

## Mp3 Joanne Griffith - Y'ya



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A beautiful new voice. Afro-Brazilian sounding songs, in English or French, with hues of jazz and blues. Interesting covers of Feeling Good, a 'world blues' with African cora, and Iko Iko, a carnival groove bridging New Orleans and Rio. 12 MP3 Songs WORLD: World Fusion, WORLD: African Details: Joanne Griffith presents her 1st album: YY Singer Joanne Griffith probes essential themes of love, childhood, and the art of living together in her debut album, YY. Over Afro-Latin rhythms cross-pollinated with a Montreal blend of mtissages, the songs explore various facets of the human family, here and there in the world. A generous offering in French with a rich mix of English and Portuguese, the songs were written for Joanne Griffith by Quebec-based songwriters Paulo Ramos, Philippe Laloux, Vovo, Jean-Francois Garneau, and author Delphine Bailly. The album also unveils one of Joanne's own compositions. Born in Montreal to West Indian parents, Joanne Griffith grew up in a vibrant multicultural environment, speaking English at home and French at school. She discovered a passion for the stage, whether expressed in dance, theatre or singing. As a member of the Montreal Jubilation Gospel Choir for more than 10 years, Joanne performed in more than 100 shows, including one for Nelson Mandela when he visited Montreal in 1989, and in 5 recordings, in North America and Europe. In 1999, Joanne Griffith launched her career as a soloist with a concert entitled Prima at Club Soda, in Montreal. The following year, Brazilian singer-songwriter Ba invited Joanne to open at the Lion d'Or in Montreal, where she performed the first half of an uplifting evening. Since then, Joanne has been singing regularly, developing and expanding her repertory with the help of her musical director, Jean-Francois Garneau, and her musicians, Fabrice Laurent, Christophe Papadimitriou and Richard Lalonde. Joining them on this debut album are Paulo Ramos, Vovo, Karl Surprenant, Nathalie Cora, Jean-Pierre Zanella, Vincent Beaulne, Lilison Cordeiro M. and Kristin Molnar, offering listeners a cd that is highly touching and original. The cd opens with a classic,

Feeling Good, first warmly sung a cappella, then backed by a delicate jazzy conversation between cora, guitar and soprano saxophone. The title song follows, accompanied by the fluid guitar of its composer, Paulo Ramos. YY is a tribute to loving families everywhere. The third song, Filosofia pura, sends out a wonderful message of happiness, thanks to sunny percussive from Brazil and West-African cora. *Enfant d'Afrique* begins with a lonely kalimba soon replaced by a military drum, a thought for the children forced to become soldiers. Another riveting look at childhood is offered in *L'enfant est le pre de l'homme* and in *Mina*. One takes us on a train ride along the highlands of India, the other moves our feet to an ironic beguine. *Anahua*, meaning she-who-sees-far in Igbo, shares the longing of an exiled woman for her African grandmother. In *Talat*, a bass clarinet follows the footsteps of Peul shepherds on the savannah. *Iko Iko* is a New Orleans carnival anthem with added Brazilian spice. In *Ser criana*, Vovo joins Joanne in a smile dedicated to children. Joanne's own *Right To Happiness* defends a child's need for love and respect, which is simply expressed in the final song, *Brown Girl in the Ring*. French description: Le disque s'ouvre avec l'un de ces classiques, Feeling Good, d'abord nonc en un suave a cappella, puis soutenu par les traits jazzs des cora, harpe d'Afrique de l'ouest, guitare et saxophone soprano. La chanson-titre suit, agrmente par la guitare agile de son compositeur, Paulo Ramos. C'est une sorte de berceuse, ddie aux parents et aux grands-parents, dont la sonorit exprime les rves de l'enfance. Filosofia pura, la troisieme pice, rpand un idal de bonheur en alliant au soleil des percussions brsiliennes celui de la cora. *Enfant d'Afrique* enchane avec un petit kalimba, vite entran par un tambour militaire, voquant le sort des enfants-soldats. Ce regard sur l'enfance d'ailleurs continue dans *L'enfant est le pre de l'homme* et dans *Mina*. Dans l'un, berimbau, violon et udu tissent la trame d'un voyage en train lumineux sur les hauts-plateaux de l'Inde. Dans l'autre, le cuatro et la clarinette font tanguer sur une bguine un rcit triste et familier. *Anahua*, qui signifie celle-qui-voit-loin en igbo, raconte le souhait d'une femme en exil de retrouver sa grand-mre africaine. Dans *Talat*, une clarinette basse souffle sur les traces d'un groupe de bergers, des Peuls, dans la chaleur d'une savane. Avec *Iko Iko*, la chaleur est celle d'un carnaval louisannais fantasque, o le gamok indien rejoint les tambours du Brsil. Dans *Ser criana*, Vovo appuie Joanne et offre l'enfance un autre sourire brsilien. Joanne dfend ensuite dans *Right To Happiness* le respect des enfants et de leur droit au bonheur, lequel est illustr simplement avec la ronde des Carabes finale, *Brown Girl in the Ring*.

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