

JanBlomqvist



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Not a DJ. Jan Blomqvist is a musician, singer and producer who plays his own club-friendly electronic compositions live. He has always played live. At first it was grunge with guitars and drums, but after moving to Berlin and with the new advances in computer hardware and music production software, Jan switched gears and learned how to play this new mega-instrument. Orchestras at your fingertips. Possibility squared. Producing fat techno and electro beats and testing them on club systems after-hours, Jan created a new sonic environment foundation for his now-signature vocals and melodic songwriting.

At the same time, however, bands and live acts had become almost extinct. In their place, DJ's were now playing on the main stages. In the words of James Murphy, most musicians had "traded their guitars for turntables". People couldn't take seriously the idea that singer-songwriter arrangements, real instruments, multitimbral harmonies and advanced musicality could fit in a techno/electro track and gel in a club. But they could, and they did. The pendulum began its swing back.

You have to be good to be lucky. But it takes more than talent and luck to play at Coachella 3 times or become one of the most exciting acts at Burning Man, playing now 5 years in a row as a main fixture on the massive art cars of the Mayan Warrior and Robot Heart. Drawing 12.000 fans in Athens regularly or playing for 20.000 as one of the headliners of the Sola Festival in Kassel, Germany, takes also decades of hard work. Jan puts in crazy-long hours. Playing nearly 1,000 gigs already, his touring schedule, like the venues, are always filled to capacity. When he's not on tour, Jan spends his days in his studio in Prenzlauer Berg refining your new favourite tracks. Of original music, Jan has released 2 full-length albums and tons of singles, usually solo, but sometimes collaborating as he has with heavyweights like Ben Böhmer and Oliver Koletzki for example. And with the right constellation of factors, he might be down to remix. Like when Claptone sent Jan the track they did with Seal, or when he got a call from Mako.

You don't have to ask permission to record a cover, but out of respect Jan asked The Rolling Stones if he could record a cover of Sympathy for the Devil. They checked Jan's music and vibe and loved what they saw. But Jan has always had sympathy for the 'devil' in the poetic sense wherein the devil waits keenly there in the details, as the critical elements often overlooked. Jan realized the massive impact of even the smallest sounds when paired up and playing off each other. Nearly inaudible grooves can be created deep within the track. Subtle textures and layers are intentionally added so the live concert can be experienced as full and rich as the soundsystem allows.

To hear and feel him live is the whole point. Jan was born to perform. When the music starts he elevates the room and connects, for and with you. Sitting between worlds, Jan is well-established, yet still underground. He is totally professional, but still in touch with the a child-like sense of curiosity and awe. At Burning Man they call him 'Juanito' or 'El Nino'.

You might have guessed that he has been working on new music for you. He has, and it's very good. Melodies and songs that he has been humming in the back of his head for years, he pulls out when the time is right and then works them tirelessly, until they are more or less perfect.

Whether you want to talk about releases, tours or shows, in some very important ways the Jan Blomqvist ride has hardly begun...

Written by Ryan Mathiesen