

BENT SØRENSEN (b.1958)

- 1 *Whispering* (2014)
Hommage á Axel Borup-Jørgensen for recorder and strings 10:16

PELLE GUDMUNDSEN-HOLMGREEN (b.1932)

- 2 *Music for 13 strings. For Axel "Boje" (2014)* 13:17

SUNLEIF RASMUSSEN (b.1961)

- 3 *Winter Echoes* (2014)
Hommage á Axel Borup-Jørgensen for recorder and 13 solo strings 11:19

MOGENS CHRISTENSEN (b.1955)

- 4 *Nordic Summer Scherzo* (2014)
Concerto for descant recorder and strings 09:52

THOMAS CLAUSEN (b.1949) *Concertino for recorder & strings* (2014)

- 5 *Moderato* 02:39
6 *Largo* 04:59
7 *Moderato* 02:09
8 *Rondo* 02:37

AXEL BORUP-JØRGENSEN (1924-2012)

- Sommasvit op. 24 for String Orchestra* (1957)
- 9 *Morgon: Svalön* 03:04
10 *Middag: Böljeskvalp vid Aspanäs udde* 01:49
11 *Afton: Bjälånäs* 03:27
12 *Natt: Höststorm på Storsjön* 01:27
13 *Epilog* 01:16
Total: 69:12

NORDIC SOUND

TRIBUTE TO AXEL BORUP-JØRGENSEN

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Borup-Jørgensen

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NORDIC SOUND

Tribute to Axel Borup-Jørgensen

A few months after Axel Borup-Jørgensen died, producer and co-founder of OUR Recordings Lars Hannibal had a meeting with the composer's daughter, Elisabet Selin, to discuss plans about how to preserve and promote her father's music.

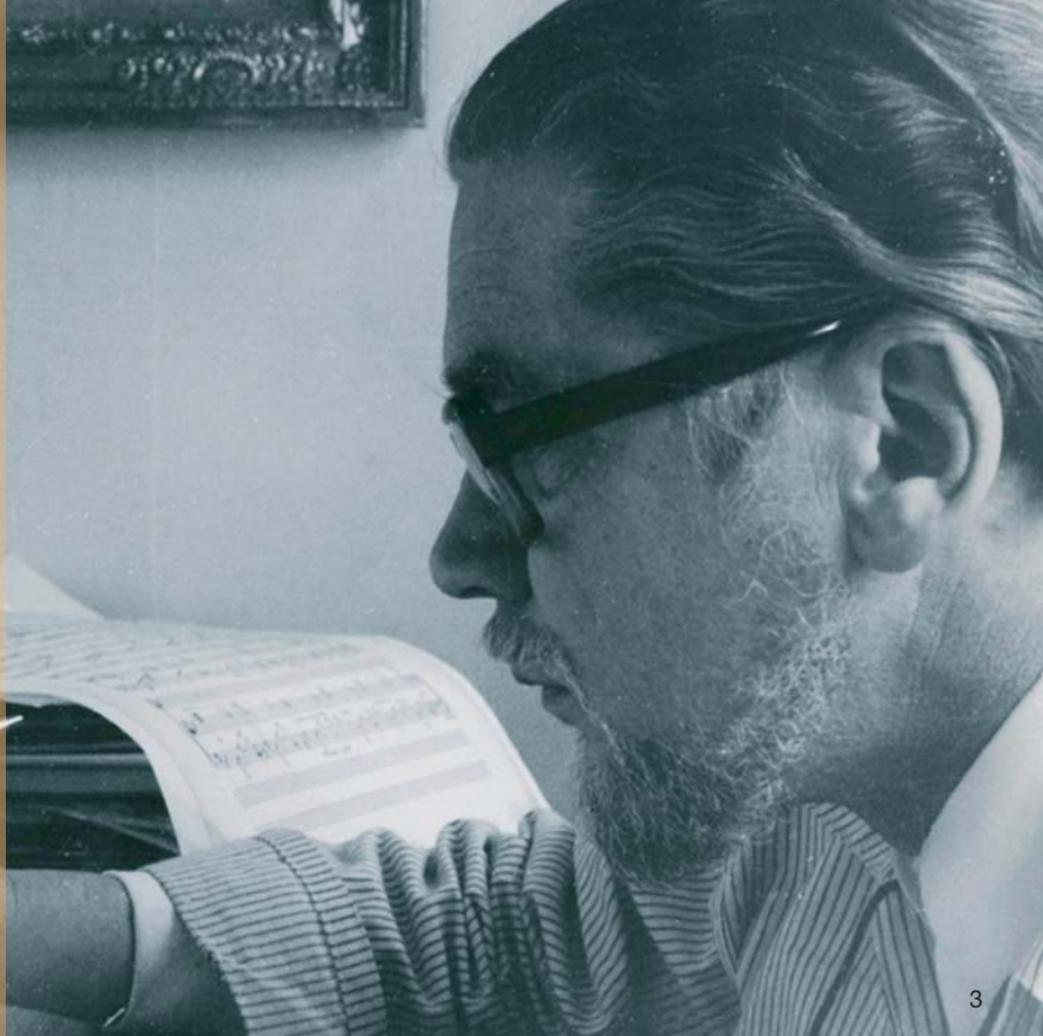
An agenda was established and soon many of Denmark's distinguished composers, musicians and artists, including renowned percussionist Gert Mortensen, award-winning Lighting Designer Jesper Kongshaug and Michala Petri, eagerly agreed to participate in a number of the proposed projects.

For Michala Petri, her role would take on a particularly personal significance: a long-time family friend, she was like a "second daughter" to Axel, in addition to Elisabet Selin being Petri's only private student.

To date, two critically acclaimed albums of Borup-Jørgensen's music have been released by OUR Recordings: *Recorder Music by Axel Borup-Jørgensen*, with Elisabet Selin (OUR Recordings 8.226910) and *The Percussion Universe of Axel Borup-Jørgensen* featuring Gert Mortensen (OUR Recordings SACD 6.220608).



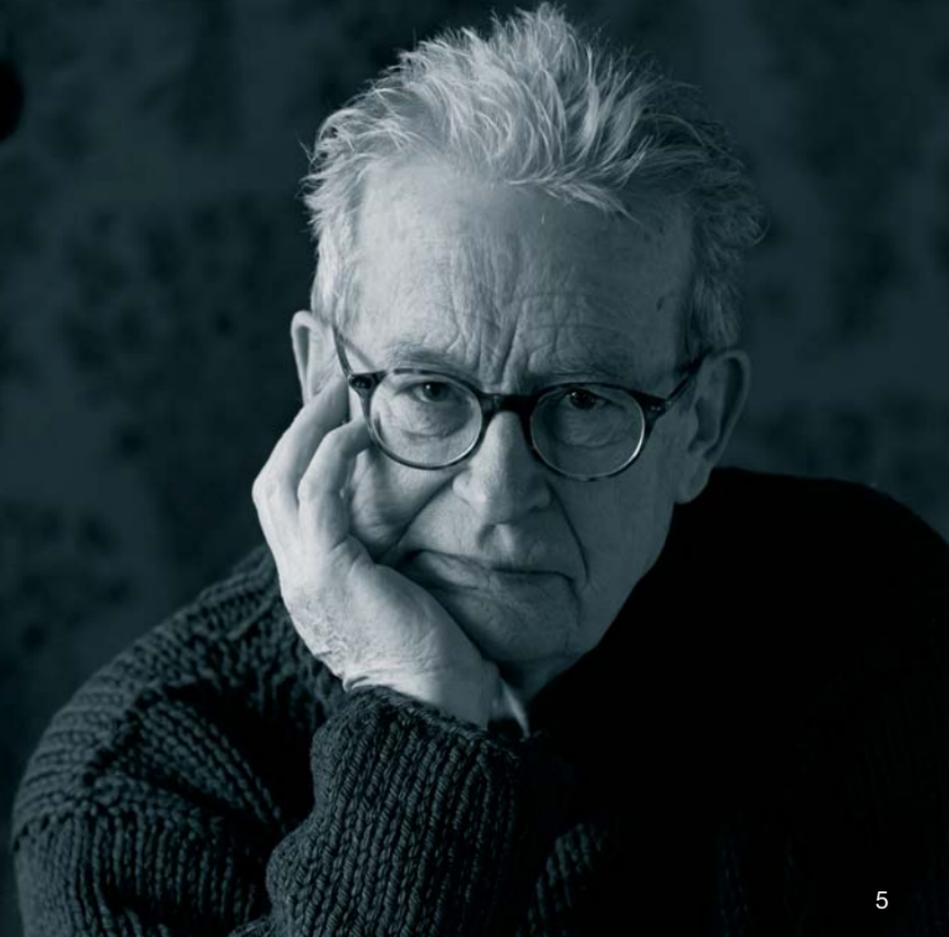
Elisabet Selin



NORDIC SOUND - *Tribute Axel Borup-Jørgensen* was conceived as a musical sort of Gedenkschrift (memorial publication), featuring the works of five leading Danish and Faroese composers commissioned under the auspices of the Borup-Jørgensen Foundation and Elisabet Selin. Each of the composers was asked to write a piece for recorder and string orchestra, or for string orchestra alone. The choice of the recorder as solo instrument was both an outgrowth of Borup-Jørgensen's decade's long engagement with the instrument and a means of expanding the recorder's contemporary concerto repertoire. All of the composers knew Axel personally and were asked to follow their own paths and stylistic choices, exploring the variety of Borup-Jørgensen's inspiration rather than writing music in "Axel's style." The world premieres all took place at a sold-out concert on November 14, 2014 in the presence of the composers, at the world-famous *Louisiana Museum of Modern Art*, the most visited art museum in Denmark. Michala Petri was joined by the Lapland Chamber Orchestra under the direction of the young German conductor Clemens Schuldt. The concert was recorded and video-taped for the Danish National Radio, and later broadcast all over Europe. Immediately after the concert, the whole team went to Lapland to record the program for this cd.



Pelle Gudmundsen-Holmgreen *Music for 13 strings. For Axel "Boje"*



Pelle Gudmundsen-Holmgreen was born in 1932, the son of the sculptor Jørgen Gudmundsen-Holmgreen. Following a traditional musical education at the Royal Danish Conservatory, where he studied theory, musical history and composition with Høffding, Westergaard and Hjelmberg, he made his debut as a composer in 1955 at the Music Festival of the Scandinavian Conservatories with *Variationer for cello solo* (1954). His earliest works were influenced by Nielsen, Holmboe and Bartók. In 1960, Gudmundsen-Holmgreen attended the ISCM Festival together the Danish composers Per Nørgård and Ib Nørholm. This experience would lead him to make the final break with the Nordic symphonic tradition of Sibelius and Nielsen and to his experiments with Darmstadt serialism. Important works from this period include *Chronos* (1962) for 22 musicians and the *Symphony* (1962-1965). By the mid-1960s, serialism had run its course for Gudmundsen-Holmgreen and he began to seek new inspirations. His breakthrough would come in his now classic, proto-minimalist work, *Frere Jacques* (Mester Jakob) (1964), inspired by the collages of Robert Rauschenberg and the Neo-Dadaist paintings of Jasper Johns. Also decisive for Gudmundsen-Holmgreen was his encounter with the works of the Irish playwright, Samuel Beckett: "I was immediately captivated by Beckett when I saw his "Endgame" at the end of the 1950s... Beckett is preoccupied with meaninglessness, which has the strange power of releasing new ways of experiencing the world." From that time on, Gudmundsen-Holmgreen's music has single-mindedly set out to rid music of affects and affectations, seeking instead radical and sometimes even silly solutions, stripping off the superficial niceties to explore the possibilities of what he has termed, "concrete music."

Pelle Gudmundsen-Holmgreen first met Borup-Jørgensen in the late 1950s and was immediately attracted to his individual approach to European modernism. Recalling the first time hearing Borup-Jørgensen's music, Gudmundsen-Holmgreen writes: "He was one of the first guys in Denmark doing this sort of thing, so we asked ourselves, 'What is now going on here?'" The subtitle for Gudmundsen-Holmgreen's *Music for 13 Strings*, "Boje," comes from his family's nick-name for the older composer. In writing *Music for 13 Strings*, it was the composer's intention to create a true musical tribute to the composer as a close friend and as an admirer of his art. For that reason some of the characteristic intervals Borup-Jørgensen used throughout his works (frequently the "tritonus" was basis for a work) form the basis of this musical portrait, principally through he notes A - E - B-flat, a musical anagram for the composer's name: A(x) - E - (l) - B(orup). Gudmundsen-Holmgreen's work is largely episodic, falling into several short sections defined by contrasting textures and tempi. Beginning with a hazy atmosphere of mysterious tremolandi,

slow moving glissandi, and sudden explosions of dense sound-clusters, a faster, densely rhythmic section follows, punctuated by explosive pizzicati, and cluster chords calling for an effect where the string instruments use excessive bow pressure to create a rasping, non-musical sound. A brief duet for violin and bass accompanied by orchestral pizzicati gradually takes on almost a Shostakovichian quality, before leading to a series of close canons from a trio of violins. Another rhythmic episode gives way to an eerie passage, with the orchestra playing a sequence of quiet pizzicato triplets while two solo violins and the bass sketch out a slow moving melody spanning five octaves. The piece reaches its climax in a passage replete with irregular rhythms, violent explosions, more rasping clusters and even the rhythmic stamping of the musicians' feet. One final attempt to craft a wide-ranging, lyrical melody, this time played by a solo violin and a solo cello, is met with rude interruptions from the rest of the orchestra until everything gradually loses steam in a series of written out ritardandos, before ending on a dissonant, triple pianissimo, chord, played tremolo with the wood of the bow. Repeated listening reveals a certain affinity to Borup-Jørgensen's *Sommasvit*, a work greatly admired by the composer.





Bent Sørensen was born in 1958 in Borup, Zealand. He was a comparatively late-comer to contemporary composition, beginning his musical career as a folk musician, only entering the Royal Danish Academy of Music in Copenhagen when he was 25 years old. While there, he studied with Ib Nørholm and later continued his studies at the Royal Academy of Music in Århus with Karl Aage Rasmussen and Per Nørgård. While still a student, Bent Sørensen made an impact with three string quartets composed between 1986 and 1988, *Alman*, *Adieu* and *Angel's Music*, which were later recorded by the famed Arditti Quartet in 1990, the year before his official debut as a composer. The recording would propel Sørensen into the heart of the contemporary music scene. A series of highly individual chamber works followed in the late 1980s and '90s, including *Les Tuchins* (1986), *Clairobscur* (1987), *Shadowland* (1987) and *The Deserted Churchyards* (1990).

In the 1990s Sørensen expanded his catalogue to include large scale orchestral and choral works, including *The Echoing Garden* (1990-92), a symphony (1995-96), and the three solo concertos – the violin concerto *Sterbende Gärten* (1992-93, awarded the Music Prize of the Nordic Council), the trombone concerto *Birds and Bells* (1995) and the piano concerto *La Notte* (1996-98).

Sørensen's music is characterized by his focus on minute details of sound and texture as motifs, pitches, rhythms, harmony and texture shift slowly, creating a constantly shifting sonic perspective. Early critics grouped Sørensen's music with other practitioners of the "New Complexity" like Brian Ferneyhough and Michael Finnissy, but increasingly it has become apparent the composer's layered textures of swirling melismas and stuttering rhythms owe much more to his experience playing Danish folk music. Other recurring themes in Sørensen's music are darkness, shadow and what one writer has described as "the aesthetics of decay; music on the verge of silence."

Sørensen has received numerous awards and honors, including the Nordic Council's Music Prize, for "*Sterbende Gärten*" and the Wilhelm Hansen Composer Prize (1999) in addition to being a frequent invitee as guest composer at numerous prestigious international music festivals. Sørensen was for many years professor of composition at the Royal Danish Academy of Music in Copenhagen.

Bent Sørensen's *Whispering* was written as a homage to Axel Borup-Jørgensen. The title was inspired by Axel's very soft and fragile way of speaking. Especially in his later years, Borup-Jørgensen almost always spoke in an intimate hushed whisper on the threshold of silence.

While not consciously written in Borup Jørgensen's "style", Sørensen's own sense of nature mysticism echoes a number of gestures in the elder composer's *Sommasvit*: the gradual, even glacial shifts of tonal centers, the layered textures and articulations and the careful placement of episodes of melodic movement on a static field of sound. As the composer notes, the piece was inspired by sound of landscapes around the area where he grew up, a small town southwest of Copenhagen, coincidentally with the name "Borup." The work begins with a long series of pedal-points, played in unison on the note "A" by the entire string orchestra. These unisons gradually expand into octaves, with harmonics adding a crystalline texture, as the soloist plays and sings simultaneously. Nearly four minutes in, a lively piping tune is heard on the descant recorder, reaching a brief climax as the dynamics briefly swell to a couple of isolated fortissimos. The music returns to near motionless texture, the earlier piping now slowed down to the point of being barely recognizable, as the music descends further and further into silence, reaching its final resolution with a trill, before ending on a triple-pianissimo low "G" played in the low strings.



Sunleif Rasmussen *Winter Echoes*

Sunleif Rasmussen was born in 1961 on Sandoy, "the sand island," one of the five southern

islands that make up the Faroe Island chain. Though he has studied abroad, his Faroese identity continues to inspire and shape his creative thought and stress that an understanding of his heritage is intimately bound to his musical expression - the colonial history, the yearning for freedom, the distinctive language, the songs and the culture - indeed; his foreign studies have served to help him define his identity as a Faroese artist. Rasmussen received his preliminary musical training in Norway. Upon returning home, he supported himself teaching music and playing in various jazz and experimental rock bands. From 1990 to 1995, he studied composition at the Royal Danish Academy of Music in Copenhagen with Ib Nørholm and electronic music with Ivar Frounberg. At this time, he discovered the music of the French composer Tristan Murail. This encounter with spectralism would influence a number of Rasmussen's subsequent works. Rasmussen has composed in numerous idioms, including orchestral music, solo concertos, chamber music, solo pieces, electroacoustic compositions for tape and live electronics as well as a great deal of choral music. His approach to orchestration and performance is highly personal, frequently calling for specific spatial placements of musicians throughout the performing space as well as singing and vocal effects. In addition to being a composer, Rasmussen has as a teacher taken part in developing music education in the Faroe Islands, and is founder and director of the "Tarira" choir. Awards include the Nordic Council Music Prize for his Symphony No.1, Oceanic Days, and the Faroese Cultural Prize of Honor. His works include the first Faroese language opera, *The Madman's Garden*; *Missa Nordica* in five nordic languages for Choir and Orchestra and solo concertos for saxophone, violin and recorder. 2015 brings the premiere of his second Symphony "The Earth Anew" for orchestra, male choir, soprano and baritone, commissioned for the 150 Sibelius anniversary by Helsinki Philharmonic Orchestra, and of his Oboe Concerto commissioned for the 150 Carl Nielsen anniversary with Odense Symphony Orchestra.

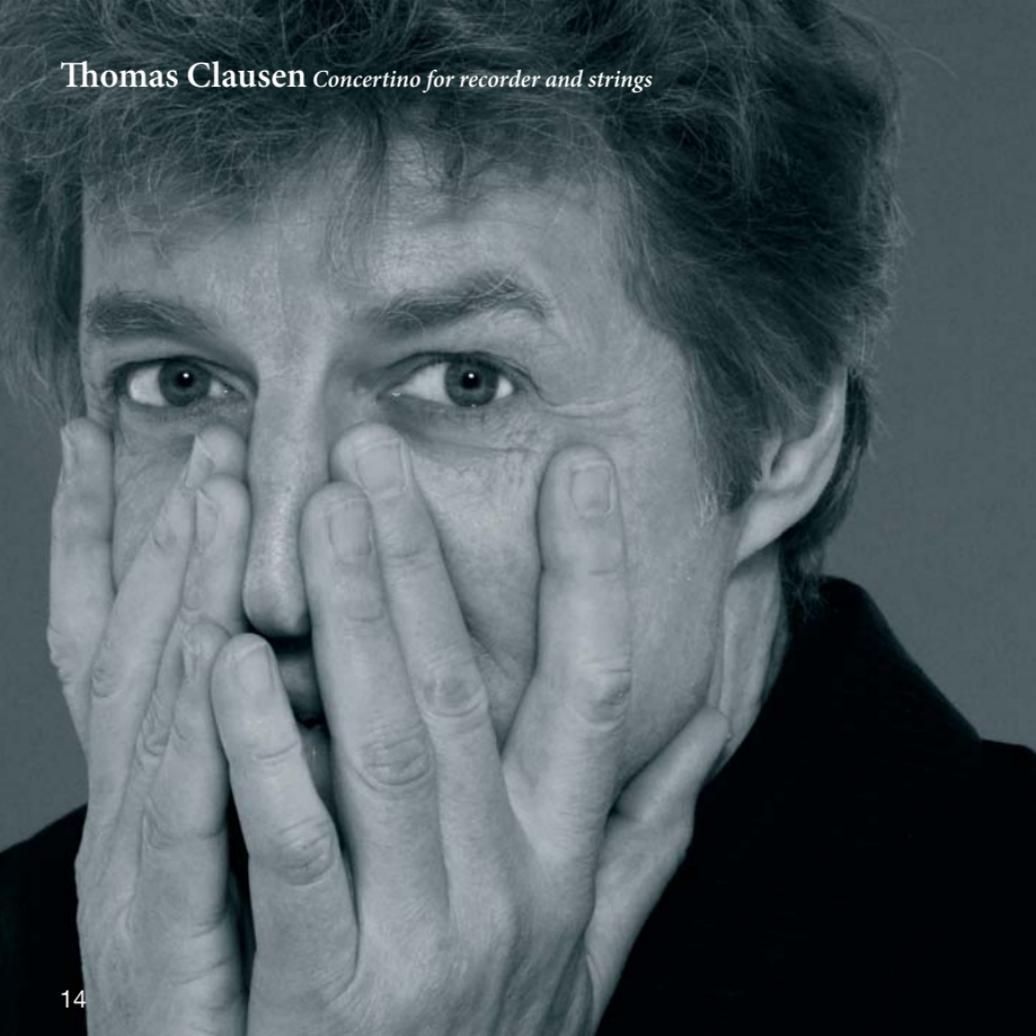
The "echoes" in Sunleif Rasmussen's *Winter Echoes* refers to the various "echoes" and tightly over-lapping textures that form the basis of the work's structure, while "winter" was included as a reference to Borup-Jørgensen's own aesthetic predilection for crafting works with the word "Winter" in the title. As the first performance of this piece was planned to be in the winter of 2014 around the time of his birthday, the final title became obvious.

The work is in three parts, and throughout, the recorders used progress from the Bass recorder to the Sopranino, from dark to light. The first part, *Espressivo e marcato*, is a vigorous toccata, the lower strings dominating the texture with hoquet-like phrases, as the Bass recorder rises

from the bottom of its range, struggling to be heard. A short cadenza for the Tenor recorder provides a transition to the second part, *Leggiero*. The almost constant pattern of 16th notes figuration in the recorder is repeatedly blurred by complex, super-imposed rhythmic aggregates of twos, threes, fours, and fives, articulated in a variety of ways - bowed, *sul ponticello*, *pizzicato*, etc. - throughout the strings. As the pitch center shifts ever upward, the Alto recorder is given a brief cadenza before the tempo relaxes to *Largo*, and the final part begins. Wisps of a rising melody in the cellos and violas, coloristic glissandos and fields of almost random-sounding fields of *pizzicati* in the violins provide a transparent accompaniment to long, melismatic melodies on the Sopranino recorder. The music becomes increasingly static, chords hanging in space, until only the recorder is left, its questioning phrases going unanswered.



Thomas Clausen *Concertino for recorder and strings*



Pianist, composer and arranger **Thomas Clausen** was born 1949 in Copenhagen, Denmark. He played piano from a very young age and by his early 20s had already entered into a professional career as a performing artist. His energetic but lyrical piano playing was discovered by Dexter Gordon in 1969 and around the same time, he began a life-long friendship with trumpeter Palle Mikkelborg. Soon, he began playing regularly with all the top musicians in Denmark. As leader of his own trio he would later work with artists such as Gary Burton and Dexter Gordon, Eddie “Lockjaw” Davis, Ben Webster, Joe Henderson, Johnny Griffin, Lee Konitz and Dizzy Gillespie. He became a cherished accompanist for soloists from far and near. His first recording was in 1973 with Jackie McLean and Gary Bartz which included two original songs. Even more important at this time was his work with many of the trendsetting Danish bands of the 70s and 80s. In 1984 Clausen was selected by trumpeter and arranger Palle Mikkelborg to perform his groundbreaking, Grammy Award-winning composition AURA featuring Miles Davis. By the mid 90s Clausen was moving into new directions when he began collaborations with Brazilian musicians. Over the years Thomas Clausen’s impressive solo career has blossomed in breadth and unmistakable originality. He has worked in small and large formats, making many fine recordings ranging from solo and trios to large groups as well as orchestral music written for the Danish Radio Big Band, music for the stage, choral music and works for classical ensembles. Most recently, Clausen has begun recording and touring with long-time collaborator, bass player Chuck Israels.

Not surprising for a jazz artist, the melodic material for Thomas Clausen’s Concertino for recorder and strings began its life as some C minor piano improvisations. However, upon considering the work’s instrumentation for recorder and strings the beautiful masterworks of the baroque era, especially Vivaldi, with their brevity, energy and solid, transparent structures came to mind as a model. The original concept for the piece was to cast it in the traditional three movement, fast-slow-fast pattern, however while still composing the third movement, Michala Petri came by. Playing through what had already been composed, she commented: “And then we’ll have a fast 4th movement to finish with!” Wanting to make sure his soloist was happy, Clausen was eager to oblige with a suitably sunny finale in C major, to dispel all the melancholy of the previous movements.

The Concertino's baroque inspirations are apparent from the opening measures of the first movement (Moderato, C minor). Written in strict sonata form, with an exposition, two contrasting themes, a short development section, and reprise, Clausen gives his work an appealing contemporary sound using chords based on fourths and fifths. A sustained final "c" in the violins segues directly into the second movement, (Largo, A-flat major) in traditional AABB form, which inhabits an emotional realm somewhere between the Aria from Grieg's "Holberg Suite" and Bach's "Air on the G-String". The movement ends on a half-cadence and a fermata, launching straight into the 3rd movement (Moderato, C minor). Once again, Clausen returns to an abbreviated sonata form, adding shifting harmonies and restless modulations to give the movement an agitated character. The fourth movement (Rondo, C major) is in standard rondo form and was intended as a private tribute to Mozart, his "all time hero." A short improvised cadenza from Michala leads to the final restatement of the rondo theme, bringing the work to its sunny conclusion.



Mogens Christensen *Nordic Summer Scherzo*

Mogens Christensen was born in 1955 on Læsø, the largest island in the North Sea bay of Kattegat, off the northeast coast of the Jutland Peninsula. In 1983, he graduated from the Royal Academy of Music with degrees in Music Theory and Music History. Christensen would go on to study with Per Nørgård, Poul Ruders, Hans Abrahamsen and Karl Aage Rasmussen. Christensen earned his Master's degree in composition, continuing his studies with Ib Nørholm at the Royal Danish Academy of Music in Copenhagen, finally making his debut as a composer in 1993. The following year, his work "Vinterlys" (Winter Light) (1991) was singled out for special honors receiving third prize at the UNESCO International Rostrum of Composers, Paris.

For the past thirty years, Christensen has been extremely active as both a teacher and a composer. His extensive list of works includes an opera, works for symphony orchestra, chamber orchestra and small ensembles as well as songs, choral works, music for solo instruments and a number of works for electronic media. He has served as composer in residence for the Copenhagen Philharmonic (1998-2001) and the Randers Chamber Orchestra (2006-2008). He is also the author of several Danish books on music theory. Since 2005, Christensen has been Professor of Music Communication at the Academy of Music and Music Communication in Esbjerg.

As a composer, Christensen sees himself as a natural heir to Scandinavian impressionism, combining a refined sense of melodic construction with a solid sense of architecture and rhythm, finding extra-musical sources of inspiration in the world of dreams and fantasy, the visual arts, birds, the Zodiac, and, of course, poetry. Throughout his career, Christensen has been drawn to writing for the recorder, beginning with his prize-winning Winter Light of 1991, the concerto A Fancier's Delight (1993), Busy Bees and Birds (2005) and Dansebagateller (2008) among many others.

In writing his Nordic Summer Scherzo, composer Christensen used some pitches taken from one of Borup-Jørgensen's piano pieces, and greatly expanded and developed them in his own style. In addition to using Borup-Jørgensen's thematic material, the work was also inspired by Swedish culture and the famous Swedish "midnight sun", both of which were dear to Axel. Christensen's scherzo is largely a coloristic piece, combing and re-working a series of tone

colors and effects in differing combinations. The string orchestra's textures consist largely of high-pitched harmonics, tremolos of various speeds and intensities, slow moving glissandi, both bowed and pizzicato and occasional passages reminiscent of Sibelius' string writing, a small "tribute within a tribute" which the composer added for the benefit of the Finnish musicians of the Lapland Chamber Orchestra. The recorder's part is similarly structured around a number of coloristic devices: the work is framed by the sharp high-pitched sforzando created when the player covers the labium of the instrument tightly while blowing at high breath pressure, multiphonics, (an effect created by cross-fingerings and over-blowing), singing and playing two different pitches, flutter tonguing and rapid tremolos and trills. The composer writes: "The main idea in Nordic Summer Scherzo was to create a dialogue between noisy sounds and small fragments of melodies."



Axel Borup-Jørgensen *Sommasvit op. 24 for String Orchestra*

Axel Borup-Jørgensen was born in Hjørring, Denmark on November 22, 1924. While still a child, his family moved to Sweden, where his first significant encounter with classical music came in 1942, when his piano teacher showed him 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," the composer would later recall. Sweden would have a life-long influence upon Borup-Jørgensen, both its natural beauty with its dark forests and rugged coastlines as well as its literature and poetry, especially the fragmentary, epigrammatic writings of the Finno-Swedish poet Gunnar Björling.

After the war, Axel was accepted at the Royal Danish Conservatory of Music in Copenhagen and in 1950, following studies with Anders Rachlew, he passed the music teacher's examination in piano. As a composer, Borup-Jørgensen was largely self-taught. His earliest compositions were inspired by an impressionistically colored Scandinavian Romanticism. During the first half of the 1950s, his style moved towards Expressionism by way of Bartók; his suite for strings, *Sommasvit op. 24* (1957), is highly representative of his early work. During the 1950s when other young composers began to turn away from the Nordic tradition epitomized by Nielsen and Sibelius, Axel was already in the vanguard, as one of the first Danish musicians to attend the Darmstadt Summer Courses, initially in 1959 and later in 1962. Axel's Darmstadt experiences appear to have been more of a validation than a revelation for the young composer; whereas other musicians returned home, their ears ringing with the most advanced music by Stockhausen, Cage, Boulez, Kagel, Nono and Bussotti, Axel saw his path in cultivating a finely wrought, nature-inspired modernism confirmed.

In 1963, Borup-Jørgensen's nature mysticism would reach its highest inspiration as he began sketching his masterwork, *Marin op. 60*, a grand symphony inspired by the colors of the sea for large orchestra and 44 individually notated string parts. The score was completed in 1970 and was given its first performance by the Danish National Symphony Orchestra, conducted by Herbert Blomstedt, and later awarded a prize by the international Rostrum of Composers in Paris.

During the second half of his life, Borup-Jørgensen focused increasingly on meticulously crafted small-scale works and chamber music for unusual, specialized ensembles, featuring instruments

such as the viola, guitar, percussion and recorder. Being a gifted draftsman from his youth, he also explored the possibilities of graphic notation and aleatoric procedures. Though he left behind no disciples and established no "school", it would be a mistake to consider Borup-Jørgensen an "outsider." Axel Borup-Jørgensen was a seminal figure in contemporary Danish musical life and the recipient of a number of the country's most distinguished awards, including the Carl Nielsen Prize and the Wilhelm Hansen Prize.

Despite being an early work, Borup-Jørgensen's *Sommasvit* for string orchestra already exhibits many of the stylistic traits that the composer would return to through his life. Composed in 1957 *Sommasvit* was first performed February 25th 1961 by DR Symphony Orchestra, conducted by Ole Schmidt. The Swedish influence is obvious from the title; *Sommasvit* is Swedish for "Sommen Suite" and refers to Sommen, a large, forest-fringed lake area in northern Småland, with an inland archipelago of about 300 islands, an area Axel was familiar with from his boyhood. Each of the suite's five movements draws their inspiration from various scenic areas experienced at different times of day. The opening movement, *Morgon: Svalön* (Morning: Swallow Island) is characterized by a constant pedal point of violin harmonics, as if to suggest the morning mist, while jagged, rising figures in the lower strings describe the craggy rock-lined coast. *Middag: Böljeskvalp vid Aspanäs udde* (Noon: Waves lapping at Aspanäs headland) features a sixteenth note figure that shifts from instrument to instrument, broken up by moments of near-stasis and long-held tremolos. In *Afton: Bjälån* (Evening: Bjälån), the mood darkens, with long held tones and indistinct, shifting melodic lines. *Natt: Höststorm på Storsjön* (Night: Autumn storm on the Great Lake) vividly describes a sudden violent storm; the violins lash-out in wildly agitated figurations, rhythms clash and a full range of special effects, such as striking the strings with the wood of the bow, tense trills, and shrill sul ponticello passages describe nature's fury. Calm returns in the *Epilog* (Epilogue), as a series of slow moving dissonant chords bring the work to a haunting conclusion.

"In 1959 he was one of the first Danish composer to attend the Darmstadt Summer Courses for New Music. The encounter with this new sound world left deep traces in his work, but he never composed strictly serial music, rather, he was always intuitive in his approach to composition, preferring to follow the dictates of his own extraordinary sense of sound. His music is capable of the finest melodic ramifications as well as head-on, dramatic eruptions, such as in his orchestral masterpiece "Marin" (1970) or the "Musica autumnalis" (1977)". Klassik Heute, October 2014.

Michala Petri *Recorder*

Michala Petri is born 1958, and had her debut at age 5. She 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. In 2013 she also formed a Duo with harpsichordist Mahan Esfahani, - with whom she recorded the critical acclaimed CD's “Corelli – La Follia” and “UK-DK”.

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. She premiered more than 150 works.

For 30 years she was under contract with the international recording companies Philips/Polygram and RCA/BMG, and in 2006 she formed together with Lars Hannibal 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*, *Danish & Faroese Recorder Concertos*, *German Recorder Concertos* in 2015 and *American Recorder Concertos* in 2016.

Michala Petri has received many of her country's highest civilian honours including the prestigious Léonie Sonning Music Prize in 2000, nominating for the Nordic Council Music Prize, and awarded the 1.rank of Knight of Dannebrog in 2011. In September 2012 Michala Petri was appointed Honorary Professor at the Royal Danish Academy of Music in Copenhagen, - and in April 2014 Vice president at Society of Recorder Players.



Clemens Schuldt *Conductor*

Clemens Schuldt, winner of the renowned Donatella Flick Conducting Competition London in 2010, is one of the most exciting young conductors emerging from Germany.

Schuldt has appeared with such orchestras as Philharmonia Orchestra London, BBC National Orchestra of Wales, Scottish Chamber Orchestra, Deutsche Symphonie-Orchester Berlin, Radio-Sinfonieorchester Stuttgart des SWR, Deutsche Kammerphilharmonie Bremen, Bamberger Symphoniker, Münchener Kammerorchester, Netherlands Philharmonic, Orchestre de Chambre de Lausanne, Orquesta Sinfonica de Radio Television Espanola in Madrid and Yomiuri Nippon Symphony Orchestra.

Soloists with whom he has collaborated include Daniil Trifonov, Ingrid Fliter, Kit Armstrong, Narek Hakhnazaryan, Nemanja Radulovic, Xavier de Maistre, Miklós Perényi, Nils Mönkemeyer and Håkan Hardenberger.

Opera is also a central part of Schuldt's music making, and he has conducted performances of Offenbach's Tales of Hoffmann at the Theatre Osnabrück, Dvorak's Rusalka at the Theater Gelsenkirchen, La traviata at the Staatstheater Mainz and a new production of Faust at the Landestheater Innsbruck.

Born in Bremen, Clemens Schuldt studied violin at the Robert Schumann Hochschule Düsseldorf, performing in the Gürzenich Orchestra Cologne under Markus Stenz and the Deutsche Kammerphilharmonie Bremen under Paavo Järvi. Subsequently he took up his conducting studies with Rüdiger Bohn in Düsseldorf, Mark Stringer in Vienna and Nicolás Pasquet in Weimar.



Lapland Chamber Orchestra

Founded in 1972, the Chamber Orchestra of Lapland is the most northerly professional orchestra in the European Union. It is a regional orchestra based on the town of Rovaniemi and gives performances both in the Province of Lapland and all over the arctic region and Finland. The orchestra has received a new concert hall and working rooms in the Culture House Korundi where also the Rovaniemi Art Museum is situated.

The orchestra is often invited to such festivals as the Tampere Biennale, Viitasaari Time of Music, the Kaustinen Chamber Music Week, the North Norway Festival, the Korsholm Music Festival and the Luosto Classic event and the orchestra has also appeared in the Classics Series of the Helsinki Philharmonic Orchestra. In August 2014 the orchestra gave concerts in Carinthian Summer Music Festival in Austria and BBC Proms with great success. Besides the northern polar cap region the orchestra has visited Algeria, Denmark, Germany, Austria and the UK.



The orchestra frequently gives the Finnish premieres of works by composers of all nationalities and eras and the world premieres of music by many leading contemporary composers (such as Aulis Sallinen, Kalevi Aho, Pehr Henrik Nordgren, Bent Sørensen, David Maric and Sunleif Rasmussen). The orchestra has collaborated with top class orchestras and soloists such as BBC Symphony Orchestra, Håkan Hardenberger, Christian Tetzlaff, Nicholas Daniel, Nicholas Kraemer, Piers Adams, Colin Currie and Sabine Mayer.

The Chamber Orchestra of Lapland has been awarded distinctions by Finland's TV1 (1998) and the Arts Council of Lapland (2000) and John Storgårds was the recipient of the culture prize of Rovaniemi and its rural district in 2000. TV1 also awarded its Vuoden Valopilkku prize for 2003 to the Luosto Symphony by Kalevi Aho premiered on Luosto Fell by the Chamber Orchestra of Lapland and the Finnish Radio Symphony Orchestra.

The Finnish Broadcasting Company YLE chose Kalevi Aho's Rituals recording as Record of the Year 2009. The recording of Vagn Holmboe's Chamber Symphonies has gotten excellent reviews worldwide and was one of the nominees for the Gramophone Award 2013. The orchestra's latest recording *Oi Joulu yö* with Finnish soprano Soile Isokoski was released in November 2014

Violin 1

Reetta Kataja
Tino Fjeldl (*track 1, 3-13*)
Renata Mojzer (*track 2*)
Nina Ronkainen
Emilia Neuvonen

Viola

Taru Lehto (*track 1, 3-13*)
Friederike Latzko (*track 2*)
Melanie Wadd
Iisa Kostainen (*track 1, 3-13*)
Eeva Saari (*track 2*)

Cello

Lauri Angervo
Juuli Holma

Double bass

Jukka Rotola-Pukkila

Violin 2

Riikka Silvonon
Ulla Hakoköngäs
Kaarel Veenre



Recorded in Culture House Korundi, Rovaniemi, Lapland,
November 17, 18, 19 2014 and February 21 2015.

This recording is made possible by the generous support from Edition Borup-Jørgensen. Special thanks to the Danish Arts Foundation for supporting commissions of the 5 new works, and to Elisabet Selin, the daughter of Axel Borup-Jørgensen. Also warm thanks to Ulla-Majja Kanerva, manager of Lapland Chamber Orchestra, for a great co-operation.

At OUR Recordings YouTube Channel are videos of the world premiere of this CDs works at Louisiana Arts Museum, as well as interviews with the 5 composers, Elisabet Selin, Michala Petri, Clemens Schuldt and Lars Hannibal.

Producer: Preben Iwan

Editing: Preben Iwan and Mette Due

Mastering and mix: Preben Iwan, www.timbremusic.dk

Executive producer: Lars Hannibal

Liner notes: Joshua Cheek

Artwork and cover design: CEZBP, OUR Recordings

Photos: Cover photo: *two kinds of wood, spruce (also called sound-wood) and ebony used for making string-instruments as well as recorders.* Thanks to violinmaker Hvamstad for providing the beautiful wood and to photographer Torben Petersen for making the photo.

Figures in booklet: Paper cuttings by Axel Borup-Jørgensen. Page 2: Morten Lorentzen, p. 3 and 4: Private, p. 5: Lars Skaaning, p. 8: Lars Skaaning, p. 10: Lars Skaaning, p. 14: Stephen Freiheit, p. 17: Agnete Schlichtkrull, p. 23: Svend Hvidtfelt, p. 25. Felix Broede, p. 26: Arto Liiti.

Recorders: Moeck Rottenburgh, Ehlert Alto, Mollenhauer Modern Alto, Adriana Breukink Eagle

Recorded in the DXD audio format (Digital eXtreme Definition), 352.8 kHz/32bit,
Microphone main array: 2x DPA 4006TL & 2x 4011TL microphones for surround channels.
Solo spot microphone: 1x DPA 4011TL, DAD AX32 converters/preamps, Pyramix DAW system with Tango Controller. Monitored on B&W 802 Diamond speakers.

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