

MELANIE DAHAN

French jazz singer

www.melanie-dahan.com

YouTube



NEW ALBUM

January 31st 2020:

4th recording « LE CHANT DES POSSIBLES »

(l'Autre Distribution/ France)

Melanie Dahan Voice / **Jeremy Hababou** Piano & compositions / **Jeremy Bruyere** Doublebass + bass
Arthur Alard Drums / **Benjamin Petit** Sax (track 5)

9 original compositions + 2 covers

In this new album, Melanie Dahan makes **poetry meet jazz**, by paying tribute to French contemporary poets such as Tahar Ben Jelloun, Michel Houellebecq, Andrée Chedid, Henri de Régnier, Charles Aznavour and others....

The particularity of Melanie since her debut recording is to be « a French storyteller jazz singer ». Again this time she masters the art of phrasing French language while singing jazz, which is rather rare.

The poems question the human being, his ability to move further and expand the whole realm of possibilities in life. Melanie chose to explore man/woman's dreams, child's soul, hopes, wistful memories, romances, losses, mysteries, quests over the passing time...

As far as music is concerned, **expressive and sensitive Jeremy Hababou** has composed modern, melodic and lyrical pieces to fit poets's words. Let's remember that poetry and song were once the same: the first poems were recited to music played on the lyre. (It's the source of the word « lyric »).

Speaking truth and emotion, sonic and rhythmic, structured and free, poetry and jazz, as Melanie & Jeremy, seem like natural born partners here. The connection is immediate.

Dahan's voice, both gentle & powerful, light, intimate is as persuasive as ever.

« Le chant des possibles » is a sophisticated and aesthetic album.

VIDEO LINKS

epk (private link for the moment)

« Fièvre »

=> <https://youtu.be/2BhThSdEkLc>

« Le temps »

=> <https://youtu.be/GjTBgP0hsGE>

« Trésor »

=> <https://youtu.be/br-EIE9ylpc>

video clip

1/ La possibilité d'une île

(private link for the moment)

=> <https://youtu.be/GLa7EJcY2vs>

2/Quand je serai enfant

=> <https://youtu.be/peSAzk3TIBc>

AUDIO LINK SOUNDCLOUD
(private link)

<https://soundcloud.com/user-805987348/sets/melanie-dahan-4eme-album-mix0/s-PC4Sk>



Since a few years, Melanie has collaborated with **American drummer Leon Parker.**

She will be a guest on his next album featuring Aaron Goldberg (piano), Cecil mc Lorin Salvant (voice), Fred Nardin (piano), Or Bareket (doublebasse), Tom Harrell (trumpet), Joshua Redman, Jacques Schwartz-Bart,

Mark Turner, Gregoire Maret...



2018: Melanie is invited to sing as a guest in **Post Modern Jukebox** orchestra

Tours worlwid since 2008



Japan, South America (Bolivia, Ecuador, Haiti, Colombia, Venezuela, Mexico), Russia, Europe : Italy, Switzerland, Spain « San Javier festival », Belgium, Turkey, Algeria, France - New morning, Duc des Lombards, Sunside...



2014: 3rd recording 'Keys'

(l'Autre Distribution - France)

Recorded with **5 French jazz pianists : Baptiste Trotignon, Thomas Enhco, Pierre de Bethmann, Manuel Rocheman, Franck Amsallem.** Double bass: Thomas Bramerie. Drums: Lukmil Perez.

The distinctive, continually surprising sound of this new album is the result of an especially satisfying collaboration with these 5 pianists, a veritable who's who of the best in France.

A smartly conceived concept recording made up of 10 jazz standards where each pianist pays tribute to the **American songbook** in his fresh and inventive own way.

Each one of their unique and contemporary arrangements acts to highlight Dahan's vocal qualities and to make her voice an instrument.

Melanie's strengths - expressive delicacy at low volumes, flexible phrasing - are all here. Above all, there's her voice - light but expressive, engaging and evocative.



2011: 2nd recording « Latine »

(Harmonia mundi)

Recorded with a jazz trio, **Giovanni Mirabassi**, MM Le Bévillon, Lukmil Perez, and a strings quartet .

She creates gateways between French music and jazz, and embarks us as well this time into a more various overview, including latin sounds. This second album swings with grace and elegance **between France, Brazil, Argentina**, and nicely reflects the diversity of her influences. Everything that Melanie sings is inspired from a smooth sensitivity to serve a refined phrasing, a greedy control of the words, a natural “savoir faire”. In love with nuance and rightful sentencing, she has the power to move and affect the heart without having to resort to the artifice.



2008: 1st recording

« La Princesse et Les Croque-Notes »

(Cristal records) (NYC Label: Sunnyside Records)

« the first of many offerings from this jazz diva-in-the-making ».

A darling twelve-track collection of **French chansons** rendered in regal style by Dahan along with pianist/arranger **Giovanni Mirabassi**, bassist Marc-Michel Le Bevillon, drummer Mathieu Chazarenc and alto saxophonist Pierrick Pedron.

«*Melanie Dahan is a vocalist of the highest order and on this record she connects the art of chanson from its earliest times through modern chanson turning the music of Charles Aznavour, Jacques Brel and Leo Ferre into contemporary standards swirling in a powerful vortex of jazz. Blessed with a gymnastic contralto Dahan stretches her lithe voice to leap and dart and soar across a vocal stratosphere as if she were painting a canvas delicately with sound.*» **All about jazz**

- Melanie Dahan's musical journey began in her childhood at 11.

An unusually keen ear and true voice led her to participate in **school musical productions in Paris (Olympia, Theatre de la Porte St-Martin ...)**

-While singing, she got a 4-year degree in International trade at Sorbonne (Paris)



390 Recommend It! • 3,339 views

CD/LP/Track Review

Melanie Dahan: La Princesse et les Croque-Notes (2009)

By **RAUL D'GAMA ROSE**, Published: May 28, 2009

There is a certain something about *La Princesse et les Croque-Notes*, and it is the same *je ne sais quoi* that exists in the first blush of wine and in the beguiling smile of Mona Lisa. It is that mesmerizing something filled with *duende* and *saudades*. It is Spanish and African and Brazilian all rolled into French, but above all it is, tantalizing, memorable, chanson and jazz.



Melanie Dahan is a vocalist of the highest order and on this record she connects the art of chanson from its earliest times through modern chanson turning the music of Charles Aznavour, Jacques Brel and Leo Ferre into contemporary standards swirling in a powerful vortex of jazz. Blessed with a gymnastic contralto Dahan stretches her lithe voice to leap and dart and soar across a vocal stratosphere as if she were painting a canvas delicately with sound. Whether she is channeling pathos or being heraldic, Dahan appears able to pirouette across space, glide subtly between tones and she can vault from rhythmic precipice to rhythmic precipice, always seeming to recover enough to take flight again.

Her vocals are deliciously dainty on "La Salle et la Terrasse," feminine yet sinewy on "L'enfant Maquille" and majestic on "La Princesse et le Croque Notes," all the while being the model of precision in her interpretations of the inner rhythms and slurring gentility of the chansons of Aznavour and Brassens. On Claude Nougaro and Aldo Romano's "Rimes," she hits the rhythmic center of the music with aplomb and she shows she can skit puckishly on Pierre Bourrouh and Francis Lai's "A Bicyclette." On every other song, especially "La mer a Boire," she finds the heart of the piece from the very first notes she begins to sing.

This is contemporary chanson at its very best. There are moments though when Dahan steers her song through the heart of the polyphonic song, conjuring up spirits of *rondeau*, *virelai* and *chanson baladee*—just a hint though, enough to praise the art and worship at the altar of its high priests and priestesses—from Daufay to Piaf.

In a miraculous manner, Dahan—the producer—has also managed to bring just that perfect musical balance to the instrumentation of each song with the core group of bassist Marc-Michel le Bevilion and drummer Matthieu Chazarenc. But the most magnificent interplay is between vocalist and pianist. On songs like "La Salle..." and the title track, when vocalist and pianist get into the heart of the song, it feels as if medieval sorcery is at work.

Not since Chick Corea and Flora Purim on *Light As A Feather* (Polydor, 1973) and specially on "500 Miles High," has there been such a sublime, symbiotic relationship between singer and pianist. And now Melanie Dahan and Giovanni Mirabassi on *La Princesse et les Croque-Notes* intertwine in a marvelous relationship of music and lyric poetry. The art of chanson cavorts sensuously with the art of jazz in an unforgettable way.

Track Listing: La Salle et la Terrasse; L'enfant Maquille; La Princesse et le Croque-notes; Les Poetes; J'aimerais tant Savoir; Rimes; Le Hais les Dimaches; Si tu me Payes un Verre; A Bicyclette; La Mer a Boire; Je me suis fait tout Petit; Le petit Bal Perdu.

Personnel: Melanie Dahan: voice; Giovanni Mirabassi; piano; Marc-Michel le Bevilion: contrabass; Matthieu Chazarenc; drums; Pierrick Pedron: alto saxophone (5, 9).

Record Label: [Sunnyside Records](#)

Style: [Vocal](#)



390 [Recommend It!](#)



Editorial Reviews

Parisian based singer Melanie Dahan, 29 at this time of this, her debut recording, has studied with Sara Lazarus and Michelle Hendriks, displays an affinity for French lyricists like Bernard Dimey and Charles Aznavour, and exploits the innocent side of jazz without going strictly into ballad or romantic territory. Her tunes, sung exclusively in French, tell various tales of life and love, but also are somewhat self-deprecating, at times silly, ironic, or humorous. She is expertly accompanied by a trio led by the wondrous Giovanni Mirabassi, a staunch modernist who shades the songs with light or bright (no grays or in-between) colors, modal-to-contemporary classical elements, and at times jazz swing. Dahan possesses a sweet altissimo voice that is neither seductive nor siren-like. She enjoys being a girl during the playful 5/4 beats of "L'Enfant Maquille" where she speaks of enjoying make-up, or the title track referring to her love for shoes. Her artistic side comes through during "Rimes/Rhymes" alongside Mirabassi's dancing waltz steps, or the very slow ballad "Les Poetes," decelerated to a crawl with the pianist keeping a tortured but brilliant song in rein. Fans of Aznavour will recognize "Je Hais Les Dimanches" in a tick-tock beat as the singer exclaims her disdain for Sunday, while the Harlem stride flavored "Je Me Suis Fait Tout Petit," roughly translated as "I Make Myself Small" is a fun, one-minute, bouncy based scat, and "Le Petit Bal Perdu," or "Go to the Last Dance" is the opposite end of the emotional spectrum, a dour 3/4 waltz with Mirabassi's piano bringing the mood far down. Dimey's lyrics are best heard during "La Salle Et La Terrasse," another of many waltzes, this time enlivened by Mirabassi's modal, McCoy Tyner-styled "My Favorite Things" type piano chords, while "La Mer A Boire" is not so much cute as the other tunes, but expresses that Dahan can be difficult and high maintenance. The cool alto saxophonist Pierrick Pedron is included on the easygoing "A Bicyclette" and the skipping waltz "J'Aimerais Tant Savoir." Those who do not speak or understand the French language will not relate to these selections, but those who do can gain appreciation for French popular singing from this young chanteuse who is learning the ropes, and offers her own modern perspective within traditional means.

~ Michael G. Nastos, Rovi *All Music Guide*

Mélanie Dahan: La Princesse et les Croque-Notes

By **Deanne Sole** 11 May 2009

The French jazz singer Mélanie Dahan and the piano player Giovanni Mirabassi met a few years ago at a tribute to the poet-songwriter Bernard Dimey, who died in 1981. Dimey's presence runs through *La Princesse et les Croque-Notes* and so do the presences of other respected, popular, French performers and songwriters: Charles Aznavour, Claude Nougaro, Georges Brassens. Dahan's swinging alto is the focus here, but attention should also be paid to Mirabassi, who darts around, innovating joyously. She glides and gleams. He pecks and chimes. The album is illuminated by their partnership. The drama of "L'Enfant Maquillé", the conversational intimacy of "Je Hais les Dimanches"—all of this is electric, attractive.



Mélanie Dahan

La Princesse et les Croque-Notes
(Sunnyside; US: 9 May 2009; UK:
Available as import)

- [Amazon](#)
- [MOG](#)

FRENCH PRESS – TRANSLATION

TELERAMA – *Mélanie ! She's not only pretty, but she sings very well too. In "la princesse et les croque-notes", her recent album, she takes a lot of pleasure in "revitalizing" with taste beautiful French songs. Moreover, she knows how to choose her musicians, some big names who like her very much (...). What do the people want ? pleasure, here it is. Here she is, Mélanie Dahan. It's a bit of all right !*

Michel CONTAT

JAZZMAN - *Melanie Dahan's beautiful voice on an anthology of French songs is a success.*

(Monthly Jazz Magazine: 40 000 ex.)

JAZZMAG - *Mélanie Dahan makes jazz with a beautiful French repertoire. It's really nicely done. Arrangements and instrumental initiatives with a lot of coherence.*

LE NOUVEL OBS - *The singer who is going up and up...she has just released her album, a mastered and original one for which she gathered huge musicians.*

PARIS CAPITALE - *It's been said French language does not fit swing. This singer proves the contrary.*

CHORUS - *Very particular voice, natural smile, a temperament full of will, Mélanie Dahan reinvents the love wedding between Chanson and Jazz. What a feast !*

LA TERRASSE - *A value up in French vocal jazz, young Mélanie Dahan is making a success of her album.*

LES DERNIERES NOUVELLES DU JAZZ - *This record is a beautiful surprise. A record of French songs transformed into jazz standards thanks to Giovanni Mirabassi's arrangements.*

FRANCE'S NEW JAZZ

DIVA MELANIE DAHAN

PERFORMS AT AKBANK JAZZ DAYS

French vocalist Melanie Dahan has been making inroads into the French jazz scene since her first album was cut in 2009. Reaching critical acclaim with her album "Latine" in 2011, she combines the best of French, Argentinean and Brazilian music. Embarking on her international career with her debut album, "La Princesse et Les Croque-Notes" in 2009, Dahan has been described as "connecting old French chansons with modern songs, turning the music of Charles Aznavour, Jacques Brel and Leo Ferre into contemporary jazz standards" by the jazz music website, All About Jazz. Before taking the stage tonight at Akbank Sanat, Beyoğlu, Dahan was kind enough to discuss everything from how she got involved in jazz music to her latest album with Daily Sabah.

Dahan started playing jazz at a very early age. She said that it was her father's interest in jazz and bossa while growing up that got her involved in jazz very early on. French chansons and pop music were also some of her other favorites but Dahan notes that after listening to Ella Fitzgerald's "Live in Berlin," she fell in love with jazz.

Dahan's parents were also very supportive even though she started singing around the age of 17, which by most would be considered an early age to take the stage. "They understood that I was deeply in love with stage and music," says Dahan. She, however, did not give up on her studies for music and finished a four-year university degree. She notes that music came very natural to her and with the loving support of her parents, she was able to follow up her passion. Dahan won few competitions and was also named "Young hopeful of French jazz vocal" at Les Couleurs du Jazz festival. Among all these awards and competitions, she still notes becoming a finalist in "Jazz a Juan," the annual jazz festival and competition held in the southern

French town of Juan-les-Pins in 2005 as the most important one for her since it was her first award.

Dahan has toured many countries from Latin America to Japan. From her time touring, she says she's got a lot of moving memories from both small venues and some from huge theaters in certain big cities in Haiti, Ecuador, Bolivia, Colombia, Venezuela, Mexico, Japan and Russia.

Dahan recorded her latest album with five different jazz pianists, Baptiste Trotignon, Thomas Ehnco, Pierre de Bethmann, Manuel Rocheman and Franck Amsalem. A task which may otherwise be hard was a very delightful experience for Dahan who describes it as "fun and enriching."

Tonight, Dahan will be taking the stage with Giovanni Mirabassi, whom she had recorded two albums with, "La princesse et les croque-notes" in 2008 and "Latine" in 2011. Talking very highly of Mirabassi and his talent, Dahan describes their relationship as a very close friendship. "Giovanni and I met in 2004. I've grown by Giovanni's side because I met him at the beginning of my career. In time, we have built a strong collaboration and became close friends. And I believe we both love playing together," says Dahan.

It will be Dahan's first time on stage in Turkey but it is not her first time in Istanbul. She said that she visited and loved the city when she took a Mediterranean cruise a few years ago. "I am excited about knowing a new stage and meeting new audiences," says Dahan unable to hide her excitement. "Big thanks to Akbank Sanat for welcoming me from France and for promoting the development of art in Turkey."

Dahan will meet with young jazz music devotees at her master class, taking place today at 04:00 p.m. and will take the stage later on in the evening. So now all there is left to do is enjoy her light but expressive, engaging and beautiful vocals tonight.

Melanie Dahan, considered the new pearl of French Jazz, is taking the stage tonight as part of Akbank Sanat Jazz Days, which brings together world-renowned talents and music fans throughout the month of June



Özlem Sakin

Melani Bahan has been described as "connecting old French chansons with modern songs, turning the music of Charles Aznavour, Jacques Brel and Leo Ferre into contemporary jazz standards" by the jazz music website, All About Jazz.



Música.

Artistas franceses realizan "Jazz en Dúo" mañana en el CBA

El pianista Franck Amsallem y la cantante Mélanie Dahan, ambos de nacionalidad francesa, cumplen su parada local en una gira nacional de conciertos por diferentes ciudades del país

REDACCIÓN
cultura@opinion.com.bo

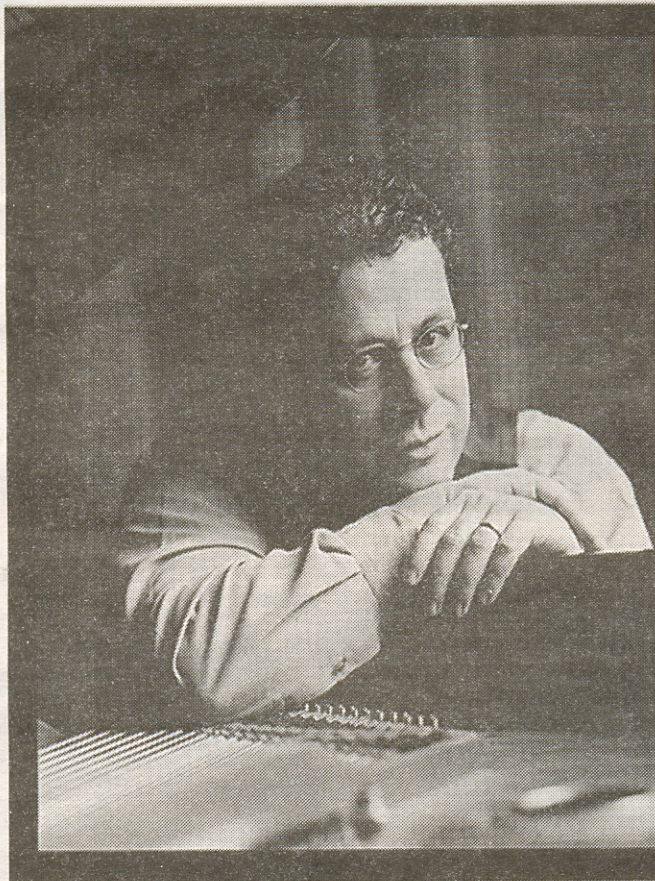
Este domingo 4 de septiembre a las 19:30 horas, en el auditorio del Centro Boliviano Americano (calle 25 de mayo No. 365 entre Ecuador y Mayor Rocha), se realizará el concierto denominado "Jazz en Dúo", a cargo del pianista Franck Amsallem y la cantante Mélanie Dahan, que presentarán un repertorio francés y brasileño.

Este concierto se hace posible gracias al apoyo de la Fundación Alianza Francesa, Spedidam, Adami, Centro Boliviano Americano, Transportadora de Electricidad y Boliviana de Aviación. El costo de la entrada es Bs 15.

Amsallem y Dahan también participarán en el Festival Jazz de las ciudades de Santa

Dahan.

Tiene una mezcla de influencias, aliada a un sentido de la música y del escenario orgulloso de una experiencia rica y variada. Desde los 11 años, Dahan integra el grupo Gavroches.



Los artistas que se presentan mañana en el CBA.

Cruz y La Paz, para luego continuar su gira por Ecuador, Venezuela y México.

AMSALLEM Pianista, compositor y cantante Franck Amsallem ha grabado ocho CD bajo su nombre, pasó 20 años en Estados Unidos y

acompañó a Gerry Mulligan, Charles Lloyd y Joshua Redman, así como a María Schneider y Harry Belafonte.

En 1992 obtuvo el Segundo premio Jacksonville Great American Jazz Piano Competition. Después él se

ha presentado bajo su nombre en los más grandes festivales europeos, en América del Sur, África y Asia. Paralelamente, siguió una carrera como compositor para big band, orquesta de cuerdas y orquesta de cámara.

En 2002, Amsallem reinstaló en Francia y grabó "Summer Times", después "A week in Paris". Jazzman Jazz Magazine saludó muy cálidamente estas obras. Paralelamente, Franck toca regularmente con músicos también prestigiosos.