

Erik Borelius' background

Erik Borelius, guitar-player, singer and composer, has worked professionally with music since 1986. During these 22 years he has released ten albums, eight through his own company and two during his time at EMI. In 1994 Erik received a Swedish Grammy for the album "SexTioTvå" - the best instrumental-album in 1993, the first recorded under Erik's own label EB Music. The following year he was nominated with the album "Duende". Erik's music is often described as a peculiar blend of styles and as a guitarplayer he is praised for using his extreme technique in a tasteful manner.

Discography

Erik's albums all bear witness to his fondness for contrast-bread and water during workdays, wallow in sweets when the weekend comes. Erik's musical background, with its roots in Jimi Hendrix, electric guitars, raw punkjazzrock, his love for classical music and the clean, distinct sound of the acoustic guitar, makes the musical expression both broad and narrow, new and familiar.

Movies on a string (EBM 2008)

The acoustic guitar, which has become one of Erik's trademarks, plays the leading role on *Movies on a string*. The melodies are known from the world of the movies but the interpretations are free.

Erik got the idea for this album when he saw *Rambo-First Blood*. This is a movie where the score is brilliantly interwoven and character-enhancing. *Movies on a string* contains interpretations of well-known melodies like *The Godfather* and *Now we are free from Gladiator*.

This is the world's first album recorded with a True Temperament fret board on an acoustic guitar. The twisted frets gives an optimally tuned guitar and a noticeable difference in clarity compared to the traditional instrument.

Live the Life of a Star (EBM 2006)

Erik creates a new breadth in his music with epic encounters between different instruments, styles and voices. He mixes beautiful, suggestive, tracks and innovative thought provoking lyrics with pirouettes from his nylon strings. A musical journey over twenty years has meant constant development within new

areas for each new album. The song has become an important part of Erik's music.

What is success? (EBM 2003)

The sound on "What is success?" is very different compared with Erik's earlier albums. The fact that Erik sings on all the melodies naturally contributes to this feeling, but the style is also new. The influences comes from pop as well as classical music. The guitar is still present there but it is Erik's voice that plays the leading role. Erik has chosen unusual subjects for his lyrics and the musical style is compared with, among others, Steely Dan and Pink Floyd.

Guitar (EBM 2000)

Guitar is a résumé and an unusual collection of music from all of Erik's albums 1986 to 2000. Erik made 12 new recordings of his favourite melodies and added five originals. The album got great reviews and thanks to its scope it's a good introduction to Erik Borelius' music. The 24 page cover with artwork by Johan Adelstål has also attracted attention.

Reality Bites (EBM 1997)

This album was quite unusual as four of the nine melodies included vocals. The lyrics are sung by Estelle Milburne and two of the lyrics are classical English poems by Moore and Rossini. The music differs to some extent from Erik's earlier production. The arrangements are often more dramatic and more studied. When it comes to reviews it was Erik's greatest success to that date.

My Kind of Picture (EBM 1995)

The title track is inspired by the James Bond-theme. The melody "Northern Lights", with its feeling of old Swedish folk-music and mountain-scenery, was used by Swedish TV for four years (1996 to 2000), as title music for the morning news-show on Swedish television.

Duende (EBM 1994)

"Duende" received a Swedish Grammy - nomination. In addition to the spaghetti western-inspired title track, the album also contains "Tiden står stilla där jag vill vara" where Erik sings (in Swedish). You can also find an interpretation of Swedish classical composer Hugo Alfvén's "Midsummer-vigil" on "Duende".

SexTioTvå (EBM 1993)

"SexTioTvå" (SixTenTwo - sixty-two in Swedish) was composed, recorded and produced by Erik himself. The cover is an oil-painting by Erik representing six strings, ten fingers and two souls (Erik and the guitar). Erik was also born in 1962. "SexTioTvå" won a Grammy in the instrumental class in 1994. Obviously a triumph and a confirmation that Erik, with relatively small means, had been able to penetrate the media buzz.

The EMI period at EMI (1985-1988)

In 1984 Erik sent a demo to EMI. After a couple of weeks he got the answer: "We will produce your record!". His happiness was complete and during the time up to the recording, in the summer of 1985, he participated in Per Gessle's and Roxette's productions.

Perfect Partners (EMI 1986)

Erik's debut "Perfect Partners" was released in April 1986 and got a fantastic reception. The music was described by many as impossible to label. Pop and jazz, classical and rock at the same time. The melody "For Free" was sung by Marie Fredriksson (Roxette).

Fantasy (EMI 1988)

The follow-up "Fantasy" was more rock than the debut and full of equilibristic excesses - Erik sowed his wild oats! One newspaper wrote "Maybe a modern Swedish Mozart?".

The record-company EB Music

Erik invested in a studio in 1990 and began to make music for radio and television alongside composing. In 1992 he decided to start a record-company and release his own productions. The company was named EB Music.

His own record-company gives Erik the ultimate satisfaction of working with the whole process; creating, arranging and producing. He knows what he wants and therefore does most of the work himself. It's not always an advantage in the creative process but it gives him both challenges and satisfaction. And that is what counts in the long run.

In the beginning!

"I am going to play "vo knåvs" and "chängs" (Swedish pronunciation) Erik said to his music- teacher when the pupils were told to bring their favourite records to the music class back in 1971. Erik was nine and the real names of the songs were "Who Knows" and "Changes", with Jimi Hendrix "Band of Gypsies".

His older brother was a guitar-phantom and his mother had a nylon-stringed guitar hanging on the wall in the living-room. The electric guitar was an exciting, somewhat dangerous instrument and the recorder was doomed in all its drabness.

It would take until 1977 before Erik began playing the guitar seriously. Two brothers at school, Jens and Anders Johansson (sons of the legendary Swedish piano-player Jan Johansson) had heard a rumour about a skilled guitar-player. Anders played the drums and Jens the organ and the trio "SLIME" was formed with Erik on the guitar.

Like all fifteen-year old boys they sought attention. The method was raw punk-jazz rock, as technical as possible, played at maximum volume, with song-titles such as "The necrophilian nightmare", "The punk boots of the kidney-dead", "Asphalt in the ear" and "Respiratory-slime".

After a year in the US Erik moved to Stockholm in 1980. The acoustic guitar was increasingly calling him. The clean distinct sound and the technical challenge appealed to him. Having never had a single guitarlesson, a couple of years of intense training followed.

Whatever you do, you should do it with all your heart otherwise you might as well just quit. "Life is much more fun that way", says Erik!

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