

BLACK EGG – SONGS OF DEATH AND DECEPTION

An homage to one of the most famous **Depeche Mode**'s albums (in which death substitutes faith and deception the devotion, a quite clear critic of the English synth-pop masters's universe), the second **Black Egg**'s album in a month shows the other side of the coin of the project: in fact, this is an acoustic work that explores musical landscapes totally different from the obscure experimentations of **Melencolia**. In **Songs of death & deception**, in fact, **Usher San** shows his will not to remain enslaved in the genre for what he has become famous to the listeners of **Aufnahme+Wiedergabe**.

Rather, here the musician recalls dark folk influences, for example **Fad Gadget**, covering *Back to nature*, but even **Nico** in the *Petit chevalier* cover, this one already present in the previous album, but here rendered in a folk taste, freed from that sinister aura that it possessed in the previous record, always sang by the musician's daughter. It's not the only example of an interpretation of a song already present in **Melencolia**: the same thing is made for *King*. Also here the acoustic guitar substitutes itself to the oniric atmosphere of the original song. Here the song loses its tender taste and earns melancholy.

The song that, between the two albums, has the major transformation is *Black sun*, acoustic version of the **Melencolia**'s opener *In the black sun*, here a linear song with **Corina Nenuphar**'s voice in the background, that in the previous album had a completely different mood: abstract, redundant and characterized by a strong dark taste. The main motif of *Sigils* has something in common with *I feel you*, opener of the **Depeche Mode** album that inspired the title of **Usher San**'s work, while *Everything*, with its piano motifs, emerges above all the album's songs (loads, maybe too much), and also *Golden secret*, also this one characterized by piano motifs, is one of the best songs.

The other songs of the album follow the same direction: an acoustic sound characterized by a dark mood, if we think about the chords and the funereal atmospheres. Although this work released by the french label **Unknown Pleasures Records** sounds rather monolithic instead of its immediate forerunner, the idea at the origin of the two works is completely different even in the front cover. Here, what **Usher San** wants to communicate is the cyclic nature of life until the coming of death, that *black egg* from which we come from and to which we come back, and, consequently, the mood could only mirror that.

From a mystic-obscure world to a chant of progressive and unstoppable decline, **Black egg**, assuming that death couldn't be won finds the way to face the issues of life together in *We shall win*, a desperate try. His daughter, *petit chevalier*, is the person toward which the artist mirrors himself, mentally thinking about the youthness in *Young men* and about the cycle of life in *Back to nature*, that is a thought about birth and death (in particular that of his father). A rework of *We shall win* made by **HIV+**, the french label's mastermind, closes the album, embellishing the song with a vaguely atmospheric electronic mood the song, that anticipated some days ago the release of the album.

Songs of death & deception, although doesn't show the same songwriting variety of an album more full of musical ideas like the previous one, has its intrinsic message and shows, one of the few examples in the history of music, how the musician composes totally different music according to what happens to him and to his personal mood, and here mirrors what **Black egg** represents today: a journey that last years, two very different albums but born in different moments, and a creature that leave free interpretation of what will follow. As we've already understood, **Usher San** doesn't like categorizations. Just call it Music.

Label: Unknown Pleasures Records

Score: 8

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