

# IVAN ROD

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Der er ingen tvivl om, at der bag *The History of Us* ligger en betydelig mængde hjerteblood. Det prestigjuse, canadiske orkester med de mange – ni – exceptionelt dygtige musikere åbner således albummet med William Carns meget personlige suite om forældrenes opbrud fra Hong Kong og ankomst til det nye hjemland, Canada. Den kammermusikalske jazzsuite, der er i tre satser, hedder *Finding Home Suite*, og den fremstår som et narrativ; en fortælling med en begyndelse, en midte og en slutning; en fortælling om uro og udlængsel og om ankomst og befriende hvile. Albummet slutter med Tara Davidsons lige så personlige *Suite 1985*, der over tre satser sender kærlige hilsner til familiemedlemmer – hendes mor, der døde af kræft så tidligt som i 1985 (i en alder af bare 42 år); hendes far, der døde i 2015 og efterlod sig et rungende sørgmodigt hul (han var hendes ubetinget største fan); og endelig en sats, der kan ses som en hilsen til hele hendes klan og dens skotske rødder. Albummet, hele materialet er alle af betydning – det mærker man. Og igen-igen – som på de to forrige album – læner Carn og Davidson sig op ad det dogme, at "historierne" skal fortælles af syv blæsere plus bas og trommer. Men det klarer de i alt ni musikere også med bravour! Og med længselsfulde hilsner til både Hong Kong og Skotland.

★★★★

*Ivan Rod*

*via Google Translate:*

There is no doubt that behind *The History of Us* lies a significant amount of heart blood. The prestigious Canadian orchestra with the many - nine - exceptionally talented musicians thus opens the album with William Carn's very personal suite about the parents' departure from Hong Kong and arrival in their new homeland, Canada. The chamber music jazz suite, which is in three movements, is called *Finding Home Suite*, and it appears as a narrative; a narrative with a beginning, a middle and an end; a tale of unrest and longing and of arrival and liberating rest. The album ends with Tara Davidson's equally personal *Suite 1985*, which sends over three beats loving greetings to family members - her mother who died of cancer as early as 1985 (at the age of just 42 years); her father, who died in 2015, leaving a resounding sad hole (he was by far her biggest fan); and finally a rate that can be seen as a greeting to her entire clan and its Scottish roots. The album, the whole material is all important - you can feel it. And again and again - as on the previous two albums - Carn and Davidson lean on the dogma that the "stories" must be told by seven winds plus bass and drums. But a total of nine musicians can do it with flying colors! And with longing greetings to both Hong Kong and Scotland.