

# About the Album

For more than a decade, Girls in Airports have been among the most curious and boundary-defying voices in Nordic jazz – a band that continually pulls the genre out of its past and into new contexts.

With *Imaginal*, they enter a new landscape in collaboration with the visionary string trio Halvcirkel, known for projects with Terry Riley, Sigur Rós, and a number of composers who dissolve the boundaries between classical music and sound art.

The album was recorded in the historic Radio House in Copenhagen – a building where music quite literally lingers in the walls.

Here, a shared language emerged between structure and intuition, rhythm and resonance.

The music moves through layers of ambient, jazz, indie, folk, and chamber music – melodies repeating like mantras, improvisations breathing like meditations. Beneath the sound lies something deeper: a belief in community, patience, and artistic dedication.





# The Process

Halvcirkel were chosen because of their ability to move freely in and out of their own classical world.

Genre freedom became the starting point – a shared idea.

At first, there was no clear plan. Together they leapt into the unknown and found a way forward, with Girls in Airports as the primary composers, and Halvcirkel shaping the expression in equal measure. Imaginal was not written in haste.

It grew over a year and a half of long sessions in the band's rehearsal space at Taverna Centrale in Vanløse, and one-on-one writing sessions in Martin Stender's basement, where ideas were explored, reshaped, and refined.

For Girls in Airports, creation is a collective act.

Each musician brings their own voice, experience, and intuition – trusting that the music itself will find its form.

This philosophy has followed the band from the beginning – across nine albums, hundreds of concerts from Shanghai to São Paulo, and collaborations with artists like Teitur, Aarhus Jazz Orchestra, and now Halvcirkel.

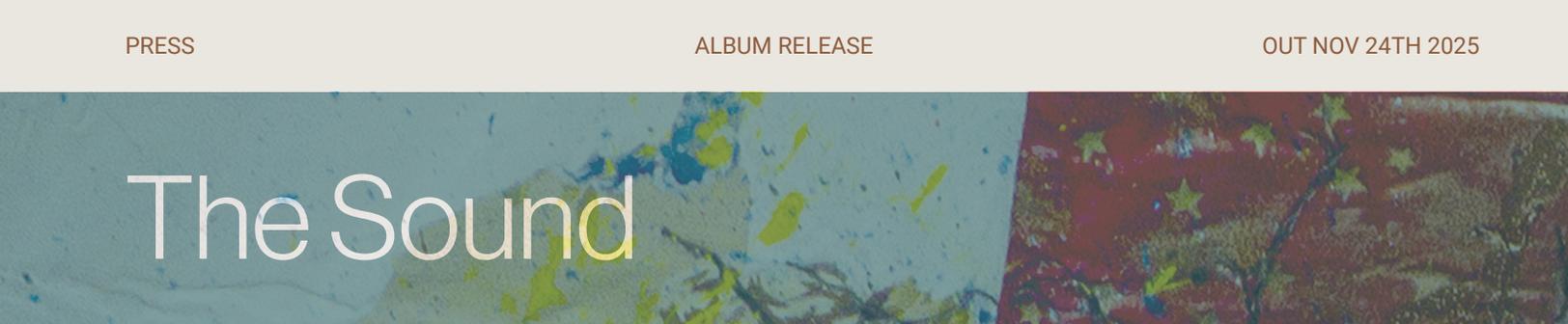
The work rests on four core values:

Dedication – a persistent, hard-working approach to creation.

Community – the belief in collaboration and relationships built over time.

Curiosity – openness toward all music and all cultures.

Meaning and spirit – a search for depth that cannot be expressed in words.



# The Sound

Imaginal is music to be experienced, not explained.

The title track opens with a complex 5/4 composition, where Halvcirkel's strings weave in and out of Girls in Airports' rhythmic and melodic patterns.

The result feels both ancient and new — as if it has always existed, but is only now being heard.

Each track explores the relationship between breath and resonance. In Solace, simplicity becomes a statement — a pause between movements.

In Paint, a jazzy Wurlitzer theme unfolds into hypnotic arpeggios, while Nidingen transforms a Halvcirkel piece into an ambient, rhythmic meditation.

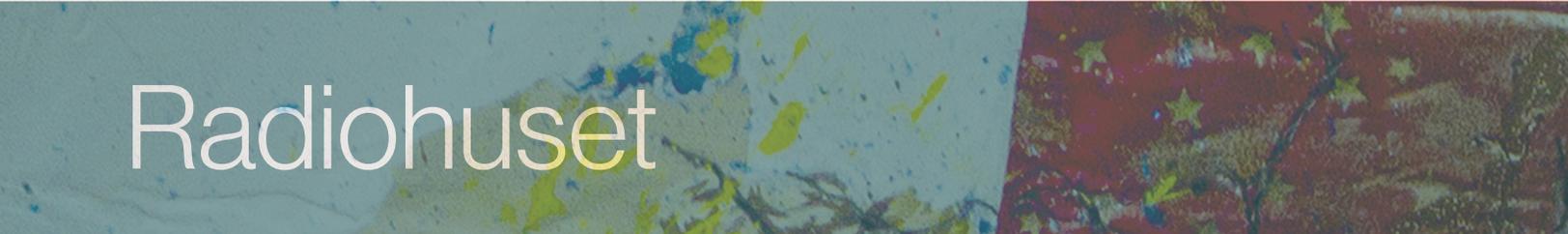
The album ends with Solbrud — a gesture of freedom, where all seven musicians let go and simply play.

Silence plays a central role — not as absence, but as presence.

There are passages where rhythm dissolves, melodies repeat like prayers, and sound drifts between body and air.

This is music that slows time and opens space.

The material consists mostly of new compositions, but also includes reimagined Girls in Airports works — and Nidingen, written by Halvcirkel.



# Radiohuset

The choice of Radiohuset was both practical and symbolic. Designed by Vilhelm Lauritzen in the 1940s, the building connects the album to a Danish tradition of sound and craftsmanship – from DR's early recordings to modern sonic experimentation.

Halvcirkel's strings unfolded naturally within the hall's acoustics, while Girls in Airports' organic rhythms and subtle electronics merged into one shared space.

During the recordings, students from the Royal Danish Academy of Music were invited to observe the sessions – a small gesture that turned the recording process into a meeting between generations and musical worlds.

The album was recorded and mixed by Peter Barnow, and mastered by Kassian Troyer at Dubplates Mastering in Berlin – known for his work in experimental and ambient music.



# The Artwork

The cover was created by keyboardist Mathias Holm Jørgensen, who in recent years has experimented with moving paint across canvas using compressed air.

When the band happened to see the finished work, they immediately recognized something of the music within it — its layers, its motion, its quiet flow.

Although Mathias initially hesitated (“I’m not really a visual artist”), the group insisted that it become the cover. Like the music itself, the painting was created in flow — as a result of patience, play, and instinct.

