

Carpe Diem - Cueilie Le Jour (1976)

Written by bluelover
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01. *Couleurs* - 21:37 including: a) *Premiers pas* b) *La traversee des sables* c) *Dernier village...premieres neiges* d) *Rencontre* e) *Les portes du silence* 02. *Naissance* - 3:22 03. *Le miracle de la Saint-Gaston* - 3:37 04. *Laure* - 2:43 05. *Tramontane* - 3:36 06. *Divertimento* - 3:56 07. *Rencontre (excerpt from Couleurs - English version)* - 3:20 Personnel: - Gilbert Abbenanti - guitars - Christian Truchi - organ, string-ensemble, piano, lead vocals - Claude-Marius David - soprano sax, flute, percussion - Alain Bergé - bass - Alain Faraut - drums, percussion

After an honest debut album, which went unfortunately rather unnoticed (surely on the international level), they released their second album in the following year. *Cueilie Le Jour* (Carpe Diem in French) follows up where *Passer Le Temps* had left off, a widely symphonic music, bound to please most of the discerning fans of the style. With the line-up unchanged, it was most likely that they would be even tighter than on the debut album, and in some ways, this is true, but it does seem that they failed to really progress, just being content on reproducing their formula elaborated on their debut album. So we are again closing in on Ange, Atoll, Pulsar with a Hackettian guitar and a Latimerian flute (and sax had Andy played that) and always being good but rarely brilliant.

Obviously most fans will tell you wonders of the sidelong *Couleurs*, a 21-min+, 5-movement suite. And yes, as much as can be heard elsewhere in their music, this could well be Carpe Diem's apex, with many delightful passages, but the in the long-run, everything on their sight tends to sound a bit the same. The second side might seem rather different with a bunch of shorter tracks (all under 4 mins), but to no avail, the same timbre of music pervades through that vinyl side as well; *Miracle* is maybe their better track on this side.

Again, I find myself incapable of appreciating this type of symphonic rock: rather hard to explain

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though, since it appears that most of the right ingredients are present. Had these two albums been released half a decade earlier, they would've been most likely of Ange's stature. ---Sean Trane, progarchives.com

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