

Søren Nørbo
Quotes
Musician

”Søren Nørbo is one of our most prestigious pianists” **Boris Rabinowitsch, Politiken**

”One of contemporary danish jazz' most characteristic artists” **Kjeld Frandsen, Berlingske**

”Norbo himself has a strong personal piano style. He constructs his improvisations from long swirling patterns unencumbered by blues or bebop clichés and played with a force and precision that lets each note ring out.” **The Jazz Breakfast, Peter Bacon**

”Norbo is a succinct, melodically original jazz pianist who improvises in the dramatically decisive bursts of a 21st-century Bill Evans” **John Fordham, The Guardian**

”With tonal finesse and interactive mobility, he shows melodic fantasy and a rather amusing sense for trio playing. His qualities as an instrumentalist, both rhythmic and harmonic are impressive and are always available for the best of the collective. It is hard to believe that France can resist a talent like this for much longer!” **Thierry Quénun, Jazz Magazine**

”The complete absence of "pianism" commands the listener's attention. Thus cleansed of distraction - including jazz harmonic "treats" - Nørbo's music sometimes manifests itself with almost graphic lucidity.....an example of Nørbo's ability to classically re-interpret a theme - without resorting to trendy deconstruction.” **Jørgen Siegumfeldt, Jazz Special**

”you’re dealing with the kind of music that has a relatively undefined boundary between composition and improvisation and between jazz and classical musical idiom” **Kjeld Frandsen, Berlingske**

”Søren Nørbo plays in a way that is tied to convention but at the same time challenges convention. And like Bley, Søren Nørbo is capable of accomplishing this with a controlled passion that adheres to the theme at the heart of a piece of music. His playing expresses a deep-rooted wish for originality” **Boris Rabinowitsch, Politiken**

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Composition

"Nørbo's style has its roots in Bill Evans, Keith Jarrett and the American Songbook, but he writes all his own material with the specific end of finding his own voice. While "Dedikeret" seems clearly influenced by Bill Evans, "Syv" has more diverse ends, beginning with a simple melody that leads into unexpected freely improvised episodes where, like the album itself, you are never quite certain where it will end up" **Stuart Nicholsson, Jazzwise.**

"It was clear from the first tune, *Tu-Whoo – To You*, and again in the later *Saxo Meets Jessica*, that pianist Nørbo has a lot in common with Bates as a composer. He writes catchy fragments of melody which are then repeated and developed in a rolling, quite African manner" **Peter Bacon, The Jazz Breakfast**

"Søren Nørbo is capable of accomplishing this with a controlled passion that adheres to the theme at the heart of a piece of music. This is even more clearly exposed in Nørbo's "The Backward Sensations". However, the CD also contains examples of straightforward swing, as in Nørbo's two, fine waltz themes "Waltz Douce" and "Dedicated", which might very well be appropriated to the "early" Bill Evans" **Boris Rabinowitsch, Politiken**

"You're dealing with the kind of music that has a relatively undefined boundary between composition and improvisation and between jazz and classical musical idiom. Their music flowed in exciting patterns with many traversing and implicitly melodious lines. Søren Nørbo, who set the agenda with brilliant and imaginative playing, seasoning jazz creativity with romanticism and atonality, was also responsible for most of the compositions.

Kjeld Frandsen, Berlingske Tidende

"Nørbo is responsible for each and every composition – compositions with such uniquely Nørborian titles as *Saxo Meets Jessica*, *The Backward Sensations* and *Tu-Whoo – To You*. The first track on the album, *Saxo Meets Jessica*, has Nørbo's simple - almost Nordic - theme, vocals and a melodious tug of war that vibrates in sync with Kresten Osgood's weaving and hefty treading water on the drums. The rest of the album complements the opening track; simple, unambiguous and enticing themes hold the compositions together, but still leave lots of room for open interpretations and the murmuring conjurations and grandiose gesticulations of Bates and Nørbo"

Jazz Special, Jakob Østergaard Nielsen