

Works for bass-singer & organ by Pelle Gudmundsen-Holmgreen,  
Bent Lorentzen and Nicolai Worsaae

Performed by Jakob Bloch Jespersen, *bass-baritone & percussion*  
& Peter Navarro-Alonso, *organ*

Homage to organist Jens E. Christensen

*And I gave my heart...*



Peter Navarro-Alonso and Nicolai Worsaae during the recording of Worsaae's "A Shipwreck" at the organ of Vor Frelsers Kirke, Copenhagen  
Photo: Andreas Rosforth Johnsen

## Seven Solomon Songs

by Jakob Bloch Jespersen

The work *Seven Solomon Songs* has a highly unusual genesis, as it was created posthumously with the composer's blessing. In preparation for an upcoming concert series in 2015, organist Jens E. Christensen and Jakob Bloch Jespersen approached Pelle Gudmundsen-Holmgreen with the proposal to transcribe the *Old Solomon's* sections in Gudmundsen-Holmgreen's opera *Sun Rises, Sun Sets* into a collection of biblical songs for bass and organ.

Pelle replied – at that time in the midst of moving house: "Solomon, organ, bass... perhaps not quite 'on horseback'... but at the moment a four-in-hand is pulling away with me!... I'll give it a chance later!" Shortly thereafter Pelle wrote: "Listen here again (later), my head is full of moving and so on these days, but I've still thought that it must be quite straightforward to transfer the trombone parts to organ! SO, if you or Jens E. could do it yourselves, then just go for it!" And again just fifteen minutes later:

"Listen here (even later), I'll take care of it myself if you think it's troublesome. But it won't be until sometime in 2016..."

Pelle Gudmundsen-Holmgreen barely made it through the imminent move before illness overtook him, and he died in the summer of 2016. The project was therefore definitively entrusted to Jens E. Christensen and Jakob Bloch Jespersen, who together developed a plan for the overall selection and structure of the posthumous work *Seven Solomon Songs*. After Jens E. Christensen retired in 2021, the new organist of the Our Saviour's Church, Peter Navarro-Alonso, took up the baton and began an entirely new arrangement of Gudmundsen-Holmgreen's score for bass singer, organ, and bass drum. It is Peter Navarro-Alonso's arrangement of the work that has been recorded for this release.

The Old Testament texts *The Song of Songs* and *Ecclesiastes* have both traditionally been attributed to King Solomon.

In the opera *Sun Rises, Sun Sets*, which Pelle Gudmundsen-Holmgreen, by his own account, worked on for more than 50 years, the two Old Testament books are set against each other, personified by the Young and the Old Solomon, sung respectively by a higher baritone and a darker bass voice, each with their own orchestral accompaniment.

The texts for these sections of the opera originate from a large leather-bound family Bible that Pelle's mother gave him when he was around 30 years old – namely Frederik V's Bible, published in Copenhagen by Gottmann Friedrich Kiesel in 1757. The *Book of Ecclesiastes* in particular left a deep mark on Pelle, who experienced its grinding pessimistic mill as a kind of absurd Beckett-like scenario. Gudmundsen-Holmgreen's selected excerpts from *The Book of Ecclesiastes* are apparently compiled at his own discretion from a number of verses from chapters 1, 2, 4 and 6, where Gudmundsen-Holmgreen also takes liberties with both wording and spelling. In

*Seven Solomon Songs* the seven selected passages are conceived as a suite – a continuous sequence in which both textual excerpts and musical ideas are developed and return throughout the work.

Gudmundsen-Holmgreen's distinctive musical language permeates the work from start to finish, from the introduction's grotesquely motionless pessimism, which building toward movement V grows into a bebop-inspired cacophony and is released in the following movement VI, whose repeated meditative melodic lines are a beautiful example of Pelle Gudmundsen-Holmgreen's more lyrical works. From here the madness takes hold once again, only to collapse back into the pessimistic stasis of the opening.

Intentionally or not, it seems natural to view the *Old Solomon* as Pelle Gudmundsen-Holmgreen's self-portrait, focusing on that particular trait in Pelle's personality which he himself described as “a failed pessimist”.

## Erotic Hymns

Bent Lorentzen's song cycle based on religious texts/lyrics, *Erotic Hymns*, was commissioned by organist Jens E. Christensen for the 300th anniversary of the organ in the Our Saviour's Church in Christianshavn in 1998. At the premiere the work was sung by bass Aage Haugland, and Jens E. Christensen later recorded *Erotic Hymns* together with baritone Morten Frank Larsen for release on Dacapo Records in 2002. In 2014 Jens E. Christensen and Jakob Bloch Jespersen revived the work, and in February 2015 they performed *Erotic Hymns* at the concert celebrating Bent Lorentzen's 80th birthday.

In *Erotic Hymns*, Bent Lorentzen juxtaposes H.A. Brorson's pietist poetry from *The Rare Treasure of Faith* (1739) with Ole Sarvig's religious poems from the collection *Hymns and Beginnings for the 1980s* (1981). The bodily and erotic relationship to faith expressed by the Pietist H.A. Brorson finds an immediate modern reflection in Sarvig's descriptions of intimate human relationships.

With great sensitivity and immersion in the intimate relationship of faith expressed in the texts, Bent Lorentzen unfolds a song cycle about love, loss, hope, consolation, and belief, in which the traditional and the modern merge symbiotically into a lyrical musical language that is unusual for the composer, yet also deeply personal.

Brorson's hymn texts are set with an eye to the traditional use of *cantus firmus* as the recurring thread binding together the strict structure of the movements. Lorentzen's training under Vagn Holmboe and Jørgen Jersild seems to shine through here, just as Richard Wagner's harmonic universe, especially as it unfolds in *Parsifal*, must have served as a source of inspiration.

As a counterpart to this, Ole Sarvig's poems are set as free, speech-like recitatives. In these movements, the organ merely supports the singer with fragile sound layers and sensuous chromaticism,

with which Lorentzen portrays the most vulnerable, intimate, and erotic aspects of human life.

Only in the final song of the cycle is a rapturous, orgiastic climax reached with Brorson's verse "Jeg ligger ved Jesus hans bryster så tæt" ("I lie so close upon Jesus's breasts"). Here the Christian/Pietist marriage metaphor is finally unfolded in the erotic union of the Soul and Jesus. As such, the final song can be viewed as Brorson's religious response to the "modern" existential questions Sarvig poses throughout the work.



Jakob Bloch Jespersen  
Photo: Andreas Rosforth Johnsen



## A Shipwreck

In his semi-performative work *A Shipwreck* from 2017, Nicolai Worsaae casts the great wooden ship of an organ in the Our Saviour's Church into heavy seas. Like a mad captain, the church's organist steers his vessel out into the storm, while the desperate sailor, embodied by the bass singer, rushes about extinguishing fires, pulling on ropes, and sounding the alarm in a futile attempt to save the ship from its inevitable wreck, before death by drowning finally overtakes the exhausted crew and the music drifts away into a sea of sound.

Worsaae uses two poems from Simon Grotrian's (1961–2019) collection *Især til de levende* (Especially for the Living) (2010) as a point of departure for a larger narrative about life, death, and resurrection. Grotrian's Christian lyrical imagery forms the basis for performative situations and atmospheric sonic worlds, and along the way the work unfolds into a larger existential drama with clear religious undertones.

Worsaae describes his work as follows: "My work is build up around two poems from Simon Grotrian's *Especially for the Living* – the poem *Mørkets begyndelser* (Beginnings of Darkness) and the hymn, *Tordensalme* (Thunder Hymn). Here, I use the stanzas of the hymn as intermez-zos between the four movements of the poem. In the music I try to create a more physically present space that uses the many chambers of this old organ. It is almost like a giant ship in the middle of the church space with its many levels and detailed carvings. The singer constantly moves up and down, back and forth, both between and during each movement. The noise and clatter are coordinated and written into the score. The organ's distinct mechanical sounds, produced when switching between different stops, are likewise notated rhythmically. The idea is that the entire 'ship' should creak and groan in interplay with melodies and sonorities. It is almost a small church opera unfolding within magical old woodwork, where the performers are hidden from our sight."

## Pelle Gudmundsen-Holmgreen

(1932–2016)



Photo: Jeppe Gudmundsen-Holmgreen

was one of the Nordic region's most distinctive composers of the past half-century. A unique personality and a central figure in Danish musical life, even though he regarded himself as an outsider. In his early works, Gudmundsen-Holmgreen drew inspiration from models such as Nielsen, Bartók, and Stravinsky. Around 1960 he was influenced by post-war serialism, but soon rejected it again and instead became a leading voice within "the New Simplicity": a laconic music which, in Gudmundsen-Holmgreen's hands, can nevertheless be highly ambiguous. Ambiguity and provocative absurdity are recurring traits in his oeuvre. As he himself put it: "I often write music that cannot make up its mind, and that is intentional."

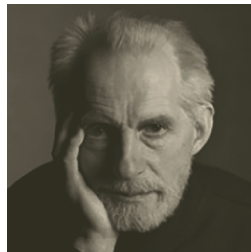


Photo: Edition Wilhelm Hansen

## Bent Lorentzen

(1935–2018)

was educated at Aarhus University and the Royal Danish Academy of Music, studying with Vagn Holmboe, Jørgen Jersild, and Finn Høffding. Throughout the 1960s he attended the courses in Darmstadt and Munich and also studied electronic music at the Stockholm Electronic Music Studio. Lorentzen's works were often created in close collaboration with musicians and singers. As a composer he never isolated himself in an ivory tower, but instead consistently strove for communication and interaction with musicians, audiences, and institutions alike. A successful example of the composer's desire and talent for communication was the Ebeltoft Festival, which from 1990–93 presented a summer audience with a fifty-fifty mix of old and new Danish and international music in specially chosen settings: musically, physically, and socially it was a festival full of surprising and multi-stimulating experiences.

## Nicolai Worsaae

(1980–)



Photo: Dygong

studied composition at the Royal Danish Academy of Music with Bent Sørensen, Niels Rosing-Schow, Hans Abrahamsen, and Hans-Peter Stubbe Teglbjærg, as well as at the Hochschule für Musik und darstellende Kunst in Graz with Beat Furrer. His early works have been described as lyrical, while his more recent compositions are characterized as direct and expressive. Worsaae himself asserts a fundamental identification with the narrative form of “classical music.” Nevertheless, in recent years he has moved further away from the lyrical and narrative, turning more decisively toward modernism. “Hardcore modernists will certainly insist that my music remains highly narrative, but I simply cannot refrain from storytelling.”

## Jakob Bloch Jespersen

Bass-baritone Jakob Bloch Jespersen received his foundational musical training at Sankt Annæ Gymnasium as a member of the Copenhagen Boys’ Choir. This subsequently led to studies at the Royal Danish Academy of Music and the Opera Academy at the Royal Danish Theatre in Copenhagen.

In 2002, Jakob Bloch Jespersen made his stage debut in the Holland House production *Stalingrad* at the Royal Danish Theatre’s Turbine Halls, and since then he has participated in numerous opera productions at the Royal Danish Theatre, the Norwegian Opera, and the Philharmonie de Paris. Jakob Bloch Jespersen is a sought-after concert singer throughout Europe, with a repertoire spanning the 17th to the 21st century. In particular, he has focused on German Baroque music, especially the works of Buxtehude and Bach, in collaboration with ensembles such as Lautten Compagney, Barokksolistene, Leipziger Kammerorchester, Concerto

Copenhagen, Arte Dei Suonatori, Scottish Chamber Orchestra, Nieuwe Philharmonie Utrecht, and The Brandenburg Orchestra. In the contemporary repertoire, he has worked with ensembles including Theatre of Voices, Kammerensemble Neue Musik Berlin, London Sinfonietta, Figura Ensemble, Athelas Sinfonietta Copenhagen, and Scenatet.

In 2013 he received the Critics’ Artist Prize (Musikanmelderringens Kunstnerpris), in 2014 the Aksel Schiøtz Prize, and in 2020 the Danish Composers’ Association Music Prize. Jakob Bloch Jespersen is employed as a part-time lecturer in singing at the Academy of Music and Dramatic Arts in Southern Denmark in Odense and at the Royal Danish Academy of Music in Copenhagen.

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

## Peter Navarro-Alonso

Danish-Spanish organist and composer. Educated at the Royal Danish Academy of Music and the Real Conservatorio Superior de Música de Madrid.


Over the course of his career, he has given more than 400 recitals throughout Europa and the US. The programmes have often focused on contemporary music and he has commissioned and premiered approx. 100 works. His catalogue as a composer includes orchestral, chamber and choral music, 2 operas and a number of works that explore the connection between electroacoustics and acoustic instruments. He has received commissions from The Danish National Opera, Copenhagen Philharmonic, Arte Dei Sunatori, Theatre of Voices, Poznan Festival Orchestra a.o.

He has been nominated for the Nordic Council Music Prize and four times for the Danish Music Awards. In 2023, he received Denmark's largest national music award for his work (the Carl Nielsen

and Anne Marie-Carl Nielsen Honorary Grant).

Since 2021 Peter Navarro-Alonso has held the position as organist at the Our Saviour's Church in Copenhagen, Denmark.

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



*And I gave my heart...*

## SYV SALOMON-SANGE

### I

Bah!  
Tomhed,  
endeløs tomhed,  
alt er tomhed,  
endeløs tomhed.  
Jeg så alle gerninger under solen  
og se:  
det var alt sammen forfængelighed.  
Alt er tomhed.

### II

Og jeg gav mit hjerte til at forstå visdom  
og galskab og dårskab.  
Og jeg forstod,  
at også det var forfængelighed.

Thi hvor megen visdom er  
der er megen græmmelse  
og den, som forøger kundskaber  
forøger smerte.

Og jo flere ord, der bruges  
des større bli'r tomheden  
og hvad gavner det men'sket?  
Og mere tomhed så jeg under solen.  
Thi enhver ting har sin tid og sin dom.

## SEVEN SOLOMON SONGS

### I

Bah!  
Vanity,  
endless vanity,  
all is vanity,  
endless vanity.  
I saw all the deeds under the sun  
and behold:  
it was all vanity.  
All is vanity.

### II

And I gave my heart to understand wisdom,  
and madness, and folly.  
And I understood  
that this too was vanity.

For where much wisdom exists,  
there is much grief,  
and whoever increases knowledge  
increases pain.

And the more words are used,  
the greater becomes the emptiness.  
And what benefit is that to mankind?  
And more vanity I saw under the sun.  
For everything has its time and its judgment.

Men det er et tyngende onde for men'sket,  
at han ikke ved, hvad der vil ske.

### III

Det er et tyngende onde for men'sket,  
at han ikke ved, hvad der vil ske.  
Thi hvo kan sige ham,  
hvordan fremtiden bliver?  
Bah!  
Tomhed!

### IV

Og jeg gav mit hjerte til at forstå visdom  
og galskab og dårskab.  
Og jeg forstod, at også det var forfængelighed.

Thi hvor megen visdom er,  
der er megen græmmelse  
og den som forøger kundskaber  
forøger smerte.

Og jo flere ord der bruges,  
des større bli'r tomheden  
og hvad gavner det men'sket?  
Og mere tomhed så jeg under solen.

Da priste jeg de døde,  
som allerede er døde,  
som er lykkeligere end de levende,  
som endnu er i live.

But it is a grievous evil for man  
that he does not know what will happen.

### III

It is a grievous evil for man  
that he does not know what will happen.  
For who can tell him  
how the future will unfold?  
Bah!  
Vanity!

### IV

And I gave my heart to understand wisdom,  
and madness, and folly.  
And I understood that this too was vanity.

For where much wisdom exists,  
there is much grief,  
and whoever increases knowledge  
increases pain.

And the more words are used,  
the greater becomes the emptiness.  
And what benefit is that to mankind?  
And more vanity I saw under the sun.

Then I praised the dead  
who are already dead,  
who are happier than the living  
who are still alive.

Men lykkeligere end disse  
er de som slet ikke er fødte,  
som ikke har set det onde,  
der sker under solen.

## V

Galskab  
Arr!  
Dårskab  
Galskab  
Dårskab  
Tomhed

## VI

Store var mine gerninger.  
Jeg byggede mig huse, jeg plantede mig  
vingårde.

Jeg gjorde mig urtehaver og lysthaver  
jeg plantede mig alle slags frugtbare træer  
i dem

Jeg gjorde mig fiskedamme at anvende  
også til at vande den skov som alle træer  
oprinde ud i.

Jeg ejede tjenere og tjen'stepi'r.  
Jeg havde også megen ejendom  
af stort kvæg og småt kvæg,  
mere end alle de som var før end mig.

But happier than these  
are those who have not yet been born,  
who have not seen the evil  
that occurs under the sun.

## V

Madness  
Arr!  
Folly  
Madness  
Folly  
Vanity

## VI

Great were my deeds.  
I built houses for myself,  
I planted vineyards.

I made gardens and pleasure gardens,  
I planted all kinds of fruitful trees  
in them.

I made fishponds to use  
also to water the forest into which all the  
trees flowed.

I owned servants and maidservants.  
I also had much property  
of large cattle and small cattle,  
more than all who were before me.

Jeg samlede mig sølv og guld  
og ejede mange undersåtter og landskaber.

Og jeg ansatte sangere og sangerinder  
og sørgede for samstemmende musik,  
og menneskers glæder og lyster.

Og jeg blev stor og mægtig  
og herskede over alt  
og visdommen var med mig.

Alt hvad mine øjne begærede  
tog jeg ikke fra dem  
ingen glæde nægtede jeg mit hjerte.

## VII

Da så jeg mig om til alt hvad jeg havde gjort  
og se:  
Alt mit arbejde,  
alle mine gerninger,  
alt jeg havde slidt med,  
ALT var lutter forfængelighed.  
Forfængelighed.

Og jeg hadede alt mit arbejde,  
som jeg havde arbejdet med under solen,  
at jeg skulle overlade det til et men'ske,  
som skulle komme efter mig.

I gathered silver and gold,  
and possessed many subjects and lands.

And I employed singers and songstresses,  
and provided harmonious music,  
and pleasures and delights for people.

And I became great and mighty  
and ruled overall,  
and wisdom was with me.

All that my eyes desired  
I did not deny them;  
no joy did I withhold from my heart.

## VII

Then I looked at all that I had done,  
and behold:  
All my labor,  
all my deeds,  
all that I had toiled with,  
ALL was sheer vanity.  
Vanity.

And I hated all my labor  
that I had labored with under the sun,  
that I must leave it to a man  
who shall come after me.

Thi hvem ved,  
om han skal blive vis  
eller en dåre?  
Og dog skal han herske  
i kraft af alt mit arbejde,  
overtage al min magt.

Forfængelighed  
også dette er forfængelighed.  
Tomhed  
Tomhed  
Bah!  
Alt er tomhed.

*Prædikerens bog 1, 2, 4, 6 /  
Pelle Gudmundsen-Holmgreen*

For who knows  
whether he will be wise  
or a fool?  
Yet he shall rule  
by all my labor,  
inherit all my power.

Vanity  
even this is vanity.  
Vanity  
Vanity  
Bah!  
All is vanity.

*Book of Ecclesiastes 1, 2, 4, 6 /  
Pelle Gudmundsen-Holmgreen*



## EROTISKE SALMER

### 1.

Dig min søde  
Skat at møde  
Med mit kys og favne-tag,  
Og at skue  
Dig min drue,  
Er min længsel nat og dag.

Livets søde  
Morgen-røde  
JEsus giver os sit skin;  
Lys og livet  
Bliver givet  
Dem, som gik i mørke trin.  
–H.A. Brorson 1739

### 2.

Du rædsels dyb,  
som truer os,  
skal blomstre på  
vor torn af trods  
som skarpe lyn  
i øjets brist  
imellem her og nu og hist :  
Det rum, vor længsel runger om  
i denne verden, som er tom.

## EROTIC HYMNS

### 1.

Sweet one, my treasure,  
to meet you  
with my kiss and embrace,  
and to behold you,  
my darling,  
is my longing night and day.

Life's sweet  
morning glow,  
Jesus gives us His light;  
Light and life  
are given  
to those who walked in shadowed paths.  
–H.A. Brorson, 1739

### 2.

You, abyss of dread  
that threatens us,  
shall bloom upon  
our thorn of defiance  
like sharp lightning  
in the eye's fracture,  
between here and now and there:  
The space our longing echoes through  
in this empty world.

Det rædselsdyb, vi stirrer i,  
syder en stjerne i.  
Vi kender ikke den,  
men den  
slår vores hjerne hen,  
og aldrig, aldrig skal igen  
mand vende sig mod kvinde, ven  
og kvinden mod sig selv,  
mod mand, mod barn og alle her,  
indtil det sære, sene sker.  
–Ole Sarvig 1981

### 3.

Og naar din stærke røst engang  
Vil vække alle døde,  
Naar englerne med jubel-klang  
I fryds basuner støde,  
O! lad mig da, o JEsu, dig  
Med himmel-fryd og glæde-skriig  
For dommens throne møde.  
–H.A. Brorson 1739

### 4.

Min fine skat,  
min perleskat,  
vidunderlig  
er du i nat:  
din hud så skær,  
så træt den er – du er, du er, du er.  
–Ole Sarvig 1981

The abyss of terror we stare into  
brews a star within.  
We do not know it,  
yet it  
strikes our minds,  
and never, never again  
shall man turn to woman, friend  
or woman to herself,  
to man, to child, to all here,  
until the strange, late event occurs.  
–Ole Sarvig, 1981

### 3.

And when your mighty voice  
shall awaken all the dead,  
when angels with jubilant sound  
blast trumpets of joy,  
O! let me then, O Jesus, meet you  
with heavenly delight and cries of joy  
before the throne of judgment.  
–H.A. Brorson, 1739

### 4.

My precious treasure,  
my pearl of delight,  
wonderful  
are you tonight:  
your skin so fair,  
so weary you are, you are, you are.  
–Ole Sarvig, 1981

5.

Jesu søde rosen-kinder  
Falme hen i Afmagts sveed,  
Torne-Kronens blod det rinder  
Over dem i strømme ned,  
Disse kinder kys min aand,  
Klap dem med din troes haand,  
Tak dem, at du nu foragter  
Dødens skrek og sure fagter.  
–H.A. Brorson 1739

6.

Mit åndedræt,  
så tæt, så tæt,  
så tæt, så tæt Du er.  
Og det er altid underligt,  
at vi skal vente her

i denne blodskov, dette lys  
og dette ly fra disse rum,  
der primer i mangfoldighed,  
som var vort sted en sum  
af alt, som var og er  
og blir, men kues af en krig.  
For inde bag vort under lød  
en mumlen og et skrig!

Min glæde, du, som er og var,  
du ånder stille som det svar,  
jeg altid ønskede' mig

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5.

Jesus, sweet rose-cheeks,  
fade away in the sweat of fainting,  
the blood of the crown of thorns streams  
down over them in torrents;  
Kiss these cheeks, my soul,  
Touch them with the hand of faith,  
thank them that you now despise  
death's terror and bitter blows.  
–H.A. Brorson, 1739

6.

My breath,  
so close, so close,  
so close, so close you are.  
And it is always strange  
that we must wait here  
  
in this blooded forest, this light,  
and this sound from these spaces,  
priming in multiplicity,  
as if our place were a sum  
of all that was and is  
and shall be, yet subdued by war.  
For within our wonder resounded  
a mumble and a cry!

My joy, you, who are and were,  
you breathe softly like the answer  
I have always longed for

af mund og skød, af dig.  
–Ole Sarvig 1981

7.

Hvorledes skal jeg møde,  
Og favne dig min skat?  
Du skønne morgenrøde  
Mod al min jammers nat.  
Min Jesu siig hvorledes  
Mit arme hierte skal  
Opsmykkes og beredes  
Dig til en brude-sal.

Jeg laae i baand og fængsel,  
Du førde mig herud,  
Jeg stod i spot og trængsel,  
Da togst du mig til brud,  
For mig at faae ophøyet,  
Du barst min skam og bryst,  
Hvad du saa tungt har pløyet,  
Er mig en evig høst.  
–H.A. Brorson 1739

8.

Så, så, min skat,  
nu er det nat  
og verden stedt i våde  
i vredens bad  
af ild og had  
og byernes ildsvåde.

from mouth and lap, from you.  
– Ole Sarvig, 1981

7.

How shall I meet you,  
and embrace you, my treasure?  
You lovely morning-red  
against all my night of sorrow.  
My Jesus, tell me how  
my poor heart shall  
be adorned and prepared  
for you as a bridal hymn.

I lay in bonds and prison,  
you led me forth;  
I stood in mockery and distress,  
then you took me to bride,  
to lift me up,  
you bore my shame and chest,  
what you plowed so heavily  
is for me an eternal harvest.  
–H.A. Brorson, 1739

8.

So, so, my dear,  
now it is night,  
and the world bathed  
in the flood of wrath  
of fire and hatred,  
and the burning of cities.

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Hvad er det dog, der sker  
på steder, fler' og fler',  
hvor mennesker med øjne  
alene svales af Din nåde -  
korsfæstede, Du nøgne!  
-Ole Sarvig 1981

9.

Jeg ligger ved JEsus hans bryster saa tæt,  
Og bliver af kierlighed drukken og mæt,  
Med honning og sukker  
For sielen hand klukker  
Og gjør mig mit hierte saa lystigt og let.

Din kierlighed haver mit hierte gjort saar,  
Hun tænder og brænder, som luer i blaar,  
Fortærer min jammer  
Med hedeste flammer,  
Og giver mig glæde, som ingen forstaaer.  
-H.A. Brorson 1739

*Fra Sarvig: "Salmer og begyndelsen til  
1980'erne" og Brorson: "Troens rare klenodie"*

What, indeed, is happening  
in more and more places,  
where people with eyes alone  
are swallowed by your grace -  
crucified, You naked!  
-Ole Sarvig, 1981

9.

I lie so close upon Jesus's breasts,  
and am drunk and sated with love,  
with honey and sugar  
his hand clucks for the soul  
and makes my heart so merry and light.

Your love has made my heart sore,  
it kindles and burns, like flames in blue,  
consumes my sorrow  
with the hottest fire,  
and gives me joy that none can understand.  
-H.A. Brorson, 1739

*From Sarvig: "Hymns and the Beginning of  
the 1980s" and Brorson "The Rare Treasure  
of Faith"*

## A SHIPWRECK

### 1. Troen

Troen efter døden er ekstrem  
fuglene Vorherres diadem  
lynet gav dig strøm en verdensnat  
navlen om ækvator blev forladt

### 2. Passacaglia

Verdenskuplen svinger tavst  
faldende muslinger  
regnen i flor

### 3. Lynet

Lynet er at se Vorherre selv  
når han bryder frem i himlens skælv  
rystelserne varer livet ud  
nerverne forstøver i en klud

### 4. Recitativo

Lampen brændte  
dønningen  
vi har trukket vore ønsker  
med os ind

### 5. Nattens begravelsestog

Begravelsestogene  
Slutter om ledningen  
flænsede spir.

## A SHIPWRECK

### 1. Faith

Faith after death is extreme  
the birds, the Lord's diadem  
the lightning gave you current on a worldnight  
the navel around the equator was abandoned

### 2. Passacaglia

The world dome swings silently  
falling shells  
the rain in bloom

### 3. The Lightning

The lightning is to see the Lord Himself  
when He breaks forth in heaven's tremor  
the quaking lasts a lifetime  
the nerves scatter into a cloth

### 4. Recitativo

The lamp burned  
the swell  
we have carried our wishes  
with us inside

### 5. The Night's Funeral Procession

The funeral processions  
end at the wire  
ripped spires.

Natten er dunede tråde  
og opmåler afstand til stjernerne

### 6. Åbenbaring

Troen hobes op i solens ur  
i det største lyn i guldglasur  
stiger vi selvlysende som te  
ind i åbenbarings allé

### 7. Bølgerne

Og bølgerne  
knuses med hammeren  
fisken er gået i land

Syng for dine børn, lul dem til ro  
før de smager nattens sukkerklo  
regn om sommeren vil gi os fred  
se Vorherres hænder dale ned

—*Simon Grotrian (1961–2019),  
Især til de levende, 2010*

The night is downy threads  
and measures distance to the stars

### 6. Revelation

Faith piles up in the sun's clock  
in the greatest lightning of golden glaze  
we rise, self-luminous as tea,  
into the avenue of revelation

### 7. The Waves

And the waves  
are smashed with the hammer  
the fish has gone ashore

Sing for your children, lull them to rest  
before they taste the night's sugar-claw  
summer rain will grant us peace  
see the Lord's hands descend

—*Simon Grotrian (1961–2019),  
Especially for the Living, 2010*



This recording was realized with generous support from:  
Jens E. Christensen og Henrik Steen Møllers Fond

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**PELLE GUDMUNDSEN-HOLMGREEN** (posthumous) | **Syv Salomon-sange** (2025)

arr. Peter Navarro-Alonso

01	I: "Bah! Tomhed..." – "Bah! Vanity..."	4:01
02	II: "Og jeg gav mit hjerte..." – "And I gave my heart..."	4:23
03	III: "Det er et tyngende onde..." – "It is a grievous evil..."	2:07
04	IV: "Og jeg gav mit hjerte..." – "And I gave my heart..."	5:01
05	V: "Galskab og dårskab!" – "Madness and folly!"	1:43
06	VI: "Store var mine gerninger..." – "Great were my deeds..."	4:33
07	VII: "Da så jeg mig om..." – "Then I looked upon all I had done..."	3:41

**BENT LORENTZEN** | **Erotiske salmer** (1998)

08	Dig min søde skat at møde – To meet you, my sweet treasure	2:28
09	Du rædsels dyb, som truer os – You abyss of terror, which threatens us	3:03
10	Og naar din stærke røst engang – And when your strong voice one day	2:21
11	Min fine skat – My fine treasure	1:57
12	JESu søde rosen-kinder – Jesus, sweet rose-cheeks	4:34
13	Mit åndedræt, så tæt – My breath, so close	3:18
14	Hvorledes skal jeg møde – How shall I meet you.	3:10
15	Så, så, min skat – So, so, my dear	1:58
16	Jeg ligger ved JESus hans bryster saa tæt - I lie at Jesus' breast so close	3:05

**NICOLAI WORSAAE** | **A Shipwreck** (2017)

17	Troen – Faith	2:28
18	Passacaglia – Passacaglia	2:30
19	Lynet – The Lightning	2:16
20	Recitativo – Recitativo	3:04
21	Nattens begravelsestog – The Night's Funeral Procession	4:20
22	Åbenbaring – Revelation	2:12
23	Bølgerne – The Waves	5:40
	Total:	74:00