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Total: 74.54

Mahan Esfahani appears courtesy of Deutsche Grammophon GmbH

ORGANMUSIC

BY **AXEL BORUP-JØRGENSEN**

JENS E. CHRISTENSEN ORGAN

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ENESTÅENDE

— som komponist og menneske!

De mindste udsving og nuancer i AXEL BORUP-JØRGENSENs musik kan virke som jord-skred. Ligesom hos store musikere og dirigenter vokser musikken ud af stilheden. Det er tyst modernisme, hvor tavsheden og pausen taler lige så indtrængende som de sarte meddelelser og de få, men afgørende udbrud.

Borup-Jørgensen var selv uddannet som pianist, men i løbet af 70'erne begyndte han også at interessere sig for orgelmediet. Som ung organist havde jeg i 1976 debuteret med en af Axels favoritter György Ligetis "Volumina" på programmet. Da Axel og jeg begge var flittige koncertgængere, både til klassisk og ny musik, kom vi efterhånden til at falde i snak og dele fælles oplevelser. Axel boede i Bistrup ved Furesøen, og da jeg blev organist i nabosognet Holte i 1978, kom han ofte cyklende til koncert i min kirke.

En drøm blev til virkelighed, da han foreslog at han ville skrive et orgelstykke — ja, han brugte endda formuleringen: at vi skulle samarbejde om virkeliggørelsen, og jeg blev fyldt af forventningen om at få lov til "at komme med ind i komponistens værksted". I efteråret 1983 kom han så cyklende med de første skitser. Vi mødtes med cirka 14 dages mellemrum, og der udviklede sig en højere form for diplomati. Hvis jeg ikke spillede den medbragte skitse overbevisende nok, var Axels blide og høflige kommentar ofte, at han "nok ikke havde udtrykt sig musikalsk præcist nok". Når han kom igen efter 14 dages tid, kunne de passager, som jeg ellers var begyndt at kunne lide, være taget ud af kompositionen.

Axel behandler sine kompositoriske skabninger med stor forsigtighed og grundighed. Den eneste krise i vores diplomatiske samarbejde opstod, da jeg efter et halvt år om foråret foreslog ham, at stykket skulle opføres ved en festival om sommeren i Christiansborg Slotskirke. Efter nogle dages tavshed ringede Axel høfligt, blidt, men bestemt, og gjorde mig klart, at jeg ikke skulle fremskynde skaberprocessen. Vi talte ikke mere om det, men det fine 9 minutters

lange orgelværk "for organ IV" blev dog alligevel uropført om sommeren i Slotskirkens vidunderligt poetiske akustik.

"for organ IV" rummer et kunstnerisk univers af fint ciselerede klange og rytmer med melodier som haiku-digte. Axels musik belyser også de fascinerende muligheder, orglet bærer på som instrument, og viser, at beskæftigelsen med ny musik kan blive lige så inspirerende og banebrydende for "opførelsespraksis" som studiet af fortidens traktater.

Borup-Jørgensen bygger ofte sin klang op som et arpeggio og lader tonerne forsvinde igen én efter én, som regel i en anden rækkefølge. Arbejdet med fortolkningen af denne virkning gjorde mig klart, at man egentlig først bliver opmærksom på en tone, når den slippes. Det har fået betydning for min udførelse af al anden orgelmusik, at tonens ophør er mindst lige så afgørende som ansatsen, for oplevelsen af melodisk og rytmisk sammenhæng og spændstighed.

Min gode kollega Eva Feldbæk, der var organist i Vestkirken i Ballerup fra 1973 til 2009, fik stor betydning for Axels musik. Hun har uropført flere af de væsentlige værker med orgel i sin kirke: de spilleglade "Kalligrafier" for orgel i 1985, "Vintermusik" for slagtøj og orgel til Eva og Gert Sørensen i 1987 og "Für Cembalo und Organ" til Eva og Axels tidligere kone Ingrid Myrhøj i 1989.

Eva og jeg fik også et sjovt firhændigt og firbenet samarbejde, hvortil Axel i 1989 skrev "organo per due" til uropførelse i Vor Frelsers Kirke.

Jeg tror, at Axel ville give mig ret i, at "uropførelser har Fanden skabt!", selvom han jo ville finde en blidere formulering. Men det er ved at gentage et værk, at det vokser sig stærkt og finder sin form. Axels musikere har i høj grad været tro mod ham og hans musik, og brevskrivning og kunstnerisk samvær ved prøver og koncerter fortsatte helt naturligt frem til hans død i 2012.

Jens E. Christensen

QUITE EXCEPTIONAL

— as a composer and a human being!

The smallest fluctuations and nuances in AXEL BORUP-JØRGENSEN's music can have the effect of an earthquake. As with other great musicians and conductors, the music grows out of the stillness. It is quiet modernism, where the silence and pause speak just as insistently as the delicate messages and the few, but decisive, outbreaks.

Borup-Jørgensen himself studied as a pianist, but in the course of the 1970s he also started to become interested in the organ as a medium. As a young organist, I had made my debut in 1976 with one of Axel's favourites, György Ligeti's 'Volumina' on the programme. Since Axel and I were both frequent concert-goers to both classical and modern music, we gradually came to start talking to each other and exchanging shared experiences. Axel lived in Bistrup by Furesø lake, and when I became organist in the neighbouring parish of Holte in 1978, he often used to cycle over to concerts at my church.

My dream became reality when he talked about wanting to write a piece for organ – indeed, he even used the formulation: that we should collaborate on its realisation – and I was filled with expectation about being allowed to 'join him inside the composer's workshop'. In autumn 1983, he cycled over with the first sketches. We used to meet roughly every fortnight, and a higher form of diplomacy evolved. If I did not play the sketch he had brought along sufficiently convincingly, Axel's mild and polite comment was often that he 'probably hadn't expressed himself precisely enough musically'. When he came again a fortnight later, the passages which I had actually started to like, had sometimes been removed from the composition.

Axel always treated his compositional creations with great circumspection and thoroughness. The only crisis in our diplomatic collaboration arose when, after half a year later, in the spring, I suggested to him that the piece should be performed at a summer festival in Christiansborg Palace Church. After a few days of silence, Axel phoned and politely, gently but firmly made it clear to me that I was not to hurry the creative process. We did not speak any more about it, but the fine nine-minute organ work 'for organ IV' was nevertheless performed for the first time that summer in the wonderfully poetic acoustics of the Palace Church.

The piece 'for organ IV' contains an artistic universe of finely chiselled sounds and rhythms, with melodies like haiku poems. Axel's music also illustrates the fascinating possibilities the organ possesses as an instrument, and demonstrates that being involved in new music can be just as inspiring and ground-breaking for 'the practice of performance' as the study of the treatises of the past.

Borup-Jørgensen often builds his sound up as an arpeggio and allows the notes to disappear once more one after the other – normally in a different order. The work on interpreting this effect made it clear to me that one only really becomes aware of a note when it is released. That has acquired importance for the way in which I play all other organ music – that the ending of a note is just as crucial as the attack when it comes to how the melodic and rhythmic context and resilience are experienced.

My good colleague Eva Feldbæk, who was organist at Vestkirken in Ballerup from 1973 to 2009, came to have great importance for Axel's music. She has given first performances of several of the important organ works in her church: the effervescent 'Calligraphies' for organ in 1985, 'Winter Music' for percussion and organ dedicated to Eva and Gert Sørensen in 1987, and 'For harpsichord and organ' dedicated to Eva and to Axel's former wife Ingrid Myrhøj in 1989.

Eva and I had an amusing four-handed and four-footed cooperation, for which Axel wrote 'Organo per due' in 1989 for a first performance in Vor Frelsers Kirke.

I think that Axel would agree with me that 'first performances are the work of the devil!', although he would find a milder way of expressing it. But it is by repeating a work that it grows strong and finds its form. Axel's musicians have been extremely loyal towards him and his music, and correspondence and artistic meetings at rehearsals and concerts continued completely naturally until his death in 2012.

Jens E. Christensen

Portal opus 182 (2009). Axel Borup-Jørgensen komponerede det lille stykke med den store udstråling til en koncert i anledning af sin egen 85-års fødselsdag. Værket skulle fungere som åbningsstykke, så det er virkelig en indgang, en portal til Borup-Jørgensens egen orgelmusik der klinger her. *Portal* er skrevet for slagtøj og orgel og det klinger monolitisk og gådefuldt, enkelt og kraftfuldt. Selvom det er mindre end to minutter langt, har man fornemmelsen af at blive indviet i et ukendt ritual. En vægtig appetitvækker til mere musik for orgel med mere af Borup-Jørgensen – både ved koncerten i 2009 og på cd'en her.

for orgel IV opus 106 (1983-84). Fra serien *for Orgel* er dette det fjerde stykke, "Glidende men uden hastværk" står der i begyndelsen af partituret, men det er ikke en stemning, der varer ved, for bag den lidt tørre værktitel gemmer sig en voliere af forskellige (fugle)stemmer. Borup-Jørgensen forstod at komponere musik, der var fast forankret i den nye tid, men som altid spejlede den klassiske musiks rige tradition. I et værk som dette kan man lytte sig til alt fra Bach til Olivier Messiaen, samtidig med at musikken umiskendeligt er Borup-Jørgensen. Befolket af hans figurer: opadgående brudte akkorder, prikkende, rytmisk markante afsnit og tætte, tætte klange, hvor tonerne ligger klos op ad hinanden. Der er ikke et af værkerne på cd'en her, der sætter orglet ind i en kirkelig eller liturgisk ramme, men som lytter kan man glædes over den pragt og næsten rituelle fornemmelse, der ligger i et værk som dette, der roligt skrider fremad gennem en række berigende udtryk. *Værket er tilegnet Jens E. Christensen.*

Strophen opus 39 (1961). *Strophen* er det tidligste værk for orgel af Axel Borup-Jørgensen på cd'en. I det hele taget gik han sent i gang med at komponere for instrumentet. Han var selv pianist, og orglet kom han først i gang med at komponere for op gennem 1970'erne. Han fortsatte meget frugtbart med at komponere for orgel, som man kan høre afspejlet på nærværende cd, til efter årtusindskiftet og kort før sin død. I *Strophen* benytter Borup-Jørgensen en tekst af en af de digtere han ofte har sat i musik: Rainer Maria Rilke. Den tyske digters sansede, fintfølede digte passede Borup-Jørgensen og inspirerede ham til en lang række værker. I *Strophen* for altstemme og orgel bevæger sangstemmen sig ofte i meget tætte toneforløb, hvor den ene tone kun ligger en halv til en hel tone væk fra den næste. En gang imellem kommer større spring, men melodien bevæger sig generelt med ganske små bevægelser og kommer på sin vis til at give fornemmelsen af at træde forsigtigt, forsigtigt som gennem et minefelt af ukendte farer. Orglet akkompagnerer med lidt større frimodighed, men stemningen af forsigtighed, tilbageholdt åndedrag og ukendt fare gennemsyrrer hele dette tidlige værk.

Kalligrafier opus 116 (1985-1986). Kalligrafi er kunsten at skrive smukt. Sort blæk på hvidt papir, pensel, fjær eller pen, der kratter og danser over fladen i hurtige strøg med megen akkurate. I Axel Borup-Jørgensens *Kalligrafier* kommer stregerne til live, de danser, humper, skælder og nynner. De små korte satser er forskellige men er alle meget stramt komponerede med et klart udtryk i hver. De er skønne at lytte til alene for deres egne særpræg men smitter i høj grad også af på hinanden og giver mening, når de bliver "læst" sammen. *Værket er tilegnet Eva Feldbæk.*

Für Cembalo und Orgel opus 133.2 (1989). I en duo som denne, for en utraditionel besætning som orgel og cembalo, kan det sikkert være en udfordring, at få instrumenterne ligeværdige, ja endda til at smelte sammen til et samlet udtryk. Axel Borup-Jørgensen lader hvert instrument og dets karaktertræk – orglets dybe vejtrækning og cembaloets trippende alfedans – træde frem men giver dem også fælles musikalske byggesten. Begge instrumenter har Borup-Jørgensen signaturen: opadgående brudte akkorder eller løb, og begge har undervejs også prikkende akkorder. I løbet af værket bliver det fælles vokabularium udbygget og de to så forskellige klanglige udtryk nærmer sig hinanden uden at miste identitet. Det bliver som en ædel samtale blandt ligeværdige parter, som hører efter hinandens argumenter og lader sig påvirke.

organo per due opus 133.1 (1989). *organo per due* er det værk på cd'en, der i højeste grad får orglet til at hvæse, sprutte, bevæge sig og buldre. Borup-Jørgensen lader i *organo per due* – som også i andre af sine værker – musikken befolkes af figurer, som optræder igen og igen, og som man hurtigt genkender, når de stikker snuden frem. f.eks. et løb opad eller en akkord, der vokser eller fuglekvidder i de højeste registre. Den klanglige diversitet i musikken leder tankerne hen på elektronmusik. Borup-Jørgensen får virkelig meget klang og mange karakterer ud af instrumentet. *Tilegnet Eva Feldbæk og Jens E. Christensen.*

Trilogi opus 154.4 (1996). Opbygningen af stykket er helt enkel: der er orgel, og der er stemme. De optræder adskilt og har på sin vis ikke meget med hinanden at gøre. Denne adskilthed er med til at skabe de spændinger, der ligger i musikken, og den er også basis for en masse spørgsmål, man kan stille som lytter; fra de næsten banale: Hvor blev stemmen/orglet af? hvornår kommer den/det igen? Til de mere detaljerede: Hvilken sammenhæng er der mellem melodians lange linjer og orglets springende eller akkordrige for-, mellem- og efterspil? Spejler teksten sig overhovedet i orglets musik osv.

Stemningen i værket er indadvendt farvet af digtenes vintermørke. Rilkes og Nietzsches tekster handler om overgange til mørkere tider, om afslutninger og om til fulde at nyde og suge kraften ud af de sidste sommerdage, de sidste dage med glæde, styrke og varme, inden livsgnisten rinder ud.

for orgel XI opus 141 (1991-1994). Ordet misterioso står i begyndelsen af værket som stemningsbetegnelse. Musikken klinger utvivlsomt moderne og ny. Som værket skrider frem endda i højere og højere grad. Alligevel er det som om man lytter til urgamle stemmer i dybe skove i dette værk fra serien *for orgel*. Borup-Jørgensen arbejder meget med orglets åbenlyse egnethed til at fremhæve visse stemmer, mens andre ligger i baggrunden. På den måde bliver musikken nærmest tredimensionel.

winter music opus 113.2 (1986-87). Værket har vinterens mørke og voldsomhed i sig. Det tunge, våde, og det krystallinske og stormende. I partituret kan man støde på kommentarer til musikerne som: "trægt", "træt", "uregelmæssigt" og en gang også "uldent, vagt, glidende". Det er som om komponisten har lavet et tæt, fygende klangtæppe de to instrumenter imellem, men det er et tæppe, der forandrer sig for ørerne af os. Som lyden af blæst eller synet af en snebyge. Det første indtryk er måske, at det er en flade, men dybde og forandringer træder hurtigt frem. Der er dog kontraster gennem hele værket; skarpe slag på et bækkens, et hurtigt løb i orglet eller prikkende akkorder fra orglets lyse luftlag.

winter music giver lytteren en fin mulighed for at skifte fokus mellem de to musikere eller instrumenter. Fokuserer man på slagtojet, er det som om, instrumenterne danser på et hav af grødis, der bevæger sig. Hvis man derimod drejer øret i retning af orglet, fremkommer et levende og bevægeligt klangmedium, der reagerer på alt, hvad slagtojet gør det ene øjeblik og selv skubber sig frem det andet. Tilsammen bliver lydbilledet meget levende og fuld af detaljer, der allerbedst kommer frem ved genhør. Man fornemmer, at man går glip af noget af rumligheden, når man lytter på cd frem for live i en kirke, men til gengæld har man så den luksus at kunne genlytte og dykke ned i detaljerigdommen.

"Strophen" fra "Das Buch der Bilder" af den østrigske digter Rainer Maria Rilke (1875-1926):

*"Ist einer, der nimmt alle in die Hand,
dass sie wie Sand durch seine Finger rinnen.
Er wählt die schönsten aus den Königinnen
und lässt sie sich in weissen Marmor hauen,
still liegend in des Mantels Melodie;
und legt die Könige zu ihren Frauen,
gebildet aus dem gleichen Stein wie sie.*

*Ist einer, der nimmt alle in die Hand,
dass sie wie schlechte Klingen sind und brechen.
Er ist kein Fremder, denn er wohnt im Blut,
das unser Leben ist und rauscht und ruht.
Ich kann nicht glauben, dass er Unrecht tut;
doch hör ich viele Böses von ihm sprechen."*

"Trilogi" af Rilke og den tyske filosof Friedrich Nietzsche (1844-79):

1. (Rilke) "O Bäume Lebens" fra "IV Duineser Elegie"
*"O Bäume Lebens, o wann winterlich?
Wir sind nicht einig. Sind nicht wie die Zugvögel verständigt.
Überholt und spät, so drängen wir uns plötzlich Winden auf
und fallen ein auf teilnahmslosen Teich.
Blühen und verdorn ist uns zugleich bewusst.
Und irgendwo gehen Löwen noch und wissen,
solang sie herrlich sind, von keiner Ohnmacht."*

2. (Nietzsche) "Vereinsamt"
*"Die Krähen schrein und ziehen schwirren Flugs zur Stadt:
bald wird es schnein — wohl dem, der jetzt noch — Heimat hat!
Nun stehst du bleich, zur Winter-Wanderschaft verflucht,
dem Rauche gleich, der stets nach kältern Himmeln sucht.
Die Krähen schrein und ziehen schwirren Flugs zur Stadt:
bald wird es schnein, weh dem, der keine Heimat hat."*

3. (Rilke) "Herbsttag"

"Herr: es ist Zeit. Der Sommer war sehr gross.
Leg deinen Schatten auf die Sonnenuhren,
und auf den Fluren lass die Winde los.
Befiehl den letzten Früchten voll zu sein;
gib ihnen noch zwei südlichere Tage,
dränge sie zur Vollendung hin und jage
die letzte Süsse in den schweren Wein"

"Vinterorgel" Uddrag af den svenske lyriker Erik Axel Karlfeldt (1864-1931)

Et digt som var en stor inspiration for Axel Borup-Jørgensen.

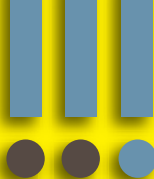
("Vinterorgel" An extract from a poem by the Swedish poet Erik Axel Karlfeldt (1864-1931)

— a huge inspiration for Axel Borup-Jørgensen)

1. "Ditt tempel är mörkt och lågt är dess valv,
Allhelgonadag!

Där slocknar sommarens hymn som ett skalv
av klämtande slag.

Sin mantel river den svarta sky,
og lundarnes bleknade trasor fly,
och natten mässar om allt som är dött,
allt hö, allt kött.



Portal opus 182 (2009). Axel Borup-Jørgensen composed this small piece with its great charisma for a concert on the occasion of his own 85th birthday. The work was to function as an opening piece, so it really is an entrance, a portal to Borup-Jørgensen's own music that can be heard in the music here. *Portal* is written for percussion and organ and it sounds monolithic and mysterious, simple and powerful. Although it is less than two minutes long, one has the feeling of being initiated into an unknown ritual. A weighty appetiser to more music for organ with more of Borup-Jørgensen – both at the concert in 2009 and on the CD here.

for orgel IV opus 106 (1983-84). From the series *For Organ*, this is the fourth piece, 'Gliding but without haste' it says at the beginning of the score, but this is not a mood that lasts, for behind the somewhat dry work title there hides a voliere of various (bird) voices. Borup-Jørgensen understood how to compose music that was firmly anchored in a new age but that always reflected the rich tradition of classical music. In a work like this, one can listen to everything from Bach to Olivier Messiaen, and yet the music is unmistakably Borup-Jørgensen. Populated by his figures: upward-moving broken chords, next to each other. There is not one of the works on this CD that places the organ in a church or liturgical setting, but as a listener one can take pleasure in the magnificence and almost ritual feeling that lies in a work like this, which calmly moves forwards through a series of enriching expressions. *The work is dedicated to Jens E. Christensen.*

Strophen opus 39 (1961). *Strophen* is the earliest work for organ by Axel Borup-Jørgensen on this CD. And in general, he was late in starting to compose for the instrument. He was a pianist himself and he only seriously started to compose for the organ during the 1970s. As can be heard reflected in the present CD, he then continued to compose for it extremely productively until after the turn of the millennium, right up until shortly before his death. In *Strophen* Borup-Jørgensen uses a text by one of the poets he so often has set to music: Rainer Maria Rilke. The German poet's keenly sensed, sensitive poetry suited Borup-Jørgensen, inspiring him to write a large number of works. In *Strophen* for alto and organ, the singing voice often moved in very close sequences of notes, with one note only lying a semitone to a whole note away from the next one. Occasionally there are larger leaps, but generally speaking the melody makes only quite small movements and in so doing conveys the feeling of walking cautiously, cautiously as if through a minefield of unknown dangers. The organ accompanies with slightly greater breeziness, but the mood of caution, held-back breathing and unknown danger permeate this entire early work.

Kalligrafier opus 116 (1985-1986). Calligraphy is the art of beautiful writing. Black ink on white paper, brush, quill or pen that scratches and dances over the surface in swift strokes and with great accuracy. In Axel Borup-Jørgensen's *Kalligrafier* the strokes come to life, they dance, hobble, scold and hum. The small, short movements are different, but all of them are extremely rigorously composed, with a clear expression in each. They are lovely to listen to just for their own distinctiveness, but they also rub off on each other a great deal and give meaning when 'read' together. *The work is dedicated to Eva Feldbæk.*

Für Cembalo und Orgel opus 133.2 (1989). In a duo such as this one, for such an untraditional ensemble as organ and harpsichord, it must surely be a challenge to ensure the instruments have equal value – indeed, actually manage to merge into a unified expression. Axel Borup-Jørgensen brings out each instrument and its characteristic features – the deep breathing of the organ and the tripping, elflike dancing of the harpsichord – but also provides them with shared musical building-blocks. Both instruments have Borup-Jørgensen's signature: upward-moving broken chords or arpeggios, and both also have staccato chords too. During the piece, this joint vocabulary is developed and the two so different timbres of the instruments approach each other without losing their separate identities. It becomes a noble conversation between equal parties that listen to each other's arguments and allow themselves to be influenced.

organo per due, opus 133.1 (1989) for 2 organists. *organo per due* is the work on this CD that to the greatest extent gets the organ to wheeze, splutter, move around and thunder. In *organo per due*, Borup-Jørgensen allows – as in other works of his – the music to be populated by figures that constantly recur and that one quickly recognises when they stick their chins out. An upward-moving arpeggio, for example, or a chord that grows or the chirruping of birds in the uppermost registers. The diversity of sound in the music makes one think of electronic music. Borup-Jørgensen really gets a great deal of sound and variety of expression out of the instrument. *Dedicated to Eva Feldbæk and Jens E. Christensen.*

Trilogi opus 154.4 (1996). The organisation of the piece is quite simple: there is an organ and there is a voice. They appear separately and in a way do not seem to have much to do with each other. This separateness helps to create the tensions that lie in the music, and it is also the basis for a whole lot of questions one can ask as listener – from the almost banal: What became of the voice/organ? When will it come again? to the more detailed: What is the connection between the

long lines of the melody and the leaping or chord-rich pre-, inter- and postlude by the organ? Does the text reflect the organ music at all?, etc.

The mood of the piece is introvert, coloured by the winter darkness of the poems. The texts by Rilke and Nietzsche have to do with transitions to darker times, with conclusions and with enjoying and extracting the power from the last summer days, the last days of happiness, strength and warmth before the spark of life dies down.

for orgel XI opus 141 (1991-1994). The word *misterioso* stands at the beginning of the piece to designate the mood. The music sounds indubitably modern and new – to an ever greater extent as the work progresses. Despite this, it is as if one is listening to ancient voices in deep forests in this work from the series *for orgel*. Borup-Jørgensen works a great deal with the obvious aptitude of the organ to emphasise certain voices while others lie in the background. In that way, the music almost becomes three-dimensional.

winter music opus 113.2 (1986-87). *winter music* has within it the darkness and violence of winter. The heavy and wet as well as the crystalline and stormy. In the score one can come across such comments regarding the music as 'sluggishly', 'tiredly', 'irregularly' and at one point even 'in a woolly, vague, gliding fashion'. It is as if the composer has made a close-knit, sweeping carpet of sound between the two instruments, but it is a carpet that constantly changes as we listen. Like the sound of swirling wind or the sight of a snow-shower. The first impression perhaps is that it is a surface, but depth and changes soon come to the fore. There are, however, contrasts throughout the work: sharp blows on a cymbal, a swift arpeggio on the organ or staccato chords from the higher airspace of the organ.

winter music gives the listener a fine opportunity to shift focus between the two musicians or instruments. If one focuses on the percussion, it is as if the instruments are dancing on a sea of moving brash ice. If, on the other hand, one turns one's ear to the organ, one can hear a live, agile sound medium that reacts to everything the percussion does at one moment, but that thrusts itself forward at the next. Taken together, the sound picture is very alive and full of details, something that one best gains from repeated listening. One feels one is missing something of the spatiality of the piece when listening to it on a CD rather than live in a church, but, on the other hand, one then has the luxury of being able to listen time after time and delve into the wealth of detail.

Axel Borup-Jørgensen blev født i Hjørring d. 22. november 1924, men voksede op i Sverige hvortil hans familie flyttede, da han var 21/2 år gammel. Efter nogle års omflakken slog familien sig ned i Mjölby hvor Axel kom i skole. Faderen var en opfindernatur og hans kreativitet gik i arv til sønnen. Helt fra drengeårene spillede han flere instrumenter efter gehør: mundharmonika, lille harmonika, mandolin og klaver. I mellemskolen spillede han sammen med et par klassekamerater, og de optrådte ofte til klassefester. Som skoledreng udviklede Axel sig til en imponerende tegner, han interesserede sig for astronomi og drømte om at blive ingeniør eller arkitekt.

Vendingen mod den klassiske musik kom i 1942 hvor drengens klaverlærer - efter forgæves at have søgt at vække hans interesse for operette — og populærmusik — præsenterede ham for den langsomme sats af Beethovens *Måneskinssonate*. "Det var som en åndelig verden, der åbnede sig og virkede nærmest som en religiøs omvendelse." Herefter blev klaverspillet Axel Borup-Jørgensens altoverskyggende interesse. Han tilbragte dagligt mange timer ved klaveret i stedet for at lege, og som gymnasieelev i det nærliggende Linköping brugte han skolens sportsdage til at rejse til Stockholm og få klaverundervisning. På repertoiret stod bl.a. Griegs *Lyriske Stykker* som nogle af de klassisk-romantiske værker, der stod i centrum af gymnasiastens musikalske univers.

Ved siden af musikken var den svenske natur en kilde til oplevelser og inspiration for Axel Borup-Jørgensen. Familien erhvervede i 1942 den lille Björkö i søen Sommen på grænsen mellem Östergötland og Småland. Her gik, cyklede og roede Borup-Jørgensen lange ture i sommerferierne og fordybede sig i den særlige stilhed, der karakteriserer det vidtstrakte og øde landskab. En stilhed som man ofte mener at kunne genkende i Axel Borup-Jørgensens musik.

I 1946 vendte Borup-Jørgensen tilbage til Danmark som studerende ved Det Kgl. Danske Musikkonservatorium med klaver som hovedfag og supplerende timer i instrumentation. Denne undervisning var — sammen med Niels Viggo Bentzens indføring i musikkens former — afgørende for, at komposition efter 1948 overtog klaverspillets rolle som det centrale i Axel Borup-Jørgensens kunstneriske gerning.

Han bevarede sin tilknytning til Sverige og tilbragte mange somre på Björkö, og han var en flittig læser af svensk litteratur: Frem til midten af 1950'erne især 1890'ernes forfattere som Verner von Heidenstam, E.A. Karlfeldt og Gustav Fröding. Senere spillede mere modernistiske lyrikere som Karl Vennberg og den finsland-svenske avantgardedigter Gunnar Björling en betydelig rolle for hans tidlige udvikling fra et romantisk-impressionistisk udgangspunkt mod en mere aforistisk stil. Ifølge Bo Wallner var påvirkningen fra moderne lyrik vigtigere for ham end den samtidige moderne musik.

Efter musikpædagogisk eksamen etablerede Axel Borup-Jørgensen sig som klaverlærer. Han underviste på institutioner og havde privatelever, og sammen med familiære forpligtelser var det med til at isolere ham fra miljøet for ny musik i København. En skilsmisse bragte i 1958 ændring i hans familiære situation og betød, at han kunne vie mere tid til den ny musik. 1959 tog han til den moderne musiks europæiske Mekka, Darmstadt, hvor han fik en bekræftelse på den udvikling, han var inde i med f.eks. *Præludierne for klaver* op. 31,1 (1958-59). Han spillede nogle af dem ved et af Wolfgang Fortners kurser, og Fortner mente, at Axel Borup-Jørgensens udvikling "virkede rigtig".

Igen i 1962 var Borup-Jørgensen i Darmstadt, men han vendte hverken tilbage som serialist eller som elektronkomponist. Han var allerede på sporet af sin egen tidssvarende udtryksform, og Darmstadt betød for ham ikke et opbrud, men en bekræftelse, hvor ikke mindst Ligetis tidlige orkesterværker med deres stærkt opdelte strygerstemmer var en inspiration for orkesterværkerne fra 1960'erne.

I offentligheden blev Borup-Jørgensen især kendt, da han med *Nordisk Sommerpastorale* vandt førsteprisen i den konkurrence om et kort orkesterværk, som Danmark Radio afholdt 1964 under stor mediebevågenhed. Med førsteprisen fulgte en bestilling på et stort orkesterværk i anledning af Radiosymfoniorkestrets 40-års jubilæum, nemlig værket *Marin*, som Borup-Jørgensen arbejdede på frem til 1970, hvor det blev uropført af Herbert Blomstedt og Radiosymfoniorkestet, præmieret af det internationale Rostrum of Composers i Paris og spillet af Francis Travis og Stockholm Filharmonikerne som afslutningsværk på Nordiske Musikdage 1978.

Marin blev en milepæl for Axel Borup-Jørgensen som komponist. Kompositionen og renskrift af partitur og stemmer krævede en enorm arbejdsindsats – omkring 1000 timer eller mere end 3 normale arbejdsår hvoraf hovedparten blev ydet ved 16 timers daglig indsats i 1969 og 70. Efter *Marin* undgik Borup-Jørgensen de store orkesterbesætninger med stærkt opdelte strygerstemmer og koncentrerede sig i stadig højere grad om kammermusikalske besætninger.

Derimod mærkes den tendens mod en enklere udtryksform – det være sig modernismens "ny-enkelhed" eller en neo-klassicisme – som prægede dansk musik efter 1970'erne ikke i Borup-Jørgensens værker. Hvor der er tale om enkelhed skyldes det pædagogiske hensyn til amatørmusikere eller studerende, enten som decideret undervisningsmusik eller som udarbejdelsen af et musikalsk materiale i versioner af forskellig sværhedsgrad.

Axel Borup-Jørgensen levede et stilfærdigt liv som komponist, klaverlærer og flittig koncertgænger. Han fortsatte med at udvikle sin personlige stil frem til sin død 15. oktober 2012, gerne i tæt samarbejde med instrumentalister der kunne hjælpe ham med at realisere hans ideer om nye spillemåder og nye klangmuligheder fra traditionelle instrumenter som blokløje eller guitar. Med den konsekvens og vedholdenhed der i mere end 60 år karakteriserede hans musik, arbejdede han sig frem mod en stadig øget klarhed, koncentration og nuancering af udtrykket.

Axel Borup-Jørgensen/Jens Brincker.



Axel Borup-Jørgensen was born in Hjørring on 22 November 1924, but grew up in Sweden, which his family moved to when he was 21½ years old. After a few years' nomadic existence, the family settled in Mjölby, where Axel went to school. His father was an inventor by nature and his creativity was inherited by his son. From his early boyhood, he was able to play several instruments by ear: mouth organ, small accordion, mandoline and piano. In junior school he played together with a couple of class-mates, and they often performed at class parties. As a schoolboy, Axel developed into an impressive drawer, he was interested in astronomy and dreamt of becoming an engineer or an architect.

The shift towards classical music came in 1942, when the boy's piano teacher – after having tried in vain to arouse his interest in operetta and popular music – presented him with 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.' After this, piano playing became Axel Borup-Jørgensen's overriding interest. He spent many hours every day at the piano instead of playing, and as an upper secondary student in nearby Linköping he used the school's sports days to travel to Stockholm and get piano teaching.

His repertoire included Grieg's *Lyrical Pieces* as well as some of the classical-romantic works that were at the centre of the young man's musical universe.

Alongside music, Swedish nature was a source of experiences and inspiration for Axel Borup-Jørgensen. In 1942, the family acquired the small island of Björkö in lake Sommen on the border between Östergötland and Småland. Here Borup-Jørgensen used to walk, cycle and row on long trips during the summer holidays and lose himself in the special stillness that characterises the open expanses of deserted countryside – a stillness that often seems to be recognisable in Axel Borup-Jørgensen's music.

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. This education – together with Niels Viggo Bentzon's introduction into the various forms of music – was of decisive importance in causing composition to take over the role of piano playing after 1948 as his key musical activity.

He retained his connection with Sweden and spent many summers on Björkö. He was also a diligent reader of Swedish literature. Up to the mid 1950s, this reading focused on such writers as Verner von Heidenstam, E.A. Karlfeldt and Gustav Fröding. Later on, more modernist lyricists such as Karl Vennberg and the Finland-Swedish avant-garde poet Gunnar Björling played an important part in his development from an early romantic-impressionist position to a more aphoristic style. According to Bo Wallner, the influence of modern poetry was more important to him than contemporary modern music.

After passing his music teaching examination, Axel Borup-Jørgensen established himself as a piano teacher. He taught at institutions and had private pupils and this, combined with family obligations, tended to isolate him from the environment for new music in Copenhagen. A divorce in 1958 brought about a change in his family situation and meant that he was now able to devote more time to new music. In 1959, he travelled to the European mecca of modern music, Darmstadt, where he found confirmation for the development he was undergoing in, for example, his *Preludes for Piano* op. 31,1 (1958-59). He played some of them at one of Wolfgang Fortner's courses, and Fortner felt that Axel Borup-Jørgensen's development 'seemed to be the right one'.

Borup-Jørgensen returned to Darmstadt in 1962, but he did not return as a serialist or electroacoustic composer. He was already in pursuit of his own corresponding form of expression, and Darmstadt did not mean a new departure for him but a confirmation, where the early orchestral works of Ligeti in particular, with their strictly divided string voices, were an inspiration for the orchestral works from the 1960s.

Borup-Jørgensen became especially known among the general public when his *Nordic Summer Pastorale* won first prize in the competition for a short orchestral work held by Danmarks Radio in 1964, with extensive media coverage. The first prize also included a commission for a large orchestral work for the occasion of the 40th anniversary of the Danish National Symphony Orchestra. This work, *Marin*, Borup-Jørgensen worked on until 1970, when it was given its first performance by the Danish National Symphony Orchestra, conducted by Herbert Blomstedt, was awarded a prize by the international Rostrum of Composers in Paris, and played by Francis Travis and The Royal Stockholm Philharmonic Orchestra as the concluding work at Nordic Music Days in 1978.

Marin was a milestone for Axel Borup-Jørgensen as a composer. The composition and the fair copy of the score and voices required an enormous amount of work – about 1000 hours, or more than three normal years of work – the main part of which comprised a daily work-load of 16 hours in 1969 and 1970. After *Marin*, Borup-Jørgensen avoided works for large orchestras with strictly divided string voices, concentrating to an increasing extent on chamber music ensembles.

Nevertheless, the tendency towards a simpler mode of expression – be it modernism's 'neo-simplicity' or a neo-classicism – which was typical of Danish music after the 1970s, is not apparent in Borup-Jørgensen's works. If simplicity is there, it is due to pedagogical considerations being taken of amateur musicians or students, either in the form of music designed specifically for teaching purposes or as the preparation of musical material in versions of varying levels of difficulty.

Axel Borup-Jørgensen lived a quiet life as a composer, piano teacher and avid concert-goer. He continued to develop his personal style until his death on 15 October 2012, and he liked to collaborate with instrumentalists who could help him realise his ideas about new ways of playing and new sound possibilities that could be obtained from traditional instruments such as the recorder and guitar. With a consistency and perseverance that characterised his music for over 60 years, he worked towards an ever-increasing clarity, concentration and fine graduation of expression.



Axel Borup-Jørgensen 1968



Elisabet Selin and Jens E. Christensen 2016



Jens E.
Christensen
Photo: Martin
Mydtskov-Rønne



Mathias Reumert
Photo: Eric van Nieuwland.



Pia Rose Hansen
Photo: Natascha
Thiara Rydval



Mahan Esfahani
Photo: Søren Solkær



Lars Sæmø
Photo: Anitta Julin



Jakob Bloch Jespersen.
Photo: Kasper Tuxen

Som elev af Grethe Krogh havde **Jens E. Christensen** debutkoncert med Bach, Ligeti og Liszt på programmet. Sammen med den gamle iberiske musik blev dette vidtspændende repertoire afgørende pejlepunkter i det daglige arbejde og den kunstneriske aktivitet — den ny musik blev afgørende for fortolkning i det hele taget — "Ny musik skyller ørerne"!

Nytåret 1989 blev han organist i Vor Frelzers Kirke på Christianshavn, hvor han har arrangeret koncerter med talrige uropførelser og cd-indspilninger, både af gammel klassisk musik, for eksempel iberisk og italiensk Musik, Bach, Carl Nielsen og Syberg, og samtidig musik, for eksempel Axel Borup-Jørgensen, Per Nørgård, Ib Nørholm, Pelle Gudmundsen-Holmgreen, Sven Erik Werner, Bent Lorentzen, Mikhail Kollontaj, Gubajdulina og Gorecki.

Jens E. Christensen har givet koncerter i Europa, Japan og USA, og han har for eksempel spillet Carl Niensens "Commotio" i Sct Petersborg Philharmonien og Notre Dame de Paris. I foråret 2016 spillede Jens E. Christensen Buxtehude, Bach, Sven Erik Werner, Mendelssohn og Niels W. Gade i Notre Dame de Paris, og Robert Schumanns *Orgelværker* i Vor Frelzers Kirke.

Jens E. Christensen har modtaget flere priser, bla. Musikanmelderingens Kunstnerpris i 1980 og Dansk Komponistforenings Musikpris i 2009. Undervisning er en stadig og uundværlig inspirationskilde, og han er med til at uddanne organisterne på Sjællands Kirkemusikskole.

Mathias Reumert er percussionist, dirigent, arrangør og leder af ensemblet EKKOZONE. Som solist har han optrådt i store dele af Europa og USA og stået bag talrige uropførelser. Han har et omfattende samarbejde med komponister og har arbejdet med bl.a. Jonathan Harvey, Roger Reynolds, Pierre Jodlowski, Per Nørgård og Poul Ruders.

Tidligt i sin karriere modtog han førstepriser ved tre vigtige internationale konkurrencer, deriblandt Gaudeamus Interpreters' Competition i Amsterdam. I 2010 skabte duoen Reumert/Hildebrandt musikforestillingen *Et Trommespil*, som siden har været sat op på tre danske teatre samt på Meyerhold Theatre i Moskva og Borusan Music House i Istanbul.

I 2013 dannede Mathias Reumert crossover ensemblet EKKOZONE, som bla. med stor succes har optrådt på Roskilde Festivalen. Han medvirker som solist – og senest også som dirigent – på adskillige CD'er fra Dacapo Records.

Hans dvd med titlen *Solo* udkom på det amerikanske selskab Metier i 2015. Samme år modtog han Musikanmelderingens Kunstnerpris.

Pia Rose Hansen, mezzosopran, har siden sin debut fra DKDM i 1992 haft mange alsidige sangeropgaver i både ind- og udland, det være sig lied koncerter i Beijing, London, Lagos og Damaskus; samt store oratorieopgaver i Schweiz, Italien og Tyskland. I de seneste år er samtidsmusikken kommet i fokus ved opførelser af bla. Michael Radulescu, Leif Kayser, Sven Erik Werner og Aksel Borup-Jørgensen.

Pia Rose Hansen er til daglig ansat i Det Kongelige Teaters Operakor og har gennem tiderne på DKT haft mindre solistiske opgaver. Hun har modtaget legater fra Odd Fellow Logerne, Holger Bruusgaard og Carl Julius Petersen.

Iranskfødte cembalist **Mahan Esfahani** studerede musikvidenskab og historie ved Stanford universitet, og cembalo hos Zuzana Růžicková i Prag. Han er den første cembalist nogensinde, der har givet en BBC Proms solokonzert, og har siden haft en omfattende koncertvirksomhed som recitalist og solist med orkester i verdens førende koncertsale og festivals.

Efter 2 succesfulde albummer for Hyperion Records med C.P.E. Bachs *Württemberg Sonatas*, som modtog Gramophone Award og Diapason d'Or, og Ramaeaus samlede cembaloværker, som var med The New York Times "Critics' List of Top Recordings of 2014", skrev Mahan Esfahani i 2015 eksklusiv kontrakt med Deutsche Grammophon. Hans første album for DG, *Time Present and Time Past* — med musik som spænder fra J.S. Bach og Scarlatti til Gorecki og Steve Reich — blev tildelt den franske Choc de Classica. Mahan Esfahani har netop indspillet Bachs *Goldberg variationer* som udkom på DG i august 2016.

Sammen med Michala Petri har Mahan Esfahani på OUR Recordings udgivet *CORELLI - La Follia*, som i 2016 modtog ICMA Award i kategorien "Best Baroque Instrumental", og *UK-DK* med moderne kompositioner fra England og Danmark.

Organist **Lars Sømod** har været ansat ved Vor Frelzers Kirke i København siden 2001 og regnes for en af sin generations fineste, danske orgelspillere og har i mange år været at finde på mange koncerter som orgelsolist i Danmark og resten af Nordeuropa. Og som dirigent for flere danske kammerkor har Sømod arbejdet for korsangen i Danmark, også organisatorisk gennem Folkekirkens Ungdomskor. Sømod er komponist til kirkemusikalske værker, det mest opførte er *Requiem* — en sang om tab og tro fra 2000. Som klokkenist er Sømod også efterspurgt de seneste år, hvor han har været ansvarlig for klokkespillets musik i Vor Frelzers berømte, snoede spir.

Basbariton **Jakob Bloch Jespersen** studerede ved Det Kongelige Danske Musikkonservatorium med videre studier ved Operaakademiet ved Det Kongelige Teater, hvorfra han debuterede i 2006. I 2013 modtog Jakob Bloch Jespersen Musikanmelderingens Kunstnerpris.

Jakob Bloch Jespersen er efterspurgt som koncertsanger overalt i Europa med et repertoire som spænder fra det 17. til det 21. århundrede. Han har en speciel interesse i tysk barokmusik. Specielt komponisterne Buxtehude, Bach og Händel, hvis kantater og store værker han har opført utallige gange med ensembler som Trinity Baroque, Lautten Compagnie, Barokksolistene, Leipziger Kammerorchester, Concerto Copenhagen, Arte Dei Suonatori og Nieuwe Philharmonie Utrecht.

Jakob Bloch Jespersen har uropført værker af komponister som David Lang, Pelle Gudmundsen-Holmgreen, Simon Steen Andersen, Juliana Hodkinson, François Sarhan, etc. og arbejdet med estimerede ensembler som Kammerensemble Neue Musik Berlin, Theatre of Voices, London Sinfonietta, Figura Ensemble og Scenatet.

På operascenen har Jakob Bloch Jespersen bla. sunget Angelotti i Puccini's *Tosca*, magisteren i Carl Nielsen's *Maskarade*, The Drunken Poet i Purcell's *The Fairy Queen* på Det Kongelige Teater i København og optrådt med regionale danske operaer i roller som Basilio in Rossini's *The Barber in Seville*, Masetto in Mozart's *Don Giovanni* og ikke mindst i talrige ny musik opera produktioner.



As a pupil of Grethe Krogh, **Jens E. Christensen** gave his debut concert with Bach, Ligeti and Liszt on the programme. Along with old Iberian music, this wide-ranging repertoire marked crucial direction points in his daily work and artistic activity – new music was vital for his interpretation in general – ‘New music rinses one’s ears!’.

At New Year 1989, he became organist at Vor Frelzers Kirke (Our Saviour’s Church) at Christianshavn, where he has organised concerts with numerous first performances and CD recordings, both of classical music, such as Iberian and Italian music, Bach, Carl Nielsen and Syberg, and of contemporary music, such as Axel Borup-Jørgensen, Per Nørgård, Ib Nørholm, Pelle Gudmundsen-Holmgreen, Sven Erik Werner, Bent Lorentzen, Mikhail Kollontaj, Gubajdulina and Gorecki.

Jens E. Christensen has given concerts in Europe, Japan and USA, and he has for example played Carl Nielsen’s ‘Commotio’ in the St Petersburg Philharmonic Hall and Notre Dame de Paris.

In spring 2016, Jens E. Christensen played Buxtehude, Bach, Sven Erik Werner, Mendelssohn and Niels W. Gade in Notre Dame de Paris, and Robert Schumann’s *Organ Works* in Vor Frelzers Kirke.

Jens E. Christensen has received a number of prizes, including the Artist’s Prize of the Danish Music Critics in 1980 and The Danish Composers’ Music Prize in 2009. Teaching is a constant and indispensable source of inspiration, and he also helps train the organists at the Zealand Church Music School.

Mathias Reumert is a Danish percussionist, conductor, arranger, and leader of the ensemble EKKOZONE. As a soloist he has performed extensively in Europe and in many parts of the Americas, premiering several new works. He collaborates extensively with composers, and has worked with Jonathan Harvey, Roger Reynolds, Pierre Jodowski, Per Nørgård, and Poul Ruders, among others.

Early in his career he received 1st Prizes at three major music competitions, including the Gaudeamus Interpreters’ Competition in Amsterdam. In 2010, the duo Reumert/Hildebrandt created the music show ‘Ein Trommelspiel’, which has since been staged at three Danish theatres as well as at the Borusan Music House in Istanbul and the Meyerhold Theatre in Moscow.

In 2013, Mathias Reumert formed the crossover ensemble EKKOZONE. He is featured as soloist and recently as conductor on several CDs out on Dacapo Records.

His DVD entitled ‘Solo’ was released by the label Metier in September 2015. Same year he was awarded the Artist’s Prize of the Danish Music Critics.

Pia Rose Hansen, mezzo soprano, has, since her debut from DKDM in 1992, had many wide-ranging assignments as a singer both at home and abroad, from concerts of lieder in Beijing, London, Lagos and Damascus to large-scale oratorio assignments in Switzerland, Italy and Germany. In recent years contemporary music has come into focus, with performances by such composers as Michael Radulescu, Lelf Kayser, Sven Erik Werner and Aksel Borup-Jørgensen.

Her regular employment is in The Royal Theatre’s Operatic Choir, and she has also had small-scale soloist assignments at The Royal Theatre from time to time.

She has received grants from the Odd Fellow Lodges, Holger Bruusgaard and Carl Julius Petersen.

Tehran-born **Mahan Esfahani** studied musicology and history at Stanford and completed his training as a harpsichordist with Zuzana Ružicková in Prague. He gave the first harpsichord recital in the history of the BBC Proms and has since enjoyed a career as a recitalist and concerto soloist in many of the world’s major recital and concert halls.

Following two successful albums for Hyperion Records - with C.P.E. Bach’s *Württemberg Sonatas* receiving a Gramophone Award and a Diapason d’Or, and the complete keyboard works of Rameau being named in The New York Times’ *Critics’ List of Top Recordings of 2014* - Mahan Esfahani signed as an exclusive artist with Deutsche Grammophon. His first album for DG, *Time Present and Time Past* — with music ranging from J.S. Bach and Scarlatti to Gorecki and Steve Reich — was awarded a Choc de Classica in France, and the next recording for DG, of Bach’s *Goldberg Variations*, was released August 2016.

Mahan Esfahani recorded with Michala Petri on OUR Recordings *Corelli-La Follia*, which received the ICMA Award in 2016 for Best Baroque Instrumental, and *UK-DK* with modern compositions from England and Denmark.

Lars Sæmød has been organist at Vor Frelzers Kirke in Copenhagen since 2001 and is considered to be one of the finest Danish organists of his generation. For many years he has performed at many concerts as organ soloist in Denmark and the rest of northern Europe.

And as a conductor for a number of Danish chamber choirs Sømød has worked to promote choral singing in Denmark – also in terms of organisation through Folkekirkens Ungdomskor, the youth choir of the Danish National Evangelical Lutheran Church. Sømød has composed works of church music, the most frequently performed of which is *Requiem – a song of loss and hope* from 2000. In recent years, Sømød has also been in demand as a glockenspiel player and has been responsible for the glockenspiel music that comes from Our Saviour's famous twisting spire.

Bass baritone **Jakob Bloch Jespersen** studied at the Royal Danish Academy of Music, with further studies at the Opera Academy of the Royal Danish Theatre from where he made his debut in 2006.

In 2013 Jakob Bloch Jespersen received the Danish Music Critics' Choice award.

Jakob Bloch Jespersen is in demand as a concert singer throughout Europe, with a repertoire stretching from the 17th to the 21st century. He feels a particular affinity with German Baroque music, especially composers such as Buxtehude, Bach, and Händel, performing numerous cantatas and large-scale works by them with groups such as Trinity Baroque, Lautten Compagnie, Barokksolistene, Leipziger Kammerorchester, Concerto Copenhagen, Arte Dei Suonatori and Nieuwe Philharmonie Utrecht. In the contemporary repertoire, Jakob Bloch Jespersen has premiered works by composers such as David Lang, Pelle Gudmundsen-Holmgreen, Simon Steen Andersen, Juliana Hodkinson, François Sarhan, etc. in collaboration with such highly regarded ensembles as Kammerensemble Neue Musik Berlin, Theatre of Voices, London Sinfonietta, Figura Ensemble and Scenatet.

On the opera stage Jakob Bloch Jespersen has sung such roles as that of Angelotti in Puccini's *Tosca*, The Magister in Carl Nielsen's *Masquerade* and The Drunken Poet in Purcell's *The Fairy Queen* at The Royal Danish Theatre in Copenhagen, and has also given performances with regional Danish opera companies in roles such as Basilio in Rossini's *The Barber of Seville*, Masetto in Mozart's *Don Giovanni* and has also taken part in numerous contemporary opera productions.



Den mægtige orgelfacade på Vor Frelsers Kirkes vestvæg viser ét af verdens mest fotograferede musikinstrumenter. Det tre etager store hus rummer et prægtigt instrument, bygget af brødrene Botzen i årene 1696-98. Brødrene havde opnået monopol på orgelbygning i Danmark hos Christian 5., som bekostede det store byggeri til Vor Frelsers Kirke. I facaden troner kongens buste og mellem de udskårne statuer af troen og håbets gudinder sidder orglets forskellige "værker". Vor Frelsers Kirkes orgel er både synligt og hørligt kunsthåndværk. Man forventer en stor og elegant klang af det imponerende instrument, og det får man også, for alle de synlige piber i orglets facade er samtidige med orglets tilblivelse. Derfor er der tale om et "orglernes Stradivarius" — når facadens principalpiber klinger, får man lyden af 1698 i rummet. Disse piber er de ældste i København og har kun mirakuløst overlevet de tre århundreder.

I 1889 blev orglet udvidet, så det passede til romantikkens klangideal. Ved den lejlighed gjorde man facadens orgelpiber stumme, da deres klang ikke passede til tidens idealer.

I 1965 blev orglet restaureret af orgelbyggeren Poul-Gerhard Andersen, som fik de gamle piber — smedet og intoneret da Johann Sebastian Bach var i konfirmationsalderen — til at klinge igen. Siden har Poul-Gerhard Andersen ved flere lejligheder tilføjet stemmer, så orglet i dag fremstår som en vellykket hybrid af det 17. århundredes orgelbyggerkunst og det 20. århundredes genoptagelse af de gamle mestres kunnen — et "kompromis-orgel", der kan yde klanglig retfærdighed til stort set hele orgelmusikkens repertoire. Orglet har et setzer-system med 8000 klanglige kombinationsmuligheder.

Barokkens muntre indslag i orglet er en gøg og en cymbelstjerne (klokkespil) — senere er tilføjet en nattergal, der kan kvidle lystigt sammen med gøgens kukkuk.

The organ of Our Saviour's Church with its enormous façade, is one of the most photographed instruments in the world. The case is three stories high and home for one of the finest organs of the kind. It is made 1696-98 by the brothers Botzen who had acquired the monopoly of building organs in Denmark by the grace of King Christian V, who also was the donor of Our Saviour's Church as such. In the centre of the organ façade the king's wig-adorned bust hovers, and the various "works" of the organ are placed between the goddesses of Hope and Faith. The organ in Our Saviour's Church is built to be both seen and heard. One will expect a great and elegant sound from the impressive instrument, which indeed is what you get, since all visible pipes of the organ's façade are part of the original organ. Thus we have a "Stradivarius amongst organs" – when the principal pipes in the façade

resound, we hear the sound of 1698 in the church. These pipes are the oldest in Copenhagen and have survived three centuries by sheer miracle.

The organ was rebuilt in 1889 to fit the musical taste of those days. The façade pipes were muted, and only left for ornamentation, as their slim, string-like sound did not match the ideals of the Romantic organ.

In 1965 the organ was restored by the organ builder Poul-Gerhard Andersen, who made the ancient façade pipes - cast when Johann Sebastian Bach was in his early teens - playable again. In the years following Poul Gerhard-Andersen and his successors have added more voices, so that the present result is a successful hybrid between the craft of the organ builders of the 17th Century and the 20th Century's re-instigation of the skill of the old masters. It is an organ of compromises, which, more or less, can do justice to the complete repertoire of music for organ.

The Baroque era has given us the cheerful tribute of the cuckoo and the zimbelstern (glockenspiel). Later times have added a nightingale to warble along with the cuckoo.

Lars Somod, organist, carillonneur and cantor at Our Saviour's Church, 2015. English translation: Mette Gad.

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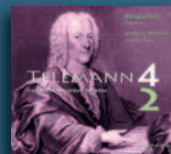
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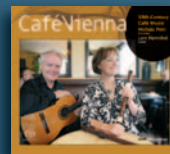
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