

"ARABESQUE"



Cæcilie Norby

About the Album

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Music was a big deal in my family when I was a little girl in Copenhagen. As the daughter of a royal opera singer and a classical composer, everyday life was filled with arias and orchestra music which burst out of the speakers and into the memories of us innocent children.

My mother practiced so loud it could be heard on the street outside, and my father conducted Mahler and Stravinsky with a pencil or a pot spoon. My parents introduced me to all the romantic music from Mozart, Puccini and Verdi, which made a huge impression on me. But what really struck me were the impressionistic composers, who touched me in a different, melancholic way.

When I was a teenager, I'd had enough of questioning whether or not I should follow in my parents' footsteps and I ended up quitting music... until it chose me. Jazz crept up from behind, as the very opposite of dramatic and grandiose classical music. I fell in love with the cool, swinging and blue feel in jazz. A couple of years later pop/rock hit me with its raw energy and catchy hook lines.

As a traveler through all these different styles of music I've come to listen to melodies without prejudice whether the surroundings are a philharmonic orchestra or African tribe rhythms.

In my search for a thrilling melody line I found them in such different places like Maurice Ravel's "**Pavane For A Dead Princess**", Abbey Lincoln's "**Wholly Earth**", Rimsky-Korsakov's "**Scheherazade**" and right next to me: Lars Danielsson's "**Women of Santiago**". They immediately inspired me to write lyrics.

The flow and feel in these kinds of melodies create a mood that allows me the opportunity to withdraw into a vacuum beyond time, even in the mist of the noisiest city. Each musician has fabulously captured the mood of the music, composed through more than a century, and transferred it into very personal and timeless expressions.

"**Arabesque**" has been a journey inwards. A trip to my musical hybrid heart and a state of mind where I feel at home. A journey that proved to be the intention of combining improvisational jazz and the architectural tightness of pop with the open, curious and pure sounds in the impressionistic music from the end of the 19th century.

Enjoy!

Yours, Cæcilie Norby