



Taffetas Taffetas

Most Records MOST1002

Full Price (54 mins)

★★★★

An indescribably beautiful and wholly original sound

Readers should already be familiar with Taffetas, for three advance tracks from the trio's debut album were included on *Songlines* #23's free sampler CD, showcasing artists on the new Most label. That was the first I'd heard of them – and I was so intoxicated with their rippling enchantments that I immediately asked to review the album.

The Taffetas sound is built around the *kora* playing of Ibrahima Galissa from Guinea-Bissau, and the Swiss duo of Marc Liebeskind on guitar and Christophe Erard on double bass, who also take the compositional



SONGLINES TOP OF THE WORLD

credits. Their music is purely instrumental but that doesn't mean it's merely polite dinner-

party background listening, any more than is the music of Beethoven or Miles Davis. Yes, it is mellifluous and easy on the ear, and you could use it as kind of high-quality 'world muzak' if you so desired. Indeed, the notion of doing the weekly trolley dash to the calming influence of Taffetas is an enticing one.

But concentrated listening also reveals hidden depths and all manner of contrapuntal cleverness, chromatic surprises and complex time signatures. There's a unmistakable feeling of constant forward motion, underpinned by the rolling rhythm of the bass, over which the guitar and kora trade irresistible cascades of notes without ever indulging in show-boating. Above all, it's indescribably beautiful. Taffetas have come up with something rare these days even in the adventurous and open-minded genre that is modern world music – a sound that is totally fresh and unique.

Nigel Williamson