

ROCHESTER CITY NEWS

New Orleans guitarist Peter Novelli starts with the blues and ends with the blues. In between those indigo goal posts the man throws in zydeco and swamp boogie. He shreds thick and heavy, funky and mean. He's like a cape-less guitar hero one minute, or a gently strumming Delta troubadour the next, and then he careens into live polyrhythmic jams. It's red hot throughout. He has shared the stage and the studio with cats like Dr. John and Chris Thomas King ("O Brother Where Art Thou?") to name a few. Genuine road-burnin' blues.

— by Frank DeBlase, *CHOICE CONCERTS, ROCHESTER CITY NEWS June 20, 2012*

BLUES REVUE

PETER NOVELLI *Louisiana Roots & Blues*

Chalet Music

OK, so maybe it was easy to overlook selftitled Peter Novelli's debut in 2011. Who knew he could create such a **potent combination of New Orleans street rhythms, swampy backbeats, jazzy infusions, and a most sincere and innovative approach to the blues?**

There is no excuse to miss *Louisiana Roots & Blues*, Novelli's second CD, which is overloaded with the taste of Louisiana in every song. Novelli is a superb songwriter and arranger, who tempers his guitar to a point that it seems to be having a conversation with its audience. There is nothing forceful or overwrought in his playing, with each note seeming to have the ability to carry on the conversation. What his guitar lacks in volume or aggression is surpassed by his delicate touch that lets each note dance.

In "Dyin' By Numbers," he recounts a church wall of New Orleans's murder victims with the date of their murders and their ages. "Eyes Talk" is about the non-verbal communications that go toward helping two partners understand themselves. In "Treme 3 A.M." Novelli's guitar is used as a counterpoint to Shamarr Allen's haunting trumpet as a man searches in vain through a New Orleans neighborhood for the woman he so badly desires. A second version of the song also is included here as an instrumental, with more latitude for Allen's trumpet to tell the story. Its inclusion provides further evidence that Novelli's creativity is in full-flight.

Novelli has backed himself with a topflight core band that includes drummer Darryl White (Tab Benoit, Chris Thomas King), bassist Chris Chew (North Mississippi Allstars), and keyboard player Joe Krown (Joe Krown Trio and Gatemouth Brown). He employs singers Elaine and Lisa Foster for emphasis. Sidemen include Chris Thomas King on lap slide, Chubby Carrier on accordion and trumpeter Allen. All the songs here are originals with the exception of John Hiatt's "Lovin' A Hurricane." Clearly, Hiatt has been a major influence of Novelli's songwriting, but the transplant from Syracuse, N.Y., proves time and again he is up to the challenge.

Novelli's second CD demonstrates his clear ability to write and perform songs with the most soulful artists anywhere. His blues are sophisticated and creative in a way that so few blues CDs are today. **He deserves attention as one of the best storytellers in the blues today.**

— Michael Kinsman *BLUES REVUE NO. 136 October, 2012*

LIVING BLUES

PETER NOVELLI Louisiana Roots & Blues Chalet Music - CH-1201

At first glance, Louisiana Roots & Blues seems like a broad title for the follow-up to New Orleans-based guitarist Peter Novelli's self-titled debut. Yet upon listening to it, the phrase makes perfect sense; it succinctly describes Novelli's sound—a rich blend of south Louisiana blues-rock, touches of zydeco, and plenty of Crescent City grooves and sensibility.

Organist Joe Krown and vocalists Elaine and Lisa Foster make return appearances on this album, joined by bassist Chris Chew and drummer Darryl White. Guest artists also share the spotlight: Chris Thomas King appears on two tracks, the socially conscious Dyin' By Numbers and the runaway tale of Elysian Breakdown. Shamarr Allen's trumpet lends atmosphere to Treme 3 A.M., as well as to an instrumental-only version of the same track that fills out the album. Chubby Carrier contributes his own Zydeco Lady to the proceedings, bringing her to life with his accordion and frottoir, while (This Is) Our Last Goodbye is given an extra shot of dawn's-early-light resignation by Gordon Minette's piano playing.

But Novelli is, of course, the star of the show: his thick, greasy guitar tone brings a sense of menace to Shadow Man, a touch of roadhouse grit to Eyes Talk, a grungy snarl to his cover of John Hiatt's Lovin' a Hurricane. Likewise, his reedy, Randy Newman-esque voice shines on Eyes and Goodbye. **Fans of Tab Benoit and Sonny Landreth, as well as those interested in the current New Orleans music scene, would do well to check out Peter Novelli's Louisiana Roots & Blues.**

—Melanie Young, **Living Blues Magazine**, August, 2012

WDPS

Peter has certainly lived up to the high standard he established with his first disc. *Louisiana Roots & Blues* is one of my top disc picks for the year"...

- *Mike Reisz* **WDPS**, Kettering(Dayton), OH#1 for July!

BluesPower Germany

Peter is in my shows - from fall to fall. I had *Zydeco Lady* and *Shadow Man* in my program. Believe me: he's not forgotten.

Louisiana Roots & Blues is a road - it goes from Bluesrock to Swamp-Blues and back and for my opinion, it's worth every mile!

- **BluesPower**, Erhardt A, Bremerhaven, Germany 9/9/12

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BLUES 411

What a treat we had on the second official day of summer. The Peter Novelli Band from Louisiana came to town and brought the heat, humidity and new styled swamp music up North for us to enjoy.

Peter displays a sense of time, space and history is his brand on American Roots music. It sound sits like a shadow man figure on the back porch of a shotgun shack but upon closer inspection we realize that is wired to the internet and running with a contemporary feel that defies limits and genre boundaries. A touch of zydeco, blended with deep dark blues with a twist of surf and soul just to make you re-think what the definition is of blues and roots music.

With Darryl White on drums, and Andrew Molever on bass these cats provide the inspiration for motivation for a deeper look into the gumbo that is Louisiana today.

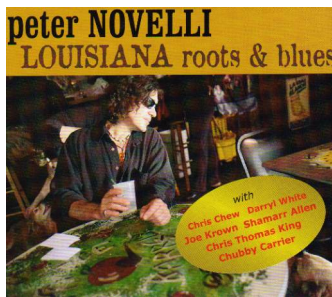
-Chef Jimi Patricola

Blues 411 (Bill Wax, B.B. King's Bluesville, Sirius XM 80 radio) June 22 , 2012

LA HORA DEL BLUES

CRITICAS CD's TRIMESTRALES

QUARTERLY CD's REVIEWS *Diciembre - Noviembre - Octubre*
2012 / December - November - October 2012



[Peter Novelli "LOUISIANA Roots & Blues". Chalet Music / Bruce Flett 2012.](#)

A wonderful breath of New Orleans fresh air is what Peter Novelli brings us. He is a young and promising singer, songwriter and guitar player, willing to surprise us with this debut album that includes, as basic elements in his music, large doses of Louisiana roots, like zydeco, cajun, Texas blues and lots of swamp rockin' blues. This is a fascinating album, because you will discover in every of the thirteen songs included, a musician gifted with an amazing talent who really knows how to balance listeners with his music therapy that flows and relaxes people as if it was a class of yoga, and this is not because his songs are calm and peaceful, but it is due to other virtues Peter Novell gathers and I prefer not to disclose until you listen to him, then you will discover what I say. The musicians involved in the recording are: Peter Novelli guitar and vocals, Chris Chew bass, Darryl White drums and percussion, Joe Krown, Hammond B-3, organ and piano and Elaine and Lisa Foster vocals, plus the special collaboration of some guest musicians. VERY GOOD. - *La Hora del Blues, Barcelona, Spain*

Radio Voce Spazio

"Louisiana Roots & Blues" is really a stunning album: Peter is a great guitar player and not only knows how to play and sing the blues but also it also cover, as the title suggests, a wide spectrum of the music of Louisiana.

My favourite tracks are the one where jazz has a strong presence but that is an album with no weak moments to be frank ...

Massimo Ferro, *Radio Voce Spazio, Italy*

Blues Underground Network

Peter Novelli "Louisiana Roots & Blues" (USA)

Trying to follow in the steps of a critically acclaimed debut album is certainly not an easy task, but that has not seemed to have stopped Peter Novelli, whose sophomore release "Louisiana Roots & Blues", may just be as good as his self titled debut album, if not better; a somewhat bold statement indeed, considering his debut album was nominated for best debut blues CD, 2011, from Blues 411 / BB King's Bluesville Radio, with one of the songs on the album, "Since The Hurricane voted finalist for Coolest Blues Song of the Year 2012 (Big City Blues Magazine)".

Guitarist Peter Novelli hails out of New Orleans and works in a wide range of styles, absorbing as much musical diversity as he can. Peter describes his present style as, "Louisiana roots music, a swampy blend of blues-rock-R&B-funk with zydeco-cajun influences."

Peter began playing Guitar at the age of 13, with his early influences being B.B. King, Mike Bloomfield, Eric Clapton, Keith Richards, Freddie King, and Carl Perkins, to name just a few. Along with those influences, Peter Novelli also absorbed and started playing Zydeco and Cajun music, of which he performed with some of the very best, such as "the late Roy Carrier, T. Broussard, Walter Mouton, Steve Riley, Lisa Trahan, Christine Balfa, and many others." Throughout it all, Peter Novelli has been fortunate enough to play with many of his influences, old and new. "Louisiana Roots & Blues" is a wonderful representation of those many influences.

"Louisiana Roots & Blues" consists of 13 tracks, clocking in at just over 62 minutes. Of the 13 Tracks, Peter Novelli is credited with writing or co-writing all but one, John Hiatt's "Lovin' A Hurricane." Other co-writers on this album included Roy "Chubby" Carrier, Darryl White, and Chris Chew, all of which played on this album in whole or part. In addition to Roy "Chubby" Carrier (Accordion/Frottoir), "Louisiana Roots & Blues" also featured Shamarr Allen (Trumpet), Chris Thomas King (Lap Slide Guitar), and Gordon Minette (Piano). With Peter Novelli on Electric Guitar and Vocals, the rest of his band were Chris Chew (Bass), Darryl White (Drums/Percussion), Joe Krown (Hammond B3 Organ/Piano), and Elaine and Lisa Foster (Backing Vocals).

For those of you who like straight ahead barn burning blues, "Louisiana Roots & Blues" is not for you, as this album is more concerned with contemplative substance, then simply trying to drag you out onto the dance floor. I like to call the music one finds on "Louisiana Roots & Blues" as lonely music, and not because one feels alone listening to it, but because I find that this type of music is best listened to alone, preferably over a nice set of headphones, therefore allowing the great music to soak

into all your pores.

"Louisiana Roots & Blues" contains a lot of really good Blues, with a bit of it nicely tinged with a little Jazz around the edges, which is certainly helped along with the Piano playing of Joe Krown, throughout the album and Gordon Minette on Track 11, "(This Is Our) Last Goodbye)". The album has a couple of nice Tracks for those that love Lap Slide Guitar, which for the 2 Tracks, "Dyin' By Numbers" & "Elysian Breakdown", featured the Lap work of Chris Thomas King. "Dyin' By Numbers", was my favorite of those 2 Tracks offering up a nice helping of Lap Slide Guitar.

"Dyin' By Numbers" was also featured as an instrumental Track as was Tracks 5 & 12, "Treme 3 A.M.", not something I run across on too many albums, if ever, but never the less another great way to present these 2 great tunes. Shamarr Allen's Trumpet playing accentuates both the "Treme 3 A.M." Tracks brilliantly. "Louisiana Roots & Blues" also featured another really nice instrumental, Track 9, "4 On Da Floor", which at times reminded me a little bit of Joe Satriani, especially around the halfway mark.

In addition to Peter Novelli's stellar guitar playing and amazing vocals, "Louisiana Roots & Blues" contained many other highlights for me, of which most notably was the backing vocals of Elaine and Lisa Foster. I must admit that I am a sucker for great backing vocals, and those of Elaine and Lisa are absolutely to die for.

One thing is for sure, you not going to get away with not having a little Zydeco on a Peter Novelli album, and for this one it is Track 8, "Zydeco Lady" which once again features Elaine and Lisa Foster and the legend himself, Roy "Chubby" Carrier on Accordion.

Picking a favorite on "Louisiana Roots & Blues" was not an easy task, but I chose Track 2, "Dyin' By Numbers". Just really loved the Lap Slide Guitar work on this one. A great little tune.

"Louisiana Roots & Blues" was my first intro to Peter Novelli, one which has certainly gained him another fan. The album comes across as a truly honest unrushed collection of Louisiana Roots & Blues, sure to please all who love their music more real and to the point.

- Review by John Vermilyea (Blues Underground Network) Oct 2012

<http://www.bluesundergroundnetwork.com/>

BLUESBLAST Magazine
Featured Blues Review 4 of 5

Peter Novelli – *Louisiana Roots & Blues*

Chalet Music

www.peternovelli.com

13 tracks / 62:26

I must have listened to Peter Novelli's *Louisiana Roots & Blues* a dozen times, and I hear something new each time I run through it. This is his self-released sophomore album, and it is a corker! There are thirteen solid tracks, and over an hour of quality music that is inspired by the Sportsman's Paradise state. Though I think I hear a little Lone Star state in there too...

Peter Novelli is a class act, and a first rate guitarist and singer. He has been playing guitar since he was a kid, and was inspired by a diverse cadre of guitarists, such as B.B. King, Mike Bloomfield, Eric Clapton and Gatemouth Brown. That is a murderer's row of 6-string talent! He is joined on this release by Chris Chew on bass, Darryl White on drums, Joe Krown on Hammond B3 and piano, and Elaine and Lisa Foster on backing vocals.

Louisiana Roots & Blues lives up to its name but you will also find some zydeco, a little swamp-style boogie and plenty of blues rock. Peter has also taken lyrical inspiration from his adopted hometown of New Orleans, and there are plenty of Crescent City references. The laid back Louisiana vibe also carries over to the tempo and you will have a hard time finding a fast track on this CD. This is cool with me because I like music that can help me wind down after a long day at work, and this one goes great with a La-Z-Boy chair, a tumbler of scotch and some strategically dimmed lights.

The album starts with "Shadow Man," which from the first notes has some of the thickest electric guitar tone you will ever hear. After a minute or so, Peter's vocals come in over the driving bass line, the B3 and a heavy snare. He has the ability to affect different voices to meet the needs of whatever song he is singing, and for this one he chooses a menacing growl. His first solo in the album is tasteful and restrained, fitting in perfectly with this slow blues rocker.

The next song up is "Dyin' by the Numbers" which is sung from a coroner's point of view as he laments the waste of life from violence, and we get to hear the Foster ladies echo his sentiments.

A few guests appear on *Louisiana Roots & Blues*, and they are unerringly placed exactly where they need to be. On this track we are treated to the lap slide guitar of Chris Thomas King, who also appears on the next song, "Elysian Breakdown." King provides some killer tones and melodies for the mix, and his interplay with Novelli makes for an entertaining listening experience.

If I had to choose a favorite track on this CD it would probably be "Eyes Talk" which has a lot of great elements to it, including Joe Krown's honky-tonk piano, Novelli's Randy Newmanesque voice, and the lovely harmonies of Elaine and Lisa Foster. This is a classic southern-fried whiskey joint blues tune. A close second would be his cover of John Hiatt's "Lovin' a Hurricane" which starts out with that unmistakable stacked guitar riff and delivers the goods that are expected when one re-records a beloved classic. Well done!

The most fun track is "Zydeco Lady" which has bouncy syncopated guitars and traditional Louisiana percussion and beats. The listener is treated to the accordion of

Chubby Carrier who can transmit a natural tone from what had to be one of the more difficult instruments I have ever tried to play. Peter plays around a bit with Carrier as the song fades away, and they certainly work well together.

Peter gives us two instrumentals to end the CD, and they are do-overs of “Treme 3 A.M.” and “Dyin’ by the Numbers.” Without vocals these two tracks allow the listener hear how clean and smooth Mr. Novelli’s guitar style really is, not to mention Shamarr Allen’s horn. I have already added these tracks to the mix for my next party, as I think they really set a positive mood.

***Louisiana Roots & Blues* is packed from front to back with cleverly-written, well performed and slickly-produced songs.** You should really think about picking up a copy of the CD, and for sure get out and check out his live show. He seems to be always gigging in and around Louisiana!

Reviewer Rex Bartholomew is a Los Angeles-based writer and musician. His blog can be found at rexbass.blogspot.com.

PETER NOVELLI
Louisiana Roots and Blues
(Chalet Music)



01 September 2012 — by Dan Willging *Offbeat Magazine*

There are times on *Louisiana Roots & Blues* that you’d wish Peter Novelli would just burn a fast one for a change of pace, but, nonetheless, he’s the master of searing tones and crunchy, mid-tempo grooves. He’s not one to rush a guitar solo, instead taking the time to deliver something meaningful. He uses guests sparingly but effectively, so each has plenty of presence in the arrangement. Chris Thomas King trades growling licks on lap steel with Novelli on two tracks; Chubby Carrier impresses with his seemingly effortless but impeccable rides (“Zydeco Lady”).

What holds the album together best are the Louisiana-themed songs. New Orleans can seem like a dark, sinister town after sundown, something that Novelli captures well. He finds himself lost in the Treme at 3 a.m. as Shamarr Allen’s haunting trumpet solo played from a second-story balcony pierces the night’s silence. A scantily clad stripper walking home after a night’s work is vivid enough (“(She’s My) Voodoo Baby,” but the song also casts her as a normal being en route to an expecting lover. On “Dyin’ By Numbers,” Novelli’s protagonist is a callous coroner who’s seen too many senseless murders caused by foul play...

BLUES BLAST MAGAZINE

“...Novelli’s guitar work recalls Louisiana’s native son **Sonny Landreth**. Without Landreth’s slide shenanigans it’s still sweet, direct to the point and doesn’t stray into territories of over-indulgence due to tasteful restraint. If you are unable to make it to this year’s Mardi Gras or Jazz-Fest, pay it no mind. This music will transport you there with the intoxicating effect of losing yourself in the French Quarter.

And what’s New Orleans music without Dr. John? The legend himself appears on “Since The Hurricane” showering the tune with his down-home piano mojo that sweetens the track like sugarcane against Novelli’s inspired guitar work. Peter’s vocals are sandpaper rough but are the thread that holds the songs together...

...This music is as close to I-10 as you are going get. Novelli assembles a fine cast of musicians to help host a party you would be willing to travel miles too. The problem is once you get there, you just might settle into the backwoods swamp for good.”

*-Gary Weeks **Blues Blast Magazine**, February, 2012*

BLUES ROCK REVIEW

Louisiana Roots & Blues is the second album by New Orleans guitarist Peter Novelli, and the album certainly lives up to its moniker. Louisiana has a rich musical tradition and Peter Novelli has fully embraced the past while he takes it to the future. The album is ripe with Louisiana blues-rock, but also features some zydeco and cajun music.

Novelli’s sleazy, gritty guitar is the driving force on the album. “Eyes Talk” is a fine barrelhouse blues tune, he is downright ominous on “Shadow Man,” and he growls on his cover of John Hiatt’s “Lovin’ a Hurricane.” His voice channels Randy Newman, especially on the aforementioned “Eyes Talk and” “(This Is) Our Last Goodbye.”

Guest stars are aplenty on this album: Gordon Minette adds some fine piano playing to “(This Is) Our Last Goodbye” which makes the song that much more poignant, Chubby Carrier brings with him the tune “Zydeco Lady” and his accordion and frottoir. Shamarr Allen contributes an ethereal trumpet to “Treme 3 A.M.,” and Chris Thomas King appears on two tracks: “Dyin’ by Numbers” and “Elysian Breakdown.” In addition to a fine band consisting of: organist Joe Krown, singers Lisa and Elaine Foster, drummer Darryl White, and bassist Chris Chew, Novelli has put out a very strong release steeped in tradition but also forward looking.

The Review: 8/10

Can’t Miss Tracks: EyesTalk, Shadow Man, (This Is Our) Last Goodbye, Elysian Breakdown

The Big Hit: Eyes Talk

*-Charles Dumez **BLUES ROCK REVIEW** August 16, 2012*

SomethingElseReviews

Peter Novelli's *Louisiana Roots and Blues* works like a one-album tour through much of the tangy musical milieu that makes that part of the world such an intriguing aural experience, from slinky zydeco two-steps to stinging blues rock, from winking swamp-boogie to angular Crescent City grooves.

It's like Little Feat, except more rooted in the French Quarter's slanted streets. Novelli, of course, isn't a native. But, as the saying goes, he got to New Orleans as soon as he could.

Louisiana Roots and Blues shows just how completely he's immersed himself into the musical atmosphere, intrigue and delights found there. Appearing with a crack core band that includes keyboardist Joe Krown (Clarence "Gatemouth" Brown), bassist Chris Chew (North Mississippi Allstars) and drummer Darryl White (Tab Benoit and Chris Thomas King), Novelli tears through a dizzying variety of tangy textures, often thanks to the addition of a just-right guest voice: There's the grinding menace of Chris Thomas King's slide (on "Dyin' by Numbers" and "Elysian Breakdown"), and the swamp water-soaked accordion of Chubby Carrier ("Zydeco Lady"). Shamarr Allen's trumpet also adds a resolute melancholy to "Treme 3 a.m." Pianist Gordon Minette and vocalists Elaine and Lisa Foster round out the roster.

But Novelli, both as a singer and guitarist, remains the project's central voice — primarily because he's just as malleable, switching from a growl to a serrated blade in a moment's notice.

He can appropriate the sharp wit of Randy Newman one moment, the tough blues shout of Tab Benoit the next, and the wistful romanticism of Allen Toussaint the moment after that. All the while, he's riffing with a similarly layered sense of emotion. He'll jab as often as lays back into a spell-binding melodicism, as on standout cuts like "Shadow Man."

There was a lot of live up to, with a title as sweepingly inclusive as this one. Novelli has the goods.

-Nick Deriso, *SomethingElseReviews.com* 8/20/12

Louisiana Roots & Blues liner notes

The first time I heard the Peter Novelli Band play, I was on the run.

It was a desperate, despairing sprint away from Bourbon Street—once the pride of musical New Orleans, now little more than a Disneyland for grown-ups, with dull, staid cover bands drowning each other out in a noisy face-off. The deep, rich, and heady heritage of New Orleans music, the birthplace of jazz, lies dead there.

Then I heard Peter make his guitar sing. It was Nawlins music with the N spelt in big bold neon lights—bluesy, jazzy, a smattering of rock, some seriously swampy boogie,

a bit of swing—all of it liberally spiced with Cajun rhythms, and rounded off with R&B. He and his band were rocking a little joint on Frenchmen Street, where the 19th Century prettiness of the French Quarter melts into the atmospheric and historic streets of Treme.

Peter has been a blues guitarist for more than three decades, and has worked and played with the who's who of cajun, zydeco, blues, and R&B music. He brought all these influences and alliances to play in his colorful debut album.

And now Peter has made that leap again, with a second album that resonates with the melodies of Louisiana and New Orleans, and is shot through with edgy Texas blues. This is a sweeping album, effortlessly jumping from easy-going bluesy ballads like Eyes Talk; the solid, swaggering riffs and virtuoso solos in Voodoo Baby; to the tight, slow burn blues of Dyin' By Numbers. Dig the infectious grooves in Zydeco Lady. Lose yourself in the haunting horns that cut over a gently swaying riff in Treme 3AM—this is pure New Orleans, pure blues.

Evocative, catchy, firmly rooted in tradition and full of soul, Louisiana Roots and Blues has one foot in the past, one foot in the present, and its heart in exactly the right place.

Rudraneil Sengupta writes on music, travel and sports for Mint (www.livemint.com) / Wall Street Journal .

Sunny side of the street

Beyond the tourist traps, America's blues city keeps its glorious musical traditions alive

...There was no time to waste, and I hurried to Frenchmen Street, just about a 10-minute walk from Bourbon. Straight away, I could hear strains of the blues floating through the air. The source was a lovely little restaurant called Mojitos Rum Bar and Grill, with a lush, open garden area with wrought-iron furniture, and a corner patio with a band churning out the

blues. Peter Novelli, the frontman of the band, has been a blues guitarist for more than three decades, and has shared a stage or recorded with New Orleans legend Dr. John, Eric Clapton... and other blues and R&B legends. His set jumped from standard 12-bar blues like *Rollin' & Tumblin'*, *Got my mojo working* and *Walkin' blues*, to more jazz-influenced blues originals, with Cajun rhythms played on a metal washboard worn around the neck.

It was hot stuff.

Halfway through the set Novelli's band introduced Irvine Bannister Sr, a shuffling old man with a sailor's cap and a white Fender Telecaster guitar—a local R&B legend who had played on the earliest R&B records and helped define the genre's sound...

-Rudraneil Sengupta, Livemint.com / Wall Street Journal, August 26, 2011

LIVING BLUES MAGAZINE

Novelli...turns in some smoking solos and also lays down infectious rhythm grooves...Little Feat guitarist Paul Barrere and Novelli engage in a searing slide duel on Delbert McClinton's Lie No Better... **The highlight of the set is Novelli's and Rick Lawson's New Orleans R&B ballad Since The Hurricane.** With Dr. John on piano and David Torkanowski on B-3, Novelli delivers his most impassioned vocal, along with some slow-burning blues guitar...

- Robert H. Cataliotti, Ph.D, *Living Blues Magazine* Oct. 2011

One Track Mind: Peter Novelli with Dr. John and David Torkanowsky, "Since the Hurricane" (2011)

Half a decade later, Hurricane Katrina still has this devastating power to inspire, as heard on Peter Novelli's new self-titled release, issued by Chalet Records out of New Orleans. Witness the power of this song, which provides an emotional crest despite appearing in advance of a fascinating, star-studded six-track tribute to Slim Harpo.

"Since the Hurricane," a Novelli original, opens with the guitarist playing in the clean, crying style of B.B. King. He's paired up with a ruminative piano and organ backing from Dr. John and David Torkanowsky, respectively. Together, they lament not what happened to the Crescent City on that awful evening in August 2005, but what didn't happen afterward.

Novelli approaches the lyric, a sad recrimination, with this nimble authority — moving, it seems, at will from the howling blues force of Ray Charles to the damaged romanticism of the Band's Richard Manuel, and back again. Throughout Torkanowsky, who came to fame in New Orleans as a member of Astral Project, is an almost translucent presence, more felt than heard. David Hyde — the album's producer — and David Peters add quietly insistent support on the upright bass and drums, as Novelli and then Dr. John take solos. Novelli's turn is one of thrumming emotion, sometimes sad and at others grittily determined, while Dr. John offers a sequence that sounds more like grim acceptance.

"That old moon don't shine the same on New Orleans," Novelli concludes, syncing his swooning guitar lines with the lyric, "since the hurricane." Thankfully, its best musical talents still do.

The 16-track *Peter Novelli*, which has already shot to No. 2 on the Roots Music Report's Louisiana airplay chart, also features Augie Meyers, Greg "Fingers" Taylor, Bobby Henderson and — on the Harpo sequence, which itself is worth the price of admission — Raful Neal, James Johnson and "Big" Johnny Thomassie. Novelli and his band, currently on tour with dates in New York, Ohio and Tennessee, will appear at a special in-store CD release party scheduled for Nov 12 at the Louisiana Music Factory on Decatur Street in New Orleans.

-Nick DeRiso

SomethingElse Reviews: One Track Mind, Blue Note No. 1595 Oct. 6, 2011

BLUESNEWS (Europe)

fine guitar blues...Novelli arises as a versatile artist, and he's not falling short with his slide guitar. ... An entertaining and very varied album, which combines several musical styles and is also a bridge to modern sounds and grooves... (it) surprises with an enormous stylistic variety... Peter Novelli delivers more than just a one-song calling card.

-BluesNews (Europe), July 2011

VINTAGE GUITAR

...includes sure-handed updates of (Slim) Harpo's classic "Baby Scratch My Back" and "Ti-Ni-Ne-Ni-Nu"... Novelli's style also owes something to that of New Orleans' Mac "Dr. John" Rebbenack, who guests here on piano but whose formidable guitar chops can be appreciated on his own early albums...on the Percy Mayfield-inflected "Since The Hurricane," (Novelli) does a commendable job, singing about the aftermath of Katrina's devastating sweep; probably because the sentiment is truly heartfelt. Still, his concise but almost rough-hewn guitar playing is where Novelli's real strengths lie.

*- Rick Allen, **Vintage Guitar** July 2011*

BLUES REVUE

Guitarist Peter Novelli's music seems to strut through a New Orleans neighborhood, dance at a fais-do-do, and relax with the blues along a country levee all in the same sweep... a combination of blues and R&B with elements of funk and country. Novelli's handled this well on his debut CD, creating songs that seem to breathe with the tempo of the region.

His guitar solos are crisp and direct, always accenting the song and never overrunning the intent. The grace of his approach is evident in the self-penned "Since The Hurricane," which sounds like it should have been written by Randy Newman and features Novelli's tasty guitar with a tremendously agile piano solo by Dr. John. Notables such as Little Feat's Paul Barrere on slide, Joe Krown on B-3, Fingers Taylor on harmonica, and Tex-Mex rocker Augie Meyers all add to the flavor of this rich CD.

*- Michael Kinsman **Blues Revue**, November 2011*

BLUES MATTERS (UK)

PETER NOVELLI Peter Novelli, Chalet Music

... Mr Novelli is an excellent guitarist, melodic and understated, and he makes for a pretty good vocalist... Novelli's guitar is right on the money... 'Since The Hurricane' bemoans the state of New Orleans since the hurricane and features Dr John on piano and David Torkanowski on Hammond and it really gets over the sadness over the change in New Orleans without getting mawkish or overly sentimental. All through the album the playing is excellent and the songs just rock up one after the other leaving a smile on your face track after track but when he rocks into a tribute to Slim Harpo it all seems to come even more alive... Quite an unexpected delight this one and one that I will be enjoying for a goodly while to come.

*-Andy Snipper **BLUES MATTERS (UK)** Dec. 2011*