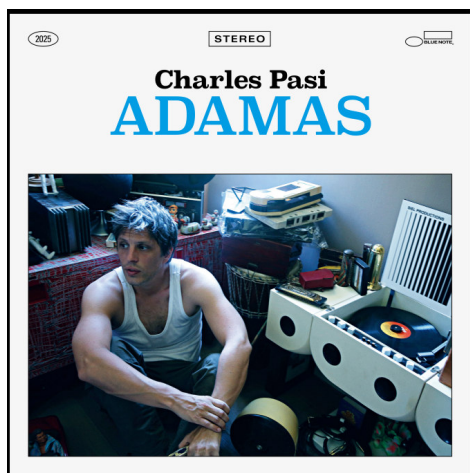


Charles Pasi / **Adamas**



Blue Note France / Universal Music
CD 00602465726466
LP 00602465726473
VÖ: 07.03. 2025



1. Nothing To Say 3:36

(Charles Pasi)

2. Nino, Cielo e Terra (feat. Clara Pasi) 3:40

(Charles Pasi)

3. Addict 2:49

(Charles Pasi)

4. Garbage Dog (feat. Queen Omega) 2:50

(Charles Pasi/Jeneile Osborne)

Produced by Charles Pasi

Vocals/Harmonica/Humming/Percussion: **Charles Pasi**

Piano: **Pity Cabrera**

Hammond B3/Moog Bass/Mini Moog/Keyboards:

Frédéric Dupont

Guitar/Piano: **Jim Grandcamp**

Guitar: **Antoine Holler**

Guitar: **Khaled Bellmane**

Guitar/Banjo: **Joseph Champagnon**

Alto Saxophone: **Baptiste Herbin**

5. Maurice, Samourai 2:33

(Charles Pasi)

6. Une lettre 2:43

(Charles Pasi)

7. The Eyes Of Cécilia 3:25

(Charles Pasi)

8. Marmelade Blues 3:06

(Charles Pasi)

9. Mikado 3:18

(Charles Pasi/Jim Grandcamp)

Drums/Percussion/Kick Drums: **Cyril Atef**

Sound Effects: **Sébastien Levanneur**

Humming: **Clara Pasi**

Humming: **Lisa Akoun**

Violin: **Akemi Fillon**

Violin: **Ana Millet**

Cello: **Renaud Guieu**

Viola: **Jérémy Pasquier**

Strings arranged by **Marie-Jeanne Serero**

Mit seinem Blue-Note-Debüt „Bricks“, voll abgehangener Jazz-, Blues- und Pop-Songs, hat der französische Sänger, Gitarrist und Mundharmonika-Virtuose **Charles Pasi** 2017 weltweit aufhorchen lassen. Bis zum Nachfolgealbum „Zebra“ (2021) ließ er sich ein paar Jahre Zeit, legte dafür aber ein ausgefeiltes Werk zwischen verrauchtem Blues, klassischem Soul und einer Prise Steely Dan vor. Die Songs entstanden über zwei Jahre hinweg während Konzerten auf der ganzen Welt: China, Tunesien, Niederlande, Deutschland, Türkei, Mauritius...

Auch für sein 2025 erscheinendes drittes Blue-Note-Album „**Adamas**“ hat Charles Pasi sich jetzt wieder ein paar Jahre Zeit gelassen. Auf den ersten Eindruck ist es energetischer und gradliniger als die Vorgänger ausgefallen, aber bei genauerem Hinhören zeigen sich erneut musikalische Feinheiten, wie man sie vom Künstler gewohnt ist. Der Italo-Franzose thematisiert diesmal auch den Verlust zweier für ihn bedeutender Menschen, den seines Vaters und seines Managers. Aber er wäre nicht Charles Pasi, wenn er nicht auch aus solchen Erfahrungen Wahrheiten ziehen würde, die seinen Songs eine spirituelle Basis verleihen. Musikalisch ist er ein Weltbürger geblieben, der globale und Genre Grenzen lässig ignoriert und sich stattdessen lieber mit den Themen beschäftigt, die uns alle, im Guten wie im Schlechten, verbinden. Zuhören lohnt sich.

INFO

Charles Pasi is releasing his sixth album, the third one on the Blue Note label, which he joined in 2015. In Greek, the album title **“Adamas”** means indomitable, indestructible. It is also the origin of the word “diamond”, the precious stone so difficult to cut (Charles, passionate about gemology since his childhood, is a double graduate in the subject). For Charles Pasi, music has always been at first a story of emotions. *“The album is dedicated to two indomitable and precious souls, my father and Maurice, my manager. For them, I wanted a little more than a tombstone and a photo in a cemetery... two important figures for me, two free men.”* Two diamonds.

“Adamas” is a multifaceted album that delves into the emotions defining humanity - a record filled with ghosts, love, life, and death. Charles sings about his father, his late manager Maurice Suissa, a friend mortally injured in a road accident, the shadows that never leave us, and the light that persists despite pain and loss. It is an ode to the unyielding passion for music – a non-negotiable force.

This vibrant, free-spirited album was composed in the heart of the pandemic, a time when Charles could no longer tour the world (he has already performed in over 35 countries). He sings in English, French and Italian, blending instrumentals, blues, pop, and the stories of his life and those of others. The blue notes - so dear to the label of the same name - are woven throughout the album, appearing in many forms.

“If there is a theme for this album, it is unfortunately loss. I’ve lost my father, my manager...”, Charles admits that the process of creating it was difficult. But recording a heavy, somber album was out of the question. Charles Pasi defies the cliché that an artist must suffer to create. *“To make music, you need to be in a fairly light, peaceful state... There’s what we experience and then what we do with it. I can’t write in the midst of turmoil. I lived through what I needed to, I grieved, but I didn’t immediately grab my pen thinking, ‘Someone’s died - great, let’s use it!’”* (he smiles). *“No. Despite the recurring theme of loss, my album isn’t sad. It’s calm, yes, at peace. Death, like in ancient Greek philosophy, is another journey. It’s part of the human condition.”*

Perhaps that is why this album feels more like a meeting point between heaven and earth, where the living and the dead dance together, far removed from tragedy. One might think of the funeral processions in New Orleans, where music refuses to surrender and turns the streets into a festive, unifying rite of passage. **“Adamas”** reveals nine songs, each a world of its own. It’s an odyssey that transcends pain to honor memory. Charles Pasi has never sung like this before, he feels close, intimate, and at times profoundly moving. **“Garbage Dog,”** the first single, features Queen Omega, the rasta singer from Trinidad and Tobago, whom Charles had admired for five years. It is his first collaboration in six albums, and her dubplate of the iconic **“Next Episode”** by Dre and Snoop had already circled the globe. The track is an anthem celebrating physical connection and free rhythms, far from greed.

“Nothing To Say,” which opens the album, is a pow-wow blues piece carried by a saxophone that’s both tiger and butterfly. It’s a total, jubilant trance. It is followed by **“Nino, Cielo e Terra”**, his first song in Italian, the language of Dante, even though Charles was born in Paris. The song is dedicated to his father, Nino. Charles Pasi sings alongside his sister Clara on a track as beautiful as a fulfilled promise. Together, they sing in unison about the final memories of a father who will never return yet will never leave their hearts. *“A plate left on the table, a summer evening, a final innocent glance - Where are you going? You never say, and yet you leave”* It’s breathtakingly beautiful - an ultimate farewell, a love that will never fade. A scene both ordinary and profound, like something out of a Nanni Moretti film, suddenly evokes a dizzying sense of loss. Strings with the subtlety of clouds, a rosy piano, like a dream clinging to the dawn, and a distant velvet organ all weave a magical soundscape. *“Why this title? Because my father had this deeply humanist side, this almost celestial intelligence... This song combines three themes in succession. For years, my father had been asking me to write a song in Italian. I’d always reply, ‘Sure, sure.’ Italian is such a sweet, nuanced language,*

but challenging for songwriting. And I finally did it." The result is profoundly moving. If a tear wells in our soul, it is a tear of gratitude - a sense that we have experienced something rare.

Without pause, **"Addict"** takes over. Stripped-down yet sensitive and upbeat, Charles Pasi once again blurs boundaries, stirring the senses to unleash emotions. Airy music paired with a dark theme - or the reverse. Overstatement isn't his style. For Charles, music is a playground, and he's an eternal child, a free-spirited harmonica player following his instincts. *"It's a folk-blues, slide, almost country track - music I grew up with. Linda Ronstadt, Dolly Parton, Emmylou Harris, Blaze Foley... The song is about one man speaking to another. It's about the struggle of being close to someone who's an addict. He's telling him to leave, to not lose himself, but to leave. I wanted a musically light touch to balance the theme. It's a very old track, written 7-8 years ago for someone else. At some point, I realized I needed one more song for the album. I could have included it on previous records, but "Adamas" is where it finally belongs..."* The original title was supposed to be "Junkie". Like many songs that nearly faced abandonment, **"Addict"** is unshakable. It also recalls Elliott Smith's raw sincerity. Charles even doubled his voice on this acoustic, fingerpicked track.

Then there's **"Maurice, Samourai"**, where his harmonica delivers a wordless, mysterious lament - a healing spell. *"Maurice, Samourai - it's almost a phonetic anagram. He had this warrior-like way of defending his artists. When Maurice drew his katana, he could be quite sharp"* (laughs) *"He also had an unwavering work ethic. He betrayed nothing. When he died, I wondered if I'd have the strength to keep going in this industry without him. But, in the end, losing those close to me coincided with new arrivals: Queen Omega, Michael Brauer (the legendary Grammy-winning sound engineer who worked with James Brown, Coldplay, John Mayer, The Rolling Stones, Bob Dylan), saxophonist Baptiste Herbin... This album isn't tragic! It's more about renewal and continuity. It's full of people - it brought together all my friends. It's an album about loss, but I used it as an opportunity to gather everyone. There are around 25 musicians involved. Music, at its core, is an excuse to discover who you are. Through music, you learn to understand yourself, to define yourself. Now, at 40, I feel like I have a sense of who I am (smiles) And now, I want to use music to bring people together."* In the end, it was Maurice Suissa's daughter, Lisa Suissa, who became Charles Pasi's manager. Loyalty, for Charles, is no empty word...

On **"Une Lettre"**, Charles turns to French - a language of intimacy, mystery, and allure - accompanied by delicate guitar work. Then comes **"The Eyes of Cecilia"**, a tale of tragedy and an unyielding desire to live: *"Cecilia is an artist - a photographer, painter, and videographer - who created many of my videos. She's a very close friend. She had a terrible scooter accident. That same evening, I got a call saying she had died. Fifteen days in a coma later, she miraculously survived, though with multiple fractures, a mid-thigh amputation, and paraplegia. Before the accident, Cecilia was a traveler, backpacking solo to capture the world through her lens. The song is that - life seen through Cecilia's eyes."* Compassion is not the focus here. Instead, it is a track where memories come alive and continents drift. It is another story of resilience. Cecilia's friend Jim Grandcamp contributes a poignant guitar solo. When Charles Pasi sings, it feels like a boy touched by grace, finally daring to reveal himself. The result is stunning in its simplicity and magical in its gentleness. *"It's a piece rooted in the tradition of orchestrated jazz-pop ballads, complete with strings,"* Charles explains.

When asked if he feels he has done things on this album that he has never attempted before, Charles responds immediately: *"Completely!"* Already, just the fact of singing in different languages is a new venture. And it's the first time he's invited female singers to join him. There are also instrumentals. Why instrumentals? *"Because there came a moment when I had nothing left to say. Sometimes it's good to be silent and let the music speak."* **"Marmelade Blues"** (replace marmelade with jam - get it?) is an unrestrained blues, instinct carried in its strap. And **"Mikado"**, the final track on this fiercely alive record, flows like Bon Iver, a post-rain bricolage, ending once again with elegance and mystery.

This album is a story of ghosts, continuation, lightness, and eternity. Leaving a trace. Not forgetting without ever wallowing. Drawing a new path in our dust, far from the highways of monotony. *"What do we leave when we go?"* Charles asks. Songs. The obolus for Charon. Songs.

BIO

Born to an Italian father and a French mother, Charles Pasi grew up in Paris. With no particular desire to become a musician, at the age of 17 he joined a gospel choir and discovered the harmonica while listening to Bob Dylan and Neil Young. 'The harmonica is an anti-hero, a bit of an outsider when it comes to music. You don't learn it at the conservatoire! 'After his baccalauréat, he moved to Rome, where he studied at the Saint Louis Jazz School, before returning to Paris and taking classes at the CIM jazz school and the Atla school. It was in Rome that he made his debut, performing live with the group Mood in Black. On his return to France, he continued to build his career, earning his first gigs.

In 2006, he released his first album, "Mainly Blue", which he wrote, composed and self-produced. The album was selected to take part in the International Blues Challenge in Memphis, where it was one of the five best albums, and the only non-American representative. Following this, he embarked on an international tour (United States, Canada, Russia, Hungary, Benelux, Italy, Spain...). He also contributed to the soundtracks of a number of films, including Valeria Bruni-Tedeschi's "Actrices". Carla Bruni called on him for her albums "No Promises" and "Comme si de rien n'était".

In 2011, Charles released his second album "Uncaged", for which he signed to Believe Recordings. On this album he collaborates with saxophonist Archie Shepp on two of the tracks. One of the videos, "Better With Butter", was directed by the actor/director Louis Garrel, his childhood friend. The album was well received by the public and the critics. He took part in the Taratata programme for the first time. According to Libération: "The Franco-Italian songwriter has broken away from the blues vein of his first album, Mainly Blue, to broaden his scope towards more soul and funky relief, without forgetting the caressing pop and rock momentum".

In 2014, his third album "Sometimes Awake" was released. This album will mark a radical change in Charles Pasi's career, it is much appreciated and well relayed by the media and the press, he participates in several television and radio shows with large audiences, such as "On n'est pas couché", "C'est à vous", "Taratata" ...For L'Humanité: "an open music with jazz, blues, soul, folk or Afro-American influences". RTL: "An unformatted little gem that doesn't come straight out of the factory. The songs are light and airy, and there's a mix of styles (even some pop-rock). His voice, slightly hoarse, moves formidably with the notes".

In 2016, he signed with the prestigious and legendary New York jazz label Blue Note Records, renowned for having signed the greatest jazzmen such as Miles Davis, Charlie Parker, Herbie Hancock. "Bricks", his fourth album and first for Blue Note, was released in 2017: "Bricks are what's at the start of a construction. And also at the end. When there's nothing left, there are still bricks. If you look at a ruin, you see bricks. Bricks are both a projectile and a refuge. The brick is the home, the symbol of protection". Charles embarked on a major international tour. He performed in Taiwan in front of 40,000 people, in Tunisia, the Netherlands, Morocco... He also played at the most famous festivals in the world, such as Montreux Jazz, Jazz in Marciac, Jazz in Montréal, etc.

He has performed and shared the stage with Santana, Lenny Kravitz, Jack Johnson and Neil Young, opening for them on his 2016 tour. It was on the road that he wrote and composed most of the tracks on his fifth album, "Zebra", in 2021: "I wanted to make a "wild" record, no demos, no rehearsals, I called in musicians I liked but whom I didn't know personally (some of them) and who had never played together before. I just wanted to meet them in the studio and see what happened, with all the risks and excitement that entails". Like the zebra on the move, the music on this album is "acoustic and electric, earthy and dynamic, colourful and dark. Generous and fragile. It mixes feelings and grooves. It vibrates with velvety intensity, far from fashions and obligations".