

Je vais défendre les contredanses, quadrilles, valse, menuets Congo et troubadours de Haïti et des Antilles françaises dans les théâtres, maisons de la culture ou festivals. C'est une musique fragile et peu connue en dehors des îles des Caraïbes. Il y a peu de relève chez les musiciens âgés malheureusement.

Avez-vous conçu cet album comme un itinéraire pour offrir un panorama de vos influences ?

Bien sûr, en l'écoutant, vous constaterez mes influences brésiliennes, celtes, country et classiques...

Vous considérez vous comme un passeur de mémoire au niveau de la musique antillaise et que souhaiteriez vous comme destinée à cet album ?

C'est le but de mes démarches et j'espère pouvoir transmettre, par l'histoire de cette musique, l'héritage riche de cette culture peu connue en dehors des Antilles françaises.

Avec cet album aux sonorités éclectiques, Daniel Bellegarde cherche à faire découvrir les rythmes de la musique, en y mêlant des influences sud-américaines, mais cet album se présente également comme un florilège de la musique haïtienne et antillaise. Cet album s'apparente comme étant un itinéraire qui vous transporte dans les influences musicales de Daniel Bellegarde, et si vous souhaitez en savoir plus sur l'histoire de la pastourelle, reportez vous aux références que nous mettrons en bibliographie en fin d'article.



<https://www.rootsmusic.ca/2020/06/01/how-s-everyone-doing-out-there-june-1-edition/>

By Heather Kitching

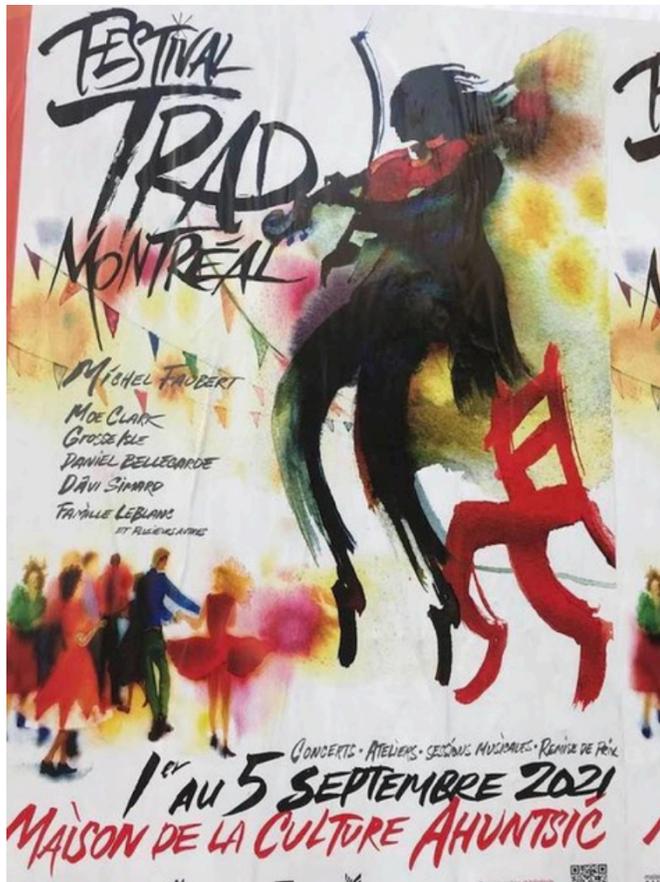
1 juin 2020

How's everyone doing out there? (inaugural edition)

Daniel Bellegarde – percussionist who has worked with major Quebec stars, such as Daniel Bélanger, Michel Rivard, Zachary Richard and Cirque du Soleil. His debut album, *Anba Tonèl*, focuses on the influence of European music on Caribbean music. Daniel Bellegarde has been in pretty good spirits since the arrival of COVID-19 because he's working on a new album that he's excited about, he said. But the death of George Floyd at the hands of Minneapolis police officers has taken over his mind in the week since it happened. "I'm shaken, sad and outraged," he said in French over messenger. "I'm not sleeping well at night. He would've taken part in the demonstration in Montreal against the police actions, but he was concerned about safe social distancing, he added.

As far as his new record goes, it so far consists of four new compositions and five traditional numbers, he said. The music is Haitian, but with influences from across the Caribbean, including Martinique and Guadeloupe. There's a piece inspired by Cuban tumba francesa and another inspired by a polka from St. Lucia. There's also an homage to the Haitian classical and Merengue-danzon composer Ludovic Lamothe.

Daniel is hoping to have Dave Gossage of Orealis play Irish whistles on the album and Nicolas Boulerice of Le Vent du Nord play hurdy gurdy. Already, it's been quite challenging recording in the era of social distancing, Daniel said. He's sent scores and/or click tracks to the players, and they've laid down parts separately for the most part. If things continue to run smoothly – or at least as smoothly as possible under the circumstances – Daniel hopes to have the album out in the fall of 2021.



Festival Trad Montreal 2022



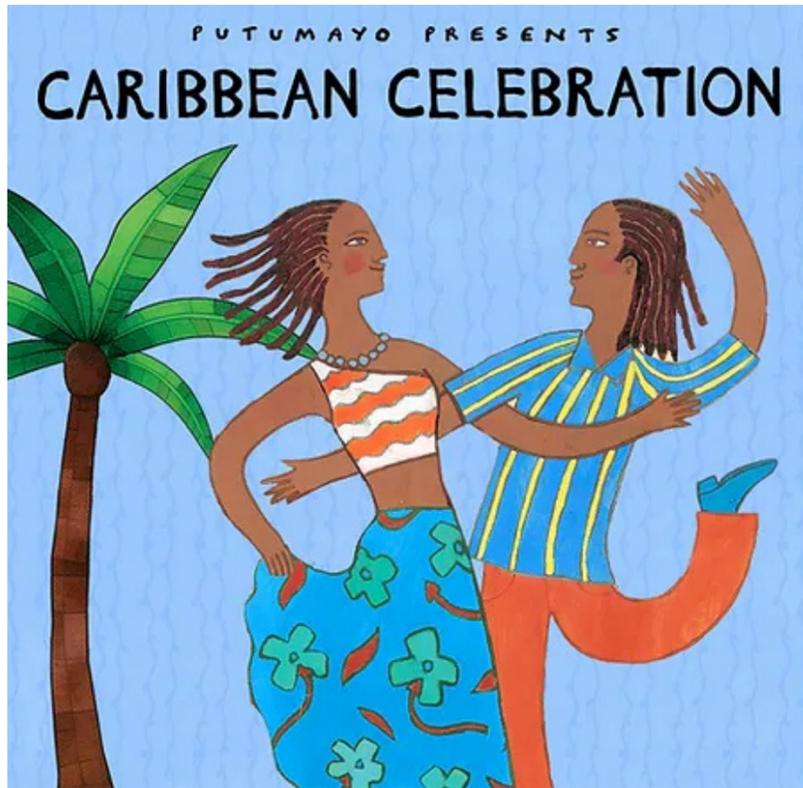
Montreal Council for the Arts 2023/24
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Radio Canada



Fines Arts Museum 2022,



Centre culturel Stewart Hall
176 Chemin Bord-du-Lac-Lakeshore
Pointe - Claire, QC

Vendredi 15 Mars 2024
19h30



Présenté par LA PROMESSE TD PRÊTS À AGIR
Fondé par Fondation FABIENNE COLAS

18^e Festival 24-28 Juillet 2024 Montréal

Haiti Lejolie

Foire Artisanale et Ateliers
PARC LAFONTAINE - DIM: 12H À 18H

DIMANCHE 28 JUILLET | ESPACE GAZONNÉ SPECIAL "ATELIERS ANBA TONEL"

12h Atelier culinaire avec Sophia Service Traiteur
13h Atelier de percussion avec Daniel Bellegarde
14h Cours de créole avec Jerry Thermidor du Centre Toussaint
14h Performance de Maliciouz artiste visuel
15h Atelier de recyclage pour petits et grands avec Marcelin Délice de Seconde Nature Ateliers

AIRE DE JEUX POUR ENFANTS :
12h Atelier de fabrication de masque pour enfant avec Maxo Lauture
13h Tresse de cheveux pour petits et grands avec Fabiola-Érika Lalanne de Beauté I.D.A Storm
13h Atelier de recyclage
15h Atelier Cerf-Volant avec Joseph André chez Espace d'Expressions et de Création
15h Maquillage personnalisé pour enfants avec Jacynthe Sauvageau d'Animation Katoa S.E.N.C.

CHAPITEAU DES ARTISANS :
14h Atelier de sculpture de métal avec Jean-Eddy Rémy
15h Atelier de perlage avec Mireille Délice