

## Lindsey Boullt – Composition

Posting/account by Big Dave (Megadave) on 6 February 2008

In the family of the new generation of guitar players, I want a bald guy... Euh, well yes, there are many, some French, some Americans: the one who I'm speaking of is not well known in our country but he seems to be admired by a circle of friends who are well established in this milieu (as the list of the invited attests to, as we will see in a moment). Lindsey Boullt, that's his name and even if it's instead a girl's name one shouldn't expect him to play like a chick.

While he only picked up his first guitar quite belatedly at the age of 21, Lindsey became quickly known by his fingerboard skill, so much so that he's currently a teacher at the Guitar Institute. With 'Composition,' he signs his first solo album in an instrumental style...Solo, well not quite that, since he is well backed up: Jerry Goodman on violin, Derek Sherinian on keyboards, Stu Hamm and Jon Herrera on bass, Atma Anur and Jeremy Colson on drums...

The album is pretty short: 10 compositions for 40 minutes of music. What's amazing, is that an artist of such caliber, obviously known since he tapped quite a number of folks [pointures?] around him, brings out a self-produced album... Given the number of mediocre guitar-heroes produced by certain labels, maybe Lindsey preferred to manage things by himself.

As often in this type of musical exercise, the influences are disparate: metal, rock, shred, jazz, fusion... This variety is reinforced by the diversity of performers, whether in the playing style of one musician or another, or in the particular sonorities and moods provided by this or that instrument. However, to see it broadly, it's possible to formulate two types of trends in this work: a first

that comes of an eastern style (sitar, percussions, violins etc...) and a second more rock/metal (synthesizers, shred, beating rhythms, fingerboard slides ...). The eastern aspect is nevertheless the most present one throughout the album.

Thus 'Page Revisited' mixes Indian sounds and big riffs which alternate with accoustic arpeggios before giving the biggest part to furious solos sprinkled with a heavy layer of synthesizer. 'Chasing the Whirling Dervish' begins where the preceding title leaves off. It prolongs the Indian flavor with a rather arabizing theme with a violin doubled by the guitar. All the instruments combine beautifully to create a mood where the rhythm section's groove leads up to the sweep of the final notes. 'Moving Panvishnu' on the other hand explores colors that are more free jazz and fusion in alternating rock accompaniments and bass lines in the foreground. 'Call for Peace' also offers us a skillful mixture of eastern flavors where the violin and the guitar play themes in unisson while a voice joins in to fill out certain harmonies. 'Bravo Davo de la Torre' shows of the rock side of Lindsey with a quite dripping [?dégoulinant] riff that reminds one of an intro worthy of 'Speed Metal Symphony' by Cacophany. Although the instrumentation here is mainly electric, Lindsey all the same breaks the rhythm in the middle of this piece with a short eastern interruption of two or three sitar notes that punctuate the piling up of solos.

'Aurora's Aura' plays on an accoustic flavor by putting the violin, in a melacholy gypsy spirit, in the forefront. Special mention for the lightly arhythmic drum playing, all with sensitivity. 'Groovin with Stu' explores dialogues between the slapped bass and phrases in the accoustic guitar. The sitar is not in the distance either. As for 'Taste the Hate', it might have been composed by Derek

Shérinian. One recognizes the mark of his keyboards and his unfurling of scales in a rock/metal manner not forgetting the wafts of Arabic perfume. 'Farewell' takes on accents of a ballad, not without recalling certain well-known titles of another bald guy named Satriani, while 'Cleopatra's Third Eye' closes the album with a fusion number that sums up pretty well Lindsey's musical offering.

While it's a little short, the album contains compositions that are well-structured and well-made. The arrangements are carefully done and the accompaniments polished. Multiple influences stand out (Jason Becker, Shawn Lane, Mahavishnu Orchestra, Satriani...). Lindsey offers up a very good balance between themes, accompaniments, wild solos, riffs, other instruments, all in the service of the melody: the guitar is very present but not always in forefront, it know when to stand back to let a superb violin phrase, sitar, synthesizer or bass come through. The production, done by Chris Manning (Metallica, Santana) is really without fault and perfectly supports the multitude of instruments in different passages.

A very interesting album, with multiple influences, that mixes rock and metal with numerous eastern moods making use of characteristic instruments and remarkable guests. It's sincerely worth listening to!

Translation: Marc Gerstein & Eleanor Linn February 17, 2008