

AROS GUITAR DUO SIMON WILDAU & MIKKEL EGELUND

# IN TIME

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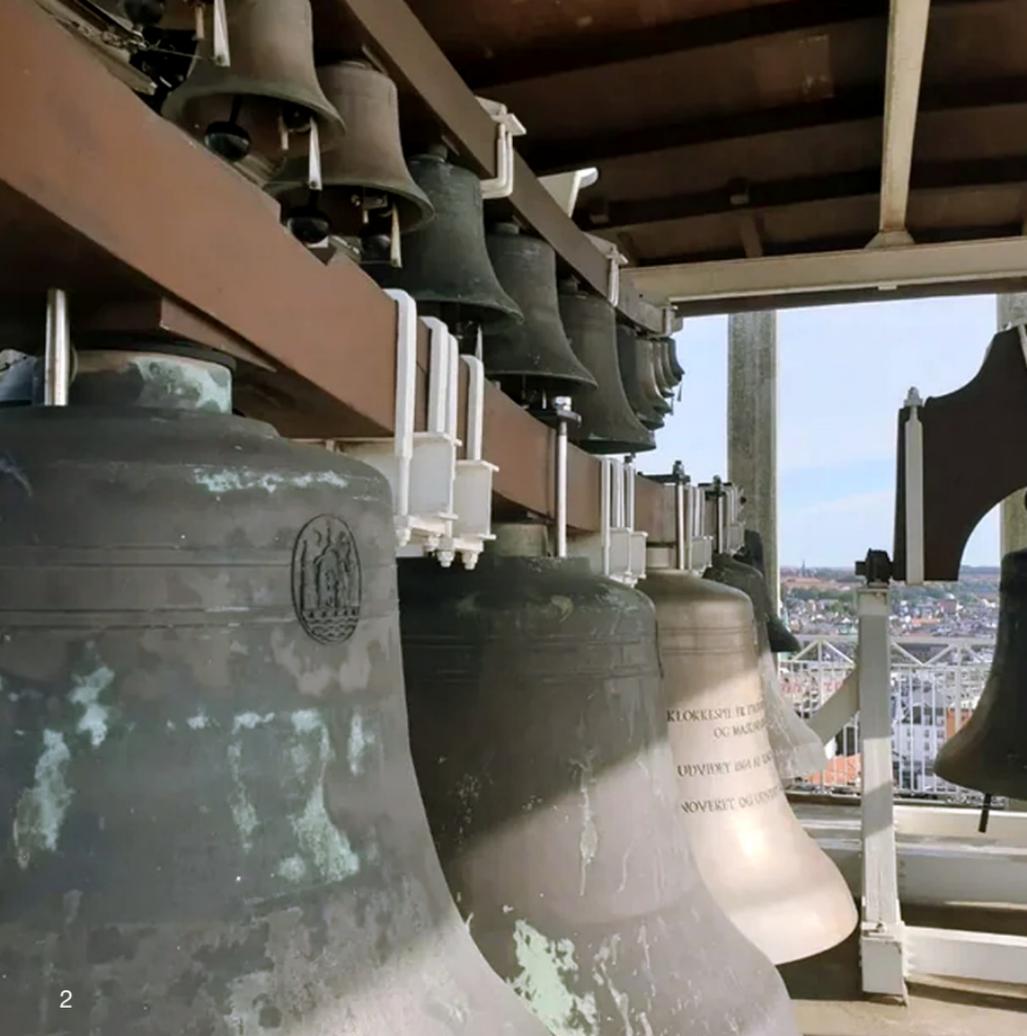
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# IN TIME



## THE SOUND OF AARHUS by Aros Guitar Duo

*IN TIME consists of 6 works composed for us in the years 2018–2021. The music on the album can be considered as one work in 6 movements. The CD, and the entire project, where these 6 composers interpret the historic ode in their own way, is a loving tribute to the city of Aarhus where we started Aros Guitar Duo as well as to our long-standing friendship. (Aros is the old Norse name for Aarhus).*

*From the iconic bell tower of the city hall of Aarhus, the theme from Morten Børup's ode "In vernalis temporis", composed around the year 1500, is played when the clock strikes the hour. The melody has a familiar intimacy, and for us, it has become the sound of Aarhus.*

*At Simon's debut from The Royal Academy of Music in 2018, we premiered Asger Buur's work "I foråret" (In the spring). Asger was asked to use Morten Børup's ode in his work, and in the following months we got the idea for an entire concert program, where this theme would be a common thread that the listener could search for in each of the works.*

*Since then, this music has been performed numerous times. It has been fantastic to have music of the highest caliber which is fun both to play and to listen to. Furthermore, it is only natural for Aros Guitar Duo to play music with this Aarhus theme woven into it in all of these works. The ode appears in multiple guises: sometimes as a verbatim quote, but also in fragments, as well as subject to all manner of compositional tricks, even appearing forwards and backwards.*

*We are very proud of and grateful for the 6 works that have been written for us by these 6 gifted composers. Through the unifying theme of Børup's ode our album can be heard as a whole, and at the same time each work is unique and demonstrates the artistic quality and diversity we have in our small country. We have enjoyed presenting them over the past many years and expect that the works will be a permanent fixture at our concerts for many years to come and are convinced that the works will eventually become part of the broad repertoire for guitar duo.*

*A huge thank you to Asger Buur, Martin Lohse, Peter Bruun, Rasmus Zwicky, John Frandsen, and Wayne Siegel.*

The Aarhus City Hall's large clock, which every day at noon sets the carillon in motion, playing the entire melody of "In vernalis temporis" throughout the city. Fragments of the melody are played at each quarter and hour strike.

The City Hall is built by famous Danish architects Arne Jacobsen and Erik Møller.



## AROS GUITAR DUO

Aros Guitar Duo expands the traditional classical guitar duo by collaborating with composers on new works and initiating innovative projects challenging the traditional aesthetic boundaries through their creative use of combining music, art, and concert experiences. In the summers of 2020 and 2022 they presented works written for Aros Guitar Duo by Danish composers based on a common theme in intimate concerts on 20 Danish islands, and generally emphasize giving performances dedicated to the works composed for them. In addition to participating in the creative process of today's music, they shed new light on old masterpieces, from the Renaissance to the breakthrough of avant-garde music, with their own arrangements and well-thought-out interpretations of standard repertoire.

The duo has won prizes in national and international competitions. With their many years of collaboration and exploration of the possibilities of the guitar duo, they have enjoyed positive experiences with audiences at concerts both nationally and internationally. They have played together for over 15 years, constantly evolving together since their conservatory years.

[www.arosguitarduo.com](http://www.arosguitarduo.com)





## MIKKEL EGELUND (b.1987)

Mikkel Egelund was born and raised on Bornholm, where he began playing guitar at the age of 8. Mikkel graduated from *The Royal Academy of Music* in Aarhus as a student of Frederik Munk Larsen, as well as from the *Hochschule für Musik und Tanz* in Cologne where he studied under Roberto Aussel. In 2017, Mikkel made his debut in the soloist class at *The Royal Academy of Music* in Aarhus, where he studied with Frederik Munk Larsen. Additionally, he made his chamber music debut in the soloist class at *The Royal Danish Academy of Music* in Copenhagen as part of Aros Guitar Duo, where he received instruction from Jesper Sivebæk and Tim Frederiksen. Mikkel has established himself as a versatile guitarist with a keen interest in chamber music playing in various ensembles. He has participated in premieres of more than 80 works and has won prizes as a soloist and chamber musician in several international competitions in Germany, Italy, Liechtenstein, England, and Croatia.



## SIMON WILDAU (b.1990)

Simon Wildau was born and raised in Aarhus. In 2018 he made his debut in the soloist class at *The Royal Academy of Music* in Aarhus where he studied with Frederik Munk Larsen. Additionally, he made his chamber music debut in the soloist class at *The Royal Danish Academy of Music* in Copenhagen as part of Aros Guitar Duo, where he received instruction from Jesper Sivebæk and Tim Frederiksen. From 2011 to 2013, Simon was a student of the world-renowned guitarist and pedagogue Alex Garrobé at the *Escola Superior de Musica de Catalunya* in Barcelona. As both a soloist and chamber musician, Simon has won prizes in competitions in Spain, Italy, England, Croatia, Liechtenstein, and Denmark.

## ASGER AGERSKOV BUUR (b. 1988)

From a very early age, Asger Agerskov Buur had a tremendous aptitude for music. At the age of just 12, he won a composer competition in Fredericia and had compositions performed at Vejle Musikteater and in Hamburg. He would go on to study cello at *The Danish National Academy of Music* in Odense under Professor Niels Ullner, at the *Malmö Musikhögskolan* under Professor Mats Rondin, and graduated from the soloist class at *The Royal Academy of Music* in Aarhus in 2018. Additionally, he participated in masterclasses with Erling Bløndal Bengtsson, Ralf Kirschbaum, Gert von Bülow, Thorleif Theden, and Mats Rondin. As a composer, Asger received instruction from Rasmus Zwicky and John Frandsen. His works include film scores, arrangements and contemporary works for guitar and cello ensembles.

### **ABOUT I FORÅRET (IN THE SPRING)**

*My composition "In the spring" is a fantasy based on the old song "In vernalis temporis", a Latin poem by Morten Børup from around 1500. The song received its Danish text in 1895, and today we know it as "Frydeligt med Jubelkor" (joyfully with jubilant choir). Morten Børup was the headmaster at Aarhus Cathedral School, and the song has served as a communal song at the school ever since.*

*Simon Wildau attended this school, and it was his wish for me to create a composition based on the song. The melody dates back to before 1500, and its author is Morten Børup. The title "In vernalis temporis", translated directly means "in the springtime," which I found to be a fitting title for the piece.*

*Simon and I have shared many good cups of coffee in the café life of Aarhus, engaging in deep conversations about everything from religion, politics, cultural history and music to the meaning of life itself. It has meant a lot to me during my time in Aarhus.*

*We both strongly agree on the importance of maintaining a connection between the music created today and the past. I have always had a keen interest in old songs, both to rediscover their spirit and significance, and to keep them alive, honoring them for the sense of community, comfort, and stories they have given us.*

*In this case, I have attempted to enhance the feeling of infinity that the melody possesses with repetitive movements and timeless, static tones. My collaboration as a cellist and composer with Simon Wildau has been fantastic, and it has been a great honor to write this piece for his debut.*

*Simon has also been a great support for me in times when life seemed bleak. In many ways, he has been instrumental in motivating me to pursue the path of a composer. I am very grateful for that. Therefore, it brings me great joy that the duo has chosen to include this piece on their record". Asger Agerskov Buur*



## MARTIN LOHSE (b.1971)

Martin Lohse began his artistic studies at the *Department of Musicology at Copenhagen University* in 1990. In 1995 he was admitted to *The Royal Danish Academy of Music*, Copenhagen, where he studied composition and music theory as a pupil of Hans Abrahamsen and Niels Rosing-Schow. In 2000 he was accepted for postgraduate studies in composition and in 2004 he had his debut at *The Royal Academy of Music*. In 2003, he received the 3-year Grant from *The Danish Arts Foundation*. In addition to composing works for a wide range of instruments and media, Lohse has authored several books on making musical arrangements, Bach's counterpoint, and acoustics and is active as both a



poet and a painter, focusing primarily on abstractions with a clash of disintegration and pure and clear colours.

[www.martinlohse.com](http://www.martinlohse.com)

### ABOUT VER

*Shimmering lights that gather in circles*

*"The work was composed in 2019 and dedicated to Aros Guitar Duo. It is inspired by the sprouting spring and the melody "In vernalis temporis" ("In the springtime") by Morten Børup. One mood in particular in the original Latin text has inspired the rest of the music. Here in free rewriting:*

*The rays of the sun  
gathered as a wreath  
in the drops of the morning dew*

*It is a literary image that in many ways describes the music well: A jumble of notes that unites and comes again, like circles of life that slowly grow and change. In the work, the two guitars merge into one instrument, where different tempos and musical expressions meet and are united by one long melody that returns in a new light each time it is repeated, interrupted only by "In vernalis temporis" in the middle of the movement."*

## PETER BRUUN (b. 1968)

Peter Bruun is representative of an increasing number of contemporary composers, who began their musical careers as rock musicians before becoming “classical” composers. In Bruun’s case, he began his studies in philosophy at *Århus University*, but later changed direction and studied composition and theory privately with Niels Marthinsen from 1989 to 1991, and later with Per Nørgård, Bent Lorentzen and Hans Abrahamsen. Bruun’s compositions are invariably collaborations with either individual musicians, ensembles or artists that take part in the compositional process. A good example of this is the collaboration with author Ursula Andkjær Olsen on Bruun’s 2008 *Nordic Music Prize*-winning

opera, *Miki Alone*. Peter Bruun also received *Wilhelm Hansen’s Composer Prize* in 2000. Bruun is active in organizational and music political work. He is also a member of *FIGURA Ensemble*.  
[www.tonepoet.dk](http://www.tonepoet.dk)

### **ABOUT DARK IS NOVEMBER**

*“I was born in Aarhus, but not in the city center where the town hall stands and where the melody “In vernalis temporis” plays from the carillon every day. As a teenager, I often visited the city center and heard the melody when it sounded from the town hall. The first time I sang the melody, accompanied by ‘ by Thorkild Bjørnvig’s lyrics “Mørk er november og løvfaldet slut”, (Dark is November and leaf fall has ended) I associated it with that text, winter, and darkness. Now, as a village organist, I play the melody each spring to the text “Frydeligt med jubelkor hilser vårens komme”. (Joyfully with jubilation choirs spring’s coming is greeted.) This piece, however, is more connected to “Mørk er november”: a series of variations on the melody gradually building up to a bright major chord. Just as Bjørnvig’s poem is about combining darkness with song, the melody breaks through the variations, culminating in a bright guitar sound.*

*The guitar was the first instrument I played, and I’ve maintained a deep love for it. Even though I’m not skilled at playing it, I often use the guitar when composing music because it inspires me. The guitar, unlike the piano, feels original and unspoiled. It’s designed to resonate, ring, and chime, serving as a rhythm, harmony, and melody instrument simultaneously. In this piece, I enhance the resonant feeling by tuning one of the guitars so that several strings have the same tones, played frequently on open strings to emphasize specific resonating tones. The guitarists employ various playing techniques borrowed from rock and blues music, such as strum and slide”. Peter Bruun*



## RASMUS ZWICKI (b.1979)

Rasmus Zwicky studied composition and music theory at the *Carl Nielsen Academy of Music* (2000–2006). His compositional approach is often transdisciplinary, including words, movement, and other elements as integral parts in the making of a composition. Collaborating with filmmakers and other artists, as well as creating soundtracks for museums, radio shows and commercial enterprises, he continues to explore the interplay between his two main interests: music and everything combinable with music. Rasmus also holds a master's degree in composition from the *Guildhall School of Music and Drama*, London.

He has received grants from *V. Makwarth & Hustru Veronika Makwarth's Musiklegat* 2005 and *The Danish Arts Council*, three-year working scholarship 2008–2010. Rasmus Zwicky was the grand prize winner in the 2018 *Oticon's Faculty International Film Music Competition*, a composer fellow at the 2018 *Sundance Institute Film Music & Sound Design Lab* at *Skywalker Sound*, California, and the 2021 *Sundance Art of Practice interdisciplinary fellowship*. His works range from intimate, site specific opera to orchestral film/TV soundtracks with a large international exposure. In his spare time he is a contributor to the online cultural commentary webzine *Seismograf* and has been a guest broadcaster on *Danish National Radio P2*.

[www.rasmuszwicky.dk](http://www.rasmuszwicky.dk)

### **ABOUT IN TIME**

*"As the seasons predictably return year after year, different aspects come into focus as we age – having already experienced something before, our perception can change over time and allow continuous discovery. Two guitarists play the same two pages of music over and over. Each repetition a bit slower, each part in and out of time with the other, each time a multitude of fragments from a melody over 500 years old appear and disappear with more detail. In time only the individual notes are heard, echoing alongside each other. Connections between the notes begin to vanish and the melody is lost in time". Rasmus Zwicky*



## JOHN FRANDBSEN (b.1956)

John Frandsen was born in Aalborg and studied at *Aarhus University* and *The Royal Academy of Music* in Aarhus with Hans Abrahamsen and Karl Aage Rasmussen graduating in 1985. Even before completing his studies, Frandsen worked as a teacher at the Department of Musicology at Aarhus University (1978–1983), *The Royal Academy of Music* in Aarhus (1980–1996), and *The Danish National Academy of Music* in Odense (1997–1999), where he taught composition. From 1999 to 2008, he served as chairman of the *Danish Composers' Society* and in addition to his administrative roles, Frandsen is

organist at *Stavnsholt Church* in Farum and conductor of the chamber choir *Convivum*, which he co-founded with Allan Rasmussen in 1998. He has written a large number of vocal works, both for solo voice and for choir and has emerged as one of Denmark's most prolific opera composers, – six alone composed since 1995, including a trilogy based on the Danish novel *Vice and Virtue in the Middle Time* (premiered 2004), as well as his critically-acclaimed *Requiem* commissioned by the *Danish National Symphony Orchestra*.

[www.johnfrandsen.eu](http://www.johnfrandsen.eu)



### **ABOUT ROLLERCOASTER**

*"Rollercoaster is a virtuoso and rhapsodic guitar duo. A whirling tour de force through different moods and colors. All the time carried by a steady and restless pulse, sometimes almost running over the edge. But also with a musical tribute to Aarhus, the home city of the Aros Guitar Duo for whom the piece was written: fragments of the old 16th century Aarhus hymn "In vernalis temporis" are woven into the flickering tone figures".*

## WAYNE SIEGEL (b.1953)

Wayne Siegel was born in Los Angeles, California, where his early musical influence was American folk music, Afro-American Blues and the burgeoning avantgarde rock scene (Frank Zappa & The Mothers of Invention, Captain Beefheart, etc.). From 1971 to 1974 he attended the University of California at Santa Barbara (UCSB), where he studied composition and philosophy. Following graduation, he came to Denmark where he completed his Bachelor of Arts at *Aarhus University*, and studied with Per Nørgård, earning a degree in composition from *The Royal Academy of Music* in Aarhus. Siegel immersed himself in

the musical life of his new home, received a three-year working grant from the *Danish Arts Council* in 1978, and became administrative director of the *West Jutland Symphony Orchestra*. In 1986 he became director of the newly founded national electronic music centre (DIEM), and in 2003 he was appointed professor of electronic music. He received a life-long artist's stipend from the *Danish Ministry of Culture* for outstanding artistic achievement and in 2017 he was appointed honorary professor at *The Royal Academy of Music* in Aarhus.

[www.waynesiegel.dk](http://www.waynesiegel.dk)

### **ABOUT VERNALIS BREAKDOWN**

*"Vernalis Breakdown for two guitars was commissioned by the Aros Guitar Duo with financial support from the Danish Arts Foundation and KODA.*

*When I retired as professor of electronic music in 2018 after having spent a lifetime studying, composing and teaching electronic and contemporary music, I decided to buy myself a five-string banjo as a retirement present. I had never actually played the banjo. There was a battered five-string banjo hanging on the wall in my childhood home, but no-one in my family knew how to play it. I guess taking up the banjo at the age of 65 was an attempt to reach back through the years to my childhood.*

*I decided to try to learn to play bluegrass banjo in the fast and furious style of the legendary Earl Scruggs, but just for fun and for my own amusement. Bluegrass banjo players are few and far between in Denmark, so I found an on-line course and off I went, finding great joy in being a total amateur, after working as a professional musician for so many years. Soon I was playing bluegrass and country music on a regular basis with my family and friends, and having a hell of a lot of fun.*



About a year after I took up the five-string, Mikkel and Simon of the Aros Guitar Duo asked me to write a piece for them based on the melody known as "In vernalis temporis" (In the spring-time), composed around 1500. In Denmark, this old melody is well-known and cherished. When I started composing the piece, I simply couldn't get all those bluegrass banjo licks out of my head. So I decided to succumb and incorporate bluegrass banjo licks into a classical guitar duet. In bluegrass, a breakdown is a part of a song in which various instruments have solo parts (breaks). This may take the form of all instruments playing the verse together, and then several or all instruments individually repeating the verse as solo parts. In "Vernalis Breakdown", a cherished sixteenth century Danish melody meets the unrestrained, unceremonious world of American bluegrass".





Concept: Aros Guitar Duo – Mikkel Egelund & Simon Wildau  
Producer, Recording and Balance engineer: Henrik Winther Hansen  
Editing: Henrik Winther Hansen, Simon Wildau og Mikkel Egelund  
Mix and Mastering: Henrik Winther Hansen  
Executive producer: Lars Hannibal  
Biographies: Joshua Cheek  
Cover Photo: Bredo Hjøllund  
Artwork and cover design: CEZBP/OUR Recordings

Recorded in Espresso Sound Studio, Aarhus, October 18-20, 2019  
and January 29, 2021

Recording specifications:

Sampling rate:

192kHz/24bit resolution, Antelope Audio ADC, Elberg MP8 preamps

Microphones: 4 x Schoeps MK2 (close), 3 x DPA 4011 (main)

Neumann KH310/750 DSP monitor system.

Page 23–24: From the studio concert at Little Big Beat Studios after  
winning 1st prize at Ligita Guitar Duo Competition.

Photo: Matthias Rhomberg

Recorded with generous support from Solistforeningen af 1921, Augustinus Fonden, Solistforbundet, Koda Kultur, Århus Kommune and Statens Kunstfond.



AUGUSTINUS FONDEN

STIFTET 25. MARTS 1942

SOLIST  
FORENINGEN



af 1921



Danish Arts  
Foundation



koda® kultur

AARHUS  
KOMMUNE



## OUR Recordings

### releases:

- OE** Orchestra/Ensemble
- PH** Petri/Hannibal Duo
- LP** Vinyl
- VG** Violin/Guitar
- EP** Digital only
- CR** Choir/Recorder
- OM** Organ music
- VE** Danish National Vocal Ensemble
- RH** Recorder/Harpsichord
- SW** Spoken words
- CH** Chinese
- RC** Recorder Concertos
- BJ** Borup-Jørgensen
- IS** Instrumental solo
- ID** Instrumental duo



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ID 8.226917



OE 6.220684



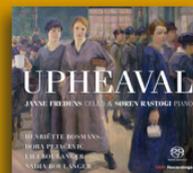
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OE 8.226916



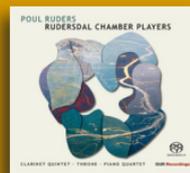
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IS 6.220681



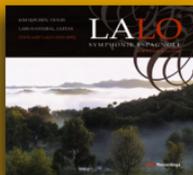
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VG 8.226903



VG 8.226902



VG 6.220602



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PH 6.220604



PH 6.220601



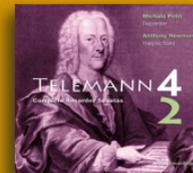
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LP OUR-LP001



RH 8.226909



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OE 6.220674



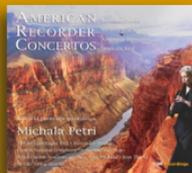
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RC 8.226912



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RC 6.220609



EP 9.70892



EP 9.70893



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EP 9.70896



EP 9.70897



RC 6.220603



RC 8.226905



RC 6.220531



VE 6.220676



VE 6.220671



VE 6.220612



VE 8.226906



VE 8.226911



RH 6.220610



RH 6.220611



SW 8.226908



CH 8.226901



CH 6.220600



RC 6.220606



OM 6.220675



BJ 6.220672



BJ 6.220617



BJ 6.220616



RC 6.220607



BJ 6.220613



BJ 6.220608



BJ 8.226910



BJ 2.110426

