

# TERRITORIAL SONGS

## WORKS FOR RECORDER BY SUNLEIF RASMUSSEN

### FLOW

for recorder and string trio (2012)  
(world premiere recording)

- 1 Allegro ..... 4.57
- 2 Tranquillo ..... 11.41
- 3 Rondeau ..... 4.05

Esbjerg Ensemble

### 4 "I"

for recorder and chamber choir (2011) ..... 8.58  
Poem: Inger Christensen  
Danish National Vocal Ensemble/Stephen Layton

### 5 SORROW AND JOY FANTASY

for recorder solo (2011)  
(world premiere recording)..... 10.16

All works composed for/played by Michala Petri

### 6 WINTER ECHOES ..... 11.17

Hommage à Axel Borup-Jørgensen  
for recorder & 13 solo strings (2014)  
Lapland Chamber Orchestra/Clemens Schuldt

### TERRITORIAL SONGS

Concerto for recorder & orchestra (2009)

- 7 Leggiero ..... 2.52
- 8 Misterioso ..... 4.49
- 9 Espressivo ..... 3.28
- 10 Tranquillo ..... 6.05
- 11 Leggiero ..... 3.46

Aalborg Symphony Orchestra/  
Henrik Vagn Christensen

Total ..... 72.31

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## “RECORDERS WITHOUT BORDERS”

### Stylistic Territories in the Musical Journeys of Sunleif Rasmussen

by *Joshua Cheek*

#### FLOW for recorder and string trio (2012)

Composed in 2012 as a companion piece for Mozart's Flute Quartet in D Major, K. 285, FLOW is unique in Rasmussen's output both for its stylistically appropriation and for the sustained passages of extended technique required of the recorder. In composing FLOW Rasmussen immersed himself Mozart's original but deconstructs it with a rather playful 21st century sensibility. The fact that the work's name, FLOW, itself a retrograde of WOLFgang gives some indication of what to expect.

The Mozart influence is evident from the opening bars: the chugging rhythms and four-square melodies are pushed and pulled with 4-bar phrases becoming off-kilter 5 and 6-bar phrases, step-wise melodies splayed out to become jagged leaps of 7ths and 9ths, etc. The same light-handed approach is applied to the movement's overall form, which at first gives the impression it would follow the traditional sonata-allegro form before falling apart at what should have been the recapitulation, and instead unwinding like an 18th century Wiener Flötenuhr, gradually becoming slower and lower in pitch.

The central Tranquillo is the work's heart and contains the most original and striking music. The fragile texture of cello harmonics accompanied by mixed duplet and triplet pizzicati on the violin and viola create a haunting resonance reminiscent of those sublimely melancholy slow movements that Haydn penned near the end of his life. Mid-way through the texture changes as the recorder player begins singing and playing simultaneously as the string pizzicati double in speed and amplitude. The resultant effect of all the multiphonics and harmonics create the impression that many more instruments are playing simultaneously. The movement ends with a reprise of the opening material, this time with the viola as the central harmonic voice and the violin and cello playing pizzicato.

The high spirits return in the concluding Rondeau where once again snippets of Mozart's original suggest themselves without ever being literally quoted. The overall effect is reminiscent of Stravinsky's spiking the music Pergolesi in Pulcinella: a loving but not overly serious tribute! (N.B. It's been acknowledged for some time that Stravinsky's sources were actually from the works of an obscure composer by the name of Domenico Gallo and NOT Giovanni Battista Pergolesi).

#### “I” (“Jeg”) (2011)

Despite its brevity, Rasmussen's setting of the Danish modernist poet Inger Christensen's confessional response to Wallace Steven's "Thirteen Ways of Looking at a Blackbird", "Jeg" ("I") highlights the composer's profound understanding of the written text and his thoughtful engagement with extra-musical considerations as a part of his compositional process. Rasmussen writes: "I have used the numbers 1, 2, and 3 to characterize the words 'A man and a woman are one', and the 'blackbird'. In the first strophe I use the word 'You' three times, followed by the phrase 'You and a blackbird's wing'. In the second strophe, every line repeats twice while in the third strophe, every line is repeated three times. Throughout, I have arranged the text so that the last line of each strophe can be read as the first line in the following strophe. For example, 'I am the one who is watching - Twilight of bliss'. The soloists define the formal structure, highlighting the text by singing only the first line in each strophe and the word 'I'. I diverged from this pattern only twice - in the first strophe the soloists also sing the text 'I am the one', and in the last strophe the soloists join the choir in singing the last line, 'I am the one who is open'."

A lonely melody on the bass recorder slowly unfolds as semitones and minor thirds mark its ascent. The voices of the Woman and the Man (alto and tenor soloists) enter, weaving sinuous, intertwining lines of dissonant melodies, their ambiguous roles emphasized by frequent overlaps and crossing of vocal ranges. Throughout, Rasmussen places the soprano voices in opposition to the rest of the choir, sometimes in call and response patterns, but often in densely scored imitative passages, while the recorder plays a continuously unfolding melody. The work reaches its climax at the words: "Grasping the bird's speech/Calling Am I a woman" over which the music of the opening prelude reappears, now sounding frantic and shrill when

played on the soprano recorder. The choral texture briefly thins out before one last wave of passion, with all the voices singing together (for the only time) on the word “Open” before fragmenting, and dissolving into silence, as the broken shards of the Blackbird’s plaintive song fades from memory.

### **SORROW AND JOY FANTASY (Sorríg og Glæde Fantasi) (2011)**

While on the surface a fairly straightforward set of variations for solo recorder, the *Sorríg og Glæde Fantasi* (2011) presents us with a multi-layered piece in terms of cultural references and associations. The work’s name come from Thomas Kingo’s, hymn “Sorríg og Glæde” (Sorrow and Joy) which appeared in the second volume of his sacred verse, *Aandelige Sjungekor* (1674 and 1681; “Spiritual Chorus”). Thomas Kingo (1634-1703) was a clergyman and poet whose works are considered the high point of Danish Baroque poetry. The melody for the poem is a so called “wander melody” in the melodic minor scale, and exists in countries like France, Scotland, Norway, Faroe Islands and Denmark. For the musical component Rasmussen takes the Danish version of the melody and subjects it to 12 figural variations, which become increasingly virtuosic, the final variation also functioning as a cadenza. Rasmussen modeled his variations upon the work of the Dutch renaissance carillonneur and recorder virtuoso Jacob van Eyck (ca. 1590-1657) one of the most remarkable personalities in Dutch musical life of the so-called Golden Age. His musical legacy, *Der Fluyten Lust-hof* (“The Flute’s Garden of Delight”), a vast collection of nearly 150 virtuoso variations was published in 1644. This is actually not the first time that Rasmussen has found inspiration in Kingo’s philosophic verse: his early masterwork, *Trauer und Freude* (1999) composed for the Faeroese ensemble *Aldubáran* approached Kingo’s verse from a broader, more allusive perspective.

### **WINTER ECHOES Hommage à Axel Borup-Jørgensen (2014)**

*Winter Echoes* was commissioned as part of a musical tribute to the late Danish modernist composer Axel Borup-Jørgensen. The “echoes” in the title refer to tightly over-lapping imitative and contrapuntal textures that form the basis of the work’s structure, while “winter” was included as a reference to Borup-Jørgensen’s own aesthetic predilection for crafting works with the word “Winter” in the title.

The work falls into three parts and throughout, the choice of recorders progress from the bass recorder to the sopranino, from dark to light. The first part (*Espressivo e marcato*) is a vigorous toccata, the lower strings dominating the texture with hocket-like phrases, as the bass recorder rises from the bottom of its range, struggling to be heard. A short cadenza for the tenor recorder provides a transition to the second part (*Leggiero*). The almost constant patter of 16th note figuration in the recorder is repeatedly blurred by complex, super-imposed rhythmic aggregates of twos, threes, fours, and fives, articulated in a variety of ways (bowed, *sul ponticello*, *pizzicato*, etc.). As the pitch center continues to shift upward, the alto recorder plays a brief cadenza as a transition to the concluding section. Wisps of a rising melody in the lower strings, coloristic glissandos and fields of almost random-sounding aggregates of *pizzicati* provide a transparent accompaniment to long, melismatic melodies on the sopranino recorder. The texture becomes increasingly static, chords hanging in space, until only the recorder is left, its questioning phrases going unanswered.

### **TERRITORIAL SONGS (2009)**

*Territorial Songs* was composed in 2008-09 for Michala Petri when Rasmussen was composer in residence with the South Jutland Symphony Orchestra and in many ways was a stylistic breakthrough for the composer. The idea for the piece came from the singing of birds. In nature, bird song has two main functions: to defend a territory and to attract a mate. Rasmussen extended this idea of “territorial space” to the orchestra as well, letting some sections play independent of the conductor, marking their own territory within the orchestral landscape.

The work opens (*Leggiero*) with the tolling of the tubular bells. The soprano recorder enters immediately with a series of wild, stuttering figurations, accompanied by the bell’s insistent repeated “Gs” and *pizzicato* harmonics in the double basses. The first section ends with a sudden tonal migration to F# and a double-tongued flourish from the recorder. In the following “*Misterioso*”, the cellos and double basses play a repeated figuration in harmonics, independent of the rest of the orchestra and the chimes return with their pedal point on “G”. Changing to the alto recorder, *pizzicato* violins, and the harp repeat asymmetrical

patterns while the woodwinds provide a delicate, transparent texture. An all too brief passionate outburst from the violins takes us to the next episode with the chimes briefly touching on F#, and then rising to G#. New patterns, evoking the cries of seagulls emerge from the clarinets while the harp and vibraphone provide a shimmering accompaniment. Constantly changing textures emerge as new patterns shift throughout the orchestra, all the while the recorder plays an endless flow of rapid-fire, repeated-note figurations, punctuated by sharp exclamations from the brass. The tempo eases to "Andantino", and the musical landscape changes once again, with divisi cellos and basses playing dense, slow-moving phrases against the confused chirping of a trio of flutes. A series of soft brass chords, like distant echoes of their earlier appearance, quietly transport us to the next tonal field (Tranquillo). Here, sensuous chromatic scales from the tenor recorder stand in relief to the dark, sustained tones in the lower strings and a pair of alto flutes. An extended, lyrical episode featuring Rasmussen's first usage of the recorder player simultaneously singing and playing in what functions as a sort of "anti-cadenza", providing a colorful contrast to the non-stop pyrotechnics of the earlier sections. The concluding section, (Leggiero) pushes the recorder's virtuosity to its limits, with triple tonguing, rapid chromatic figuration, breath-taking waves of rolling triplets and punishingly difficult octave leaps. Dramatic chords from the brass and woodwinds punctuate three final flourishes from the recorder, thrillingly accelerating from quintuplets to sextuplets to septuplets. The chimes from the work's opening return one last time, clanging loudly and urgently, almost as a warning. A final burst of rapid-fire triplets from the solo recorder, outlining the triads of e minor, a minor, d minor and g minor, brings the work to its close.

**SUNLEIF RASMUSSEN**

In 2002 when he won the Nordic Council's Music Prize for his Symphony No. 1, *Oceanic Days* (1995-97), the Faroese composer **Sunleif Rasmussen** put his wind-swept Atlantic archipelago home on the musical map of the world.

Born on Sandoy – “the sand island” – in 1961, Sunleif Rasmussen frequently references and draws inspiration from his island home: the rugged natural environment, its craggy mountains, crashing waves, jagged coastlines, constant winds and rich cultural traditions of folk music and mythology fuel his imagination, though never in a literal sense. From the beginning of his musical journey, Rasmussen has been a keenly analytical composer. Rasmussen received his preliminary musical training in Norway. From 1990 to 1995, he studied composition at the Royal Danish Academy of Music in Copenhagen with Ib Nørholm and electronic music with Ivar Frounberg. His early works for local choirs radically re-approached the traditional melodic material, splitting it up into its smallest fragments to become the musical building blocks for longer compositions. This same organic approach has continued throughout his career, becoming increasingly internalized and spontaneous, the Faroese folk material, the chain dance melodies and sacred songs in his compositions now appear in a way that makes them less disjointed and perhaps even more recognizable for listeners who know them, retaining their melodic essence.

Given this “nature-centered” aesthetic, it is no surprise that among his major projects and ‘works in progress’ is a monumental cycle of four symphonies inspired by the elements: Water, Earth, Wind and Fire. To date, two of the substantial symphonies have been completed: the first, *Oceanic Days* included percussion and electronics placed around the audience. Rasmussen describes the underlying idea as follows: “The audience is like a group of islands at the center of the events, surrounded by sound.” The second, *The Earth Anew*, has as its narrative the story of “The tree of life,” Yggdrasil and in 2016 the symphony received the Danish “Carl Prisen Awards” for Classic Composer – Large Ensemble, and in 2017 the “Faroese Music Award” for Best Composition. The Symphony was commissioned by Helsinki Philharmonic Orchestra and conductor John Storgårds to celebrate the 150th anniversary of Sibelius in 2015 and as a companion piece for Sibelius’s *Kullervo*. The instrumentation, large orchestra, male choir, soprano and baritone soloists, is the largest Rasmussen has written for so far. The Symphony was recorded after the premiere and released in the fall of 2016 by the DACAPO RECORDS label.

Other large scale works include *The Mad Mans Garden* (2003) a chamber opera with dancers, *Ólavsøku Kantata* (2009), a large-scale outdoor work written for the 100th Anniversary of Torshavn City Council, *Nordic Mass* (2014), set in six Nordic languages for the Nordic Symposium for Church Choirs, *Traces in Spaces* (2015), an oboe concerto composed in honor of Carl Nielsen, *More Fair than the Sun* (2016) for Orchestra, bagpipes, lurs, recorder and choirs, written as the opening fanfare for the opening ceremonies of Aarhus receiving the designation as the 2017 European Capital of Culture.

Among the many prominent orchestras and ensembles commissioning and playing works by Sunleif Rasmussen are the BBC Symphony Orchestra, Helsinki Philharmonic, Danish National Symphony Orchestra, Lapland Chamber Orchestra, the NCA Symphony Orchestra (Ottawa), Avanti, and The Czech Philharmonic Orchestra. Choirs who have or are commissioning new works are Ars Nova Copenhagen, Rias Chamber Choir, Theatre of Voices conducted by Paul Hillier and the Danish National Vocal Ensemble.

Rasmussen’s music has enjoyed the enthusiastic advocacy of many extraordinary conductors and soloists, including John Storgårds, Paul Hillier, Thomas Dausgaard, Osmo Vänskä, Hannu Lintu, recorder player Michala Petri, harpsichordist Mahan Esfahani, and singers Bo Skovhus and Cyndia Sieden.

In 2008-2009 Sunleif Rasmussen was composer-in-residence for the South Jutland Symphony Orchestra and in the following year (2009-2010), composer-in-residence for Ars Nova Copenhagen and in 2011 he was awarded the “The Cultural Prize of the Faroe islands”, the youngest recipient to date to have received that honor. In 2002 he founded “Tarira,” a 20-voice choir specializing in the performance of Renaissance and contemporary choral works, and takes pride in supporting and advising the music educational system in his home country and regularly teaches classes at the Faroese Teacher Training College and the University of Faroe Islands.



Photo: Oddfridur Marni Rasmussen

**Sunleif Rasmussen: "I"**  
**Text: Inger Christensen**  
Translation: Susanna Nied

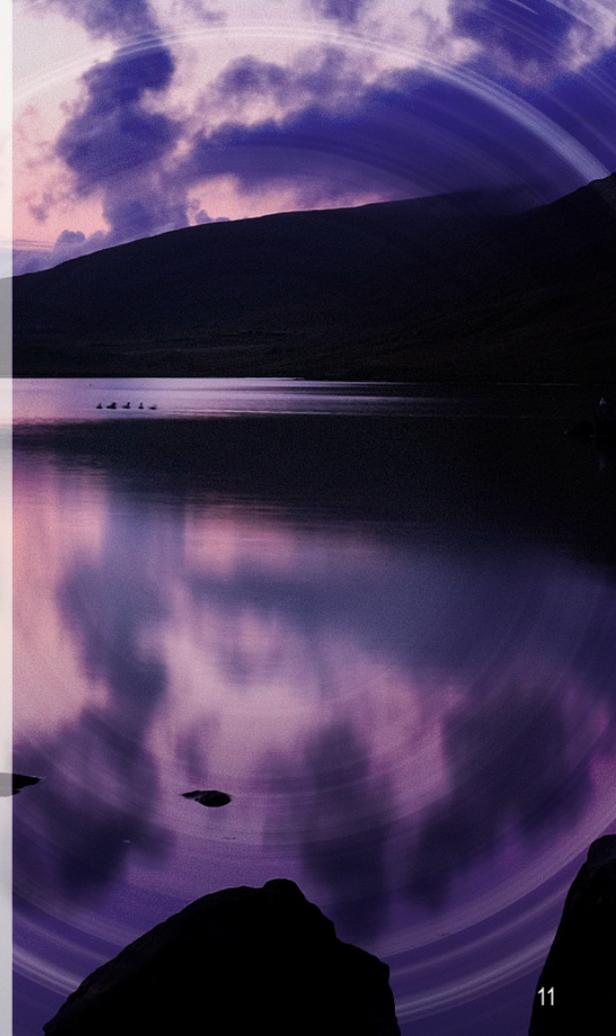
"A man and a woman  
Are one.  
A man and a woman and a blackbird  
Are one."

Feather-wrapped union  
You and a blackbird's wing  
Singing eveningtree jewel  
The man's camouflage in the bird  
The bird's clear vision in him  
Natural flight Consciousness

I  
I am the one who is watching  
Twilight of bliss  
Man and blackbird defeated  
The drive at rest in both  
Drinking with one heart  
Singing with one beak  
Closeup of entrenchment

I  
I am the one who is outside  
Unreal pain  
Blackbird's play and your voice  
Relationship's echo and evening  
Listening to the man's song  
Grasping the bird's speech  
Calling Am I a woman

I  
I am the one who is open



**Michala Petri** started playing the recorder at the age of 3 and has since the age of 17 had an international career unusual for her instrument. In many countries she has been bringing the recorder to the concert stages alongside more established concert instruments. She has performed more than 4.000 concerts around the world in major concert halls and festivals, and has a discography of more than 70 critically-acclaimed and award winning recordings. Her repertoire spans the Baroque, Classical, and Romantic eras and extends into contemporary and improvised music and multimedia. More than 150 works have been commissioned and composed especially for her.

Petri's numerous honors and awards include Wilhelm Hansen Music Prize 1998; Léonie Sonnings Music Prize 2000; European Soloist Prize Pro Europa 2005; Knight of the Dannebrog, 1. Rank in 2011; nominations for Nordic Council Music Prize 1996 and 2015; and Danish Radio Artist of the year 2019.

Awards for her recorded work include 4 ECHO Klassik Awards (Deutsche Schallplattenpreis) 1997, 2002, 2012, 2015, Danish Music Award P2-Prize 2006, nominations for US-Grammy 2008, 2011, 2012, ICMA (International Classic Music Award) 2016, FMA (Faroese Music Award) 2016.

Since September 2012, Michala Petri has served as Honorary Professor at the Royal Danish Academy of Music, and since January 2015 as vice president of the Society of Recorder Players (UK). For many years Michala Petri was vice president of the Danish Cancer Society and an Ambassador for UNICEF, Denmark.

**MICHALA PETRI**



*Photo: Søren Solkær*

## ESBJERG ENSEMBLE STRING TRIO

Serbian violinist **Bogdan Bozovic** graduated from Mozarteum in Salzburg and Basel Music Academy. He has been violinist of the Vienna Piano Trio and first concertmaster in Stuttgart Chamber Orchestra. He has played in the world's major festivals, like Gstaad and Prades and concert halls like Wigmore Hall, London and Concertgebouw Amsterdam. Bogdan Bozovic often serves as guest concertmaster in leading European orchestras like Orchestra de la Suisse Romande and Kammerakademie Potsdam and gives masterclasses. Since 2018 he is a member of the Esbjerg Ensemble.

BOGDAN BOZOVIC



British viola player **Michel Camille** joined Esbjerg Ensemble from its start in 1995, after years playing as solo viola player in orchestras like Academy St. Martins, London Philharmonic Orchestra, BBC Symphony and City of London Sinfonia. During his studies at Guildhall School of Music he received the Premier Prix and later Concerto Prize at Banff Fine Arts. Michel Camille is a dedicated chamber musician especially in contemporary music.

Spanish cellist **Pau Codina Masferrer** studied at Yehudi Menuhin School, the Guildhall School of Music and Drama, and Chapelle Musicale Reine Elisabeth. He is a member of the Esbjerg Ensemble, The Oculi Ensemble and Fortuny Piano Trio. Pau toured extensively in Europe both as a chamber musician and as a soloist with orchestras including Franz Liszt Chamber Orchestra of Budapest, RTVE Orchestra in Madrid and Barcelona Symphony Orchestra. [www.esbjergensemble.com](http://www.esbjergensemble.com)

MICHEL CAMILLE



Photos: Red Star

PAU CODINA MASFERRER



**STEPHEN LAYTON** MBE founded in 1986 the mixed-voice choir Polyphony and in 1993 he was appointed the musical director of the Holst Singers. Layton's subsequent appointments include chief conductor of the Danish National Vocal Ensemble 1999-2012, the Netherlands Chamber Choir 1999 -2004 and Fellow and Director of Music of Trinity College, Cambridge since 2006. Stephen Layton's eclectic discography encompasses a vast range of repertoire, composers and genres, orchestras and choirs, and has received numerous awards, including two Gramophone Awards in UK, the German ECHO Award, the French Diapason d'Or, four Grammy nominations and the Spanish CD Compact Award.

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

**THE DANISH NATIONAL VOCAL ENSEMBLE** is the elite choir of the Danish Broadcasting Corporation (DR). The ensemble is internationally known for its pure, transparent Nordic sound and at the same time each of the 18 singers is a professional soloist with a strong personal mode of expression. Since 2014 the principal conductor of the ensemble has been Marcus Creed.

The Danish National Vocal Ensemble has recorded a long succession of acclaimed CDs. In 2012, they received 2 Grammy nominations and the prestigious German ECHO Award for the CD *The Nightingale*, recorded with Michala Petri. Other prizewinning recordings include Messiaen's choral works which won the Diapason d'Or de l'Annee in 2016 and the Danish Radio P2 Prize 2016.

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



STEPHEN LAYTON

THE DANISH NATIONAL VOCAL ENSEMBLE



Photo: Agnete Schlichtkrull

Founded in 1972, **LAPLAND CHAMBER ORCHESTRA** is the most northerly professional orchestra in the European Union. It is a regional orchestra based on the town of Rovaniemi and gives performances both in the Province of Lapland and all over the arctic region. The orchestra's chief conductor is John Storgards. The orchestra is often invited to festivals around the world and frequently gives world premieres of works by leading contemporary composers of all nationalities. The orchestra has collaborated with top class soloists such as Håkan Hardenberger, Christian Tetzlaff, Sabine Meyer and Michala Petri.  
[www.korundi.fi/en/Lapland-Chamber-Orchestra](http://www.korundi.fi/en/Lapland-Chamber-Orchestra)

**AALBORG SYMPHONY ORCHESTRA** was founded in 1943. Amongst its chief conductors has been Janos Fürst, Lan Shui, Ari Rasilainen, and Michael Schønwandt. The orchestra gives close to 200 concerts a year in the North Jutland region and is a driving force in bringing music to children in the region. Guest soloists include musicians such as Jean-Pierre Rampal, Victor Borge, Birgit Nilsson, Yehudi Menuhin, Anne-Sophie Mutter, José Carreras, and Kiri Te Kanawa. The orchestra has recorded several cd's, amongst those the collected Symphonies of Vagn Holmboe, and most recently the critically acclaimed recording of works by Anders Koppel, where musicians from Aalborg Symphony Orchestra perform as soloists.  
[www.aalborgsymfoni.dk](http://www.aalborgsymfoni.dk)

## LAPLAND CHAMBER ORCHESTRA

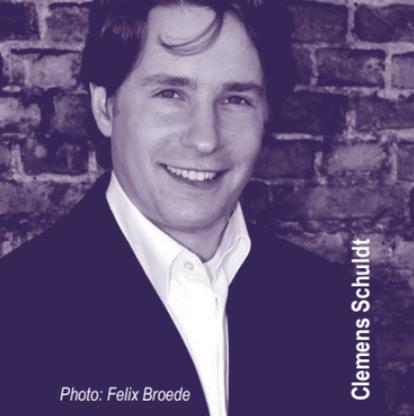


Photo: Arto Litti



## AALBORG SYMPHONY ORCHESTRA

Photo: Private



Clemens Schuldt

Photo: Felix Broede

**CLEMENS SCHULDT** is principal conductor of the Münchener Kammerorchester. Schuldt has appeared with such orchestras as Philharmonia Orchestra London, Scottish Chamber Orchestra, Deutsche Symphonie-Orchester Berlin, Radio-Sinfonieorchester Stuttgart des SWR, Deutsche Kammerphilharmonie Bremen, Netherlands Philharmonic, Orchestre de Chambre de Lausanne and Orquesta Sinfonica de Radio Television Espanola in Madrid. Soloists with whom he has collaborated include Daniil Trifonov, Frank Peter Zimmermann, Anne Sophie Mutter and Håkan Hardenberger. [www.clemensschuldt.de](http://www.clemensschuldt.de)

**HENRIK VAGN CHRISTENSEN** has a broad and extensive repertoire in opera, symphonic music, musicals and contemporary music. He was associated with the Royal Danish Ballet 1996-2012 and from 2013 with New York City Ballet, and has established himself as the Danish ballet conductor of his generation. He has been guest conducting in places like The Finnish National Ballet, Teatro Real in Madrid and the Marinskij Theatre in Skt. Petersburg. 2001-2012 he was first guest conductor at The Danish Symphony Orchestra and is today a regular guest conductor at orchestras throughout Europe and US. His discography includes numerous recordings especially with the Danish National Symphony Orchestra and the Danish National Chamber Orchestra.

[www.crescendiaartists.com/portfolio/henrik-vagn-christensen/](http://www.crescendiaartists.com/portfolio/henrik-vagn-christensen/)



Henrik Vagn Christensen

Photo: Henrik Stenberg

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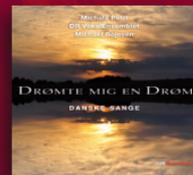
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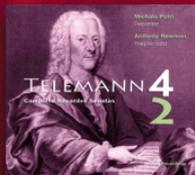
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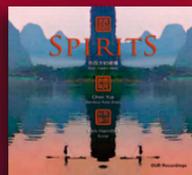
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