



Press review (excerpts)

"Muddy Gurdy wasn't recorded in a studio. Instead, the band engaged in modern-day field recording using microphones and a laptop. The result is an album that sounds far more intimate than anything produced in a recording studio. On a quality sound system, Muddy Gurdy brings a back porch jam session into the listener's living room....Muddy Gurdy makes the sounds of North Mississippi fresh and exhilarating once again."

- Jon Kleinman / Living Blues Magazine

"This is one of the most interesting collaborations of blues we have heard in some time....The recordings took place on front porches, back porches, and historic landmarks in Mississippi. With no gimmicks the sound is not only authentic but especially engaging as you can hear train whistles and highway traffic on occasion....No doubt, they got it."

- Jim Hynes / Making A Scene

"The blues had yet another baby, and they called it Muddy Gurdy. Quite the beauty she is, too, crying her tunes straight from the hearts of people, and the souls of places....The hurdy-gurdy emits a tone right at home in these rural environs, akin to an off-kilter fiddle mimicking a scraped guitar one second, and perhaps an ancient organ wash the next...These punchy, wonderful recordings not only propagate the blues. They enrich its character, and most importantly, its significance."

- Tom Clarke / Elmore Magazine

"This was not recorded in fancy studios in Memphis or Nashville but on back-porches, at people's farms, and old clubs like the Ebony Club, places that retain the vibrations of the sounds made all those years ago. If you love Blues you will probably have trouble getting it out of your changer. This is a disc that you will play for friends and other music people who you wish to turn on to something new/old and exciting."

- Bob Gottlieb / No Depression

"If you love Hill Country blues, you'll love this hour-long CD...The two art forms combine seamlessly and the production will have you feeling like you're kicking back with the musicians on a warm summer's eve."

- Marty Gunther / Blues Blast Magazine

"French folk musicians meet North Mississippi blues crusaders, stir two traditions together and make for a mix that's equal parts front-porch good vibes and Hill Country hoodoo. Hurdy-gurdy player Gilles Chabanat sounds right at home alongside guitarist Cedric Burnside and others..."

- Duane Verh / Roots Music Report (giving the album 4 stars)

"Muddy Gurdy is one of the most exciting blues sounds today. Tia Gouttebel, Gilles Chabanat, and Marco Glomeau embrace and celebrate Mississippi Hill Country blues with special skill. Tia's impressive guitar and vocals are complimented with Marco's percussion and Gilles's hurdy gurdy to deliver a powerful sound. Tia's version of Jessie Mae Hemphill's 'She Wolf' is especially moving."

- William Ferris, American author and scholar, former chairman of the National Endowment for the Humanities, cofounder with Judy Peiser of the Center for Southern Folklore in Memphis, Tennessee.

"How could anyone have imagined 50 years ago, when I made the first field recordings of R.L. Burnside and Otha Turner, that I would now be writing about some blues artists who traveled from FRANCE to make some field recordings of —and WITH— R.L.'s and Otha's GRANDCHILDREN! The resulting album, Murdy Gurdy (titled after one of their instruments, a traditional French one called a hurdy gurdy), is so beautifully innovative that I have enjoyed listening to it repeatedly. Cedric Burnside and Sharde Thomas (and Cameron Kimbrough) were obviously inspired by this fresh approach to Hill Country Blues, and they sound great in these one-take, highly spontaneous recordings done on location (with rather more sophisticated equipment than I used in 1967). Since two other Hill Country artists I recorded back then, Fred McDowell and Jessie Mae Hemphill, had no grandchildren carrying on their music, the French trio, Hypnotic Wheels, recorded their own highly energetic and unique versions of "Shake 'Em on Down" and "She Wolf." Tia Gouttebel is the singer and guitarist, and may be the most innovative blues musician solidly grounded in tradition performing today."

- George Mitchell, record producer and music historian, author of several books, including 'Mississippi Hill Country Blues 1967' (2013, University of Mississippi Press).