



GinmanBlachmanDahl

The  
Velvet  
Blues



# GinmanBlachmanDahl



GinmanBlachmanDahl is an exceptional trio on the Scandinavian jazz scene in 2020.

The group consists of three of the country's most significant musical personalities. The trio was the first Danish group ever released by legendary Verve Records. Their unshakeable faith in the magic of improvisation among the three instrumentalists is the very foundation of GinmanBlachmanDahl's open musical universe, earning them a well-deserved reputation for delivering fiery live performances.

Breaking down the barriers between composition and improvisation in concert allows the trio to achieve a state of virtual musical telepathy. Where many jazz artists choose to concentrate on some narrow aspect of the style's variations and sub-genres, GinmanBlachmanDahl fearlessly embrace a standpoint that incorporates major areas of musical history, from complex compositions to jazz standards to subdued, timeless minimalism.

From a tight, rhythmic pulsing swing beat to abstract, dissolving free structures, it is music of its time rooted in the classic, beguiling melancholy of jazz, yet simultaneously invoking a universal meeting among three virtuoso instrumentalists. It is an attempt to make time stand still, in a moment of utter selflessness in the service of music. Three instruments conversing in a pure language without small talk and automatism.

Each member of the trio is a leading figure on the Danish music scene. All three have a large body of work behind them, testament to extreme artistic diversity and freedom in their creative approach. GinmanBlachmanDahl occasionally take part in musical meetings with other artists, including such names as Palle Mikkelborg, Nils Petter Molvær, Claus Hempler and Stephen Riley.

This album is produced in collaboration with Danish loudspeaker manufacturer, DALI, whose hi-fi speakers are acclaimed for a clear, authentic and natural sound that reproduces the music as intended by the artists.

DALI has released several compilations with the aim to give music lovers a clear, dynamic and natural sound experience - all done in respect and admiration for music, the artists and our audience.

**The Velvet Blues is the trio's third release. Previous releases include:**

*The Library Bar Concerts (2003)*

*GinmanBlachmanDahl (2004)*

**Press reviews:**

"They enhance each other. Enhance the music. Give. And listen. Demonstrate what the combination of technical skill and equilibristic artistry can lead to."

**Gaffa**

"Eminent artists with an understanding of their instruments and of the magic of the moment"

**Berlingske**





## Lennart Ginman

Lennart Ginman, born 1960, is a Danish-Finnish string bassist, composer and producer. He has performed on more than 130 album releases.

Ginman's long career has followed three distinct paths; one as an in-demand bassist in connection with other artists' projects; the second as an uncompromising artist releasing his own primarily electronic compositions; and finally a third path as an active leader, lecturer and mentor. For five years, Ginman was musical director of JazzHouse, Denmark's regional jazz venue and for 20 years leader of JazzDanmark's annual elite jazz events.

Today, Ginman is one of Denmark's most respected bassists with an impressive musical CV encompassing many significant projects and noteworthy collaborations with many of Europe's most important and influential artists. Ginman is a much appreciated composer and producer of modern new music, working with many leading figures in jazz, electronica, rock and progressive techno.

He has received countless awards, Grammy's and commendations for his contemporary interpretation of modern songwriting, successfully combining electronic and acoustic music in a highly personal, dark, moody and filmic sound universe. He has received a three-year grant from the State Arts Council in acknowledgment of his innovative compositions.

Ginman's string bass virtuosity is pivotal to many leading jazz artists and has graced live performances from a broad range of prestigious talents, including Lee Konitz, Kirk Lightsey, Johnny Griffin, Doug Raney, Chris Cheek, Harry "Sweets" Edison, Benny Golson, Jim McNeely, Clark Terry and Kenny Werner. Ginman is a fixture on the Danish music scene, working with Palle Mikkelborg, Dicte, Cæcilie Norby, GinmanBlachmanDahl, Steffen Brandt, Sinne Eeg, Ginman/Eivør and Nikolaj Nørlund among many others.

In addition to his numerous collaborations with other artists, Ginman has produced six albums in his own name, featuring his own lyrics and music. These include the legendary album with Steen Jørgensen: *Ginman/Jørgensen*. His latest, highly praised album *The Color Of Dark* with Ginman/Eivør is available on Sony Music, a deeply personal release consisting entirely of Ginman's own words and music.

Ginman is also extremely active performing electronic solo concerts, alone on stage, introducing us to a previously unseen world of processed bass, drum machines, filters, Ableton Live and a heavy dose of groundbreaking effects pedals. In February, 2020, he debuted yet another new experimental electronica project, Ginman Dream Noise.

On his current album release, *The hOpening*, Ginman demonstrates his ability to create music that transcends genre lines as well as national borders. The album is recorded at Jim Barr's studio (Portishead, etc.) in Bristol and mixed by Alex Krispin (Daniel Lanois, etc.) in Atlanta with music composed and produced by Ginman and Jeppe Gram. It is the first album released by Meta Film Studio, preceding the record you now hold in your hands by Denmark's finest jazz trio, GinmanBlachmanDahl, made in collaboration with DALI loudspeakers.

[www.ginman.dk](http://www.ginman.dk)





## Thomas Blachman

Thomas Blachman, born 1963, is a Danish jazz musician, composer, producer and five-time Danish Music Award winner.

Blachman began playing drums at an early age and in his teens took percussion lessons from the legendary Hans Fulling, who quickly recognized his talent and hoped to recruit him to join the Royal Danish Orchestra. But the young man preferred to play jazz and in 1981 was accepted at the Berklee College of Music in Boston, completing a BA in jazz composition and arrangement in 1985.

Blachman became drummer for the band Page One, formed in 1987 and releasing their debut LP the following year, *Beating Bop Live*, recorded at Copenhagen jazz club Montmartre.

Page One released their second and final album, *Live at Ronnie Scott's*, in 1991.

In 1990, he released the album *Love Boat* as Thomas Blachman and the X-Traditional Values, including Page One bassist Lennart Ginman. All 12 tracks were composed by Blachman with a clear mission: "I tried to imagine a unity, not just in the compositions, but also of sound. Bob Rockwell and Thomas took turns playing soprano sax, for a more clarinet-like sound that was gentler and more swing style than a trumpet."

*Love Boat* won the Danish Grammy 1991 for Danish jazz album of the year.

Always experimenting, in 1992, Blachman created the fusion project Blachman Thomas meets Al Agami & Remeé, combining jazz and hip-hop. In 1994, the debut album *The Style and Invention Album* won the Danish Grammy for Danish jazz release of the year.


On an intense quest for new variations and nuances in the music that he lived and breathed, in 1995, Thomas Blachman, Carsten Dahl and Lennart Ginman interpreted a number of jazz standards on *Blachman Introduces Standard Jazz & Rap, Vol. 1* with rap group Always in Axion, consisting of Agin Adjåvon and Keith Marable. In Blachman's words, it was an attempt to modernize jazz: "You take a conventional jazz trio or quintet, but instead of two horns, use two rap vocalists. It is easy to travel and play with and I have always wondered how to interpret these jazz standards in a different, fresher way. Since there have never been written new original lyrics for these things by young people, some rappers could update the whole expression."

As a producer, Blachman's breakthrough came with Caroline Henderson's commercial success, *Cinematatic* (1995), co-produced with Kasper Winding, with whom Blachman has collaborated on several occasions. *Cinematatic* earned Henderson seven Grammy awards, including Songwriter and Producer of the year for Blachman and Winding.

The collaboration with Winding also resulted in the release of the EP *Musicality* in 2009. About that project, Kasper Winding has stated, "we started by saying that anything goes, no matter how crazy. So if Thomas had a good idea, we would try it, no matter how outrageous it seemed at first. We would decide later, if it was any good. I think we both would admit that 80% of the time, it made things better". Reviewers suggested that the music was inspired by French house music, by names such as Air and Daft Punk.

A 2009 Blachman release, *The Pulse*, with tenor saxophonist Jakob Dinesen, trumpet player Mads La Cour, pianist Heine Hansen, bassist and singer Daniel Franck, and Thomas Blachman on vocals and drums. Blachman describes the album as "a combination of the heard and the unheard. It has certainly not been heard before this way. It is a totally dry production with none of the echo and aesthetics that have made jazz boring since the 1980's. It is more physical and in your face."





## Carsten Dahl

Carsten Dahl (born 1967) is a Danish professor, painter, composer and pianist.

To him art, whether on the canvas, on the piano, as a composer or as a poet, is a constant study of psychological, human and religious dilemmas - referred to by himself as: "The work."

His artistic work is, without exception, based on a constant search to understand, distinguish and create art by balancing between freedom and commitment. As a pianist, he is often referred to as "the master of light" despite the fact that his improvisations equally express chaos and darkness.

Carsten Dahl began playing drums at age 9. By age 12, he was already a professional drummer/studio musician and, at 18, he entered the Rhythmic Music Conservatory. After two years of being taught by legendary jazz drummers Ed Thigpen and Alex Riel, he put drums aside in favour of the piano (an instrument he had never been taught) and applied again to the conservatory - now as a pianist greatly influenced by Jørgen Nielsen and later Butch Lacy, who had a significant influence on his musical identity.

In the early 90's, he played with Embla and Niels Præstholt, Thomas Agergaard, Anders Hentze and Staffan Svensson. Their first and only album, *EMBLA*, was a high point in Danish jazz and highlights Dahl's free-playing ability. During these years, he developed his unique style, and met (via saxophonist Agergaard) drummer Thomas Blachman and bassist Lennart Ginman.

From the mid-90's and well into the 00's, Carsten played with a wide range of artists such as Eddie Gomez, Palle Mikkelborg, Niel Henning Ørsted Pedersen, Jesper Thilo and many more.

In 2007, Carsten Dahl was affiliated with the classic Ensemble Midvest as artistic consultant, inspiring the ensemble to work with free improvisation. Among the many projects they worked on together was music for Fritz Lang's classic silent film *Metropolis* and Charlie Chaplin's *City Lights*. Carsten Dahl has worked for several years with Bach's Goldberg Variations, arranged for prepared piano, with a release in October 2014 alongside the Well-Tempered Clavier teil 1 and Dahl's composed 26 Chromatic Inventions - dedicated to Glenn Gould.

In spring of 2013, Carsten premiered his work *The Fifth Dimension* for symphony orchestra (dedicated to Per Nørgaard), with the DR vocal ensemble and the Copenhagen Boys Choir. On 31st October, he premiered his first piano concerto, played by the Odense Symphony Orchestra with Marianna Shiviuyan as soloist. The concert is dedicated to her. From 1992, Carsten taught as a tenured professor at the Esbjerg Conservatory, raising a generation of pianists and setting a new standard for didactic teaching of rhythm in music that became a benchmark in education.

In 2011, he was appointed to a five-year term as professor of rhythmic contemporary music at the Rhythmic Music Conservatory in Copenhagen. He also works as an ambassador for the Mental Health Fund, based on his own experiences, and regularly gives talks about anxiety depressions coupled with solo piano concerts.

Solo piano is very important to Carsten Dahl, a challenge where he finds the greatest potential to work with space and time, to create music that relates to the moment. He received the DMA Jazz Prize for Best Recording 2004 and 2011 for his two solo albums that take inspiration from both classical pianist Glenn Gould and jazz pianists like Keith Jarrett, Bill Evans, Cecil Taylor and Bud Powell, cultivating improvisation in extreme situations.

Carsten Dahl's career has in recent years been divided between solo piano and the Carsten Dahl Experience. With an uncompromising approach to jazz, he has created music that transcends boundaries and explores new territories. In 2011, Carsten Dahl even returned to his drumming roots with *The Crazy Constellation Trio*, with Hugo Rasmussen on bass and Søren Kristiansen on piano.

Carsten Dahl has won a number of awards and appears on more than 250 albums.

[www.carstendahl.dk](http://www.carstendahl.dk)





**DALI**

Danish Audiophile Loudspeaker Industries, founded in 1983 is a Danish loudspeaker manufacturer, designing, manufacturing and exporting loudspeakers that thrill music lovers and reviewers alike in over 70 countries around the world.

Everyone who works at DALI shares a passion for music, constantly striving to develop and refine technologies that allow us to create loudspeakers capable of conveying music with presence, nerve and timing. DALI loudspeakers are famed for their trademark natural, pure sound, a source of great pride to us, stemming from our abiding respect for the original musical intentions of the artists and, not least, the quality of the listening experience of our customers.

#### **We're on a mission**

Not necessarily from God, but perhaps just as vital; to spread the word about the value of quality in the reproduction of sound. It is an ongoing mission that we embarked on more than 35 years ago.

In the creation of high performance loudspeakers, the driving force in our work has always been our passion for music, as no speakers can be better than the input which they are fed. In our book, the first step towards an honest and well-balanced music experience is to ensure the highest quality in the production of the music.

One might reasonably question why a loudspeaker manufacturer would undertake the actual production and distribution of music?

The short answer is simple: standards for good sound in the recording industry are currently in rapid decline. In recent years, we have seen an increasing tendency to produce music with a primary focus on radio broadcast and streaming. The use of severe compression results in loss of detail and authenticity. As a consequence, the large part of the music loving audience that still – fortunately – listens to music on a pair of good loudspeakers do not get the listening experience that we still believe was the artists' intention when the music was originally recorded, mixed and mastered.

And it is that dismal state of affairs that we are trying to do our small part to change. Like the previous DALI releases, *The Velvet Blues* is produced with focus on good sound, recorded in accordance with old school values, where the music is not subjected to needless compression during recording and mastering. We do this in the service of the many music lovers worldwide, who appreciate the ever rarer opportunity to experience authentic, living, breathing music.

#### **Birth of *The Velvet Blues***

We first teamed up with GinmanBlachmanDahl when they contributed “8 Bars on the Way Home,” a great improvisational track to DALI CD 5. We were taken aback by their individual skills and shared musicality, so we were thrilled when they accepted our invitation to create an entire album.

In the studio, the trio positioned themselves close together to maintain visual contact. This set-up created a unique, intimate space in which the music flowed back and forth, from instrument to instrument in a constant stream of improvisation.

During five days of recording, more than 45 tracks were laid down, making it a challenge to select just the right ones for this album.

The album was recorded and mixed by Thomas Vang at The Village Studios in Copenhagen. Mastering for vinyl, CD and high-res download has been fastidiously executed by Björn Engelman at The Cutting Room in Stockholm.

#### **More about DALI and the music**

The demand for DALI CD's has been massive throughout the years and the discs have achieved status as collector's items, mainly because they tell a good musical story, not just through the words and music, but also by virtue of the nerve and authenticity of the performances, allowing the listener to hear and feel the honest nuances of the artistry.

To learn more about DALI and the music, please visit our YouTube channel to view the short documentary made when we recorded the fifth DALI music compilation back in 2018. The video shares the story of DALI's passion for music and our constant journey in celebration of Great Sound. This mission is a never-ending challenge, it seems. However, we have committed ourselves to continually strive to offer dynamic, authentic sound with nerve and personality by facilitating great, genuine recordings – in tribute to the performers and out of respect for music lovers around the world.

# GinmanBlachmanDahl

The DALI  
Jazz.edition

- |    |  |        |
|----|--|--------|
| 1  | <b>NIGHT AND DAY</b> (Cole Porter)                               | 6 : 31 |
| 2  | <b>THE BLUES PACE</b> (GinmanBlachmanDahl)                       | 3 : 59 |
| 3  | <b>SOMEWHERE OVER THE RAINBOW</b> (Harold Arlen/Yip Harburg)     | 4 : 36 |
| 4  | <b>INTO THE RAIN</b> (GinmanBlachmanDahl)                        | 4 : 07 |
| 5  | <b>BLUE IN GREEN</b> (Miles Davis)                               | 4 : 52 |
| 6  | <b>ALL THE THINGS YOU ARE</b> (Jerome Kern/Oscar Hammerstein)    | 4 : 26 |
| 7  | <b>THE BEAT</b> (GinmanBlachmanDahl)                             | 2 : 49 |
| 8  | <b>SOMEDAY MY PRINCE WILL COME</b> (Frank Churchill/Larry Morey) | 3 : 30 |
| 9  | <b>AS WE SPEAK</b> (GinmanBlachmanDahl)                          | 1 : 59 |
| 10 | <b>THE BLUE MAGIC</b> (GinmanBlachmanDahl)                       | 2 : 34 |
| 11 | <b>FREDDIE FREELoader</b> (Miles Davis)                          | 6 : 31 |
| 12 | <b>WHEN YOU WISH UPON A STAR</b> (Leigh Harline/Ned Washington)  | 4 : 08 |
| 13 | <b>SOMEWHERE OVER THE RAINBOW</b> (Session)                      | 6 : 04 |

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IN ADMIRATION OF MUSIC

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