

DAN FRECHETTE

Press Quotes

"There's something that sets a great songwriter apart from a mediocre one. It can't be taught, but it makes ordinary words and simple truths take on a new meaning as they are mated to music. Whatever that something is, Pinawa based singer/songwriter Dan Frechette has it."

Mike Warkentin, Uptown Magazine, March 31, 2005

Something is going on in Winnipeg that is nurturing some amazing new folk music talent. Bands like The Wailin' Jennys and The Duhks are already established, and Winnipeg's next rising star to watch for is Dan Frechette, one of the most talented singer-songwriters I've heard in a long time. Over the course of these fourteen songs, Frechette shows himself to be a fine songwriter who is facile enough to move comfortably among a number of genre and styles. He has also tailored the arrangements so that the songs get just what they need, a solo arrangement on some songs, and a revolving cast of various backup musicians on others.

Frechette begins the album with "Where the Water Tastes Like Wine" a ramblers song whose lovers and gamblers recall early Townes Van Zandt. The banjo playing by Leonard Podolak of The Duhks, gives the song a nice old-time feel. "Saint John's Shore" about a Newfoundland office executive in the post-fisheries era, features Uilleann piping by Jordan McConnell and fiddling by Tania Elizabeth and has a Celtic setting. Solo tracks like the title song and "Mandolino Waltz" recall early Dylan, especially when Frechette compliments his voice with some nicely blown rack harp.

Some of my other favorites on this disk include "Horse and Buggy Rag", a swinging tune that features some nimble fingerpicking from Frechette and delightful trumpet fills and solos from Dave Lawton, and "The Drunkard" an insightful song about a panhandler who's lost his way in life at much too young an age. In addition to those already mentioned, the contributing musicians on various songs include bassist Gilles Fournier whose rhythmic playing adds much to many of the tracks and producer Bill Bourne who adds his fingerpicking and slide to several songs.

Mike Regenstreif, Vol. 49 #3 page 136, Fall 2005 Sing Out magazine

Manitoba singer/songwriter Dan Frechette, blessed with an enormous talent and a facility for adapting elemental folk forms - bluegrass, Celtic airs, country, ragtime, country blues - to his own purpose, the likes of which I haven't heard since Dylan's first recordings, has drawn around him some of the Canadian folk

community's most respected sages and musicians - most notably manager/executive producer and longtime festival artistic director Mitch Podolak, producer/guitarist Bill Bourne, bassist Gilles Fournier, fiddler Tania Elizabeth - for this impressive debut, an all-acoustic folk album that contains 14 of the prodigious young composer's richest, most tuneful pieces, arch folk narratives that convey a powerful sense of place. Frechette's varied and nuanced vocal performance and accomplished guitar work are really all these songs need, and Bourne has been wise to add only minimal flashes of colour. The most impressive Canadian folk debut by a solo artist since David Francey, Lucky Day is already a classic, an album that will surely find an exalted place in the canon.

Greg Quill , Toronto Star, April 28, 2005

"Here comes Manitoba's secret weapon."

Steve Schellenberg

For Dan Frechette, practice makes perfect, or near perfect anyways. A diligent musician (he claims to have more than 1,300 songs under his belt), the Winnipeg-based singer/songwriter emerges (not surprisingly) as an artist fully formed on this, his brilliant debut. Produced with a gentle touch by veteran Bill Bourne (who plays mentor in much the same way Ian Tyson did for Corb Lund), the sparkling 14-track set finds the solitary 29-year-old Frechette - whose throaty, honey-tinged voice often gives way to a faint Neil Young-like warble - in a melancholy, occasionally bitter state of mind. He sings of whisky, absent lovers and "days long past," angels, drunkards and "revolutionary hippies whose bottle became his bride," all with an air of hard-earned authenticity. A first rate debut from the future of Canadian folk. (4.5 stars out of 5).

Steve Baylin, Ottawa Xpress, Feb. 16, 2006.

Questions?

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