

the guitar and also partly song music of  
**Pierre Bensusan**

CD (2001), CD (2012); with Didier Malherbe: CD (1997), CD (2012)



*Dagdad Rec.*

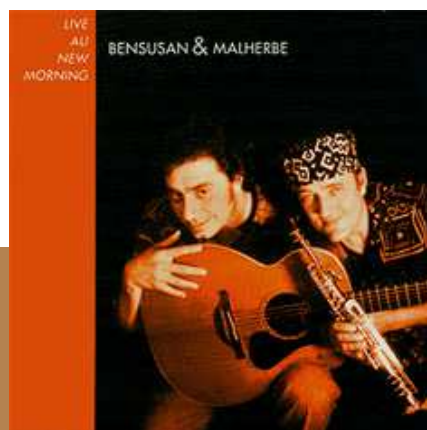
**Pierre Bensusan** : Prés De Paris / P.B.2 ( F/ALG,2001)\*\*\*\*/?

*Dagdad Music/Acoustic Music*

**Pierre Bensusan** : Intuite (F,2001)\*\*\*\*

Before I listened to the 2000 release I preferred to check again Pierre Bensusan's earliest release again, from 1975, to feel how he has evolved. On his first release, Pierre Bensusan already distinguished himself as a brilliant guitarist/singer, in the line of Bert Jansch with some post-Renaissance and French old songs elements. For people who want to check out this later work too, I will tell you that I noticed a certain maturation in his solo guitar work. With a certain inner voice, the pieces come moodily from inside, and are played with warm dynamics, evolved from his previously played styles but a bit more independent from the old music traditions. Especially distinctive is the title piece, played as if playing the oud or some old music instrument with a distinctive individual sound and specific body. Afterwards I read that this piece was dedicated to the Iraqi oud master Munir Bachir and his use of silence.

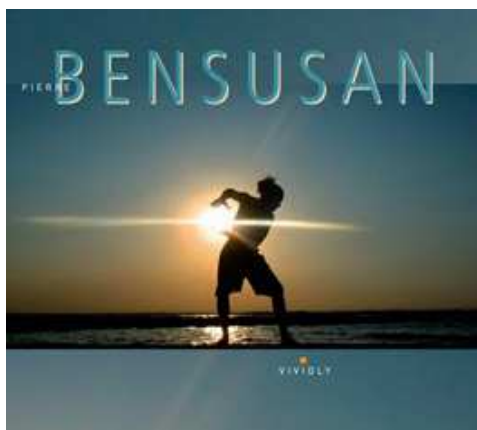
There's more to say about this album but I won't go much further into more in-depth detail this time... Recommended for guitar enthusiasts.



*Dadgad Music/Acoustic Music* **Bensusan & Malherbe** : Live au New Morning (F,1997)\*\*\*\*

Even when Malherbe's first life with psychedelic band Gong gave him already some interesting approaches, his second life in cooperation with many solo artists showed another distinctive vision : clear-light, jazzy and with a wide range of warm feelings, like birds breeding in one area and surviving on the other side of the world next. It's incredible how varied "singing" on different flutes and soprano sax can be heard, which Pierre Bensusan adapts and tunes into as a perfect description of an environment, each time and for each situation. This is in fact outside jazz and world music, with an independent richness.

Video : <http://www.youtube.com/...>  
Audio on <http://music.aol.com/...> & on <http://www.hdtracks.com/...>  
Info on Bensusan : [http://en.wikipedia.org/wiki/Pierre\\_Bensusan](http://en.wikipedia.org/wiki/Pierre_Bensusan)  
& <http://www.innerviews.org/inner/bensusan.html>  
Info on Malherbe : [http://calyx.club.fr/mus/malherbe\\_didier.html](http://calyx.club.fr/mus/malherbe_didier.html)  
with interview : <http://homepages.3-c.coop/facelift/facelift/didier%20malherbe.html>  
Homepage : <http://www.pierrebensusan.com/>  
& with audio : <http://www.myspace.com/pierrebensusan>  
Homepage Malherbe : <http://www.didiermalherbe.com>  
Info & audio : <http://www.pierrebensusan.com/modules.php?name=Content&pa=showpage&pid=84> &  
<http://www.pierrebensusan.com/modules.php?name=Content&pa=showpage&pid=86>  
Label : <http://www.acoustic-music.de/> (see also name at "künstlerportrait" ; there audio)  
Other reviews of 'Intuite' : <http://www.xs4all.nl/~guitars/reviews.html>  
& <http://www.enjoythemusic.com/Magazine/music/1202/bensusan.htm>  
& <http://www.buyzillion.com/B00005O4V3/Intuite.html>  
Other reviews 'Live In Paris' : <http://www.jazznow.com/0702NS/NSPBen.html>  
& <http://www.yogajournal.com/lifestyle/417>



review will be checked by early april 2012



*Dadgad Music*

**Pierre Bensusan** :Vividly (F,2012)\*\*\*\*

Pierre Bensusan's newest album shows in his guitar style a very lyrical capacity, with beautiful song-like, wide-ranged melodic qualities, changing rapidly, fluently with a sophisticated strength, speeding up and slowing down melodically, and played in two layers of arrangements as if always playing two guitars at once. While most guitarists include the picking rhythm into the inspirations, Pierre does not. This time there are also songs involved, most of them in French, not always surprising melodically, and with a lightness in them despite the seriousness of skills taken care off in the playing. At time there's a jazziness in some of the playing and a few tunes have different, perhaps World Folk Musics associations of inspirations. The last tune sounds like a dedication towards the whole world, with a Latin rhythm association, a few trumpet arrangements and with a number of guest singers from French to African origin, and a warm atmosphere. "Vividly" is the name of the album and there is a vivid, light positive vibration in the album indeed.

Homepage : <http://www.pierrebensusan.com/>  
& with audio : <http://www.myspace.com/pierrebensusan>  
with album info : [http://www.pierrebensusan.com/store\\_viewproduct.asp?ID=28](http://www.pierrebensusan.com/store_viewproduct.asp?ID=28)  
& <http://www.pierrebensusan.com/store-feature.asp?ID=37>  
Guitarist info : <http://earthsongonline.com/pierre-bensusan/>

& <http://www.last.fm/music/Pierre+Bensusan>  
Organiser's intro : <http://luckmedia.com/artistsandprojects/pierrebensusan/>  
Other reviews : <http://www.npr.org/2011/02/19/133875793/pierre-bensusan-creating-vividly>  
& [http://www.premierguitar.com/Magazine/Issue/2011/Jan/CD\\_Review\\_Pierre\\_Bensusan\\_Vividly.aspx](http://www.premierguitar.com/Magazine/Issue/2011/Jan/CD_Review_Pierre_Bensusan_Vividly.aspx)  
& <http://www.acquitar.com/article/default.aspx?articleid=27129>  
& <http://www.folkworld.eu/45/e/cds3.html#bens> & <http://workandworry.com/?p=2241>  
& <http://www.washingtonpost.com/gog/music-events/pierre-bensusan.1135495/critic-review.html>  
Article : <http://finance.yahoo.com/news/mozart-guitar-pierre-bensusan-heads-140000173.html>  
Interview : <http://www.guitarmessenger.com/interviews/pierre-bensusan-interview/>  
& <http://www.roquefolk.bc.ca/gallery/bensusan.html>



*Dadgad Music*

**Pierre Bensusan & Didier Malherbe : Live in Paris (F,re.2012)\*\*\*\*\***

I once had the opportunity of interviewing Didier Malherbe after one of the concerts in cooperation with Loy Ehrlich. Didier explained to me how he obtained different sorts of flutes, sometimes in very mysterious ways. He said that he discovered more of their stories by just playing the instruments, as if Armenian stories could be heard in their instruments, the same could be said of every other flute. With Loy Ehrlich the emphasis lay on these ethnic tracing paths through experiencing the improvisations by simply playing and composing with these instruments. The well-developed, skilled and rich atmosphere that the duo expressed is exactly the same with guitarist Pierre Bensusan.

On the early tracks you can hear how the development of the music here lies a bit deeper into the story-telling capacity of the guitar to which the flute also continues a bit longer in the landscape thus unfolding. The recording is a collection from all the live recordings the duo played and are professionally recorded, releasing a warm atmosphere only cosy concerts can achieve.

Also here Pierre Bensusan uses different flutes.

The, also on guitar, more rhythmically swinging "Bamboule" gets Brazilian and Jazzier flute improvisations. A bit of jazz singing skatting is produced here as well.

"Bamboo shatting" is a flute solo, while "Agadiramadon" is a guitar with voice improvisation in semi-Middle Eastern (but more probably Indian-inspired improvisational) style. This track transforms into a duet of flute and guitar with a lot more ideas on its way, like also some rhythmical progressions.

On "Kourouts Nota" guitar and the Armenian flute are in complete unity. Also in the following tracks it is unclear in what proportion and where the prepared themes start and end and where improvisation and cooperative sensitivity with harmony and interaction takes over and where arrangements are deliberately made or the rhythmical progressions are developed more spontaneously.

Like the recording with Loy Ehrlich, a recommended release also for those who missed the wonderful concerts. Musicians like these prove how some can develop like masters quietly further with progression of their entity, a bit more in the background than those hanging on old groups that were injected with forced second zombie lives, while for real musicians like this, it would never be necessary. However, I saw a reinfused Gong (with Didier Malherbe) once who showed all their vision with the same conviction as if only recently imagined and developed.

Homepage : <http://www.pierrebensusan.com/>

& with audio : <http://www.myspace.com/pierrebensusan>

Product info : [http://www.pierrebensusan.com/store\\_viewproduct.asp?ID=22](http://www.pierrebensusan.com/store_viewproduct.asp?ID=22)

& <http://www.yogajournal.com/lifestyle/417>

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