

Duke Robillard - Blue Mood (2004)

Wpisany przez bluesever

Sobota, 26 Marzec 2011 20:17 - Zmieniony Niedziela, 27 Grudzień 2020 10:37

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01. *Lonesome Woman Blues* 4.08
02. *T-Bone Shuffle* 5.07
03. *Love Is A Gamble* 4.37
04. *Alimony Blues* 3.28
05. *You Don't Love Me* 5.24
06. *T-Bone Boogie* 5.24 [play](#)
07. *Blue Mood* 3.10 [play](#)
08. *Pony Tail* 3.07
09. *I'm Still In Love With You* 8.58
10. *Hard Way* 2.46
11. *Born To Be No Good* 5.34
12. *Tell Me What's The Reason* 2.49

Line up :

Duke Robillard - Vocals, Guitar

Doug James - Tenor Saxophone, Baritone Saxophone

Matt McCabe - Piano

Billy Novick - Clarinet, Alto Saxophone

Mark Teixeira - Drums

Jesse Williams - Double Bass

Al Basile - Cornet

Carl Quefurth - Trombone

John Abrahamsen – Trumpet

Duke Robillard pays homage to T-Bone Walker with this collection of swing, big band and blues songs. The bubbly and bouncy "Lonesome Woman Blues" has a be-bop Count Basie feeling as his supporting players are given brief solos to shine, particularly the horn section. There is far more substance and style to this approach than a rehashed run-through à la Brian Setzer. This

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fluidity continues, albeit a bit slower in tempo with the swinging "T-Bone Shuffle" which carries the same head-bobbing groove. Here the horns lead the way but Robillard makes his presence felt on guitar near the homestretch, and throughout the stellar "Pony Tail." The barroom blues and drum brushes on "Love Is a Gamble" takes things down to a creepy crawl, bringing to mind Dr. John or Delbert McClinton. An early favorite has to be the rousing and toe-tapping "Alimony Blues," an indication that Robillard wants to pay tribute in the right way by nailing each song beautifully.

The same can be said for the finger-snapping "T-Bone Boogie," which just touches a guitar style of Chuck Berry in its introduction and also near the closing rave-up. The ebb and flow of the album is probably its greatest strength, as "Blue Mood" has Robillard up to his waist in the blues. The lengthy nine-minute epic "I'm Still in Love With You" seems to sag in parts, partly because the momentum isn't consistent for the song. It also brings to mind Fats Domino often. "Born to Be No Good" has a better fate, especially with Robillard evoking the styles of B.B. King and Clapton circa From the Cradle on this number — meticulous and deliberate but quite engaging. "This has been an inspirational project of the highest order for me," Robillard says in the liner notes. The end result is another charming record.

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