



JEPPE JUST CHRISTENSEN  
**Songs & Movements**

SCENATET  
Jeppe Just Instituttet

# JEPPE JUST CHRISTENSEN

## Songs & Movements

### SCENATET

#### Jeppe Just Instituttet

<b>Three Songs in 9 Movements</b> (2015).....	28:45
for vocals, various instruments and toys	
<b>1</b> 1 <sup>st</sup> movement .....	3:39
<i>Matias Seibæk: Sleigh bells, tambourine, sandpaper, whistling and voice – David Hildebrandt: Singing, snare drum and music box – Jeppe Just Christensen: Singing and upright piano</i>	
<b>2</b> 2 <sup>nd</sup> movement .....	3:02
<i>Sven Micha Slot: Grand piano – Kirsten Riis-Jensen: Violin – Mina Fred: Viola – My Hellgren: Cello – Frederik Munk Larsen: Parlor lap steel – David Hildebrandt and Matias Seibæk: Toy slide guitar – Jeppe Just Christensen: Toy slide guitar, foot lap steel guitar and whistling – Rei Munakata: Conductor</i>	
<b>3</b> 3 <sup>rd</sup> movement .....	3:00
<i>Vicky Wright: Slide clarinet – Stefan Baur: Slide saxophone – Andras Olsen: DIY Trombone – Sven Micha Slot: Grand piano – Frederik Munk Larsen: Slide guitar – Matias Seibæk: Melodica – David Hildebrandt: Egg slicer instrument – Jeppe Just Christensen: Diatonic harmonica in C and ukulele – Rei Munakata: Conductor</i>	

<b>4</b> 4 <sup>th</sup> movement .....	3:15
<i>Andras Olsen: Trombone mouthpiece on plastic tube – Kirsten Riis-Jensen: Violin – Frederik Munk Larsen: Toy slide guitar – Matias Seibæk: Casiotone 601 Organ – David Hildebrandt: Plastic tube, whistling, sleigh bells and special bells – Jeppe Just Christensen: Diatonic harmonica in C, whistling, ukulele and foot lap steel guitar – Rei Munakata: Conductor</i>	
<b>5</b> 5 <sup>th</sup> movement .....	3:21
<i>Vicky Wright: Clarinet – Stefan Baur: Tenor saxophone – Sven Micha Slot: Grand piano – Matias Seibæk: Melodica – David Hildebrandt: Magnus organ, melodica and toy glockenspiel – Jeppe Just Christensen: Diatonic harmonicas (Thunderbird in G, Unsere Lieblinge in C, Echo Harp in C/G, Crossover in A, Golden Melody in B flat, Marine Band in B, Rocket in C, Marine Band in D, Special 20 in F, Piccolo in C, Puck in C) and multiple toy melodicas – Rei Munakata: Conductor</i>	
<b>6</b> 6 <sup>th</sup> movement .....	2:54
<i>Vicky Wright: Slide clarinet – Stefan Baur: Slide saxophone – Andras Olsen: DIY Trombone – Sven Micha Slot: Grand piano – Frederik Munk Larsen: Guitar – Kirsten Riis-Jensen, Mina Fred og My Hellgren: Wind-up clownfishes – Matias Seibæk and David Hildebrandt: Wire instruments – Jeppe Just Christensen: Amplified box with Horn mouthpiece – Rei Munakata: Conductor</i>	
<b>7</b> 7 <sup>th</sup> movement .....	2:45
<i>Kirsten Riis-Jensen: Violin – Mina Fred: Viola – My Hellgren: Cello – Frederik Munk Larsen: Guitar – Matias Seibæk and David Hildebrandt: Flexatones – Jeppe Just Christensen: Musical saw and whistling – Rei Munakata: Conductor</i>	
<b>8</b> 8 <sup>th</sup> movement .....	3:09
<i>Frederik Munk Larsen: Toy piano – Sven Micha Slot: Toy pianos – Matias Seibæk: Casiotone 601 Organ – David Hildebrandt: KalimBass and Yamaha PortaSound PSS-470 – Jeppe Just Christensen: Destroyed toy piano, vocals and toy glockenspiel – Rei Munakata: Conductor</i>	
<b>9</b> 9 <sup>th</sup> movement .....	3:40
<i>Kirsten Riis-Jensen: Violin – Mina Fred: Viola – My Hellgren: Cello – Sven Micha Slot: Grand piano – Frederik Munk Larsen: Ukulele – Matias Seibæk: Casiotone 601 Organ – David Hildebrandt: KalimBass and music box – Jeppe Just Christensen: Electric guitar and special foot guitar – Rei Munakata: Conductor</i>	

**Movin'** (2005) ..... 5:53

for piccolo flute, clarinet, piano, percussion, guitar, violin and cello

**10** I ..... 5:15

**11** II ..... 0:38

*Aurore Dyé: Piccolo flute – Vicky Wright: Clarinet – Sven Micha Slot: Grand piano – Mads Bendsen: Guiro and coffee grinder – Frederik Munk Larsen: Guitar – Kirsten Riis-Jensen: Violin – My Hellgren: Cello – Rei Munakata: Conductor*

**Douglas** (2009) ..... 17:52

for piccolo flute, clarinet, saxophone, trombone, percussion, piano, guitar, violin, viola, cello and tape

**12** I ..... 6:38

**13** II ..... 8:17

**14** III ..... 2:54

*Aurore Dyé: Piccolo flute – Vicky Wright: Clarinet – Stefan Baur: Alto saxophone – Andras Olsen: Alto trombone – Sven Micha Slot: Grand piano – Mads Bendsen: Noise ladder – Frederik Munk Larsen: Guitar – Kirsten Riis-Jensen: Violin – Mina Fred: Viola – My Hellgren: Cello – Rei Munakata: Conductor*

TOTAL: 52:33

World premiere recordings

## THE INSTRUMENTS' OWN MUSIC *by Henrik Friis*

---

The sounds waver in Jeppe Just Christensen's new music. Not that they are played inaccurately, but the instruments' natural tuning is a little strange, and the music is built up simply and sonorously with a wealth of colours, so one feels one is in a market place in the old days with barrel organs, accordions, harmonicas, saws, organs and lots of clanking percussion. These are not sounds you normally associate with contemporary music, and you wonder how something can feel so original and so homely at the same time. What is it?

You can get part of the explanation if you are fortunate enough to pay a visit to the man's workroom. It is full of special home-built or modified instruments that you can blow, pluck, breathe into, hammer on etc. For example there is a toy piano on the floor, but no ordinary one. In the first place it can slide from side to side, because it is mounted on a metal string. And then you don't play on the small keys with your fingers. Instead you strike the notes with a gadget mounted on a bar mounted on a pedal.

The piano plays a role on the CD in the same way as many other more or less home-made instruments. So it can be used to understand some of the original features of this 37-year-old composer's new music. For him his music – the latest music in particular – is about recycling, nostalgia, honesty – and toys:

"Like so many composers I tried earlier to get as much as possible out of the instruments. For example with new playing techniques. But then things took a new turn. Why not add something to the instruments instead? But it's also about toy instruments and vintage things from the flea markets, and for example I'm also very keen on melodicas and mouth organs. They all have their own sounds. Once I've found an instrument, I can hardly help using it. I like the way the instrument has a history and its own sound. There are some challenges, and I must relate to them", says Jeppe Just Christensen.

In other words there is first an original instrument or a thing that can function as an instrument. In the example with the little toy piano it is a bit noisy and out of tune; all the same it becomes the starting point for the work as a composer. A kind of work that is about very intuitively or honestly listening for the right thing. Because the instruments are there first, the music becomes his way

in – but not to something he thinks up, like a composer with a blank sheet of music paper, or one who conjures melodies forth at a piano to arrange them for instruments afterwards:

“When I make music, I record it first. Because I have the instruments, it becomes very specific. Then I can hear how it sounds. I don’t write very much down when I work, because that spoils the working process. Then afterwards I have to transcribe the music”, says Jeppe Just Christensen and traces a line back through his career.

“The instruments have become more and more important to my music. In *Movin’* from 2005, for example, I have a *guiro* [a piece of wood with grooves, ed.], which runs through everything. In *Douglas* from 2009 there is a single home-built instrument: a ladder. So now I am going all out with a whole lot of rebuilt and home-built instruments.”

A characteristic feature of the rebuilt instruments is that the musician and the instrument can do a little more than that what was originally intended with them. In the case of the toy piano the metal string on which it slides from side to side is also a kind of guitar on which the musician can play various notes, and the tuning of which funnily enough follows the piano up and down. And since the piano is operated with a foot, the musician has his hands free to play on other instruments at the same time, the way we know from street performers.

The three pieces on the CD have all been written for Scenatet’s musicians – on the latest and longest piece, *Three Songs in 9 Movements*, with Jeppe Just Christensen and the two percussionists David Hildebrandt and Matias Seibæk from his group the Jeppe Just Institute in central roles in all the movements:

“In the Jeppe Just Institute we work with the simplest things. For when the other two sit at the pedal harmonium and play, we have had a turning stand made so they can rotate at the same time. Or we have coloured lamps that can blink in time with the music. We’re on the point of it being too much”, he says as an intro to the new work.

In *Three Songs in 9 Movements* the nine movements are grouped three, three and three. That means that the melodies and chords are of the same material in movement one, four, seven etc. The listener can easily hear that along the way. The music is put together with traditional and home-made instruments – and a few instruments that don’t normally belong in classical music like ukuleles, melodicas and mouth organs. But despite all the new instruments the soundscape is in a way still very simple:

“For me it’s also about going back nostalgically to my own childhood and being honest about the sentimentality and the soup, roast and ice cream culture that was also a part of my family. Some of it is related to the fact that I myself now have children. So I buy toy instruments or just some toys for them, and then they get included in the music.”

The starting point was different with the oldest work on the CD, *Movin’*, which is in two movements, but where the last is almost just a conclusion that rounds off the work. The soundscape is tighter, but also has whole array of percussion sounds:

“*Movin’* is in a way about repetitions. About minimal variation – that is, what really happens in a repetition. A musician can’t play exactly the same way twice in a row, and a repetition is always something new, because it happens with a consciousness of what has happened just before”, says Jeppe Just Christensen, and explains the situation when the piece was composed:

“I wrote a minute and a half, and then put some very long repetitions in throughout the piece. For example in bar 3, which is repeated 15 times. It was an experiment that turned out to work. There is no melody, but the winds have kept some of the theme from John Coltrane’s *Giant Steps*. By the way, the percussion is played on a Braun coffee grinder, as an extra kick for the sound in the small second movement.”

A sinus tone and a collapsible ladder rebuilt with springs and putty knives are central elements in the piece *Douglas* from 2009, which uses sound from reality to create a connection where there is none to begin with:

“I flew from Iceland and heard a strange wailing note with a cracking sound along the way. The steward said that this was quite normal. *Douglas* is an attempt to reproduce that experience, as my first work with rebuilt instruments interacting with nine musicians. The second movement has a long solo for the ladder, where a viola theme that comes from the experience of a Swedish ice cream van also plays an important role. The last movement is a small chorale with a ladder noise that sounds like a dog barking.”

© Henrik Friis, 2015

## THE COMPOSER

**Jeppe Just Christensen** (b. 1978) has a diploma in composition and theory of music from the Royal Danish Academy of Music, 2005. He studied with, among others, Peter Bruun, Ivar Frounberg, Hans Abrahamsen, Niels Rosing-Schow and Bent Sørensen. From 2005-2006 he began his post-graduate studies at the Hochschule für Musik, Karlsruhe, with Wolfgang Rihm. In 2008 he had his debut concert at the Royal Danish Academy of Music, where he currently teaches composition.

In his music Jeppe Just Christensen works with different kinds of elements with references to everyday objects, movements and motion, childhood and nostalgia. He is interested in amateurism, folk music and street music, and he works a lot with the one-man-band concept. He recycles “found” objects/instruments and uses them in new constellations, both in a musical and a visual sense.

Jeppe Just Christensen works with different ensembles and will often employ electric and homemade/rebuilt instruments in his music. In 2011 he created the band Jeppe Just Institutet with Matias Seibæk and David Hildebrandt. His works have been performed by Ensemble Recherche, Klangforum Wien, SCENATET, Athelas Sinfonietta and others.

Jeppe Just Christensen has received the Wilhelm Hansen Award in 2007, a scholarship from the Léonie Sonning Music Foundation in 2009 and The Danish Arts Foundation’s 3-year stipend from 2011 to 2014. He was composer in residence with Athelas Sinfonietta from 2009 to 2010.



Jeppe Just Christensen

**SCENATET – ensemble for music and art** was founded by artistic director Anna Berit Asp Christensen in 2008 and moves in a cross-genre field of music, drama and happenings towards areas with yet undefined genres. The ensemble aims to create conceptual art works of high quality, where music is part of a larger whole.

SCENATET creates many types of productions; theatrical and artistically unique as well as more classic ones, including many new works in close collaboration with composers, directors, artists, filmmakers as well as festivals and art spaces. SCENATET is a permanent constellation of 12 musicians and is recognized as one of the most innovative and experimental ensembles for music and art in Europe.

SCENATET is highly visible on the international art scene and has toured much of the world, often with world premieres at renowned venues. The ensemble's concerts, however, may also be encountered in unexpected but yet familiar surroundings such as shopping malls, backyards and private homes.

The ensemble has performed at established festivals such as Ultima (NO), Transit (BE), November Musik (NL), Shanghai New Music Week (CHN), MaerzMusik (DE), Warszawa Autumn (PL), Bergen Festspillene (NO), SPOR (DK), Wundergrund (DK), Nordic Music Days (DK), Borealis (NO), hcmf// (UK) and Heroines of Sound (DE).

SCENATET has represented Denmark in the European cultural project NewAud – New Music: New Audiences.

**Jeppe Just Instituttet** was formed in 2011 and consists of Matias Seibæk, David Hildebrandt and Jeppe Just Christensen. Jeppe Just Instituttet performs songs consisting of melodies, lullabies and drunkard songs using different home- and rebuilt instruments, harmonica, musical saw, organs, melodicas, guitar, miscellaneous percussion, song, kalimbas and various hardware.

The songs carry references to pub communities, funfairs, lullabies, garden parties, and have very strong elements of nostalgia, sentimentality and bygone times. With a love for musical junk aesthetics and metallic energy output, mixed with barrel organ and 1970-80s synth, the band's musical preferences include frenzy, unintentional theatre, musical mismatch and breakdown.

Lydene slingerer i Jeppe Just Christensens nye musik. Ikke, at der bliver spillet upræcist, men instrumenterne stemmer fra naturens hånd lidt underligt, og musikken er bygget enkelt og klangfyldt med masser af farver, så man føler sig hensat til en markedsplads i gamle dage med lirekasser, harmonika, mundharper, sav, orgler og masser af skramlende slagtojs. Det er ikke musik, som man normalt forbinder med samtidsmusik, og man undrer sig over, hvordan noget kan føles så originalt og så hjemligt på samme tid. Hvad er det?

En del af forklaringen kan man få, hvis man er så heldig at komme på besøg i mandens arbejdsværelse. Det er fyldt med specielle, hjemmebyggede eller modificerede instrumenter, som kan blæses i, knipses, pustes i, hamres på osv. osv. Der står fx et legetøjsklaver på gulvet, men ikke et helt almindeligt et. For det første kan det glide fra side til side, fordi det er monteret på en metalstreng. Og så spiller man ikke på de små tangenter med fingrene. I stedet slår man tonerne an med en dims monteret på en stang monteret på en fodpedal.

Klaveret spiller en rolle på cd'en på samme måde som mange andre mere eller mindre hjemmebyggede instrumenter. Og så kan det bruges til at forstå nogle af de originale kendetegn ved den 37-årige komponists nye musik. For ham handler specielt hans helt nye musik om genbrug, nostalgi, ærlighed – og legetøj:

"Ligesom så mange komponister forsøgte jeg tidligere at få så meget som muligt ud af instrumentet. Fx med nye spilleteknikker. Men så tog det en drejning. Hvorfor ikke i stedet tilføje noget til instrumenterne? Men det handler også om legetøjsinstrumenter og vintagetning fra kræmmermarkeder, og jeg er fx også meget glad for melodikaer og mundharmonikaer. De har allesammen deres egen lyd. Når jeg har fundet et instrument, kan jeg næsten ikke lade være med at bruge det. Jeg kan godt lide, at instrumentet har en historie og en egen lyd. Der ligger nogle fordringer, som jeg må forholde mig til", siger Jeppe Just Christensen.

Der findes altså et originalt instrument først eller en ting, der kan fungere som et instrument, først. I eksemplet med det lille legetøjsklaver støjer det lidt og er forstemt, men det bliver alligevel udgangspunkt for arbejdet som komponist. En arbejdsform, der handler om meget intuitivt, eller ærligt, at lytte sig frem til det rigtige. Fordi instrumenterne er der først, bliver musikken ikke

noget, han udtænker – som en komponist ved et blankt stykke nodepapir, eller en der triller melodier frem ved et flygel for derefter at instrumentere dem:

“Når jeg laver musik, så indspiller jeg den først. Fordi jeg har instrumenterne, bliver det meget konkret. Så kan jeg høre, hvordan det lyder. Jeg skriver ikke særlig meget ned, når jeg arbejder, fordi det ødelægger arbejdsprocessen. Så skal jeg efterfølgende transskribere musikken”, siger Jeppe Just Christensen og trækker en linje tilbage i karrieren.

“Instrumenterne er blevet mere og mere vigtige for min musik. I *Movin'* fra 2005 har jeg fx en guiro (et træstykke med riller, red.), der gennemsyrrer det hele. I *Douglas* fra 2009 er der et enkelt hjemmebygget instrument med. En stige. Nu går jeg så 'all in' med en helt masse om- og hjemmebyggede instrumenter.”

Et karaktertræk ved de ombyggede instrumenter er, at musikeren og instrumentet kan gøre lidt mere end det, der måske oprindeligt var tænkt med det. I tilfældet med legetøjsklaveret er den metalstreng, som det glider fra side til side på, også en slags guitar. Som musikeren kan spille forskellige toner på, og hvis stemning sjovt nok følges med klaveret op og ned. Og siden klaveret betjenes med en fod, har musikeren hænderne fri til at spille på andre instrumenter samtidig, som man kender det fra gøglere.

De tre stykker på cd'en er alle skrevet til SCENATETs musikere – på det nyeste og længste stykke, *Three Songs in 9 Movements*, medvirker Jeppe Just Christensen og de to slagøjspillere, David Hildebrandt og Matias Seibæk fra hans gruppe Jeppe Just Institutet i centrale roller i alle satserne:

“I Jeppe Just Institutet arbejder vi med de mest enkle ting. Når de to andre sidder ved trædeorglet og spiller, har vi fået lavet et drejepodie, så de kan køre rundt samtidig. Eller vi har kulørte lamper, som kan blinke i takt til musikken. Vi er på grænsen af, at det er for meget”, siger han som intro til det nye værk.

I *Three Songs in 9 Movements* hænger de ni satser sammen tre, tre og tre. Det vil sige, at melodierne og akkorderne er af det samme stof i sats et, fire, syv osv. Det kan man som lytter sagtens høre undervejs. Musikken er sat sammen af traditionelle og hjemmebyggede instrumenter – og en del instrumenter, der ikke normalt hører hjemme i klassisk musik som ukulele, melodikaer og mundharper. Men lyd billedet er trods alle de nye instrumenter på sin vis stadig meget enkel:

“For mig handler det også om nostalgisk at gå tilbage til min egen barndom og være ærlig over for den sentimentalitet og suppe-steg-og-is-kultur, som også var en del af min familie. Noget hænger sammen med, at jeg selv har fået børn. Så køber jeg legetøjsinstrumenter, eller bare noget legetøj, til dem, og så kommer de med ind i musikken.”

Udgangspunktet var anderledes med cd'ens ældste værk *Movin'*, der er i to satser, men hvor den sidste nærmest bare er en konklusion, der runder værket af. Lydbilledet er strammere, men klinger også rigtig meget af slagtøj:

“*Movin'* handler på en måde om gentagelser. Om minimalvariation, altså det, der i virkeligheden sker i en gentagelse. En musiker kan ikke spille nøjagtig på samme måde to gange i træk, og en gentagelse er jo altid noget nyt, fordi den sker med bevidstheden om det, der er sket lige før”, siger Jeppe Just Christensen, og forklarer situationen, da stykket blev komponeret:

“Jeg skrev halvandet minut og lagde så nogle meget lange gentagelser ind, stykket igennem. Fx i takt 3, der gentages 15 gange. Det var et eksperiment, som viste sig at fungere. Der er ikke nogen melodi, men blæserne har gemt noget af temaet fra John Coltranes *Giant Steps*. Slagtøjet spiller i øvrigt på en kaffekværn af mærket Braun, som et ekstra kick til lyd billedet i den lille andersats.”

En sinustone og en klapstige ombygget med fjedre og spartler er centrale elementer i stykket *Douglas* fra 2009, der bruger lyde fra virkeligheden og skaber en sammenhæng, hvor den ikke er i forvejen:

“Jeg fløj fra Island og hørte en underlig hyletone med lyden af et smæld undervejs. Stewarden sagde, at det var helt normalt. *Douglas* er et forsøg på at gengive den oplevelse, som mit første værk med ombyggede instrumenter i samspil med ni musikere. Andersatsen har en lang solo for stigen, hvor et bratschtema, der stammer fra en oplevelse af en svensk isbil, også spiller en vigtig rolle. Sidstesatsen er en lille koral med en stigelyd, der lyder som en hund, der gør.”

© Henrik Friis, 2015

## KOMPONISTEN

**Jeppe Just Christensen** (f. 1978) er uddannet i komposition og musikteori på Det Kongelige Danske Musikkonservatorium i 2005. Han har modtaget undervisning af bl.a. Ivar Frounberg, Hans Abrahamsen, Niels Rosing-Schow og Bent Sørensen. I 2005-2006 læste han på Hochschule für Musik, Karlsruhe, hos Wolfgang Rihm. I 2008 debuterede han fra Det Kongelige Danske Musikkonservatorium, hvor han i dag underviser i bl.a. komposition.

I sin musik arbejder Jeppe Just Christensen med forskellige former for elementer med henvisninger til hverdagsobjekter, bevægelse, barndom og nostalgi. Han er interesseret i amatørisme, folkemusik, streetmusik og arbejder bl.a. med one-man-band-koncepter. Han genbruger fundne objekter/instrumenter og bruger disse i nye konstellationer, både musikalsk og visuelt.

Jeppe Just arbejder sammen med forskellige ensembler og bruger bl.a. elektriske og om- og hjemmebyggede instrumenter i sin musik. I 2011 startede han Jeppe Just Institutet sammen med Matias Seibæk og David Hildebrandt. Hans værker har været opført af blandt andre Ensemble Recherche, Klangforum Wien, SCENATET og Athelas Sinfonietta.

Jeppe Just har modtaget adskillige priser og stipendier, bl.a. Wilhelm Hansen prisen i 2007, Léonie Sonnings stipendium i 2009 samt et 3-årig stipendium fra Statens Kunstfond fra 2011-2014. I 2009-2010 var han huskomponist hos Athelas Sinfonietta Copenhagen.

## DE MEDVIRKENDE

**SCENATET** blev grundlagt i 2008 af ensembles kunstneriske leder Anna Berit Asp Christensen og bevæger sig i et tværkunstnerisk felt fra instrumentalteater og musikdramatik over happening til områder med endnu udefinerede genrer. Ensemblet er kendetegnet ved at skabe konceptuelle kunstværker af høj kvalitet, hvor musikken er en del af en større helhed.

SCENATET arbejder rutineret med mange forskellige formater; sceniske, stedsspecifikke og kunstnerisk unikke såvel som mere klassiske, og udvikler mange nye værker i tæt samspil med komponister, instruktører, kunstnere, filmmagere samt festivaler og art spaces.

SCENATET består af 12 faste musikere og er anerkendt som et af de mest nyskabende og eksperimenterende ensembler for musik og kunst i Europa.



SCENATET during a performance at Wundergrund Festival 2014



SCENATET har turneret i store dele af verden på berømte venues og ofte med uropførelser på programmet. Ensembles koncerter finder også sted i uventede, men alligevel velkendte omgivelser som bl.a. indkøbscentre, baggårde og private hjem.

SCENATET har optrådt på anerkendte festivaler som bl.a. Ultima (NO), Transit (BE), November Musik (NL), Shanghai New Music Week (CHN), MaerzMusik (DE), Warszawa Autumn (PL), Bergen Festspillene (NO), SPOR (DK), Wundergrund (DK), Nordic Music Days (DK), Borealis (NO), hcmf// (UK) og Heroines of Sound (DE).

SCENATET har repræsenteret Danmark i EU-projektet NewAud – New Music: New Audiences.

**Jeppe Just Instituttet** blev dannet i 2011 og består af Matias Seibæk, David Hildebrandt og Jeppe Just Christensen. Jeppe Just Instituttet spiller sange som består af melodier, vuggesange og drukkenbolt-viser, som er instrumenteret for forskellige om- og hjemmebyggede instrumenter, mundharper, melodikaer, sav, vintagegler, strengeinstrumenter, sang, kalimbaer og forskelligt slags isenkram.

Sangene har referencer til bodegamiljører, tivoli, vuggeviser, havefester, fest og ballade, og der er meget stærke elementer af nostalgi, sentimentalitet og svunden tid. Med en kærlighed til musikalsk skrammel-æstetik og metallisk energiudladning, blandet med lirekasse og 70-80'er synth, er voldsomhed, ufrivilligt teater, inderlighed, sentimentalitet, nostalgi, musikalsk mismatch og sammenbrud, nogle af bandets musikalske præferencer.



Jeppe Just Instituttet

### DDD

Recorded at the Royal Danish Academy of Music, Copenhagen, 12-17 June 2015, and at Studiet På

Frederiksberg 1 September 2015

Recording producer: Peter Barnow

Sound engineer: Peter Barnow and Renato Vieira

Editing by Jeppe Just Christensen and Peter Barnow

Mix and mastering: Peter Barnow

Artistic director: Anna Berit Asp Christensen

Production Manager: Laura Møller Henriksen

PR and communication: Mie Petri Lind

© & © 2015 Dacapo Records, Copenhagen

Liner notes: Henrik Friis

English translation of liner notes: James Manley

Proofreader: Svend Ravnkilde

Photos: © Alexander Banck-Petersen (pp. 9 and 17), © Hanne Budtz-Jørgensen (p. 15)

Graphic design: Denise Burt, [www.elevator-design.dk](http://www.elevator-design.dk)

Dacapo, SCENATET and Jeppe Just Instituttet acknowledge, with gratitude, the financial support of KODA, Erik Birger Christensen's Fund and Danish Arts Foundation. With support from Danish Composers' Society's Production Pool / KODA's Cultural Funds



**DANISH ARTS FOUNDATION**



DANSK KOMPOSITØRFORENING

**DACAPO**  
open space



8.226548

DANMARKS NATIONALE  
MUSIKANTOLOGI

Dacapo Records, Denmark's national record label, was founded in 1986 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.

