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ESBJERGENSEMBLE
& **KRISTOFFER HYLDIG** PIANO
PLAYING **AXEL BORUP-JØRGENSEN**



A Meticulous Modernist

by Joshua Cheek

Spared the horrors and destruction of the war on the continent, the musical situation in post-war Denmark was still very much a work-in-progress with composers struggling to find their own contemporary voices reconciling “Danishness” with modernity. The greatest challenge facing Danish composers even at this late date was neither the powerful influence of continental avant-garde nor the colorful nationalism of their Scandinavian neighbors but rather the overpowering legacy of their own great national composer, Carl Nielsen. During this period the prolific composers Vagn Holmboe (1909-1996) and Niels Viggo Bentzon (1919-2000) emerged as the leaders whose individual theories of composition would assume distinctive and influential roles. Among Holmboe’s students were Per Nørgård (1932-), Ib Nørholm (1931-2019) and Pelle Gudmundsen-Holmgreen (1932-2016), who together with Axel Borup-Jørgensen would shape contemporary Danish music in the years after 1950, each charting an individual path through modernity.

The cultural milieu at this time embraced the musical aesthetics of the German philosopher Thomas Adorno, epitomized in the works of composers like Pierre Boulez and Karlheinz Stockhausen. In response to the atrocities of the war, composers sought intellectual refuge in varieties of revolutionary programs of artistic and social change to completely reshape music. For the most part, the legendary Darmstädter Ferienkurse (“Darmstadt Summer Course”) and its influence were but a brief distraction for most Danish composers, who after writing a couple of serial works were off on their own more personal explorations. It was during this period of exploration and experimentation that Axel Borup-Jørgensen began his own musical journey, creating an intensely personal music carefully etched upon the surface of silence with inspiration from modern Swedish poetry and the Swedish landscape.

Born on November 22, 1924, in Hjørring, Denmark, Axel Borup-Jørgensen was by any definition, a unique figure in Danish music. Whereas many Danish composers dabbled in the continental avant-garde to later depart, Borup-Jørgensen was one of the few who remained faithful to the modernist ideal throughout his career, never looking back neither in nostalgia nor irony. Yet, there is an organic lyricism in his music, a unique “Scandinavian” sensibility, and intuitive quality to his works that sets it apart from that of more rigorous adherents of the Post-Webern School.

When Axel was 2 1/2 years old, his family moved to Sweden, eventually settling in Mjölby, located about 230 kms south of Stockholm. In 1942 the family acquired the small island of Björkö in Lake Sommen on the border between Östergötland and Småland. As a child, Axel displayed an early interest in both music and art and taught himself to play a number of instruments including accordion, mandolin and piano and often performed with his school mates. He also had a natural gift as a draughtsman, a talent he carried into adulthood and in full evidence in his intricate and beautiful, calligraphic scores. As a youth, Axel would often go cycling through the Swedish countryside, or spend hours rowing, no doubt captivated by the ever-changing play of light refracted upon the surface of the water. It was around this time that Borup-Jørgensen’s interest in classical music began, when his piano teacher introduced him to the famous slow movement from Beethoven’s “Moonlight Sonata”. ‘It was as if a spiritual world opened up, almost with the effect of a religious conversion’ he would say. After this, playing the piano became his overriding interest, particularly Grieg’s “Lyric Pieces”.

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 with Poul Schierbeck and Jørgen Jersild. While there, he also

met the composer Niels Viggo Bentzon. Bentzon ultimately inspired Axel to focus on composition. Throughout his life Borup-Jørgensen would emphasize he was an “autodidact,” a claim that has considerable merit considering his unique place in Danish music. For him, there were no antecedents, no models: his development as a composer stands outside of any popular or academic trends or “isms.”

After passing his music teaching examination at the Royal Danish Academy of Music, Borup-Jørgensen established himself as a piano teacher. Unfortunately, both work and his family obligations tended to isolate him from the new music scene in Copenhagen. His divorce in 1958 freed him to devote more time to composition. In 1959, he travelled to that Mecca of modern music, Darmstadt, returning again in 1962. While obviously indebted to the progressive tendencies from the continent, his Darmstadt pilgrimages were more a confirmation than a revelation. Far more influential was his encounter with the music of György Ligeti, whose densely textured micropolyphony would prove much more of an inspiration for the orchestral works from the 1960s on than the serialism and electronic explorations of Stockhausen and Boulez.

In 1965 he won first prize in a competition held by Danish Radio for his orchestral sketch “Nordisk Sommerpastorale”, Op. 51, a work now considered a classic in contemporary Danish orchestral music. Many characteristic traits of Borup-Jørgensen’s later music can already be heard in this score, particularly his organic, almost crystalline process of motivic development and a preference for the upper tessituras of the orchestral palette. The prize also included a commission to write a large orchestral work for the 40th anniversary of the Danish National Symphony Orchestra. He would not finish his commission – “MARIN” op. 60 – until 1970, but it was a milestone for the composer. Both the composition and preparation of the highly detailed score for this richly textured sea symphony, (with the string section divided in as many as 55

individual parts), took more than 1000 hours! "MARIN" was given its first performance by the Danish National Symphony Orchestra, conducted by Herbert Blomstedt, and is widely acknowledged as his masterwork, and was awarded the International Rosstrum of Composers Prize in Paris in 1970. Despite an extraordinary gift writing for large ensembles, "MARIN" would prove to be Borup-Jørgensen's last large scale orchestral score. From then on he wrote primarily chamber music, instrumental solos and a noteworthy body of works for recorder, guitar, piano and percussion. Irrespective of medium or instrument, Borup-Jørgensen would craft his music in close collaboration with instrumentalists who could help him realize his ideas and he was one of the most frequently programmed and performed modernist composers from the '60s to the '90s. His later works were particularly characterized by a preference for minimalist textures and works composed almost exclusively in the mid- and upper ranges. Melody progressively disappears from his music, replaced by meditative spaces and instrumental resonances. Indeed, as Axel was fond of saying:

"Silence is music too."

The late composer Pelle Gudmundsen-Holmgreen said of his older colleague: "Borup has found his own poetic beauty. He is a composer's poet. He has a Swedish quality in his music, and one can almost hear the Swedish forests and the special melancholy, which is often found in Swedish art." Borup-Jørgensen was a truly original voice in the Danish music scene, and a bit of an outsider. His uncompromising obsession with detail and desire to explore new tonal possibilities earned him the respect of his colleagues, being an inspiration and challenge for the musicians he worked with and a consistently surprising composer for his audience. Axel Borup-Jørgensen died in October 2012 at the age of 87.



Björkø, Sweden and MARIN score (size: 135 x 35 cm).

Axel Borup-Jørgensen's daughter, Elisabet Selin maintains a website, www.borup-jorgensen.dk which in addition to photos and biographic information has a descriptive catalogue of his complete works as well as links to many scores.

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Intrada op. 149 (1993-94)

for solo percussion

Borup-Jørgensen wrote prolifically and expressive for percussion from the beginning of his career (music for percussion and viola, op. 18 (1955-56)) and he had both a deep appreciation for the universe of sonorities possible with percussion instruments but more importantly, a respect and appreciation for the limitless creativity of the percussionists who'd perform his music. While many details are notated with his characteristic specificity, *Intrada* leaves many passages open to improvisation, relying on graphic notation and verbal suggestions. Additionally, while nominally scored for traditional percussion (Tom Toms, Bongos, Pitcher percussion such as Glockenspiel, Vibraphone and Marimba) the bulk of the music's narrative is propelled by "found sounds" such as glass bottles, suspended springs, an anvil, pieces of glass and the rather unusual inclusion of the steel pan drum. Borup-Jørgensen employs this "junk yard" assembly with remarkable finesse, creating waves of shimmering textures, punctuated by the sheen of high-pitched metallic percussion. The work concluding with a clatter of cymbals and a series of emphatic tattoos on the tenor drums.

CHRISTIAN MARTINEZ PERCUSSION



Trio op. 134 (1988-90)

for clarinet, cello and piano

Commissioned by the County Music Committee in Frederiksborg County Borup-Jørgensen's *Clarinet Trio* originally had the working name "Ensomhedens Billede", (Images of Solitude) after an exhibition in Kobberstiksamlingen. The composer noted that work progressed very slowly and seemed to drag on for many years, with multiple failed clarinet trios attempted throughout the 80s. By this point in Borup-Jørgensen's output, meter has been almost completely abandoned, providing the musicians an open score showing the approximate relationship of musical events. Also characteristic of his later works is focusing almost the entire work in the mid- to upper range of the keyboard. With the exception of a few brief appearances of a low cello D-sharp/E-flat, the entire piece is played above the f3 below middle c4. In keeping with the work's inspiration, a sustained, elegiac mood prevails, with wisps of melody emerging and fading back into silence.

RON CHEN-ZION CLARINET

PAU CORDINA CELLO

KRISTOFFER HYLDIG PIANO



Ricostruzioni op. 71 (1973-74)

for woodwind quintet

It is curious, that *Ricostruzioni* op. 71 is Borup-Jørgensen's solitary work for woodwind quintet, given the ideal suitability of that genre for his tonal exploration. As with many of the composer's middle period works, the piece's structure follows a tried-and-true structure of a somewhat distended rondo-form, with each new contrasting episode demarcated by a return to a significant musical gesture, in this case, a sharply articulated motif of two rising, one falling note signals the new episode. There is a palpable joy of discovery in how Borup-Jørgensen shifts and colors the work's chorale-like episodes, a quality not always evident in his works for strings. The composer provided two endings for the work, the alternative double the length (nine bars). This recording features the original, shorter coda.

KERSTIN THIELE FLUTE

RON CHEN-ZION CLARINET

NIKLAS KALLSOY MOURITSEN HORN

DAVID DANIEL DINU OBOE

ANTTI SALOVAARA BASSOON



Malinconia op. 68 (1972-74)

for string quartet

Commissioned by the Carl Nielsen Quartet

The subject of melancholy has been an inspiration to poets and composers and even artists (one is reminded of Albrecht Dürer's haunting etching), for centuries, not to mention works that Borup-Jørgensen might have known such as Beethoven's *String Quartet* No. 6 in B-Flat Major, Op. 18, the second movement of Ysaÿe's *Violin Sonata* No. 2 and a lovely rhapsody for cello and piano by Sibelius. Beginning with a sharp fortissimo pizzicato chord (labeled "urekspllosionen" – primeval explosion) and a "curtain", there is a short pointillistic fragment labeled "intestationen" – dying without a will. Thereafter the work unfolds theatrically, with the opening "curtain" followed by alternating sections of long sustained chords (designated as "malinconia") and brief episodes, in faster tempi, usually featuring pizzicato labeled "efter" or after). The work ends on a note of quiet resignation.

JOEL BARDOLET VIOLIN

BERNAT PRAT SABATER VIOLIN

MICHEL CAMILLE VIOLA

PAU CORDINA CELLO



Distichon op. 67 (1974)

for violin & piano

Dedicated to Palle and Anette Heichelmann

The verse form “Distichon” (distich), a classical couplet dating back to antiquity. The distich is perhaps better known in modern poetry for its association with the elegy and the elegiac mode of lament, often in tribute to the dead, and indeed, there is an elegiac, almost “rage against the dying of the light” quality to this uncharacteristically violent piece. As with many of Borup-Jørgensen’s scores, each page constitutes a separate “movement” or “episode”, delineated by the predominance of a certain melodic gesture of coloristic device, i.e., trills, double and triple stops, repeated rhythms, etc. Two elements particular unique to this mid-career work are the predominance of dense clusters on the piano and the violin’s part being almost exclusively constructed from minor seconds, sevenths and ninths. The work reaches its emotional climax in a long-held high g” on the violin (more than 20 seconds) before concluding in a wispy coda and a final muted cluster.

TIM CRAWFORD VIOLIN

KRISTOFFER HYLDIG PIANO

Photo from the recording of “Distichon” in Christianskirken, Copenhagen.



Rapsodi op. 114:3 (1994-96)

for viola solo

Composed for Per Nørby Hansen – a more “complex” revision of the 1984 original
The score includes a quotation from the fourth of Rilke’s *Duino Elegies*, “O Bäume Lebens, o wann winterlich?” (O trees of life, O when are you wintering?), a poem which inspired Borup-Jørgensen on several occasion, beginning with “duineser elegier” op. 19 (1955-56) as well as in his previous composition *Winter Music* op. 113:1. Midway through the score, the melody line from the op. 19 song appears, with the words printed above the viola part, concluding with the words “And somewhere lions still roam and never know, in their majestic power, of any weakness.”

MICHEL CAMILLE VIOLA



“mikroorganismer” op. 20b (1956)

– short sketches for string quartet

“When I wrote *String Quartet* in the summer of 1956, it was as a reaction to the performance of another work, *Improvisationer* op. 17. Or perhaps more accurately as a reaction to the reactions to the performance. When I wrote *Improvisationer*, I had a feeling that I had now found my way. But the scattered laughter during the performance and the criticism the next day typically visited that the piece offered a completely different feeling; the critic wrote, among other things, that “there was no foothold on the skeleton of effects that the composer came up with.” And I, who had felt that it was written with my heart’s blood – that blood test did not turn out so well.

In an attempt at “self-examination” or perhaps rather in an attempt to hide my “shortcomings”, I wrote these 13 tiny “microorganisms” as a kind of musical centrifuge in which all red blood cells were filtered out. As a curiosity, the shortest of the movements, the seventh (pizzicato), has a playing time of 7 seconds but contains what is required of a musical promise: a kind of “theme” – exposition + development section leading to a climax + concluding coda. In other words, legally appropriate.

The title of the work has nothing to do with infection, but merely alludes to the fact that these are quite short movements, each of which constitutes an organic musical prelude.”

MICHEL CAMILLE VIOLA

BERNAT PRAT SABATER VIOLIN

PAU CORDINA CELLO

JOEL BARDOLET VIOLIN





ESBJERG ENSEMBLE

As one of Denmark's oldest professional international chamber music ensembles, the Esbjerg Ensemble is known for its dynamic performances and commitment to modern and classical repertoire, making a significant contribution to the Danish music scene.

The Esbjerg Ensemble performs classical chamber music with an uncompromising commitment to quality and is renowned for its innovative and versatile programming. The ensemble consists of 10 passionate and expressive musicians from around the world, each carefully selected for their unique qualities. The Ensemble is arranged as a wind quintet, a string quartet, and a percussionist. Guest musicians on piano, double bass, and other instruments are handpicked for programs that require an expanded ensemble.

For this project the Esbjerg Ensemble have invited 4 great musicians to participate, the 2 Spanish violinist Joel Bardolet, Bernat Prat Sabater, the Faroe Island hornist Niklas Kallsøy Mouritsen and pianist Kristoffer Hyldig. These 4 musicians are often invited to play with the Esbjerg Ensemble.

ESBJERGENSEMBLE

JOEL BARDOLET VIOLIN

Joel Bardolet is from the Spanish city of Vigo, where he began playing the violin at an early age. He was educated in Catalonia, Germany, and Switzerland. Joel has performed as a soloist and chamber musician at leading European festivals and with some of Europe's top chamber orchestras. Along with Pau Cordina and pianist Marc Heredia, he is a co-founder of Trio Fortuny, which performs both classical repertoire and contemporary music. In addition to his numerous concerts, Joel Bardolet has an extensive discography that showcases his versatility as a musician. He is also deeply committed to musical education, frequently giving masterclasses and workshops where he shares his extensive knowledge and passion for the violin with young musicians.

BERNAT PRAT SABATER VIOLIN

Bernat Prat Sabater started playing violin in Capellades (Barcelona) with Sergi Bello. He graduated with high distinction from ESMUC in Spain, where he studied violin with Eva Graubín and chamber music with Kennedy Moretti and Cuarteto Casals. From 2014 to 2016 he has been a student of Rainer Schmidt in the Hochschule für Musik Basel, where he completed his Masters in violin performance with high distinction. He is a founding member of Cosmos Quartet and has been part of orchestras such as JONC, JONDE, SHMFO, OBC and Cadaqués Orchestra. Bernat has also been awarded with many prizes at a great variety of national competitions as well as international.





MICHEL CAMILLE VIOLA

Michel Camille's musical journey began early. At the age of 11, he won a full scholarship to Wells Cathedral School. During this formative period, Michel Camille had the privilege of performing around the world with legendary figures such as Yehudi Menuhin, Yfrah Neamen, Norman del Mar, and Igor Ozim.

At the age of 18, Michel Camille's burgeoning talent was recognized with several awards for his solo and chamber music performances in London. He won the "Premier Prix" at the Guildhall School of Music, where he studied under the renowned professor David Takeno, and later the "Concerto Prize" at Banff Fine Arts. His early professional career included significant roles as principal viola player in prestigious orchestras such as the Academy of St. Martin in the Fields, London Musici, the BBC Symphony Orchestra, the Scottish Chamber Orchestra, and the City of London Sinfonia.

Since 1995, Michel Camille has been a member of the Esbjerg Ensemble, and in 1999, he founded the *Esbjerg International Chamber Music Festival*. Michel's repertoire spans both classical and contemporary music, and he also has an extensive discography, and is involved in teaching of the next generation of musicians.

PAU CORDINA CELLO

Born in 1988 in Barcelona, he began playing the cello at the age of 5 and was educated at the Yehudi Menuhin School, Guildhall School of Music and Drama, and Chapelle Musicale Reine Elisabeth. Cordina has performed in leading European concert



halls and festivals and is in demand both as a soloist and chamber musician. In addition to being a permanent member of the Esbjerg Ensemble, Pau Cordina is also a member of the Oculi Ensemble and Trio Fortuny. Beyond his work with the classical standard repertoire, Pau Cordina is also known for his strong commitment to contemporary music. His dedication to his craft and his ability to seamlessly blend technical skill with emotional depth make him a distinctive cellist of his generation.

TIM CRAWFORD VIOLIN

Tim Crawford is a British violinist who began playing at the age of 5. He is a sought-after musician, both as a soloist and as a chamber musician. Tim has performed at leading European festivals and concert halls alongside some of the most prominent chamber musicians of his time. He is currently studying at the Basel Music Academy under Rainer Schmidt. Tim has also studied at the Royal Academy of Music and the Guildhall School of Music in London, where he was awarded the Lord Mayor's Prize for the highest mark in the entire music department. His exceptional achievements led to an invitation to return as a Chamber Fellow.

Tim Crawford is a highly demanded soloist and chamber musician, having won numerous awards and recorded several albums. Tim Crawford joined the Esbjerg Ensemble in season 2024 and 2025. He is one of the founders of the Teyber Trio and a member of the Valo Quartet. He has also been a member of the Barbican Quartet and the Celan Quartet.





KERSTIN THIELE FLUTE

Kerstin Thiele studied with solo flutist Toke Lund Christiansen at the Royal Danish Academy of Music and with Professor Andre Jaunet in Zurich.

In addition to her role as a board member of Esbjerg Ensemble, of which she has been a member since 1986, Kerstin Thiele is a sought-after musician at home and abroad, where she is known for her dynamic performances. and for her commitment to the modern and classical repertoire. Kerstin Thiele is also a valued teacher at the Danish National Academy of Music.



RON CHEN-ZION CLARINET

Ron Chen-Zion began his studies at a young age with Richard Lesser of the Israel Philharmonic Orchestra. In 1986, he moved to the USA, where he continued his studies and graduated from the New England Conservatory.

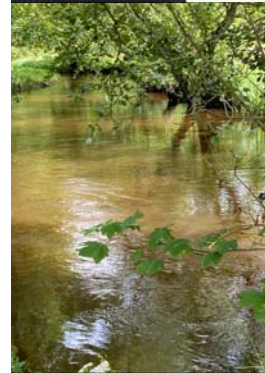
In 1990, Ron Chen-Zion was appointed principal clarinetist in The State of Mexico Symphony Orchestra. As a chamber musician, he has frequently been invited to Rudolf Serkin's Marlboro Music Festival in the USA and has performed across Europe, Israel, and North and South America. Ron Chen-Zion has recorded several CDs, including a highly praised rendition of Max Reger's works for clarinet and piano.

Ron has been a central and valued member of the Esbjerg Ensemble since 1993, helping to establish the ensemble on both the national and international music scenes.

DAVID DANIEL DINU OBOE

David Daniel Dinu, born in 1999 in Bucharest, was educated at the National University of Music in Bucharest and at the Royal Danish Academy of Music in Copenhagen, studying with Professor Max Artved.

David Daniel Dinu is a permanent member of the Esbjerg Ensemble and has extensive experience as an orchestral musician, having performed with the Tivoli Promenade Orchestra, the Danish Chamber Orchestra, the Copenhagen Philharmonic Orchestra, and the Danish National Symphony Orchestra. David is deeply committed to contemporary music while also delivering outstanding interpretations of the classical repertoire, where his performances are distinguished by expressive depth, technical precision, and a profound understanding of the oboe's unique voice.





ANTTI SALOVAARA BASSOON

Antti Salovaara is a Finnish bassoonist, educated at the Sibelius Academy in Helsinki, where he studied under Jaakko Luoma. Salovaara also studied at the Conservatoire de Paris with Laurent Lefèvre and later at the Hochschule für Musik, Theater und Medien Hannover with Bence Bogányi, from which he graduated in 2018.

Antti Salovaara has been a member of the Esbjerg Ensemble since 2017 and also plays in Töölöläb, an electro-acoustic experimental woodwind group based in Helsinki. Salovaara is deeply committed to chamber music and regularly collaborates with composers to expand the solo and chamber repertoire for the bassoon. His contributions to chamber music are characterized by a passion for improvisation.



NIKLAS KALLSOY MOURITSEN HORN

Niklas Kallsoy Mouritsen, was born in the Faroe Islands, graduated with a master's degree from the Royal Academy of Music in Denmark, and was later accepted into the orchestra academy of the Suisse Romande Orchestra in Geneva, Switzerland.

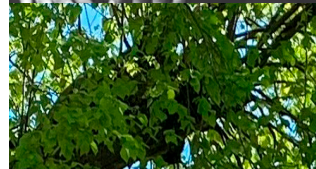
At the same time, Niklas also works as a freelancer in Denmark and Sweden, being a substitute for many of the most important orchestras in the Scandinavian area, including Copenhagen Philharmonic, Malmø Symphony Orchestra, Aarhus and Odense Symphony Orchestras, Danish Chamber Orchestra and Royal Opera Orchestra in Copenhagen.

KRISTOFFER HYLDIG PIANO

Kristoffer Hyldig graduated from the Royal Danish Academy of Music in 2010, where he studied with professor Niklas Sivelöv and Tove Lønskov. Kristoffer Hyldig has an extensive concert career, both as a soloist with orchestra and as a chamber musician, with concerts in Europe, China and the USA, including Carnegie Hall.

Kristoffer Hyldig is a prominent figure on the Danish music scene. Since 2006, he has released several albums of lieder, chamber music and solo works by composers such as Debussy, Ravel, Messiaen, Bent Sørensen and Hindemith. His latest album Messiaen's *Vingt Regards sur l'enfant Jesus* received overwhelming international attention and received several awards. He is actively involved in various chamber music collaborations, including the Messiaen Quartet Copenhagen and a lieder partnership with Wagner soprano Brit-Tone Müllertz and mezzo-soprano Hetna Regitze Bruun.

Hyldig has received several prestigious awards, including the Special Jury Prize at the EU Piano Competition in 2009, the Jakob Gades Legat, the Léonie Sonning Scholarship and the Danish Music Critics' Artist Prize.





CHRISTIAN MARTINEZ PERCUSSION

Christian Martinez began his percussion studies in his hometown of Cali, Colombia. He later pursued studies at the Manhattan School of Music in New York and at the Rogaland Music Conservatory in Stavanger. In 1996, he graduated from the Royal Danish Academy of Music in Copenhagen, and that same year, he became a member of the Esbjerg Ensemble. As a soloist and chamber musician, Christian Martinez has toured in Europe, the USA, Latin America, and Taiwan.

In 2010, Christian Martinez released his first solo CD, *Rhythmical Séance*, featuring Per Nørgård's *I Ching* as well as pieces by Ivar Frounberg and Ejnar Kanding. His collaboration with Nørgård led to two new works on that CD: a concerto for percussion and ensemble called *Three Scenes* and *Arabesques I, II, III* (2011) for solo percussion. Both works are dedicated to Christian Martinez and the Esbjerg Ensemble.



Mette Due producer

Mette Due is a trained Tonmeister/Producer from the Royal Danish Academy of Music and is employed at Espansiva-Music with Preben Iwan and as freelancer. Since completing her studies in 2014, she has worked with orchestras, ensembles, and soloists both nationally and internationally, and has been the producer for many recordings with OUR Recordings.

*Producer: Mette Due
Editing, mix and master: Mette Due
Executive producer: Lars Hannibal
Cover notes: Joshua Cheek
Cover photo: Private
Photos: RedStar, Private*

Artwork and cover design: CEZBP/OUR Recordings.

*Recorded in the Manor House ENDRUPHOLM
May 7-8, 24 and 27-28, 2024 and June 1, 2024*

"Distichon" is recorded in Christianskirken in Copenhagen July 3, 2024.

The album is recorded in the DXD audio format (Digital eXtreme Definition, 352.8 kHz/32bit). Pyramix DAW system with HAPI preamps/converters. Monitored on Adam P11 speakers and Sennheiser HD 8S headphones. Microphones: 3 x DPA 4006, 2 x Sennheiser MKH40, 2 x AKG 414, 4x Neumann KM184.

The album is recorded and released with generous support from:



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OF 1921**



OUR Recordings would like to thank the administration and the musicians of the Esbjerg Ensemble for the fantastic collaboration on the release of this chamber music album, which is OUR Recordings' 8th release featuring works by Axel Borup-Jørgensen.

This album is released in celebration of the centenary of the composer's birth. We would also like to express our gratitude for the opportunity to record the album at Endrupholm and in Christianskirken.



BJ 8.226925



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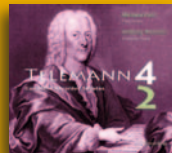
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RH 8.226909



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OM 6.220675



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C 6.220684



PH 6.220619



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CR 6.220605



CR 6.220615



CR 8.226907



OE 8.226918



OE 8.226916



OE 6.220679



OE 6.220674



CH 6.220600



CH 8.226901



OE 6.220680



OE 6.220618



OE 6.220570



OE 6.220673



OE 6.220682



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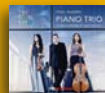
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OE: Orchestra/Ensemble · OM: Organ music · C: Choir · PH: Petri/Hannibal Duo · LP: Vinyl

VG: Violin/Guitar · CR: Choir/Recorder · CH: Chinese · SW: Spoken words · EP: Digital only