

IVAN ROD (★★★★ 4 stars)

MUSIKANMELDELSE

Tessa Souter er født i England, men har i årtier boet i USA. Det er herfra, hun har skabt sig en karriere som skribent – og (i sen alder) som sangskriver og sanger. (Hun var 48 år, da hun pladedebuterede og skrev i de selvsamme år – måske ikke overraskende – en bog med undertitlen: *How to Unlock Your Creative Dreams and Change Your Life*).

I de år hvor hun tillod sig selv at få adgang til den musisk åre (og drøm), som hun selv var i besiddelse af, hørte hun en indspilning med den franske sangerinde, Anne Ducros, som havde lavet en ordløs og dog vokal versionering af Erik Saties berømte musikstykke, "Gnossienne No. 1". Versioneringen sendte naturligt Souter tilbage til Saties oprindelige værker, og snart begyndte Souter – som den skribent hun den gang stadig primært var – at skrive en tekst til "Gnossienne No. 1".

Den ene tekst tog den anden og nu – omkring tyve år efter – udsender hun så albummet, *Shadows and Silence*, som blandt andet indeholder seks originale sange – skrevet til musik af Satie. Der er på albummet også musik af bl.a. Wayne Shorter, Jacques Brel og Léo Ferré – musik som Souter har skrevet tekster til – men Satie og den franske musiktradition udgør hoveddelen af albummet, der er blevet gennemført jazzet på en skøn måde.

Med sig i studiet har Souter haft et eminent hold af musikere – pianisten Luis Perdomo (som også har arrangeret flere numrene), bassisten Yasushi Nakamura og trommeslageren Billy Drummond (som også er hendes partner og – måske – medvirkende årsag til, at hendes musiske kreativitet er blevet sluppet løs) foruden trompetisten Nadjé Noordhuis og sopransaxofonisten Steve Wilson. Den konstellation har skabt et absolut lytteværdigt bud på en ny farvelægning af Saties musik – alt imens den har formået at bibeholde respekten for den franske komponists ikoniske forlæg. Jeg oplever *Shadows and Silence* som værende så godt et album, at det skal fremhæves som et bud på en indgang til markeringen af 100-året for Saties død. Især oplever jeg "A Song for You" (Gnossienne no. 1), "Holding on to Beauty"

(Gnossienne no. 3) og "Rayga's Song" (Gymnopedie no. 1) som vellykkede.
**** / NOANARA / 46 min.

Translation:

Tessa Souter was born in England but has lived in the United States for decades. It's from there that she built her career as a writer – and (later in life) as a songwriter and singer. (She was 48 when she released her debut album, and in that same year – perhaps not surprisingly – she also wrote a book with the subtitle: *How to Unlock Your Creative Dreams and Change Your Life*.)

In the years when she allowed herself to access the musical vein (and dream) she carried within, she heard a recording by the French singer Anne Ducros, who had created a wordless yet vocal version of Erik Satie's famous piece *Gnossienne No. 1*. That interpretation naturally led Souter back to Satie's original works, and soon Souter – still primarily a writer at the time – began writing lyrics to *Gnossienne No. 1*. One lyric led to another, and now – about twenty years later – she releases the album *Shadows and Silence*, which includes six original songs set to music by Satie. The album also features music by Wayne Shorter, Jacques Brel, and Léo Ferré – with lyrics by Souter – but Satie and the French musical tradition form the heart of the album, which is beautifully rendered in a thoroughly jazzed style.

In the studio, Souter was joined by a stellar lineup of musicians – pianist Luis Perdomo (who also arranged several of the pieces), bassist Yasushi Nakamura, and drummer Billy Drummond (who is also her partner and – perhaps – a contributing reason her musical creativity was unleashed), as well as trumpeter Nadjé Noordhuis and soprano saxophonist Steve Wilson. This constellation of musicians has created a highly listenable new take on Satie's music, all while maintaining a deep respect for the iconic works of the French composer.

I consider *Shadows and Silence* to be such a strong album that it should be highlighted as a key contribution to the centenary of Satie's death. In particular, I find "A Song for You" (*Gnossienne No. 1*), "Holding on to Beauty" (*Gnossienne No. 3*), and "Rayga's Song" (*Gymnopedie No. 1*) to be especially successful.