

2026

COMPOSER, DIRECTOR, VOCAL & PERFORMANCE ARTIST



MARCELA

LUCATELLI

INTRODUCTION

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"A NEW STANDARD IN DANISH OPERA IS SIMPLY BEING SET HERE, ONE COULD WELL STATE IT. (...) SO YOU CAN SAY WHAT YOU WANT ABOUT LUCATELLI'S AMOK MAXIMALISM — AND I HAVE PAID ATTENTION TO A COMMENT OR TWO OVER TIME — BUT VIRTUALLY EVERY TIME SHE WRITES OR DESIGNS A NEW WORK, SHE EXPANDS THE ROOM FOR MANEUVER FOR CLASSICAL MUSIC AT HOME."

SUNE ANDERBERG

Marcela Lucatelli

My name is Marcela Lucatelli, and I am a Copenhagen-based composer, vocalist, and performance artist with roots in Brazil. My practice bridges vocal experimentalism, ritual performance, and diasporic futurism, drawing on Afro-Brazilian spiritualities, bodily memory, and decolonial imagination.

I've earned international recognition for my sensuous, politically charged performance works – described as “inhuman human noise” and “scores for the limits of body and voice.” These have taken on numerous forms, including concert, opera, orchestral, ensemble, and theater works, as well as virtual and physical installations, performance art, video, and more – and have been presented on stages, festivals and art platforms across the world.



ABOUT ME

PRIZES



04

DANISH MUSIC AWARDS' PRIZE FOR VOCAL JAZZ RELEASE OF THE YEAR

2023

The winner of 'Vocal Jazz Release of the Year' has delivered a deeply original and intelligently produced release that perfectly stages the beautiful vocal work. The artist possesses a mental and musical surplus, which is reflected in a cross-field of punk and noise with a touch of humor. The vocal technique is sovereign and the artist has catapulted herself into the international stratosphere with a superior artistic performance.

DANISH COMPOSERS' SOCIETY'S NEW WAYS GRANT

2023

Marcela Lucatelli points to classical music aesthetics from the inside and the outside when, through a lecture performance and a series of essays, she wants to challenge the Western understanding of the Beautiful and the Sublime. Here, the two concepts are presented as an example of a dominant thought pattern that has come about at the expense of other marginalized knowledge systems. Starting from African American and Native American ways of thinking, Marcela Lucatelli examines how alternative, decolonial compositional strategies can open our perception towards a new, intercultural epistemic experience within new music.

PELLE PRIZE

2021

The Pelle Prize is awarded to a composer whose talent dares to cross the norms of their time. The prize is named after Danish composer Pelle Gudmundsen-Holmgreen, to honour the composer's legacy and his constant support of young composers.

CARL NIELSEN AND ANNE MARIE CARL-NIELSEN FOUNDATION TALENT PRIZE IN COMPOSITION

2019

Every year on Carl Nielsen's birthday, the Carl Nielsen and Anne Marie Carl-Nielsen Foundation awards honorary prizes to musicians, composers and sculptors in turn. In addition to the major honours, talent prizes are also awarded to young musicians, composers and sculptors under the age of 35.

PROJECT PORTFOLIO

05



THIS PORTFOLIO BRINGS TOGETHER
SELECTED WORKS THAT REFLECT
MY ONGOING INTEREST IN THE
TENSIONS BETWEEN VISIBILITY AND
OPACITY, RITUAL AND REBELLION,
BODY AND VOICE. EACH PIECE
EMERGES AS A FRAGMENT OF A
LARGER ENTANGLEMENT —
BETWEEN MEANING, CONNECTION,
AND RUPTURE — UNFOLDING
THROUGH SOUND, GESTURE, AND
PERFORMATIC PRESENCE.

Description

Performed by the Danish National Symphony Orchestra and Marcela Lucatelli at DR Koncerthuset for PULSAR Festival 2022 in Copenhagen.

RGBW sets the raw organic voice and the sublime orchestral machine into perspective, through the energetic meeting between the squared and the curvy, the carnivalesque and the austere, giving multiple synaesthetic shapes to an overwhelming sensorial, ever-frictioning mosaic. The orchestra's sonic material is based on a sonification of color patterns of Red, Green, Blue and White. Suddenly halfway through the piece, the composer and soloist enters the stage and adds an unexpected outburst of vocal challenge and visual performativity.

**WATCH THE VIDEO DOCUMENTATION [HERE](#)
SEE THE SCORE [HERE](#)**



**WAS 'RGBW' AS NAUGHTY AS SOME HAD
FEARED, OTHERS HOPED? YES. WHEN WAS
THE LAST TIME YOU SAW SUCH A SPECTACLE
AT A SYMPHONIC CONCERT?**

SUNE ANDERBERG FOR MAGASINET KLASSISK

RGBW

Description

DMA award-winning vocal trio Necromancy is a radical meeting between composers and musicians Lars Bech Pilgaard, Anders Vestergaard and Marcela Lucatelli. With drums, guitar, effects, and extreme vocals, they create a tunnel between Western and Afro-Brazilian perspectives on death, taking the listener on a groovy rollercoaster of noise, gothic, and horror.

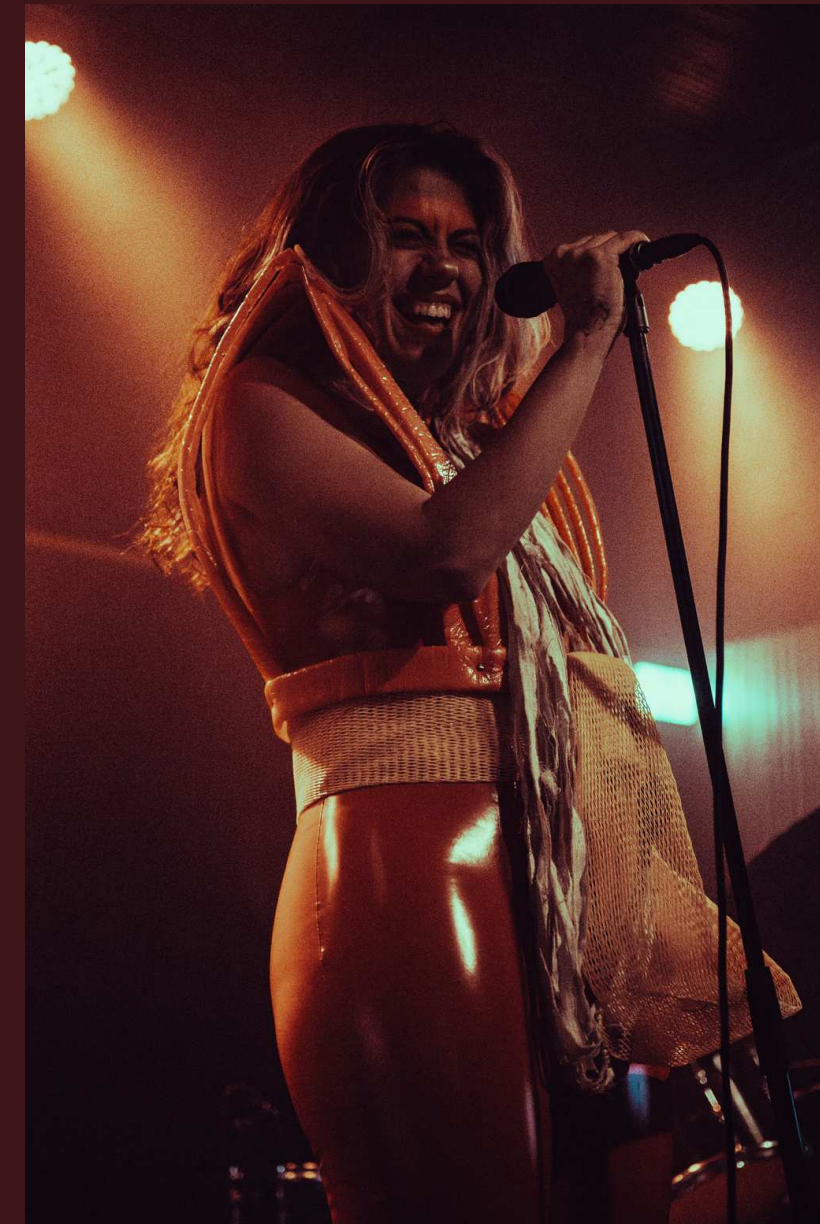
The songs are sung in Portuguese and Yoruba, the latter being characteristic of santería rituals in Nigeria, Brazil, Cuba, and beyond. Each movement pays homage to a specific Afro-Brazilian “god/dess” through their different sonic features. Marcela Lucatelli’s highly varied and full-bodied vocal style leads the listener through hoarse spells, invented incantations and frenzied outbursts from the entire emotional range. All spiraling through Pilgaard and Vestergaard’s engulfing soundscape and trance-inducing moods.

Polyrhythmic santería singing meets noise rock and free jazz, laced with a sly hooligan attitude.

LISTEN TO THE ALBUM [HERE](#)

**WATCH THE TRAILER AT COPENHAGEN OPERA
FESTIVAL [HERE](#)**

**WATCH THE TRAILER AT SAALFELDEN JAZZ
FESTIVAL [HERE](#)**



NECROMANCY

IF THERE'S ONE THING COMPOSER AND VOCALIST MARCELA LUCATELLI CULTIVATES, IT'S THE ENDLESSLY AMBIGUOUS. THIS ALSO APPLIES TO THE NEW ALBUM, NECROMANCY. THE RESULT IS LUCATELLI'S BEST ALBUM TO DATE.

RASMUS WEIRUP FOR SEISMOGRAF

Description

Performed at Volume CPH for Copenhagen Opera Festival 2022.

'Die a Happy Man' is based on the mysterious avant-garde opera 'Mare Nostrum', which the Argentinian-German composer Mauricio Kagel wrote in 1975. The work imagines a speculative future where the Mediterranean countries are colonised by a civilisation with Amazonian origin.

In Marcela Lucatelli's interpretation, the Danish-German tenor, Mathias Monrad Møller, sings the lead role as the questionable hero Emo Kneemover, who is in pursuit of personal development in life. Through his dazed flashes of memory, the audience are presented with a sensuous story of colonisation in reverse and the European landscape of ruins which the invasion encounters.

The main character has to question the Western view of the world by which he is influenced. Is it possible to die as a satisfied human being?

The German sound researcher Holger Schulze has contributed to the libretto, and he describes the work as "an operatic Bildungsroman of the most lavish and transformative kind."

[WATCH THE TRAILER HERE](#)



DIE A HAPPY MAN

YES, IT MOST OFTEN LOOKS AND SOUNDS LIKE A DOOR BEING KICKED IN, BUT THAT'S WHAT IT IS TOO. IT IS AESTHETIC AND POLITICAL ACTIVISM WITH AN ACADEMIC SUPER-STRUCTURE.

SUNE ANDERBERG FOR SEISMOGRAF

Description

Performed at Sort/Hvid theater in Copenhagen, in 2021.

It was so crazy, that it is one of the most wonderful performances I have ever seen! That's a comment from the audience after having experienced the Brazilian composer and performance artist Marcela Lucatelli on stage.

THIS MUSIC IS AN EMBARRASSMENT TO HUMANITY is stand-up, performance, concert, absolutely insane when Lucatelli performs a new version of the arch-Danish songbook of singalongs. Together with composer Kirstine Fogh Vindelev and AI artist Mirabelle Jones, she has let a computer program reinterpret the “holy” Danish singing tradition. When one pairs a traditional songbook with an artificial intelligence and an eccentric Brazilian performance artist, which interpretation of Denmark does one then end up with?

The national anthem and other traditional Danish songs have been confronted by the new innovative technology called OpenAI GPT-3 – a computer program that can produce texts as if they were written by a real human person. With Lucatelli's human, inhuman voice, machine and human are morphed and we are guided behind the technology.

WATCH THE TRAILER [HERE](#)



THIS MUSIC IS AN EMBARRASSMENT TO HUMANITY

THIS MUSIC IS AN EMBARRASSMENT TO HUMANITY IS NOT A PERFORMANCE I WOULD LIKE TO SEE AGAIN, BUT AT THE SAME TIME I WOULD NOT HAVE BEEN WITHOUT THIS EXPERIENCE, AS IT HAS MADE ME REFLECT ON DANISH SOCIETY'S INABILITY TO RENEW ITSELF.

VICTORIA MAEGAARD FOR DEN 4. VÆG

Description

Released in August 2025 on Abstract Tits Records.

After more than a decade on the forefront of Europe's experimental music scene – with awards, commissions, and performances at renowned festivals and institutions – composer and performer Marcela Lucatelli presents COISA MÁ, her first full album sung entirely in Brazilian Portuguese, embracing the rich pulse of Latin American diasporic rhythms.

The album reveals her newest aesthetic achievement: overtly danceable, ritualistic, and deeply rooted in the meeting point between pop, performance, and sonic experimentation. COISA MÁ was selected by APCA (the São Paulo Art Critics Association) as one of the 100 best albums released in Brazil in 2025. Her European band features Lucatelli in an electrifying danish quartet with Lars Bech Pilgaard (guitar and bass), Anders Vestergaard (drums), and the Copenhagen-based Estonian saxophonist Maria Faust.

Produced by Lucatelli herself, COISA MÁ is more than just a record – it's a bold declaration of creative autonomy. Its visual and musical world touches on cycles of intimacy, desire, vertigo, and transformation, proposing a new way of being in music – one that escapes the binary between mainstream and avant-garde, instinct and form. Get ready for a performance that vibrates with urgency, vulnerability, and power – a concert to feel with your whole body.



LISTEN TO THE ALBUM [HERE](#)
WATCH THE MUSIC VIDEOS [HERE](#)

COISA MÁ

THIS IS MUSIC THAT INSISTS ON EMBRACING THE COMPLEXITY OF THE WORLD IN AN EXPRESSION THAT IS BOTH PLAYFUL AND UNCOMPROMISING. (...) THIS IS JAZZ THAT SIMPLY CANNOT BE REDUCED TO POLITE BACKGROUND MUSIC ON SPOTIFY, AND CREATING SOMETHING LIKE THAT CAN IN ITSELF BE A POLITICAL ACT.

RASMUS STEFFENSEN FOR INFORMATION

Description

Performed by Marcela Lucatelli and Scenatet at Refshaleøen, Copenhagen, in 2023, and at the SPOR Festival at Godsbanen, Aarhus, in 2025.

With the site-specific performance 'Harsh, dear', Lucatelli and Scenatet delve into a common interest: the raw urban space as a stage for a personally grounded display of art. The scenographic setting for the work is Refshaleøen, which bears unique traces of history in combination with dreams of the future. Rusty cranes and massive building structures meet creative oases.

This confluence of history and the present – a place where industry meets creativity and nature – reflects the work's investigation of people's relationship with the outdoor space they find themselves in and the fascination that lies in the aesthetics of the neglected. Tableaus of miniature universes – with eight performers as your host and guide – are spread out in the area so that the audience can actively move around and experience the work from different sound and visual angles. Through this walk, various aesthetic and thematic layers in the work are revealed, including people's relationship to the specific place and its potential future.

[WATCH THE TRAILER HERE](#)



HARSH, DEAR

ON A WALL BEHIND LUCATELLI, BY CHANCE, THERE WAS AN OLD WISE GRAFFITI, 'WHO DARES NOTHING, WINS NOTHING', WHICH FIT PERFECTLY. SHE BET THE WHOLE HOUSE ON IT.

HENRIK FRIIS FOR POLITIKEN

Description

Performed at Sorte Anneks/Teaterøen theater in Copenhagen for MINU_festival_for_expanded_music 2025.

Classical sculptures are turned upside down in this newly created full-length performance by award-winning composer and performance artist Marcela Lucatelli, in collaboration with composer-performer Michael Hope and visual artist Hannah Toticki.

Drawing from iconic Western artworks, A Gazing Grace stages a radical role-reversal: the woman becomes subject, the man becomes object, and the audience is caught in between. Expect a provocative and sensual encounter where live voices, electronic manipulation, and Toticki's sculptural costumes fuse into surreal living images — at once humorous, disturbing, and strangely beautiful.

With Lucatelli's trademark blend of extreme vocal expression, political urgency, and transdisciplinary vision, A Gazing Grace challenges classical ideals of gender and gaze, inviting the audience into an immersive space where observation itself becomes performance. Step into a queer, radical opera of images and sound – A Gazing Grace is not just to be watched, it's watching you.

[WATCH THE TRAILER HERE](#)



A GAZING GRACE

THE PIECE HAS THE HUMOUR AND ENERGY THAT CHARACTERISE LUCATELLI'S COMPOSITIONS AND THE CONCEPTUAL DEPTH ONE LIKewise EXPECTS FROM HER WORK. MORE THAN A SURFACE CRITIQUE OF GENDER ROLES, WHAT LUCATELLI IS POINTING TO HERE IS THE WAY IDENTITY AS SUCH SERVES TO KEEP US APART.

MACON HOLT FOR SEISMOGRAF

EXPLORE SELECTED EXCERPTS OF REVIEWS HERE



WE CREATE TOGETHER