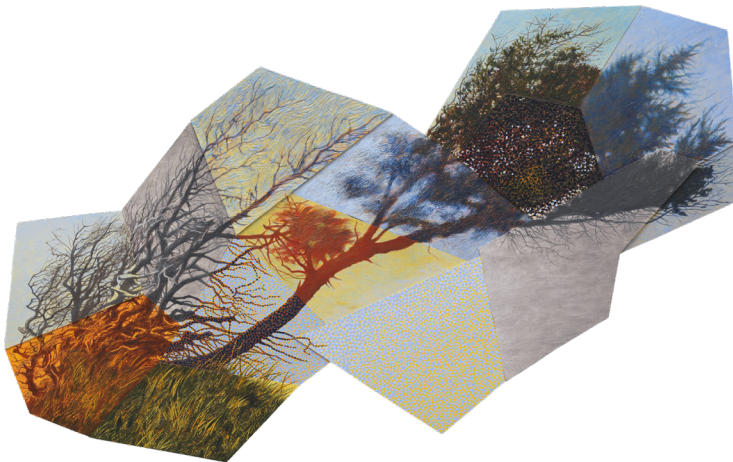


Poems: Ursula Andkjær Olsen
Music: Jakob Davidsen
Jakob Davidsens Kammerat Orkester
& Signe Asmussen, soprano

The individual and the entire tissue

About the work



Front cover and graphic elements Vindens modulationer 2013 (78 x 124 x 0,5 cm)
Oil painting by Lars Physant on a relief structure created by Sílvia Magriñá Costán

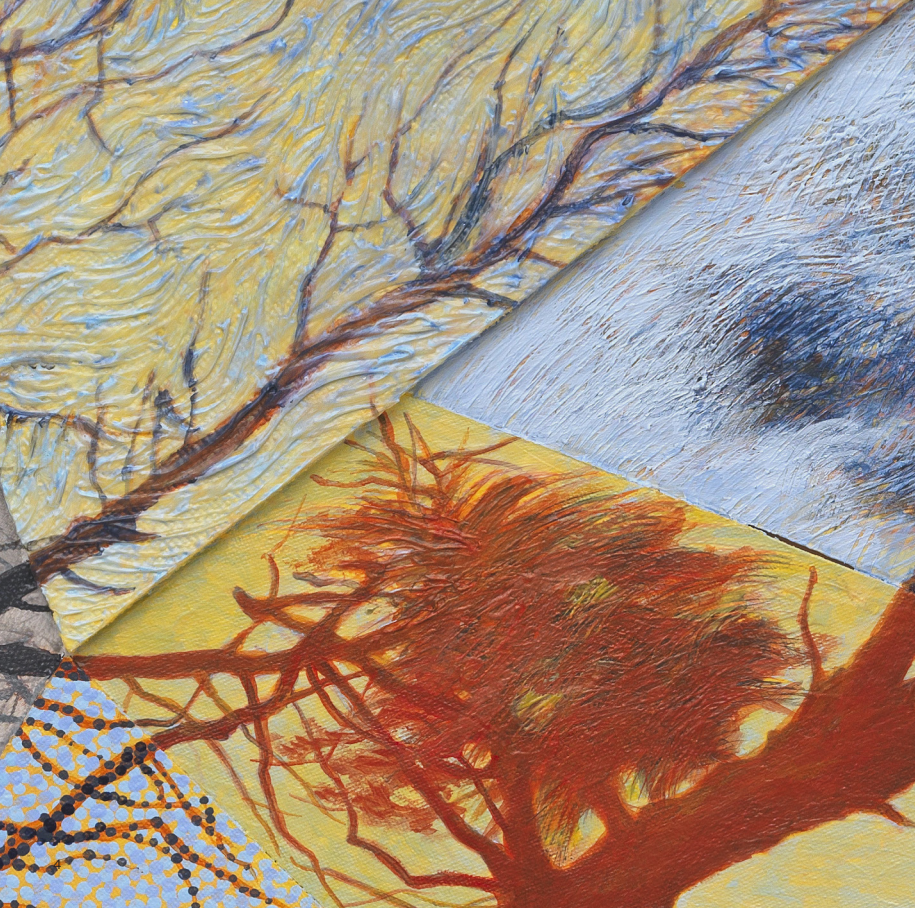
The individual and the entire tissue was originally commissioned by *Figura Ensemble* for the festival *Figura Festspiele* 2024. The work consists of seven movements and is based on poems by Ursula Andkjær Olsen.

The poems are taken from Ursula Andkjær Olsen's poetry collection *Det 3. årtusindes hjerte* (Third-Millennium Heart). Thematically, the work revolves around interconnectedness: the connection between the individual human being and both the immediate surroundings, the distant, and the infinite universe as a whole. It also explores the inner coherence of the individual person, who is at once an independent entity, or an entire universe in itself, while simultaneously being connected to the world around them.

The seven movements are structured with two longer outer movements surrounding five shorter central movements. Each of the five shorter middle movements has either a composer, a composition, or a musical genre as a more or less explicit musical point of departure. The two outer movements are more freely imaginative and draw on no source material other than the poems themselves.

In this very structure, one may also speak of inner and outer connections across the movements.

The music exists somewhere between the composed and the improvised, and in addition to the soprano Signe Asmussen, the performers are drawn from *Figura Ensemble*, *DR Big Band*, and *New Jungle Orchestra*.



About the Orchestra

JAKOB DAVIDSENS KAMMERAT ORKESTER belongs to the elite of Danish orchestras that explore the borderland between improvisation and composition. The orchestra was formed in 2010 by the Danish piano player and composer Jakob Davidsen, who since the 1990s, persistently and challengingly, has shifted music away from conventional paths and shown himself to be one of the true original figures of crossover music in Denmark. Since then, *Jakob Davidsens Kammerat Orkester* has given concerts both at home and abroad, and in 2012 it received a *Danish Music Award Jazz's 'Special Release of the Year'*. Furthermore, the orchestra was awarded a prize by *Danish Arts Foundation* in 2013 for the innovative art project *Lend Art Your Ear*, which includes compositions particularly focusing on works by Danish painters from the 20th century exhibited at *SMK (National Gallery of Denmark)*, the *Willumsen Museum* and *Kunsten Museum of Modern Art* in Aalborg. The ensemble has worked together with musicians such as the Russian horn virtuoso Arkady Shilkloper, the French percussionist and composer François Merville, the American percussionist and musical thinker Adam Rudolph, and in recent years the *Kammerat Orkester* has collaborated closely with the *Figura Ensemble*.



URSULA ANDKJÆR OLSEN, born 1970, holds an M.A. degree (*cand.mag.*) in Musicology and Philosophy from the University of Copenhagen. From 1997 to 1999, she attended the Danish Writers' Academy (*Forfatterskolen*).

In 2000, Ursula Andkjær Olsen made her literary debut with the poetry collection *LULUS SANGE OG TALER* (*Lulu's Songs and Speeches*). In the following years, she published several poetry collections, including *ATLAS OVER HULLER I VERDEN* (*Atlas of Holes in the World*) in 2003 and *HAVET ER EN SCENE* (*The Sea Is a Stage*) in 2008. The latter was nominated for, among other distinctions, the Nordic Council Literature Prize and received an award from the Danish Arts Foundation.

In 2016, the illustrated work *VI RUS SALVE* was published, a collaboration with visual artist Stense Andrea Lind-Valdan. In 2017, Andkjær Olsen released her first novel, *KRISEHÆFTERNE* (*The Crisis Notebooks*).

In January 2020, she published the poetry collection *MIT SMYKKESKRIN* (*My Jewelry Box*), which featured photographic works by visual artist Sophia Kalkau. In September 2025, the two collaborated again on the double work *TRANSFORMATIONSMANUALEN* (*The Transformation Manual*) and *ÆSKEN MED FORVANDLINGER* (*The Box of Transformations*), described as belonging to the genre of "poetry and games."

Ursula Andkjær Olsen has also written several chamber operas. Over the years, she has received numerous awards and honors, including the *Carlsberg Idea Grant* (2001), the *Dan Turèll Prize* (2006), the *Edvard Pedersen Library Foundation Author Prize* (2007), and the *Montana Literature Prize* (2013).

JAKOB DAVIDSEN, born 1969, is a Danish pianist and composer whose work for more than three decades has explored the fertile boundary between composition and improvisation. His artistic practice is defined by a constant movement between structured musical forms and spontaneous creation, a duality that has shaped both his ensembles and his compositional output.

Central to his career are a number of long-standing collaborative ensembles, including *Jakob Davidsens Kammerat Orkester*, *Figura Ensemble*, *Jakob Davidsen Mangfoldighed*, *The Crossover Ensemble*, and *Silence Trio*. Through these groups, Davidsen has developed a distinctive musical language that integrates contemporary composition, jazz, experimental music, and collective improvisation. His work with these ensembles has taken him on extensive tours across Scandinavia, France, Belgium, Germany, and Brazil, establishing his presence as an international voice in the European experimental and contemporary music scenes.

As a composer, Davidsen has written music for many of Denmark's leading jazz and classical ensembles and performers. These include *Figura Ensemble*, the *Danish Radio Big Band* (DR Big Band), the Rehling/Asmussen Duo, Helene Gjerris, and the *Zapolski Quartet*. His compositional output reflects a broad stylistic range, often combining precision in written material with openness to improvisation and performer interpretation.

Beyond traditional concert settings, Davidsen has engaged in interdisciplinary projects that bring music into dialogue with other art forms. A notable example is his project *Experience Art with New Ears* (*Se kunsten med nye ører*), which explores the intersection of music and visual art. He has also collaborated with the internationally renowned artist duo *Elmgreen & Dragset*, further extending his work into contemporary visual and conceptual art contexts.



FOTO: GORM VALENTIN

In addition to his role as composer and ensemble leader, Davidsen has worked extensively as a sideman, performing both in Denmark and internationally with a wide range of influential musicians, including Adam Rudolph, John Tchicai, Hasse Poulsen, Maria Faust, Stefan Pasborg, Thomas Agergaard, and Erling Kroner. These collaborations highlight his versatility and openness to diverse musical languages.

Davidsen studied composition with Bo Holten, Anders Nordentoft, and Niels Marthinsen, gaining a strong foundation in both traditional and contemporary compositional techniques.

Throughout his career, he has received numerous grants and awards, including working grants from the *Danish Arts Foundation* (Statens Kunstfond), the *W.H. Foundation*, the *Danish Composers' Society* (DKF), and *AUTOR*. His distinctions include the 2001 *Danish Music Award* with the group *Takuan* for *Push to Participate*, the 2004 *Honorary Award from the Danish Jazz Musicians' Association* (DJBFA), the 2007 *Danish Music Awards Jazz prize for Jazz Composer of the Year*, the 2012 *Danish Music Award for Crossover Jazz Release of the Year* for *Jakob Davidsens Kammerat Orkester*, and an award in 2013 from the *Danish Arts Foundation for Experience Art with New Ears*.

His discography reflects the breadth of his artistic collaborations. With *Jakob Davidsens Kammerat Orkester & Choir*, he released *Uden alder* (2022), a tribute to Ole Sarvig featuring *Figura Ensemble* and *Jakob Davidsen Kammerat Orkester*. With Signe Asmussen, *Figura Ensemble*, and *Jakob Davidsens Kammerat Orkester*, he recorded *Verden er Babel og Elfen* (2020). His *Kammerat Orkester* albums include *Jakob Davidsens Kammerat Orkester* (2011), *Se kunsten med nye ører* (2013), *Og andre dyr* (2015), and *Seven Gazes at the Moon* (2025). *The Silence Trio* has released three albums between 2017 and 2020, each featuring different guest musicians.

Earlier works include the *Mangfoldighed Trilogy* (*Mangfoldighed*, 2006; *Mangfoldighed II: At kaste sand op i luften*, 2008; *Mangfoldighed III: Music from the Desert*, 2010), as well as his collaboration in Hasse Poulsen's *Cinema Scandinave* project. With *The Crossover Ensemble*, he contributed to *The River: Image of Time and Life* (1998), *Helios Suite* (2000), and *Sange* (2003). His earliest recordings include work with the group *Takuan*, including their self-titled album (1997) and *Push to Participate* (2000).

Through this wide-ranging body of work, Jakob Davidsen has established himself as a key figure in Danish contemporary and experimental music, consistently bridging composition, improvisation, and interdisciplinary collaboration.

Danish soprano **SIGNE ASMUSSEN**, born 1970, is recognized as one of the most versatile and compelling vocal artists of her generation. Since her debut concert at the *Royal Danish Academy of Music* in 2001, she has built a distinguished career spanning opera, chamber music, contemporary music, art song, operetta, and cross-genre collaborations. Early reviews praised her as “a singer of extraordinary potential” and “a vocal seductress of intimacy”, qualities that continue to characterize her performances today.

Asmussen appears regularly as a soloist with Denmark's leading orchestras and ensembles and has established herself as a dedicated interpreter of both classical and contemporary repertoire. Her strong commitment to new music has resulted in numerous premieres, recordings, and collaborations with composers, while her passion for the German Lied tradition and chamber music has led to extensive concert activity in Denmark and internationally.



FOTO: ROBIN SKJULDBERG

An important part of her artistic profile is her work with the internationally acclaimed vocal ensemble *Theatre of Voices*, conducted by Paul Hillier. As a member of the ensemble, she has participated in performances and recordings of both early and contemporary music, contributing to projects renowned for their artistic excellence and innovative programming. This work has further strengthened her reputation as a singer equally at home in historically informed performance and the most demanding contemporary repertoire.

An accomplished stage performer, Asmussen has appeared with major Danish opera companies, including the *Royal Danish Theatre*, the *Danish National Opera*, and *Aarhus Summer Opera*. Her natural dramatic talent and engaging stage presence have also made her a sought-after performer in chamber opera and operetta. As a long-standing member of Guido Paevatalu's chamber opera company *GuidOpera* and Thomas Koppel's *Operettekompagniet*, she has toured extensively throughout Denmark. Among her notable stage appearances are performances in the *Reumert Award*-nominated productions *Skattegraver* by Mauro Patricelli and *Manualen* by Louise Alenius.

Beyond the classical sphere, Asmussen actively explores musical genres and cultural traditions. Together with her husband, Cuban singer Ernesto Manuitt Hernández, she performs in the ensemble *The Latin Clásico*, a project that combines Latin American musical traditions with jazz and classical influences.

Asmussen holds a Master's degree in *Elite Vocal Pedagogy* from the *Royal Danish Academy of Music* in Copenhagen. Alongside her performing career, she is deeply committed to music education and serves as *Associate Professor of Classical Voice* at the *Royal Academy of Music Aarhus/Aalborg*, where she mentors the next generation of professional singers.

Her artistic achievements have been recognized with several prestigious awards. In 2009, she received the *Aksel Schiøtz Prize* for her outstanding contribution to the promotion of art song. She was awarded the *Danish Composers' Society Musician Award* in 2014 and received the *Edition Wilhelm Hansen Honorary Grant* in 2023.

Through her exceptional versatility, artistic curiosity, and dedication to both performance and education, Signe Asmussen has established herself as a leading figure in Scandinavian vocal music.

ANDERS BANKE, born 1971, is a versatile Danish saxophonist and clarinetist whose career spans a wide range of musical genres and international collaborations. He has performed and toured with numerous bands and orchestras around the world, appeared on more than 100 recordings, and led and composed music for his own projects, with a particular focus on the creative intersection between composition and improvisation.

His stylistic work is notably broad. In the classical field, he has performed with ensembles associated with the *Danish Broadcasting Corporation* (DR), contributing to orchestral and chamber music settings. In popular music, he has collaborated with acts such as *The Antonelli Orchestra* and Rasmus Seebach, demonstrating his ability to move fluidly between genres and audiences. Jazz, however, remains his primary artistic home, where he has developed an extensive and diverse profile.

In the contemporary jazz and improvisation scene, he currently performs with ensembles and artists including Pierre Dørge's *New Jungle Orchestra*, *The Firebirds*, *Banke/Solborg/Heebøll*, *Copenhagen Clarinet Choir*, *Jacob Anderskov's Emerald*, and the *DR Big Band*. These



collaborations highlight his strong presence in both large ensemble contexts and more intimate, experimental group settings.

Across his career, Anders Banke has established himself as a dynamic and adaptable musician whose work bridges classical music, pop, and jazz. His contributions as performer, composer, and bandleader reflect a consistent artistic curiosity and a commitment to expanding the possibilities of his instruments.



GUNNAR HALLE, born 1973, is an internationally recognized and highly active Norwegian trumpeter who has spent more than 30 years performing across borders and musical genres. Throughout his career, he has appeared on more than 120 albums and established himself as a versatile and in-demand musician on the international jazz and improvised music scene.

A significant part of his artistic profile has been shaped through collaborations with ensembles and artists such as *Tys Tys*, Dawda Jobarteh, and Pierre Dørge's *New Jungle Orchestra*, projects that have left a strong artistic imprint in both Denmark and internationally. He has also maintained a long-standing collaboration with Swedish vocalist Josefine Lindstrand, with whom he has released five albums and toured extensively across Europe over the past 18 years.

In Norway, Halle is a frequent collaborator with prominent musicians including Kirsti Huke, Espen Eriksen, Morten Halle, and tubist Lars Andreas Haug, among many others. His broad musical range has made him a central figure in Scandinavian jazz and contemporary music.

As a bandleader, he released the albums *Istanbul Sky* (2015) and *Halle's Planet* (2019) with his own quartet, which has been active

FOTO: KRISTIN LIDELL

throughout Europe since 2015. In February 2026, he will release a new acoustic trio album titled *På hytta*, featuring bassist Thommy Andersson and drummer Martin Andersen.

In recent years, Halle has also collaborated with artists such as Eivind Aarset, Wetle Holte, Mari Boine, American theremin player Pamela Kurstin, and drummer Berke Can Özcan in Istanbul, as well as Peter Sommer, Teitur Lassen, and *WhoMadeWho* in Denmark.

He has also been a key member of Pierre Dørge's New Jungle Orchestra, participating in numerous cross-cultural projects with artists such as James Blood Ulmer, Yusef Lateef, the *Danish Radio Girls' Choir*, Huun-Huur-Tu, Ray Anderson, Gitte Hænning, and Povl Dissing, among many others, reflecting his enduring commitment to musical exploration and collaboration.

CÆCILIE BALLING, born 1990, is a Danish violinist working as a soloist and chamber musician with a strong focus on classical, experimental, and genre-crossing music. She is known for her versatility and artistic curiosity, moving fluidly between traditional repertoire and contemporary interdisciplinary projects.

Balling was educated at the *Royal Danish Academy of Music* and *Oberlin Conservatory* in the United States, where she developed a broad artistic foundation combining technical refinement with openness to new musical expressions. In 2019, she made her official solo debut from the Soloist Class at the *Royal Academy of Music* in Aarhus (Det Jyske Musikkonservatorium), marking her entry into the professional concert scene as a leading emerging violinist.

As a performer, she is active both as a soloist and in chamber music settings, with a particular interest in projects that challenge

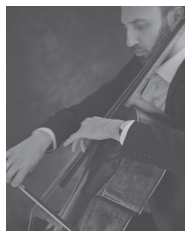


FOTO: KASPER VIG

genre boundaries and integrate different artistic disciplines. Her collaborations span a wide range of musicians and ensembles, reflecting her flexible and exploratory approach to music-making.

She has worked with leading Danish and international artists and ensembles, including *Danish Radio Girls Choir* actress Karen-Lise Mynster, pianist Nikolaj Hess, pianist Mattias Branner, and the *Vertigo* ensemble, among others. These collaborations highlight her engagement with both established classical institutions and innovative cross-genre projects.

Through her work, Cæcilie Balling has established herself as a distinctive voice on the Danish music scene, contributing to both contemporary classical performance and experimental collaborative formats.



TOBIAS VAN DER PALS, born 1978, is a Swedish-Danish cellist whose warm, expressive tone has earned consistent praise from the international press, which recognizes him as an outstanding instrumentalist. His playing is characterized by clarity, intensity, and a distinctive ability to combine technical control with emotional depth.

According to *Seen and Heard International*, van der Pals demonstrates “delightful strength and charming, relaxed comfort,” with performances that move audiences from “the present to the past and further into the unknown.” His concerts have repeatedly received standing ovations, including acclaimed appearances in New York. He has performed extensively as a soloist and chamber musician across Scandinavia, the United Kingdom, Russia, Japan, and throughout Europe, establishing a broad international career.

FOTO: EDYTA SØRENSEN

A highlight of his artistic output is his complete performance of J.S. Bach’s *Cello Suites* in 2019, which *Sydsvenskan* described as “an outstanding achievement” marked by “a completely free and confident playing style.” He is a frequent guest at international festivals such as *Zeit für Neue Musik* in Bayreuth, *Schwarzwald Musikfestival*, and the *Jazz- und Klassiktage* in Tübingen.

Van der Pals is also deeply engaged in chamber music as a member of the *Van der Pals Quartet*. In addition, he serves as artistic director of the *Music Association on Folke Bernadottes Allé* and co-artistic director of the *Lyngby-Taarbæk Music Society* in Copenhagen. He has recorded for labels including cpo, Gateway Music, and Dacapo.

Coming from a musically rich family background, his exploration of historical figures such as Leopold van der Pals, Julius Johannsen, and Nikolai van der Pals has informed his broader understanding of European and Russian music history from the 19th to mid-20th century.

He performs on a 1740 Johannes Guillami cello from Barcelona with a bow by Charles Peccatte (1870).

THOMMY ANDERSSON, born 1973, is a Swedish bassist, cellist, composer, arranger, and orchestrator whose work spans more than three decades of international artistic activity. He specializes in cross-aesthetic, innovative performances and projects in music and stage art that transcend traditional boundaries and genres. As a freelance artist, he actively engages in interdisciplinary practices where composition and improvisation are seamlessly integrated.

Andersson has contributed significantly to a wide range of ensembles, working as a musician, composer, arranger, and

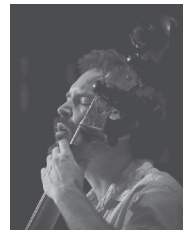


FOTO: SVEN WITFELDT

orchestrator for orchestras and soloists. His musical journey is characterized by a warm, expressive sound and a distinctive playing style deeply rooted in Swedish folk music traditions, which continue to inform his broad artistic language.

Drawing inspiration from folklore and root music, his work resists classification within a single genre. Instead, it reflects a continuous exploration of musical identity shaped by collaboration and cultural exchange. Over the past 30 years, he has worked with musicians from diverse backgrounds and artistic traditions, performing in more than 70 countries worldwide.

Andersson has released 8 albums under his own name and appears as a musician or composer on more than 250 recordings. His extensive discography reflects both his versatility and his commitment to collaborative creation across genres, from contemporary jazz and folk-inspired music to experimental and theatrical works.

Through his international career, Thommy Andersson has established himself as a dynamic and boundary-crossing artist, consistently expanding the possibilities of bass, cello, and composition in modern music.



FRANS KORDELIN HANSEN, born 1955, is a Danish percussionist who graduated from the *Royal Academy of Music* in Aarhus (Det Jyske Musikkonservatorium) in 1983. He has since built a distinguished career as a versatile and dedicated performer, active in both contemporary classical music and ensemble-based experimental performance.

Hansen is a long-standing member of two of Denmark's leading new music ensembles: *Figura Ensemble* and *Athelas Sinfonietta*

Copenhagen. Through these affiliations, he has played a central role in the performance and development of contemporary repertoire, collaborating closely with composers and contributing to the interpretation of new works for percussion and ensemble.

As a performer, he is recognized for his precision, musical sensitivity, and ability to navigate complex rhythmic structures while maintaining a strong sense of artistic expression. His work spans orchestral, chamber, and experimental contexts, reflecting a broad engagement with modern musical practices.

Throughout his career, Hansen has been recognized for his artistic contributions. In 1983, he received the prestigious *Jacob Gade Scholarship*, awarded to promising young Danish musicians. In 2005, he was honored with the *Danish Composers' Society's Musician Prize* (DKF Musikerpris), further acknowledging his importance within the Danish contemporary music scene.

With decades of experience at the forefront of new music performance, Frans Kordelin Hansen has established himself as a key figure in Danish percussion, contributing significantly to both ensemble performance and the advancement of contemporary repertoire.

FOTO: NIELS HOUGAARD



Poetry in Danish

For enden af hvert træ

*For enden af hvert træ i elskoven sidder syv grene,
som for enden hver har syv mindre grene,
som for enden hver har syv blade,
som for enden hver har syv takker,
som for enden hver har*

*ørkenen med flere stemmer,
ørkenen med mange gule øjne,
ørkenen med den uendelige kærlighed.*

Det tomme hjerte/land er lige så uforudsigeligt som andre,
det strømmer,
når vinden masserer sandet.

Venterum

*Jeg hedder Venterum,
mine øjne, mine lunger hedder Venterum,
mit hjerte*

*med forkammer, hjertekammer, sidekammer,
kompliceret væsen*

hedder Venterum,

det hele går og kommer, alting flyder.

Jeg håndterer min smerte
som et voksent menneske, jeg gør ingenting.
Jeg sidder her, jeg har udsigt, jeg gør ingenting.

Alle kar er forbundne.

Det lød som om

Det lød, som om mit hjerte slog uden for mig, lød som en, der gik op ad trappen med fødderne slæbende på trinene, troede, der var en, der gik op ad trappen med fødderne slæbende på trinene, det var mit exohjerte, som gør alle til søskende, der slog ind i mig udefra, man hører altid til mere end et sted.

Alle kar er forbundne.

Lukket kredsløb

Når jeg ligger på ryggen og græder, løber tårerne via tindingen ind i øregangene. Når trykket bliver højt nok, vil væsken presses tilbage op i tårekanalen, og jeg kan ligge sådan, som et lukket kredsløb, lydløs jubel, springvand, i flere tusind år.

Sol, op og ned

*Med panden vendt imod vest sidder en kvinde,
imellem hendes ben sidder en anden kvinde med panden vendt imod vest,
imellem den anden kvindes ben sidder en tredje kvinde med panden vendt
imod vest,
imellem den tredje kvindes ben*

står den nye sol op.

-

*Med issen vendt imod øst sidder en mand på knæ og hænder,
og over ham, med issen vendt imod øst, krummer sig en anden mand på
knæ og hænder,
og over ham, med issen vendt imod øst, krummer en tredje mand på
knæ og hænder,
og over*

hen over ham går den nye sol ned.

Du er i mig som

Du er i mig som

jeg er hele verden, havens
frugt. Og varme, beskyttelse, mad
og transport.

Så skal vi skilles ad, før vi kan mødes, vi hænger
sammen, så skilles vi ad.
For at mødes.

Jeg er alt, du er, jeg er varme, beskyttelse, mad.

Den enkelte og hele vævet

Forestillingen om hele spindelvævet, hele rytmen, alt, intet, som noget der er
forudinstalleret indeni, *en miniature*. Jeg drømte, jeg så en fugleunge i nogens
hånd, det var ikke min, men jeg ved, at

Jeg findes

Inden i fugleungens hjerte,

og hvis jeg findes,

så findes også hele byen med faldende tårne

Inden i fugleungens hjerte,

og hvis det findes,

så findes også alle slottene og himlene som spirene er fæstnet til med

guldtråde og stål, for at tvinge vævet til samarbejde med luften i en

kuppelform, hængende i tynde tråde

Inden i fugleungens hjerte,

og hvis det findes,

så findes også hele planeten af spindelvæv, som sender trækninger fra

ethvert punkt på overfladen til ethvert andet punkt på overfladen og ned,

ingen går fri

inden i fugleungens hjerte.

Ingen går fri.



English Translation

from Third-Millennium Heart.
Translation: Katrine Øgaard Jensen.
Published on Action Books

At the end of each tree

*At the end of each tree in the fuck-forest are seven branches
and, at the end of each are seven smaller branches
and, at the end of each are seven leaves
and, at the end of each are seven points
and, at the end of each is the*

*desert of many voices
desert of multiple yellow eyes
desert of eternal love.*

The empty heart/land is just as unpredictable as others: it flows
when wind massages the sand.

Waiting Room

My name is Waiting Room

my eyes, my lungs are named Waiting Room

my heart

with atrium, ventricle, cubicle

complex being

is named Waiting Room

it all comes and goes, everything flows.

I handle my pain

like an adult human being, I do nothing.

I sit here, I have a view, I do nothing.

All vessels are connected.

It sounded like

It sounded like my heart was beating outside of me; as if someone was walking up the stairs, dragging their feet on the steps. Thought someone was there, walking up the stairs, dragging their feet on the steps: it was my exoheart, turning everyone into siblings, beating into me from the outside. You always belong to more than one place.

All vessels are connected.

Closed orbit

When I lie on my back and cry, tears run from my temples and into each ear canal. When the pressure is high enough, the fluid is pushed back into my tear ducts and I can lie like this, a closed orbit, mute jubilation, fountain, for several thousand years.

Sun, up and down

Forehead pointing west, a woman sits

and between her legs, another woman sits, forehead

pointing west

and between the other woman's legs, a third woman sits, forehead

pointing west

and between the third woman's legs

the new sun rises.

Pate pointing east, a man sits on knees and hands

and above him, pate pointing east, another man curls on

knees and hands

and above him, pate pointing east, a third man curls on

knees and hands

and above

above him the new sun sets.

You are inside me like

You are inside me like

I am the entire world, the fruit
in the garden: I am warmth, shelter, food
and transportation.

Then we are separated before we can meet
we are connected, then we separate.
In order to meet.

I am everything you are: I am warmth, shelter, food.

The individual and the entire tissue

The individual and the entire tissue

The idea that the entire spiderweb, the entire rhythm, all, nothing, is something
that has been preinstalled on the inside, *en miniature*. I dreamt that I saw a
hatchling in someone's hand, not mine, but I know that

*I exist,
inside the heart of the hatchling,
and if I exist,
so does the entire city with falling towers
inside the heart of the hatchling,
and if that exists,
so do all the castles and skies, tied to spires with strings of
gold and steel, in order to force the tissue to collaborate with the air in a
dome-shaped unit, hanging by long threads from the sky
inside the heart of the hatchling,
and if that exists,
so does the entire spiderweb planet, sending winces from every point of the
surface to every other point of the surface and down,
no one escapes
inside the heart of the hatchling.*

No one escapes.



Recorded January 2026 in Trekroner Church, Roskilde
 Producer and sound technician: John Fomsgaard
 Mixing and mastering: Karma Crew, Møn.
 Executive producer: Lars Hannibal
 Art Work: Toke Bjørneboe
 Cover painting: Lars Physant

Recorded in the PCM audio format 32bit 96k in Protools Ultimate using Midas preamps/converters.
 Monitored on ATC SCM45A speakers. Microphones from Brauner, Microtech-Gefell, Schoeps,
 Neumann & AKG.

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OUR Recordings

1	At the end of each tree · <i>For enden af hvert træ</i>	7:48
2	Waiting Room · <i>Venterum</i>	4:52
3	It sounded like · <i>Det lød som om</i>	4:45
4	Closed orbit · <i>Lukket kredsløb</i>	5:02
5	Sun, up and down · <i>Sol, op og ned</i>	3:50
6	You are inside me like · <i>Du er i mig som</i>	5:24
7	The individual and the entire tissue · <i>Den enkelte og hele vævet</i>	9:24
	Total:	41:06

The individual and the entire tissue