Silje Nergaard - Darkness Out Of Blue (2007)

1 Paper Boats 4:01 2 Darkness out of Blue 5:23 3 The Diner 4:46 4 Wastelands 5:26 5 When Judy Falls 6:00 6 The Beachcomber 6:35 7 What Might Have Been 4:26 8 Aren't You Cured Yet 4:41 9 Who Goes There 4:07 10 Before You Called Me Yours 4:29 11 How Are You Gonna' Deal with It 5:34 12 Let Me Be Troubled 6:56 Personnel: Silje Nergaard (background vocals); Bjorn Charles Dreyer (acoustic guitar, electric guitar, background vocals); Hallgrim Bratberg (acoustic guitar); Finn Guttormsen (dobro, acoustic bass, electric bass, background vocals); Sidsel Walstad (harp); Bo Söderström, Jan Isaksson, Monika Stanikowska, Torbjörn Bernhardsson, Per Hammarstrom, Christian Bergqvist, Martin Stensson, Dag Alin, Jannika Gustafsson (violin); Hans Ĺkeson (viola); Monica Jönsson, Astrid Lindell (cello); Magnus Lindgren (flute, clarinet, baritone saxophone); Helge Lien (piano, Fender Rhodes piano, background vocals); PÍl Svenre (piano, background vocals); Ingalill Hillerud (double bass); Jarle Vespestad (drums, background vocals); Torstein Lofthus (drums); André Ferrari (shaker, tambourine, percussion); Nana Hedin, Heine Totland (background vocals).

2007 album from the Norwegian Jazz vocalist, the follow-up to her 2004 album Nightwatch. Silje has been through many changes in the interim including working with an entirely new band that Nergaard says challenges her to leave comfortable warm waters and dive into the deep end, expanding her musical horizons and artistry. 12 tracks including 'Paper Boats', 'Wastelands' and 'What Might Have Been'. ---Editorial Reviews

This Norwegian songbird started out as a wannabe pop singer (she scored a minor UK chart entry for EMI in 1990 with the single 'Tell Me Where You're Going') before cannily re-inventing herself as a jazz chanteuse a few years ago. Blossom Dearie aside, Nergaard's fragile,

child-like voice is not the type normally associated with jazz and probably accounts for her reluctance to sing standards. Instead, she prefers to pen her own material with the help of long-time collaborator, lyricist Mike McGurk. Over the course of three albums ('Port Of Call,' 'At First Light,' and 'Nightwatch') Nergaard has formed a potent songwriting partnership with McGurk, and on this fourth opus for Emarcy, their collaboration has undoubtedly reached a new creative peak. Nergaard's forte is dreamy, ruminative jazz-pop ballads, of which there are plenty here. 'Wastelands' is exquisite, closely followed by 'The Beachcomber' and the album's mournful finale, 'Let Me Be Troubled.' As good as these are, they don't come close to matching 'When Judy Falls,' a stupendous uptempo slice of catchy soulful pop that mutates into an orchestrated jazz-funk groove that sounds like it was produced by the Mizell brothers back in the 70s. Undoubtedly Nergaard's most impressive work yet. --- Bill Buckley, soulandjazzandfunk.com

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