

AQUITAINE ONLINE

ESTELLE VALENSUELA: HER TRIBUTE TO BORDEAUX



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Estelle Valensuela wrote every single text of her **debut album**, the title of which—*Droit devant*—is reminiscent of the force that has always been driving her forward in life.

What strikes us first when listening to this opus is the **engulfing warmth of her voice** that takes us back to the great French singers that have been transporting us since the mid-90s. And behind that warmth hide power and perfect pitch, which reinforce the **depth of her texts**.

The main themes here are clearly romantic and motherly love, but also strong feelings, as portrayed in *La maudite*, which sends shivers down our spine. On a lighter note, as depicted in *Mesdames*, Estelle mischievously steps in the shoes of men who defend themselves for not being fairy tales or not solely being interested in women's body. In *La fille du bar*, Estelle will even go as far as flirting, with a smooth voice, with jazzy intonations.

As we go through the album, **Estelle Valensuela's** multicultural background becomes obvious as it permeates the essence of every single title. *D'où je viens* is a depiction of Burdigala, ancient name of [Bordeaux, France](#), to which the artist writes a love letter, whereas *Ein paar Perlen*, a splendid ballad, is an opportunity for this passionate artist to sing in the language of Goethe. A language, a country

and even a history are again being shown off in *Lass die Mauer fallen*, a title that came to life while Estelle stood in front of the remnants of the Berlin Wall.

In the end, **Estelle Valensuela** is gifting us a wide-ranging album, reminiscent of the golden hours of French music, to which she brings back all its glory.

Translation: [Vanessa Elliott Darling](#)

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