

*100 WORD BIO*

*New York Times* critics pick and two-time *Sunday Times* Top Ten Jazz CD of the Year, New York-based Anglo-Caribbean vocalist Tessa Souter is “a beguiling artist who infuses everything she interprets with voluptuous intelligence and keen emotional insight.” (*KQED ARTS*). Praised as much for her expressiveness as her "strikingly beautiful voice, which she uses to unearth and get to the core of really great songs" (Sirius Radio), Souter is a riveting "must-see for lovers of world class jazz (LA Times). Best of all she delivers it with a wit and a wink worthy of the toniest joints in town.” (Time Out New York)

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At once unassumingly virtuosic and uncontrivedly emotional, *New York Times* critics pick and twice UK *Sunday Times* Top Ten Jazz CD of the Year, New York-based Anglo-Caribbean vocalist Tessa Souter is “a beguiling artist who infuses everything she interprets with voluptuous intelligence and keen emotional insight.” (*KQED ARTS*). In the past two decades, Souter, whose music “contains Middle Eastern, Brazilian and flamenco elements in an airy jazz framework” (*Philadelphia City Paper*), has cast an increasingly wide musical net, from her flamenco-tinged debut, *Listen Love* (Nara, 2004), to her Gold Disc-awarded *Nights of Key Largo* (Venus, 2008), to her UK *Sunday Times* Jazz Albums of the Year, the Third Stream *Beyond the Blue* (Motéma, 2012), and *Picture in Black and White* (NOA, 2018), a meditative exploration of her bi-racial heritage, which was also the Number One Best Vocal CD for W. Royal Stokes and Ken Dryden in the *Downbeat* Critics Poll that year.