

Andre Feriante
Terra de Eros
Independent Release

Welcome to the Land of Love



Well-known flamenco guitarist **Andre Feriante** takes on the domain of ensemble music on his latest offering, **Terra de Eros**. His solo guitar has been his main staple for thirty years and his improvisations and incredible fretwork have carried him strongly across thirteen albums of World, Flamenco and ethnic music. His style is finely calibrated extemporal sounding compositions and he excels at pretty much anything that is string powered, be it ukulele, banjo, and harp guitar as well as any other type of guitar.

The eighteen tracks of *Terra de Eros* are a mix of classical tinged jazz, Brazilian, Spanish folk and Flamenco. He is joined by eight additional talents including Clipper Anderson, Steve Kim, and Jason Everett on bass, Serena Tideman on cello, Michel Navedo on trumpet, tenor vocalist Steve Thoresen, Eric Fridrich on bass harmonica and the ubiquitous Anil Prasad on tabla.

The opening tune is called **Fidalgo**. Referencing the “son of a nobleman”, Andre’s tune is animated and very memorable. Concealed in the lively notes is the story of a man proud to be who he is and proud of his heritage.

Transcendental Lane has a lot of positive fretwork and a subdued trumpet, but in the background is an emphatic bass track. The song changes from beginning to end as the guitar leads the formation. The music goes from uncertainty to chaotic to masterful. This is one of Feriante’s signature improvisational renderings and I liked it for that.

At first I thought that **Saturn Song** was at odds with the main theme, but it finally got the best of me. Andre uses the harp guitar to build drama and the bassy surliness of the low notes eventually harmonized with the rest of the number. I liked it as a representative of a contemporary version of Gustav Holst’s *The Planets* symphony.

The harmonica is not my favorite of instruments, but in the tune **Memento**, it wowed me completely. Between the bassiness of the harmonica that could almost double as a didgeridoo and Andre’s harmonics, I could not help but get into this

exciting doubl  . The Spanish motif had me longing about sunny places, sweet wine and endless nights.

Andre turns to his jazz talents to bring us Joseph Kosma's 1945 chestnut **Autumn Leaves** and makes it fresh again. It was born of European roots and made famous by many including, Yves Montand. It's a three in the morning, smoky bar interpretation that makes your mind wander as the memories flood back.

Feriante takes on Luiz Bonf  's legendary song **Black Orpheus** which was gave birth to Brazilian music in modern culture. Even if you never knew the title, you've heard the song in movies and on the radio. Andre's dynamic guitar rendition made me believe that the sun would again shine tomorrow. This may be the best cut on the album.

The new day standard, **Wonderful World** is brightened by Andre's ukulele skills. The song is a combination of the uke and an upright bass as they compete for lead position, making this tune quite memorable and fun.

There is a lot of music on Terra de Eros. Although it has those improvisational elements I mentioned before, it also has that listenable quality that makes you play it over and over and make new discoveries in every song. It has a cathartic effect as times at times. If you want to sample what most of the stringed instruments in our universe sounds like, I recommend you listen to this first. Andre Feriante has ample ability with wood and steel as well as paper and pen. Over all the music has a comfortable soothing ambiance to it.

Rating: **Very Good**

