

WITHIN

World Premiere Recordings of works by

Bent Sørensen

Simon Steen-Andersen

Jeppe Just Christensen

Niels Rønsholdt

Frederik Munk Larsen, guitar

WITHIN

De seneste årtiers danske værker for solo-guitar indskriver sig i en stærk tradition af kompositioner for instrumentet. Førrende danske komponister skrev fra 1950'erne og frem ikke blot kammermusik hvori instrumentet indgik, men også en lang række solo-stykker. Hvor værkerne fra den sidste halvdel af de 20. århundrede tager udgangspunkt i en mere eller mindre traditionel brug af instrumentet, synes nye komponistgenerationer at blive ansporet til at genopfinde instrumentets lyd. Værkerne på denne udgivelse kan ses som et udtryk for denne trang til at gå på opdagelse i klangverdener man ikke normalt forbinder med den klassiske guitar. For nogle kompositioners vedkommende medfører dette præparering og radikal omstemning af instrumentet, samt brug af remedier som slide-rør eller elastikbånd – i andre tilfælde rettes fokus mod instrumentet selv og dets væld af mulige lyde og bilyde, som støj fra strenge, anslag og træ; lyde der normalt søges minimeret trækkes frem og bliver forgrund.

På trods af forskellige deres umiddelbare forskelle i kompositoriske valg og virkemidler synes de fire indspillede værker alle at indeholde og søge efter en inderlig og intim musik. Er dette et urkendetegn ved guitaren med dens sarte nuancer, farverigdom og direkte kontakt mellem træ, streng, hud og negl?

Bent Sørensen: *Melancholy Dances* (Komplet vers. 2008)

Bent Sørensens *Melancholy Dances* refererer tydeligt til tidligere tiders danseformer men er her gestaltet i en række sarte, drømmeagtige satser der synes at indeholde hver deres mystik og inderlige skønhed.

Om musikens tilblivelse skriver komponisten:

De melankolske danse er komponeret i et tidsrum på 12 år – fra 1996 til 2008.

Alle satserne er danse i tredelt takt.

Det ældste sats, *Angelus Waltz*, (1996) er inspireret af det berømte maleri af Jean-Francois Millet: *Angelus*, hvor der er afbildet to mennesker i bøn foran solnedgangen. I min vals er det klokkerne omkring de bedende, der klinger - det er klokkerne der danser vals.

Shadow Siciliano (1997) er vel nærmest en krakeleret siciliano. Tonerne og rytmerne synes hele tiden at ville forsvinde eller opløses. Det er som et kalkmaleri, hvor motivet på grund af afskalning kun delvis kan ses.

Sliding Sarabande (1999) benytter en lidt speciel guitar teknik. Der spilles kun på løse strenge, og ændringer af tonehøjde og glissandi sker ved, at strengene konstant omstemmes ved at dreje på guitarens stemmeskruer.

Midnight Mazurka (2006) er vel slet ikke nogen rigtig Mazurka; men en lille arie for syngende guitarist. De to nyeste satser i værket: *Doll March* og *Dark Jig* (begge 2008) er på mange måder enklere og mere

umiddelbart dansante end de resterende.

Doll March bygger på en lille march, jeg komponerede for klaver helt tilbage i 1978, og så har vi jo pludseligt et tidsrum på 30 år! En livshistorie på seks strenge.
Bent Sørensen

Simon Steen-Andersen: in-side-out-side-in...(2001)

Simon Steen-Andersens *inside-out-side-in* (2001) udfordrer lytteren, guitareren og guitaristen med eksplosivitet, rå virtuositet og kaskader af lyd, der gradvist overtages eller måske rettere overvindes af musikkers og guitarens indre lyde: Her triumferer kun akkurat hørbare bilyde, mikrotonale passager og sarte støjlyde som det, der giver værket ægte intensitet og nærvær.

I sin foretale til værket skriver Simon Steen-Andersen:

Forvandling til sin 'modsatning' og så til sin modsætnings modsætning – krængende indersiden ud – også i poetisk forstand. Men alt kan iagttages fra flere sider, tildeles flertydighed, og når hver af disse tydeligheder søger sin modsætning, hvad sker der så: når forskellige aspekter af musikken er på vej i forskellige retninger med forskellig hast: svaret er: et svar er ikke muligt... in-side-out-side-in... ('00/'01) er skrevet til Frederik Munk Larsen. Varighed ca. 10 min.

Jeppe Just Christensen: Ground Vol. 8

Også i Jeppe Just Christensens *Ground Vol. 8* (2008) er det ultra sarte sat op imod en mere

støjfuld og rå musik. Tydeligst høres dette i sidste sats hvor komponisten klipper direkte mellem disse karakterer. Guitaristen spiller konsekvent med et slide-rør og anslår samtidig strengene med hænderne på begge sider af dette. På denne måde opnåes for eksempel samtidige glizzandi op og ned ved anslag af den samme streng på begge sider af glasrøret. Den tilbagelænedede og skævt jazzede 1. sats går ligeover i en skarpere skåret 2. sats hvor motiver sættes sammen, repeteres og gradvist ændres - satsen slutter med en tiltagende aggressivitet i en gentaget percussiv opgang hvor guitaristen praktisk taget må banke det sidste ud af guitareren.

Niels Rønsholdt: WIR I

Niels Rønsholdts *WIR I* (2006) er det første af en række soloværker for instrumentalist og indspillet lydspor. Som hos Just Christensen er gentagelsen og en gradvis udbyggelse af få elementer centrale for musikkens udfoldelse. I de små rytmiske forskydninger og i de få store kontraster tiltrækker musikken sig desto større opmærksomhed. Stykket kan opfattes som en duo – heraf titlen også *WIR*, typisk for Rønsholdt hvis værker oftest omhandler det nære, personlige – intime. Der benyttes kun yderst få elementer og stilles skarpt på det nære, her helt konkret med det hørebare åndedrag.

Komponisten skriver:

“*WIR* er en serie af værker for soloinstrumenter, der på forskellig vis tematiserer *vi'et*

- forholdet mellem én og en anden. Udover først og fremmest at være sprunget ud af en rent musikalsk og instrumental attraktion, handlede arbejdet med WIR I om at frembringe en musik som balancerer på grænsen mellem - og glider rundt imellem - en række modsatrettede (og alligevel på sære måder beslægtede) emotioner og udtryk: Erotik, vold, nervøsitet, klaustrofobi, ubønhørighed, omsorg, vedholdenhed.

WIR I (2005) bestilt af og dedikeret til Frederik Munk Larsen”

BIOGRAFIER:

Bent Sørensen (f. 1958): Den danske komponist og forfatter Karl Aage Rasmussen skriver i et essay om Bent Sørensen:

”Det minder mig om noget jeg aldrig har hørt!”

Sådan reagerede den norske komponist Arne Nordheim spontant på et værk af Bent Sørensen. Og det er svært at forestille sig et mere snurrigtrammende udtryk for det dobbeltbundede, ofte næsten paradoksale udtryksklima i musikken af denne egenartede komponist, der utvivlsomt er den betydeligste i sin danske generation. Sørensens musik er ikke genbrug, den henter på ingen måde næring i gulnede albumblade fra historiens gemmer - hans tonesprog er helt og aldeles nutidigt, både i æstetisk og teknisk henseende. Og dog er det en musik der ofte synes gennemstrømmet af minder, af levet liv og ældgamle

drømme, af forgængelighedens og afskedens uafvendelighed. En flimrende, glitrende verden hvor meget synes at ville forsvinde ved den mindste berøring.”

Komponisten **Simon Steen-Andersen (f. 1976)** Har studeret komposition ved Karl Aage Rasmussen, Mathias Spahlinger, Gabriel Valverde og Bent Sørensen i Århus, Freiburg, Buenos Aires og København, 98-06. Førsteprisvinder i Holmboe konkurrence 00, Presences China 08 samt grand Prix Rostrum 2010. Modtog Bisballes Kunstnerpris 05, Leonie Sonnings Musiklegat 06, Statens Kunstfonds tre-årige arbejdslegat 06 og Kranichsteinerprisen (Darmstadt, DE) 08. Huskomponist v. Ålborg Symfoniorkester 04-05 og v. Athelas Sinfonietta 06-07. Har haft værker opført og radiotransmitteret i mere end 20 lande. Har modtaget bestillinger fra bl.a. Ensemble Modern, Ensemble Recherche, Donaueschinger Musiktage, Darmstädter Ferienkurse, Radio Kammerphilharmonie Hilversum og Det Franske Nationalorkester. Underviser i Komposition på Det Jyske Musikkonservatorium i Århus.

Jeppe Just Christensen (f. 1978) studerede komposition ved Det Kongelige danske musikkonservatorium i København, hvor han modtog undervisning af Ivar Frounberg, Niels Rosing-Schow, Hans Abrahamsen og Bent Sørensen. Han debuterede fra solistklassen samme sted i 2008. Studier ved Hochschule für Musik i

Karlsruhe ved Wolfgang Rihm 2005-2006.

Skriver solo, kammer, elektronisk og orkestermusik og har deltaget i workshops med Esbjerg Ensemble, Sønderjyllands Symfoniorkester, Ars Nova, Figura og Ensemble Alternance. Er blevet spillet af forskellige ensembler, b.la. Athelas Sinfonietta, Pärlor for Svin, Ensemble Dygong, Contemporanea, Musica Vitae, Aspekte New Music Ensemble Salzburg og Scenatet. Jeppe Just Christensens musik er blevet spillet i de nordiske lande, Polen, Tyskland og Østrig. Jeppe Just Christensen modtog i 2007 Wilhelm Hansens Musikpris.

Komponisten og lydkunstneren **Niels Rønsholdt (f. 1978)** har studeret komposition på Det Jyske Musikkonservatorium hos Karl Aage Rasmussen og Bent Sørensen og i Berlin hos Helmut Oehring. Hans værker tæller eksperimenterende operaer, installationer og koncertstykker - ofte med elektronik og video som en integreret del af udtrykket. Rønsholdts musik er blevet opført af danske og internationale topensembler og han har bl. a. modtaget Statens Kunstfonds treårige arbejdslegat og Akademie der Künste Berlin's prestigefyldte stipendiat for unge kunstnere.

Om Rønsholdts musik skriver Statens Kunstfond:

Med sin insisteren på æstetisk og teknisk præcision har Rønsholdt i en årrække filet konsekvent og nådesløst på genrerne instrumentalmusik, kammeropera og installation, ofte i samarbejde med medie-

kunstneren Signe Klejs. Med værker som 'Triumph' (2007) og 'Honeymoon' (2009) har Rønsholdt og Klejs skabt nye elektroniske musikformater, hvor Rønsholdts musikalske stringens fastholdes i en medial platform, der iscenesætter og udvikler det tematiske arbejde på alle niveauer. Rønsholdts musik er præget af en voldsom ømhed, der lokker lytteren i besværlige universer, hvor æstetikken og kompositionen er så betvingende, at man mærker døren smække i bagfra.

Projektet er støttet af Dansk Komponist Forenings Produktionspulje og KODA's Nationale Midler, samt med støtte fra KODA's Kollektive Båndmidler.

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Danish works for solo guitar of the latest decades belong to a strong tradition of compositions for the instrument. Since the 1950's most leading Danish composers not only composed chamber music including the guitar but also wrote a significant number of solo pieces. Where as the works from the second half of the 20th century predominantly make use of the instrument in an more or less traditional way, new generations of composers seek to reinvent the sound of the instrument. The works on this CD may be seen as part of this urge to explore sound-

scapes that are normally not compound to the classical guitar. In some cases this includes preparation, radical scordaturas and the use of highly unorthodox playing techniques - in others the guitar in itself and its wealth of possible sounds seems to be the main interest of the composer: Sounds that are normally subdued or minimized are pulled forward.

In spite of these differences each of the four works here recorded seem to search for a certain intimacy and tenderness. With its delicate nuances, richness in color and contact between wood, string, flesh and nail this is perhaps a fundamental feature of the guitar itself?

Bent Sørensen: Melancholy Dances (complete 2008)

The fragile *Melancholy Dances* by Bent Sørensen refers to historical dance-forms and are expressions of dreamlike sequences, each containing their own element of mysticism and intense beauty.

The composer writes:

The *Melancholy Dances* are composed during a period of 12 years - from 1996 to 2008.

All movements are in triple metre.

The earliest Dance, *Angelus Waltz* (1996) is inspired by the famous painting by Jean-Francois Millet: *Angelus*, in which two persons praying are seen in front of the sunset.

In my Waltz is it the bells, surrounding the praying persons, that rings - The Bells

are waltzing.

Shadow Siciliano (1997) is a siciliano falling to pieces. It seems like the notes and rhythms are about to vanish or dissolve. Like a fresco where only some of the motive is visible due to desquamation.

Sliding Sarabande (1999) makes use of a slightly unorthodox guitar technique: Only open strings are plucked and changes in pitch and glissandi is done by the constantly retuning on the instruments tuning pegs.

Midnight Mazurka (2006) is not so much a real Mazurka, as an Aria for a singing guitarist.

The two latest movements of the work: *Doll March* and *Dark Jig* (both 2008) are in many ways more simple and dance-like than the others. *Doll March* takes inspiration from a simple march I composed all the way back in 1978; suddenly we have a time span of 30 years! The story of a life on six strings. Bent Sørensen

Simon Steen-Andersen: in-side-out-side-in...(2001)

The opening of *in-side-out-side-in...by* Simon Steen-Andersen challenges the listener, the guitar and the guitarist with its explosive, raw virtuosity and cascades of sound, that little by little is taken or won over by the inner sounds of both the music and the guitar:

Here the triumph of just audible sounds, microtonal sequences and fragile noise gives the composition its real intensity.

Simon Steen-Andersen writes in the program note:

Transformation to the 'opposite' and then to the opposite's opposite – forcing the inner side to the surface – also in the poetical sense. But everything can be looked upon from different angles, be given ambiguity, and when each angle seeks its opposition - what happens then: when different aspects of the music are heading in different directions at different speed: the answer is: one answer is not possible... in-side-out-side-in... ('00/'01) was written for Frederik Munk Larsen.

Jeppe Just Christensen: Ground Vol. 8 (2008)

As well in *Ground Vol. 8* (2008) by Jeppe Just Christensen the ultra fragile is in opposition to a more noisy and harsh music. Most evident in the 3rd movement where the composer cuts directly between these two characters. The guitarist is required to play with a slide throughout the piece: Sometimes merely hitting the strings at an indicated pitch, other times plucking the strings with one or both hands on each of the sides of the slide. With this technique it is possible to obtain glissandi both up and down at the same time. The laid back, almost jazzy 1st movement moves into a more stringent 2nd movement where short motives are tied together, repeated and changed gradually. The movement culmi-

nates aggressively in a repeated percussive upward pattern where the guitarist with all force hammers on the strings. Reminiscences of motives by both Herbie Hancock and J. S. Bach are hidden in the musical texture.

Niels Rønsholdt: WIR I (2005)

WIR I by Niels Rønsholdt is the first work in a series of solo compositions for instrumental and recorded soundtrack. As in the music of Just Christensen limited musical elements are used, stubbornly repeated and only gradually changed. Thus our attention is attracted to the small, rhythmical dissimilarities and the few places of real contrasts. The work seems naked consisting of only few elements with close-up focus, here the perceptible breathing. This is a characteristic for Rønsholdt, whose com-positions most often are concentrated upon the close, personal- the intimate sphere.

The composer writes:

“WIR is a series of compositions for solo instruments that in different ways deal with “the we” the relationship between one and one other. Besides being the offspring of a musical and instrumental attraction, the work with WIR I was about creating a music balancing between- and sliding amongst- a number of contradicting (and at the same time in strange ways related) emotions and expressions: Erotics, violence, anxiety, claustrophobia, inexorability, care, and perseverance.

WIR I (2005) is commissioned by and dedicated to Frederik Munk Larsen.”

Biographies:

The Danish composer and author Karl Aage Rasmussen writes: *"It reminds me of something I've never heard." Such was the spontaneous reaction of the Norwegian composer Arne Nordheim upon hearing a work by Bent Sørensen. And it is not easy to imagine a more strangely to-the-point description of the ambiguous, almost paradoxical expressive idiom of this unique composer, who is without doubt the leading Danish composer of his generation. Sørensen's music is not recycled, in no way does it rely on the yellowing pages of history for its musical nourishment his musical language is undeniably of the present day, both aesthetically and technically. The music does, however, appear to be pervaded with memories, wisdom of experience and old dreams, of the inevitability of transitoriness and parting. It is a flickering, glittering world where things seem to disappear at the slightest touch.*

Bent Sørensen (b. 1958) received his musical education by, amongst others, Per Nørgård and Ib Nørholm. His originality, imagination and technical abilities were praised long before his major breakthrough in the mid-80s. And the first string quartet *Alman* (1984) along with the other three quartets *Adieu* (1986), *Angels' Music* (1988), and *Schreie und Melancholie* (1994) are still characterised as some of the Sørensen's most important works. The very productive 1990s were

dominated by large-scale orchestral works. The major vocal works *The Echoing garden* (1992) for soloists, choir and orchestra unfolds as wandering weightless melodies in an echo chamber of many different simultaneous tempi. The violin concerto *Sterbende Gärten* (1993) – a concerto in the grand tradition, dramatic, graceful, and wild; the *Symphony* (1996); and the Piano Concerto *La notte* (1998) are surrounded by several major ensemble pieces scored for a variety of forces; for instance, the enchanting concerto *Birds and bells* for trombone and 14 instruments (1995) written for Christian Lindberg. After this "everything" in the composer's own words, "has been about opera". The Danish playwright Peter Asmussen was so taken by the co-existence of the past and the present in Sørensen's violin concerto the two decided to collaborate on an opera commission from the Danish Royal Opera. And after 5 years of intense work and collaboration Bent Sørensen finished the full-scale opera *Under the Sky* in April 2003.

Bent Sørensen received the prestigious Nordic Council Music Prize in 1995 and the Wilhelm Hansen Composer Prize in 1999. He is currently professor of Composition at The Royal Academy of Music in Copenhagen.

Jeppe Just Christensen (b. 1978) studied composition and theory of music at The Royal Danish Music Academy. His main teachers were Ivar Frounberg, Hans Abrahamsen, Niels Rosing-Schow, and Bent Sørensen.

In 2005-2006 he began his Post-graduate studies at Hochschule für Musik, Karlsruhe, with Wolfgang Rihm. Debut-concert spring 2008 in Literaturhaus, Copenhagen. He has attended masterclasses with Isabel Mundry, Rolf Wallin and Tristan Murail. In November 2007 he held a three-day composition masterclass in Morelia, Mexico. 2007 he received the Wilhelm Hansen Award.

Jepe Just Christensen has written music for all kinds of ensembles and is also working with video and electro-acoustic. His works has been performed at festivals such as Sound Around, Pulsar, UNM and Suså, and performed by, among others, Athelas Sinfonietta, Contemporanea, Rolf Hind, Ensemble Dygong, Musica Vitae, Ensemble 2000, Esbjerg Ensemble, Sibelius Academy Orchestra and Aspekte New Music Ensemble Salzburg,

Simon Steen-Andersen (b. 1976) is in spite of his young age already an important figure on the international scene. Ensembles like ICTUS, Collegium Novum Zürich, Ensemble Recherche, Ensemble Modern and the National orchestra of France have all commissioned and performed his works. He won the International Rostrum of Composers 2010 and was the 1st prizewinner at “Presence China” (2008). Festivals such as Donauschinger Musiktage, Nordic Music Days, Ultima Festival, Composers Biennale Denmark, Numus Festival, Susaa Festival, UNM

and Amplitudes have presented his works.

In his works the extreme soft and normally suppressed instrumental sounds are highlighted and brought to the surface thus creating a whole new world of fascinating microtonal sounds. In order to expose the audience to the fragility and intimacy of the performance situation Steen-Andersen often uses powerful amplification. His most important works include the series of solo pieces “Next to besides besides” (2003-2006), “Praesens” (2001), “Ouvertures” -for amplified gu-zheng, sampler and orchestra (17’) (2008/2010) and “Amongst” (2005), a concerto for extremely amplified guitar and and large orchestra (2005) with a duration of 35 minutes.

Simon Steen-Andersen teaches composition at the Royal Academy of Music in Aarhus, Denmark.

The composer and sound artist **Niels Rønsholdt (b. 1978)** has studied composition at the Royal Academy of Music in Aarhus (DK) with Karl Aage Rasmussen and Bent Sørensen and in Berlin with Helmut Oehring. His works include experimental operas, installations and chamber music.

Rønsholdt has received commissions from a. o. Akademie der Künste (D), Sound Around Biennale, Edition Wilhelm Hansen, TRANSIT Festival (B) and The Danish National Opera. He was featured composer on the festivals Music Harvest 07 (DK), Happy Days 05 (N), Transit 08 (B) and Spor 09 (DK) and his music has been performed by

a. o. Kammerensemble Neue Musik Berlin (D), Ensemble Intégrales (D), NING (N), BIT20 (N), Figura (DK), Reflexion K (D), Champ d'Action (B) and Ensemble Offspring (Au).

Niels Rønsholdt has received scholarships from a.o. Danish Arts Foundation and Akademie der Künste. In 2009 he was given a three-year working grant from the Danish State.

Frederik Munk Larsen (f. 1974)

Adjunkt i guitar på Det Jyske Musikkonservertorium i Aarhus. Uddannet på konservatoriet i Århus, Hochschule für Musik, Köln samt i Barcelona hos henholdsvis docent Erling Møldrup, prof. Roberto Aussel og prof. Alex Garrobé. Lutenisten Viggo Mangor var ligeledes en vigtig lærer for FML. Mesterkurser hos navne som bl.a. David Russel, Hubert Käppel, David Starobin og Odair Assad. Den anmelderpriste debut fra solistklassen i november 2001 førte til en lang række soloengagementer. Siden har FML været særdeles aktiv på den klassiske musikscene ved koncerter i Danmark, USA, Sverige, Norge, Finland, Tyskland, Færøerne, Spanien, Argentina, Frankrig, Italien og Chile – som solist og som kammermusiker. Som underviser har han givet mesterkurser i bl.a. Argentina, Spanien og Italien.

2006 var Frederik Munk Larsen solist med Ålborg symfoniorkester i uropførelsen af Simon Steen-Andersen's nye stort anlagte "Amongst" for guitar og orkester. 2007 var han solist med samme orkester i J. Rodrigos Fantasia para un Gentilhombre og solist ved koncerter med Athelas i Bergen og København.

Optrædener på musikfestivaler som:

Bergen Festspillene (NO), Sound Around, San José Guitar society (US) Sønderho internationale guitarfestival, Ålborg Guitarfestival, Aarhus International Guitar festival ,Holmboe i Horsens, Musikhøst, Numus Festival, Spor Festival, UNM festivaler, Ny musik i Arvika (SVE), Neue Musik Strahlsund, AUT, NUT, FUT, Musica Nova, Nordiske Musikedage, Ny Musik i Suså, Musikbiennalen 2003, Dansk Guitar Selskab, Ingesund, Sverige, Åbo , Finland, Artgenda Stockholm, Encuentro de guitarra en Cartagena, Chile, Vendsyssel Festival, Hørsholm Musikforening, Horsens Musikselskab, Sound Around, Åbenrå Musik- og Teater forening, Odsherreds Musik- og Teater Forening, Roskilde Musikforening, Viborg Musikforening, CeamC i Buenos Aires, Kulturministeriet i Buenos Aires, Argentina. Auditorium de San Juan (ARG.), Pantheon den Louvre, Paris.

Han har gennem tiden modtaget adskillige stipendier og priser. Bl.a. Det Tyske Statsstipendium DAAD (97-98), "Irgens Berg's Kunstnerlegat", været finalist og prismodtager i guitar konkurrence samt vundet 1.prisen i "Yamaha of Europe's" Scholarship konkurrence i Danmark (98). I juni 2000 modtog han „Ejnar Hansen Prisen“ og var i denne forbindelse solist i Joaquin Rodrigo's „Concierto de Aranjuez“ for guitar og orkester. Ved DR's Kammermusikkonkurrence 2004 var han med Trio "Voz Nueva" finalist og vinder af 3. Prisen.

Komponister som Niels Rønsholt, Jens Voigt Lund, Bent Sørensen og Simon Steen-

Andersen har skrevet solostykker til Frederik Munk Larsen, ligesom han med trioen Voz Nueva og i ensembler som Athelas Sinfonietta, Århus Sinfonietta og Ensemble 2000 (nu Scenatet) har medvirket ved uropførelsen af mere end 80 værker.

FML medvirker som solist og med forskellige ensembler på 9 CD-udgivelser på forlagene Dacapo, Classico og Danacord

Frederik Munk Larsen (f. 1974) lecturer and head of the classical guitar-studies at the Royal Academy of Music in Aarhus, Denmark. Studies at the Royal Academy of Music in Aarhus, Hochschule für Musik, Köln, and in Barcelona under the guidance of Erling Møldrup, Prof. Roberto Ausel and Prof. Alex Garrobé. The luteplayer Viggo Mangor also had an important influence on his musical development during his studies. He attended masterclasses with a. o. David Russel, Hubert Käppel, David Starobin and Odair Asad.

The official Debut-solorecitals, November 2001, that marked the end of his studies in the performance class was highly lauded by the Danish Press and marked the beginning of a very active career as a performer. Since then FML has given concerts in USA, Germany, Sweden, Norway, Finland, Spain, France, Italy, the Faroe Islands, Argentina and Chile - both as soloist, in solo recitals and in different chambermusic constellations.

In 2006 he played the solopart in the premiere of Simon Steen-Andersen's monumental and demanding guitarconcerto,

"Amongst" together with the Aalborg Symphony Orchestra. In 2007 he performed Rodrigo's "Fantasia para un Gentilhombre" and was soloist with Athelas Sinfonietta, Cph, in Norway at "Bergen International Festival".

Composers like Bent Sørensen, Simon Steen-Andersen and Jens Voigt Lund has written soloworks for Frederik Munk Larsen and he has premiered or taken part in the premiere of more than 80 works with ensembles like the Aarhus Sinfonietta, Athelas Sinfonietta, Ensemble 2000, Scenatet, The Jutland Ensemble, Voz Nueva and Scenatet.

A Winner of numerous prizes both as a soloist and chambermusician, he was awarded a. o. the "DAAD Jahresstipendium" (96-98), the "Irgens Berg's artists grant", the "Ejnar Hansen prize"; he is 1st prize winner of the Yamaha of Europe's music competition (1998) and prizewinner with the trio Voz Nueva in the National Danish Radio's "Chambermusic Competition" in 2004.

Numerous appearances in National Radios in all of the European countries. He has recorded 9 CD's with various ensembles on the labels Dacapo, Classico and Danacord.







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Bent Sørensen (b. 1958)

Melancholy Dances (2008) *

- [1] Angelus Waltz 1:55
- [2] Shadow Siciliano 2:05
- [3] Midnight Mazurka 1:41
- [4] Sliding Sarabande 2:40
- [5] Doll March 1:46
- [6] Dark Jig 1:28

Simon Steen Andersen (b. 1976)

[7] *In-side-out-side-in....* (2001) 9:28 **

Jeppe Just Christensen (b. 1978)

Ground vol. 8 (2008) ***

- [8] I 6:28
- [9] II 6:24
- [10] III 7:36

Niels Rønsholt (b. 1978)

[11] WIR I (2005) 6:36 ***

Frederik Munk Larsen, guitar

Instruments: Daniel Friederich, Paris 2008, Louis Panormo, London ca. 1830 [4]
and Gabriel Estrada Gomez, Buenos Aires (1997)

* World premiere recording of tracks [3] - [6] and the complete version

** World premiere recording (2002), remastering 2010

*** World premiere recording

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