



Bio information: **PIXEL**

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FILE UNDER: JAZZ

The Award-Winning Jazz Quartet

PIXEL

Featuring Four of Norway's Fastest Rising Young Jazz Stars

Captures the Youthful Pulse of an Exciting Time in Jazz with

– GOLDEN YEARS –

Their Stellar Third Album on Cuneiform

A golden age is usually defined in retrospect, discerned from a comfortable distance of decades or centuries. For the award-winning Norwegian jazz quartet **Pixel**, the urgency of their music allows for no such hesitation. The band is in the vanguard of a jazz scene brimming with exceptional young musicians, charting an exhilarating, improvisation-steeped path infused with the cathartic energy of rock. This is an exciting time in jazz's evolution, as it expands to embrace other popular musics worldwide. Pixel stands out in this phenomenon, as no one else is melding jazz with the song structure and accessibility of pop and indie rock as they do. Pixel's third album **Golden Years** captures the next step in the band's own rapid evolution, following their 2014 breakthrough **We Are All Small Pixels** and 2012's impressive debut **Reminder** (all on **Cuneiform**). Pixel consists of double bassist and vocalist **Ellen Andrea Wang**, drummer **Jon Audun Baar**, trumpeter **Jonas Kilmork Vemøy**, and saxophonist **Harald Lassen** (with everyone contributing vocals).

Pixel tends toward translucent textures, tight orchestration and pop-inflected songcraft. While the sound is essentially acoustic, Vemøy and Lassen increasingly employ subtle effects that provide deeper textural depth to the already charged mélange of bright harmonies and protean rhythmic thrust.

"This album has a darker sound than the two previous ones," Pixel says. "It's more spacious, more open and maybe even more mature. We feel that we're evolving together as a band and as individual musicians. We have worked more collectively on writing new songs, where somebody brings in an idea to the rehearsal and we start to play it and form it."

Golden Years opens with Wang's "**Rainforest**," a gorgeous piece inspired by Norwegian trumpet player **Arve Henriksen**'s breakout 2004 album **Chiaroscuro**. In many ways it embodies one facet of Pixel's less-is-more aesthetic, with Wang's loping groove establishing a questing mood that's accentuated by Baar's light touch on the trap set. Vemøy and Lassen introduce the haunting melody, and when Wang blends her wordless vocals with Vemøy's trumpet, the band has vividly evoked an emotional realm that's as forbidding as it is enticing.

From the ethereal, the album pivots to the telegraphic pop concision of "**People Pleaser**," a brief confessional blast propelled by Lassen's slap tongue pops. The multi-section "**Nothing Beats Reality**" displays another Pixel specialty as the quartet segues from tightly arranged churning jazz rock and melodically charged pop to spaciously appointed improvisation.

Lassen contributed the gently soaring theme "**Our Beauty**" (which includes album's titular lyric) as an almost nostalgic shout out to reckless creativity of youthful musical exploration. "**Arp**" is an evolving melodic movement that captures the fragile luminous with Vemøy playing arpeggios one step at a time. Speaking of youth, "**Dani Anana**" is a singsong piece that evokes the suspended-in-time feel of a late summer afternoon. But adult concerns quickly resurface on "**Move On**," a power-pop vehicle for Wang's expressive vocals.

The band takes on a satiric edge with "**I Have the Right to Go to Syden**," an aggressive tune about Norwegian restlessness and the way that social media has transformed the experience of travel. With it's lyrics and repetitive phrases "**Slinky**" reveals a playful childlike remembrance, with Lassen and Wang merging in a pop duo.

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With its slinky groove, atmospheric textures and tendril melodic lines, “**Space Is Going to the Moon**” evokes a very different kind of exploration. The album concludes with another cosmic interlude, “**Airborne**,” a brief gossamer excursion that could only be rendered by an ensemble that can anticipate what each player is going to leave out.

In fact, ***Golden Years*** is the result of Pixel’s bustling 2014, a year in which the quartet played nearly 100 gigs (while also each pursuing projects of their own). When they started the recording process at the end of the year, everyone brought new songs to the table, tunes documented over five intensive days in the studio. The collaborative nature of the group continues to deepen within Pixel.

Ellen Andrea Wang, described as one of the greatest talents on the Norwegian music scene, has distinguished herself as an inventive artist, blending genres in new and unprecedented ways. She debuted as a solo artist, bassist, singer, songwriter and producer, all at once with her critically acclaimed album ***Diving*** (Propeller Recordings) in 2014. Wang recently joined drum legend **Manu Katché** band. Wang has received numerous awards for her compositions and playing (NOPA award for her composition “**Be Mine**” and TONO prize for “**Call Me**”) in July 2015 Wang received Kongsberg DNB Musician Award, an award given to the most prominent Norwegian jazz artists of the year. Wang has the last years collaborated with musicians like **Marilyn Mazur**, **Jon Balke**, **Tore Brunborg** and she has played on over 20 records.

Harald Lassen is a selective and dedicated musician whose unpredictable but personal mixture of saxophone, voice, effects and percussion has become his signature. “I’m not a saxophonist,” he asserts. “I’m a musician.” In addition to Pixel, Lassen has established and built acclaimed bands such as **Mopti**, which recently released its second album ***Bits & Pieces*** (Jazzland Recordings) in a collaboration with the experimental **DJ Bendik Baksaas**, and **Duplex**, his playful duo with the extremely innovative bass player **Christian Meaas Svendsen**. **Duplex** has recently released its third album ***En*** (NORCD). At an early age Lassen emerged as an essential new voice through his work with jazz legends such as bass player **Arild Andersen** and drummer **Jon Christensen** (who powered **Keith Jarrett**’s great 1970s **European Quartet**). In 2013 he received the prestigious **JazzIntro Award** and was named the **Young Jazz Musician of the Year**.

Jon Audun Baar is a conservatory-trained musician who studied at the **Norwegian Academy of Music** with teachers like Jon Christensen and **Rune Martinsen**. A prolific sideman, he’s performed at major festivals with numerous bands and artists over the past years. Outside of Pixel, Baar has been most visible in **Magnus Bakken Quartet** and an acclaimed trio with the well-traveled guitar master **Jon Ebersson**, a pillar of the Scandinavian jazz scene since the early 1970s.

Jonas Kilmork Vemøy is one of the most expressive trumpeters on the Norwegian scene, graduated from the **Norwegian Academy of Music**. Appearing on more than 20 albums with different groups and artists, he’s been sought out by a wide array of acts, including the Norwegian pop/rock band **Lama** created by former **Jaga Jazzist** keyboardist **Nils Martin Larsen**, **Stewart Sukuma**, **Dilon Djindji**, **Hope Masike** and **Kråkesølv**. In addition to Pixel, he’s collaborated with pop/folk artist and songwriter **Helene Bøksle** and the Swedish soul and gospel singer **Samuel Ljungblad**.

Working together, these extraordinary musicians create an expansive sound unlike any other band on the scene. Still growing and discovering what they’re capable of, the musicians of Pixel are in their prime, and the group’s third album makes a compelling case that these are the best of times on the Oslo scene.

“We’re young, we’re curious, and we want to take chances,” Pixel says. “We want to travel around and play our music for a new audience and to become better! Right now there’s so much going on the Norwegian jazz scene. We want ***Golden Years*** to show that we’re a powerhouse band where the music speaks for itself.

For more information on Pixel:
www.pixelband.no – www.cuneiformrecords.com

PROMOTIONAL PHOTOS

Digital [High-Resolution] versions of these images are available for download on the Pixel artist page @ www.cuneiformrecords.com



WHAT THE PRESS HAVE SAID ABOUT:

PIXEL

WE ARE ALL SMALL PIXELS

CUNEIFORM RECORDS

2013

"Pixel's debut release *Reminder*... a shot of adrenaline... with its sprightly and irrefutably seamless alliance between Indie Rock and progressive jazz...a signature sound, merging technically challenging jazz compositions with radio-friendly vocal choruses and gushing with highly melodic content... On *We Are All Small Pixels*, the band hits its stride in rather momentous fashion...Wang's memorably melodic refrains unify pop culture with a chops-minded jazz outlook... The bottom line is that Pixel could potentially take the jazz world by storm with the assistance of a substantial marketing push and aggressive worldwide touring schedule...they possess the goods and paint a sunny outlook that exudes energy, excitement and a penchant for writing hummable compositions that sustain long-term value."

-Glenn Astarita, *AllaboutJazz*, January 20th, 2014

"Their sound combines jazz elements with a pop sensibility during the vocal numbers that constitute about half the album. At times they may remind you of such early fusion artists as Weather Report, Passport, or Flora Purim...gives each instrument room to breathe and helps produce an uncluttered sound...catchy melodies belie the intricacy of the music, beginning with the tricky vocal-and-horn unison lines, delivered with razor-sharp precision and captured in a pristine and detailed recording... This accessible young band, true to jazz but with a fresh approach, renews my conviction that new artists exist who, with a little exposure, could help jazz reach a broader audience. **4 of 5 stars**"

-Jeff Wilson, *The Absolute Sound*, June 23, 2014

"Alternately peppy, unpredictable crossover music... Wang's clarion voice is doubled with instrumental lines, the tight arrangements here offering a latin flair ("Be Mine"), some sass with a nasty blackbeat ("Dreaming"), a lullaby ("Time")... **4-Stars**"

-John Ephland, *Downbeat*, June 2014

"This Norwegian quartet truly has a magical sound unlike anyone else out there right now, and this, their newest release just begs for repeat listens... With a powerful string bass presence, a beautiful voice, and seven of the eleven compositions to her credit, Ellen Andrea Wang commands the operation with a lean, jazzy, and somewhat chamber-esque vibe that's immediately accessible, intensely melodic, and just blasts warmth and brilliance out from your speakers... drummer / percussionist Jon Audun Baar has just the right element of support... the front line of Harald Lassen (saxes) and Jonas Vemoy (trumpet) really give Pixel much of its character... blowing some splendid solos. The lack of a single chordal instrument gives the proceedings a bit of chamber character...and a 'little big-band' quality...but it's Wang's vocals and lyrics that give...cuts featuring her voice an undeniable approachability. ...I can't give this one a high enough recommendation..."

- Peter Thelen, *Expose*, November 11, 2013

"I play Pixel's album *We Are All Small Pixels* and I get stupidly happy... the songs singer and double bassist Ellen Andrea Wang writes for the band are really fetching and they rock... Drummer Jon Audun Baar, trumpeter Jonas Kilmork Vemøy and saxophonist Harald Lassen give substance to the music and make what could be what is... It's in a way as radical as Morphine (with that bari doing rock) in that they work with what they have and make something different... This may be only their second album--but hey they sound really seasoned and hot as hell..."

- Grego Edwards, *Guitar and Bass Blog*, February 13, 2014

"The Pixels have creativity combined melodic, vocal lines with fresh, contemporary jazz... for those fed up with classical bop, but afraid of something modern that is too vanguard..." **4/6 Rating**

-*Lizard Magazine*, 2013

"Ellen Andrea Wang has a voice that could be described as 'crystalline'. It's certainly clear and has a jaunty pop feel... a warmth that contrasts with the muscular sounds of her three band mates... Pixel has a joyful pick-&-mix of influences with jazz the strongest flavour but there are definitely elements of indie-pop... there's...varieties of tempo, loudness and harmony to keep things interesting, chief among them are Ellen Andrea Wang's voice and Lassen's sax playing, particularly the ground-shaking, single note riffs on *Dreaming* that could shake the plaster off the walls. Wang is also a kick-ass bass player and composer... This band has something new to say musically and produces tunes that are toe-tappingly, wantonly catchy. Ellen Andrea Wang's voice is a new colour on European jazz's vocal palette and, based on this album, is deserving of display on a bigger canvas..."

- *London Jazz News*, January 27, 2014

"Pixel sounds like the promise of modern pop jazz... this Norwegian band is the face of modern popular jazz: it is vital, it is memorable and tuned to the gently orchestrated, small ensemble jazz. Listen to the deliciously "Edge" – Jazz's answer to contemporary R&B (what a cool groove!)... Furthermore, all of the above is achieved while staying true to the artistic freedom of jazz in form of angular deviations as well as mellow, inspiring European jazz styled vibes... The former is evident in "Daylight," with its bright and propulsive modern jazz... The latter traits presented clearly on the ECM flavored "Farris," which sounds as lyrical as Tomasz Stanko's music... leader Ellen Andrea Wang sings her lyrics in perfect interlock with the vivid horns as well as utilizes her voice nonverbally as an instrument, which enhances the openness of the entire work... Nothing here sounds forced and this is hardly ever the case with music which relies on pop sensibility as a prime attraction, and that is exactly why we consider this album truly exceptional."

- *Maelstrom*, 2014

"The pick of the new crop of Norwegian jazz bands making a 'beyond' reputation internationally... 'Farris' has a Chet-like atmosphere while 'Edge' is new wave in spirit with a punky edge and a scene-stealing saxophone solo from Lassen... 'Night Dreamer' has a big chunky sax riff jutting out against insistent drums to begin and so as the album develops the indie pop end of things and the improvising merge... 'Passport' indicates just what an excellent groove maker Wang is, as the horns move into Get the Blessing territory a bit. Pixel unites vocal and instrumental jazz in a winning formula."

- *MarlBank*, October 25, 2013

"The Oslo jazz scene seems to be a very fertile and creative environment for musicians such as Jaga Jazzist and Elephant9 have gone on to find success overseas. One act that could set to follow in those bands' footsteps is Pixel, a four-piece acoustic outfit that plays their own distinctive blend of jazz, pop and indie rock...We Are Small Pixels is their second album featuring eleven original tunes that really deserve to put the band on the map... *Be mine*, is pop heaven yet with some great jazz chops from the horns and an impressive soprano sax solo... *Edge*, is a stripped down tune with an infectious chorus set over a rock-flavoured drumbeat... These really catchy tunes are interspersed with instrumentals such as the extended *Night Dreamer*, which starts out as a stomping rock number... Elsewhere you have some quieter, more reflective numbers...The closing tune *Time*, an ethereal tune that has an almost Cocteau Twins feel to it...All this comes together to make a superb whole... With the right exposure, Pixel could go a very long way... Popularity of jazz crossover music in Japan with the younger fan base... Highly recommended..."

-Sean Smith, *Tokyo Jazz Notes*, February 6, 2014

"Wettré comes as part of a Nordic package, along with Pixel and Tord Gustavsen, funded by Music Norway..."

- Jim Gilchrist, *The Scotsman*, March 7, 2015

"Time to hit Spor 5 where Norway's Pixel was already onstage... With two exceptional records out on the American Cuneiform label—2012's *Reminder* and 2013's *We Are All Small Pixels*—Pixel is already a serious up-and-coming act in Norway, as clearly evidenced by the full house... The group's music was a quirky, catchy blend of pop hooks and jazz-centric soloing has helped position the group in a space with few peers... it was in Pixel's use of trumpet and saxophone to create not just linear melodies but actual vertical harmonies that, with just a hint of electronics, suggested a far richer harmonic accompaniment for Wang's vocals on tracks like the slow-groove of "Passport"... It was an exhilarating set by a group that, if there's any justice, will find its way to other places in Europe. It's rare for a group so young to emerge with such a fully formed and distinctive concept, but Pixel seems to have accomplished just that... This is a group that has found a way to take jazz training and turn it into something that has eminent pop appeal without losing any of its credibility... If all goes well, there's a bright future ahead for Pixel..."

- John Kelman, *All About Jazz*, May 24, 2014

"Pixel's sax/trumpet/bass/drums line up is similar to that of the UK... However Wang's Björk-like voice and words set Pixel apart evidencing a greater debt to the world of indie rock... Wang drives the group with her surprisingly muscular playing as drummer Baar whips up a storm... Both Lassen and Vemoy are powerful soloists but at other moments they pack a weighty combined punch... Pixel aren't all sound and fury, there are moments of subtlety as well... Poppier than the more uncompromising Synkoke Pixel clearly have their eye on some kind of crossover success... Sharp, punchy and well drilled they have considerable potential and I certainly enjoyed this... The album "Reminder" is well worth a listen."

- Ian Mann, *The Jazz Mann*, Nov. 29, 2012

"It's no mean feat to lay down funky grooves on a double bass and sing at the same time, but Wang makes it look easy and Pixel hit the ground running... Landing somewhere between Björk and Beyoncé, Wang's tracks are complex compositions masquerading as throwaway ditties, with lyrics that turn out to be knowing subversions of the usual pap of pop. One of the night's stand-out tracks is the funkily chromatic Call Me - not the usual anguished pleadings of a lovelorn girl but the forceful demands of a woman in control... The band turns to more nuanced instrumentals. Trumpeter Jonas Kilmork Vemoy and saxophonist Harald Lassen make two horns sound like more, with echoes of Mingus and Dave Holland... the mythical Nordic sound. With Wang and drummer Jon Baar laying down a spacious groove, Vemoy stomps on a reverb pedal... If this is music from a fjord, it's a pretty funky fjord where Michael Jackson and James Brown are bouncing back off the mountainsides. Vemoy and Lassen put down their horns and pick up a cowbell and beer crate for the night's closer. The two men even add harmony vocals to the chorus that are so good... **Concert Review: 12 Points Festival**"

- Cormac Larkin, *Irish Times*, April 9, 2014

"Jazz band Pixel with Ellen Andrea Wang on vocal and stand up bass... I saw her perform at a TONO celebration recently and was impressed, both with her playing and singing... The band is bass, trumpet, saxophone and drums, and they deliver high energy and funky jazz with an extremely precise and tight playing... Something to look out for..."

- Per Ole Hagen, *Artists Picture blog*, March 2, 2014

PIXEL

REMINDER

CUNEIFORM RECORDS

2012

"...Ellen Andrea Wang...and her fellow band members were all in their mid-20s when they recorded *Reminder*...their youthful exuberance tempered by technical ability and a keen awareness of their musical antecedents.

Pixel takes Gerry Mulligan and Ornette Coleman's iconic quartets...as its points of reference...luxuriating in the freedom to be had from the absence of a chordal instrument. "Waltz 1" is the most obvious link to these ensembles... "Hvor Ble Den Av?" is equally spacious and considered, but with a coolness closer to fellow Scandinavians such as trumpeter Verner Pohjola than to Mulligan's West Coast cool. ...Jonas Kilmork Vemoy...is able to conjure up a sweeping, cinematic landscape from just a few notes. ...

On "Home," the band retains a primarily jazz influence but with a more contemporary feel—there's something of the approach of label mates Led Bib... The band also takes inspiration from pop and rock, with catchy, immediate, melodies, strong lyrical narrative, and economy... If the beauty in Pixel's work comes from its jazz influences, then the energy and fun comes from its rock and pop sensibilities.

The high point of *Reminder*, in terms of energy and groove, is "Call Me." ...

Reminder is an impressive first outing. Pixel bring a unique creative mix to the scene: difficult music to categorize, easy music to enjoy."

- Bruce Lindsay, *All About Jazz*, June 11, 2012, www.allaboutjazz.com

"... While they operate squarely in the jazz idiom, the lack piano or any other chordal instrument in the lineup often gives their sound a chamber quality, with the interplay between saxes and trumpet providing melodic coloration over the busier rhythm section. ...the arrangements on some of these ten cuts tend toward the aggressive, and sometimes even approaches rock energy. The vocal passages...add light, strength, variety and color... One listen to a cut like "Wake Up,"...will have the listener reaching for the repeat button in short order. There are pastoral instrumental cuts also, where...gentle improvisation gives every player room to stretch out and be heard... **Pixel offers an outstanding recipe that's unique, completely listenable, and compelling.**"

- Peter Thelen, *Exposé*, Issue 40, www.expose.org

"...a lot of jazz music tends to sound too stagnant and similar... Fortunately...every so often a band comes along that manages to...exceed my expectations... Pixel...pack a lot of fire, variation, and quirkiness into their debut album, *Reminder*...

...the way poppy vocals are intertwined with invigorating, lush music (a rare combination, for sure) that makes *Reminder* stand out from the pack. ... Wang sings...and her method for having the melody match the notes of the horns is quite clever.

One of the highlights of the album is "Wake Up," an intense and catchy jazz rock track filled with stunning harmonies... Wang's beautiful voice closely resembles that Dutch singer, Anneke van Giersbergen... each note and instrument really feels perfectly placed, as if they share one mind with the vocals, and this constant shift in dynamics is exceptional. ...

Reminder is a unique record, which is just about the greatest attribute a musical piece can possess considering how manufactured and generic so much music is these days. **Jazz enthusiasts... Pixel is definitely a band to keep an eye on as they continue to grow and impress.** [4 stars]"

- Jordan Blum, *Sea of Tranquility*, August 9th 2012, www.seaoftranquility.org

"... 'Reminder' is an audacious and remarkable debut album... There is certainly enough to satisfy lovers of jazz fusion and progressivism and after a 'prelude' in which Ellen Andreas Wang duets with herself on double bass and wordless vocals, Pixel...hit their stride with two strong pieces... Where the irresistible 'Call Me' is pure attitude, 'She Knows' is pure class like some rediscovered Miles Davis classic. ... 'I Hang' with its breathtaking bass line, impactful trumpet lead and clarity of vision and purpose....as few equals..."

...The most remarkable thing of all may be the economy of the music... It is hard to believe that all compositions are in the 3 to 4 minute range... a fantastic record. ...”
- Phil Jackson, *Acid Dragon*, September 9, 2012, aciddragon.eu

“...this Norwegian quartet's debut album is great fun. ...Ellen Andrea Wang anchors this collection of tidy instrumentals and catchy vocal numbers with strong, inventive bass lines. ...the songs with vocals...really make the album for me, especially the sassy "Call Me" and "Wake Up,"... I imagine Pixel make a lot of new friends every time they play in front of an unsuspecting jazz fest crowd. This isn't music for a stuffy club; it's more suited to an outdoor stage on a brilliant summer day. ...”
- The Mule, *Difficult Music*, March 27, 2013

“... It amazes me just how many different influences...you can hear in less than 43-minutes worth of music; from the rousing yet still melancholy bass lines shining through on *Essets*, much akin to that found in the music of Cuong Vu, to the triadic female vocal harmony overdubs that make *Wake Up* an anthem The Corrs could just as easily have championed.

Taking a more aggressive edge, *Call Me*, by far the most distinctive and immediately memorable tune...screams delightful rage in a vein similar to New York punksters, Yeah Yeah Yeahs. ...

A highly accomplished bass/wordless female vocal prelude by band-leader Ellen Andrea Wang (yes, she could be Norway's answer to Esperanza Spalding) sets up the first real showpiece, *Home* with great poise and the heart-felt sentiment that this record never seems to lose.

Full of anthemic hooks, feisty grooves and a sound way beyond that of the chord-less quartet...this record grips the listener's ear from opening cadenza to the closing whispers... However, it's what's in the middle of this expertly balanced musical sandwich that will really turn you on.”

- JJ Wheeler, *The Jazz Breakfast*, August 30, 2012, thejazzbreakfast.com

“...Pixel... they fire their weapons with the vigor of indie rock and improvisational freedom of modern jazz. ...

Pixel...is the creation of Ellen Andrea Wang, who plays bass, composes the music, and on roughly half the tracks, sings. She's backed by some of Norway's finest up and coming musicians... *Reminder*... if you thought you had Scandinavian jazz pegged, this record blows away all notions about how it's supposed to sound like, except the part about it being creative and original.

“Call Me” is the standout track of several standout tracks, because it's where both the vocal and instrumental sides of the band intersect perfectly. Wang is quite the supple bass player... And then, Wang launches into her vocal/trumpet unison... Brash meets brass, indeed.”

- S. Victor Aaron, “One Track Mind: Pixel, “Call Me” (2012),” *Something Else!*, August 10, 2012, www.somethingelsereviews.com

“In the final...salutes to the top releases of 2012, the fusion jazz records are surveyed. ...Pixel...are jazz in a broad sense but otherwise indescribable. ... This Norwegian troupe with the non-chordal trumpet/sax/standup bass/drums configuration play the vigor of indie rock and improvisational freedom of modern jazz. A most impressive debut...”

- S. Victor Aaron, “Top Albums for 2012, Part 4 of 4: Fusion Jazz,” *Something Else!*, December 10, 2012, www.somethingelsereviews.com

“Curious to hear what ultra-cool Norwegians are listening to these days...? Our guess is that...cool music fans there are probably heavily immersed in the magical world of **Pixel**... a strange brand of music that combines elements from jazz, experimental, modern classical, and progressive rock.

...these folks create music that is surprisingly accessible and warm. So many interesting perspectives presented here... TOP PICK.”

- *Babysue*, September 2012, www.lmnop.com

““Call Me”...? There was a little of the Alanis Morissettes about the shouty stand out song from **Pixel**...the latest Norwegian band to make an impact on the London scene. ...”

- *Dreamjazz*, June 17, 2012

“...the best releases that have come to my attention so far this year. ... Pixel – *Reminder*”

- Mike Borella, *Avant Music News*, June 26, 2012, www.avantmusicnews.com

“...my choice highlights from 2012... Pixel *Reminder*... The CD with the biggest ‘bite,’ in my opinion. Punk-Jazz without being annoying, repetitive or cliched.”

- JJ Wheeler, “JJ Wheeler's Festive Five,” *The Jazz Breakfast*, December 28, 2012, www.thejazzbreakfast.com

“Favorite jazz of 2012 ... Pixel: *Reminder* (Cuneiform)” - Chris Monsen, *Perfect Sounds*, December 21, 2012

LIVE

“... The group's debut album “*Reminder*” appears on the Cuneiform record label based in the USA. Cuneiform's faith in the band represents ample evidence of their potential. ...

Pixel's sax/trumpet/bass/drums line up is similar to that of the UK's rather more experienced Get The Blessing and there are discernible similarities in the group's music, punchy, hard hitting horn solos and the extensive use of rock rhythms. However Wang's Bjork like voice and words set Pixel apart evidencing a greater debt to the world of indie rock. ...

Wang drives the group with her surprisingly muscular playing as drummer Baar whips up a storm. Both Lassen and Vemoy are powerful soloists but at other moments they pack a weighty combined punch. In the moments when they're not playing the horn men pick up a tambourine and shake it, very much a rock trait...

Pixel aren't all sound and fury, there are moments of subtlety as well... Poppier than the more uncompromising Synkoke Pixel clearly have their eye on some kind of crossover success. Sharp, punchy and well drilled they have considerable potential...”

- Ian Mann, *The Jazz Mann*, November 29, 2012, www.thejazzmann.com

“...Another bassist who excelled at the [Match & Fuse] fest was **Ellen Andrea Wang**, who fronted the promising Norwegian band **Pixel**... The group's chromatic runs on the snarling tune “Call Me” gave **Wang** an opportunity to pull off one of the most memorable moments of the weekend. ...”

- *Stephen Graham*, *Downbeat*, June 25, 2012, www.downbeat.com

“As a part of London jazz festival Vortex invited three bands – Pixel from Norway, Roller trio and World service project.

Pixel, a jazz band, led by bassist Ellen Andrea Wang... A lineup of sax, trumpet, bass and drums created dramatic, emotionally charged scenes, setting up extended solos.”

- “Mixed event at Vortex,” *I Spy London*, www.ispylondon.org