

# LENNART GINMAN

## Jazz Journalists' Prize Committee:

Lennart Ginman is being awarded the JASA Prize for his distinguished-sounding, classic jazz bass playing, always performed in an exquisite combination of organization, rock-steadiness and spontaneous reflection.

## Information

(national daily newspaper):

Ginman/Jørgensen' stands head and shoulders above the current endless quantity of albums as a clear candidate for 'Danish Album of the Year'. It is intelligent and tactile, many-faceted and stimulating, redeeming and gripping. 'Ginman/Jørgensen' is a rare example of a recording that can be recommended with no reservations whatsoever. It is great in every way imaginable. What could possibly stand in the way of 'Ginman/Jørgensen' making a huge impression abroad?

## Jazz Special

(jazz magazine)

With a drugged, shuffling blues train, Steen Jørgensen and Lennart Ginman have created a unique soundtrack that after many years succeeds in bringing jazz onto the same level with the pulse of today. Ginman/Jørgensen is an imposing project, no matter how you look at it: imposingly conceived, imposingly executed and imposingly delivered. It has taken a couple of years for Ginman/Jørgensen to 'give birth', and that which once looked like a flimsy firecracker has taken off like a nuclear missile, with a payload capable of bombing most retro-jazz bookkeepers and mainstream pirates back to the days before Cab Calloway. Because Ginman/Jørgensen is the sound of the present. An album from the late 90's, that is sure to be around

in the next millennium for the simple reason that it is a record that makes a difference. If Thomas Blachman's 'Four Corners Of Cool' was the messenger, then the kings themselves have now arrived with an almost surreal mirror of our time. A hyper-modern soundtrack that fuses rock and jazz, and does what both genres are all too rarely capable of: melt the mind and body together in hallucinogenic sensations, the blood itself, pulsing in the veins – the salt that keeps the body afloat and alive."

## weekendavisen

(national daily newspaper):

Instead of rock music's clichés and hefty rhythmic tension, we are primarily treated to the sound of wood and sharply roaring thematic undercurrents in the knife-sharp touch of the authoritative and rhythmically impeccable acoustic bassist Lennart Ginman. This duo makes no attempt at presenting bright and charming pop-jazz, but rather a darker, expressive late-night sound, full of a bluesy sense of emptiness and an introspective Zen mood."



**Elvis Costello**

This record has a really, really beautiful sound. It's a fantastic recording. I've only heard a couple of bands succeed in putting an acoustic bass up front in this kind of musical context. It is very impressive, making an entire album based on one, specific overall sound. You have the acoustic bass, the vibraphone and an instrument sounding like a celeste showing up from time to time. And then this kind of sound as if the bass is coming from some kind of synthesizer. I don't think this has ever been done before."

## Aktuelt

(national daily newspaper):

"Ginman/Jørgensen's record hits your midriff and your mood like some kind of intellectual punch, and can best be described as a Gothic blend of the soundtrack from 'Taxi Driver, the atmosphere in Leonard Cohen's songs and Tom Wait's peculiar lopsidedness.

## GAFFA

(music newspaper):

Everything quivers with concentrated electricity on an extremely consistent album that flirts brazenly with the effects of film music. A record where sampling and crooning form a synthesis.

## MORGENAVISEN Jyllands-Posten

(national daily newspaper):

Lennart Ginman has written and produced 10 songs, and it is this part of the project that is most impressive. The record is at once simple and complex, and totally modern in its unproblematic breaching of genres. At the same time it functions very much as a complete entity. In Lennart Ginman, Steen Jørgensen has found a blood brother with the same eagerness to establish a bond between mythologies, and this makes 'Ginman/Jørgensen' a unique record. Stubborn and with a consistent, unflinching sense of style that, in Denmark, has otherwise only been mastered by Thomas Blachman.

## POLITIKEN

(national daily newspaper):

Politiken (national daily newspaper): "One relishes Lennart Ginman's resilient, evocative bass playing as one glides into a cool, big-city jungle atmosphere. A shadow play of sound and rhythm, arranged with dramatic aesthetics by Ginman. 'Ginman/Jørgensen' is a case of something as exalted as an indisputably original release. A long overdue night owl of a record. Music that will be a pleasure to be kept awake by.

## MORGENAVISEN Jyllands-Posten

(national daily newspaper):

It is a rare occasion when authentic 'characters' turn up on the Danish rock scene with a unique sound, peculiar mood and new form of expression that truly stands out, but Lennart Ginman and Steen Jørgensen's musical collaboration is actually one of these occasions.

## B.T.

(national daily newspaper):

"There has been much talk of this as 'Steen Jørgensen's jazz project', but, for the first, it is an insult to Lennart Ginman, who is in charge of the music here, and for the second, it's pure hogwash. My relationship to jazz is like the Ayatollah Khomeini's was to Salman Rushdie, so I suppose I'd know if this were jazz. It is an unusually fascinating record.



(national daily newspaper):

Lennart Ginman's melodically swinging, level-headed dribbling and sometimes plasticine-thick contrabass playing is the backbone of the album, while direction-finding, prickling, trickling keyboard sounds, a discreetly ringing vibraphone, blue trombone blasts, subdued, dramatizing drumming and occasional programmed rhythms and samplings weave in and out like scratches in a paint job. The album shows that Lennart Ginman is not only capable of bearing a whole lot with his double-bass playing, but that he also has much to offer as a composer and sound-maker."

**Information**  
(national daily newspaper):

In the end, conductor and composer Lennart Ginman is the star who – as composer and particularly as arranger – displays adventurousness, flair, taste and class.

**POLITIKEN**  
(national daily newspaper):

The sound was unmistakably contemporary, yet detached from the recognizable trends of the times. This detachment is also the great strength of the Snow-Queen music. Lennart Ginman's musical representation of "The Snow Queen" is a supple and suggestive companion to a fairy tale that crosses back and forth between realism and symbolism. Ginman makes the Snow Queen's coldness cool. His deep-flowing bass playing is the music's guiding star, and with his original orchestration – that, among other things, gives the trombone, vibraphone and scratching a central role – the composer has managed to lay out a soundtrack that is capable of both accompanying and standing alone. As a form of living film music, this is a liberatingly different bid at presenting a musical performance."



(national daily newspaper):

Most listeners will be particularly enthusiastic about Lennart Ginman's original music and songs, that flow like a black spring through the entire performance. With its intense, clean, melancholy tone – succeeded by biting musical drama – this is the part of the performance that is closest to the soul of Hans Christian Andersen's fairy tale.



(national daily newspaper):

Lennart Ginman's compositions are poetic. He has written 12 fabulous numbers that sway with velvet-soft jazz rhythms, in affectionate bossanova and 'scratched' melancholia. The music is both raw and romantic, and is further dramatized with sound sampling such as crunching snow, dripping water and shattering glass. Ginman can handle funky drums as well as demanding contrabasses and a coy organ – and he pilots it awesomely well at the head of his seven-man band.



(national daily newspaper):

When it comes melodiousness, Ginman really knows his stuff.



(music magazine)

"Subdued, crooning and smooth as hell. The high points are like Bowie at his best."

**POLITIKEN**

(national daily newspaper):

Jimmy Jørgensen sings Lennart Ginman's songs with tenderness and elasticity. Deeper than the night. Cohesive and coherent.

**POLITIKEN**

(national daily newspaper):

Ginman's nine songs lie supple and soft around Jimmy Jørgensen's nicely subdued crooner voice, that is simply melted down by the melodies. Like a whisper of longing through town and body.

**Lytterposten**

(national daily newspaper):

A beautiful, cohesive album. Good music in keeping with the times, made by real people with something to say. We're really wild about the project and believe this unique constellation will find a large audience.

Gaffa: "'Deep' is an experiment in musical genres, aimed at melodic jazz-pop on an electronic expanse of sound. And it succeeds, mostly because 'Deep' sticks to the melodies and therefore doesn't lose itself in evocative still pictures. There is movement throughout the album. A perfectly measured and sympathetic presentation."

**Information**

(national daily newspaper):

Warm textures, odd samples, an airy mix and a general atmosphere of after-hour joints – all with a basic jazzy feel, but without ever really sounding like jazz. An experimental border area somewhere between triphop, jazz, film music and electronica. 'This Fall' is equipped with an enchanting melody line.

**Information**

(national daily newspaper):

Information: "A vehement formation of imagery and a complex continuum that the listener can handily emerge himself in. Which is what this listener wouldn't mind doing again and again."

**Information**

(national daily newspaper):

Jørgensen's voice binds the airy arrangements with a pleasant, unforced sound and confident intonation, while the music's rich textures practically envelop you.

**Information**

(national daily newspaper):

'Deep' opens the door to a universe that erases the border between sleep and wakefulness, where it becomes difficult to differentiate between dream and reality. Exquisite.

