

PENGUIN  
EGGS  
Summer  
2005

## Recordings

### Genticorum

Malins Plaisirs  
Roues et Archets

Love lost, love and lust, and 'cousinage' (I'll leave it to your imagination). As if the album's name and the bitten apple on the cover isn't enough to tip you off, 'l'amour' in its many forms is a dominant theme throughout Genticorum's second album. And cats. At

least three of the tunes are titled after cats. So with their sense of fun firmly intact, the three members of Genticorum take us on another trip through Quebec's rich musical traditions. We are treated to some wonderful songs and 'complaintes', cracking sets of tunes, and some innovative instrumental touches, such as the nyckelharpa on *Bonnet d'âne* and the bass-o-tronic backdrop to *Cascou*. As we've said so many times in these pages, there's tons of young groups coming out of Quebec these days. Genticorum are one of the best.

— By Richard Thornley

Global Music and Culture

## WORLD Rhythm

July 2005  
Vol. 3 Issue #5  
(Internet version)

Genticorum  
"Malins Plaisirs"

This CD is from the Quebecois traditional music trio, Genticorum. They are well-rooted in the music from their native province as well as other North American and European folk cultures. Naturally, songs are sung in French and feature their smooth-toned three-part harmony. The instrumentation is Alexandre de Grosbois on wooden flute and electric bass, Yann Falquet on guitar and Jew's harp and Pascal Gemme on the fiddle and his feet! (Yes, that is right, feet. Pascal provides the rhythm with his propellant percussive tapping).

Part of their appeal (especially beyond their core audience) is their youthful vigour to the traditional fare. Their music is jarring or raw but rather warm and inviting. All of the instruments are very well-balanced and easy to hear. It sounds like they are playing right in your oh-so-large living room. Their CD artwork, which is a painting of an apple as a heart with a bite taken out seems to tell you that Genticorum are expressing themselves as artists and are not just tour guides through a musical museum of yesteryear.

- Cameron Blades -

**Malins Plaisirs -- Genticorum** (*Roues et Archets*) Genticorum played at the Rogue last summer. This trio combines the superb fiddling and compositional skills of **Pascal Gemme**, the spritely flute of **Alexandre de Grosbois-Garand** and the brilliant guitar work of **Yann Falquet** - who also plays with The McDades. Their instrumentals are remarkably complex and original - and brilliantly executed. Their songs, with glorious 3 part harmonies, tend to the ribald and amusing. Great music - and great fun!

Rogue Folk review ■ Apr 2005

Steve Edge

**GENTICORUM**  
*Malins Plaisirs*  
Roues et Archets 006

The music of Québec may well be the up and coming genre in North American music. More and more bands, it seems, are emerging from the region, playing music distinctive from its Cape Breton cousins, with a wonderful rhythmic flare propelled, quite literally, by dancing feet. For a three piece, Genticorum makes a very full and glorious noise, both instrumentally and vocally. Curiously, for all that they're Francophone, a song like "Les Tisserands" would sound perfectly at home in English folk with its rough-and-ready harmonies and nicely raw fiddle work. Yet at the same time they're capable of a light, tasty set of jigs and reels like "Méo Grain D'Or," for example, where fiddle and flute float around each other over the guitar. Mixing traditional and original compositions, the trio stands quite assuredly in the history of their region's music. There's a real lightness of touch throughout, and the feet work every bit as well as a rhythmic ground as the bodhran does for Irish music. And when they add a second pair on "Méthé Métais," along with a second fiddle, there's a swelling fullness in the music. The three voices of the trio work well together, whether singing together or in antiphonal phrases. All in all they have a compelling sound that retains its joy. This is a band that's going to go places. — CN

Sing Out! • Vol. 49 #3 • Fall 2005

gious rituals, the main performance rites, *salves*, are call-and-response devotional songs based on sacred European music, accompanied by hand drums. Like American Gospel, much here is a fusion of traditional spirituals infused with the forced faiths of European invaders – hence a blend of Yoruba and Catholic deities invoked through repetitive lyrics and hypnotic drum rhythms. The rituals these musics pertain to are also diverse: burials, weddings, crucifixion remembrance and saintly devotion. While the compilation is varied in tempo and style, a few recurring instruments appear: *palos*, djembes, congas and bongos, *maracas* and *güiras* (shakers), and the call-and-response vocals. Studio-produced, the musicians capture the live feel of street music eloquently, though often the higher-pitched sounds of shakers override the low end percussive instruments. Nothing can replace the actual ritual and dance participation, but as cultural preservation *Quisqueya en el Hudson* is an important, and thoroughly enjoyable, testament to transnational worship set to the tune of party time. — DB

**GENTICORUM**  
*Le Galarnau*  
Genticorum 1202

**PERDUL'NORD**  
*Clair Obscur*  
Perdu L'Nord 1774

**GLENGARRY BHOYS**  
*Rhoots*  
Glengarry Bhoys 006

These three new releases from Canada highlight musical diversity to the point where one sometimes has to be reminded where the sounds are coming from.

The debut release from the Quebecois trio Genticorum is the most traditional of the three, though on tunes like “Cyclone” it’s only the background clogging and Jews’ harp that grounds us in La Belle Province rather than Ireland. The combination of fiddle (Pascal Gemme), guitar (Yann Falquet), and flute (Alexandre de Grosbois-Garand) departs from a lot of Quebecois lineups (no accordion or piano) and it requires that each of the three put forth a lot of energy to fill out their sound. They do so with great aplomb, just as they attack vocals with a lusty zest. Mirthful zipper songs like “Les Parties de Grégoire” and the namesake “Genticorum” will leave you smiling, while house-dance cloggers like “La Brunante” and raw-edged Cajunesque songs like “Le 25 de Mai” will get your feet moving.

*Perdu l'nord* is an idiomatic expression that means you’re lost, both literally and metaphorically. It’s a take-off on the compass bearing true north. The eponymous quintet certainly stray far from their Montreal base. In fact, harmony singing on songs like “Consolez-moi” and “Sou-Manié” evoke West Africa, and most of the band’s arrangements fuse traditional melodies with scraps of jazz, world beat, and pop. Alexandre de Grosbois-Garand, the flautist in Genticorum, is a temperamental bassist for Perdu L’Nord. The bright, yet soulful oboe work of Annick Beauvais makes this a memorable album, as does Chantal Bergeron’s versatile fiddle playing. (She even plays a bit of hardanger on the “Tribu Nordique” set, and again on the primal “Polska d’la rue Bordeaux.”) You’ll also catch snippets of languid Parisian-style singing, hints of industrial rock, and a touch of Irish swing. The album’s boldness more than compensates for its occasional sloppiness.

My copy of *Roget’s* doesn’t have enough synonyms for “eclectic” to do justice to the Glengarry Bhoys. Listen to “In a Big Country” or “Angels Gather,” the album’s opening tracks, and you’ll think they’re Ontario’s answer to the bubbly pop folk of Great Big Sea. But then there’s nothing like this again until “Fear,” which is track 13. Take a listen to the kick-ass Highland pipe “Apple Hill Jigz” and you might think Tannahill Weavers-meets-Spirit of the West. But that’s followed by the stunning Quebecois call-and-response “M’en Va a la Fontaine,” which is practically a clinic in harmony singing. A few tracks later we get “Bubbaloo,” a formal pipe tune merged with synthesized sounds evocative of humpback whale songs. “Forest Park” is flavored Irish, but “Le Chemin Vers Herrington” is a French-Canadian reel, and “Let it Rain” is, simply, a gorgeous new song, made all the more effective by the tasteful (and constrained) use of double-time singing by Graham Wright. What else could end such a splendid and diverse album but a set titled “Brain Storm?” — RWeir



**ALASDAIR FRASER AND NATALIE HAAS**  
*Fire and Grace*  
Culburnie 121

*Fire and Grace* is an apt title for the pairing of Alasdair Fraser’s flaming fiddle and the elegant cello work of Natalie Haas.

Although not so common today, 19th and early 20th Century Scottish music often coupled fiddle and cello. Fraser is feted for the purity of his tone and the depth of his playing, but the cello’s sonorous accents bring both into even sharper relief. It takes a cellist as gifted as Haas – a student at Julliard and part of Mark O’Connor’s trio – to scale the frets and keep up with Fraser. There are a few slower-paced sets, like the brooding “Prince Charles’ Last View of Scotland,” that must seem like child’s play after what Fraser puts Haas through on the fast reels that predominate. When the pace turns frenetic, Haas transforms her cello into a lissome bass to construct frames to contain Fraser’s bursts of color. On the “Stirling Castle Set,” Fraser tosses off triplets one moment and then improbably sustains a note the next. To keep up, Haas makes her cello grunt and growl like a boiler worker. On the very next tune, “Josefin’s Waltz,” she has to regroup for a lighter touch.

This album changes sensibility as well as tempo. Fraser takes us to Norse lands with “The Scandinavian,” to the Shetlands (“Da Slockit Light”), to remote St. Kilda (“St. Kilda Wedding”), and to every square inch of the Scottish mainland. Each set seems to surpass the previous one, but “Rob Roy Crosses the Minch” is truly special, a set that begins at canter pace, doubles back on itself, and – courtesy of well-placed notes from Haas – pulls up abruptly before breaking into a full gallop in which joy mingles with a sense of urgency. This is a glorious and gorgeous album. — RWeir

**FIDDLERS 3**  
*Encore!*  
Fiddlers 3

There are few things as infectious as a string of fiddlers, be it a festival finale, a movable feast like Celtic Fiddle Fest, or a permanent lineup like Fiddler’s Bid. Into the latter category toss Ontario-based Fiddlers 3, which is actually a Lozinski family quintet, with Lorne and Mary Ann providing percussion and accordion backing for their flying-finger offspring: Stefan, Andrian, and Elaina. *Encore!* is the family’s second collection of tunes. The bones snap, the spoons bang, the feet stomp, hands clap, and yelps fill the air while fiddles soar. This album has the raw, energetic verve of a hot night at the local community center, assuming your community has three youngsters as precocious as these. (The Lozinski children are 17, 18 and 19.) With tunes as well-trodden as “Red Wing,” “Soldier’s Joy,” “Turkey in the Straw,” and “Rakes of Kildare,” this release won’t win any Junos for originality, but I’m taking side bets that no one collects on the

## Genticorum

Le Galarnau  
Genticorum  
Genti202

As we keep remarking in these pages, there's so much great music coming out of Quebec these days, from groups both young and older: Les Chauffeurs à Pied, La Bottine Souriante, Entourloupe, Le Vent du Nord, Les Charbonniers de l'Enfer, Perdu L'Nord, La Volée d'Castors, and the list goes on. Well, just when you think you've

heard them all, along comes someone new to confound that opinion. Genticorum are the latest, a young trio with a traditionally-rooted sound and energy to burn. Pascal Gemme (fiddle, voice, and podorythmie), Yann Falquet (guitar, Jew's harp, voice, clochette), and Alexandre de Grosbois-Garand (flute, electric bass, vocals) are the group, and *La Galarnau* is their first album. Yet despite their age and lack of numbers, their music has a striking depth

and richness. They include some a capella songs, boldly tackle *Le 25 de Mai* (previously rendered in classic form by Marchand, Ornstein, and Miron on *Le Bruit Court Dans La Ville*), throw in a nod to la Famille Soucy with the electric bass on *Cyclone*, and also show themselves to be capable composers of their own (as with *Baldaquin* which opens the disc). At times the music seems coloured with a strong Irish influence (and possibly also a Scandinavian influence, as on the fiddle solo that opens *Le 25 de Mai*). The whole thing has an amazing cohesiveness, sense of humour, and maturity; essential listening for anyone interested in Canada's most vital musical tradition.

—By Richard Thomley

46

PENGUIN  
EGGS  
Spring  
2004

Recordings

time, the French capital had become a mecca for such African musicians and singers as Salif Kieta, Mory Kanté and Baaba Maal. There Kidjo released her debut disc, *Pretty*, in 1980. It became a huge success in West Africa.

Her major European breakthrough, however, came a decade later with the release of the wonderful *Logozo* on Island Records. Back then its roster included the likes of U2 and The Pogues. Subsequently, Kidjo released six more discs, which, until recently, consecutively diluted her African roots. Still, she gained widespread recognition touring with the initial Lilith Fair in 1998: "I loved it. I didn't understand why journalists were so concerned that women were getting together to make music."

Collaborations with Carlos Santana and Dave Matthews further raised her profile in North America. And in 2002 she was named a Goodwill Ambassador for UNICEF, which occasionally brought her into contact with the likes of Whoopi Goldberg and Jessica Lang. That same year Kidjo performed for former U.S. president Jimmy Carter in Stockholm on the night he received his Nobel Peace Prize. She still chuckles at Carter singing and dancing along to her music.

Now, with the completion of her slave trilogy, she has yet to contemplate her next musical move. A long-overdue, unfettered return to her African roots, perhaps?

"My music is something sacred to me. It's my life. It's my passion. And I'm privileged enough and blessed enough to believe in my passion. I can't compromise that. And if I don't feel something, I don't do it. If I feel the need, or if I feel the inspiration of doing something acoustic, hell yeah; I'm doing it. I have a saying, 'What comes to my heart will come out.' And it's always like that for me."



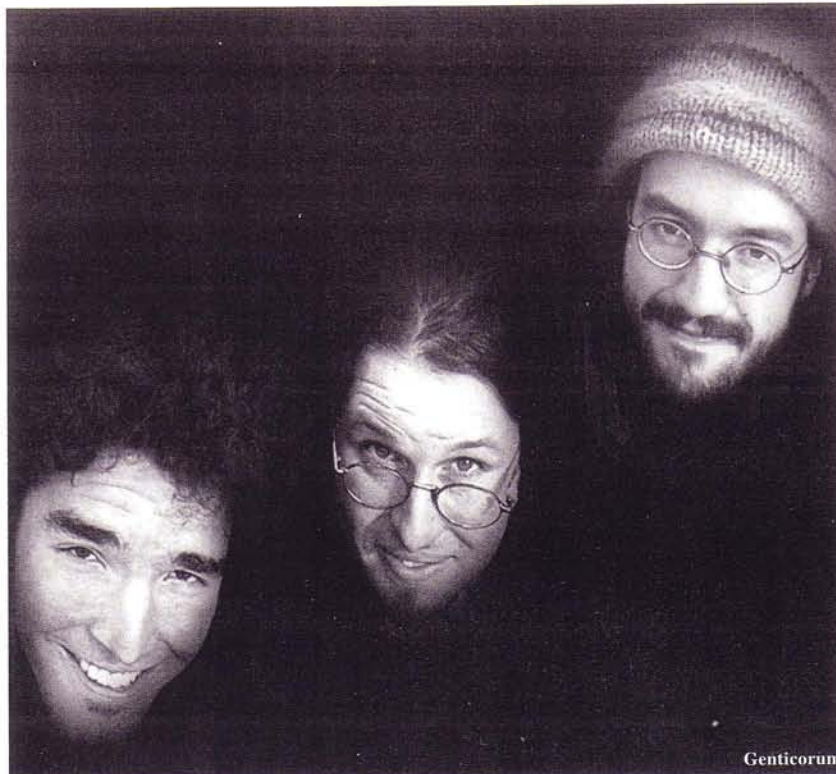
## Twist and Spout

*Pioneering trio, Genticorum, want to create a revival in traditional veillées – old-time dances – in Québec. They have also developed a fondness for airs croches (crooked tunes) and religious and sexual allusions. We gave Tony Montague a crooked sixpence to find out more.*

Montreal-based trio Genticorum has a penchant for music with a twist. The band delights in *airs croches* (crooked tunes) – instrumental pieces with unexpected shifts of time-signature, little rhythmic hiccupps that have come to be regarded by Celtic jammers from Sligo to Sydney as a hallmark of Québécois jigs and reels.

"Musicians from outside of Québec have been fascinated by these *airs croches* for quite a while," says Alexandre de Grosbois-Garand, bassist and flute-player with Genticorum.

"Lisa Ormstein, who played with La Bottine Souriante in the early days, wrote her master's degree thesis about them. The Québécois have also come to love the irregularities. Often the tunes are really beautiful. Many of the composers from the new generation of musicians here – people like Pascal Gemme, our fiddle-player, or Jean-François



Genticorum

Bélanger – write in this way. Most of the tunes on our debut album *Le Galarnéau* are *airs croches*.

Genticorum's instrumental material reflects a diversity of influences. Broadly speaking it's all Québécois or in the Québécois vein but can entail French, Breton, Scots, English or Irish origins. And there are elements from other traditions. The occasional droning sounds of Gemme's fiddle, and the shift to the unusual Lydian mode in the second part of his composition *Nombreeil* indicate a Scandinavian connection.

"It's not so much specific borrowings from Swedish or Norwegian music, it's more a matter of the general approach that Scandinavian bands take," says de Grosbois-Garand, who is one of the pioneers of flute-playing in the new Québécois music. "They seem to have particularly good taste in arranging and adapting traditional material, giving tunes their personal stamp while not bending them out of shape. The problem with a lot of bands who work in the Celtic vein is that they think everything's going to benefit from having a backbeat. The Scandinavians know better."

If the inspirations behind Genticorum's tunes span the North Atlantic the trio's songs belong resolutely to downhome Québec. Gemme learned the fascinating and spicy song that provides Genticorum with its unusual name from his grandfather André Billette. The chorus is a turlutte in dog-Latin, a kind of nonsense rhyme that combines religious and sexual allusions in a uniquely Québécois manner. In rough translation, it begins: On the bri on the blade on the brestouri / On the bumorum on the brestorum / Genticorum on gelorum. And that's just part of it.

"In the past it was quite common to hide references to things like sexuality or drinking behind invented words that mimic Latin," de Grosbois-

Garand explains. "As the Catholic Church was so present in Québécois society you had to be careful what you talked or sang about, and this was an ingenious and permissible way of alluding to taboo subjects. Needless to say it was Pascal's favourite song as a kid."

The excellent *Le Galarnéau* is rich in sauce and spice in a less risqué sense. The penultimate track *Les Parties de Grégoire*, a cumulative song in the pattern *The Twelve Days of Christmas*, celebrates the culinary highlights of good old garçon Grégoire's little party – six partridges, five legs of mutton, four quarters of veal, three lambs, two chickens, and a boneless veal chop "expertly roasted."

"It comes from the singing of Jean-Paul Guimond who's one of the best known Québécois traditional singers of the old generation – he's in his 60s now I think. We like the good humour of this song, and the subject of feasting in the fields is dear to the heart of every Québécois."

While the songs are traditional, many of the instrumental tunes on *Le Galarnéau* are of more recent vintage. All three members write, and de Grosbois-Garand promises that Genticorum's forthcoming album will feature original tunes only, by them and their friends. "We'll be recording in November in order to have the CD out in February for the Folk Alliance Conference here in Montreal. There'll actually be fewer *airs croches* this time. We'll also be adding more electric bass, and exploring some of the possibilities that working in a studio offers. It will still have a very live feel, like its predecessor."

The importance the musicians of Genticorum attach to a live sound reflects their special interest in performing for dancers. As the son of the president of the SPDTQ (Society for the Promotion of Québec Folk Dances), de Grosbois-Garand is particularly

## The Gourds

FROM PAGE 55

We were in Rockport, Maine, and we had a moment like that, where Kev turned around and said, 'What the fuck are you doing?' We were all tired. And it didn't matter anyway 'cause there was nobody there."

Don't cry for Llewellyn, though. "He learned HTML to put up the Gourds Web site and now he's making more money than any of us," says Bernard. "At least, he's got the time and resources to go scuba diving all over the place, which I could never see him doing before."

• SHAWN CONNER

## Genticorum sees a new enthusiasm for old dance

Montreal folk trio Genticorum takes its unusual name from a nonsensical, dog-Latin word in a

salty old French-Canadian song. "Genticorum" is an innuendo-heavy ditty that tells of a wandering maiden "with a pâté made from three pigeons" tucked under her apron. Inevitably, a young man asks her to sit down beside him, then jumps her, causing the sea, the fish in it, and "the stones on the bottom" to tremble. In translation, the macaropic chorus begins: "On the bri, on the blade, on the breastouri/On the bumorum, on the breastorium/Genticorum on gelorum".

"In the past it was quite common to hide references to things such as sexuality in stories like this and invented words that mimic Latin," explains Alexandre Grosbois-Garand, Genticorum's bassist and flute player, reached at his Montreal home, interviewed in French. "As the church was so present in Québecois society before the Quiet Rev-

olution [of the 1960s], you had to be careful what you talked or sang about, and this was an ingenious way of alluding to a taboo subject."

There's more sauce on Genticorum's largely acoustic, endlessly

fiddle player Pascal Gemme, and guitarist Yann Falquet. "The piece comes from Jean-Paul Guimond, one of the best-known Quebec traditional singers of the old generation," says de Grosbois-Garand. "We like its good

## "It will still have a very live feel, something we always want to keep because we see ourselves as a performing band."

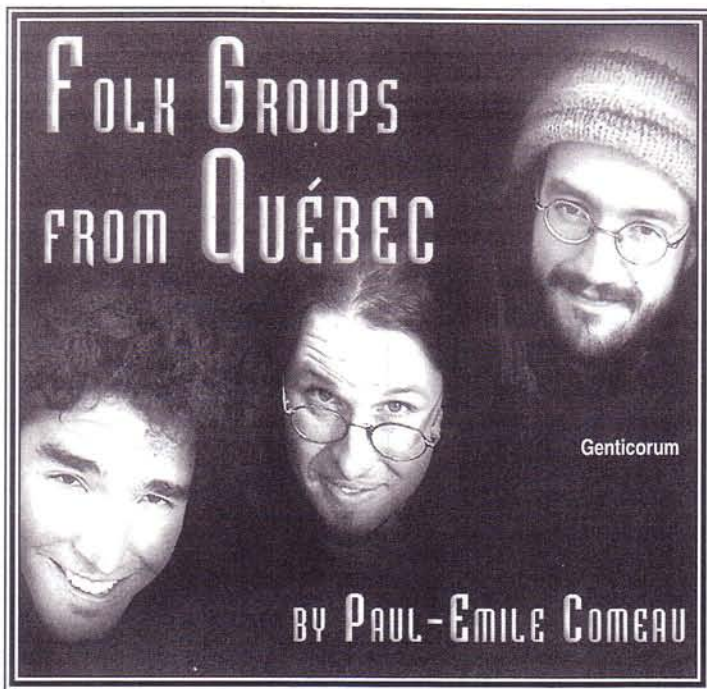
energetic debut album, *Le Galarneau*, though of a less ambiguous nature. "Les Parties de Grégoire", which is in the same

pattern as "The Twelve Days of Christmas", celebrates good old *garçon* Grégoire's little party and its culinary highlights: six partridges, five legs of mutton, four quarters of veal, three lambs, two chickens, and a boneless veal chop "expertly roasted". It's sung a cappella by de Grosbois-Garand, more electric bass, and explore

some of the possibilities a studio offers. But it will still have a very live feel, something we always want to keep because we see ourselves as very much a performing band, and more especially as a band for dancers."

Genticorum, which makes its Vancouver debut at the St. James Community Square on Saturday (July 3), is particularly conscious of the importance of the link between Québecois folkwork and fingerwork. "One of our aims is to provide a boost for the dancing," says de Grosbois-Garand. "We have a passion for *veillées* [dance evenings] because of the kick we get when we look out from the stage and see the new enthusiasm for these old dances. Veillées are a great way for the generations to meet socially—and that's incredibly healthy for the future of both traditional music and dance."

• TONY MONTAGUE



Dana Whittle

**T**raditional music from Québec may be one of the continent's great regional musics, but interest and enthusiasm for it in the province itself has been sporadic over the decades. There was a revival of interest in the 70s but the music was snubbed during most of the 80s. Fortunately, musicians have been rediscovering their musical heritage in recent years and finding an audience for it. There is more traditional, folk, and world music of quality being produced in Québec than ever before, and several years ago a non-profit organization called Folquébec was formed to promote this burgeoning folk and roots music scene.

Besides the older folk musicians, and a few younger solo performers, there are currently a couple of dozen trad or folk groups in Québec worth checking out, most of them made up of young musicians, and generally good ones to boot. Most of these groups perform in the same foot-tapping, slap-happy style as the original Bottine Souriante, a group that has achieved a high level of sophistication, setting new standards and achieving international success in the process. In fact, that group's achievements and influence has led indirectly to a phenomenon one might call the "bottinization" of Québécois folk music. There is also a vast repertoire from which to draw so songs are seldom duplicated on these groups' albums. Media coverage of the movement is still relatively slight within Québec, but, unlike in the 70s, this generation of folk groups seems more conscious of its potential appeal all across the country and beyond. The following is a round-up of some of the better ones.

As with most of these groups, **Entourloupe's** sound is instantly identifiable as French-Canadian. Foot-tapping rhythms (referred to as podorhythms) are de rigueur, as are call-and-response vocals. Also, the subject of drinking is almost as ubiquitous in the repertoire as it is in honky-tonk country songs. Entourloupe, whose name refers to a sort of mischievous prank, is made up mostly of veteran musicians. The core of the quartet is made up of an accordion and two fiddlers, one of whom is Claude Méthé, whose roots go back to *Le Rêve du Diable*, *Manigance*, and several other notable bands from the 70s and 80s. On its album *Les choux pis les melons* [Minuit dans la Cuisine Min-Ent 112000], a title that translates as "The Cabbages and the Melons," Entourloupe not only draws from traditional Québécois material but also from that of neighboring provinces. Close to half the tracks are instrumental, but the musicians are also excellent vocalists. Except for "Moneymusk," which shows up in a medley, the group's repertoire is mostly little known and includes a wonderful song about going to Expo 67 in Montreal. The obligatory drinking song is "Ah! Que nos pères." The impressive trio known as **Genticorum** is especially active on the traditional dance and contradance scene in Québec. The group has a Latin name, and a track with the same title can also be found on *Le Galarneau* [GENT 1202], the group's debut. The three musicians play fiddle, guitar, Irish flute, electric bass, jaw harp and, once again, foot-tapping, but it is also adept at the kind of mouth music known as turlutteries. As is generally the case with Québécois groups, most of the

tracks consist of medleys of two or three tunes, in this case mixing both vocals and crooked fiddle-dominated instrumentals in more or less equal measure. Most of the songs are traditional and typically Québécois in style, but these are mixed in with a few originals. As with Entourloupe, and true to tradition, the group sings mostly call-and-response songs and makes room for a few tongue-in-cheek songs, or titles, such as "Ma méchante mère" ("My Evil Mother").

**Norouet**, whose name is a local variation on "Northwest," is another young trio but one that's very different from Genticorum. One member plays guitar, bouzouki, mandolin, and feet, while another plays a variety of unusual or little-known percussion instruments. Besides being a fine fiddler, Stéphanie Lépine is also a good singer, which gives the group a refreshing quality considering that there aren't very many female singers of traditional songs in these groups. Half a dozen guest musicians also contribute. The repertoire on *Spirale* [Minuit dans la cuisine Min-Nor 042001] consists of traditional songs and original instrumentals but the group generally eschews medleys and distinguishes itself with its talent for unusual arrangements. While Norouet (mostly ex-members of *La Galvaude*) is very respectful of traditional material and adept at bringing it to life, the group also dares to take chances and sometimes draws its inspiration from Acadian and Breton music, not to mention bluegrass and Irish slow airs.

**Les Langues Fourchues** ("the forked tongues") is a quintet whose members play the usual assortment of instruments, namely fiddle, accordion, harmonica, bones, and

mandolin. Evelyne Gélinas, the only woman of the group, brings a Celtic Breton flavor by playing flute and flageolet, but, like all the other members, she also sings, although only rarely in a lead role. *Que l'dévan emporte le restant* [LF001], the group's album title, can be loosely translated as "may the front pull the rest." Again, *Les Langues Fourchues* revives old songs but often adds an original reel to turn it into a medley. A three-reel medley that was recorded in a church is wittily called "Le péché de la chaire" ("sins of the flesh"). The arrangements aren't always as distinctive or as varied as they could be, but the group is young and obviously still learning.

**La Corde de Bois**, whose name translates as "the cord of wood," doesn't play traditional music but draws from the style, as is obvious from the prominent role of the fiddler and the group's reliance on foot rhythms. The Laurentian-based group came together in January 1998 to help comfort victims of the ice storm. Although most of the musicians have their roots in jazz, the music on *L'Horizon rouge* [DSM3041] is a composite of several genres. When the guitarist straps on his electric guitar, the group seems to draw its inspiration as much from light 70s Québécois rock as it does from folk and jazz. Although *La Corde de Bois* sticks to its own material, four of the tracks are instrumentals, a couple of those original reels. A few tracks, such as the seven-minute "L'air du quaternaire," are more or less extended jams. *L'Horizon rouge* isn't consistently compelling and is less likely to appeal to fans of traditional Québécois music than CDs from or by the other groups under review.



Dana Whittle