

Natalia Lafourcade - Hu Hu Hu (2009)

Wpisany przez bluelover

Sobota, 30 Kwiecień 2011 19:17 - Zmieniony Poniedziałek, 14 Grudzień 2015 14:05

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01. *Cursis Melodias*
02. *No Viniste*
03. *Siempre Prisa*
04. *Tiempo Al Viento*
05. *Let's Get Out*
06. *Hu Hu Hu (con Julieta Venegas)* [play](#)
07. *Ella Es Bonita*
08. *Niño Hojas*
09. *Running Too Fast*
10. *Azul*
11. *Hora De Compartir*
12. *Un Lugar Para Renacer*
13. *Look Outside (con Juan Son)* [play](#)

After the considerable commercial and critical success of 2005's *Casa* (including a Grammy for Best Latin Rock Album), Natalia Lafourcade opted for strengthening her creative independence, becoming involved in several collaborations, releasing her own a EP of instrumental music, and temporarily moving to Ottawa, Canada -- quite a contrast to México City. It was during her stay in Ottawa that she wrote most of the material for *Uh Uh Uh*, including her first three songs in English. The album sees Lafourcade moving away from the electro-pop of *Casa* and enthusiastically expanding the experimental tendencies latent in her previous work. If in the past she has been routinely compared to Shakira, Nelly Furtado, or Julieta Venegas (who shares vocals on the playful title track), the more mature and cosmopolitan Lafourcade of *Uh Uh Uh* appears to be traveling on the same wavelength of artists such as Joanna Newsom, Juana Molina, Bat for Lashes, or CocoRosie -- in short, the entire generation of female singer/songwriters spawned by the music and image of Björk, whose influence is all over the place on *Uh Uh Uh*. This can easily be seen in the emphasis on the elaboration of vocal textures, taking as its point of departure a childlike voice, the mixture of acoustic and electronic

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instruments and sounds, or in song structures being replaced by the building up of mantra-like patterns. The difference between Lafourcade and the other artists mentioned is that she manages to mutate the "weird" into "cute," retaining her naïve teen sensibility (most evident in the lyrics) over any artistic pretensions. The results are perhaps less imposing, but certainly more immediately ear-friendly, poppier. Once again, Lafourcade trusted Café Tacuba's Emmanuel del Real with the production. Aided by the equally intriguing arrangements of Yon Garfias, the decision was surely a key factor in the artistic triumph that is Uh Uh Uh, by far Natalia Lafourcade's most creative and interesting album to date. ---Mariano Prunes, Rovi

"En el Dia de tu Cumpleaños sobre cobijas construia un arbol, sobre papeles dibujaba caminos que un dia cruzaria contigo.....Cursis Melodias cantare toda la semana para ti" Such sweet and heartfelt words... I heard her say on an interview that this album is straight forward pop. Oh how short is she selling herself because with Hu Hu Hu Natalia enters Beach Boys and Beatles levels of greatness. Not that it sounds like any of the previous but the level of songwriting, musicianship, diversity of genres and creativity in the studio is of the highest caliber. Actually "4 Estaciones del Amor" demonstrated that she can literally do anything.

Hu Hu Hu has an incredible pallet of sounds - acoustic guitars ringing, electric ones buzzing, drums in fascinating rhythm, bass, horns, strings, piano, accordion, you name it and you might find it. So to summarize her progress, she started with acoustic ballads and bossa nova her debut (Natalia Lafourcade), then a rock oriented album (Casa), then classical (4 Estaciones del Amor) and now pop heaven. Even if you do not speak Spanish make yourself a favor and get this album (actually there are 3 songs in English). I can not stretch it any further she is amazing. ---Fernando Gastelo

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