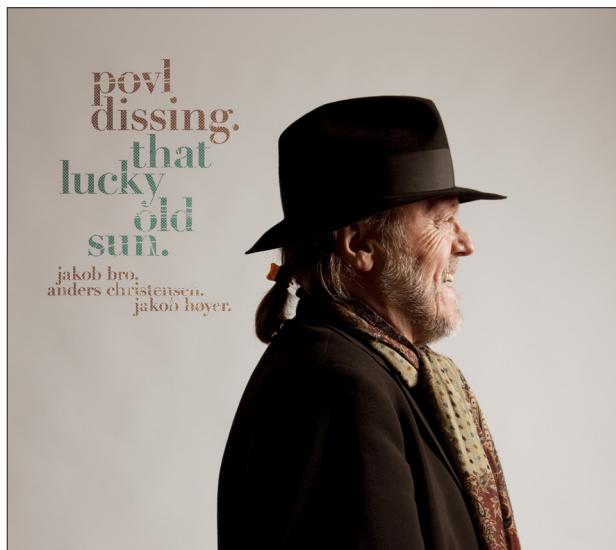


# povl dissing. that lucky old sun.

jakob bro.  
anders christensen.  
jakob hoyer.



Stunt Records  
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*"The invitation to participate in this project came unexpectedly – but it felt like an invitation to dance with an old flame... I've loved the songs on this album through a long life without ever giving a thought to recording them. But when Bro, AC and Hoyer asked me, I could not decline.... And as we swept across the dance floor, it occurred to me that this was an opportunity to pay homage to my first real hero, Louis Armstrong who - unbeknownst to himself - taught me how to sing in Danish..."*

Povl

There is no doubt that 72-year old Povl Dissing is one the very most popular Danish singers – a true troubadour, whose characteristic voice has been a cherished addition to Danish culture for what seems forever. His career began in the '50s with jazz and later on blues and folk music, but his popularity was not easily won. Many people failed to understand his throaty and dramatic interpretations of well-known Danish songs. Some felt his versions were undignified, others misinterpreted them as comical. However, Povl Dissing continued to play and sing his controversial versions of the songs as if they were American blues tunes, thus renewing focus on the often trite lyrics,

which he somehow managed to give credibility and meaning. Dissing can find his way behind the words and sing them at face value without the slightest trace of irony. His artistry is that he always follows his own mantra. He does things his own way, because that is the only way he knows.

In the '60s Povl Dissing recorded several Shel Silverstein songs often accompanied by The Beefeaters. These recordings, which include a Danish version of The Ugliest Man in Town, are still considered central in Danish rock. However, it was his close (and still on-going) collaboration with poet Benny Andersen on "Svantes Viser" in 1973 that made him a household name. He has released approximately 25 albums in collaboration with many of Denmark's leading musicians and bands from a diversity of genres, and recent years have seen him performing regularly with his two sons in Dissing, Dissing, Las & Dissing.

On THAT LUCKY OLD SUN Dissing returns to his point of departure – early jazz. His interpretations of classic Armstrong tunes with a handful of Denmark's leading young jazz musicians premiered during last year's Copenhagen Jazz Festival.



Louis Armstrong and Povl Dissing share a few common experiences. They both started on the cornet, and they both experienced stigmatization bordering on hatred in some circles. Armstrong's so-called "wild Negro music" was often looked down on in the '20s and '30s, and in the '60s Dissing often barely escaped a beating after performing his highly personalized versions of popular Danish songs. Still, they both wound up as cherished performers.

It goes without saying that Dissing's Armstrong interpretations are far from empty nostalgia and imitation. In Dissing's return to jazz, he brings the experience of a long life with him in interpretations with a modern accompaniment that take the songs in new directions. He no longer plays the cornet or trumpet, and the stage is not the smoke-filled room of a jazz club of the '50s, but you will find traces of all this in the mature singer of 2010. Dissing finds inspiration without copying, he makes the tunes and lyrics his own, while still passing on Armstrong's contagious warmth and empathy.

We knew that Dissing could break our hearts in Danish, but his English interpretations come as a revelation. His nasal and touching corkscrew-phrasing help us hear well-known Armstrong songs from a new angle. Dissing's own generation will recognize the lyrics, but they will find new meanings; younger generations will discover music which is unhampered by the passing of time.

There is no nostalgia and no banjo sounds in guitarist Jakob Bro's approach to this music. His most recent release **BALLADEERING** won Jazz Special's reader's poll as Best Jazz Album of 2009. There is likewise nothing old-fashioned about bassist Anders Christensen – one of Denmark's busiest musicians in jazz and rock at home and internationally (including Ravelettes, Caroline Henderson and Anisette). Bro and Christensen are also part of acclaimed trumpeter Tomasz Stanko's band, whose latest ECM album is closing in on the 100.000 mark. The same qualifications apply to drummer Jakob Høyler, centrally placed in the music of a generation who doesn't draw a strict borderline between jazz and rock. He works in numerous constellations – and yes, it IS him on this year's Copenhagen Jazz Festival poster!

Angel dust dances in the voices of the two up-and-coming vocalists Marie Fisker – who debuted in 2009 with the critically acclaimed **GHOST OF LOVE** – and Mette Lindberg, whose **The Asteroids Galaxy Tour** is an international success.

The horns: Trumpeter Kasper Tranberg, trombonist Mads Hyhne (who wrote the arrangements) and tenor saxophonist Jakob Dinesen are all extremely busy and popular musician on jazz scenes at home and abroad.

Anders Christensen produced, and the music was recorded at Sun Studio in Copenhagen.

*That Lucky Old Sun / On The Sunny Side Of the Street / St. Louis Blues / When It's Sleepy Time Down South / Blueberry Hill / Do You Know What It Means To Miss New Orleans / Beale Street Blues / Lazy River / A Kiss To Build A Dream On / We Shall Overcome.*

**Povl Dissing (voc), Jakob Bro (g), Anders Christensen (b), Jakob Høyler (dr, perc), Marie Fisker, Mette Lindberg (backing voc), Jakob Dinesen (ts), Mads Hyhne (tb), Kasper Tranberg (tp, corn).**

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