

DVD:
MARIN - AN ANIMATED FANTASY
AXEL - A PORTRAIT FILM

SACD:

1) **Marin. Op. 60** (1963-1970)

Danish National Symphony Orchestra.

Conductor Thomas Søndergård 18:42

2) **music for percussion + viola. Op. 18** (1955-56)

Tim Frederiksen, viola. Percurama Percussion Ensemble.

Conductor Gert Mortensen 12:30

3) **Für Cembalo und Orgel. Op. 133.2** (1989)

Mahan Esfahani, harpsichord. Jens E. Christensen, organ 11:06

4) **Nachstück. Op. 118.1 for tenor recorder** (1987)

Elisabet Selin, recorder 10:07

5) **winter pieces. Op. 30b for piano** (1959)

Erik Kaltoft, piano 04:12

6) **Pergolato. Op. 183 for treble recorder** (2011)

Michala Petri, recorder 05:11

7) **Coast of Sirens. Op. 100 for flute, clarinet, violin,
cello, guitar, piano, percussion + multivoice tape** (1983-85)

Århus Sinfonietta. Conductor Søren Kinch Hansen 15:58

Total: 78:29

Project sponsored entirely by

Elisabet Selin, Edition Borup-Jørgensen.



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MARIN





INTRODUCTION

by Lars Hannibal

MARIN is an animated film created as a visual complement for the huge symphonic work *Marin* Op. 60 composed from 1963 to 1970 by Danish composer Axel Borup-Jørgensen. *Marin* is considered one of the most significant Danish works of its time: a poem in music which uses the ocean as a subject of the composer's interpretation.

The present animation film MARIN presents the work in a visual frame, providing a base for the listeners eyes and mind, opening up a new way of experiencing the strong and descriptive sound universe of Axel Borup-Jørgensen. The animated fantasy takes us to an underwater universe, inhabited by creatures: marenes, with whom we explore the auditory and visual world of MARIN. Many of the figures in the film are based on and inspired by Axel Borup-Jørgensen's own drawings and figures.

It is always a possibility when combining visuals with sounds that one will dominate the other - and in the case of classical music, with its many details and subtle tone colorings, it is often easy for the visual side to take over and diminish the possibility for each persons individual interpretation of the music.

This animation, with many symbols of the forces in human subconsciousness, is made without sudden changes or strong effects and with many details throughout. Also it is without a narrative, allowing the listener to focus on and shift effortlessly between the immediate visual sensations and the texture of the music. It uses images familiar enough to evoke the mind and fantasy, but avoids pictures and scenes associated with everyday events. The movie is neither a guidance through the music - which is a complete work in itself - nor a visual description of what is momentarily happening in the music. More is it a possibility for each viewer to create an individual experience by letting the eye seek the many details, where none are more important than others and nothing is to be logically understood in a traditional sense. It is meant to create a visual base, a fantasy as flexible and open for interpretation for each individual viewer as the music is for each individual listener, allowing the experience to take place in the present mind.

The premiere of *Marin* in 1970 with Danish National Symphony Orchestra was conducted by maestro Herbert Blomstedt. Now, on the occasion of the MARIN animation film project, the music has been re-recorded by Danish National Symphony Orchestra, conducted by Thomas Søndergård, in the acoustically unique DR Koncerthuset - The Concert Hall, which as one of its big qualities has a clarity of details matching the music of Axel Borup-Jørgensen perfectly. The CD is produced by Preben Iwan and Mikkel Nymand and the recording is made in DXD format (352.8kHz/32 bit), the highest possible quality for digital audio, accommodating the richness in detail of both the hall and the music.

Axel Borup-Jørgensen's remarkable attention to detail also occurs in the CGI (Computer Generated Images) animation process, where each building, landscape, creature, piece of cloth and pattern has been hand designed in a constant exchange between digital and physical working methods. The animation has been carried out by Lückow Film, and an international team of animators, directed by Morten Bartholdy.

On the DVD can also be found the new film AXEL - a portrait of not only the composer, but of Danish modernism as a significant period in Danish music life, featuring interviews with other composers, colleagues and friends, as well as excerpts from recent live performances of the music by Axel Borup-Jørgensen. The audio cd includes in addition to the new recording of *Marin* other significant works throughout Axel Borup-Jørgensens production.

MARIN's premiere screening took place on May 30, 2017 at the Danish Film Institute in Copenhagen, Cinemateket. The animated film is also adaptable to any future live performance of the music.

Last, but most certainly not least: a very warm thank you to all involved for their wholehearted devotion and huge work in making this project happen. Warm thanks also to all the musicians, orchestras, ensembles, producers and collaborators for their constant and continued enthusiasm in bringing the unique music of Axel Borup-Jørgensen out into the world.



AXEL BORUP-JØRGENSEN (1924-2012)

By Jens Brincker

Axel Borup-Jørgensen was born on November 22, 1924 in Hjørring, Denmark but grew up in Sweden, which was where his family moved when he was 2 1/2 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, mandolin 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 his 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 rather than playing games with his fellow students, 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. He was introduced to various forms of music by composer Niels Viggo Bentzon and other teachers, and this was of decisive importance in causing composition to take over the role of piano playing as his key musical activity from 1948.

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 at the Royal Danish Academy of Music, Axel Borup-Jørgensen established himself as a piano teacher. He taught at institutions and had private pupils which, combined with family obligations, tended to isolate him from the environment for new music in Copenhagen. His divorce in 1958 brought about a change in his family situation and meant that he was now able to devote more time to composition. In 1959, he travelled to the European mecca of modern music, Darmstadt, and made one more visit there again in 1962.

However, he did not return as a serialist or electroacoustic composer. He was already long before the two visits 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 1965, 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 for several years until 1970, when it was given its first performance by the Danish National Symphony Orchestra, conducted by Herbert Blomstedt. Several other performances followed in various countries the following years.

Marin was a milestone for Axel Borup-Jørgensen as a composer. The composing itself and the very time consuming final notation of the score and parts required an enormous amount of work. After *Marin*, Borup-Jørgensen avoided works for large orchestras, concentrating to an increasing extent on chamber music ensembles. His largest work after *Marin* would be *Musica Autumnalis* written for Copenhagen Philharmonic in 1997 for winds, percussion and electric organ.

Axel Borup-Jørgensen lived a diligent life as a composer, occasionally piano teacher and avid concert-goer. He continued to develop his personal style until his death on October 15, 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 characterise his music for over 60 years, he worked towards an ever-increasing clarity, concentration and fine graduation of expression.



Björkö 1968.

ON MY FATHERS WORK

By Elisabet Selin

Daughter of Axel Borup-Jørgensen

A postcard arrived at my father's house in early August 1965, when he was working in his study on Björkö, the family's summer holiday island in Sweden: *Dear Boje. Remember to listen to the vote next week. Greetings, Pelle.* 'Boje' was my father's pet name with the Gudmundsen-Holmgreen family. The self-same Boje then climbed to the highest point of the island with his transistor radio so as to pick up the soundwaves from Copenhagen. 'The winner of the Danish State Radio Orchestral Competition 1965 is: "Nordic Summer Pastorale" by Axel Borup-Jørgensen.' This announcement of the winner meant that the phone rang incessantly at his retreat, for both radio and press wanted to see him at the awarding of the prize in Copenhagen, 'NO', was his answer. He had just got well underway with *TORSO* for string quartet and tape-recorder, which was to go on tour that October, and was unable to interrupt his work.

To help shed light on this composer and his thoughts surrounding the genesis of his winning opus – which could also apply to *MARIN* – here is an extract from a letter of 1964 which he wrote to a close friend.

'Last summer I caught the scent of something BRILLIANT, but lacked the courage and confidence to implement it. It was a very strange feeling to sense where I should seek what was essential, but also slightly humiliating to have to confirm the fact that I did not dare. It is not the case that it is modernist monstrosities one has to back down from, absolutely not; such stuff is not at all dangerous nowadays, it just sounds "interesting" to people. The challenge is at the human level, with the cultivating of an intuitive sensitivity bordering on over-sensitivity. It is a matter of daring to go far beyond the borders of one's reason and cognition, without knowing it there is a route back to reason once more. Like walking on water. Not down on the shore where one is within one's depth, but more completely out of one's depth, where one perhaps cannot get back to land if the water does not support one. Example: One of the best Swedish prose writers, Per E. Rundquist, has written a truly excellent book "Call me Ismael". When he had completed it, he had to be rushed in all haste to a mental hospital in an ambulance. He recovered, and has subsequently written a number of good things, but no more than good. Why shouldn't he be able to do so again? I think he doesn't dare. It is also remarkable that the idea exists in so many religions that the one who has seen God will either die or go insane. Back to shame and disorder and moderation in using good paper. Lastly, I must assure you that I am well, and not the slightest bit brilliant.'

From this letter to one of his quotations: 'To compose is not to do what one can; if anything good is to come out of it, one must surpass oneself.' With this quotation *in mente*, my father began to rough out the overall form of what was to become the largest compositional assignment of his life: the commission from the Danish National Symphony Orchestra for an orchestral work which was

the reward for winning the orchestral competition. His oeuvre already included 15 opuses for large- and smaller-scale orchestral ensembles.

The overall form of the new work was to be based on five pieces for orchestra that he had worked on in 1963-65. The aim was to create an illusion of the sea in various phases: awakening before daybreak – high sea – glitter – dead calm – glitter – surf – storm – epilogue. Regular features of the sea – without using repetitions and without rhythm or metrical repetitions – where no two winds were identical and no two waves were identical. So that no instrument took too predominant a place, he wrote, for example, 55 different string parts. In large chords every individual instrument is handled atonally.

Instead of using quintuplets and nontuplets in the parts he used optical notation, which caused the conductor, Herbert Blomstedt, who was to conduct the first performance of the work, to reassure the nervous composer with the words: 'Don't take it too seriously with the notation for the musicians.' Another of my father's quotations: 'To write as one senses oneself is right... others have their own opinions.'

But in the midst of all these considerations, plans, worries – in the shadow of Rhindalism and the musical debate of spring 1966, he realised that the work had to be formed in such a way that it could not be attacked as being meaningless or incomprehensible 'avant-gardism'. So he chose to write a piece of 'programme music' where the Swedish meaning of *MARIN*, a 'sea-piece', a musical picture of the sea, would be a possible way of making contact with the audience, even for the person who did not actually like new music.

One of his sources of inspiration came from the poem 'The painter's letter', written by Alfons Åberg, where a visual artist helplessly subscribes to the impossible task of painting the sea – as a metaphor of the eternal striving for the absolute.

My father's good friend Helmer Nørgård wrote the following about the Borup universe: 'The achievement, purely in terms of composition, is the synthesis of your exploration of the sound categories, your innovative thinking in this universe, as well as your exploitation of the pause as an acoustic substance. You have had to invent your own tonal material. If one were to attempt to find a label for your production, it would have to be something like "crystallised sensation", a kind of alchemy. You see yourself in the reflection of the light summer nights, the sea and the gentle, vegetative Nordic melancholy.' The two friends had many productive conversations that Helmer Nørgård describes as follows: 'Axel's exceptionally agreeable form of conversation – one where a subject, without coercion or difficulty, was taken to its logical conclusion and every nook and cranny of it explored, and where the conciseness of an expression could fill him with joy and true happiness – a trait that has proved extremely resistant.'

The long work process with *MARIN*, and occasionally with other and important chamber works, made him realise that: 'the problem with working over so many years is the stylistic shifts that at times call for new revision of what is already completed. So I had to freeze my development during the final couple of years to be able to finish the piece.'

So he composed and composed... on score sheets that were 130 cm x 30 cm. The sketches he did on graph paper, with each bar corresponding to 6 cm. The fair copy took place on transparencies using ink, since the copying was done by phototype. It took him approx. 50 hours to do a fair copy

of one of the complex pages – the ones where a storm is raging in the music – and if he wrote anything wrong, he had to erase it with a razor blade. If disaster struck and the transparency went to pieces... the whole page had to be rewritten!

During those years he rented a room in a house at Ordrupvej 160 in Copenhagen. It could at times be rather difficult to compose there because the living rooms of the owner, which were only separated from my father's room by a thick sheet of hardboard, was often full of partying guests and this owner was fond of playing on his grand piano. Since my father's assignment had a looming deadline and the owner was a friendly person, a mobile hut was installed in the back garden. The vast task of doing a fair copy of the 71 score sheets was a strain on my father's nerves, so he was delighted when he found a small house in Bistrup that he moved into in January 1970, along with a camp bed, ink and paper. Here he placed a glass 'apparatus' where he lay the unwritten bars on top of the transparencies that lay under the glass plate. Here is the explanation of this: A problem had arisen with the parts, and with the music copyist from Samfundet til udgivelse af dansk musik (The society for the publication of Danish music), which was to publish the piece. The copyist wrote the optically written places incorrectly, so he was ordered to leave the bars with the optical material blank, so my father could subsequently add them, and for this purpose he invented an ingenious system using a scaffolding on which the transparencies were laid under a glass plate that was transilluminated from below – and that enabled him to write the bars on top. It perhaps sounds complicated – but it worked for him.

The writing of the fair copy of the score took more than 1000 hours, a huge assignment that severely taxed his strength – but for each completed page he could take an IceCube, a small piece of chocolate ice that made the long task a bit more bearable, he once told me with a small smile. Since the stems of the notes were not distinct enough when printed, he spent a further 200-300 hours making them and other indistinct features clearer. The sum paid for commissioning MARIN was DKK 8000. I have not been able to work out what that would amount to per hour.

It was only possible for him to carry out this extremely demanding work process during the final years because he was constantly enticed & coaxed and pushed & pulled by the head of the orchestra, Mogens Andersen. Long conversations with encouragements standing in line, for it was obvious that what was underway was in a class of its own. The poor composer felt he was engaged in a Sisyphus-like struggle. Fortunately, Herbert Blomstedt was able to shore up his wavering self-confidence. When requested by Mogens Andersen, my father showed some fair-copy versions of some score sheets to Blomstedt, who perused the 130 cm high pages, and answered: 'Now this is going to be tricky for the orchestra.' When Blomstedt arrived for the first orchestral rehearsal, he knew the entire score by heart.

The time had now come to invent a way of turning the pages soundlessly. It was a *Thursday Concert* and a live transmission. So the responsible composer naturally came up with the silent score. By experimenting with the thickness on cardboard, he arrived at 4 mm, which he pasted on the back of each of the 71 pages. To prevent the tape in the backing from cracking, he inserted steel wire into the tape.

To the conductor Francis Travis, who performed the work in Stockholm in 1978, he wrote, among other things: 'For the first performance on Danish State Radio I constructed a soundless

"microphone score", with the pages pasted onto 4 mm cardboard, bound together into a "book". Unfortunately, the weight is... here the draft letter finishes, so although the score was brilliant and soundless, the weight...

After this, 'enormous over-exertion' (as he refers to it) came the reward: here a quotation from a later letter to Herbert Blomstedt: *'I would like to say that these rehearsals under your leadership, and the subsequent performance have been the greatest experiences of my life as a composer.'* Later in 1970, he received another cadeau in the form of a prize at the 'Rostrum of Composers' in Paris.

The work was declared to be one of the most important works in Danish orchestral literature after the war, and Pelle Gudmundsen-Holmgreen wrote: 'MARIN is one of the most unique masterpieces of Danish orchestral literature.'





NOTES ON SELECTED HIGHLIGHTS

music for percussion + viola. Op. 18 (1955-56))

Tim Frederiksen, viola - Percurama Percussion Ensemble, conductor Gert Mortensen

Throughout his composing career the dark tone of the viola fascinated Axel Borup-Jørgensen, and it was a rich resource for the expressive world of his music. Already his Op. 12 was a *Duo for Violin and Viola*, a highly accessible and nature-lyrical piece and his *Partita* Op. 15 has the mark of a masterpiece. The piece on this CD: 'music for percussion + viola' is a work from his youth, where one notices how he as a young man had as a point of departure a reaction to neo-classical music and its simple, rhythm-oriented patterns. While listening, however, one becomes well aware that it is the same composer who later in his life rigorously constructs sensitive sound-worlds. For at one point the viola, as the only melodic instrument in the piece, takes over and in a long passage explores new paths slowly and sensitively, with pauses and time to notice the individual utterances of the music. (Henrik Friis)

Für Cembalo und Orgel. Op. 133.2 (1989)

Mahan Esfahani, harpsichord - Jens E. Christensen, organ

In a duo such as this one, for such an untraditional ensemble as organ and harpsichord, it must surely be a challenge to ensure that the instruments have equal value – indeed, actually manage to merge them into a unified expression. Axel Borup-Jørgensen brings out each instrument and its characteristic features – the deep breathing of the organ and the tripping, elflike dancing of the harpsichord – but also provides them with shared musical building-blocks. Both instruments' parts have Borup-Jørgensen's signature: upward-moving broken chords or arpeggios, and both also have staccato chords too. During the piece, this joint vocabulary is developed and the two so different timbres of the instruments approach each other without losing their separate identities. It becomes a noble conversation between equal parties that listen to each other's arguments and allow themselves to be influenced. (Tine Boje Mortensen)

Nachstück. Op. 118.1 for tenor recorder (1987)

Elisabet Selin, recorder

In this piece the melodious aspect contains strange sounds that belong to Axel Borup-Jørgensen's recorder music from the 1980s, 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 is *Nachtstück* Op. 118.1 from 1987 which was written for the large tenor recorder. The work can be perceived as a catalogue of some of the acoustic possibilities of the tenor recorder, from noises when blown or touched to combined playing and singing and multiphonics. 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. (Jens Brincker)

winter piece. Op. 30b for piano (1959)

Erik Kaltoft, piano

Borup-Jørgensen's lyrical and nature-inspired music could, with elegance, be condensed into the form of the aphorism. Short, intense music statements that stand like glittering crystals. Such a work is *winter piece* from 1959. It consists of four movements and a brief epilogue – and an extremely important partner in all the movements is silence. In music the pauses always mean just as much as the notes, but in these four pieces the pauses have their own life and are not full of nothingness; they possess their own unrest and rhythmical significance. The music is charged with energy despite the fact that not everything is expressed in sound the whole time – part of the energy lies in the silence. Typical of Borup-Jørgensen's own conception of his music as a continuation of a long musical tradition, it is said that he himself mentioned precisely these pieces as belonging to the same tradition as Grieg's *Lyrical Pieces for piano*, and despite a more modern mode of expression, there is enough lyricism and intensity in these frost-clear piano pieces for that statement to make very good sense. (Tine Boje Mortensen)

Pergolato. Op. 183 for treble recorder (2011)

Michala Petri, recorder

Axel Borup-Jørgensen's list of works concludes with his Op. 183, *Pergolato* for solo recorder, composed in 2011. Here one listens in vain for the changes of register and sounds that typified his earlier works for the instrument. What remains is the pure 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. (Jens Brincker)


Coast of Sirens Op. 100 for flute, clarinet, violin, cello, guitar, piano, percussion + multivoice tape (1983-85). Århus Sinfonietta, conductor Søren Kinch Hansen.

The narrative element becomes quite central in *Coast of Sirens* from 1983, where a tape with several tracks of woman voices is embedded in the delicate sound of a chamber ensemble. The description of nature, the poetic ideas and a musical story as foundation all fuse together in this work, in which the soprano voice of Bodil Gümoe in multiple layers in a recording - also used for the first performance in 1985 - serves as the imaginary centre of the music. As Axel Borup-Jørgensen himself once described this very relationship in a note on the work: "*In remote times on foreign shores one heard the Sirens sing – Odysseus listened to them, tied to the mast in order not to be lured to death by drowning. Perhaps we can hear them everywhere by the sea where their voices can be made out of wind and the roar of the surf or in the storm and the turbulent sea*". (Henrik Friis)

ON HEARING MARIN IN 2017

Reflections from a young person

By Agnete Hannibal Petri



It's like stepping into water for the first time. Soft, dry skin hesitantly meets the wet substance; a new state for the body, which has only ever known the feeling of being surrounded by light air. An eerie feeling, like the one that exists when the eyes get accustomed to the dark and the body understands the caressing of water surrounding it. A self-protective feeling of precaution. But the pupil expands and the body adapts to this new element, allowing one to navigate in the dark waters. And, just like that, a new form of consciousness starts to grow. An awareness of the little things as part of the greater whole, but also as valuable, individual components that are worthy of attention in themselves.

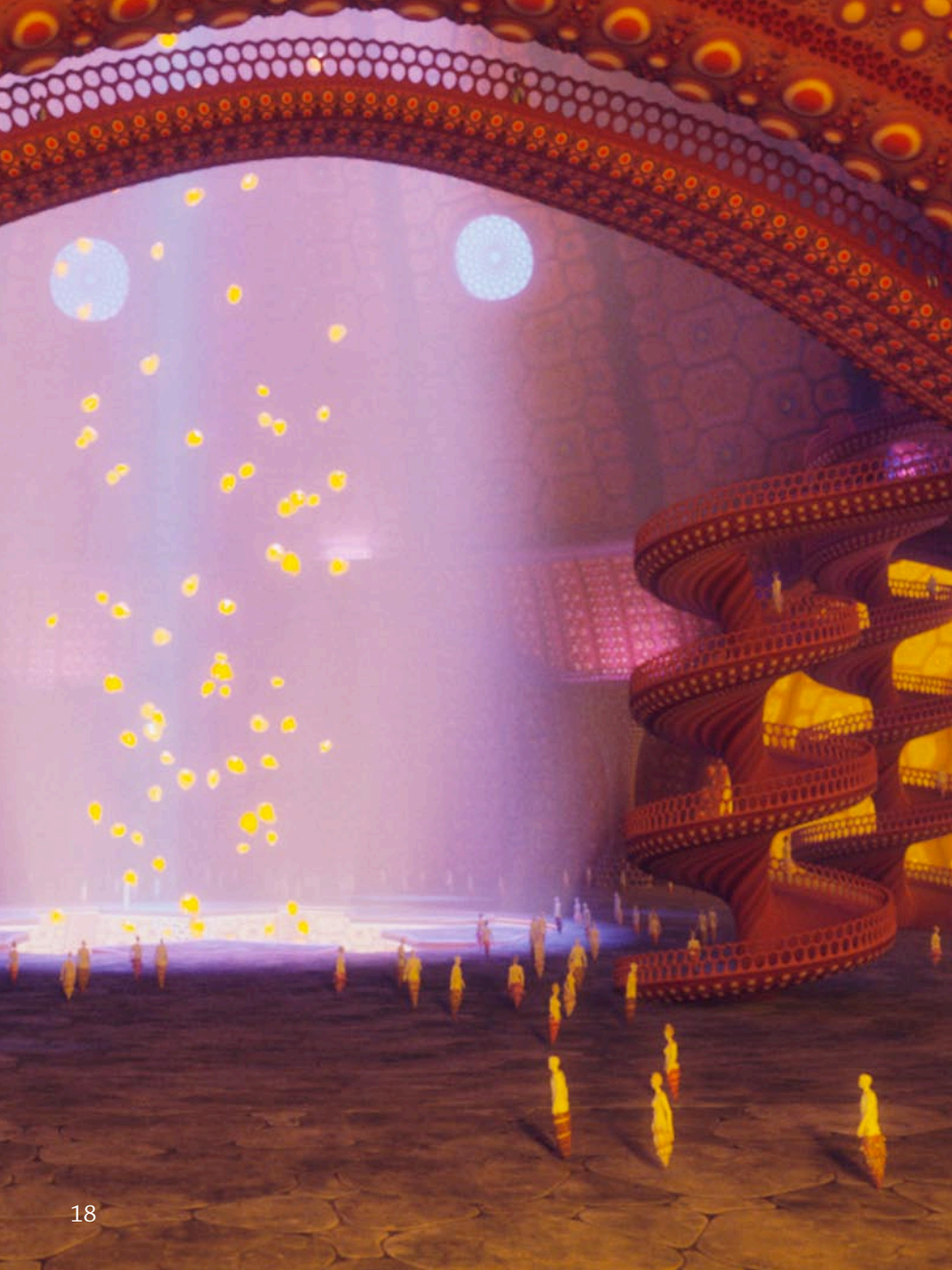
Listening to Marin introduces thoughts and emotions like this. The symphony is an impressive work, massive in its range and at the same time so minimal and precise in its expression. One gains a deep respect for the importance of silence as the absence of sound creates a longing for the instruments to finally play their part. This desire is met with waves of sound washing over the listener, quenching this thirst. The music withdraws as suddenly as it appears, but always leaves behind a promise of the next variation, like the balance and dynamic between ebb and flow.

It becomes a physical experience. The composition generates mental images, but the recording in itself also affects the body through the listening. The crispness and clarity of the instruments is an auditory rarity in the recorded format and adds a new perspective to the work that is Marin. As the piece leaves open spaces for separate elements, the texture of each instrument is highlighted, allowing the richness of details to stand out sharply in the soundscape.

This is heard in the flutes and the strings suddenly trickling and washing over everything, like the smallest drops of water escaping the biggest wave as it breaks and transforms to once again unite with the ocean that gave birth to it.

It is in the pulse of the percussion section, rising from the depths, reminding one of the many areas of the ocean never explored yet always present and alive. A slow drone pulsating like a heart, not necessarily leading towards a final climax, but rather embracing the constant variation and forming a basis for what is to come.

It is about letting go and giving in. Just like a reed in a storm, bending is the key to not breaking. And so, listening to MARIN gives a feeling of practicing consideration and presence, of finding meaning in each moment and bravely entering a highly personal, yet seemingly universal experience that is Axel Borup-Jørgensen's Marin.



THE DANISH NATIONAL SYMPHONY ORCHESTRA

The Danish National Symphony Orchestra was founded in 1925 as part of the Danish Broadcasting Corporation under the motto: "The best – only the best." Today, it is one of the leading symphony orchestras in Europe performing with the world's leading conductors and soloists. The strong and straightforward personality of the Symphony Orchestra is rooted in its close relationship with Danish and Nordic music, and it is the world's foremost Carl Nielsen-orchestra, bar none.

From 2012, the principal conductor of the Danish National Symphony Orchestra was Spanish maestro Rafael Frühbeck de Burgos, but his death in June 2014 led to the search for a new leader; and in September that year, The Symphony Orchestra happily announced its new Principal Conductor, Italian Fabio Luisi.

Throughout the years, The Danish National Symphony Orchestra has been conducted by such famous names as Lorin Maazel, Essa-Pekka Salonen, Giuseppe Sinopoli, Sergiu Celibidache, Kurt Sanderling, Sir Thomas Beecham, Nicolai Malko and Fritz Busch. Former principal conductors and principal guest conductors include Herbert Blomstedt (conductor laureate), Thomas Dausgaard (conductor laureate), Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko and Yuri Temirkanov.

The orchestra has performed with such celebrities as Anne Sophie Mutter, Leonidas Kavakos, Renée Fleming, Yo-Yo Ma, Leif Ove Andsnes, Lang Lang, Anna Netrebko, Nigel Kennedy, Daniel Barenboim, Elisabeth Leonskaja, Vladimir Ashkenazy, Yehudi Menuhin, Itzhak Perlman, Sergei Prokofiev and Igor Stravinsky.

The Symphony Orchestra has toured extensively in the USA, in South America, in Asia and in most countries in Europe, and performed at some of the most prestigious venues including Carnegie Hall, Royal Albert Hall, Berlin Philharmonic, Cologne Philharmonic, Concertgebouw, Konzertverein and Alhambra (Granada).

The home of the Danish National Symphony Orchestra is DR Koncerthuset in Copenhagen, built in 2009, which was designed by the famous French architect Jean Nouvel. In 2012, DR Koncerthuset entered the big league when the renowned British music magazine Gramophone rated the concert hall among the ten best in the world.



THOMAS SØNDERGÅRD

Danish conductor Thomas Søndergård is Principal Conductor of BBC National Orchestra of Wales (BBCNOW) and Principal Guest Conductor of Royal Scottish National Orchestra (RSNO) where he will become Music Director from the start of the season 2018/19. He was Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra from 2009-2012.

Recent engagements include debuts with London Philharmonic, Royal Concertgebouw and London Symphony Orchestra, Bayerische Staatsoper *Turandot* and Deutsche Oper Berlin (world premiere of Scartazzini's *Edward II*). He has also made return visits to Oslo Philharmonic, Gothenburg Symphony, Orchestre National du Capitole de Toulouse, Danish National Symphony Orchestra, Royal Stockholm Philharmonic and Royal Danish Opera *Il viaggio a Reims*. With RSNO, recent highlights have included Sibelius' *Violin Concerto* with Janine Jansen and with BBC NOW, BBC Proms performances, the complete Stravinsky *The Firebird*, recordings and touring.

Recent seasons have included visits to Gewandhausorchester Leipzig, Deutsches Symphonie-Orchester Berlin, Mahler Chamber Orchestra, Bamberger Symphoniker; leading tours with Junge Deutsche Philharmonie and European Union Youth Orchestra; Rotterdam Philharmonic, Netherlands Radio, Orchestre Philharmonique du Luxembourg, Brussels Philharmonic; Swedish Radio, Royal Stockholm Philharmonic, Orchestre National d'Île de France; Toronto, Atlanta, Houston, Seattle, and Vancouver Symphony Orchestras, Philharmonia Orchestra and BBC Symphony Orchestra.

His discography with BBCNOW includes Sibelius *Symphonies Nos. 2 & 7* and their most recent release Sibelius *Symphonies 1 & 6*. Other noteworthy recordings include violinist Vilde Frang's celebrated debut disc and Poul Ruders' *Piano Concerto No. 2* which was nominated for a Gramophone Award in 2011. In 2011 he was awarded the prestigious Queen Ingrid Foundation Prize for services to Music in Denmark.





RECENT AXEL BORUP-JØRGENSEN RELEASES

Organ Music by Axel Borup-Jørgensen Catalogue No: 6.220617

Jens E. Christensen, organ. Portal for percussion and organ Op.182 (2009) for organ IV Op.106 (1983-84) Strophen for alto and organ Op.116 (1961) Kalligrafier for organ Op.116 (1985-86) Für Cembalo und Organ Op.133.2 (1989) organo per due for 2 organists Op.133.1 (1989) Trilogi for bass and organ Op.154.4 (1996) for organ XI Op.141 (1991-94) winter music for percussion and organ Op.113.2 (1986-87).

"The organ playing of Jens E. Christensen is of sterling quality throughout; as noted above but worth underlining, the recording itself is demonstration standard. A phenomenal release that rewards repeated listening" Fanfare November 29th 2017, Colin Clarke.

"Lässt man sich auf sie ein, entfaltet Borup-Jørgensens Klangsprache einen einzigartigen Zauber, dessen Ernsthaftigkeit und Klangsinnlichkeit man sich kaum entziehen kann. Zeitgenössische Musik vom Feinsten!" Heinz Braun (14.11.2016).

Piano Music by Axel Borup-Jørgensen Catalogue No: 6.220616

Erik Kaltoft, piano "Thalatta! Thalatta!" Op.127 (1987-88) Marine Skitser Op.4b (1949) winter pieces Op.30b (1959) sommer intermezzi Op.65 (1971) Passacaglia for klaver Op.2b (1848) Regndræbe interludier Op.144 (1994) epigrammer Op.78 (1976) Miniaturesuite Op.3b (1949) Praeludier for klaver Op.30a (1958-59) "Phantasiestück" for celesta Op.115 (1985)

"Axel Borup-Jørgensen's music is very special if not strange, yet atmospheric and, at the end, inspiring if not magic. Erik Kaltoft, a long-time collaborator of the composer, fascinates with outstanding and suggestive performances". Oliver Fraenzke, 27.01.2017.

"Anyone with an appreciation of piano ambiance and looking for an alternative to Debussy, Satie and Messiaen will in time take to this music, I do believe. But anybody who makes a serious effort of concentrated listening should end up loving this music. Or, so I would hope. Excellent!" Grego Applegate Edwards's, September 7th 2016.

NORDIC SOUND - Tribute to Axel Borup-Jørgensen Catalogue No: 6.220613

5 world premieres Michala Petri, recorder and Lapland Chamber Orchestra conducted by Clemens Schuldt. Bent Sørensen (b.1958) Whispering (2014) for recorder and strings. Pelle Gudmundsen-Holmgreen (1932-2016) For Axel "Boye" (2014) Music for 13 strings. Sunleif Rasmussen (b.1961) Winter Echoes (2014) Mogens Christensen (b.1955) Nordic Summer Scherzo (2014) Thomas Clausen (b.1949) Concertino for recorder and strings (2014) Axel Borup-Jørgensen (1924-2012) Sommasvit Op. 24 (1957).

"Superbly recorded in detailed and colourful SACD sonics, this is a release which oozes affection for Axel Borup-Jørgensen and is a wonderful snapshot of Nordic contemporary music in the five world premiere pieces composed in his honour. Topped by Michala Petri's virtuosity, no fan of modern music and the crisp transparency of this 'northern sound' should hesitate in adding it to their collection" MusicWeb International, Dominy Clements October 2015.

"Michala Petri's gemeinsames Projekt mit Clemens Schuldt als jungem Ausnahmeregimenten und dem Lappländischen Kammerorchester, das gerade für ein Repertoire mit der Pause als Klang- und Bedeutungsträger besonders geeignet erscheint, ist dem Andenken an die inspirative Persönlichkeit Axel Borup-Jørgensens gewidmet". Hanns-Peter Mederer Das Orchestra, February 2016.

"One can hardly imagine more competent and more committed performers for this music than soloist Michala Petri and the fabulous strings of Lapland Chamber Orchestra under the confident, colorful and illuminating guidance of Clemens Schuldt." 10/10/10 Klassik Heute Heinz Braun, 01.10.2015.

UK-DK Catalogue No: 6.220611

Michala Petri, recorder and Mahan Esfahani, harpsichord. English and Danish music by Modern Masters: Malcolm Arnold, Gordon Jacob, Benjamin Britten, Daniel Kidane (World premiere) Vagn Holmboe, Henning Christiansen and Fantasia op. 75 (1988) by Axel Borup-Jørgensen.

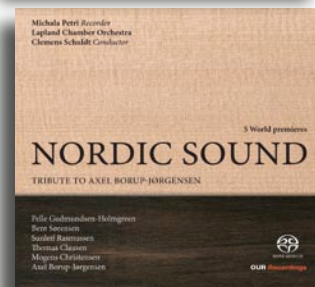
5 stars Classical Music Magazine, March 2016

5 stars BBC Music magazine, April 2015

5 notes Pizzicato, March 2015

"it goes without saying that anything this superstar pairing puts its hands to will be extraordinary" Fanfare March 2015.

"A wonderful advert for this instrumental pairing and for virtuosity in general. Superbly engineered sound". Guy Richards, Gramophone May 2015.





The Percussion Universe of Axel Borup-Jørgensen

Catalogue No: 6.220608

Gert Mortensen, percussion **3 World premieres**
 Solo Op. 88 (1979) Music for percussion + viola
 Op. 18 (1950) La Primavera Op. 97 for percussion duo
 (1982) Periphraisis Op. 156 for percussion and
 recorder (1993-94) Winter Music Op. 113.1 for
 percussion and Brass Quintet (1981-84).

"I highly recommend this recording. It is worthwhile to delve into the unique sound-universe of Borup-Jørgensen, and new secrets seem to surface with each new listening. Phenomenal in every aspect of production; quite simply a CD for which there are no superlatives high enough. One cannot imagine it being surpassed in terms of either musical and sound engineering qualities. In addition, the carefully edited booklet (also translated into English) provides a wealth of useful information on the composer, the works and performers. All of us can look forward with excitement for continuation of this exceptional project."
 10/10/10 Klassik Heute, Heinz Braun October 2014.

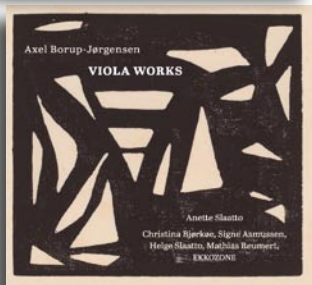
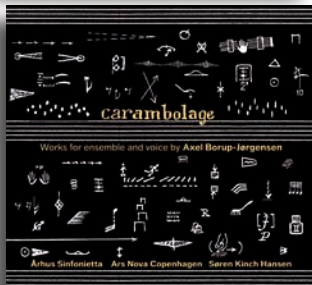
"Recorded with startling clarity and informatively annotated, this release is another triumph for Gert Mortensen and the formidable roster of musicians with whom he has collaborated on this project, - so resulting is memorable listening experience"

Richard Whitehouse, Gramophone September 2014.

Recorder Music by Axel Borup-Jørgensen

Catalogue No: 8.226910 **7 World premieres**

Michala Petri and Elisabet Selin, recorder and Gert Mortensen, percussion: Periphraisis Op.156 for recorder and percussion (1977 rev.1993-94) Nachstück op. 118.1 for tenor recorder (1987) Achitaves Op.83 for soprano recorder (1977) Zwiegespräch Op.131 for soprano recorder and harpsichord (1988-89) Birds Concert Op 91.9 for descant recorder (1995) Fantasia Op.75 for soprano recorder and harpsichord (1975 rev.1986-88) Pergolato Op.183 for treble recorder (2011) Notenbüchlein Op.82 for descant recorder (1977-79).



"OUR Recordings has (once again) set new production standards with this disc. Certainly, Borup-Jørgensen's music is not "light-weight" fare, but it is a momentous milestone of recorder music of the 20th Century - a music of the greatest individuality and directness, that is impossible to ignore!"
 10/10/10 Klassik Heute Heinz Braun March 2014.

"Percussionist Gert Mortensen begins the piece with bold drums and cymbals whilst the recorder has contrasting long subdued notes. During the piece the recorder emerges with more strident material and the percussion changes to more brilliant crotales and triangle. The recorder and percussion then both revert to a quiet "truce" after what has seemed like a "men are from Mars, woman from venus" sort of piece. This "confrontational" style seems to chime with what the Classical Composers Database describes as Jørgensen's stylistic "atonal expressionism... pointillistic... and uncompromising". The Recorder Magazine (UK) Paul Bunell, March 2014.

Carambolage Works for ensemble and voice by Axel Borup-Jørgensen (Dacapo 8.226576)

Århus Sinfoniietta and Ars Nova Copenhagen conducted by Søren Kinch Hansen
 Winterelegie Op.55 (1968) for 3 female voices, flute, oboe, bassoon, percussion, piano and strings,
 Sirenernes kyst Op. 100 for flute, clarinet, violin, guitar, cello, percussion and multivoice tape,
 Carambolage Op.79 (1979-80) for piano/electric organ, electric guitar and percussion,
 Pocket Oratorium, Op.50 (1964) for 16 voices, piano, harpsichord, timpani and percussion.

"The music moves on through quite different sound sources in a both abruptly incohesive yet poetically continuous motion. Statement is added to statement. Separately, they have the feeling of rounded gestures because of their precision of sound, irrespective of their being made up of small phrases or just a single detached sound". Seismograf, January 2015.

"Coast of Sirens" is as if woven of dreams. 'Carambolage' demonstrates slightly later that even if Borup-Jørgensen can also be a tough guy to try and come to grips with, his works often turn out to be an enchanting meditation on the beauty of life". Five Stars, Jyllands-Posten January 2015.

"Axel Borup-Jørgensen's compositions use small ensemble and voice. - The listener can hear the painstaking detail that must populate the score with each exact-sounding block. The interactions between performers build singular moments rather than pyramids of tension."

American Record Guide.

Viola Works by Axel Borup-Jørgensen (Dacapo 8.226584)

Anette Slaatto, viola. Partita for Solo Viola, Op.15 (1953-54) Music for Percussion and Viola, Op. 18 (1955-56) for viola solo, percussion and piano O Bäume Lebens, Op.81 (1977) for mezzo-soprano and viola, Sonata for Viola and Piano Op.14 (1952-53) Mobiles after Alexander Calder, Op.38 (1961) for viola, marimba and piano, Duo for Violin and Viola, Op.12 (1951-52).

"Listening develops into a 75-minute-long walk into the distinctive landscape of a Danish composer. And as far as the viola is concerned: Just the expression – the forest-dark sound – says a great deal about the nature of the instrument." Five Stars, Kristeligt Dagblad December 2015.

"I take the performances at face value, the Danish viola player, Anette Slaatto, a player of outstanding dexterity". 12 January 2016 David's Review Corner.

