

**“floating islands”: Opus 169:5a (2002)**

**1** Swebend – Intro..... 00.30

**Tristrophoni: Opus 163:1 (2000)**

**2** I. Introduction..... 01.06

**3** II. .... 02.41

**4** III. .... 00.57

**5** Epilog ..... 01.33

**praeambula: Opus 72 (1974-1976)**

**6** praeambula..... 15.09

**“floating islands”: Opus 169:0 (2000)**

**7** Poco Slentando ..... 02.00

**morceaux: Opus 73 (1974-75)**

**8** I. .... 00.35

**9** II. .... 01.07

**10** III. .... 02.17

**11** IV. .... 00.45

**12** V. .... 01.00

**“floating islands”: Opus 169:2 (2000)**

**13** Ligesom lidt tøvende ..... 05.00

**“für gitarre”: Opus 86 (1978-79)**

**14** für Gitarre..... 15.08

**“floating islands”: Opus 169:5b (2000)**

**15** Swebend ..... 01.13

Total: 51.03

» floating Islands «  
**GUITARMUSIC**

BY **AXEL BORUP-JØRGENSEN**  
**FREDERIK MUNK LARSEN** GUITAR

**OUR Recordings**

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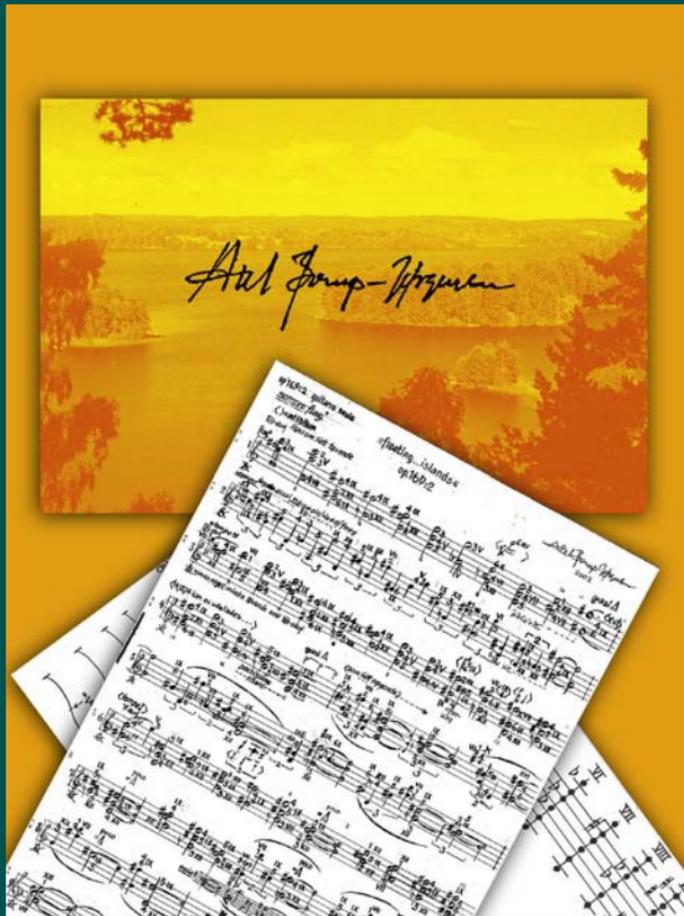
Edition  
Borup-Jørgensen

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### **“How Borup-Jørgensen found his own poetic beauty...” by Joshua Cheek**

*At the beginning of 1940, Denmark’s cultural scene was a fluid mixture of progressive tendencies and nationalist conservatism expressed with a typical quiet modesty, industriousness and tolerance. The average Dane, while progressive, was ultimately pragmatic and preferred a heartfelt sincerity to intellectual artifice. Yet, despite their dogged sense of independence the greatest challenge facing Danish composers in the 20th century was neither the powerful influence of Germany to the south nor the colorful nationalism of their Scandinavian neighbors but rather the overpowering legacy of their own great national composer, Carl Nielsen.*

*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. Following in the spiritual and aesthetic footsteps of Nielsen and Sibelius, 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-) and Pelle Gudmundsen-Holmgreen (1932-2016), who together with Axel Borup-Jørgensen would shape contemporary Danish music in the years after 1950.*

*During this time, the Post War continental musical avant-garde that formed around Adorno, epitomized by composers like Pierre Boulez and Karlheinz Stockhausen, embarked on a revolutionary program of artistic and social change to completely reshape music. For the most part, Darmstadt and its influence was a brief interlude 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 sampled the continental avant-garde, 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 which one perhaps could call "Scandinavian" in nature. 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 Somen 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 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 at the Academy, he also met the composer Niels Viggo Bentzon. Incredibly prolific with nearly a thousand works to his credit, Bentzon ultimately inspired Axel in 1948 to focus on composition. 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. In Borup-Jørgensen's early works one perceives influences from Bartok and Webern. While 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 crystal-line 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 Rostrum 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 piece. From then on he wrote primarily chamber music, instrumental solos and a noteworthy body of works for guitar, working in close collaboration with instrumentalists who could help him realize his ideas about new sounds from the instrument.*

*In his later works one is struck by an increasing focus and narrowing of sonic events. Minimalist textures punctuated by a few expressive outbursts, as melody progressively disappears from his music. 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.*

*He worked with a consistency and perseverance shaping his music towards an ever-increasing clarity, concentration and refinement of expression. His uncompromising obsession with detail and desire to explore new tonal possibilities earned him the respect of his colleagues, while 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.*



## Borup-Jørgensen and the Guitar



Axel in his garden at Fredsholmvej. Photo: Per Dybro Sørensen 1993.

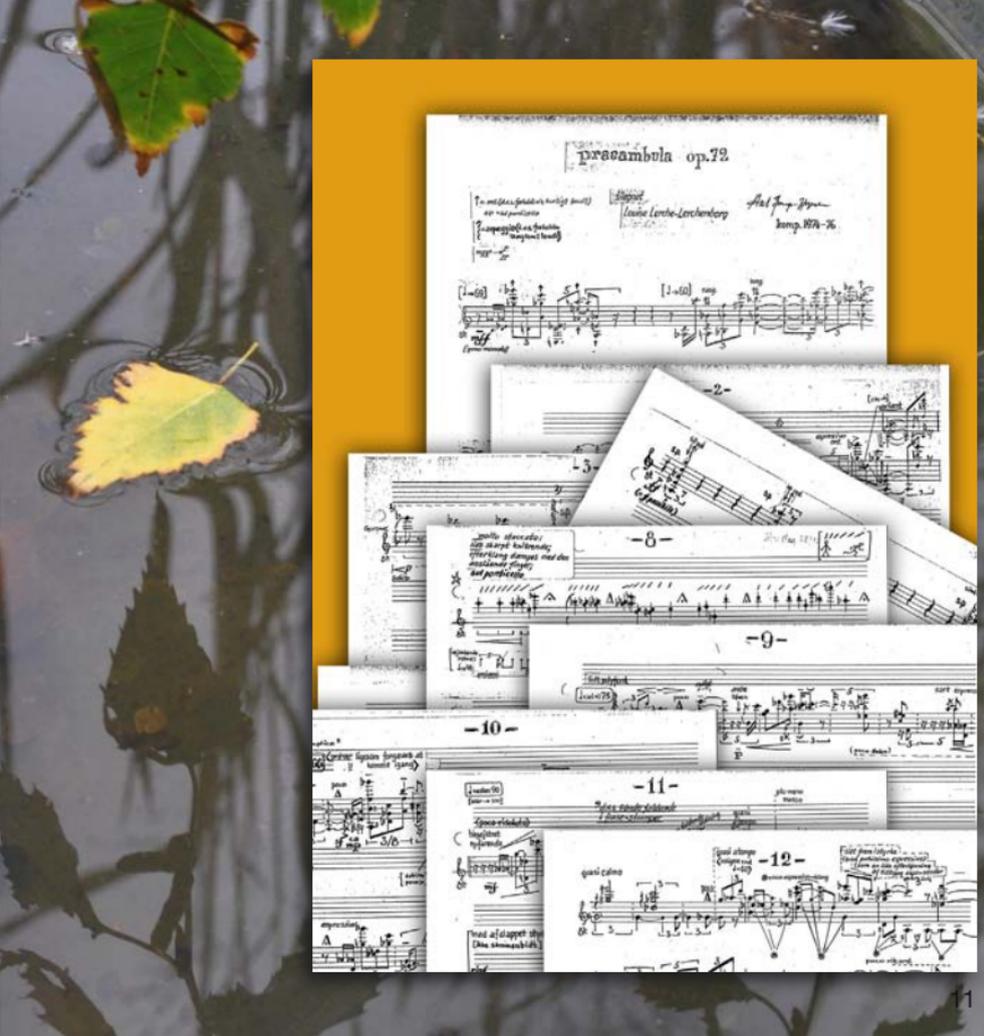
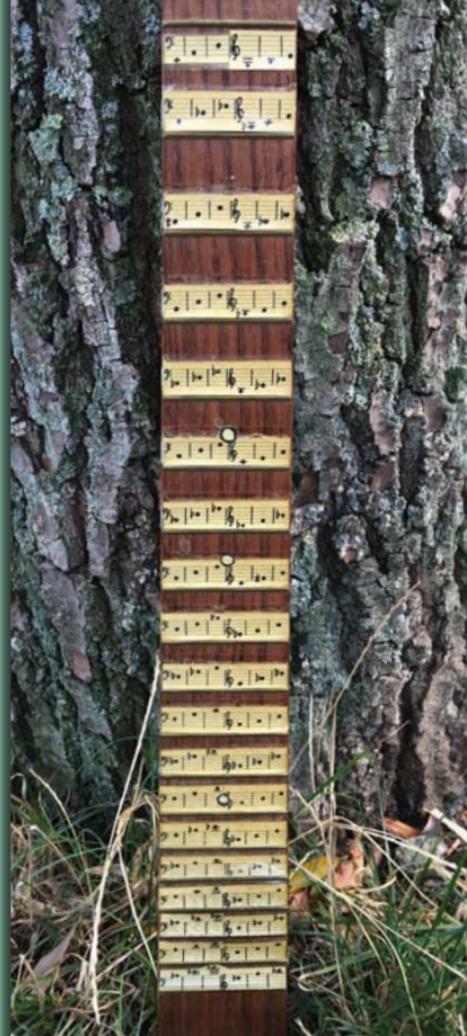
For a composer as closely identified with modernism as Borup-Jørgensen, it may come as a surprise, that he was one of the most prolific Danish composers for guitar with a number of scores featuring the guitar either as a solo instrument or in ensemble among his works. Axel had grown up with the sound of the guitar, but it wasn't until he heard Ingolf Olsen (b. 1943) in the mid-60s that the possibility of using the guitar and electric guitar in a contemporary setting began to take focus. It was at the prompting of Ingolf Olsen that Axel wrote his first substantial piece for solo guitar, *praeambula* op. 72 in 1974. Thereafter, guitarists, always eager for new music, sought out the composer for new works resulting in *morceaux* op. 73 (1974-75) for Erling Møldrup (1943-2016) and *Praeludien für Gitarre* op. 76, (1976-79) and “für gitarre” op. 86 (1978-79) for Maria Kämmerling (b. 1946), *Tristrophoni* op. 163:2 (2000-2001) for Leif Hesselberg (b. 1962) and “floating islands” op. 169 (2002) for Per Dybro Sørensen (b. 1953).

The guitar provided Borup-Jørgensen with an ideal medium for musical expression offering both an intimacy and an ephemerality that complimented his increasingly inward looking aesthetic. The guitar's warm timbre softened harsh intervals and chords that sound dissonant on a piano and wide melodic leaps that would be ungainly on another instrument, sound effortless. His careful exploration of the instrument's potential can be easily charted from one work to the next, with musical material often shared and developed over several pieces. The works from the 70s, while technically demanding and expressionistic, generally avoid extended playing techniques – nothing more “avant-garde” than a few ‘Bartok Snaps’ and dampened notes, but towards the beginning of the new century, we find an increasing preoccupation with natural harmonics in his music (natural harmonics is an effect produced by lightly placing a finger in the middle of the string while plucking, resulting in a very high, pure sound). In late compositions, such as “floating islands”, it is clear that Borup-Jørgensen's

music for guitar contains some of his most personal statements, combining bold gestures and complex harmonic explorations with a Scandinavian sense of melancholy and embrace of silence unique in 20th century music.

**praeambula: Opus 72** (1974-1976), was written in 1974 and subsequently revised in 1976 for its first recording by Erling Møldrup. Originally conceived as the first in a series of preludes (hence the use of the plural form “*praeambula*”), Borup-Jørgensen instead chose to develop his ideas in a single piece. *praeambula* unfolds over twelve distinctive episodes and a coda, each systematically exploring a specific “mood” or mode of articulation; even a lilting waltz appears.

Borup-Jørgensen would return to some of the ideas from *praeambula* for further development in three other works: *morceaux*: op. 73; *Preludien für Gitarre*: op.76; and a concerto for guitar and string orchestra “*déjà-vu*”: op. 99,- written for Karl Petersen (b. 1950).

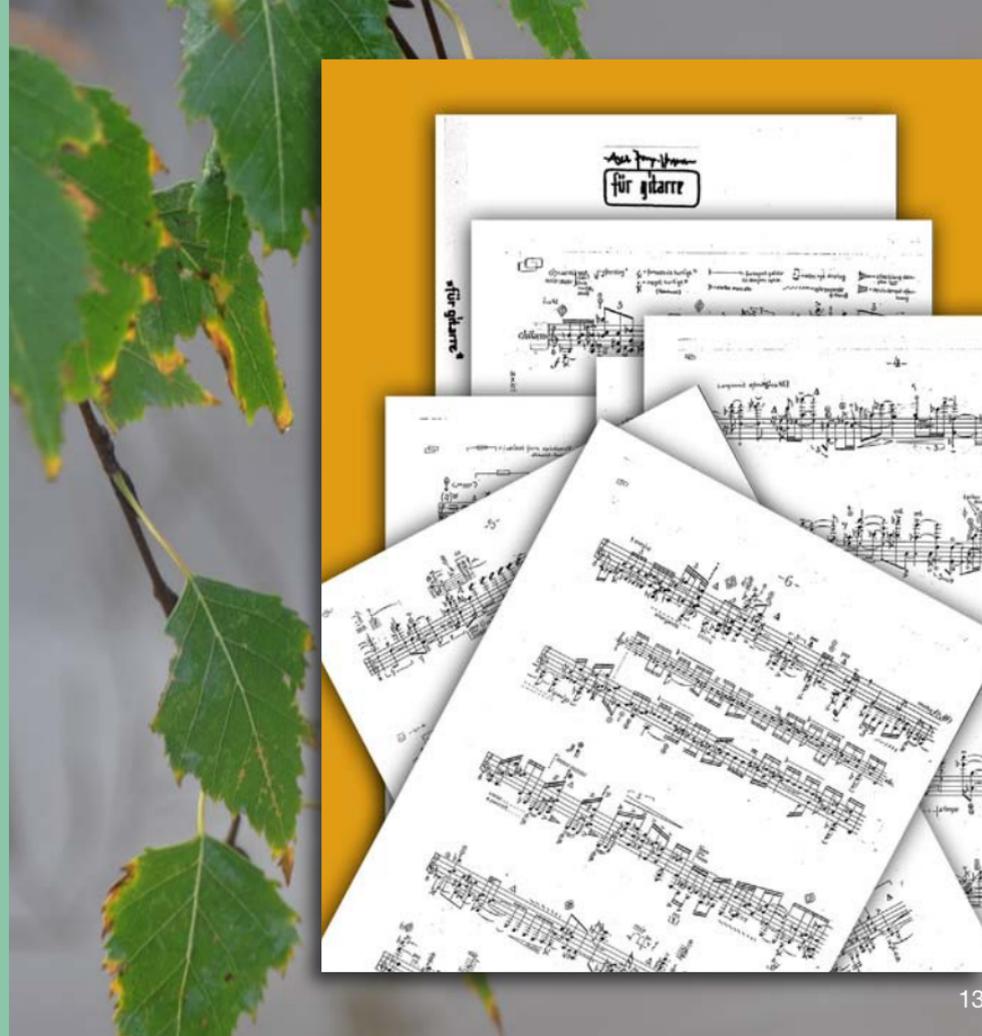


**morceaux: Opus 73** (1974-75)

Together with *Praeludien für Gitarre* (1976-79), the five short *morceaux* (the longest lasting just over a minute) is a further exploration of material from *praeambula*, but instead of the previous work's continuous flow, the contrasting material is organized into discrete, self-contained movements with extremely concentrated language.

**“für gitarre”: Opus 86** (1978-79)

Within just a couple of years, Borup-Jørgensen's thinking about how to write for the guitar evolved considerably. While many elements of *praeambula* are present, there is a new confidence in handling the guitar's unique sonic properties. Structurally, “für gitarre” bears a distant resemblance to the Lute Suites of the Baroque, beginning with a brief parlando prelude, followed by a sequence of characteristic dance movements. While there are no dances, three strongly profiled sections and a brief coda follow the brief, declamatory opening. The subsequent sections are defined – as in many of Borup-Jørgensen's works – by a focus on a particular color, articulation or melodic gesture. In the first section following the “prelude”, Borup-Jørgensen introduces percussive “Bartok snaps” – played by plucking the string so forcefully that it rebounds against the fingerboard. In the following section, the tempo slows, and Borup-Jørgensen subtly introduces harmonics, to enrich his complex harmonic structures. The final section starts without pause, and is a compressed recapitulation, drawing upon the distinctive colors and harmonic materials of the previous sections, including the Bartok Snaps, harmonics and the expressionist gesturalism of the opening ‘prelude’.



### **Tristrophoni: Opus 163:1** (2000)

The work's title is based on the Greek word tristrophon which is a poem consisting of three verses. The first version, which Frederik Munk Larsen has chosen for this recording, was finished in 2000.

The original tripartite structure consisted of a brief, gestural introduction, featuring chords and melodic movement based on tritones, followed by a slightly faster movement, distinguished by the repeated tolling of the guitar's open 'E' string, over which graceful triplet chords expand and contract, concluding with a haunting passage entirely in harmonics for the third section. The epilogue once again features natural harmonics, but now expanded into complex chord structures and the piece ends nearly frozen in time, as the final harmonics evaporate into silence.

**“floating islands”**: **Opus 169:0** (2002) is quite possibly Borup-Jørgensen's most extraordinary composition for the guitar, and may in fact be unique in the entire literature. Written only in harmonics, the score is meticulously detailed with precise performance instructions for every note, including which string is played and fret is to be touched. The entire collection consists of ten aphoristic movements of varying length. A recurring “motto theme” in triplet rhythm (D - C# - G) demarcates the work's separate episodes. The title “floating islands” refers to ethereal, ringing tones of the natural harmonics which seem to float upon the surface of silence as was inspired by lines from a poem by Elizabeth Barrett Browning:

*Can your mystic voices tell us  
Where ye hide? In floating islands,  
With a wind that evermore  
Keeps you out of sight of shore?*



**Frederik Munk Larsen** Exceeding instrumental boundaries.

Guitarist Frederik Munk Larsen is pursuing a path of uncompromising artistic curiosity and quality. Determined in searching for the limits of expression he is devoted to exploring musical gestures and textures in the extreme. This approach has led to collaborations with leading European composers and to reviews like “Munk Larsen proves in these works his fluency and enthusiasm, such that rigour and spontaneity crackle through every bar” (The Gramophone, UK), “Frederik Munk Larsen drew a stunning array of percussive sounds from the guitar...” (The New York Times, US) or “from a masterful Lagrima to the final de Falla with all the depth and subtlety demanded by the work” - (Diario de Sevilla).

Frederik Munk Larsen has premiered more than 150 new works for guitar, and composers such as Simon Steen-Andersen, Bent Sørensen, Rei Munakata, Svend Nielsen, Niels Rønsholdt and others have all written solo works for him.

A multi-award winner both as a soloist and chamber musician, Larsen has been awarded prizes from “DAAD” (German Academic Exchange Service), the “Irgens Berg’s Artists Prize”, the 1st Prize in Yamaha of Europe’s music competition, as well as being a prizewinner in the National Danish Radio’s “Chamber music Competition”. He appears on 15 CD’s both as soloist and with various ensembles.

Concert tours have taken him to festivals in North and South America, Europe, the Nordic Countries and China, both as soloist with orchestra, in solo recitals and with ensembles like Scenatet (DK), Curious Chamber Players (SWE), Århus Sinfonietta and Duo Hellqvist/Munk (SWE/DK). In recent seasons he has appeared as a soloist with Copenhagen Philharmonic, Aarhus Symphony Orchestra and the Aalborg Symphony and others in concertos by Rodrigo and Simon Steen-Andersen.

Frederik Munk Larsen was born in 1974 and studied with Erling Møldrup, Roberto Aussel and Alex Garrobé in Denmark, Germany and Spain. He is Associate Professor and head of the classical guitar program at the Royal Academy of Music in Aarhus, Denmark.



### ***Quasi amabile ma con (Pochissimo) Espressione***

My first encounter with Axel Borup-Jørgensen was like a meeting with the model-gentleman - elegantly but discreetly dressed all in white, he would come over to greet me after a concert. He spoke in a gentle but well-articulated voice, expressing his refined, careful opinions on the works and the performances we just heard. This carefulness and attention to subtle details in the execution of his (or any composer's) work would be a constant in all my encounters with him. But no matter how precisely he would describe something his definitions would never be completely final or closed. In other words, he was always searching for the sound, the timbre and the musical character beyond the limitations of language - the music he was dreaming of.

His scores are filled with very meticulous and ambiguous notes - a highly personal mix of graphic signs with markings in Italian, Danish and German, and can at first make performers hesitate to take on the demands of his music. But as one progresses in the study of the scores and his handling of the guitar, both the music and the understanding of these very markings grow and a highly original musical sound-world unfolds. Axel wrote music that at first seems understated and sparse - but the severity and limitations are intelligently and authoritatively used to keep a rich, expressive music filled with contrasts under control.

“Lidt polyfont” – A bit polyphonic – is a marking that appears towards the last part of *Praeambula* op. 72. Yes indeed - but also “amabile ma con espressione”. Like the modest gentleman in white who would greet me at concerts.

I hope the guitar music of Axel Borup-Jørgensen will grow on the listener as it has on me - just as the section bridging the second and third movement of *Tristophony* opus 163: “quasi un poco crescendo”.

I would like to express my gratitude to my colleagues Leif Hesselberg and Per Dybro Sørensen for the inspiration I received from their tremendous work and their recordings of the guitar compositions by Axel Borup-Jørgensen. A special thanks is also due to Elisabet Selin, the composer's daughter, for her priceless support and enthusiasm, and to Lars Hannibal for asking me to record this music, for organizing the best possible circumstances for me to make this recording and for helping me all the way through. Finally, a huge ‘Thank You’ to my teacher Erling Møldrup for introducing me to Axel's music.

*Frederik Munk Larsen,  
Aarhus October 2018.  
Instrument: Daniel Friederich, 2006.*







Recorded in the Church of the Royal Castle in Fredensborg, Denmark June 4 and 5 and September 26 and 27.

Producer, mix and mastering: Preben Iwan [www.timbremusic.com](http://www.timbremusic.com)

Editing: Preben Iwan, Mette Due

Executive producer: Lars Hannibal

Liner notes: Joshua Cheek

Artwork and cover design: CEZBP, OUR Recordings

Cover photo: Julie Malmstrøm

Recorded in the DXD audio format (Digital eXtreme Definition),

352.8 kHz/32bit Microphone main array: 3x DPA 4006TL.

+ 2 DPA 4011TL for surround channels.

Pyramix DAW system with Tango Controller.

Monitored on B&W 802 Diamond speakers.

Thanks to:

Elisabet Selin, the daughter of Axel Borup-Jørgensen and director of Edition Borup-Jørgensen, for sponsoring the recording. [www.borup-jorgensen.dk](http://www.borup-jorgensen.dk)

Queen Margrethe the II of Denmark for permission to record in the wonderful Church of Fredensborg Castle.





**OUR Recordings** Catalogue No: 6.220617

**ORGAN MUSIC** By Axel Borup-Jørgensen

4 World Premieres Jens E. Christensen plays the historic organ at Vor Frelzers Church, Copenhagen, a glorious Baroque instrument built by the Botzen Brothers 1698-1700.

*"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"* Colin Clarke, Fanfare November 2017.

*"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!"* 10/10/10 Klassik Heute, Heinz Braun, November 2017. Promotion Video available on OUR Recordings' YouTube Channel.



**OUR Recordings** Catalogue No: 6.220616

**PIANO MUSIC** By Axel Borup-Jørgensen. 3 World Premieres

*"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. Excellent!"* Grego Applegate Edwards's.

*"Axel Borup-Jørgenseazn's piano music is shot through with a natural melodic base that underlies whatever he writes. Erik Kaltoft handles all of Borup-Jørgensen's sudden twists and turns expertly, revealing a genuine empathy for this music"* The Classical Reviewer.

*"It has been an absolute pleasure exploring this music, whose overriding aesthetic, beyond its exploratory rigor, is one of all-encompassing beauty and ultimate serenity"* Fanfare.

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10/10/10 Klassik Heute, Germany, October 2015.

*"This recording is recommended for its fine playing and its attractive program. It goes on my Want List"*

Alan Swanson, Fanfare, US, August 2015.

Live videos available on OUR Recordings' YouTube Channel.



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**UK-DK** English and Danish music by Modern Masters: Arnold, Jacob, Britten, Kidane, Holmboe, Borup-Jørgensen and Christansen. Focusing exclusively on 20th repertoire.

★★★★★ Classical Music Magazine, March 2015.

★★★★★ BBC Music Magazine.

*"-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.

Live videos available on OUR Recordings' YouTube Channel.



**OUR Recordings** Catalogue No: 6.220608  
**Gert Mortensen** The Percussion Universe of Axel Borup-Jørgensen. 3 World premieres!  
*"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.  
*"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"*  
 Heinz Braun, 10/10/10 Klassik Heute, September 2014.  
 Live videos available on OUR Recordings' YouTube Channel



**OUR Recordings** Catalogue No: 8.226910  
**Recorder music** by Axel Borup-Jørgensen. 7 World premieres!  
*"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 quite "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.



**OUR Recordings** Catalogue No: 2.110426 / 6.220620  
**MARIN** DVD: MARIN- Animation Film/ AXEL, Portrait Film  
 SACD: Selected highlights by Axel Borup-Jørgensen  
**OPUS KLASSIK 2018: Preisträger der Kategorie: Musik-DVD-/Blu-ray-Produktion | Musik**  
**Wenn Musik Augen bekommt!** Das Orchesterstück Marin von Axel Borup-Jørgensen taucht mit spektakulären Animationsbildern in tiefe See. *"Für diese Aufnahme leitet Thomas Søndergård das Danish National Symphony Orchestra mit virtuoser Vielschichtigkeit. Und die Musik bekommt nun plötzlich Augen und einen visuellen, kunstvoll animierten Rahmen, der im Zusammenspiel von Auge und Ohr vor allen Dingen den Geist öffnet. Eine animierte Fantasie, die den Zuschauer in eine spektakuläre Unterwasserwelt einlädt, in der sich unterschiedliche Kreaturen eingerichtet haben. Einige dieser Wesen, die das Reich unter der Wasseroberfläche bevölkern, sind von Axel Borup-Jørgensens eigenen Zeichnungen inspiriert. Regisseur Morten Bartholdy schafft eine Welt, die vom Ozean angeregt ist, farbliche und kaleidoskopische Räume, archaische Fabelwesen, Licht und Schatten, Figuren, die aus der Antike in unsere Zeit hinüberzuschwimmen scheinen, virtuell und dennoch verblüffend real. Mit dieser monumentalen Arbeit hat Bartholdy nicht nur einen vollkommen neuen Zugang gefunden, um Musik im Film zu animieren, sondern lockt durch seine spektakulären Bilder in eine Welt, in deren fantastischer Tiefe man gern verweilt".* Crescendo October 2018.

Recent other Axel Borup-Jørgensen releases:



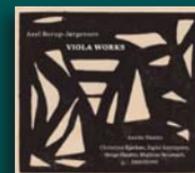
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