

Michala Petri recorder
Elisabet Selin recorder
Ingrid Myrhøj harpsichord
Gert Mortensen percussion

Recorder music by
**axel
borup
·jørgensen**

| | | |
|----------|--|---------|
| 1 | Periphrasis Op. 156 (1977, rev. 1993-94) for recorder and percussion, <i>Petri; Mortensen</i> . . . | 10.52 * |
| 2 | Nachtstück Op. 118:1 (1987) for tenor recorder, <i>Selin</i> | 10.07 * |
| 3 | Architraves Op. 83 (1977) for soprano recorder solo, <i>Petri</i> | 06.47 * |
| 4 | Zwiesgespräch Op. 131 (1988-89) for soprano recorder and harpsichord, <i>Selin; Myrhøj</i> . . . | 05.14 |
| 5 | Birds Concert Op. 91:9 (1995) for descant recorder solo, <i>Petri</i> | 03.45 * |
| 6 | Fantasia Op. 75 (1975 rev. 1986-88) for soprano recorder and harpsichord, <i>Selin; Myrhøj</i> . . | 11.59 * |
| 7 | Pergolato Op. 183 (2011) for treble recorder solo, <i>Petri</i> | 05.11 * |
| 8 | Notenbüchlein Op. 82 (1977-79) for descant recorder solo, <i>Selin</i> | 06.03 * |
| | Total | 60.17 |

Track 2, 6, 8: Danish Radio Broadcast 1988 **DR**

Track 4: recorded in Ølstykke Church 1990, producer Karin Jørgensen

Track 3, 5, 7: studio recording, June 2013, Royal Danish Academy of Music, producer Leif Hesselberg

Track 1: studio recording, Sept. 2013, Royal Danish Academy of Music, producer Viggo Mangor

Edit and Mix: Leif Hesselberg and Viggo Mangor

* **World Premiere Recording**

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...også stilhed er musik...

...silence is music too...



2 Photo: Lef Hesselberg

Axel Borup-Jørgensen

Axel Borup-Jørgensen blev født i Hjørring d. 22. november 1924, men voksede op i Sverige hvortil hans familie flyttede, da han var 2½ år gammel. Efter nogle års omflakken slog familien sig ned i Mjölby, hvor Axel kom i skole. Faderen var en opfindernatur og hans kreativitet gik i arv til sønnen, som helt fra drengeårene spillede flere instrumenter efter gehør: mundharmonika, lille harmonika, mandolin og klaver. I mellem skolen spillede han sammen med et par klassekammerater, og de optrådte ofte til klassefester. Som skoledreng udviklede Axel sig til en imponerende tegner, han interesserede sig for astronomi og drømte om at blive ingeniør eller arkitekt.

Vendingen mod den klassiske musik kom i 1942 hvor drengens klaverlærer – efter for-gæves at have søgt at vække hans interesse for operette- og populærmusik – præsenterede ham for den langsomme sats af Beethovens *Måneskinssonate*. “Det var som en åndelig verden der åbnede sig og virkede nærmest som en religiøs omvendelse.” Herefter blev klaverspillet Axel Borup-Jørgensens altoverskyggende interesse. Han tilbragte dagligt mange timer ved klaveret i stedet for at lege, og som gymnasieelev i det nærliggende Linköping brugte han skolens sportsdage til at rejse til Stockholm og få klaverundervisning. På repertoiret stod bl.a. Griegs *Lyriske Stykker* som nogle af de klassisk-romantiske værker der stod i centrum af gymnasiastens musikalske univers.

Ved siden af musikken var den svenske natur en kilde til oplevelser og inspiration for Axel Borup-Jørgensen. Familien erhvervede i 1942 den lille *Björkö*n i søen *Sommen* på grænsen mellem Östergötland og Småland. Her gik, cyklede og roede Borup-Jørgensen lange ture i sommerferierne og fordybde sig i den særlige stilhed, der karakteriserer det vidtstrakte og øde landskab. En stilhed, som man ofte mener at kunne genkende i Axel Borup-Jørgensens musik.

1946 vendte Borup-Jørgensen tilbage til Danmark som studerende ved Det Kgl. Danske Musikkonservatorium med klaver som hovedfag og supplerende timer i instrumentation. Denne undervisning var – sammen med Niels Viggo Bentzons indføring i musikens

former – afgørende for, at komposition efter 1948 overtog klaverspilletts rolle som det centrale i Axel Borup-Jørgensens kunstneriske gerning.

Han bevarede sin tilknytning til Sverige og tilbragte mange somre på Björkö, og han var en flittig læser af svensk litteratur: Frem til midten af 1950'erne især 1890'ernes forfattere som Verner von Heidenstam, E.A. Karlfeldt og Gustav Fröding. Senere spillede mere modernistiske lyrikere som Karl Vennberg og den finlandssvenske avantgardedigter Gunnar Björling en betydelig rolle for hans tidlige udvikling fra et romantisk-impressionistisk udgangspunkt mod en mere aforistisk stil. Ifølge Bo Wallner var påvirkningen fra moderne lyrik vigtigere for ham end den samtidige moderne musik.

Efter musikpædagogisk eksamen etablerede Axel Borup-Jørgensen sig som klaverlærer. Han underviste på institutioner og havde privatelever, og sammen med familiære forpligtelser var det med til at isolere ham fra miljøet for ny musik i København. En skilsmisse bragte i 1958 ændring i hans familiære situation og betød, at han kunne vie mere tid til den ny musik. 1959 tog han til den moderne musiks europæiske Mekka, Darmstadt, hvor han fik en bekræftelse på den udvikling, han var inde i med f.eks. *Præludierne for klaver* op. 31:1 (1958-59). Han spillede nogle af dem ved et af Wolfgang Fortners kurser, og Fortner mente, at Axel Borup-Jørgensens udvikling "virkede rigtig".

Igen i 1962 var Borup-Jørgensen i Darmstadt, men han vendte hverken tilbage som serialist eller som elektronkomponist. Han var allerede på sporet af sin egen tidssvarende udtryksform, og Darmstadt betød for ham ikke et opbrud, men en bekræftelse, hvor ikke mindst Ligetis tidlige orkesterværker med deres stærkt opdelte strygerstemmer var en inspiration for orkesterværkerne fra 1960'erne.

I offentligheden blev Borup-Jørgensen især kendt da han med *Nordisk Sommerpastorale* vandt førsteprisen i den konkurrence om et kort orkesterværk, som Danmark Radio afholdt 1964 under stor mediebevågenhed. Med førsteprisen fulgte en bestilling på et stort orkesterværk i anledning af Radiosymfoniorkestrets 40-års jubilæum, nemlig værket *Marin* som Borup-Jørgensen arbejdede på frem til 1970, hvor det blev uropført af Herbert Blomstedt og Radiosymfoniorkestret, præmieret af det internationale *Rostrum of*

Composers i Paris og spillet af Francis Travis og Stockholm Filharmonikerne som afslutningsværk på Nordiske Musikdage 1978.

Marin blev en milepæl for Axel Borup-Jørgensen som komponist. Kompositionen og renskrift af partitur og stemmer krævede en enorm arbejdsindsats – omkring 6500 timer eller mere end 3 normale arbejdsår, hvoraf hovedparten blev ydet ved 16 timers daglig indsats i 1969 og 70. Efter *Marin* undgik Borup-Jørgensen de store orkesterbesætninger med stærkt opdelte strygerstemmer og koncentrerede sig i stadig højere grad om kamermusikalske besætninger.

Derimod mærkes den tendens mod en enklere udtryksform – det være sig modernismens "ny-enkelhed" eller en neo-klassicisme – som prægede dansk musik efter 1970'erne ikke i Borup-Jørgensens værker. Hvor der er tale om enkelhed, skyldes det pædagogiske hensyn til amatørmusikere eller studerende, enten som decideret undervisningsmusik eller som udarbejdelsen af et musikalsk materiale i versioner af forskellig sværhedsgrad.

Axel Borup-Jørgensen levede et stilfærdigt liv som komponist, klaverlærer og flittig koncertgænger. Han fortsatte med at udvikle sin personlige stil frem til sin død 15. oktober 2012, gerne i tæt samarbejde med instrumentalister der kunne hjælpe ham med at realisere hans ideer om nye spillemåder og nye klangmuligheder fra traditionelle instrumenter som blokfløjte eller guitar. Med den konsekvens og vedholdenhed der i mere end 60 år karakteriserede hans musik, arbejdede han sig frem mod en stadig øget klarhed, koncentration og nuancering af udtrykket.

Axel Borup-Jørgensen / Jens Brincker.

Biografien er en forkortet og redigeret udgave af Axel Borup-Jørgensens selvbiografi fortalt til Jens Brincker i 2012 (se den fulde tekst på www.komponistforeningen.dk/komponistbasen).

Legater:

Aksel Agerbys legat 1960

Lange-Müller-stipendiet 1963

Tips-stipendiet 1964

Dansk Komponistforenings Jubilæumslegat 1968

Herman Sandbys legat 1980

Hakon Børresens legat 1988

Det Anckerske legat 1988

Præmieringer fra Statens Kunstfond 1965, 1973, 1975, 1977, 1986

Carl Nielsens og Anne Marie Carl-Nielsens Hæderspris 1989

Schierbecks legat 1994

Komponist-prisen 1994

Statens Kunstfonds livsvarige ydelse 1965

Blokløjteværkerne

Blokløjten havde sin storhedstid i 1500- og 1600-tallet hvor den på Bachs og Händels tid fik konkurrence af tværløjten, der fra militærmusikken rykkede ind i kammermusikken i en ny og forbedret udgave. De kommende århundreder udkonkurrerede tværløjten – nu forsynet med klapper – blokløjten, der var for svag til at kunne klare sig i det klassisk-romantiske orkester og de moderne koncertsale. Men med reaktionen mod romantikken og med mikrofonens indtog i 1900-tallet fik blokløjten en renaissance. Først som historisk instrument og som undervisningsinstrument i skolemusikken og siden som et alternativ til tværløjten i den moderne kammermusik.

Det er i denne sidstnævnte egenskab, at blokløjten for alvor gør sit indtog i Axel Borup-Jørgensens produktion. Samarbejdet med Michala Petri og hendes (i øvrigt eneste) elev, Axel Borup-Jørgensens datter, Elisabet Selin, inspirerede ham til at udforske blokløjtens muligheder som melodiinstrument og som kilde til nye klanglige udtryk. De første resultater af denne opdagelsesfærd stammer fra sidste halvdel af 1970'erne: *Fantasia* for sopraninoblokløjte og cembalo op. 75 fra 1975, revideret 1986-88, og to værker for soloblokløjte – *Notenbüchlein für Anna Elisabeth* op. 82 og *Architraves* op. 83 fra årene 1977-79.

I disse værker er det blokløjten som melodiinstrument, der udforskes. De to mindste fløjter – sopran og sopranino – kan klinge som en kvindestemme og langt overskride den menneskelige stemmes omfang og nå op i det register, hvor fuglene fløjter. Fascinationen heraf høres i *Architraves* (track 3) og *Notenbüchlein für Anna Elisabeth* op. 82 (track 8) hvor registerskift er et gennemgående karaktertræk. Ind i den menneskeagtige sang skyder sig fugleagtige toner eller signaler med lynhurtige skift, der får musikken til at virke som en kommunikation mellem to ellers adskilte universer.

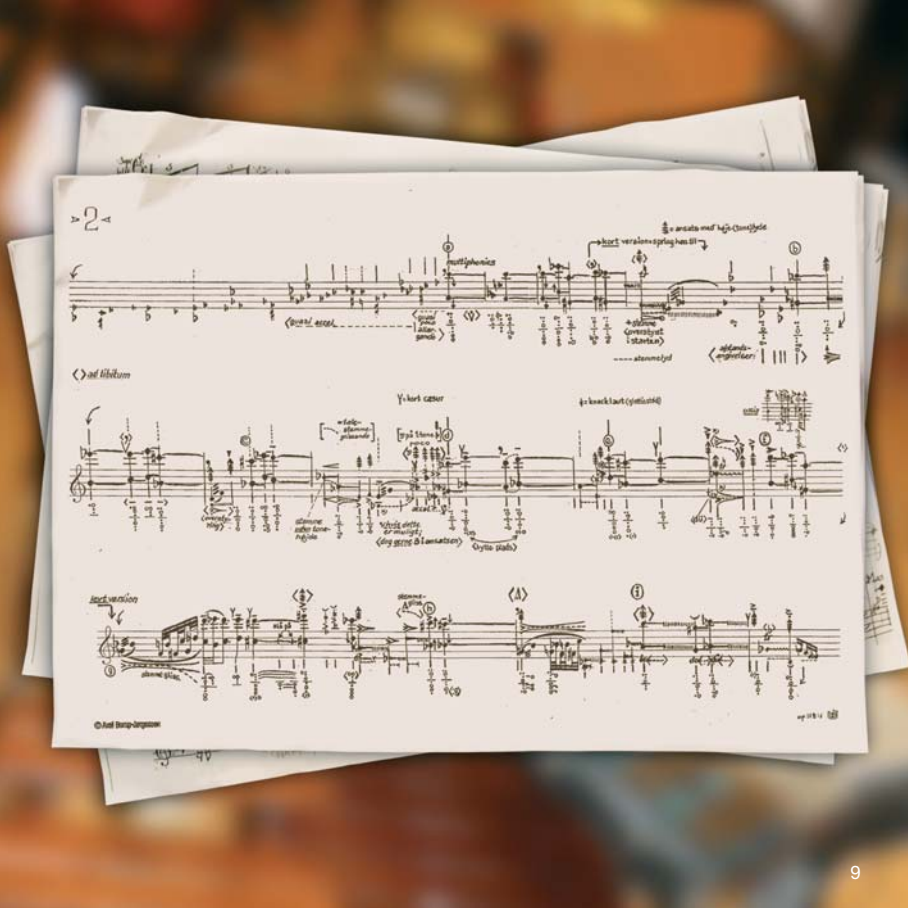
Fra samme periode stammer også værket *Periphrasis* op. 156, der egentlig var skrevet 1979 som op. 87 for tværløjte og slagtojt som led i en gruppe værker, hvor slagtojt er det gennemgående tema, men som genopstod 1993-94 i en version for blokløjte og slagtojt (track 1).

Fantasia for sopranino blokfløjte og cembalo (track 6) hører stilistisk sammen med de øvrige værker fra 1970'erne. Men ind i det melodiske blander sig sære klange, som hører hjemme i Axel Borup-Jørgensens blokfløjtemusik fra 1980'erne, og som måske er kommet til i forbindelse med revisionen af værket 1986-88: Støjlyde eller klange hvor man fornemmer, at instrumentet spiller flerstemmigt med sig selv.

Disse fænomener blev karakteristiske for Axel Borup-Jørgensens udforskning af blokfløjten i 1980'erne. Hovedværket er her *Nachtstück* op. 118:1 fra 1987 (track 2), der (ligesom søsterværket *Traumes Wirren* op. 118:2) er skrevet for den store tenorblokfløjte. Værket kan opfattes som et katalog over tenorblokfløjtes klanglige repertoire fra støjlyde ved anblæsning eller berøring til kombineret spil og sang og multitoner. Men det er først og fremmest en fantasi over nattens lyde, der i mørket og stilheden forstørres op og antager uanede former – nogle gange groteske og skræmmende, andre gange beroligende. Det er musik, der transponerer 1800-tallets symfoniske digtning til det 20. århundredes blokfløjte. Med Rued Langgaards ord om sin 6. symfoni: "Musik der lyder moderne, men den er det ikke."

Et tilsvarende repertoire af uhørte klange møder man i *Zwiegespräch* op. 131 komponeret 1988-89 for sopranino blokfløjte og cembalo (track 4). Her følger man en dialog mellem blokfløjten og cembaloet, hvor de utraditionelle blokfløjteklange bliver forbindelsesled mellem cembaloets korte, knipsede toner og blokfløjtes lange melodier. Fra samlingen af blokfløjtestykker op. 91 nr. 1-9, hvoraf op. 91:9 er skrevet med tanke på Michala, har blokfløjten en monolog, der først ledsages af og efterhånden overdøves af fuglenes kvinden i *Fuglekoncert*, der er slutsats i op. 91:9 såvel som i *Notenbüchlein*.

Axel Borup-Jørgensens værkliste afsluttes med hans op. 183, *Pergolato* for solo blokfløjte komponeret 2011 (track 7). Her søger man forgæves de registerskift og klange, der karakteriserede hans tidligere værker for instrumentet. Tilbage står melodien som blokfløjtes oprindelige udtryksform. Et tema anslås og opløses i en eftersætning, som leder tilbage til temaets begyndelse. Igen høres temaet, men nu med en ny eftersætning der igen vender tilbage til udgangspunktet. Derpå en ny variation, og atter nye variationer. En uendelig melodi der kærligt, men også insisterende bringer en hilsen til et instrument, som inspirerede Axel Borup-Jørgensen. Og til dets udøvere.



Axel Borup-Jørgensen

Axel Borup-Jørgensen was born in Hjørring on 22 November 1924, but grew up in Sweden, which his family moved to when he was 2½ years old. After a few years of nomadic existence, the family settled in Mjölby, where Axel went to school. His father was an inventor by nature and his creativity was inherited by his son. From his early boyhood, he was able to play several instruments by ear: mouth organ, small accordion, mandoline and piano. In junior school he played together with a couple of class-mates, and they often performed at class parties. As a schoolboy, Axel developed into an impressive drawer, he was interested in astronomy and dreamt of becoming an engineer or an architect.

The shift towards classical music came in 1942, when the boy's piano teacher – after having tried in vain to arouse his interest in operetta and popular music – presented him with the slow movement from Beethoven's *Moonlight Sonata*. "It was as if a spiritual world opened up, almost with the effect of a religious conversion." After this, piano playing became Axel Borup-Jørgensen's overriding interest. He spent many hours every day at the piano, and as an upper secondary student in nearby Linköping he used the school's sports days to travel to Stockholm and get piano lessons. His repertoire included Grieg's *Lyrical Pieces* as well as some of the classical-romantic works that were at the centre of the young man's musical universe.

Alongside music, Swedish nature was a source of experiences and inspiration for Axel Borup-Jørgensen. In 1942, the family acquired the small island of *Björkö* in lake *Sommen* on the border between Östergötland and Småland. Here Borup-Jørgensen used to walk, cycle and row on long trips during the summer holidays and lose himself in the special stillness that characterises the open expanses of deserted countryside – a stillness that often seems to be recognisable in Axel Borup-Jørgensen's music.

In 1946, Axel Borup-Jørgensen returned to Denmark as a student at The Royal Danish Academy of Music, with the piano as his main subject and supplementary lessons in instrumentation. Those studies – together with Niels Viggo Bentzon's introduction into the various forms of music – was of decisive importance in causing composition to take over the role of piano playing after 1948 as his key musical activity.

He retained his connection with Sweden and spent many summers on Björkö. He was also a diligent reader of Swedish literature. Up to the mid 1950s, this reading focused on such writers as Verner von Heidenstam, E.A. Karlfeldt and Gustav Fröding. Later on, more modernist lyricists such as Karl Vennberg and the Finland-Swedish avant-garde poet Gunnar Björling played an important part in his development from an early romantic-impressionist position to a more aphoristic style. According to Bo Wallner, the influence of modern poetry was more important to him than contemporary modern music.

After passing his music teaching examination, Axel Borup-Jørgensen established himself as a piano teacher. He taught at institutions and had private pupils and this, combined with family obligations, tended to isolate him from the environment for new music in Copenhagen. A divorce in 1958 brought about a change in his family situation and meant that he was now able to devote more time to new music. In 1959, he travelled to the European mecca of modern music, Darmstadt, where he found confirmation for the development he was undergoing in, for example, his *Preludes for Piano* op. 31:1 (1958–59). He played some of them at one of Wolfgang Fortner's courses, and Fortner felt that Axel Borup-Jørgensen's development 'seemed to be the right one'.

Borup-Jørgensen returned to Darmstadt in 1962, but he did not return as a serialist or electro-acoustic composer. He was already in pursuit of his own corresponding form of expression, and Darmstadt did not mean a new departure for him but a confirmation, where the early orchestral works of Ligeti in particular, with their strictly divided string voices, were an inspiration for the orchestral works from the 1960s.

Borup-Jørgensen became especially known among the general public when his *Nordic Summer Pastoral* won first prize in the competition for a short orchestral work held by Danmarks Radio in 1964, with extensive media coverage. The first prize also included a commission for a large orchestral work for the occasion of the 40th anniversary of the Danish National Symphony Orchestra. This work, *Marin*, Borup-Jørgensen worked on until 1970, when it was given its first performance by the Danish National Symphony Orchestra, conducted by Herbert Blomstedt. It was awarded a prize by the international Rostrum of Composers in Paris and played by Francis Travis and The Royal Stockholm Philharmonic Orchestra as the concluding work at Nordic Music Days in 1978.

Marin was a milestone for Axel Borup-Jørgensen as a composer. The composition and the fair copy of the score and voices required an enormous amount of work – about 6,500 hours, or more than three normal years of work – the main part of which comprised a daily workload of 16 hours in 1969 and 1970. After *Marin*, Borup-Jørgensen avoided works for large orchestras with strictly divided string voices, concentrating to an increasing extent on chamber music ensembles.

Nevertheless, the tendency towards a simpler mode of expression – be it modernism's 'neo-simplicity' or a neo-classicism – which was typical of Danish music after the 1970s, is not apparent in Borup-Jørgensen's works. If simplicity is there, it is due to pedagogical considerations being taken of amateur musicians or students, either in the form of music designed specifically for teaching purposes or as the preparation of musical material in versions of varying levels of difficulty.

Axel Borup-Jørgensen lived a quiet life as a composer, piano teacher and avid concert-goer. He continued to develop his personal style until his death on 15 October 2012, and he liked to collaborate with instrumentalists who could help him realise his ideas about new ways of playing and new sound possibilities that could be obtained from traditional instruments such as the recorder and guitar. With a consistency and perseverance that characterised his music for over 60 years, he worked towards an ever-increasing clarity, concentration and fine graduation of expression.

Axel Borup-Jørgensen / Jens Brincker

The biography is an abbreviated, edited version of Axel Borup-Jørgensen's autobiography, as told to Jens Brincker in 2012 (see the complete text at www.komponistforeningen.dk/komponistbasen).

The recorder works

The heyday of the recorder was in the 16th and 17th centuries. At the time of Bach and Händel, however, it began to get competition from the transverse flute which, coming from military music, moved into the area of chamber music in a new, improved version. During the following centuries, the flute – now equipped with keys – ousted the recorder, which was too weak to be able to make itself heard in the classical-romantic orchestra and modern concert halls. But with the reaction against Romanticism and the entry of the microphone in the 20th century, the recorder enjoyed a renaissance. First as a historical instrument and as an instrument for musical instruction in schools, and later as an alternative to the flute in modern chamber music.

It is in this latter capacity that the recorder really made its entry into Axel Borup-Jørgensen's production. His collaboration with Michala Petri and her (only) pupil, Axel Borup-Jørgensen's daughter Elisabet Selin, inspired him to explore the potential of the recorder as a melody instrument and as a source of new forms of acoustic expression. The first results of this voyage of discovery date from the second half of the 1970s: *Fantasia* for sopranino recorder and harpsichord op. 75 from 1975 (revised in 1986-88), and two works for solo recorder – *Notenbüchlein für Anna Elisabeth* op. 82 and *Architraves* op. 83 from 1977-79.

In these works it is the recorder as a melody instrument that is explored. The two smallest recorders – descant and sopranino – can sound like the female voice and go far beyond the range of the human voice, reaching up into the register where birds whistle and chirp. Fascination with this can be heard in *Architraves* (track 3) and *Notenbüchlein für Anna Elisabeth* op. 82 (track 8), where the shift of register is a recurrent characteristic. Bird-like notes or signals shoot into the human-like song with lightning-fast changes that cause the music to sound like communication between two otherwise separate universes. Also dating from the same period is the work *Periphrasis* op. 156, which was actually written in 1979 as op. 87 for flute and percussion as part of a group of works that featured percussion as a recurring theme, but which found new life in 1993-94 in a version for recorder and percussion (track 1).

The *Fantasia* for soprano recorder and harpsichord (track 6) belongs stylistically to the other works of the 1970s. But the melodious aspect also contains strange sounds that belong to Axel Borup-Jørgensen's recorder music from the 1980s, and have perhaps been added in connection with the revision of the work in 1986-88: noises or sounds where one feels that the instrument is playing polyphonically with itself.

These phenomena became typical of Axel Borup Jørgensen's exploration of the recorder in the 1980s. The main work here is *Nachtstück* op. 118:1 from 1987 (track 2) which (like its sister-work *Traumes Wirren* op. 118:2) was written for the large tenor recorder. The work can be perceived as a catalogue of the acoustic repertoire of the tenor recorder, from noises when blown or touched to combined playing and singing and multitones. But it is primarily a fantasy based on night sounds that in the darkness and silence become magnified and assume unsuspected forms – sometimes grotesque and frightening, at other times reassuring. It is music that transposes the symphonic composition of the 19th century to the recorder of the 20th century. To cite Rued Langgaard's works about his Sixth Symphony: "Music that sounds modern, but in actual fact isn't."

A corresponding repertoire of unheard sounds is encountered in *Zwiesgespräch* op. 131, composed 1988-89 for soprano recorder and harpsichord. Here one follows a dialogue between the recorder and the harpsichord in which the untraditional recorder sounds are the link between the short, plucked notes of the harpsichord and the long melodic lines of the recorder. From the collection of recorder pieces op. 91 no. 1-9, where op. 91:9 was composed with Michala in mind, the recorder has a monologue that is first accompanied and gradually drowned by the chirping of the birds in *Birds Concert*, which is the final movement of op. 91:9 as well as in *Notenbüchlein*.

Axel Borup-Jørgensen's list of works concludes with his op. 183, *Pergolato* for solo recorder, composed in 2011 (track 7). Here one listens in vain for the changes of register and sounds that typified his earlier works for the instrument. What remains is the melody as the original form of expression for the recorder. A theme is introduced and dissolves in an afterphrase that takes one back to the beginning of the theme. The theme is heard once again, but now with a new afterphrase which once more returns to the point of departure.

After this there is a new variation, followed by yet more new variations. An unending melody that affectionately but also insistently brings a greeting to an instrument that inspired Axel Borup-Jørgensen. And to the ones playing.

Axel Borup-Jørgensen / Jens Brincker

Michala Petri er født 1958 som datter af pianistinde Hanne Petri og violinist Kanny Sambleben. Hun debuterede tidligt og påbegyndte som 11-årig en uddannelse på "Staatliche Hochschule für Musik und Theater" i Hannover hos professor Ferdinand Conrad.

Siden har hun optrådt på festivals og spillet i førende koncertsale, bl.a. som solist med en række af verdens førende kammer- og symfoniorkestre. Listen over internationale navne, som hun har arbejdet sammen med, er lang og rummer navne som Gidon Kremer, Joshua Bell, James Galway, Keith Jarrett, Christopher Hogwood og Claudio Abbado. Siden 1992 har Michala Petri haft fast duosamarbejde med guitarist og lutspiller Lars Hannibal, med hvem hun har optrådt ved koncerter samt i radio og TV over hele verden.

Michala Petris repertoire spænder vidt, fra tidlig barok til den helt nykomponerede musik, og en levende interesse for at udforske og udvide sit instruments muligheder har gjort hende til en markant inspirationskilde for mange af nutidens komponister i både ind- og udland. Hun var i mange år tilknyttet pladeselskaberne Philips/Polygram og RCA/BMG, og dannede i 2006 sammen med Lars Hannibal pladeselskabet OUR Recordings. Hendes talrige indspilninger har indbragt hende mængder af internationale topanmeldelser, nomineringer og priser, heriblandt 4 Grammy nomineringer, 3 ECHO KLASSIK AWARDS og Årets Danske Klassisk Udgivelse. En serie med moderne blokfløjtekoncerter fra forskellige lande er påbegyndt med den Grammy-nominerede *Chinese Recorder Concertos* og *English Recorder Concertos*, og fortsættes de følgende år med *Danish Recorder Concertos* og *German Recorder Concertos*.

Michala Petri har modtaget mange priser, blandt andet Léonie Sonnings musikpris, Wilhelm Hansen-Prisen og i 2005 den europæiske kulturstiftelse Pro Europa's solistpris. I 2011 blev hun udnævnt til Ridder af Dannebrog af 1.Grad, og i 2012 adjungeret professor på konservatoriet i København.





Elisabet Selin er født 1953 som datter af komponisten Axel Borup-Jørgensen og pianisten og cembalisten Ingrid Myrhøj.

Hun uddannede sig uden for de gængse institutioner hos Michala Petri i Danmark og Ferdinand Conrad i Hannover, Tyskland, og har blandt andet deltaget i kurser under ledelse af Walter van Hauwe og Franz Brüggen. Hun debuterede i København i 1983 og havde i årene derefter en meget aktiv karriere med koncerter og optrædener i ind- og udland. Hun har altid haft en levende interesse for ny musik og for at bruge blokfløjten i sammenhænge ud over barokmusikken, blandt andet i den rytmiske musik.

Elisabet Selin har gentagne gange medvirket ved Lerchenborg Musikdage, Sorø Internationale Orgelfestival og andre festivals i Danmark, ved koncerter i Tivolis Koncertsal og som solist med Louisianas Kammerorkester. Hun har ofte turneret med Salzburger Solisten i Tyskland og Østrig, med Northern Sinfonia/BBC i England, og i Italien med et internationalt solist-ensemble ledet af Salvatore Accardo. Desuden har hun optrådt i radio og TV i Danmark, Italien, Tyskland, Østrig og Ungarn, samt i Sovjetunionen, hvor hun, inviteret af Leningrads Komponistforening, medvirkede ved en international musikfestival.

Sammen med Michala Petri har Elisabeth Selin medvirket ved adskillige cd-indspilninger for Philips i London, heriblandt Bachs *Brandenburgerkoncerter* med Henryk Szeryng og *Academy of St-Martin-in-the-Fields*, dirigeret af Sir Neville Marriner, samt *Händels Kammermusik* med Academy of St-Martins og cembalisten George Malcolm. For RCA/BMG har Elisabeth Selin og Michala Petri indspillet cd'en *Telemann: Seks Duetter for 2 altblokfløjter*.

I 1989 modtog hun Axel Agerbys mindelegat.

Elisabet Selin stoppede sin aktive karriere som udøvende musiker i 1995 og har siden fortsat sin levende interesse for ny musik, blandt andet som direktør for Edition Borup-Jørgensen, som dels har til formål at udbrede kendskabet til Axel Borup-Jørgensen's værker, dels at støtte forskellige musikalske projekter.



Ingrid Myrhøj er født 1926 i Finland. Hun studerede orgel og klaver ved Sibelius-akademiet i Helsinki, blandt andet hos professor Elis Mårtensson. I 1947-48 fik hun et stipendiat til at studere ved Det Kongelige Danske Musikkonservatorium i København, hvor hun mødte Axel Borup-Jørgensen, som hun senere blev gift med. I 1950 flyttede hun til Danmark, hvor hun blev boende også efter sin skilsmisse i 1958, og hvor hun blandt meget andet har virket som musikpædagog og akkompagnatør. Med Elisabet Selin havde hun fra 1979 til 1994 regelmæssigt duosamarbejde. Sammen optrådte de i radio og TV og koncerterede i Danmark og Sverige, blandt andet på Vendsyssel Festival og København Sommerfestival. Ingrid Myrhøj har desuden turneret i Italien.



Gert Mortensen er født 1958 i Danmark. Han er uddannet i Solistklassen på Det Kongelige Danske Musikkonservatorium og nu ansat som professor samme sted. Gennem 24 år var han første percussionist i Det Kongelige Kapel, samtidigt med at han vandt anerkendelse som en af verdens førende slagtøjsspillere. Han har som solist optrådt ved koncerter og i TV og radio i det meste af Europa, USA, Japan, Australien og Kina. Han har spillet på talrige internationale festivals, heriblandt ved Proms i Royal Albert Hall med BBC Philharmonic, ved ISCM World Music Days, Warsaw Autumn, Edinburgh Festival, Festsspillene i Bergen, The Stockhausen Festival samt i Philharmonien i Berlin.

Gert Mortensens interesse og repertoire omfatter musik fra mange verdensdele, og på koncerter benytter han ofte en fascinerende samling af instrumenter fra alle egne af verden. Sammen med komponisten Per Nørgaard og dirigenten Sir Simon Rattle har han studeret indonesisk gamelanmusik, og hjembragt instrumenter som normalt ikke ses i den vestlige musik. Som resultat af sin søgen efter nye klange har Gert Mortensen skabt et nyt instrument, "glassofon" - et instrument, der er lavet af mundblæst glas brugt i den gamle italienske vinindustri. Dette instrument spænder over ni oktaver og er formentlig det største glasinstrument i verden.

Han har skabt adskillige store events, f.eks. et open-air musikdrama i Italien: Farm-orama for kammerorkester, balletdansere, gamle traktorer og andre landbrugsmaskiner samt værktøj, dyr og fyrværkeri! I 2010 skabte han et gigantisk "world-music" show, med 100 musikere og dansere fra hele verden.

Gert Mortensen afholder jævnligt master classes over hele verden, og har været gæstelærer i "The European Chamber Orchestra" dirigeret af Claudio Abbado.

Blandt de priser som Gert Mortensen har modtaget er Carl Nielsen Prisen, Jacob Gades Legat, Gladsaxe Musikpris samt Musikanmelderingens Kunstnerpris.

Talrige komponister har komponeret værker til Gert Mortensen - heriblandt Per Nørgaard, Svend-David Sandstrøm, Pelle Gudmundsen-Holmgreen, Poul Ruders og Askeell Masson.



Photo: Chuan Qi



Michala Petri is born 1958 as daughter of pianist Hanne Petri and violinist Kanny Sambleben. She had her debut at age 5 and started her formal education at age 11 at “Staatliche Hochschule für Musik und Theater” in Hannover, Germany with Professor Ferdinand Conrad.

Since then she has performed at major festivals and in concert halls around the world, as soloist with leading chamber- and symphony orchestras. Amongst musicians she has worked with are Gidon Kremer, Joshua Bell, James Galway, Keith Jarrett, Christopher Hogwood, and Claudio Abbado. Since 1992 Michala Petri has formed a duo with Danish guitarist and lute player Lars Hannibal, with whom she also performs worldwide.

Michala Petri's repertoire spans from early baroque to contemporary music, and her vivid interest in expanding the expressive possibilities of her instrument has made her an inspiration for many of today's composers.

For 30 years she was under contract with the international recording companies Philips/Polygram and RCA/BMG, but in 2006 she and Lars Hannibal formed their own company, OUR Recordings, in order to have full artistic freedom. Her many recordings have received international nominations and awards, amongst others 4 Grammy nominations and 3 ECHO KLASSIK AWARDS. A series of recordings with contemporary recorder concertos from various countries has been started with the Grammy nominated *Chinese Recorder Concertos* and *English Recorder Concertos*, and continues with the planned *Danish Recorder Concertos* in 2014 and *German Recorder Concertos* in 2015.

Michala Petri has received many of her country's highest civilian honours including the prestigious Léonie Sonning Music Prize in 2000, and was awarded the 1. rank of Knight of Dannebrog in 2011. In September 2012 Michala Petri was appointed Honorary Professor at the Royal Academy of Music in Copenhagen.

Elisabet Selin born 1953, is daughter of the composer Axel Borup-Jørgensen and pianist and harpsichordist Ingrid Myrhøj.

She choose to take her education outside the official schools and studied privately at Michala Petri in Denmark and Ferdinand Conrad in Hannover, Germany. Furthermore she has participated in master classes with Walter van Hauwe and Frans Brüggen. She made her debut in Copenhagen in 1983, and had in the following years a very active career as performing soloist in Denmark and abroad.

She has always had a particular interest in contemporary music, and for using the recorder in connections outside the traditional baroque, for example in the “rhythmic music.”

Elisabet Selin has several times participated in the new music festival Lerchenborg Music Days, Sorø International Organ Festival and other Danish festivals, and has played as soloist in Tivoli Concert Hall, and as a soloist with Louisiana Chamber Orchestra. She has often toured with Salzburger Solisten in Germany and Austria, with Northern Sinfonia/BBC in England and with an international soloist-ensemble in Italy, directed by Salvatore Accardo. Furthermore she has performed in Radio and Television in Denmark, Italy, Germany, Austria, Hungary and Russia, where she participated in an international music festival, invited by the Leningrad Composers Society.

Together with Michala Petri, Elisabet Selin has participated in several recordings for Philips, London and RCA/BMG New York. Amongst those are the Bach *Brandenburg Concertos* with Academy of St. Martin-in-the-Fields and Henryk Szeryng, directed by Sir Neville Marriner, and *Händel Chamber Music* with Members of Academy of St. Martin-in-the-Fields and the harpsichordist George Malcolm. For RCA/BMG Elisabet Selin and Michala Petri together recorded Telemann: Six sonatas for two recorders. In 1989 Elisabet Selin recieved “Axel Agerbys Mindelegat”.

In 1995 Elisabet Selin stopped her active performing carreer, and has since then continued her vivid interest in contemporary music, partly as director for “Edition Borup-Jørgensen” partly working for wider knowledge of Axel Borup-Jørgensen music, partly supporting various musical high-quality projects.

Ingrid Myrhøj was born 1926 in Finland. She studied organ and piano at the Sibelius Academy in Helsinki, amongst others with professor Elis Mårtensson. After her studies she received a stipend to study at the Royal Conservatory of Music in Copenhagen 1947-48. Here she met and later married Axel Borup-Jørgensen. 1950 she moved to Denmark where she stayed also after their divorce in 1958, working as a music teacher and accompanist. With Elisabet Selin she worked regularly between 1979 and 1994. Together they performed in radio and television in Denmark and Sweden, for example at Vendsyssel Festival and Copenhagen Summer Festival. Furthermore she has toured in Italy.

Gert Mortensen was born in Denmark in 1958. He was trained in the prestigious soloist class at The Royal Academy of Music in Copenhagen, where he is now professor and head of timpani and percussion.

For 24 years he held the position as the principal percussionist of The Royal Danish Orchestra. At the same time he became recognised as one of the leading concert percussionists in the world. His career includes solo and symphony concerts with several European orchestras among others The National Polish Symphony Orchestra and The BBC Philharmonic at the Proms, Royal Albert Hall. He has also done a number of television and radio performances in most of Europe, USA, Japan and Australia.

Gert Mortensens repertoire encompasses music from all parts of the world, and his recitals often uses a fascinating display of instruments from all over the globe. Together with the composer Per Nørgård and the conductor Sir Simon Rattle he has studied gamelan music of Indonesia, and brought instruments back which are not normally used in western music. As a result of his search for new sounds Gert Mortensen has created a new instrument, "The Glassophone" - a nine octave glass instrument made of mouth-blown glass used in the ancient wineindustry of Italy, probably the largest glassinstrument in the world.

He also creates spectacular events, like an open-air musicdrama in Italy "Farm-o-rama", a major performance for chamber orchestra, ballet, ancient tractors and other agricultural machinery and tools, animals and fireworks!

In 2010 he created a gigantic world music show featuring 100 global musicians and dancers.


Gert Mortensen regularly teaches master classes around the world, and has been guest teacher in "The European Chamber Orchestra" conducted by Claudio Abbado.

Gert Mortensen received the Carl Nielsen Grant, the Jacob Gade Award, the Gladsaxe Music Prize as well as the Music Critics Honorary Award.

In addition to Per Nørgård, other leading Scandinavian composers such as Niels Viggo Bentzon, Svend-David Sandström, Pelle Gudmundsen-Holmgreen, Poul Ruders and Askeell Masson have written works especially for Gert Mortensen.



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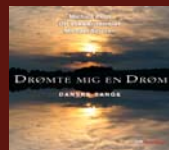
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