



DAMKAPPELET
DEMIURGE

Lo Kristenson (b. 1991)
Randi Pontoppidan (b. 1970)
Kirstine Lindemann (b. 1987)
Greta Eacott (b. 1990)

Demiurge

Damkapellet

Julija Morgan, violin 1, 2, 4
Maria Martine Jagd, violin 1
Mika Persdotter, viola 1, 3, 4
Tove Bagge, viola 1, 2, 4
Josefine Weber Hansen, voice 2, 4 & viola 1
Pauline Hogstrand, viola 1, 4
Ida Nørby, cello 1, 2, 3
Nicole Hogstrand, cello 1, 4
Oda Holstad Dyrnes, cello 1, 4
Erica Giacoletto, double bass 1, 4
Randi Pontoppidan, voice 2, 3, 4 & live electronic processing 2
Kirstine Lindemann, recorder 2, 3
Nadia Okrusko, piano 2, 3
Irene Bianco, percussion 2, 3, 4

Lo Kristenson	
1 PULS (2017, rev. 2019)	21:29
Randi Pontoppidan	
2 Demiurge (2020)	15:28
Kirstine Lindemann	
3 Further & Back (2015, rev. 2020)	3:30
Greta Eacott	
4 Gestalt Minimal III (2020)	22:21

Total 62:51

World premiere recording



Danish Arts
Foundation

Dogmas

Damkapellet has collectiveness as the foundation of every aspect of their work – both artistically and organizationally.

Damkapellet values openness and curiosity. Genre and formation are unimportant; what is vital is a mutual urge to explore and create together.

Damkapellet stands in opposition to the patriarchal classical music tradition and its hierarchical forms of creation.

Damkapellet interprets, collaborates with external composers, or create original works themselves.

Damkapellet listens! to each other and to their surroundings. This way they create the intimacy around the musical experience itself, where the audience is involved with naturalness and trust.

Damkapellet is a music collective formed in 2016 to bring diversity to the Danish music scene by highlighting and performing music by artists who define themselves as women, non-binary or transgender. The collective debuted on 8 March the same year at KoncertKirken, Copenhagen, celebrating International Women's Day.

As an ensemble, Damkapellet embraces large parts of art music, from newly composed music and improvisation to opera, Baroque, children's performances, and performance art.

Since its foundation, the members of Damkapellet have been lecturing about female composers and gender structures, and performing regularly at festivals and in projects like Klang Festival, Ung Nordisk Musik Festival, Gong Festival, Talk Town Festival, Københavns Musikteater, Kvinde-musikfestivalen, children's concerts in Denmark and Russia as well as organising their own festivals and events.

Damkapellet have collaborated with composers and ensembles such as Lo Kristenson, Greta Eacott, Guusje Ingen Housz, Konstmusiksystrar, Alina Petrova, Kvinnoorkestern, Den Andra Operan, Julija Morgan, Kirstine Lindemann, and Randi Pontoppidan. In 2020, Damkapellet entered a one-year residency at KoncertKirken, where the collective held a series of concerts, arranged festivals and the conversation-based event, *Another Composer Coffee*.

Damkapellet's members represent many different interests, which have naturally shaped the collective to include various projects, performances and ensembles over time. Some members are interested in old music, some in new, and some make their own. Improvisation has also become a natural part of the process since, in improvisation, nothing but your own limits stop you from creating.

Today, Damkapellet consists of 15 members from Copenhagen, Malmö, and Oslo.

1 Lo Kristenson creates music where expressions of resistance, harshness and clumsiness co-exist with fragile delicacy and vulnerability. In her creative practice, Lo Kristenson seeks to challenge her own ways of working in collective musical practices. The foundational structures of her music lie in personal meetings between the composer and musician.

Lo Kristenson on *PULS* (2017, rev. 2019):

PULS was originally composed in 2017 but has since been reformed in 2019, in close collaboration with Damkappellet. The musical score now has a freer form that gives room for the musicians to influence the music. The composer has handed over some of the musical responsibility to the musicians. It is now Damkappellet that holds *PULS* together.

Sing the same tone as you play, let your voice coalesce with the sound of the strings.

PULS develops slowly within a meditative atmosphere: all tonal transitions are gradual and there is nothing in the form that makes the music feel time-bound or directed. Throughout this piece, musicians can use their voices as a way to vary the timbre of their instruments.

Tones, held in relation to the timbre of viola.

In a very slow breath, together.

Musicians, having an important role in guiding the listener into a deeper focus of listening.

Remembering sound.

A certain calmness in the performance is required. Fragments are passed from one musician to the next, connecting circular lines.

The image shows a page of a musical score for the piece *PULS* by Lo Kristenson. The score is for six string instruments: Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Contrabass. The music is written in 3/4 time and features a variety of dynamics and articulations. A vertical dashed line is placed between the second and third measures of the score. Above the staves, performance instructions are written: 'sul tasto 0' and 'ordinario' are positioned above the first measure, and 'sul tasto' is positioned above the third measure. The dynamics *p*, *f*, *mf*, and *pp* are used throughout the score. Some staves include the instruction 'with mute'. The Viola part includes '(no vibrato)'. The score is enclosed in a purple border.

From Lo Kristenson: *PULS* (2017, rev. 2019)

2 **Randi Pontoppidan** is an avant-garde artist whose work touches the heart and stirs the soul, while engaging the adventurous and curious mind. Whether as a vocalist or a composer, from the quietly poetic to the vividly possible, she maps out the less-explored edges of her musical universe with a modern constellation of scintillating sounds flickering above an underworld of reverent textures.

Randi Pontoppidan on *Demiurge* (2020):

Demiurge – a Platonic or Gnostic deity who fashions the sensible and material world in the light of eternal ideas.

Our world is birthed from a poly-chord of neighbouring tones, a yin and yang of like-minded opposites, a black-and-white contrast that constitutes a thousand shades of grey, 'til colours emerge as voices, first muted, then vibrant, all heady, bright, and tropical, followed by the taste

of fruit ripening under a canopy of awakening stars showering down on our first shared night on Earth.

And so it goes, subtly unfolding, sublimely evolving, in *Demiurge*, written for and improvised with Damkapellet. Scored for piano, percussion, strings, sub-bass recorder, live electronics, and voices, *Demiurge* is a glistening abstraction with orchestrated and improvisational elements centred around the singer.

It's also a potent metaphor for our shared world, where we acknowledge the past and point towards the future while living and loving in a garden of our own making.

3 With a particular interest in the body and movement as compositional material, **Kirstine Lindemann's** work as a composer and performer focuses on the space between you and I. In her work, the body and sound form part of an exploration of the limitations and the possibilities of connection posed by the body when it is understood as a musical instrument.

Kirstine Lindemann on *Further & Back* (2015, rev. 2020):

The title of *Further & Back* originates from the structure of the piece, where each note has a number to be repeated as follows: 1, 12, 123 and so on. The players start together, but over time the counting of repetitions makes them fall out of unison; thanks to human error, the piece unfolds in an interconnected cacophony.

Combining voice, breath, and extended techniques with the tonal note material, the physicality of the players brings a corporeal and primal

colour to the piece, which should be performed with the strongest possible intensity and power.

Further & Back is a graphically notated piece written for open instrumentation. Each version is developed in close collaboration with the musicians, always adapting instrumental effects and pitches to the current players and setting.

The piece was first written for the Finish-Danish duo, FluteMachine in 2015. Since then, *Further & Back* has been rearranged numerous times, among them a voice version for Neue Vocalsolisten, Stuttgart and a trio for accordion, bass flute and voice for Between Feathers Ensemble from Vienna.

In 2020, a trio version made for Damkapellet was nominated for the Hidden Treasures Mixtape organised by The International Rostrum of Composers. This led to the present sextet version for piano, percussion, voice, bass recorder, cello and viola made in close collaboration with Damkapellet.

FURTHER & BACK

- ▶ Inhale = instrument → High F#
- ▶ Exhale = instrument → middle F#
- ▶ Exhale + breathy sounding note on instrument → low F#
- Note on instrument
- Note on instrument + voice (not necessarily same pitch)

Notes: The notes should be played in the following order: 1, 12, 12.5 etc. in a continuous pulse → *embrace* → *stick to your middle if you make one*
 From measure 25 go to piano (follow the player that first arrives) and go for a common crescendo towards the end.

*Kirstine Lindemann Helsinki 2015
 rev. Kirstine Lindemann 2020*

Kirstine Lindemann: *Further & Back* (2015, rev. 2020)

4 Greta Eacott is a British-Swedish composer based in Denmark. She is primarily known for her boundary-pushing experimental percussion works and her 'sans-disciplinary' approach to music composition, which incorporates spatial aesthetics, design theory and physical movements as integral elements in the musical compositions. This manifests in a unique and modern musical aesthetic which is both playful and refined, agitating and welcoming, sensual, and synthetic.

Greta Eacott on *Gestalt Minimal III* (2020):

Gestalt Minimal III was composed for Damkapellet in 2020. It is a part of a larger suite of instrumental works entitled 'Gestalt Minimal; the love songs', composed by Eacott between 2016 and 2021.

There is a minimal and irrational approach to pitch in the piece – with the score instructing players to per-

form 'a little higher' or 'a little lower' than the indicated pitch (In this case, an F# or G) – creating at times a dense and dystopian musical landscape.

Rhythmically, the work is constructed without the use of a conventional metric 'backbone' or unifying pulse. Instead, each player's part and the larger structure of the work is built simply in relation to the other players' actions and a basic timeline of events.

These compositional elements contribute to the overall feeling of the work, which is simultaneously forward-moving and highly structured but without ever resting upon a solid foundation.

Although the overall aesthetic might be considered as 'dark', this is (as the title suggests) a *love song* – albeit one which perhaps conveys an alternative perspective on romance and sensuality.



Damkapellet, 2022

Dogmer

Damkappellets arbejde gennemsyres af en kollektiv tilgang – både kunstnerisk og organisatorisk.

Damkappellet sætter åbenhed og nysgerrighed i centrum. Genrer og formationer er irrelevante – det afgørende er den fælles lyst til at udforske nyt territorium og skabe sammen.

Damkappellet står i opposition til den klassiske musiks traditionelt patriarkalske og hierarkiske strukturer og arbejdsformer.

Damkappellet fortolker musik, samarbejder med eksterne komponister eller skaber selv originale værker.

Damkappellet lytter! Til hinanden og til omgivelserne. Grundlaget er intimiteten i forbindelse med den musikalske oplevelse, hvori publikum involveres naturligt og tillidsfuldt.

Damkappellet er et musikkollektiv, som blev dannet i 2016 for at tilføje dansk musik diversitet ved at fokusere på og opføre musik af kunstnere, der definerer sig som kvinder, nonbinære eller transkønnede. Kollektivet debuterede den 8. marts samme år i KoncertKirken i København i forbindelse med markeringen af Den Internationale Kvindedag.

Som ensemble beskæftiger Damkappellet sig med et bredt spektrum af kunstmusik lige fra nykomponeret musik og improvisation til opera, barok, børnekoncerter og performancekunst.

Siden grundlæggelsen har medlemmer af Damkappellet foreløst om kvindelige komponister og kønsstrukturer samt optrådt regelmæssigt ved festivaler og i forbindelse med projekter som Klang Festival, Ung Nordisk Musik Festival, Gong Festival, Talk Town Festival, Københavns Musikteater, Kvindemusikfestivalen, børnekoncerter i Danmark og Rusland, foruden selv at organisere festivaler og events.

Damkappellet har samarbejdet med komponister og ensembler som Lo Kristenson, Greta Eacott, Guusje Ingen Housz, Konstmusiksystrar, Alina Petrova, Kvinnoorkestern, Den Andra Operan i Stockholm, Julija Morgan, Kirstine Lindemann og Randi Pontoppidan. I 2020 var Damkappellet husensemble i KoncertKirken, hvor kollektivet afholdt en række koncerter samt arrangerede festivaler og den samtalebaserede event *Another Composer Coffee*.

Medlemmerne af Damkappellet har vidt forskellige interesser, hvilket naturligt nok også har præget kollektivet og gjort det i stand til gennem tiden at omfatte flere forskellige typer performances og ensembler. Ligeledes er improvisation blevet en naturlig del af processen, i og med at det i forbindelse med improvisation kun er éns egne begrænsninger, der hæmmer kreativiteten.

I dag omfatter Damkappellet 15 medlemmer fra København, Malmø og Oslo.

1 **Lo Kristenson** skaber musik, hvor konfrontatoriske, hårde og kantede udtryk eksisterer side om side med skrøbelig sarthed og sårbarhed. I sin kreative praksis forsøger Lo Kristenson at konfrontere sin egen arbejdsform med kollektive musikalske praksisser. De grundlæggende strukturer i hendes musik er baseret på personlige møder mellem komponist og musiker.

flyde sammen med lyden af strygerne.

PULS udvikler sig langsomt inden for en meditativ stemning; alle tonale overgange sker gradvist, og intet i formen får musikken til at fremstå tidsbunden eller dirigeret. Stykket igennem har musikerne mulighed for at variere deres instrumenters klangfarve ved hjælp af stemmen.

Toner holdt i sammenhæng med bratschens klangfarve. I et meget langsomt åndedrag, sammen.

Musikere spiller en vigtig rolle for at få bringe lytteren ind i et dybere lyttfokus. Huske lyd.

En vis ro i fremførelsen er nødvendig.

Fragmenter overdrages fra den ene musiker til den næste og skaber cirkelbevægelser.

Syng den samme tone, som du spiller, lad din stemme

2 **Randi Pontoppidan** er avantgarde-kunstner og formår i sine værker både at bevæge hjertet og pirre sjælen samt aktivere det eventyrlystne og nysgerrige sind. Både som vokalist og som komponist, fra det sagte poetiske til det mest energiske, kortlægger hun de sjældent udforskede randområder i sit musikalske univers med en moderne konstellation af gnistrende lyde, som blinker over en underverden af ærbødige klangflader.

Randi Pontoppidan om *Demiurge* (2020):

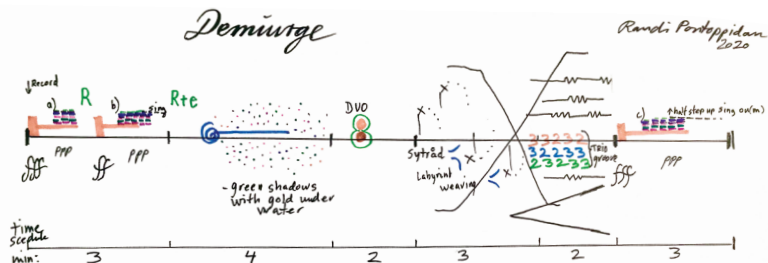
Demiurge – en platonisk eller gnostisk guddom, som skaber den sanselige og materielle verden i de evige idéers lys.

Fra fødslen er vores verden en mangfoldig akkord af nabotoner, et yin og yang af ligesindede modsætninger, en sort-hvid kontrast af tusinde grå nuancer, indtil farver opstår som stemmer, først dæmpede og derefter levende, alle sammen

egensindige, klare og tropiske, efterfulgt af smagen af frugt, der modnes under et dække af vågnende stjerner, der lyser ned på vores første fælles nat på Jorden.

Og sådan bliver det i *Demiurge* ved som en raffineret åbning og sublim udvikling, som er skrevet for og improviseret sammen med Damkapellet. *Demiurge* er for besættningen klaver, slagtøj, strygere, kontrabasblokløjte, live electronics og stemmer og er en glimtende abstraktion med orkestrerede og improvisatoriske elementer centreret omkring sangeren.

Ligeledes er det en stærk metafor for vores fælles verden, hvor vi anerkender fortiden og peger i retning af fremtiden, samtidig med at vi lever og elsker i en verden, vi selv skaber.



- Voice + live electronic processing Randi Pontoppidan
- Voice Josefine Weber Hansen
- Violin Julia Morgan Kihus
- Viola Tore Bagge
- Cello Ida Norby
- Recorder Kirstine Lindemann
- Piano Nadia Okrusko
- Percussion Irene Bianco
- All

Pedal Piano

- Chirped bells on strings/ play also strings

Strings + Voice + Recorder

- a) play the overtone you hear in same octav or not.
- b) play the overtone you hear - after 1 stroke sing the same overtone
- c) play the overtone you hear - after 3 strokes sing a half step higher from your playing note.

Percussion:

- Singing ball with be a ns
- ✓ wot finger or drum head

3:22 3:31

- Danceable play on all 1/2 notes/ change.
- Emphasis so it could be 23332 etc.

- Remember to BREATHE
- Serving the music
- Silence is perfect
- Feel playfulness
- Passion & energi
- play what you hear is needed

Randi Pontoppidan: *Demiurge* (2020)

3 Med særlig interesse for krop og bevægelse som kompositionsmateriale fokuserer Kirstine Lindemanns virke som komponist og performer på rummet mellem et du og et jeg. Hendes værker inddrager krop og lyd i en undersøgelse af kroppens begrænsninger og forbindelsesmuligheder, når den opfattes som musikinstrument.

Kirstine Lindemann om *Further & Back* (2015, rev. 2020):

Titlen *Further & Back* udspringer af stykkets struktur, hvor hver enkelt tone er tilknyttet et tal, der skal gentages som følger: 1, 12, 123 og så videre. Musikerne begynder sammen, men efterhånden får gentagelsen af tallene dem til at komme ud af takt med hinanden, og takket være menneskets fejlbarlighed udfolder stykket sig som en koordineret kakofoni.

Gennem kombinationen af det tonale nodemateriale med stemmer, åndedræt og udvidede teknikker tilfører musikkens fysiske dimension

stykket en kropslig og primær farve, der bør opføres med størst mulig intensitet og kraft.

Further & Back er grafisk noteret uden fast instrumentation. Hver enkelt version er udviklet i tæt samarbejde med musikerne og tilpasser altid instrumentvirkninger og tonehøjder til de aktuelle musikere og omgivelser.

Stykket er oprindeligt skrevet i 2015 til den finsk-danske duo FluteMachine. Siden er *Further & Back* blevet omarrangeret adskillige gange, heriblandt en stemmeversion for Neue Vocalsolisten Stuttgart og en trio for akkordeon, basfløjte og stemme til Between Feathers Ensemble fra Wien.

I 2020 blev en trioversion til Damkappellet nomineret til Hidden Treasures Mixtape i regi af International Rostrum of Composers. Det førte til den aktuelle sekstetversion for klaver, slagtøj, stemme, basblokløjte, cello og bratsch, som er blevet til i tæt samarbejde med Damkappellet.

4 **Greta Eacott** er en britisk-svensk komponist med base i Danmark. Hun er primært kendt for sine grænse-søgende, eksperimenterende slag-tøjsværker og sin 'ikke-disciplinære' tilgang til komposition, som inddrager rumlig æstetik, designteori og fysiske bevægelser som centrale elementer i de musikalske kompositioner. Det kommer til udtryk i en unik og moderne musikæstetik, som både er legende og forfinet, agiterende og imødekommende, sanselig og syntetisk.

Greta Eacott om *Gestalt Minimal III* (2020):

Gestalt Minimal III er komponeret til Damkapellet i 2020. Værket indgår i en større suite af instrumentalværker med titlen "Gestalt Minimal; *the love songs*", som Eacott komponerede fra 2016 til 2021.

I det foreliggende stykke er tilgangen til tonehøjde minimalistisk og irrationel – partituret giver musikerne

besked på at spille "lidt højere" eller "lidt lavere" end den noterede tonehøjde (i dette tilfælde et F# eller G) – og skaber på den måde et fortættet og dystopisk musikalsk landskab.

I rytmisk henseende er værket opbygget uden brug af en konventionel metrisk 'rygrad' eller samlet puls. I stedet er hver enkelt stemme og værkets overordnede struktur ganske enkelt konstrueret ud fra de andre musikeres handlinger og en grundlæggende tidslinje for de musikalske begivenheder.

De kompositoriske elementer bidrager til værkets generelle karakter, som på samme tid er fremadrettet og nøje konstrueret, men uden på noget tidspunkt at have et fast fundament.

Selvom den overordnede stemning muligvis kan opfattes som 'mørk', er det (som titlen antyder) *en kærlighedssang* – omend af en slags, der måske ser romantik og sanselighed i et alternativt perspektiv.

Greta Eacott
2020

GESTALT MINIMAL ; III *for Damkapellet*

pairs to sound
as one

The score is a multi-stemmed musical score for a chamber ensemble. The instruments listed on the left are Violin I, Violin II, Viola I, Viola II, Vocals I, Vocals II, Cello I, Cello II, Double Bass (DB), Piano (RH and LH), and Percussion (RH and LH). The score features a complex rhythmic structure with various dynamics (mf, p) and pitch markings (F#5, F#6, F#1). A vertical dashed line marks the 01:00 time point. Annotations include "SINGLE BREATH OUT LENGTH" and "In tight rhythmic unison with perc.".

Fra Greta Eacott: *Gestalt Minimal III* (2020)

DDD

Recorded at KoncertKirken, Copenhagen, 2020

Produced by Sebastian Vinther Olsen

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www.damkapellet.com



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MUSIKANTOLOGI

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World premiere recording