

RUED LANGGAARD

STRYGEKVARTETTER



STRING QUARTETS

Kritisk udgave ved
Bendt Viinholt Nielsen

Critical edition by
Bendt Viinholt Nielsen



RUED LANGGAARD UDGAVERN

THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Strygekvartetter

Kritisk udgave ved Bendt Viinholt Nielsen

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Critical edition by Bendt Viinholt Nielsen

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The aim of the edition is to present practical, performance-oriented publications of Langgaard's works on a critical scholarly basis

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Forkortelser

BVN = Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. Rued Langgaard's Compositions. An Annotated Catalogue of Works. With an English Introduction.* Odense Universitetsforlag, 1991
CL = Constance Langgaard, komponistens hustru
r = recto (et nodeblads forside)
RL = Rued Langgaard
RLP = Rued Langgaards Privatarkiv. Håndskriftsamlingen. Det Kongelige Bibliotek, København. Signatur: *Tilg. 554.*
RLS = Rued Langgaards Samling, Musiksamlingen, Det Kongelige Bibliotek, København
t. = takt
v = verso (et nodeblads bagside)
vl I = violin I
vl II = violin II
vcl = cello (violoncello)
vla = bratsch (viola)

Abbreviations

b. (bb.) = bar (bars)
BVN = Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. Rued Langgaard's Compositions. An Annotated Catalogue of Works. With an English Introduction.* Odense Universitetsforlag, 1991
CL = Constance Langgaard, the composer's wife
fol. = folio (leaf)
r = recto (i.e. front page of a sheet of music)
RL = Rued Langgaard
RLP = Rued Langgaard's Private Archive. Manuscript Collection, The Royal Danish Library, Copenhagen. Serial no.: *Tilg. 554.*
RLS = Rued Langgaard's Collection, Music Collection, The Royal Danish Library, Copenhagen
v = verso (i.e. back page of a sheet of music)
vl I = violin I
vl II = violin II
vcl = cello (violoncello)
vla = viola

OVERSIGT OVER VÆRKERNE / LIST OF WORKS

- 1 Strygekvartet nr. 1 / *String Quartet no. 1* (BVN 68) (37')..... 1914-15 / 1936.....67
 I Andante ma non troppo (♩= 132)
 II Allegretto scherzando
 III Grave – Allegro – Grave – Allegro – Grave
 IV Sostenuto
- 2 Variationer over “Mig hjertelig nu længes” (Kammermusik for 2 violiner, bratsch og cello) / *Variations on “O Sacred Head, Now Wounded”* (Chamber music for 2 violins, viola and cello (BVN 71) (15')... 1914-15 / 1940 119
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 II Poco lento sempre tranquillo –
 III Lento –
 IV Andante Sostenuto –
 V Poco allegro tranquillo –
 VI Tranquillo sospirando –
 VII Poco allegro maestoso
- 3 Strygekvartet nr. 2 / *String Quartet no. 2* (BVN 145) (23')..... 1918, rev. 1931 135
 I Bortdragende Stormsøyer / *Storm Clouds Receding*
 II Bortkørende Tog / *Train Passing By*
 III Skumrende Landskab / *Landscape in Twilight*
 IV Vandring / *The Walk*
- 4 Rosengårdsspil / *Rose Garden Play* (BVN 153) (26')..... 1918..... 175
 I Interiør / *Interior*
 II Mozart / *Mozart*
 III Draabefald / *Drops Falling*
 IV Rococco / *Rococo*
- 5 Strygekvartet (As-dur) / *String Quartet (A flat major)* (BVN 155) (20') 1918..... 207
 I Allegro con brio
 II Molto allegro scherzando
 III Lento dolente
 IV Allegro agitato
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- 7 Strygekvartet nr. 3 / *String Quartet no. 3* (BVN 183) (15')..... 1924 257
 I Poco allegro rapinoso (rovbegærligt / *predaciously*)
 II Presto scherzoso artificioso (underfundigt / *artfully*)
 III Tranquillo – Scherzoso schernevole (spodsk / *scoffingly*) – Maestoso
- 8 Strygekvartet nr. 5 / *String Quartet no. 5* (BVN 189) (25')..... 1925, rev. 1926-38 283
 I Andante quasi andantino misterioso (♩= 144)
 II Scherzoso grazioso (♩ = 100)
 III Lento misterioso (♩= 92-96)
 IV Lento (♩ = 48) – Allegretto quasi andantino (♩ = 88) – Molto allegro (♩ = 120)

- 9 Strygekvartet nr. 4 "Sommerdage" / *String Quartet no. 4 "Summer Days"* (BVN 215) (17').... 1914-18 / 1931.... 317
 I Andantino scherzoso (♩ = 84)
 II Scherzoso (♩ = 112)
 III Sostenuto (♩ = 60) – Allegretto, scherzoso (♩ = 80)
- 10 I Holmens Kirkes Kapel (Lille Strygekvartet) / *In the Chapel of Rest at Holmen's Church (Little String Quartet)*
 (BVN 388) (2')..... 1949.... 349
- 11 Strygekvartetsats (Italiensk Scherzo) / *String Quartet Movement (Italian Scherzo)* (BVN 408) (2')..... 1950.... 355



Udateret foto af ukendt fotograf (ca. 1914). Det Kongelige Bibliotek, København.
Undated photo by unknown photographer (c. 1914). The Royal Danish Library, Copenhagen.

RUED LANGGAARD (1893-1952)

Rued Langgaard blev født 28. juli 1893 i København og døde 10. juli 1952 i Ribe. Han blev døbt Rud Immanuel Langgaard, men fra 1932 skrev han konsekvent sit navn som Rued Langgaard for at undgå den udbredte misforståelse, at Rud var en forkortelse for Rudolf (Rud.).

Allerede som elleveårig havde han en bemærkelsesværdig debut som organist og orgelimprovisator, og da han var nitten, blev hans første symfoni uropført i Berlin af Berlinerfilharmonikerne. I begyndelsen af 1920'erne oplevede Langgaard en kortvarig interesse for sine symfoniske værker i Tyskland, hvor hans mest progressive kompositioner, *Sfæernes Musik* (1916-18) og symfoni nr. 6 (1919-20), blev uropført. I Danmark betragtede musikmiljøet imidlertid den indesluttede og enspænderagtige komponist med betydelig skepsis. Et kunstnerisk gennembrud udeblev, og efter at Langgaard i midten af 1920'erne havde fået sin opera *Antikrist* afvist af Det Kongelige Teater, reagerede han kraftigt ved at vende modernismen ryggen og rette åben kritik mod det danske musikliv. Langgaards religiøst og symbolistisk farvede musikopfattelse harmonerede dårligt med den antiromantiske og nøgterne holdning, der blev dominerende i Danmark efter 1930. Musiklivet fulgte de normer og det æstetiske spor, Carl Nielsen havde udstukket, og der var ikke plads til en excentrisk romantiker som Langgaard. Efter mange års kamp for at opnå et embede som organist i den danske folkekirke blev Langgaard i 1940 udnævnt til domorganist i Ribe. Efter hans død i 1952 så det ud til, at han skulle forblive en parentes i dansk musikhistorie. En opførelse i 1968 af *Sfæernes Musik* satte imidlertid gang i en renaissance for Langgaards musik, og i dag, hvor hans hovedværker er blevet kendt, regnes han blandt det 20. århundredes betydeligste danske komponister.

Rued Langgaards musik er karakteriseret ved stor stil-mæssig variation. Hans værker er ofte sammensatte og ukonventionelle i deres form og båret af en stræben mod ekspressive, billedskabende og visionære udtryk.

Rued Langgaard was born on 28 July 1893 in Copenhagen and died on 10 July 1952 in Ribe. He was baptised Rud Immanuel Langgaard, but from 1932 he consistently wrote his name as Rued Langgaard to avoid the widespread misconception that Rud was an abbreviation for Rudolf (Rud.).

Already as an 11-year-old boy he had a remarkable debut as an organist and organ improviser, and when he was nineteen his first symphony had its first performance in Berlin by the Berlin Philharmonic. In the early 1920s, Langgaard experienced a brief interest in his symphonic works in Germany, where his most progressive compositions, *The Music of the Spheres* (1916-18) and Symphony no. 6 (1919-20) had their first performances. In Denmark, however, the music scene regarded the introverted and solitary-soullike composer with considerable scepticism. An artistic breakthrough never came, and after Langgaard had had his opera *Antichrist* turned down by The Royal Theatre in Copenhagen, he reacted strongly by turning his back on modernism and openly criticising Danish musical life. Langgaard's religiously and symbolistically tinged conception of music accorded badly with the anti-Romantic, down-to-earth attitude that predominated in Denmark after 1930. Musical life followed the norms and the aesthetical track laid down by Carl Nielsen, and there was no room for an eccentric Romantic like Langgaard. After a struggle lasting many years to gain a position as organist within the Danish state church, Langgaard was appointed cathedral organist in Ribe. After his death in 1952, it looked as if he would remain a parenthesis in Danish musical history. A performance of *The Music of the Spheres* in 1968, however, started a renaissance for Langgaard's music, and today, now that his main works are known, he is counted among the most important Danish composers of the 20th century.

Rued Langgaard's music is characterised by great stylistic variation. His works are often complex and unconventional in form, and borne by a striving towards expressive, image-creating and visionary modes of expression.

OM DENNE UDGAVE

Rued Langgaards værker for strygekvartet, som publiceres samlet i dette bind, omfatter et variationsværk, seks kvartetter med numrene 1-6, to kvartetter uden nummer samt to enkeltsatser, i alt 11 kompositioner. I Langgaards levetid blev kun ét af værkerne publiceret, strygekvartet nr. 3, der udkom 1931 på Samfundet til Udgivelse af Dansk Musik. Syv af værkerne blev opført i Langgaards levetid, de resterende fire blev først uropført mellem 1967 og 2016. Kilderne til værkerne har, med en enkelt undtagelse, siden 1969 været opbevaret i Rued Langgaards Samling (RLS) på det Kongelige Bibliotek i København.

I 1993 publicerede Samfundet til Udgivelse af Dansk Musik strygekvartet nr. 2 og nr. 6 i serien Dansk Musik fra Det Kongelige Biblioteks Samlinger som denne series nr. 1 og 3. Udgivelserne blev redigeret af Steen Pade. Forlaget, som i mellemtiden havde skiftet navn til Edition Samfundet, erhvervede i 1998 forlagsrettighederne til alle, endnu upublicerede værker af Langgaard, omkring 300 titler. Rued Langgaard Udgaven (RLU) blev etableret to år senere med undertegnede som initiativtager og hovedredaktør. Udgavens formål er at publicere praktiske, opførelsesorienterede udgaver af Langgaards værker på kritisk-videnskabeligt grundlag. Blandt udgavens første publikationer var strygekvartetten *Rosengårdsspil*, der i 2000 forelå som en print-on-demand-publikation.

Næste skridt i udgivelsen af Langgaards strygekvartetter blev taget, da The Nightingale String Quartet i december 2010 påbegyndte et indspilningsprojekt omfattende alle Langgaards strygekvartetter. Sideløbende med indspilningerne, der blev afsluttet i august 2013, blev der produceret kritiske udgaver af strygekvartet nr. 1, 4, 5, *Variationer over "Mig hjertelig nu længes"*, *Strygekvartet (As-dur)* og den enkeltstående sats *Italiensk Scherzo*. Rued Langgaard Udgaven kunne således drage nytte af Nightingale-kvartetens dybdegående indstudering af værkerne, som fandt sted under vejledning af Professor Tim Frederiksen, Det Kongelige Danske Musikkonservatorium. Partitur og stemmer blev i første omgang fremstillet med henblik på indspilningerne. De egentlige udgaver i print-on-demand-form med de nødvendige tekstdele i form af forord og kritisk beretning blev først gjort færdige efter at de forlagsrettigheder, der siden 1998 havde tilhørt Edition Samfundet, i 2014 var blevet overdraget til Edition Wilhelm Hansen, København. Syv værker blev således produceret i Rued Langgaard Udgavens regi hos Wilhelm Hansen i 2014-2015. Og endelig iværksattes i 2020 genudgivelser efter Langgaard-udgavens principper af de tre værker, som var blevet publiceret tilbage i 1931 og 1993, altså strygekvartetterne nr. 2, 3 og 6. Disse kritiske udgaver blev, såvel som de tidligere RLU-udgaver af kvartetterne, redigeret af udgavens hovedredaktør.

ABOUT THIS EDITION

Rued Langgaard's works for string quartet, which are collectively published in this volume, comprise a variation work, six quartets numbered 1-6, two unnumbered quartets and two single movements – a total of 11 compositions. Only one of the works was published during Langgaard's lifetime, String Quartet no. 3, which appeared in 1931, published by The Society for the Publication of Danish Music. Seven of the works were performed during the composer's lifetime; the remaining four were first premiered between 1967 and 2016. With a single exception, the sources have been kept since 1969 in Rued Langgaard's Collection (RLS) at the Royal Danish Library in Copenhagen.

In 1993, The Society for the Publication of Danish Music published String Quartet no. 2 and no. 6 in the series Danish Music from The Collections of The Royal Library as nos. 1 and 3. The publications were edited by Steen Pade. The publishing house, which in the meantime had changed its name to Edition Samfundet, acquired in 1998 the publishing rights to all as yet unpublished works by Langgaard – approx. 300 titles. The Rued Langgaard Edition (RLU) was established two years later, with the undersigned as initiator and general editor. The aim of the RLU is to publish practical, performance-oriented editions of Langgaard's works on a scholarly critical basis. Among the first of the edition's publications was the string quartet *Rosengårdsspil* (Rose Garden Play), which was available in 2000 as a print-on-demand publication.

The next step in the publication of Langgaard's string quartets was taken when the Nightingale String Quartet began a recording project in 2010 that comprised all of Langgaard's string quartets. Running parallel with these recordings, which were completed in August 2013, critical editions of the string quartets nos. 1, 4 and 5, *Variations on 'O Sacred Head, Now Wounded'*, *String Quartet (A flat major)* and the separate movement *Italian Scherzo* were produced. The Rued Langgaard Edition was thus able to make use of the in-depth study of the works which took place under the guidance of Professor Tim Frederiksen, The Royal Danish Academy of Music (DKDM). The scores and parts were initially produced in preparation for the recordings. The actual editions in print-on-demand form, with the necessary textual sections in the form of introduction and critical account, were not completed until the publishing rights, which since 1998 had belonged to Edition Samfundet, were assigned to Edition Wilhelm Hansen, Copenhagen. Seven works were thus produced within the Langgaard Edition by Wilhelm Hansen in 2014-15. And finally, in 2020-21, reissues were made, based on the principles of the Langgaard Edition, of the works that had originally been published back in 1931 and 1993, i.e. the string quartets nos. 2, 3 and 6. These critical editions, like the former RLU editions of the quartets, were edited by the general editor.

Et værk mangler at blive omtalt, nemlig stykket *I Holmens Kirkes Kapel* fra 1949. Titlen var kendt fra en værkoversigt, og kompositionen findes blandt Langgaards manuskripter i skitseform med overskriften “Suk ved Gades Grav” (Niels W. Gade er begravet i Holmens Kirkes gravkapel). En udgivelse blev mulig, da et manuskript til en klaverversion udarbejdet af komponisten dukkede op i privateje i 2016. På grundlag af dette manuskript og med støtte fra skitsen kunne strygekvartetversionen rekonstrueres, og den blev publiceret af RLU i 2017.

I dag er alle Langgaards 11 strygekvartetværker således tilgængelige enkeltvis som partitur og stemmesæt i print-on-demand-form. I nærværende partiturdgave præsenteres værkerne samlet med det formål at give et overblik over Rued Langgaards varierede og betydningsfulde bidrag til strygekvartet-genren. Værkerne publiceres her i princippet med det samme tekstlige apparat som i enkeltudgaverne, men der er foretaget en redaktionel omfordeling af visse informationer, ligesom en del generelt og til dels nyt stof er samlet i det indledende kapitel, *Om Langgaard og strygekvartetterne*. Kompositionerne præsenteres i kronologisk rækkefølge, dvs. i henhold til den numeriske orden i Bendt Viinholt Niensens værkfortegnelse *Rued Langgaards Kompositioner* (BVN). Som det vil fremgå, følger Langgaards værknumrering ikke tilblivelsesrækkefølgen.

De kritiske udgivelser i Rued Langgaard Udgavens regi er baseret på komponistens manuskripter, der opbevares i Rued Langgaards Samling (RLS) i Det Kongelige Bibliotek i København. Den ovennævnte hovedkilde til *I Holmens Kirkes Kapel* findes dog fortsat i privateje. Som det er praksis for Rued Langgaard Udgaven publiceres værkerne i den form, komponisten senest er kommet frem til. Udgaven respekterer således Langgaards rettelser og tilføjelser i kilderne, for så vidt de giver et klart billede af komponistens intention. For så vidt angår strygekvartet nr. 3, der blev publiceret i Langgaards tid, er førsteudgaven fra 1931 sammenholdt med det bevarede trykmanuskript. Langgaard har efterladt et trykt eksemplar med visse ændringer, som udgør hans seneste bidrag til værket, og som er inkorporeret i genudgivelsen af dette værk i henhold til Langgaard Udgavens principper.

De generelle, redaktionelle retningslinjer for Rued Langgaard Udgaven følges. Udgiverens tilføjelser og rettelser er således typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er dog angivet med brudt streg og buændringer som en kombination af hel og brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren.

Fraser og passager, der gentages, er i et vist omfang notationsmæssigt egaliseret og gensidigt kompletteret. Det er

One work has so far remained unmentioned – the piece *I Holmens Kirkes Kapel* (In the Chapel of Rest at Holmen’s Church) from 1949. The title was known from a list of works, and the composition is extant in sketch form among Langgaard’s manuscripts, with the heading ‘Sigh at Gade’s Grave’ (Niels W. Gade is buried in the Chapel of Rest at Holmen’s Church). A publication became possible when a manuscript of a piano version prepared by the composer came to light in private ownership in 2016. On the basis of this manuscript and with support gained from the sketch, the string quartet score could be reconstructed, and it was published by RLU in 2017.

Today, all of Langgaard’s total of 11 string quartet works are thus accessible separately as scores and sets of parts in a print-on-demand form. In the present score edition, the works are presented collectively, the aim being to provide an overview of Rued Langgaard’s varied and significant contribution to the string quartet genre. In principle, the works are published here using the same textual apparatus as the individual editions, although an editorial redistribution has taken place of certain items of information, and some general and partially new material has been collected in an introductory chapter *About Langgaard and the String Quartets*. The compositions are presented in a chronological order, i.e. they follow the numerical order of Bendt Viinholt Nielsen’s list of works *Rued Langgaard’s Compositions* (BVN). As it will become evident, Langgaard’s numbering of his works does not reflect the order in which they were composed.

The critical editions within the framework of the Rued Langgaard Edition are based on the composer’s manuscripts kept in Rued Langgaard’s Collection (RLS) at The Royal Danish Library in Copenhagen. The above-mentioned main source for *In the Chapel of Rest at Holmen’s Church* is, however, still privately owned. As is the practice for the Rued Langgaard Edition, the works are published in the latest form arrived at by the composer. In other words, the edition respects Langgaard’s corrections and additions in the sources, insofar as they provide a clear picture of the composer’s intention. As far as String Quartet no. 3, published during Langgaard’s lifetime, is concerned, the first edition from 1931 has been compared with the preserved print manuscript. Langgaard left behind a printed copy with certain alterations which comprise his latest contributions to the work, and which have been incorporated into the republication of this work in accordance with the principles of the Langgaard Edition.

The general editorial guidelines for The Rued Langgaard Edition are observed. Material supplied or emended by the editor is therefore typographically marked in the scores by square brackets; added slurs and ties are shown with a broken line and emended slurs and ties by a combination of unbroken and broken lines. The cautionary accidentals in round brackets have been supplied by the editor.

Phrases and passages that are repeated have to a certain extent been normalised in terms of notation and mutually

typisk for komponisten, at gentagelser ofte rummer afvigelser, som forekommer tilfældige, navnlig når det gælder dynamik, artikulation og frasering. Udgiveren har søgt at balancere mellem et ønske om, på den ene side, at normalisere og komplettere notationen og, på den anden side, at bevare de åbne muligheder for musikalsk fortolkning, som kilderne faktisk rummer i den form, de er blevet efterladt af komponisten. Rued Langgaard Udgavens praksis med typografisk markering af redaktionelle tilføjelser i partituret gør det under alle omstændigheder muligt for de udøvende musikere at vurdere situationen i hvert enkelt af værkerne.

Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i det kritiske apparat, *Kilder og kritiske beretning*, s. 359.

Bendt Viinholt Nielsen, oktober 2021

supplemented. It is typical of the composer that repetitions often contain divergences that seem to be random, especially with regard to dynamics, articulation and phrasing. The editor has attempted to strike a balance between a wish, on the one hand, to normalise and supplement the notation and, on the other hand, to preserve the open possibilities for musical interpretation that the sources actually contain in the form in which the composer left them behind. The practice adopted by The Rued Langgaard Edition of using typographical markings of editorial additions to the score enable, at any rate, the performers to assess the situation in each of the individual works.

Editorial comments and information on matters that are not marked typographically in the scores are to be found in the critical apparatus, *Sources and critical commentary*, p. 359.

Bendt Viinholt Nielsen, October 2021

OM LANGGAARD OG STRYGEKVARTETTERNE

Detaljer om de enkelte værkers tilblivelse og modtagelse findes i kapitlet *Om kompositionerne i dette bind* (s. 30). I indledningen her tegnes et generelt billede af strygekvartetternes placering i Rued Langgaards produktion, og de ensembler der, i Langgaards tid og frem til i dag, har opført og indspillet værkerne, præsenteres.

Værkrækken og dens tilblivelse

Rued Langgaards bidrag til strygekvartetgenren blev i hovedsagen til inden for et tidsrum på kun 12 år, fra 1914 til 1925. I denne periode komponerede han otte kvartetter, hvoraf de fire blev skabt i løbet af blot 12 måneder (1918-19). Værkerne blev altså primært til, da komponisten var i tyverne, i en periode, hvor han skabte hovedværker som den fjerde symfoni (1916), den sjette symfoni (1919-20), *Sfærernes Musik* (1916-18) og operaen *Antikrist* (1921-23). Hans beskæftigelse med genren efter 1925 var centreret om revision og omarbejdelse af de otte værker, han allerede havde skabt. Det niende værk i rækken, strygekvartet nr. 4 (1931), rummer således stort set ikke nyt stof, men er baseret på uddrag af to af de tidlige værker. Blandt Langgaards manuskripter findes nogle småskitser til fire "Planlagte Strygekvartetter" som betegnes nr. 6, 7, 8 og 9. Skitserne er dateret 1936 og 1941. Også andre små udkast betegnet "Strygekvartet" foreligger, men intet af dette blev fuldført. Nye bidrag til genren kom der ikke fra hans hånd før i 1949 og 1950, og da var det i form af to ultrakorte satser, *I Holmens Kirkes Kapel*, skrevet til minde om Niels W. Gade, og *Strygekvartetsats (Italiensk Scherzo)*. Det siger noget om Langgaards motivation, at han på skitsebladet til sidstnævnte skrev: "Gider ikke komponere de øvrige Dele maaske til ingen Nytte!"¹ Omkring 14 dage senere, den 5. november 1950, påbegyndte han imidlertid en ny sats for strygekvartet, *Allegro grazioso* – men efter 11 takter afbrød han arbejdet med bemærkningen: "Ak, hvorfor fortsætte, hvem bryder sig om skøn ny Musik."²

Én af Langgaards kvartetter, nr. 3 (1924), blev komponeret "paa Opfordring af Breuning-Bache-Kvartetten", som Langgaard skriver, mens de øvrige værker ikke blev skrevet med noget bestemt ensemble for øje eller fordi, der var efterspørgsel fra musiklivet efter kvartetter af Langgaard. Otte af de ni strygekvartetter, Langgaard efterlod, blev altså til, fordi han fandt, at genren tilbød nogle udtryksmuligheder, han aktuelt søgte i årene 1914-25 – og det er så også sigende, at han efter kvartet nr. 5 (1925) ikke længere havde behov for eller fandt det relevant at skrive yderligere værker for

1 RLS 69,2.

2 RLS 77,3. De 11 takter har siden 1996 kunnet høres i Esbjerg Ensembles udførelse på Langgaard-hjemmesiden Langgaard.dk. Se også Faksimile F, s. 64-65.

ABOUT LANGGAARD AND THE STRING QUARTETS

Details about the origins and reception of the individual works can be found in the chapter *About the compositions in this volume* (p. 30). In the introduction here, a general impression of the position of the string quartets in Rued Langgaard's production is provided, and the ensembles presented which, from Langgaard's time up to the present day, have performed and recorded the works.

The series of works and its origin

Rued Langgaard's contribution to the string quartet genre was mainly made in a period of only 12 years, from 1914 to 1925. During this period, he composed eight quartets, four of which were written in the space of only 12 months (1918-19). So the works mainly came into existence while the composer was in his twenties, during a period when he wrote such major works as his fourth symphony (1916), sixth symphony (1919-20), *The Music of the Spheres* (1916-18) and the opera *Antichrist* (1921-23). His dealings with the genre after 1925 focused on revision and alteration of the eight works he had already created. The ninth work in the series, String Quartet no. 4 (1931) thus contains practically no new material, but is based on excerpts from two of the earlier works. Among Langgaard's manuscripts there are a number of small sketches for four 'Planned String Quartets' that are referred to as nos. 6, 7, 8 and 9. The sketches are dated 1936 and 1941. Other small drafts called 'String Quartet' also exist, but none of these were ever completed. Not before 1949 and 1950, new contributions to the genre came from his hand, and then they were in the form of two ultra-short movements, *In the Chapel of Rest at Holmen's Church*, written in memory of Niels W. Gade, and *String Quartet Movement (Italian Scherzo)*. It says something about Langgaard's level of motivation that on the sketch page of the latter he wrote: 'Don't feel like writing the other sections perhaps to no purpose!'.¹ About a fortnight later, on 5 November 1950, he however started writing a new movement for string quartet, *Allegro grazioso* – but after 11 bars he broke off his work with the remark: 'Ah, why carry on, who cares about beautiful new music'.²

One of Langgaard's quartets, no. 3 (1924), was composed 'at the request of The Breuning-Bache Quartet', as Langgaard writes, while the other works were not written with any particular ensemble in mind or because there was any demand in musical life for quartets by Langgaard. Eight of the nine string quartets Langgaard left behind thus came into being because he felt that the genre offered certain possibilities of expression that he actually was looking for in the 1914-25 period – and it is also quite significant that after Quartet no. 5 (1925) he no longer had a need, or found it relevant, to write

1 RLS 69,2.

2 RLS 77,3. Since 1996, it has been possible to hear the 11 bars as performed by the Esbjerg Ensemble at the Langgaard homepage Langgaard.dk. Also available as Facsimile F, pp. 64-65.

besætningen. Det er tankevækkende, at størstedelen af Langgaards produktion af sange (med klaver) falder inden for det samme tidsrum, idet han mellem 1914 og 1918 komponerede mere end 100 sange og først, sporadisk, vender tilbage til genren 30 år senere. Langgaard synes således i 1910'erne at have haft et særligt behov for at udtrykke sig i mindre, intime og lyriske, formater – sideløbende med at han skabte ambitiøse symfoniske værker.

Udgivelsen i 1931 af strygekvartet nr. 3 tilskyndede Langgaard til at gå sin strygekvartetproduktion efter og tage stilling til revision og nummerering af værkerne. Værknumreringen var under løbende justering i flere år, men med nr. 3 som fikspunkt, da den jo var publiceret med det nummer. I vinteren 1927-28 havde Langgaard i et anfald af mismod kasseret de to sidste satser af sin første strygekvartet (1914-15), og den var således ude af billedet, da en nummerering af værkerne omkring 1931 blev aktuel. Der manglede en "strygekvartet nr. 1", som kunne skydes ind foran de to kvartetter, han havde besluttet at kalde nr. 2 og nr. 3. Langgaard valgte at skabe en ny "nr. 1" med genbrug af materiale fra 1914-18. Han reviderede satserne I og IV fra en kvartet fra 1918 med titlen *Rosengårdsspil*. I den sidste af de to satser indskød han passager fra sats I af den første strygekvartet. Imellem de to satser placerede han en nykomponeret scherzo, som dog var baseret på den første strygekvartetets scherzo (sats II). Betegnelsen "nr. 1" på denne genbrugs-kvartet blev dog ændret til "nr. 4", inden værket i 1933 blev uropført. Hvilken kvartet, der så udgjorde nr. 1 på dette tidspunkt, er uklart, for det var først i 1936, at den oprindelige første kvartet blev genskabt og kunne indsættes som nr. 1 i rækken i og med, at Langgaard "efter hukommelsen" havde rekonstrueret de to satser III og IV, han ni år tidligere havde smidt ud. Inden sats IV var blevet kasseret havde han dog genanvendt en version af den som finale i strygekvartetten fra 1925, en kvartet som bar numrene 3, 4 og 2, inden den faldt på plads som nr. 5.

Nummerfølgen 1-5 lå fast fra 1936. Langgaard havde ikke medtaget en kvartet med titlen *Rosengårdsspil (over en svensk Folkevis)*, og da han meget sent i sit liv efter en beskeden revision ville have den med i den nummererede serie, måtte det nødvendigvis blive som nr. 6. Nummereringen endte altså med at få et tilfældigt præg uden korrespondance med tilblivelsesrækkefølgen. Uden for nummerserien har vi kvartetten i As-dur, der engang i 1930'erne eller '40'erne, uden at være blevet revideret, fik et nyt omslag med titlen *Strygekvartet (As-dur)*. Desuden er der *Variationer over "Mig hjertelig nu længes"*, som Langgaard trak frem af glemslen i 1940. Endelig var der det omtalte værk *Rosengårdsspil*, som Langgaard formodentlig havde ladet ligge, eftersom han i 1931 havde benyttet ydersatserne i strygekvartet nr. 4. Da *Rosengårdsspil* trods alt foreligger i renskrift i sin oprindelige, firsatsede form, har Rued Langgaard Udgaven publiceret

any further works for this type of ensemble. It is striking that the main part of Langgaard's production of songs (with piano) also falls within the same period, since between 1914 and 1918 he composed over 100 songs, and did not return, except sporadically, to the genre until 30 years later. It would seem that Langgaard felt a special need in the 1910s to express himself in smaller, intimate and lyrical formats – while also continuing to create ambitious symphonic works.

The publication in 1931 of String Quartet no. 3 prompted Langgaard to take a look at his string quartet production and think about revising and numbering the works. This numbering underwent on-going revision for several years, though with no. 3 as a fixed point, since it had already been published with that number. In winter 1927-28, Langgaard in an attack of despondency scrapped the last two movements of his first string quartet (1914-15), and it was thus out of the picture when a numbering of the works became relevant around 1931. A 'String Quartet no. 1' was missing, one that could be inserted in front of the two quartets he had already decided to call no. 2 and no. 3. Langgaard decided to create a new 'no. 1' by re-using material from 1914-18. He revised movements I and IV from a quartet from 1918 with the title *Rosengårdsspil* (Rose Garden Play). In the latter of the two movements he inserted passages from the first movement of the first string quartet. Between the two movements, he placed a newly composed scherzo which was, however, based on the scherzo of the first string quartet (2nd movement). The 'no. 1' of this recycled quartet was, however, changed to 'no. 4' before the work was given its first performance in 1933. Which quartet was considered to be no. 1 at this point in time is unclear, for it was not until 1936 that the original first quartet was recreated and could be inserted as no. 1 in the series, enabled by Langgaard 'from memory' having reconstructed the 3rd and 4th movements that he had discarded nine years earlier. Before the 4th movement had been thrown out, however, he had reused a version of it as a finale in the string quartet from 1925, a quartet which had the numbers 3, 4 and 2 before it finally fell into place as no. 5.

The 1-5 order was fixed from 1936 onwards. Langgaard had not included a quartet entitled *Rose Garden Play (based on a Swedish folksong)*, and when, very late in life, he wanted – after a modest revision – to have it included in the numbered series, it inevitably had to be as no. 6. So the numbering ended by having a random feel to it, without any correspondence to the order in which the works had been composed. Outside the numbering system we have the quartet in A flat major, which at some point in the 1930s or 1940s, without being revised, was given a new cover with the title *String Quartet (A flat major)*. In addition, there are the *Variations on 'O Sacred Head, Now Wounded'*, which Langgaard brought out of oblivion in 1940. Finally, there is the already-mentioned work *Rose Garden Play*, which Langgaard had probably left unincluded, since in 1931 he had used the outer movements in String Quartet no. 4. As *Rosengårdsspil*, after all, exists as a fair copy in its original four-movement form,

den i originalversionen som et værk i sin egen ret under dets oprindelige titel.

Som konsekvens af komponistens typiske arbejdsform, karakteriseret ved genbrug, omarbejdelser og revisioner, er strygekvartetterne kommet til at danne et særegent værk-kompleks, hvori hele satser, passager og visse temaer går igen fra værk til værk. Listen på de følgende sider giver et overblik. Rækkefølgen svarer til rækkefølgen i dette bind, som følger værkfortegnelsen *Rued Langgaards Kompositioner* (BVN), hvor kronologien bestemmes af værkernes påbegyndelsestidspunkt.

The Rued Langgaard Edition has published it in its original version as a work in its own right and under its original title.

As a consequence of the composer's typical way of working, characterised by re-use, reworkings and revisions, the string quartets have come to form a distinctive complex of works in which entire movements, passages and certain themes recur from work to work. The list on the following pages provides an overview. The order corresponds to that in the present volume, which follows the numbering in *Rued Langgaard's Compositions* (BVN), in which the chronology is determined by the starting point of the works.



Kvartet nr. 3 var den eneste af Langgaards værker for strygekvartet, der udkom i komponistens levetid (1931). Hans navn skrives her som Rud, men året efter udgivelsen begyndte han konsekvent at skrive sit navn som Rued for at undgå at blive kaldt Rudolf (forkortet Rud.), hvad der var en udbredt misforståelse. Dette eksemplar (RLS 62,2) indeholder Langgaards seneste rettelser – og et titelforslag: “Rabbia” (Vrede, Galskab).

Quartet No. 3 was the only one of Langgaard's works for string quartet that was published during the composer's lifetime (1931). His name is written here as Rud, but the year after the release he consistently began to write his name as Rued to avoid being called Rudolf (abbreviated Rud.), which was a common misconception. This copy, marked “Belongs to the composer” (RLS 62,2), contains Langgaard's latest corrections – and a title suggestion: “Rabbia” (Anger, Madness).

OVERSIGT OVER VÆRKERNE

Numrene **1-11** med fed skrift er til referencebrug og markerer udgavens løbende nummerering af værkerne.

1 Strygekvartet nr. 1 (BVN 68)

E-dur, 4 satser. Komponeret 1914-15. Sats III og IV kasseret 1927, men genskabt "efter hukommelsen" i 1936 (indledningen i sats IV er hentet fra **9 Strygekvartet nr. 4**, sats III). Sats IV tidligere (1925) inddraget i omarbejdet form som sats IV i **8 Strygekvartet nr. 5**. Temaet fra sats II blev genanvendt 1931 i **9 Strygekvartet nr. 4**, sats II, og et sidetema-afsnit i sats I blev genanvendt i samme kvartet (nr. 4), sats III. Oprindeligt betegnet *Strygekvartet i E-Dur*. I 1918 ændret til *Rosengaardsspil (I)*. I 1936 betegnet strygekvartet nr. 1. Uropført 1916; endelig version koncertopført første gang 2016 (udsendt på CD 2014).

2 Variationer over "Mig hjertelig nu længes"

(BVN 71)

E-dur. Introduktion og syv variationer. Komponeret 1914-15, i 1940 forsynet med ny introduktion (oprindeligt skrevet i 1931 for orgel).

Oprindeligt betegnet *Strygekvartet over koralen "Mig hjertelig nu længes"*.

Uropført 1967.

3 Strygekvartet nr. 2 (BVN 145)

D-mol, 4 satser. Komponeret 1918, revideret 1931.

Oprindelig titel: *Komposition for fire Strygeinstrumenter*; i 1922 betegnet *Strygekvartet*.

Udgjorde en tid kvartetseriens nr. 1. Fra 1931 kaldt strygekvartet nr. 2.

Uropført 1919; endelig version førsteopført 1938.

4 Rosengaardsspil (BVN 153)

E-dur, 4 satser. Komponeret 1918.

Sats I og IV genanvendt 1931 i revideret og transponeret form som sats I og III i **9 Strygekvartet nr. 4**.

I manuskriptet betegnet *Rosengaardsspil (II)*.

Uropført 1918 med titlen *Rosengaardsspil I*.

5 Strygekvartet (As-dur) (BVN 155)

As-dur, 4 satser. Komponeret 1918.

Oprindelig titel *Rosengaardsspil (II?)*.

Uropført 1993.

OVERVIEW OF THE WORKS

The numbers **1-11** in bold are for reference purposes and indicate the continuous numbering of the works.

1 String Quartet no. 1 (BVN 68)

E flat major, 4 movements. Composed 1914-15. Movement III and IV discarded in 1927, but recreated 'from memory' in 1936 (the introduction of movement IV is quoted from **9 String Quartet no. 4**, movement III).

Movement IV was earlier (1925) incorporated in a revised form as movement IV in **8 String Quartet no. 5**. The theme from movement II was re-used in 1931 in **9 String Quartet no. 4**, movement II, and a second subject section in movement I was re-used in the same quartet (no. 4), movement III. Originally called *String Quartet in E major*. Changed in 1918 to *Rose Garden Play (I)*. In 1936, called String Quartet no. 1. First performance in 1916; final version given its first concert performance in 2016 (issued on CD in 2014).

2 Variations on 'O Sacred Head, Now Wounded'

(BVN 71)

E major. Introduction and seven variations. Composed 1914-15, in 1940 provided with a new introduction (originally written in 1931 for organ).

Originally called *String Quartet on the Chorale 'O Sacred Head, Now Wounded'*.

First performance in 1967.

3 String Quartet no. 2 (BVN 145)

D minor, 4 movements. Composed 1918, revised in 1931.

Original title: *Composition for Four String Instruments*; in 1922 called *String Quartet*.

For a while, it was no. 1 in the quartet series. From 1931 called String Quartet no. 2.

First performance in 1919; final version first performed in 1938.

4 Rose Garden Play (BVN 153)

E major, 4 movements. Composed in 1918.

Movements I and IV re-used in 1931 in a revised and transposed form as movements I and III in **9 String Quartet no. 4**. In the manuscript called *Rose Garden Play (II)*.

First performance in 1918 with the title *Rose Garden Play I*.

5 String Quartet (A flat major) (BVN 155)

A flat major, 4 movements. Composed 1918.

Original title: *Rose Garden Play (II?)*.

First performance in 1993.

6 Strygekvartet nr. 6 i én sats (BVN 160)

D-mol. Komponeret 1918-19, senere let revideret (ca. 1940-42).

Oprindeligt titel *Rosengaardsspil*, i 1919 *Rosengaardsspil (over en svensk Folkevise)*; primo 1940'erne (?) betitlet *Strygekvartet i een Sats*, nummeret tilføjet ca. 1950 (?).

Uropført 1919.

7 Strygekvartet nr. 3 (BVN 183)

Ingen toneartsangivelse, 3 satser. Komponeret 1924, let revideret 1930/31.

Oprindeligt betegnet strygekvartet nr. 2; udgivet 1931 som nr. 3.

Uropført 1924.

8 Strygekvartet nr. 5 (BVN 189)

F-dur, 4 satser. Komponeret 1925, revideret 1926-38.

Sats IV er en omarbejdet version af 1 Strygekvartet nr. 1, sats IV.

Indtil 1931 betegnet strygekvartet nr. 3, i 1931 nr. 4, dernæst nr. 2 og endelig fra medio 1930'erne nr. 5.

Uropført 1929 under titlen *Fjerne Melodier*; endelig version opført første gang 1942.

9 Strygekvartet nr. 4 "Sommerdage" (BVN 215)

F-dur, 3 satser. Komponeret 1914-18, omarbejdet 1931.

Sats I og III er reviderede og transponerede versioner af sats I og IV af 4 *Rosengaardsspil* (1918); sats IV citerer tillige en passage fra 1 Strygekvartet nr. 1, sats I, mens sats II er baseret på 1 Strygekvartet nr. 1, sats II.

Oprindeligt betegnet strygekvartet nr. 1, i 1933 nr. 4.

Uropført 1933.

10 I Holmens Kirkes Kapel, Lille Strygekvartet (BVN 388)

E-dur, én sats. Komponeret 1949.

Uropført 2017.

11 Strygekvartetsats (Italiensk Scherzo) (BVN 408)

F-dur. Komponeret 1950.

Uropført 1968.

6 String Quartet no. 6 i in One Movement (BVN 160)

D minor. Composed 1918-19, later slightly revised (c 1940-42).

Original title *Rose Garden Play*, in 1919 called *Rose Garden Play (based on a Swedish folksong)*; early 1940s (?) called *String Quartet in One Movement*, numbering added c 1950 (?).

First performance in 1919.

7 String Quartet no. 3 (BVN 183)

No indication of key, 3 movements. Composed 1924, slightly revised in 1930/31.

Originally called String Quartet no. 2; published in 1931 as no. 3.

First performance in 1924.

8 String Quartet no. 5 (BVN 189)

F major, 4 movements. Composed 1925, revised in 1926-38.

Movement IV is a reworked version of 1 String Quartet no. 1, movement IV.

Until 1931 called String Quartet no. 3, in 1931 no. 4, then no. 2 and finally, from the mid-1930s, no. 5.

First performance in 1929 under the title *Distant Melodies*; final version performed for the first time in 1942.

9 String Quartet no. 4 'Summer Days' (BVN 215)

F major, 3 movements. Composed 1914-18, reworked in 1931.

Movements I and III are revised and transposed versions of movements I and IV of 4 *Rose Garden Play* (1918); movement IV also quotes a passage from 1 String Quartet no. 1, movement I, while movement II is based on 1 String Quartet no. 1, movement II.

Originally called String Quartet no. 1, in 1933 no. 4.

First performance in 1933.

10 In the Chapel of Rest at Holmen's Church, Little String Quartet (BVN 388)

E major, one movement. Composed 1949.

First performance in 2017.

11 String Quartet Movement (Italian Scherzo) (BVN 408)

F major. Composed 1950.

First performance in 1968.

Ensembler, opførelser og indspilninger

Den første af Langgaards strygekvartetter, der blev opført, var nr. 1, som blev præsenteret i Kammermusikforeningen af 1868 i København den 30. november 1916. Koncerterne i foreningen blev kaldt "møder". Møde nr. 1188 blev afholdt i Studenterforeningens bygning på H.C. Andersens Boulevard. Musikerne var Axel Gade, Thorvald Nielsen, Frederik Marke og Ernst Høeberg, alle navnkundige musikere fra Det Kongelige Kapel. Der var ikke adgang til møderne uden medlemskab af foreningen, og anmeldelser fremkom ikke.

Axel Gade (1860-1921) stod bag de følgende års opførelser af Langgaards strygekvartetter. Han var Rued Langgaards onkel, idet han havde været gift med Anna (født Langgaard), Rueds faster, som imidlertid døde i 1906. Axel Gade var en af tidens mest fremtrædende violinister og fra 1910 koncertmester i Det Kongelige Kapel. Han var desuden komponist ligesom sin far, Niels W. Gade. I villaen Uraniavej 15 på Frederiksberg samlede Axel Gade en kreds af musikere, og der blev afholdt huskoncerter for kolleger og venner. Vi ved, at nogle af Langgaards strygekvartetter blev fremført her under private former frem til Axel Gades død i 1921. Blandt musikerne var Axel Gades datter, Lili Gade (1888-1961), der således var Rued Langgaards kusine. Det var Axel Gade og denne nære kreds af kolleger og elever, der stod bag lanceringen af Langgaards kammermusik gennem 1910erne, kulminerende med "Fire Kompositions-matinéer" på Det Kongelige Danske Musikkonservatorium i koncertsæsonen 1918-19. Formålet var at præsentere en række af de sange, kammer- og klaverværker, som Langgaard havde skabt i de forudgående år uden at have haft mulighed for at få dem opført. Ved matinéerne blev der således opført tre strygekvartetter, der ikke tidligere havde været offentligt fremført. Ved "Matinée I", søndag den 1. december 1918 opførtes *Rosengårdsspil I*, det værk, som udgives her under titlen *Rosengårdsspil*. Axel Gade havde til disse matinéer sammensat en ad hoc-kvartet, hvor de øvrige medvirkende var Lili Gade, Henry Holst og Axel Hildingsen. Ved "Matinée II" den 12. januar 1919 uropførte ensemblet strygekvartet nr. 2, som i programmet var betegnet "*Composition*" for 2 Violiner, Viola og Cello. Og endelig var det strygekvartet nr. 6, der under titlen *Rosengårdsspil for Strygekvartet (over en svensk Folkevise)* blev uropført ved den fjerde og sidste matiné, 23. februar 1919.

Strygekvartet nr. 2, som nu blot gik under navnet *Strygekvartet* (uden nr.), blev opført ved et lukket arrangement i Unge Tonekunstneres Selskab den 11. april 1922 af en kvartet bestående af Lili Gade, Karen Friedericia, Ove Helsted og Erik Rytter. Det næste der skete, i 1924, var, at et af tidens mest progressive, danske kammerensembler, Breuning-Bache-Kvartetten, henvendte sig til Langgaard med henblik på en koncert, de planlagde med værker af unge danske komponister. Violinisten Gunna Breuning-Storm (1891-1966) kendte udmærket Langgaard, idet hun i 1916 og 1922 havde

Ensembles, performances and recordings

The first of Langgaard's string quartets to be performed was no. 1, which was presented at the Chamber Music Society of 1868 in Copenhagen on 30 November 1916. The concerts of the society were known as 'meetings'. Meeting no. 1188 was held in the building of the Students' Association on H.C. Andersen's Boulevard. The musicians involved were Axel Gade, Thorvald Nielsen, Frederik Marke and Ernst Høeberg, all renowned figures from the Royal Danish Orchestra. There was no admittance to the meetings unless one was a member of the society – and no reviews.

Axel Gade (1860-1921) was behind the performances of Langgaard's string quartets during the succeeding years. He was Rued Langgaard's uncle, since he had been married to Anna (née Langgaard), Rued's aunt, who, however, had died in 1906. Axel Gade was one of the most prominent violinists of his age, and from 1910 onwards he was leader of the 1st violins of The Royal Danish Orchestra. In addition, he was, like his father Niels W. Gade, a composer. In his private home at 15, Uraniavej in Frederiksberg, he collected together a circle of musicians who gave house concerts for colleagues and friends. We know for certain that some of Langgaard's string quartets were privately performed here up until Axel Gade's death in 1921. Among the musicians was Axel Gade's daughter, Lili Gade (1888-1961), who was Rued Langgaard's cousin. It was Axel Gade and this close-knit circle of colleagues and pupils who were behind the launching of Langgaard's chamber music during the 1910s, culminating in the 'Four Composition Matinéés' at The Royal Danish Academy of Music in the 1918-19 concert season. The aim was to present a series of the songs, chamber works and piano works that Langgaard had recently written without having a chance of seeing them performed. At the matinées, three string quartets were performed that had not previously been performed in public. At 'Matinée I', on Sunday 1 December 1918, *Rose Garden Play I* was performed, the work that in this edition is called *Rosengårdsspil*. For these concerts, Axel Gade had put together an *ad hoc* quartet, the other members of which were Lili Gade, Henry Holst and Axel Hildingsen. At 'Matinée II' as the programme on 12 January 1919 was called, the ensemble gave a first performance of String Quartet no. 2, which in the programme was called '*Composition*' for Two Violins, Viola and Cello. And finally, String Quartet no. 6 under the title *Rose Garden Play for String Quartet (based on a Swedish Folksong)* was given its first performance at the fourth and last matinée on 23 February 1919.

String Quartet no. 2, which now went by the name *String Quartet* (unnumbered), was performed at a closed event at the Young Composers' and Musicians' Society on 11 April 1922 by a quartet which comprised Lili Gade, Karen Friedericia, Ove Helsted and Erik Rytter. The next thing that happened, in 1924, was that one of the most progressive Danish chamber music ensembles, the Breuning-Bache Quartet, approached Langgaard in connection with a concert they were planning featuring works by young Danish composers. The violinist Gunna Breuning-Storm (1891-1966) knew Lang-

uropført hans første og anden violinsonate med komponisten ved klaveret. I 1919 havde hun og cellisten Paulus Bache dannet en strygekvartet, der gerne opførte ny og ukendt musik, og som altså ønskede at opføre et værk af Langgaard på den kommende koncert, 30. september 1924. Denne henvendelse inspirerede Langgaard til i løbet af omkring en uge at skrive et helt nyt værk, strygekvartet nr. 3, der skulle blive et af hans mest kendte og hyppigst opførte værker og den eneste af kvartetterne, der blev publiceret i hans levetid (Samfundet til Udgivelse af Dansk Musik, 1931). Breuning-Bache-Kvartetens koncert den 30. september 1924 fandt sted i Odd Fellow Palæets mindre sal og omfattede uopførelsen af Finn Høffdings strygekvartet i d-mol (nr. 1, op. 2, 1920), Jørgen Bentzons strygekvartet op. 3 og afslutningsvis uopførelsen af Langgaards kun tre uger gamle strygekvartet, der på dette tidspunkt var betegnet som "Nr. 2". Ensemblets medlemmer var Gunna Breuning-Storm, Gerhard Rafn, Ella Faber og Paulus Bache. Breuning-Bache Kvartetten opførte øjensynlig kun værket denne ene gang.

gaard very well, since in 1916 and 1922 she had premiered his first and second violin sonatas, with the composer at the piano. In 1919, she and the cellist Paulus Bache formed a string quartet that preferred to perform new, unknown music, and that also wished to perform a work by Langgaard at their coming concert on 30 September 1924. This request inspired Langgaard, within the space of about a week, to compose a completely new work, String Quartet no. 3, which was to become one of his best known and most frequently performed works, and the only one of the quartets that was published during his lifetime (The Society for the Publication of Danish Music, 1931). The Breuning-Bache Quartet concert, held on 30 September 1924, took place in the small concert hall at The Odd Fellow Palace and it included the first performance of Finn Høffding's String Quartet in D minor (no. 1, op. 2, 1920), Jørgen Bentzon's String Quartet op. 3, and finally the first performance of Langgaard's only three-week-old string quartet, which at this point was referred to as 'No. 2'. The members of the ensemble were Gunna Breuning-Storm, Gerhard Rafn, Ella Faber and Paulus Bache. The Breuning-Bache Quartet apparently only performed the work on this one occasion.



Kvartettens andenviolinist, Gerhard Rafn, dannede i 1926 sin egen kvartet, Gerhard Rafn-Kvartetten, hvis medlemmer ud over Rafn talte Carlo Andersen (der senere blev erstattet af Erling Bloch og Hans Kassow), Niels Borre og Torben Anton Svendsen. Mellem 1929 og 1938 opførte dette ensemble tre af Langgaards kvartetter. Først gjaldt det den seneste strygekvartet (nr. 5), komponeret 1925 og derefter revideret i flere omgange frem til uropførelsen den 22. oktober 1929 under "Det danske Kunststævne", en stort anlagt kunstmesse, hvor det ypperste af dansk billedkunst, kunsthåndværk, litteratur og musik skulle præsenteres. Langgaards kvartet var programsat under titlen *Strygekvartet i F-dur "Fjerne Melodier"* sammen med værker af Ludolf Nielsen, Emilius Bangert og Otto Malling. Anmelderne var overraskende venlige over for Langgaard i modsætning til den gennemgående kritiske holdning, pressen normalt indtog over for komponisten.

Den 2. november 1932 opførte Rafn-Kvartetten strygekvartet nr. 3. Det skete ved Det Unge Tonekunstnerselskabs koncert i Hornung & Møllers Sal i København. Programmet omfattede tillige uropførelser af komponisterne Aage Foerlev, Vagn Holmboe, Poul Schierbeck og Franz Syberg. Rafn-Kvartetten stod for yderligere en koncertopførelse af strygekvartet nr. 3. Det var ved de Nordiske Musikedage 1934, en tilbagevendende festival for ny, nordisk musik, som dette år var henlagt til Oslo. Kvartetten spillede værket til sidst på "Finsk-Dansk Kammermusik-Konsert" den 27. september 1934 i Universitetets Aula. Modtagelsen i den norske presse var overvejende positiv.

Den 12. oktober 1933 var Langgaard blevet inviteret af Dansk Komponist Forening til at afholde en koncert i serien "Danske Komponist-Aftener", der blev afviklet i Hornung & Møllers Sal. Langgaards kusine Lili Gade blev med sin kvartet, Lili Gade-Kvartetten, engageret til at spille strygekvartet nr. 3 og 4 ved koncerten. Strygekvartet nr. 3 var i programmet forsynet med tilnavnet "Inferna", og strygekvartet nr. 4, der her blev uropført, bar tilnavnet "Lacrimetta". En anmelder skrev, at der kun var mødt et par og tyve tilhørere op til koncerten.

Fra 1930'erne var Langgaard stærkt opsat på at få sine værker opført i Statsradiofonien. Det var en måde at nå et stort publikum på, og ensemblene var villige til at lade sig præsentere gennem radioen ved de direkte studieopførelser, som der dengang altid var tale om. Rafn-Kvartetten opførte således strygekvartet nr. 3 i radioen den 24. februar 1933 og præsenterede værket endnu en gang i radioen den 24. august 1937.

Langgaard indsendte løbende partiturer til Statsradiofonien som programforslag. I 1935 indsendte han således strygekvartet nr. 4, som blev afvist, mens kvartet nr. 2, indsendt 1937, blev godkendt til udsendelse. Rafn-Kvartetten tog sig af opførelsen, som fandt sted 15. november 1938. Det var her første gang den endelige version af strygekvartet nr. 2 blev spillet. Værket bar på dette tidspunkt den, synes det, irrelevante titel "Alla russe", som Langgaard dog kort efter fjernede. I 1937 indleverede han så strygekvartet nr. 5,

In 1926, the second violinist Gerhard Rafn formed his own quartet, the Gerhard Rafn Quartet, whose members, apart from himself, were Carlo Andersen (who was later replaced by Erling Bloch and Hans Kassow), Niels Borre and Torben Anton Svendsen. Between 1929 and 1938, this ensemble performed three of Langgaard's quartets. First came the latest string quartet (no. 5), composed in 1925 and later revised on several occasions leading up to its first performance on 22 October 1929 during 'The Danish Art Convention', a large-scale arts fair where the best of Danish visual art, art craft, literature and music was to be presented. Langgaard's quartet called *String Quartet in F major 'Distant Melodies'* was placed on a programme along with works by Ludolf Nielsen, Emilius Bangert and Otto Malling. The reviewers were surprisingly friendly towards Langgaard, unlike the usually critical attitude the press normally assumed towards the composer.

On 2 November 1932, the Rafn Quartet performed String Quartet no. 3. This was at a concert of The Society of Young Composers and Musicians in the Hornung & Møller Hall in Copenhagen. The programme also included first performances of works by the composers Aage Foerlev, Vagn Holmboe, Poul Schierbeck and Franz Syberg. The Rafn Quartet also gave another concert performance of String Quartet no. 3. This was at the Nordic Music Days in 1934, a recurring festival of new Nordic music that was held in Oslo that year. The quartet played the work as the final item at the 'Finno-Danish Chamber Music Concert' on 27 September 1934 in the University Auditorium. The reception given by the Norwegian press was mainly positive.

On 12 October 1933, Langgaard was invited by The Danish Composers' Society to give a concert in the series 'Danish Composer Evenings', which were held in the Hornung & Møller Hall. Langgaard's cousin, Lili Gade, with her quartet The Lili Gade Quartet, was engaged to play String Quartets nos. 3 and 4 at the concert. String Quartet no. 3 was provided in the programme with the title 'Inferna', and String Quartet no. 4, which was given its first performance here, had the name 'Lacrimetta'. A reviewer wrote that only around twenty people came to the concert.

From the 1930s onwards, Langgaard was extremely eager to get his works performed on the national radio service, Statsradiofonien. This was a way of getting out to a large audience, and the ensembles were willing to have themselves presented by the radio in the direct transmission which was then always the case. The Rafn Quartet did so with String Quartet no. 3 broadcast on 24 February 1933 and the ensemble performed the work on the radio once more on 24 August 1937.

Langgaard regularly sent in scores to the State Radio as programme suggestions. In 1935, he sent String Quartet no. 4, which was turned down, while String Quartet no. 2, sent in 1937, was accepted for transmission. The Rafn Quartet took care of the performance, which took place on 15 November 1938. This was the first occasion that the final version of

som også blev godkendt, men først opført den 23. november 1942 af den endnu aktive Breuning-Bache-kvartet (hvis andenviolin- og bratschstemme nu blev varetaget af Hans Kassow og Axel Jørgensen). Det var den første opførelse af den endelige version af strygekvartet nr. 5, her præsenteret med tilnavnet "Glemsels-Stemninger" – et navn, der dog var fjernet fra radioprogrammet, da kvartetten fem år senere, den 14. oktober 1947, blev udsendt i Leo Hansen-Kvartetens udførelse (Leo Hansen, Niels Borre, Gunnar Frederiksen, Volmer Norup).

Ingen af de fire ensembler, Breuning-Bache-Kvartetten, Gerhard Rafn-Kvartetten, Lili Gade-Kvartetten og Leo Hansen-Kvartetten, tog, så vidt det er fundet oplyst, Langgaard på deres koncertrepertoire. Antallet af opførelser af strygekvartetter igennem Langgaards levetid indskrænkede sig derfor til de ti nævnte koncertopførelser (af syv forskellige værker) og fem radioopførelser (af tre forskellige værker).

Vi skal næsten ti år frem, til 16. maj 1956, før offentligheden igen kunne høre en kvartet af Langgaard. Nu var det Erling Sell-Kvartetten, som stod for en opførelse af strygekvartet nr. 3 i Statsradiofonien, og som gentog værket i radioen den 17. juli 1965.³ Den 30. januar 1957 kunne man høre strygekvartet nr. 4 "Sommerdage" i radioen med Musica vitalis-Kvartetten.⁴ Ti år senere blev *Variationer over "Mit hjertelig nu lænkes"* uropført af Den slesvigske Kvartet (15. august 1967), og dette værk blev udsendt i radioen 29. juli 1968 i en studieproduktion med Sønderjyllands Strygekvartet. Året efter blev strygekvartet nr. 4 produceret af Danmarks Radio og udsendt første gang den 2. november 1969.⁵ Denne optagelse blev genudsendt flere gange.

De værker, der endnu manglede at blive opført, var *Strygekvartetsats (Italiensk Scherzo)*, som blev uropført i svensk radio den 6. november 1968 i en studieproduktion fra samme år med fire danske musikere fra Radiosymfoni-orkestret. Danmarks Radio udsendte først værket den 24. februar 1969 i en optagelse med de samme musikere. Dernæst var der *Strygekvartet (As-dur)*, som blev uropført i Ribe på komponistens 100-årsdag den 28. juli 1993 af et til lejligheden sammensat ensemble. Til sidst var der *I Holmens Kirkes Kapel*, der første gang kunne høres den 28. april 2017 i Langgaards egen klavertransskription, mens satsen blev præsenteret i udførelse for strygeorkester på Langgaard-

String Quartet no. 2 was played. At the time, the work had the apparently irrelevant title 'Alla russe', which Langgaard removed shortly afterwards. In 1937, he handed in String Quartet no. 5, which was also approved, but not performed until 23 November 1942 by the still active Breuning-Bache Quartet (whose second violin and viola parts were now taken care of by Hans Kassow and Axel Jørgensen). This was the first performance of the final version of Quartet no. 5, here presented with the title 'Moods of Oblivion' – a name which, however, was removed from the radio programme when the quartet five years later, on 14 October 1947, was transmitted in the interpretation of the Leo Hansen Quartet (Leo Hansen, Niels Borre, Gunnar Frederiksen, Volmer Norup).

None of the four ensembles, the Breuning-Bache Quartet, Gerhard Rafn Quartet, Lili Gade Quartet and Leo Hansen Quartet, included Langgaard's music – as far as we have been able to ascertain – in their concert repertoire. The number of performances of string quartets during Langgaard's lifetime is thus limited to the ten mentioned concert performances (of seven different works) and five radio broadcasts (of three different works).

We have to move almost ten years forward, until 16 May 1956, before the public again could hear a quartet by Langgaard. It was now the Erling Sell Quartet that gave a performance of String Quartet no. 3 on the State Radio, with a repetition of the work on the radio on 17 July 1965.³ On 30 January 1957, one could hear String Quartet no. 4 'Summer Days' on the radio with the Musica Vitalis Quartet.⁴ Ten years later, the *Variations on 'O Sacred Head, Now Wounded'* had its first performance, played by the Schleswig Quartet (15 August 1967), and this work was broadcast on the radio on 29 July 1968 in a studio production with the Southern Jutland String Quartet. The following year, String Quartet no. 4 was produced by Danmarks Radio (the name of the corporation since 1959) and broadcast for the first time on 2 November 1969.⁵ This recording was re-broadcast several times.

The works that still remained to be performed were *String Quartet Movement (Italian Scherzo)*, which had its first performance on Swedish radio on 6 November 1968 in a studio production from the same year with four Danish musicians from the Danish Radio Symphony Orchestra. Danmarks Radio broadcast first the work on 24 February 1969, in a recording with the same musicians. Next was *String Quartet (A flat major)*, which had its first performance in Ribe on the centenary of the composer's birth on 28 July 1993, played by an ensemble created for the occasion. Finally came *In the Chapel of Rest at Holmen's Church*, which could be heard for the first time on 28 April 2017 in Langgaard's own piano transcription, while the movement was presented in a version for string orchestra at the Rued Langgaard Festival in

3 I 1956 bestod kvartetten af Erling Sell, Richardt Hansen, Erik Lind Hansen og Helge Ramsøe; i 1965 blev cellostemmen udført af Jørgen Friisholm.

4 Villy Kær, Allan Schou, Richard Dahl Eriksen, Jørgen Friisholm. Titlen fejlagtigt annonceret som "En Solskinsdag".

5 Musikerne var Arne Karecki, Allan Schou, Erik Lind Hansen og Jørgen Friisholm.

3 In 1956, the quartet consisted of Erling Sell, Richardt Hansen, Erik Lind Hansen and Helge Ramsøe; in 1965 the cello part was played by Jørgen Friisholm.

4 Villy Kær, Allan Schou, Richard Dahl Eriksen, Jørgen Friisholm. The title was incorrectly announced as 'A Sunny Day'.

5 The musicians were Arne Karecki, Allan Schou, Erik Lind Hansen and Jørgen Friisholm.

festivalen i Ribe den 3. september 2017 (Sønderjyllands Symfoniorkester dirigeret af Per-Otto Johansson).

De værker, der kun havde været opført én gang i Langgaards tid, blev efterhånden genopført. Strygekvartet nr. 6 blev udsendt i Danmarks Radio den 14. juni 1980 i en produktion med Københavns Kammertrio.⁶ *Rosengaardsspil* blev spillet på Louisiana af Kontra-Kvartetten i august 2002, og strygekvartet nr. 1 blev, i værkets endelige version fra 1936, koncertopført første gang af Nightingale String Quartet den 3. september 2016 i Sct. Catharinæ Kirke i Ribe under Rued Langgaard Festival 2016.

Den første indspilning af en af kvartetterne gjaldt den på daværende tidspunkt endnu eneste, publicerede kvartet, nr. 3, som udkom i 1972 på en LP med Københavns Strygekvartet.⁷ En milepæl var det, da Kontra-Kvartetten i 1985 udsendte seks af strygekvartetterne på et dobbeltalbum og i den sammenhæng gjorde Langgaards strygekvartetter kendte gennem talrige opførelser i ind- og udland.⁸ I 2000 blev kvartet nr. 3 indspillet af den amerikanske The Miró String Quartet.⁹ Samme år udkom den første indspilning af *Strygekvartet (As-dur)* med medlemmer af Randers Byorkester.¹⁰

I december 2010 påbegyndte Professor Tim Frederiksen på Det Kongelige Danske Musikkonservatorium en indspilning af alle Langgaards kvartetværker med strygekvartetten The Nightingale String Quartet, bestående af de på dette tidspunkt endnu studerende musikere Gunvor Sihm og Josefine Dalsgaard (der af og til skifter plads ved første- og andenviolinpultene), Marie Louise Broholt Jensen og Louisa Schwab. Projektet blev afsluttet i september 2013 med indspilningen af den tredje CD i rækken.¹¹ I 2019 samledes de tre CD'er i en boksudgivelse.¹² Nightingale String Quartet har Langgaard som fast del af deres repertoire. I 2020 opførte kvartetten alle værkerne ved en samlet opførelse over tre koncerter ved Rued Langgaard Festival i Ribe.

Noget om værkernes baggrund – inspirationskilder og ledemotiver

Det er et bemærkelsesværdigt bredt stilmæssigt spektrum, der kommer til udtryk i Langgaards strygekvartetter. Værkerne re-

Ribe on 3 September 2017 (Southern Danish Symphony Orchestra, conducted by Per-Otto Johansson).

The works that had only been performed once during Langgaard's lifetime were gradually given further performances. String Quartet no. 6 was broadcast on Danmarks Radio on 14 June 1980 in a production with the Copenhagen Chamber Trio.⁶ *Rose Garden Play* was played at Louisiana by the Kontra Quartet in August 2002, and String Quartet no. 1 in its final version from 1936, was given its first concert performance by the Nightingale String Quartet on 3 September 2016 in Sct. Catharinæ Church in Ribe during the Rued Langgaard Festival 2016.

The first recording of one of the quartets was of the only published quartet which existed at that time, i.e. no. 3, which was issued on an LP in 1972 featuring the Copenhagen String Quartet.⁷ It represented a milestone when the Kontra Quartet issued six of the string quartets in 1985 on a double album, and in that connection made Langgaard's quartets known via numerous performances in and outside Denmark.⁸ In 2000, Quartet no. 3 was recorded by the American Miró String Quartet.⁹ In the same year, the first recording of *String Quartet (A flat major)* was released with members of Randers Chamber Orchestra.¹⁰

In December 2010, Professor Tim Frederiksen at The Royal Danish Academy of Music began a recording of all of Langgaard's quartets with The Nightingale String Quartet, which consisted of still student musicians Gunvor Sihm and Josefine Dalsgaard (occasionally changing places at the first and second violin desks), Marie Louise Broholt Jensen and Louisa Schwab. The project was completed in September 2013 with the recording of the third CD in the series.¹¹ In 2019, the three CDs were released in a box version.¹² The Nightingale String Quartet has Langgaard as part of their standard repertoire. In 2020, the quartet performed all the works during three concerts at the Rued Langgaard Festival in Ribe.

Something about the background to the works – sources of inspiration and leitmotifs

There is a remarkably broad stylistic spectrum represented in Langgaard's string quartets. The works, though, actually rep-

6 Kim Sjøgren, Bjarne Boie Rasmussen og Lars Holm Johansen assisteret af Arne Møller Jørgensen.

7 EMI/Odeon 6E 063-38075 (1972). LP. Københavns Strygekvartet bestod af Tutter Givskov, Mogens Lydolph, Mogens Bruun og Asger Lund Christiansen.

8 *Rued Langgaard String Quartets*. RCA RL 70463 (1985). 2 LP. Kontra-Kvartetten bestod af Anton Kontra, Boris Samsing, Peter Fabricius og Morten Zeuthen. Kvartetten indspillede ikke strygekvartet nr. 1, strygekvartet (As-dur), *Rosengaardsspil* og heller ikke *Strygekvartetssats (Italiensk Scherzo)*.

9 *Carl Nielsen Violin Concerto & Songs, Rued Langgaard String Quartet No. 3*. Bridge 9100 (2000).

10 *Rued Langgaard Chamber Music* (Bodil Rørbech, Bjarne Strange Nielsen, Esben Kjær, Aksel Nielsen). Dacapo 8.224139 (2000)..

11 *Rued Langgaard String Quartets*. Vol 1. Dacapo 6.220575 (2012), vol 2. Dacapo 6.220576 (2013), vol 3. Dacapo 6.220577 (2014).

12 *Rued Langgaard The String Quartets* (Box med 3 SACD'er). Dacapo 6.200004 (2019).

6 Kim Sjøgren, Bjarne Boie Rasmussen and Lars Holm Johansen, assisted by Arne Møller Jørgensen.

7 EMI/Odeon 6E 063-38075 (1972). LP. The Copenhagen String Quartet consisted of Tutter Givskov, Mogens Lydolph, Mogens Bruun and Asger Lund Christiansen.

8 *Rued Langgaard String Quartets*. RCA RL 70463 (1985). 2 LP. The Kontra Quartet consisted of Anton Kontra, Boris Samsing, Peter Fabricius and Morten Zeuthen. The quartet did not record String Quartet no. 1, String Quartet (A flat major), *Rosengaardsspil* or *String Quartet Movement (Italian Scherzo)*.

9 *Carl Nielsen Violin Concerto & Songs, Rued Langgaard String Quartet No. 3*. Bridge 9100 (2000).

10 *Rued Langgaard Chamber Music* (Bodil Rørbech, Bjarne Strange Nielsen, Esben Kjær, Aksel Nielsen). Dacapo 8.224139 (2000)..

11 *Rued Langgaard String Quartets*. Vol 1. Dacapo 6.220575 (2012), vol 2. Dacapo 6.220576 (2013), vol 3. Dacapo 6.220577 (2014).

12 *Rued Langgaard The String Quartets* (Box with 3 SACDs). Dacapo 6.200004 (2019).

præsenterer da også en række faser i Langgaards ekspansive udvikling som komponist i tidsrummet mellem 1914 og 1925.

Rued Langgaards barndomshjem var gennemsyret af en stærk religiøsitet, centreret om en art kunstreligion med overskriften "Musikkens mission". Faderen, Siegfried Langgaard (1852-1914), formulerede tankerne omkring dette emne, hvis hovedpointe er, at musikken er skabt med det formål at give mennesket indsigt i det evige og guddommelige. Det er komponistens forpligtelse at udvikle musikken frem mod stadigt højere, åndelige niveauer. Siegfried Langgaard døde i januar 1914, og ved begravelsen, hvor Rued sad ved orglet, blev salmen "Mig hjertelig nu længes" sunget (til Hans Leo Hasslers melodi). Sommeren 1914 tilbragte Langgaard (sammen med sin mor) i Södervik i Värmland (Sverige), og her skitserede Langgaard *Variationer over "Mig hjertelig nu længes"*. Denne sommer var en refleksionens tid for den 21-årige Langgaard. Det virker, som om han kom i tvivl om sin kunstneriske stilling, da han indser, at den komponist, der har en religiøs mission med sit virke, står over for et dilemma. I et notat kommer han ind på, hvordan en kristen kunst skal kunne trænge igennem med et religiøst budskab, når der ikke rigtigt er noget fælles værdigrundlag at bygge på – idet: "enhver er Kristen efter sin *individualitets* Beskaffenhed og vi kan derfor ikke blive delagtig i hinandens Sandhed. Kunstneren ser, at vi altid til en vis Grad staar fremmede for hinanden. Han *ser* det fordi hans Meddelelsestrang er dyb, men ingen hører ham. Og han staar da *alene* med sine *indre Syner* [...]." Til sidst i notatet, som er dateret 1914, men først nedskrevet 20 år senere, skriver Langgaard: "Under disse Tanker skrev jeg i 1914 Strygekvartetten over 'Mig hjertelig nu længes'".¹³ Måske skal det fortolkes således, at Langgaard ved at anvende den helt igennem klassicistiske form og stil, håber at ramme en fælles religiøs åre hos tilhørerne, en fælles forståelse af budskabet i salmen: "Mig hjertelig nu længes (imod min hvilestund)".

I den værkgruppe, man med rette kan kalde Rosengårds-kvartetterne, frigør Langgaard sig fra den byrde, det er at skulle komponere virkningsfuld, religiøs musik, og lader de verdslige minder fra et sommerophold i 1913 på "Rosengården" være den dominerende inspirationskilde. I 1913 var Langgaard på ferie i den lille by Kyrkhult i Blekinge, Sverige. Han ankom til byen den 17. juni sammen med sin mor, Emma Langgaard. Faderen, Siegfried, ankom 17 dage senere. Forsinkelsen skyldtes sandsynligvis, at han var mærket af den alvorlige sygdom, han døde af et halvt år senere. Familien havde været på sommerophold i Kyrkhult tre gange tidligere, i 1909, 1910 og 1912. Samlingspunktet i byen var kuranstalten Tulseboda Brunn, som tilbød kortere og længerevarende ophold med fokus på sund livsførelse, helbredelse og rekreation. Mange af de tilrejsende, som var indskrevet på Tulseboda, herunder Langgaard-familien, var dog almindelige ferie-

resent a number of phases in Langgaard's expansive development as a composer in the period between 1914 and 1925.

Rued Langgaard's childhood home was permeated by a strong religiosity, centred around a kind of art religion under the heading 'The Mission of Music'. His father, Siegfried Langgaard (1852-1914), formulated his thoughts on the subject, the main point being that music has been created with the aim of providing human insight into the eternal and the divine. It is the composer's obligation to develop the music further towards ever higher spiritual levels. Siegfried Langgaard died in January 1914, and at the funeral – with Rued at the organ – the hymn 'O Sacred Head, Now Wounded' was sung (to the tune by Hans Leo Hassler). The summer of 1914 Langgaard spent (with his mother) in Södervik in Värmland (Sweden), and here he drafted his *Variations on 'O Sacred Head, Now Wounded'*. That summer was a time of reflection for the 21-year-old composer. It seems that he was beginning to have doubts about his artistic position when he realised that the composer who has a religious mission with his works is faced with a dilemma. In a note he touches on how a Christian art must be able to get a Christian message across when there is not really any common set of basic values on which to build – since: 'everyone is a Christian according to the nature of a particular *individuality* and therefore we cannot share each other's truth. The artist realises that to a certain extent we are all strangers to each other. He sees this because his urge to communicate is profound, but nobody hears him. And he stands *alone* with his *inner vision* [...].' Finally in the note, dated 1914, but only written down 20 years later, Langgaard writes: 'It was with these thoughts in mind that in 1914 I wrote the String Quartet based on 'O Sacred Head, Now Wounded'.¹³ Perhaps this is to be interpreted as meaning that Langgaard by making use of a completely classicist form and style hopes to strike a common chord in his listeners, a common understanding of the message in the Danish text to the hymn: 'I have this heartfelt longing (for this my hour of rest)'.

In the group of works that one can justifiably refer to as the Rose Garden quartets, Langgaard frees himself from the burden it is to have to compose affective religious music and allows worldly memories from a summer stay in 1913 at 'Rosengården' (The Rose Garden) to be the main source of inspiration. In 1913, Langgaard was on holiday in the small town of Kyrkhult in Blekinge, Sweden. He arrived there on 17 June along with his mother, Emma Langgaard. His father, Siegfried, arrived 17 days later. The delay was probably due to the fact that he was affected by the serious illness he died of six months later. The family had been on a summer holiday in Kyrkhult three times previously – in 1909, 1910 and 1912. The centre of the town was the spa Tulseboda Brunn, which offered stays of various durations, the focus being on a healthy way of life, cures and recreation. Many of the guests who were registered at Tulseboda,

13 Notesbog dateret 1935 i Langgaards privatarkiv, RLP 3.

13 Notebook dated 1935 in Langgaard's private archive, RLP 3.

gæster, der nød godt af forplejningen og det sociale samvær. De fleste af Tulsebodas sommergæster var indlogeret privat i Kyrkhult, og i 1913 boede Rued Langgaard og hans forældre i en ejendom, som kaldtes “Rosengården”.¹⁴ Opholdet her varede frem til sidst i august, altså i omkring ni uger.

including the Langgaard family, were ordinary holiday visitors who enjoyed the good food and the social atmosphere. Most of Tulseboda’s summer visitors were in private lodgings in Kyrkhult, and in 1913 Rued and his parents lived in a property that was called ‘Rosengården’.¹⁴ Their stay lasted until about the end of August, about nine weeks all told.



“Rosengården” i 1913 med Rued Langgaards mor, Emma, på trappen (Det Kongelige Bibliotek).

‘Rosengården’ in 1913, with Rued Langgaard’s mother, Emma, on the front steps (The Royal Danish Library).

Bortset fra faderens sygdom, som må have været en belastning, befandt den 20-årige Langgaard sig i midten af 1913 i den nok mest opløftende periode i sit liv, efter at han 10. april havde haft sin ovenud succesfulde præsentationskoncert i Berlin med Berlinerfilharmonikerne. Her var hans timelange symfoni (nr. 1) i h-mol blevet uropført. Nu var han i fuld gang med den livsbekræftende symfoni nr. 2 “Vaarbrud”, og under opholdet i Sverige fik han komponeret finalen (med sopran solo) og et scherzoafsnit af første sats. At denne sommer fik så stor betydning for Langgaard, skyldtes dog først og fremmest, må vi konkludere, hans møde med den unge Dora fra København (Dora From, 1891-1974). Dora ankom 26. juli og blev også indlogeret privat i Kyrkhult. Tre år tidligere, i 1910, havde Dora været en tid på kurstedet sammen med sin mor, og de må dengang have stiftet bekendtskab med Langgaard-familien. Der foreligger ingen breve eller optegnelser, der belyser, hvordan relationen mellem Dora og Rued var. Ret kraftige indicier peger dog i retning af, at Rued, i mødet med Dora, blev følelsesmæssigt vakt på en ny og befriende

Apart from his father’s illness, which must have been a burden, the 20-year-old Langgaard was in probably the most uplifting period of his life in the middle of 1913, after he had had his extremely successful presentation concert in Berlin with the Berlin Philharmonic on 10 April. Here his one-hour symphony (no. 1) in B minor was given its first performance. He was now in full swing with his life-affirmative Symphony no. 2, ‘Awakening of Spring’, and during his stay in Sweden he composed the finale (with a soprano solo) and a scherzo section in the first movement. That this summer acquired such a great significance for Langgaard, however, is – we must conclude – the fact that he met the young Dora from Copenhagen there (Dora From, 1891-1974). Dora arrived on 26 July and was also in private lodgings in Kyrkhult. Three years earlier, in 1910, Dora also stayed at the spa with her mother, and they must have been acquainted with the Langgaard family at that time. No letters or records exist that shed light on what the relation between Dora and Rued was like. There are, however, very strong indications that Rued, in his meeting with Dora, was emotionally stimulated in a new and liberating way, and that the period of one

14 Adressen er Prästgårdsvägen 4, Kyrkhult. Navnet på huset staves på svensk med å, mens Langgaards originale, dansksprogede titler mv. er med stavemåden aa.

14 The address is Prästgårdsvägen 4, Kyrkhult. In Swedish, the name of the house is written with an å, in Danish, at Langgaard’s time, with aa. In the music titles, etc., the aa spelling is maintained.

måde, og at den månedstid i 1913, hvor de begge opholdt sig i Kyrkhult, kom til at udgøre hans livs 'ungdomssommer' – en tid, hvor lyriske stemninger, lethed og humor fik plads, men som i erindringens lys ledsages af nostalgi, eftertænksomhed og vemod. Det er sådanne følelser, der er på spil i de mange kompositioner fra 1914 til 1919, hvor stemninger og situationer fra de minderige dage i Sverige genkaldes og perspektiveres af melankolske indslag. Inspirationen udmønter sig i titler, musikalske referencer og valg af sangtekster. Blandt titlerne finder man *Sommerferie i Blekinge* (klaver) og værker med titler som *Rosengårdsmusik*, *Rosengårdsstykke* og *Rosengårdsviser*. En violinsonate fra 1918 (som desværre er forsvundet) fik mottoet "Rosengården in memoriam". Centralt i billedet står de tre strygekvartetter, Langgaard skrev i andet halvår af 1918, og som alle blev betegnet *Rosengårdsspil* (i nogle tilfælde blev titlen suppleret af *I* eller *II*, men en konsekvent nummerering var der ikke tale om). Langgaard eliminerede senere titlen *Rosengårdsspil*, og når ét af værkerne stadig bærer denne titel, skyldes det, at denne komposition er udgivet i sin oprindelige skikkelse. De to andre værker er strygekvartet i As-dur og strygekvartet nr. 6 i én sats. Da også *Kvartet i E-dur* (nr. 1) har referencer til opholdet på Rosengården, omdøbte Langgaard den, så den også kom til at hedde *Rosengårdsspil*. Hertil kommer så den sene strygekvartet nr. 4 (1931), der, som tidligere beskrevet, er afledt af to af de eksisterende værker. Langgaard forsynede denne kvartet med et tilnavn, hvis endelige form, "Sommerdage", kom til så sent som omkring 1950. Fem af Langgaards strygekvartetter danner således en egen familie af værker med sommeren 1913 som fælles referenceramme. Og som man kan forstå, er det ikke nogen tilfældighed, at strygekvartet nr. 6 slutter med et arrangement af den svenske folkevise "Och hör du unga Dora, vill du gifta dig i år".

På Rosengården skrev Langgaard tre kærlighedssange til tekster af Goethe. Hjemme i København, to måneder senere, komponerede han en supplerende sang, der blev anbragt som nr. 1 i samlingen og forsynet med overskriften *Erinnerung*. Den lille cyklus fik titlen *Lieder von Goethe* (BVN 60), og som en slags motto skrev Langgaard "Sommer 1913" på titelbladet. Et par motiver fra to af disse sange genfindes overalt i Langgaards produktion, således ganske markant i strygekvartetterne, og kan kaldes en slags ledemotiver eller erindringsmotiver. Sang nr. 2, *Gleich und Gleich* om en klokkeblomst og en bi, begynder således:

month in 1913, when both of them were staying in Kyrkhult, constituted his 'young man's summer' – a time when there was space for lyrical moods, lightness and humour, but which retrospectively was accompanied by feelings of nostalgia, thoughtfulness and sadness. It is such feelings that are involved in many of the compositions from 1914 to 1919, in which moods and situations from the memorable days in Sweden are recalled and placed in a setting with touches of melancholy. The inspiration is evident in titles, musical references and choice of song texts. Among the titles one finds *Summer Holiday in Blekinge* (piano) and works with such titles as *Rose Garden Music*, *Rose Garden Piece* and *Rose Garden Songs*. A violin sonata from 1918 (which unfortunately has disappeared) was given the motto 'The Rose Garden in Memoriam'. Centre stage are the three string quartets Langgaard wrote during the last six months of 1918, all of which were given the title *Rose Garden Play* (in some cases supplemented by *I* or *II*, but there was no question of any consistent numbering). Langgaard later removed the title *Rose Garden Play*, and the fact that one of the works still has this title is because it has been published in its original form. The two other works are *String Quartet (A flat major)* and *String Quartet no. 6 in One Movement*. As the quartet in E major (no. 1) also has references to the stay at Rosengården, Langgaard renamed it, so that it too was now called *Rose Garden Play*. In addition comes the late *String Quartet no. 4* (1931), which is, as previously mentioned, derived from two existing works. Langgaard provided this quartet with a special title, the definitive form of which, 'Summer Days', came as late as around 1950. So five of Langgaard's string quartets form a special family of works that have the summer of 1913 as their common frame of reference. And, understandably, it is no coincidence that *String Quartet no. 6* concludes with an arrangement of the Swedish folksong 'And listen now, young Dora, will you be a bride this year?'

While at Rosengården, Langgaard wrote three love songs to texts by Goethe. Back in Copenhagen two months later, he composed a supplementary song which was placed as no. 1 in the collection and provided with the title *Erinnerung* (Recollection). The small cycle was given the title *Lieder von Goethe* (BVN 60), and as a kind of motto, Langgaard wrote 'Summer 1913' on the title page. A couple of motifs from two of these songs can be found everywhere in Langgaard's production, and quite strikingly in the string quartets, and they can be referred to as *leitmotifs* or *recollective motifs*. Song no. 2, *Gleich und Gleich* about a flower bell and a bee, begins like this:

Leicht und innig

dolce

Ein Blu - men - glöck - chen vom Bo - den her - vor

p dolce

Langaard citerer første gang denne sang i scherzosatsen (sats II) af strygekvartet nr. 1, dernæst i *Rosengårdsspil*, hvor melodistemmens begyndelse citeres i sats I, t. 55-57 (cello med underlagt tekst) og senere i t. 150-151. Disse to citater findes tilsvarende i strygekvartet nr. 4, sats I, t. 59-61 og t. 69. Endelig benyttes sangen som grundlag for strygekvartet nr. 4, sats II. Den kromatiske bevægelse med den lille trillefigur i akkompagnementet findes desuden i utallige af Langaards værker, herunder symfoni nr. 2 og operaen *Antikrist*.

Et endnu hyppigere citeret motiv er hentet fra sang nr. 4, som Langaard kalder *Vergeblich*, altså *Forgæves*, hvad der, ligesom *Erinnerung*, er Langaards egen titel. Den handler om to unge, der bestandig er i hinandens tanker, men – forgæves:

Erinnr' ich mich doch spät und früh
Des lieblichsten Gesichts,
Sie denkt an mich, ich denk' an sie,
Und beiden hilft es nichts.

Motivet stammer fra t. 4-6:

Det citeres dog i en lidt anden rytmisk form (vendingen findes i samme toneart i Robert Schumanns tredje symfoni – åbningstemaet i tredje sats):

Langaard bringer i reglen motivet i langsomt tempo, hvilket slører associationen til sangen. Blandt Langaards skitser findes imidlertid et manuskriptblad, hvor denne version ledsages af den underlagte tekst "Erinnr' ich mich doch spät und früh" – et bevis for, at motivet også i denne variant refererer til sangen. Langaard har rimeligvis omformet det for at det kunne tjene som eftertænksomt-vedmodigt erindringsmotiv, der i langsom udførelse har en næsten religiøs, liturgisk karakter. Motivet er således tildelt en central rolle i første billede af operaen *Antikrist*, men findes også i utallige andre Langaard-værker.

Langaard first quotes this song in the scherzo movement (2nd movement) of String Quartet no. 1, then in *Rose Garden Play*, where the beginning of the voice part is quoted in movement I, bb. 55-57 (cello with underlaid text) and later in bb. 150-151. These two quotations are correspondingly found in String Quartet no. 4, movement I, bb. 59-61 and b. 69. Finally, the song is used as a basis for String Quartet no. 4, movement II. The chromatic figure with the small trill in the accompaniment is also found in numerous works by Langaard, including Symphony no. 2 and the opera *Antichrist*.

An even more frequently quoted motif is taken from Song no. 4, which Langaard calls *Vergeblich*, i.e. *In Vain*, which, like *Erinnerung*, is Langaard's own title. It has to do with two young people who are constantly in each other's thought, but – in vain:

Erinnr' ich mich doch spät und früh
Des lieblichsten Gesichts,
Sie denkt an mich, ich denk' an sie,
Und beiden hilft es nichts.

The motif comes from bb. 4-6:

It is, however, quoted in a slightly different rhythmic form (the expression is found in the same key in Robert Schumann's Third Symphony – the opening theme of the third movement):

Langaard normally uses the motif in a slow tempo, which veils the association with the song. Among his sketches, however, there is a manuscript leaf where this version is supplied beneath by the text "Erinnr' ich mich doch spät und früh" – proof of the fact that the motif also refers in this form to the song. Langaard has reasonably enough reshaped it so that it could be used as a contemplative, sad motif of recollection, one which in a slow version acquires an almost religious, liturgical character. The motif in this form is ascribed a central role in the first scene of the opera *Antichrist*, but is also found in many other of Langaard's works.

I strygekvartetterne findes motivet i varierende former – således i *Rosengårdsspil*, sats I, t. 136-137 (cello) og i violin I-stemmen t. 138; desuden i fragmentarisk form i sats IV, t. 126 og t. 205-206. I strygekvartet nr. 4 findes det i sats I, t. 139-141 samt i sats II, t. 30-31 og t. 64-65, endvidere i sats III, t. 1-3 og endelig i en hurtig variant i t. 250-258. I strygekvartet nr. 1 finder man det i sats I, t. 67-69, sats II t. 39-40, et længere citat fra sangen findes i sats II, t. 86-90 (en antydning desuden i t. 133-134). Endelig optræder det i denne kvartet i sats IV, t. 1-3. Et par glimt af motivet høres også i strygekvartet nr. 6 (t. 46-48).

Der er ingen tvivl om, at Langgaard mødtes med Dora From efter hjemkomsten til København, men forholdet har ikke haft en fremtid for sig og følelserne, som måske kan have været gensidige i Kyrkhult, holdt næppe ved. Da Langgaard omkring nytår 1919 skrev sin sidste Rosengårds-kvartet (nr. 6) havde Dora været gift i halvandet år og bar navnet Dora Abrahamsen. Dora led af en sindslidelse, der tog til efter 1920, og ægteskabet begyndte at smuldre. I første halvdel af 1920'erne mødtes Langgaard jævnligt med Dora, men hendes lidelse blev så alvorlig, at hun måtte søge permanent indlæggelse nogenlunde samtidig med at Langgaard i 1927 blev gift med Constance Tetens. Dora døde i 1974 på det psykiatriske Sankt Hans Hospital.

I modsætning til Rosengårds-kvartetterne har strygekvartet nr. 2 (1918) tilsyneladende ingen idé- eller stemningsmæssig forbindelse med Langgaards sommerophold i 1913 i Sverige. Kvartet nr. 2 var oprindeligt betegnet *Komposition for fire Strygeinstrumenter* og denne titel antyder, sammen med satstitlerne, at der ligger en anden inspiration til grund for værket. Den neutrale titel *Komposition* leder tankerne hen på samtidens billedkunst af bl.a. Vilhelm Lundstrøm (1893-1950), hvis radikale, kubistiske collager fra 1917-18 i flere tilfælde havde samme objektive betegnelse. I et interview i 1919 harcelerer Langgaard ganske vist over den moderne kunst, men siger også, med reference til bl.a. den netop ur-opførte strygekvartet nr. 2, at

Ensidighed er Begrænsning – i Kunst bliver det Monotoni, thi Kunstens Væsen er alsidigt. Saaledes ogsaa med Musik. Den Musik, der til Stadighed bevæger sig i de højere Regioner med 'himmelvendt' Blik uden Tilknytning til det mere muntre Liv [...] er falsk og overflødig.¹⁵

Dette udsagn gælder for en stor del af Langgaards kompositionsvirksomhed i årene omkring 1916-19, hvor konkrete naturbilleder, stemninger og selvoplevede situationer bliver hovedinspirationskilder for komponisten, sådan som det eksempelvis udmøntes i strygekvartetterne fra 1918-19,

15 *Hver 8. Dag*, 25. årg., nr. 5, 31.1.1919, s. 1-3; interview med overskriften "Tog paa Vejen", signeret B-to.

In the string quartets, the motif is found in various forms – thus in *Rose Garden Play*, movement I, bb. 136-137 (cello) and in the first violin part, b. 138; furthermore, in fragmentary form, in movement IV, b. 126 and bb. 205-206. In String Quartet no. 4 it is found in movement I, bb. 139-141 (cello) and in movement II, bb. 30-31 and bb. 64-65, also in movement III, bb. 1-3, and finally in a faster variant in bb. 250-258. In String Quartet no. 1 one finds it in movement I, bb. 67-69, movement II, bb. 39-40, a longer quotation from the song is found in movement II, bb. 86-90 (an allusion also in bb. 133-134). Finally, it occurs in this quartet in movement IV, bb. 1-3. A couple of glimpses of the motif can also be heard in String Quartet no. 6 (bb. 46-48).

There can be no doubt that Langgaard and Dora From met after their return to Copenhagen, but the relationship did not have any future to it, and the feelings that may well have been mutual in Kyrkhult hardly lasted. When, around New Year 1919, Langgaard wrote his last *Rose Garden* quartet (no. 6), Dora had been married for 18 months and bore the name Dora Abrahamsen. Dora suffered from a mental illness which got worse after 1920, and her marriage began to fall apart. During the first half of the 1920s, Langgaard used to meet Dora regularly, but her illness became so serious that she had to seek permanent hospitalisation at roughly the same time that Langgaard married Constance Tetens in 1927. Dora died in 1974 at the psychiatric institution Sankt Hans Hospital.

Unlike the *Rose Garden* quartets, String Quartet no. 2 (1918) apparently has no conceptual or emotional connection with his summer stay in 1913 in Sweden. Quartet no. 2 was originally called *Composition for Four String Instruments* and this title, along with those of the movements, implies that a different source of inspiration lies behind the work. The neutral title *Composition* reminds one of contemporary visual art by such artists as Vilhelm Lundstrøm (1893-1950), whose radical, cubist collages from 1917-18 in a number of instances had the same objective name. In an interview in 1919, Langgaard is admittedly sarcastic about modern art, but he also says, with reference among other things to the first performance of String Quartet no. 2, that

One-sidedness is a limitation – in art it results in monotony, for the nature of art is all-round. As is the case with music. Music that constantly moves in the upper realms with its gaze 'toward heaven' without any link to the more cheerful aspects of life [...] is false and superfluous.¹⁵

This statement applies to a large part of Langgaard's compositional activity around 1916-19, where concrete natural images, moods and self-experienced situations become the main sources of inspiration for the composer, as is exemplified for example in the string quartets from 1918-19, while

15 *Hver 8. Dag*, vol. 25, no. 5, 31 Jan. 1919, pp. 1-3; interview with the headline 'Passing Train', signed B-to.

mens den religiøse dagsorden træder i baggrunden. De oprindelige titler på de fire sætser i den anden strygekvartet viser tendensen: *Brydninger*, *Tog paa Vejen*, *Landskab med Spillemand* og *Vej*.

Gennem sit nære bekendtskab med lægen og filosofen Severin Christensen (1867-1933) havde Langgaard lært filosofen Ludvig Feilbergs (1849-1912) tanker at kende. Feilberg anvendte termen “brydning” som betegnelse for stemningsskift af pludselig karakter, altså det der sker, når en stemning “rykkes over” eller “knækkes” og afløses af en ny. Han eksemplificerer det med et besøg på en maleriudstilling, hvor indtrykkene forandres fra billede til billede. Feilberg finder en sådan oplevelse mentalt anstrengende, men givende, idet “retningsforandringerne” efter en tid føles mindre skarpe og en samlende og positiv, ny stemning opstår. Et andet godt eksempel på brydning er, siger Feilberg, lange vandreture, hvor afvekslende sanseindtryk sammen med den legemlige anstrengelse bevirker, at man vender hjem i en art “nystemning”.¹⁶ Med titlen *Brydninger* og de to midtersætters ‘billedtitler’, *Landskab med Spillemand* og *Tog paa Vejen*, kan Langgaard meget vel have haft Feilberg i tankerne, hvad også den titel, Langgaard senere valgte til sidste sæt, *Vandring*, tyder på. Sætsen kan tolkes som en vandring gennem et landskab, eller en vandring fra billede til billede som i Musorgskijs Udstillingsbilleder, hvor *Alla marcia*-afsnittene hos Langgaard repræsenterer ‘promenaden’, selve den legemlige fremdrift, og mellemafsnittene de vekslende stemninger og indtryk, vandreren møder på sin vej (*Vej* var som nævnt sætsens første titel). Men det forbliver et mysterium, hvorfor Langgaard valgte at afslutte værket med den udhamrede tritonus es-a, ‘djevlen i musikken’. Det harmonerer i hvert fald dårligt med den lutrede stemning, der ifølge Feilberg skulle være resultatet af at have oplevet de brat skiftende stemninger eller lydbilleder.

Stringkvartet nr. 3 (1924) følger næsten seks år efter nr. 6, og Langgaard har i den mellemliggende tid skabt sine mest progressive og modernistiske værker, symfoni nr. 6 “Det Himmelrivende” (1919-20), violinsonate nr. 2 med mottoet “Den store Mester kommer” (1920-21), klaverværket *Afgrundsmusik* (1921-24) og operaen *Antikrist* (1921-23). Musikken som formidler af religiøse og eksistentielle budskaber er med disse værker kommet på Langgaards kunstneriske dagsorden med fornyet styrke. Han benytter det moderne tonesprogs forskellige facetter til at fremkalde apokalyptiske billeder, og værkerne er hver især karakteriseret ved stor stilistisk bredde og kompleksitet. Men han kan øjensynlig ikke komme videre ad dette spor, og strygekvartet nr. 3 markerer afslutningen på ‘Antikrist-perioden’. I langt højere grad end i de øvrige værker fra denne tid (1919-24)

16 Ludvig Feilberg: *Samlede Skrifter*. Kbh. 1914, s. 43-45 (af *Om størst Udbytte af Sjælsevner*, 1881).

the religious agenda fades into the background. The original titles of the four movements in the second string quartet bear out this tendency: *Breakings*, *Passing Train*, *Landscape with Fiddler* and *Road*.

Via his close acquaintance with the doctor and philosopher Severin Christensen (1867-1933), Langgaard had got to know the thoughts of the philosopher Ludvig Feilberg (1849-1912). Feilberg used the term ‘breaking’ (in Danish: ‘brydning’) to denote a sudden shift of mood, i.e. what happens when a mood is ‘tugged apart’ or ‘snapped’ and replaced by a new one. He exemplifies this by a visit to an exhibition of paintings, where one’s impressions shift from picture to picture. Feilberg regards such an experience as being mentally exhausting, but productive, since ‘the changes of direction’ feel less sharp after a while, and a unifying and positive, new mood comes into being. Another good example of ‘breaking’, Feilberg says, is long walks, where shifting sense impressions plus physical exertion mean that one returns home in a kind of ‘new mood’.¹⁶ With the title *Breakings* and the ‘picture titles’ of the two middle movements, *Landscape with Fiddler* and *Passing Train*, Langgaard may very well have been thinking of Feilberg, as the title *The Walk* which he later chose for the last movement implies. The movement can be interpreted as a walk through a landscape, or a walk from picture to picture, as in Musorgsky’s *Pictures at an Exhibition*, where the *Alla marcia* sections in Langgaard represent ‘the promenade’, the actual physical moving on, and the middle sections the changing moods and impressions which the walker meets on his way (*Way* or *Road* was, as mentioned, the first title of the movement). But it remains a mystery why Langgaard chose to conclude the work with the hammered-out tritone E flat – A, ‘the devil in music’ (*diabolus in musica*). This harmonises badly, at any rate, with the purified mood which, according to Feilberg, ought to be the result of having experienced the swiftly shifting moods or sound pictures.

String Quartet no. 3 (1924) comes almost six years after no. 6, and in the intervening time Langgaard created his most progressive and modernistic works: Symphony no. 6 ‘The Heaven-Rending’ (1919-20), Violin Sonata no. 2, with the motto ‘The Great Master Cometh’ (1920-21), the piano work *Music from the Abyss* (1921-24) and the opera *Antichrist* (1921-23). Music that communicates religious and existentialist messages has, with these works, been put back emphatically on Langgaard’s artistic agenda. He uses the various facets of the modern musical idiom to evoke apocalyptic images, and each of the works is characterised by considerable stylistic breadth and complexity. Apparently, however, he is unable to pursue this track any further, and String Quartet no. 3 marks the conclusion of the ‘Antichrist period’. To a far greater extent than in the other works from this period (1919-24), Langgaard in the quartet makes use of the harsh modern musical idiom exclusively programmat-

16 Ludvig Feilberg: *Collected Writings*. Copenhagen 1914, pp. 43-45 (from *Concerning the greatest yield of mental faculties*, 1881).

benytter Langgaard i kvartetten det krasse, moderne tonesprog entydigt programmatisk som udtryk for destruktive kræfter. Ved at forsyne partituret med negativt ladede, ironiske karakterbetegnelser som *rapinoso* (rovbegærligt), *artifizioso* (underfundigt) og *schernevole* (spotsk) lægger han afstand til det moderne tonesprog, han med stor fantasi betjener sig af. Ved udgivelsen i 1931 føjede han endnu flere karakterbetegnelser ind af typen *con snervatezza* (enerverende), *quasi stracciamento* (som sønderrevet) og *irritante* (irriterende). Først i tredje sats møder det pågående, voldsomme og hånlige udtryk sin modsætning i form af koralmelodien, som ender med at få det sidste ord i denne musikstrid.

Et år senere har Langgaard på drastisk vis skiftet stil og er søgt tilbage til et velkendt romantisk tonesprog med Niels W. Gade og Richard Wagner som forbilleder. I løbet af 1925 skriver han en koncertouverture, en klaversonate, en symfoni og så strygekvartet nr. 5. Han kan dog ikke rigtigt blive tilfreds med disse værker, som alle først får deres endelige form adskillige år senere. Kvartet nr. 5 er således løbende under revision igennem 10-12 år. Ved opførelser får kvartetten de karakteristiske tilnavne "Fjerne Melodier" og "Glemsels-Stemninger". Nogle udtalelser af Langgaard fra denne fase af hans produktion giver indtryk af, hvad der nu var hans kunstneriske mål:

Musik skal ikke være 'original' den skal være *Kunst*. Den udspringer af og idealiserer dannede d.v.s. almindelige Menneskers Udtryksmaade. Hvad der er derudover har den intet med at gøre. Den har intet med Fantasi, Følelse og Lidenskab at gøre.¹⁷

[Niels W.] Gade gav *Tegningen*, Wagner *Farverne* [...]. Wagner var lige saa lidt som Gade 'original' eller 'Fremskridtsmand', derimod Opdager. Musikken kunne opdages. Og nu er den opdaget, og kan ikke mere opdages. [...] Naar man har set Skoven og Himlen paa en skyfri Sommerdag, saa har man set at Skoven er grøn, og at Himlen er blaa.¹⁸

Bendt Viinholt Nielsen, september 2021

ically, as an expression of destructive forces. By providing the score with negatively charged, ironic indications such as *rapinoso* (predaciously), *artifizioso* (artfully) and *schernevole* (scoffingly) he distances himself from the modern musical idiom which – with great imaginativeness – he makes use of. When published in 1931, he added even more indications such as *con snervatezza* (nerve-rackingly), *quasi stracciamento* (as if torn to shreds) and *irritante* (irritatingly). Not until the third movement does the on-going, violent and derisive mode of expression encounter its diametric opposite in the form of the chorale melody which ends by having the final word in this musical battle.

One year later, Langgaard has drastically changed his style and returned to a well-known Romantic musical idiom, with Niels W. Gade and Richard Wagner as his models. In the course of 1925, he writes a concert overture, a piano sonata, a symphony – and String Quartet no. 5. He cannot, however, have been really satisfied with these works, for none of them acquire their definitive form until a number of years later. Quartet no. 5, for example, undergoes revising for a period of 10-12 years. When being performed, the quartet is given the characteristic names 'Distant Melodies' and 'Moods of Oblivion'. Certain statements by Langgaard during this phase of his production give the impression of what was now his artistic aim:

Music must not be 'original' – it must be *art*. It arises from and idealises cultivated, i.e. ordinary, modes of human expression. What exists outside of this is not its concern in any way whatsoever. It has nothing to do with imagination, emotion and passion.¹⁷

[Niels W.] Gade provided *the drawing*, Wagner *the colours* [...]. Wagner was no more that Gade 'original' or 'a man of progress'. He was a discoverer. Music could be discovered. And now it *has* been discovered, and *cannot* be discovered again. [...] When one has seen the woods and the sky on a cloudless summer's day, one has seen that the woods *are* green, and the sky *is* blue.¹⁸

Bendt Viinholt Nielsen, September 2021

17 Notat i optegnelsehæfte med udskrift "Rud Langgaard 1925. Bagsværd Sommer 1925", RLP 3.

18 Fra utrykt artikel: "Er Musikens Brud med Romantiken en Fejltagelse" (manuskript dateret 8.7.1932), RLP 1.

17 Note in a notebook with the cover inscription 'Rud Langgaard 1925. Bagsværd Sommer 1925', RLP 3.

18 From an unpublished article: "Is the Break of Music with Romanticism a Mistake?" (manuskript dated 8 July 1932), RLP 1.

OM KOMPOSITIONERNE I DETTE BIND

De følgende afsnit behandler de enkelte kompositionernes tilblivelse, uropførelse og modtagelse i samtiden. Enkelt-heder, som fremgår af nodemanuskripterne, kan findes i afsnittet *Kilder og kritisk beretning* s. 359.

1 Strygekvartet nr. 1 (BVN 68)

Rued Langgaards første, større kammermusikværk blev påbegyndt efter at komponisten havde lagt sine to symfonier nr. 1 og 2 bag sig. I maj 1914 komponerede han strygekvartetens førstesats, som han fuldførte i renskrift den 14. august. Anden sats blev komponeret på tre dage i slutningen af november og renskriften af denne sats lå færdig den 14. december 1914. Begge satser er bevaret i Langgaards daterede partiturrenskrift, mens de to følgende satser er forsvundet – med undtagelse af finalens allersidste blad, som rummer 12 afsluttende takter efterfulgt af signaturen *Rud Langgaard* og slutdateringen *15 Januar 1915*. Langgaard var 21 år gammel, da han afsluttede værket. Kvartetens oprindelige betegnelse var *Strygekvartet i E-dur*.

Uropførelsen fandt sted den 30. november 1916. Det var medlemmer af Det Kongelige Kapel, som spillede. Rued Langgaards onkel, kongelig koncertmester Axel Gade, var primarius, og kvartetens øvrige medlemmer var Thorvald Nielsen, Frederik Marke og Ernst Høeberg. Koncerten fandt sted inden for rammerne af Kammermusikforeningen i København (som på dette tidspunkt afholdt sine koncerter i Studenterforeningens bygning på Vester Boulevard, i dag H. C. Andersens Boulevard). Der var altså ikke tale om en egentlig offentlig opførelse, og der fremkom ikke nogen anmeldelser. I 1927, mens Langgaard var bosat i Sengeløse vest for København, kasserede han, ifølge eget udsagn, kvartetens sats III og IV i et anfald af mismod. Det stemmesæt, som var blevet anvendt ved uropførelsen, gik formodentlig til grunde ved samme lejlighed – det er i hvert fald ikke bevaret. Et par år tidligere havde Langgaard dog genbrugt værkets sidste sats i revideret form som finale i strygekvartet nr. 5 (1925).

Da Langgaard i 1931 gennemgik og nummererede sine strygekvartetter, var hans første kvartet helt ude af billedet. Han udarbejdede faktisk dette år en ny "kvartet nr. 1" som erstatning for det kasserede værk. Dette nye værk, der i dag kendes som strygekvartet nr. 4 (BVN 215), baserede Langgaard primært på kvartetten *Rosengårdsspil* (BVN 153) og i langt mindre grad på stof fra kvartet nr. 1. Dog benyttede han sidetema-delen (t. 30-56) fra sats I som kontrasterende afsnit i kvartet nr. 4's sats III (t. 73-98 og en senere

ABOUT THE COMPOSITIONS IN THIS VOLUME

The following sections provide information about the genesis of the individual compositions, their premiere performance and the reception in Langgaard's time. Details that emerge from the music manuscripts can be found in the section *Sources and critical commentary* p. 359.

1 String Quartet no. 1 (BVN 68)

Rued Langgaard's first, major chamber work was started after the composer had his two symphonies nos. 1 and 2 behind him. In May 1914, he composed the first movement of the string quartet, of which he completed a fair copy on 14 August. The second movement was composed in the space of three days at the end of November and the fair copy of this movement was completed on 14 December 1914. Both movements are preserved in Langgaard's dated fair copy of the score, while the two subsequent movements have disappeared – with the exception of the very last sheet of the finale, which contains 12 concluding bars followed by the signature *Rud Langgaard* and the final date *15 January 1915*. Langgaard was 21 years old when he completed the work. The original designation of the quartet was *String Quartet in E Major*.

The first performance took place on 30 November 1916. It was played by members of The Royal Danish Orchestra. Rued Langgaard's uncle, leader of the orchestra Axel Gade, was first violinist, and the other members of the quartet were Thorvald Nielsen, Frederik Marke and Ernst Høeberg. The concert took place within the framework of the Chamber Music Society in Copenhagen (which at that time held its concerts in the building of the Students' Association on Vester Boulevard, now H.C. Andersens Boulevard). So it was not a fully public performance, and there were no reviews. In 1927, while Langgaard was living in Sengeløse west of Copenhagen, he discarded (according to himself) movements III and IV of the quartet, when in a state of dejection. The set of parts used at the first performance presumably perished too – it has not been preserved, at any rate. A couple of years earlier, however, Langgaard had reused the last movement of the quartet in a revised form as the finale of String Quartet no. 5 (1925).

When Langgaard went through and numbered his string quartets in 1931, his first quartet was completely out of the picture. In actual fact, he composed a new 'Quartet no. 1' as a replacement for the discarded work. This new work, which is now known as String Quartet no. 4 (BVN 215), Langgaard based mainly on the *Rosengårdsspil* (Rose Garden Play) quartet (BVN 153) and, to a far lesser extent, on material from Quartet no. 1. He did, however, make use of the second theme passage (bb. 30-56) from movement I as a contrasting section in movement III of Quartet no. 4

repetition). Og så komponerede han en ny scherzo til kvartet nr. 4 over samme tema som han havde anvendt i scherzoen (sats II) i kvartet nr. 1, nemlig starten på sangen *Gleich und Gleich* fra *Lieder von Goethe* (BVN 60). Strygekvartet nr. 4 blev uropført i 1933.

Langgaard havde altså tilsyneladende opgivet sin første strygekvartet i og med at han havde kasseret de to sidste satser og havde genbrugt dele af den i de nyere kvartetter nr. 4 og 5. Men i 1936 genoplevde han den tidlige kvartet fra 1914-15 og indsatte den i nummerrækken som nr. 1. Originalpartituret til de to første satser var bevaret, og Langgaard foretog en blyantsrevision af disse satser og bad sin hustru Constance om at udarbejde en ny renskrift med dette manuskript som forlæg. De to sidste satser, som var blevet kasseret i 1927, måtte til gengæld rekonstrueres af Langgaard. Efter sats III skrev han: "Komp. November 1914, opskrevet efter Hukommelsen. Maj 1936" og efter sats IV: "Paany opskrevet efter Hukommelsen Maj 1936 Komponeret 1914 (December). Det gamle Partitur smed jeg i Sneen i Sengeløse 1927 men fortrød det 1936!" (RLS 60,1). Det nye manuskript til kvartetten blev forsynet med titlen Strygekvartet nr. 1. Constance Langgaards afskrift af sats II blev dog åbenbart ikke gjort færdig, for den fremstår udpræget mangelfuld i forhold til forlægget. I en stor del af satsen findes kun selve noderne, mens alt det øvrige mangler. Man kan konstatere, at Langgaard har været i gang med at komplettere satsen, idet han på visse sider, men sporadisk og vilkårligt, har tilføjet dynamiske angivelser, frasering og lignende. Satsen fremtræder således ufuldført i sammenligning med originalmanuskriptets væld af dynamiske, artikulations- og fraseringsmæssige enkeltheder. Udgaven her retter op på manglerne, idet denne sats udgives med Langgaards rettede originalmanuskript som primær kilde.

En kort overgang omkring 1918 var kvartetten betitlet *Rosengårdsspil* i lighed med flere andre strygekvartetter, som Langgaard komponerede 1918-19. Titlen refererer til ejendommen "Rosengården" i Kyrkhult i Blekinge (Sverige), hvor Rued Langgaard (og hans forældre) havde opholdt sig fem år før, i sommeren 1913. Strygekvartet nr. 1 synes, ligesom de andre *Rosengårdsspil*-værker, at være inspireret af stemninger, situationer og følelser, som knytter sig til dette sommerophold. Scherzosatsen (sats II) er således baseret på sangen *Gleich und Gleich*, som blev komponeret under opholdet på Rosengården og udgør den anden af de fire *Lieder von Goethe* (BVN 60). Et andet motiv, der genfindes i utallige af Langgaards værker, er fra sangen *Vergeblich*, den fjerde og sidste af disse Goethe-sange. I kvartet nr. 1 findes dette motiv i violin I i første sats t. 67-69, i anden sats t. 39-40; et længere citat fra sangen findes i samme sats t. 86-90

(bb. 73-98, and a later repetition). And then he composed a new scherzo for Quartet no. 4 based on the same theme that he had used in the scherzo (movement II) in Quartet no. 1, namely the beginning of the song *Gleich und Gleich* from *Lieder von Goethe* (BVN 60). String Quartet no. 4 was premiered in 1933.

So Langgaard had apparently abandoned his first string quartet since he had discarded the two final movements and reused parts of the work in the more recent quartets nos. 4 and 5. But in 1936, he revived the early quartet from 1914-15 and inserted it in the numbering as no. 1. The original score of the first two movements had been preserved, and Langgaard carried out a revision in pencil of these movements and asked his wife, Constance, to do a new fair copy, with this manuscript as the original. The two last movements that had been discarded in 1927, however, had to be reconstructed by Langgaard. After movement III he wrote: "Comp. November 1914, written down from memory. May 1936" and after movement IV: "Written down once more from memory May 1936 Composed 1914 (December). The old score I threw into the snow in Sengeløse in 1927 but regretted this in 1936!" (RLS 60,1). The new manuscript of the quartet was provided with the title String Quartet no. 1. Constance Langgaard's transcript of movement II was apparently not completed, however, for there are a considerable number of omissions compared with the original. For large sections of the movement only the notes exist, while everything else is lacking. One can see that Langgaard has been in the process of supplementing the movement, since on certain pages, although sporadically and randomly, he has added indications of dynamics, phrasing and the like. The movement thus appears incomplete in comparison with the host of details of dynamics, articulation and phrasing found in the original manuscript. The present edition rectifies this, since this movement is published with Langgaard's corrected original manuscript as its main source.

For a short while around 1918, the quartet was given the title *Rosengårdsspil* (Rose Garden Play), along with a number of other string quartets that Langgaard composed in 1918-19. The title refers to the property 'Rosengården' in Kyrkhult in Blekinge (Sweden), where Rued Langgaard (and his parents) stayed five years previously, in the summer of 1913. String Quartet no. 1, like the other *Rosengårdsspil* works, was apparently inspired by moods, situations and emotions that are linked to this summer stay. The scherzo movement (movement II) is thus based on the song *Gleich und Gleich*, which was composed during the stay at Rosengården and is the second of the four *Lieder von Goethe* (BVN 60). Another motif, one which recurs in numerous works by Langgaard, is from the song *Vergeblich*, the fourth and last of these Goethe songs. In Quartet no. 1, this motif is found in the first violin, bb. 67-69, in the second movement in bb. 39-40; a longer quotation from the song is found in the same movement, bb. 86-90 and a reminiscence in bb. 133-134. Finally, Langgaard uses the motif as his point of departure in the introduction to movement IV (which he actually borrowed from String

og en reminiscens i t. 133-134. Endelig tager Langgaard udgangspunkt i dette motiv i indledningen til sats IV (som han faktisk har lånt fra strykekvartet nr. 4, sats III, komponeret 1931). Et tredje motiv, der har forbindelse til sommeren 1913, citeres i sats II t. 25 (gentages t. 26 og t. 68-69 samt t. 113-114). Dette motiv er fra sangen *Gefunden* (også med tekst af Goethe), som Langgaard skitserede på Rosengården i 1913 og fuldførte året efter (BVN 58). Motivet forekommer også i begyndelsen af symfoni nr. 3 (t. 49-50). Endvidere kan det nævnes, at Langgaard citerer nogle takter af strykekvartet nr. 1 i fjerde sats, *Elegi*, af symfoni nr. 16 (BVN 417, 1951). Takterne 40-41 (48-49) og 63 er således direkte baseret på et par passager fra kvartet nr. 1, nemlig sats I t. 67-75 og sats II t. 123-124. Også denne symfonisats refererer således på nostalgisk vis til sommeren 1913.

Der kendes ikke nogen titel knyttet til kvartet nr. 1, efter at den i 1936 var blevet rekonstrueret, men det nostalgiske lys, der hviler over værket, ligger utvivlsomt bag de titler, Langgaard en overgang valgte at føje til de enkelte satser: *Roser, Sommerdage, Violer og Angelus*.

Efter at have indspillet værket i 2013 stod The Nightingale String Quartet for den første koncertopførelse af kvartetens endelige version, hvilket skete på Rued Langgaard Festival i Ribe den 3. september 2016 (Sct. Catharinæ Kirke).

2 Variationer over “Mig hjertelig nu længes” (BVN 71)

Den 10. januar 1914 blev den 20-årige Rued Langgaards far, Siegfried Langgaard, begravet fra Frederiksberg Kirke. Det var sønnen, der sad ved orglet ved denne lejlighed. Første salme var *Mig hjertelig nu længes*. Melodien er af Hans Leo Hassler (1564-1612) og teksten, oprindelig *Herzlich tut mich verlangen*, er af Christoph Knoll (1563-1621). Korallen er bedre kendt som *Befehl du deine Wege* (*Befal du dine veje*) med tekst af Paul Gerhardt. Den benyttes af Bach bl.a. i Matthäus-passionen med teksten *O Haupt voll Blut und Wunden*, også af Paul Gerhardt.¹

Blandt Langgaards efterladte nodemanuskripter findes en påbegyndt, men overstreget skitse til et orgelpræludium over *Mig hjertelig nu længes*.² Forskellige indicier peger på, at skitsen blev til forud for Siegfried Langgaards begravelse i 1914. Der kendes imidlertid ingen renskrift eller nogen anden version af dette præludium. Man kan derfor kun gisne om, hvorvidt der har været et musikalsk sammenfald mellem det orgelpræludium, Langgaard spillede ved begravelsen, og så den oprindelige, men nu forsvundne introduktion til strykekvartetten *Variationer over “Mig hjertelig nu længes”*, som Langgaard komponerede et halvt år efter sin fars begravelse.

Værket blev skitseret under et ophold i den svenske by Södervik i Värmland, hvor komponisten tilbragte to sommermåneder i 1914. Kompositionen blev dog først

Quartet no. 4, movement III, composed in 1931). A third motif, which is connected to the summer of 1913, is from the song *Gefunden* (also with a text by Goethe) that Langgaard drafted at Rosengården in 1913 and completed the following year (BVN 58). The motif is found in movement II b. 25 (repeated b. 26, bb. 68-69 and bb. 113-114). It also occurs at the beginning of Symphony no. 3 (bb. 49-50). Furthermore it can be mentioned that Langgaard quotes some bars from String Quartet no. 1 in the fourth movement, *Elegy*, of Symphony no. 16 (BVN 417, 1951). The bars 40-41 (48-49) and 63 are thus directly based on a couple of passages from Quartet no. 1, namely movement I, bb. 67-75 and movement II, bb. 123-124. Also this symphony movement thus refers nostalgically to the summer of 1913.

There is no known title linked to Quartet no. 1 after it had been reconstructed in 1936, but the nostalgic light that rests over the work lies without a doubt behind the titles Langgaard for a while chose to add to the individual movements: *Roses, Summer Days, Violets and Angelus*.

After having recorded the work in 2013, The Nightingale String Quartet was responsible for the first concert performance of the final version of the quartet, which took place at the Rued Langgaard Festival in Ribe on 3 September 2016 (Sct. Catharinæ Church).

2 Variations on “O Sacred Head, Now Wounded” (BVN 71)

On 10 January 1914, when Rued Langgaard was 20, his father Siegfried Langgaard's funeral took place in Frederiksberg Church. On this occasion the son played the organ. The first hymn was *O Sacred Head, Now Wounded*.¹ The melody is by Hans Leo Hassler (1564-1612) and the text, originally *Herzlich tut mich verlangen*, is by Christoph Knoll (1563-1621). The chorale is better known as *Befehl du deine Wege* (*Commend Your Ways to God*) to words by Paul Gerhardt. It is used by Bach e.g. in his St Matthew Passion with the text *O Haupt voll Blut und Wunden*, also by Paul Gerhardt.

Langgaard's surviving music manuscripts contain a sketch, begun but then crossed out, of an organ prelude on *O Sacred Head, Now Wounded*.² There are various indications that the sketch predates Siegfried Langgaard's funeral in 1914. No fair copy or other version of this prelude is known, however. One can therefore only speculate whether the prelude played at the funeral was musically the same as the original but no longer known introduction to the string quartet *Variations on “O Sacred Head, Now Wounded”* which Langgaard composed half a year after his father's funeral.

This work was outlined during a period of residence in the Swedish town of Södervik in Värmland, where the composer spent two months in the summer of 1914. A fair copy was not, however, made until the following summer in Tyringe

1 På engelsk benyttes teksten “O Sacred Head, Now Wounded”.

2 RLS 122,2.

1 The Danish text “Mig hjertelig nu længes” means ‘I have this heartfelt longing’.

2 RLS 122,2.

renskrevet den følgende sommer i Tyringe i Skåne. Manuskriptet er slutdateret den 31. juli 1915. Kort efter fuldførelsen nævnes værket under betegnelsen *Strygekvarteret over Koralen* "Mig hjertelig nu længes" (*Tema med 7 Variationer*), hvad der må antages at have været kompositionens oprindelige titel. Det "tema", der indledte værket, kendes som nævnt ikke. Rued Langgaard gjorde øjensynlig ikke noget for at få værket opført. Det lå i den stærkt produktive komponists stabel af uopførte værker, og på et tidspunkt må manuskriptets titelblad og den eller de sider, som indeholdt værkets "tema", være bortkommet eller være blevet kasseret. I hvert fald må vi antage, at nogle blade af den oprindelige renskrift var forsvundet, da Langgaard i 1940 besluttede sig for at revitalisere værket. Dette initiativ kan dateres, idet variationerne i 1940 bliver optaget i Langgaards værklister i *Kraks Blå Bog* under betegnelsen "Variationer over en Koral, for Strygeorkester (1914, 1940)". Denne genoplivning indebærer, at det ukomplette manuskript fra 1915 blev forsynet med et nyt omslag med værkets titel og besætningsangivelsen "for Strygeorkester (Strygekvarteret)". Langgaard foretog samtidig en del tilføjelser og rettelser på første nodeside og i selve musikken, som altså begyndte med *Variation I*. Titlen *Variationer over "Mig hjertelig nu længes"* blev således føjet til som overskrift over første variation. Der blev ikke udarbejdet nogen særlig stemme for kontrabas, og kompositionen kom ikke med i værklisterne i *Kraks Blå Bog* det følgende år (1941).

Den sidste fase i værkets tilblivelse indtrådte, da Langgaard, i 1940 eller kort derefter, rettede besætningen fra strygeorkester tilbage til strygekvarteret samt tilføjede værkets *Introduktion*. For at der ikke skulle herske tvivl om besætningen, overløbede han besætningsangivelsen på partiturets titelblad med en papirlap, hvorpå han skrev *Kammermusik for 2 Violiner 1 Bratsch 1 Cello*. Den nye introduktion blev lagt ind i partituret i form af et løst blad. Der er tale om en transskription for strygekvarteret af et forspil for orgel til salmen *Mig hjertelig nu længes*, komponeret ti år før. Langgaard havde skrevet dette forspil til brug ved bisættelsen af forfatteren Harald Kiddes mor i Bispebjerg Krematorium i januar 1931.³

Variationerne blev uropført den 15. august 1967 i Augustenborg Slotskirke af den Slesvigske Strygekvarteret (Arne Møller Jørgensen, Jan Ejvin Andersen, Knud Ravnkiær Jensen og Jørgen Krause Korsbæk).

3 Strygekvarteret nr. 2 (BVN 145)

Kvartetten blev komponeret i januar-februar 1918, og det renskrevne partitur blev til mellem 21. og 25. februar 1918. Værkets oprindelige titel var *Komposition for fire Strygeinstrumenter*, og de fire satser var betegnet *Brydninger* (I), *Tog i det Fjerne* – (II), *Landskab med Spillemand* (III) og

3 Forspil til "Mig hjertelig nu længes" (BVN 214:1) er publiceret i *Rued Langgaard: Præludier og mindre stykker for orgel 1912-1939. Kritisk udgave ved Birgitte Ebert og Bendt Viinholt Nielsen*. Rued Langgaard Udgaven, Edition Wilhelm Hansen, 2017; s. 112.

in Scania (Sweden). At the end that copy bears the date 31 July 1915. Shortly after completion the piece is named *String Quartet on the Chorale "O Sacred Head, Now Wounded"* (*Theme with 7 Variations*), which presumably was the original title of the composition. The "theme" that introduced the work is, as already stated, not known. Rued Langgaard apparently made no effort to have the work performed; it lay in the highly productive composer's pile of unperformed works, and at some point the title page and the page or pages containing the "theme" must have been mislaid or thrown away. At all events, we must assume that some leaves of the original fair copy had disappeared when Langgaard decided to revitalise the work in 1940. This initiative can be dated, for the variations were included in that year in the list of Langgaard's works published in *Kraks Blå Bog* (the Danish *Who's Who*) under the designation "Variations on a Chorale, for string orchestra (1914, 1940)". This resuscitation consisted in the provision of a new cover for the incomplete manuscript from 1915 with the work's title and the specification "for string orchestra (string quartet)". At the same time, Langgaard made some corrections and changes on the first page of music and in the music itself which, as explained, began with *Variation I*. The title *Variations on "O Sacred Head, Now Wounded"* was accordingly added above the first variation. No separate double bass part was provided and the composition was not mentioned in the list of works that appeared in *Kraks Blå Bog* the following year (1941).

The last phase in the evolution of the work was when Langgaard in 1940 or shortly thereafter changed the instrumentation back to string quartet (as opposed to string orchestra) and supplied the *Introduction*. To prevent any doubt about the instrumentation he pasted a piece of paper to the title page of the score, on which he wrote *Chamber Music for 2 Violins 1 Viola 1 Cello*. The new introduction was inserted in the score as a loose leaf; it is a transcription for string quartet of an organ prelude to the hymn "O Sacred Head, Now Wounded" composed 10 years earlier for the funeral of author Harald Kidde's mother at Bispebjerg Crematorium in January 1931.³

The variations were first performed on 15 August 1967 in the chapel of Augustenborg Castle by the Slesvig String Quartet (Arne Møller Jørgensen, Jan Ejvin Andersen, Knud Ravnkiær Jensen and Jørgen Krause Korsbæk).

3 String Quartet no. 2 (BVN 145)

The quartet was composed in January-February 1918, and the fair-copy score was made between 21 and 25 February 1918. The work's original title was *Composition for Four String Instruments*, and the four movements were called *Breakings* (I), *Distant Train* – (II), *Landscape with Fiddler* (III) and

3 Prelude to "O Sacred Head, Now Wounded" (BVN 214:1) is published in *Rued Langgaard: Preludes and minor pieces for organ 1912-1939. Critical edition by Birgitte Ebert and Bendt Viinholt Nielsen*. The Rued Langgaard Edition, Edition Wilhelm Hansen, 2017; p. 112.

Vej – (IV). Uopførelsen fandt sted den 12. januar 1919 ved den anden af “Fire Kompositions Matinéer”, som Langgaard afholdt på Det Kongelige Danske Musikkonservatorium i sæsonen 1918-19. Ved disse koncerter præsenterede han 11 nyere klaver- og kammermusikværker, som ikke tidligere havde været opført, samt 17 sange. Ved alle fire koncerter medvirkede en strygekvartet bestående af Rued Langgaards onkel, kgl. koncertmester Axel Gade, Gades datter Lili Gade (Langgaards kusine) samt Henry Holst og Axel Hildingsen. Den eneste anmeldelse, der kendes af koncerten 12. januar 1919, var i *Berlingske Tidende*, hvor Kai Flor (K.F.) dagen efter skrev følgende om *Komposition*:

[...] ligesom de unge Malere giver de Billeder, hvis Motiver er abstrakte – koloristiske eller lineære – en neutral Titel som *Komposition* eller lignende – saaledes havde Hr. Langgaard grebet den samme abstrakte Titel, der kan rumme baade Malerkunst og Musik – og en Mellemtung. Denne *Komposition* var i fire Dele: “Brydninger”, “Tog i det Fjerne”, “Landskab med Spillemand” og “*Vej* –”. Som man vil forstaa: netop Motiver, der blev behandlet snart “programmæssigt”, malerisk, snart rent musikalsk. Anden Del var fuldkommen Imitation af et Jernbanetogs rytmiske Rullen og Futtet – man syntes, med al Respekt for Skrivefærdigheden, at det nærmede sig Misbrug af Tonekunsten. Desværre syntes Opfindsomheden knap saa sprudlende i musikalsk Henseende, som naar det gælder Titlerne. Der var for megen Gentagelse. Motiverne som ofte var mærkelig lidt originale, førtes ikke igennem, men fik lov at marchere paa Stedet, indtil en eller anden lidt søgt Overgang gjorde Ende paa dem.

Kvartetten var ifølge Langgaard planlagt til opførelse i Kammermusikforeningen i København i december 1921, en opførelse, som imidlertid blev aflyst pga. Axel Gades død den 9. november 1921. Værket blev dog genopført den 11. april 1922 i Frederiksberg Selskabslokaler (Allégade 19). Det skete ved en lukket koncert i Unge Tonekunstneres Selskab (UTS) i anledning af toårsdagen for selskabets stiftelse og et samtidigt besøg af en række norske komponister og musikere, der dagen forinden havde præsenteret nyere norsk musik ved en koncert i Odd Fellow Palæet. Stiftelsesfesten indledtes med Langgaards kvartet, der nu var betegnet “Strygekvartet”. Satstitlerne var udeladt, således at de fire satser kun var betegnet ved deres tempoangivelser. Lili Gade, der var medlem af UTS’ bestyrelse, opførte værket sammen med Karen Fridericia, Ove Helsted og Erik Rytter. Aftenen med de norske gæster afsluttedes med en fireretters menu med bl.a. hummer med mayonnaise og kalkun med trøffelsauce. Langgaard gik glip af det hele, for han havde meldt afbud i sidste øjeblik. Samme dag skrev han følgende til Knudåge Riisager, der var primus motor for arrangementet: “Jeg havde haabet lige til det sidste at kunne komme,

and *Road* – (IV). The first performance took place on 12 January 1919 at the second of four composition matinées that Langgaard gave at The Royal Danish Academy of Music in the 1918-19 season. At these concerts he presented 11 recent piano and chamber music works that had not previously been performed, as well as 17 songs. At all four concerts a string quartet took part, made up of Rued Langgaard’s uncle, Royal Orchestra leader Axel Gade, Gade’s daughter Lili Gade (Langgaard’s cousin), Henry Holst and Axel Hildingsen. The only review resulting from the concert on 12 January 1919 was in the following day’s *Berlingske Tidende*, where Kai Flor (K.F.) wrote this about *Composition*:

[...] just as young painters give pictures with abstract motifs – colouristic or linear – a neutral title such as *Composition* – Mr. Langgaard has made use of the same abstract title, one that can apply to both painting and music – and something in between. This composition was in four parts: ‘Breakings’, ‘Distant Train’, ‘Landscape with Fiddler’ and ‘*Road* –’. As could be expected: precisely motifs that were treated sometimes ‘programmatically’, picturesquely, and sometimes musically. The second part was a complete imitation of the rhythmical rolling and puffing of a railway train – one feels, despite all respect for the proficiency involved, that it was something of a travesty of the art of music. Unfortunately, the ingenuity was scarcely as sparkling in terms of music as the titles were. There was too much repetition. The motifs, which considerably lacked originality, were not developed, one ended up marching on the spot until some more or less contrived transition put an end to them.

According to Langgaard, the quartet was planned to be performed by the Chamber Music Association in Copenhagen in December 1921, a performance which was cancelled because of the death of Axel Gade on 9 November 1921. It was, however, performed again on 11 April 1922 in Frederiksberg Assembly Rooms (Allégade 19). This was at a private concert of the Young Composers’ and Musicians’ Society (UTS) on the occasion of the second anniversary of its foundation as well as a visit by a number of Norwegian composers and musicians, who the previous day had presented contemporary Norwegian music at a concert held in the Odd Fellow Palace. The celebration started with Langgaard’s quartet, which now had the title ‘String Quartet’. The titles of the movements were omitted, so that the movements only were indicated by their tempo markings. Lili Gade, who was a member of the executive committee of UTS, performed the work together with Karen Fridericia, Ove Helsted and Erik Rytter. The evening with the Norwegian guests concluded with a four-course menu that included lobster with mayonnaise and turkey with truffle sauce. Langgaard missed this, because he had sent his excuses at the last moment. On that same day, he wrote to Knudåge Riisager, who was the prime mover of the event: ‘I had hoped up until the last moment to be able to come, but unfortunately it was

men desværre lod det sig ikke ordne, som jeg sagde Dem havde jeg for længst lovet mig ud den Aften.”⁴

I 1931 reviderede Langgaard kvartetten, og hans hustru, Constance, udarbejdede i sommeren 1931 en ny renskrift, som han efterfølgende gennemgik og forsynede med rettelser, yderligere korrektioner og tilføjelser. Det oprindelige partitur fra 1918 er bevaret og vidner dels om omfanget af revisionen 1931, dels om, at Langgaard også tidligere end 1931 havde været i gang med revisionsarbejde. Allerede før uropførelsen overklæbede han således to sider i manuskriptets sats I med en revideret version af passagen t. 107-131 og parallelstedet t. 258-277. Ved revisionen i 1931 fjernede han de påklæbede sider og tog udgangspunkt i den først komponerede version. Også sats III blev revideret på et tidligt tidspunkt. Der er bevaret et bilag til partituret med en ny version af mellemafsnittet (spillemandspassagen), som ud fra den karakteristiske nodeskrift med stor sandsynlighed kan tidsfæstes til 1919. Oprindelig bar afsnittet overskriften *Czardas* og var 71 takter langt. Ved den tidlige revision blev afsnittet stærkt omarbejdet og nedbragt til 53 takter. I 1931 valgte Langgaard dog at følge den oprindelige version, som han forkortede til 46 takter, idet han sprang en gentagelse af t. 65-77 over og i forlængelse heraf udelod yderligere 12 takter med endnu en gentagelse af soloviolinpassagen. 1919-revisionen omfattede også en ændring af satsens slutning, idet de sidste 8 takter blev erstattet af en kort tilbagevenden til spillemandsmusikken (10 takter) efterfulgt af *attacca* (kilderne viser, at RL tidligt forestillede sig, at de fire satser skulle spilles uden ophold). Det er sandsynligt, at det var denne 1919-version af sats III, der var gyldig ved opførelsen i 1922. Ved revisionen 1931 udarbejdede Langgaard en ny slutning (6 takter), der, ligesom den oprindelige, danner en rolig udklang på satsen. Når det gælder sats IV, viser partituret fra 1918, at en stor del af satsen på et tidligt tidspunkt var genstand for revision. Revisionen blev udført med blå farvestift (stedvis suppleret af rødt blæk), men senere elimineret, idet tilføjelserne med de to skriveredskaber stort set er blevet udraderet og i dag kun ses som uklare spor. Oveni kom så revisionen 1931, som i sats IV er ganske omfattende. Den blev udført med blyant og forholder sig til den oprindelige renskrift.

Revisionen 1931 blev for sats I og II's vedkommende begrænset, idet den navnlig vedrører dynamik, artikulation og tempoangivelser, mens der er få og ret ubetydelige ændringer i selve musikken. Slutakkorden i sats II blev ændret fra h-mol til d-mol. Typisk blev mange fraseringsbuer fjernet, det gælder også i sats IV, og værket fik derved generelt en mere 'rå' karakter. I sats II var det 'mekaniske motiv' på fire toner oprindeligt noteret med *marcato* på node 1 og bue node 2-4.

4 Brev dateret Niels Juelsgade 7, 11.4.1922. Findes i Det Unge Tonekunstnerselskab (DUT)'s arkiv, Det Kongelige Bibliotek.

not possible to organise this. As I mentioned earlier, I had long since had a previous engagement.”⁴

In 1931, Langgaard revised the quartet, and his wife, Constance, made a new fair copy during the summer of 1931 which he subsequently went through and provided with emendations, further corrections and additions. The original score of 1918 has been preserved and it testifies both to the extent of the 1931 revision and to the fact that Langgaard had also been busy revising the work earlier than 1931. Even before the first performance, he had pasted over two pages of the first movement with a revised version of the passage of bb. 107-131, and the parallel place at bb. 258-277. At the 1931 revision, he removed the pasted sections and reverted to the originally composed version. The third movement was also revised at an early stage. An attachment to the score has been preserved with a new version of the middle section (the fiddler's passage) which, on the basis of the characteristic notation can, with all probability, be dated to 1919. The section originally had the heading *Czardas* and comprised 71 bars. At the early revision, the section was considerably revised and reduced to 53 bars. In 1931, Langgaard decided however to follow the original version, which he now shortened to 46 bars, since he omitted the repetition of bb. 65-77 and, in continuation of this, also omitted a further 12 bars with another repetition of the solo violin passage. The 1919 revision also included an alteration to the conclusion of the movement, since the final eight bars were replaced by a brief return to the fiddler's music (10 bars), followed by *attacca* (the sources reveal that RL early on envisaged the four movements being played without a pause). It is highly likely that it was this 1919 version of the third movement which was used at the performance in 1922. When revising in 1931, Langgaard wrote a new conclusion (6 bars) which, like the original version, forms a quiet *morendo* to the movement. As far as the fourth movement is concerned, the 1918 score shows that a large part of the movement was subject to revision at an early stage. This was carried out with blue crayon (at times supplemented by red ink), but later removed, since the additions with the two writing utensils had almost been erased and can only now be made out as vague traces. In addition came the 1931 revision, which in the fourth movement is quite comprehensive. It was done in pencil and relates to the original fair copy version.

The revision of 1931 was limited as far as the first two movements are concerned, since they deal with dynamics, articulation and tempo markings, but there are only few and relatively insignificant alterations to the actual music. The final chord of the second movement was changed from B minor to D minor. Typically, many slurs were removed, as is also the case in the fourth movement, and this gives the work, generally speaking, a more 'rough' character. In the second movement, the 'mechanical motif' of four notes was originally notated with *marcato* on the first note and slur on notes 2-4. This was initially changed to *marcato* on note 1 and *staccato*

4 Letter dated Niels Juelsgade 7, 11 Apr. 1922. Held in the archives of Det Unge Tonekunstnerselskab (DUT), The Royal Danish Library.

Det blev i første omgang ændret til *marcato* på node 1 og *staccato* på node 2-4, og senere til *marcato* på node 1 og 4 og *staccato* på node 2-3. Da Langgaard i 1938 reviderede stemmerne til en forestående opførelse, præciserede han dette: *Første, fjerde, femte og ottende Node i Takten stærkt markeret.*

I sats III blev spillemandsafsnittet betydeligt forkortet og satsen fik en lidt kortere slutning, sådan som det er nævnt ovenfor. Sats IV blev genstand for en betydeligt mere gennemgribende revision, end tilfældet er for de tre første satser. En gentagelse af t. 11 blev udeladt, ligeledes en gentagelse af t. 15, og passagerne t. 79-106 og t. 188-216 blev mærkbart revideret, bl.a. med tilføjelser af 'dramatiske' effekter som tremolo og *sul ponticello* og en heftigere dynamik. Mellem de nuværende takter 219 og 220 udelod Langgaard 69 takter, som primært omfattede en varieret gentagelse af passagen t. 133-186, herunder scherzoso-afsnittet. Endelig forlængede han den udhamrede tritonusslutning fra én takt med fermat til fem takter.

I oktober 1937 indsendte Langgaard det nye manuskript til Statsradiofonien som programforslag under betegnelsen Strygekvartet nr. 5 "Alla russe". Han fik et positivt svar og værket blev opført som studieudsendelse i radioen den 15. november 1938 af Gerhard Rafn-Kvartetten (Gerhard Rafn, Hans Kassow, Niels Borre og Torben Anton Svendsen). I mellemtiden var nummeret blevet ændret til 2, og i radioprogrammet annonceredes værket derfor som Strygekvartet nr. 2 "Alla russe". Som satsangivelser benyttes kun tempobetegnelserne. Hvorfor Langgaard i denne periode ønskede at forbinde musikken med noget russisk, er uvist. I manuskripterne forekommer tillige titelforslaget "Steppe", som ledsages af et motto, en lillerussisk folkevise i Thor Langes gendigtning: "Hej, Du Regn, Du Regn, som Græsset væder".⁵ Senere fjernede Langgaard tilnavnet og genindførte satstitlerne fra 1918 i let omformuleret form (*Bortdragende Stormsnyer, Bortkørende Tog, Skumrende Landskab, Vandring*). Kvartetten opnåede kun de tre nævnte opførelser i Langgaards tid, og musikken kunne først høres igen, da Kontraktkvartetten i 1984 tog værket på repertoire og indspillede det på LP.

4 Rosengardsspil (BVN 153)

Strygekvartetten *Rosengardsspil* blev komponeret i juni 1918. Det renskrevne partitur blev afsluttet den 7. august i Kerteminde, hvor den da 25-årige Rued Langgaard havde taget ophold for sommeren. Uropførelsen fandt sted den 1. december 1918 ved den første af fire kompositionsmatinéer, som Langgaard afholdt i sæsonen 1918-19 på det Kongelige Danske Musikkonservatorium i København. Musikkerne var Axel Gade (søn af Niels W. Gade og komponistens onkel), Lili Gade (komponistens kusine), Henry Holst og Axel Hildingsen. Dagbladsanmelderne gav værket en nogenlunde pæn omtale med fremhævelse af det "klare" og "sunde" i værket og den velklingende kvartetsats. De meget specielle

on notes 2-4, and later to *marcato* on notes 1 and 4 and *staccato* on notes 2-3. When Langgaard revised the parts in 1938 for a coming performance, he made a precision: *First, fourth, fifth and eighth note in the bar strongly accentuated.*

In the third movement, the fiddler's section was considerably shortened and the movement given a slightly shorter conclusion, as mentioned above. The fourth movement was subject to a considerably more sweeping revision than the first three. A repetition of b. 11 was omitted, as was a repetition of b. 15, and the passages bb. 79-106 and bb. 188-216 were noticeably revised, including the addition of 'dramatic' effects such as tremolo and *sul ponticello* and stronger dynamics. Between the present bars 219 and 220, Langgaard omitted 69 bars that mainly were a varied repetition of the bb. 133-186 passage, including the scherzoso section. Lastly, he prolonged the hammered-out tritonus ending from one bar with fermata to five bars.

In October 1937, Langgaard sent the new manuscript to the State Radio as a programme suggestion under the title String Quartet no. 5 'Alla russe'. He received a positive reply and the work was performed as a studio broadcast on 15 November 1938 by the Gerhard-Rafn Quartet (Gerhard Rafn, Hans Kassow, Niels Borre and Torben Anton Svendsen). In the meantime, the number had been changed to no. 2, and in the radio programme the work was referred to as String Quartet no. 2 'Alla russe'. The tempo markings were used to indicate the movements. Why Langgaard wished during this period to link the music to something Russian is uncertain. In the manuscripts there are also the title suggestion 'Steppe', which is accompanied by a motto, a Little-Russian folksong in the Danish version by Thor Lange: 'Hi, you rain, you rain that moistens the grass'.⁵ Later, Langgaard removed this and re-introduced the movement titles of 1918 in a slightly altered form (*Storm Clouds Receding, Train Passing By, Landscape in Twilight, The Walk*). The quartet was only performed on the three occasions mentioned during Langgaard's lifetime, and was not played again until The Kontra Quartet in 1984 included the work in its repertoire and recorded it on LP.

4 Rose Garden Play (BVN 153)

The string quartet *Rose Garden Play* was composed in June 1918. The fair-copied score was finished on 7th August in Kerteminde, where the then 25-year-old Rued Langgaard was staying for the summer. The first performance was given on 1 December 1918 at the first of four composition matinées held by Langgaard in the 1918-19 season at the Royal Danish Academy of Music in Copenhagen. The musicians were Axel Gade (son of the composer Niels W. Gade and uncle of Langgaard), Lili Gade (Langgaard's cousin), Henry Holst and Axel Hildingsen. The newspaper reviews spoke fairly well of the work with an emphasis on its "clear" and "wholesome" aspects and the euphonious quartet writing. However, the very special movement titles were not reproduced in the

5 Thor Lange (1851-1915): *Fjerne Melodier*. Kbh. 1902, s. 33 (*Hjemløs*).

5 Thor Lange (1851-1915): *Distant Melodies*. Copenhagen 1902, p. 33 (*Homeless*).

satstitler blev dog ikke gengivet i det trykte koncertprogram, kun tempobetegnelserne.

Titlen *Rosengårdsspil* henviser til “Rosengården”, en ejendom i Kyrkhult, Blekinge (Sverige), hvor Rued Langgaard og hans forældre var indlogeret i sommeren 1913.⁶ Fem-seks år senere komponerede Langgaard en række værker med selvbiografiske referencer til dette sommerophold, herunder ikke mindre end tre strygekvartetter som alle fik titlen *Rosengårdsspil*. De to af dem skiftede senere titel, mens nærværende komposition i 1931 kom til at danne basis for strygekvartet nr. 4 “Sommerdage” (BVN 215). Sats I og IV af *Rosengårdsspil* indgik i revideret og transponeret form som sats I og III i denne nye kvartet. Langgaard mistede derefter tilsyneladende interessen for den oprindelige komposition.

Rosengårdsspil er præget af enkelhed og en afdæmpet lyrisk romantik med stilreferencer til 1700-tallets musik. Det gælder navnlig anden sats med titlen “Mozart” (i citations-tegn) og fjerde sats betegnet *Rococco* (som på nudansk staves *Rokoko*). Denne stilbetegnelse (stavet med både to og tre c'er) blev brugt af flere komponister omkring 1900 som titel på pastiche-prægede satser.

Hvilke selvoplevede situationer og stemninger, Langgaard hentyder til i musik og satstitler som *Interiör* (stavet på svensk) og *Draabefald*, er ikke oplyst. I 1920'erne forsynede Langgaard partituret med forslag til nye satstitler, som måske er mere sigende: *Mødet – Spadsereturene – Afskeden – Mindet*. Opholdet i Kyrkhult i 1913 afspejles musikalsk i første sats, idet Langgaard her citerer motiver fra to af sangene i samlingen *Lieder von Goethe* (BVN 60), som blev til denne sommer på “Rosengården”. Det første er et citat fra sangen *Gleich und Gleich*, som i kvartetten er forsynet med underlagt tekst (cello, t. 56-57 med gentagelse i t. 65 og 150-151); det andet er et lille ‘erindringsmotiv’, som forekommer i adskillige af Langgaards kompositioner. Det stammer fra sangen *Vergeblich* og citeres i cellostemmen (t. 136-137, gentaget i violin I i t. 138).⁷ Også motivet t. 68-69 (en varieret form af kvartetens to åbningsakkorder) genfindes i tidligere og senere Langgaard-kompositioner, bl.a. i første billede af operaen *Antikrist* (BVN 192).

Rosengårdsspil blev kun opført den ene gang i Langgaards levetid (1919). Opførelse nummer to fandt først sted i august 2002, hvor Kontra Kvartetten opførte kompositionen på Louisiana.

5 Strygekvartet (As-dur) (BVN 155)

Kvartetten blev komponeret under et sommerophold i Kerreminde i 1918. Det renskrevne partitur er slutdateret 6. juli 1918. Oprindeligt var titlen *Rosengårdsspil (II)*, en titel der, skønt den nu er udraderet, skimtes som overskrift over den første nodeside i partiturrenskriften (manuskriptets oprindelige titelblad er forsvundet). Værket indgik således

6 Yderligere information, se s. 23 ff.

7 Yderligere information, se s. 25 ff.

printed concert programme, only the tempo indications.

The title *Rose Garden Play* refers to “Rosengården”, a property in Kyrkhult, Blekinge (Sweden), where Rued Langgaard and his parents lodged in the summer of 1913.⁶ Five or six years later Langgaard composed a number of works with autobiographical references to this summer stay, including no fewer than three string quartets, all of which were entitled *Rose Garden Play*. Two of them had their titles changed later, while in 1931 the present composition was to form the basis for String Quartet no. 4 ‘Summer Days’ (BVN 215). The first and fourth movements of *Rose Garden Play* were included in revised and transposed form as the first and third movements of this new quartet. Langgaard then appears to have lost interest in the original composition.

Rose Garden Play is typified by simplicity and a subdued lyrical romanticism with stylistic references to eighteenth-century music. This is especially true of the second movement, with the title “Mozart” (in quotation marks), and the fourth movement, entitled *Rococco* (in English *Rococo*). The name of this style was used by several composers around 1900 as the title of pastiche-like pieces.

We have no information on the experienced situations and moods to which Langgaard alludes in the music and the movement titles such as *Interiör* (*Interior*, spelled in Swedish) and *Drops Falling*. In the 1920s, Langgaard provided the score with proposals for new movement titles, which are perhaps more telling: *The Meeting – The Walks – The Parting – The Memory*. The stay at Kyrkhult in 1913 is reflected musically in the first movement, where Langgaard quotes motifs from two of the songs in the collection *Lieder von Goethe* (BVN 60), composed that summer at “Rosengården”. The first of these quotations is from the song *Gleich und Gleich* and it appears with an underlaid text in the quartet (cello, bb. 56-57 with repetitions in b. 65 and bb. 150-151); the other quotation is a small ‘memory’ motif which appears in several of Langgaard’s compositions. It comes from the song *Vergeblich* and is quoted in the cello part (bb. 136-137, repeated in violin I in b. 138).⁷ Also the motif bb. 68-69 (a varied presentation of the two opening chords of the quartet) recurs in earlier and later Langgaard compositions, including in the first scene of the opera *Antichrist* (BVN 192).

Rosengårdsspil was performed only once during Langgaard’s lifetime (1919). Performance number two first took place in August 2002, when the Kontra Quartet performed the composition at Louisiana Art Museum.

5 String Quartet (A flat major) (BVN 155)

The quartet was composed during a summer stay in Kerreminde in 1918. The fair copy score has the final date 6 July 1918. The original title was *Rosengårdsspil (II)* (*Rose Garden Play (II)*), a title that despite having subsequently been erased is still just visible at the top of the first music page of the fair copy score (the original title page of the manu-

6 For further information, see pp. 23 ff.

7 For further information, see pp. 25 ff.

oprindeligt i serien af strygekvartetter, som Langgaard betegnede *Rosengårdsspil*. Denne serie omfattede, foruden nærværende kvartet i As-dur, to værker komponeret samme år: *Rosengårdsspil* (BVN 153) og *Rosengårdsspil (over en svensk Folkevis)*, der senere blev betegnet strygekvartet nr. 6 (BVN 160). Hertil kommer strygekvartet nr. 1, der omkring 1918 blev omdøbt til *Rosengårdsspil*. Titlerne refererer til "Rosengården", den ejendom i den lille svenske by Kyrkhult (Blekinge) i hvilken Rued Langgaard var indlogeret i sommeren 1913. Fem år senere skriver han i et nostalgisk lys en række værker, som afspejler stemninger, følelser og oplevelser fra denne sommer i Sverige, hvor komponisten fyldte 20 år. Der er reminiscenser af klassik i de nævnte strygekvartetter. Den traditionelt firsatsede kvartet i As-dur er den mest tilbageskuende af dem og kan med god ret kaldes en wienerklassisk pastiche. Kompositionen afspejler tiden mellem Mozart og Schubert, om end formen i sats III og det lange, kontemplative midterafsnit i sats IV (t. 112-239) peger ud over denne ramme. Kvartetten er på sin vis et udtryk for den neoklassiske tendens i tiden, hvis mest eklatante eksempel er Prokofjevs *Sinfonie classique* (1916-17).

Rued Langgaard gjorde så vidt vides intet for at få denne strygekvartet opført, og den kom heller ikke med i den nummererede række af kvartetter (nr. 1-6), som Langgaard etablerede i 1930'erne. Få år senere, antagelig omkring 1940, 'genoplivede' Langgaard dog værket i og med at han forsynede partituret med et nyt omslag med titlen *Strygekvartet (As-dur)*. På et tidspunkt, måske også omkring 1940, har Langgaard gennemgået manuskriptet med en rød farvestift og indtegnet enkelte korrektioner og tilføjelser til den oprindelige renskrift. Disse korrektioner er inkorporeret i nærværende udgave.

Kvartetten blev uropført i Ribe på komponistens 100-årsdag den 28. juli 1993 af Ann-Mari Eriksson, Charlotte Hald Lauridsen, Lars Kvist-Jensen og Aksel Nielsen.

6 Strygekvartet nr. 6 i én sats (BVN 160)

Den ensatsede kvartet blev komponeret på tre dage, fra 31. december 1918 til den 2. januar 1919, og den 7. januar 1919 forelå partituret i renskrift. Uropførelsen fandt sted mindre end to måneder senere, den 23. februar 1919 ved den sidste af fire kompositionsmatinéer, Langgaard foranstaltede på Det Kongelige Danske Musikkonservatorium i København i sæsonen 1918-19. De medvirkende musikere var Rued Langgaards onkel Axel Gade, Langgaards kusine Lili Gade samt Henry Holst og Axel Hildingsen. Rued Langgaard forsynede i denne periode alle sine strygekvartetter (undtagen strygekvartet nr. 2) med én og samme titel, nemlig *Rosengårdsspil*. I programmet for uropførelsen står nærværende værk anført som *Rosengårdsspil (over en svensk Folkevis)*.

script has disappeared). So the work was originally part of the series of string quartets that Langgaard gave the name *Rose Garden Play*. This series, apart from the present quartet in A flat major, comprised two works composed the same year: *Rose Garden Play* (BVN 153) and *Rose Garden Play (on a Swedish folksong)*, which was later called String Quartet no. 6 (BVN 160). In addition, String Quartet no. 1 was renamed *Rose Garden Play* around 1918. The titles refer to 'Rosengården' (*The Rose Garden*), the property in the small Swedish town of Kyrkhult (Blekinge) in which Rued Langgaard stayed in the summer of 1913. Five years later, he writes, in nostalgic vein, a series of works that reflect moods, feelings and experiences from this summer in Sweden, when the composer became 20 years old. There are reminiscences of classicism in the string quartets listed. The traditional four-movement quartet in A flat major is the most retrospective of them and may justifiably be called a pastiche of the Viennese School of classical music. The composition reflects the time between Mozart and Schubert, although the form of the third movement and the long, contemplative middle section of the fourth movement (bb. 112-239) point beyond this framework. In its own way, the quartet is an expression of the neo-classical tendency of the time, the most striking example of which is Prokofiev's *Sinfonie classique* (1916-17).

Rued Langgaard, as far as is known, did nothing to promote the performance of this string quartet, nor was it included in the numbered series of quartets (nos. 1-6) that Langgaard established in the 1930s. A few years later, probably around 1940, Langgaard 'revived' the quartet, however, in the sense that he provided the score with a new cover with the title *String Quartet (A flat major)*. At some point, probably also around 1940, Langgaard went through the manuscript with a red crayon and added certain corrections and additions to the original fair copy. These corrections have been incorporated into the present edition.

The first performance of the quartet was given in Ribe on the occasion of the centenary of the composer on 28 July 1993 by Ann-Mari Eriksson, Charlotte Hald Lauridsen, Lars Kvist-Jensen and Aksel Nielsen.

6 String Quartet no. 6 i One Movement (BVN 160)

The single-movement quartet was composed in three days, from 31 December 1918 to 2 January 1919, and on 7 January 1919 the score existed in a fair copy version. The first performance took place less than two months later, on 23 February 1919 at the last of four composition matinées Langgaard held at The Royal Danish Academy of Music in Copenhagen in the 1918-19 season. Those participating were Rued Langgaard's uncle Axel Gade, Langgaard's cousin Lili Gade, Henry Holst and Axel Hildingsen. In this particular period, Rued Langgaard provided all his string quartets (except String Quartet no. 2) with one and the same title: *Rosengårdsspil* (*Rose Garden Play*). In the programme of the first performance this work is listed as *Rose Garden Play (on a Swedish folksong)*. The concert was reviewed by

Koncerten blev anmeldt af A. T. (Alfred Tofft) i *Berlingske Tidende* (24.2.1919). Om kvartetten skriver han:

Rosengaardsspil for Strygekvartet var en over en svensk Folkevisé behændigt formet Fantasi, der foruden smukke lyriske Stemninger ogsaa indeholdt en burlesk Episode, en Side af sit Talent, Rud Langgaard kun sjældent viser. I sin Helhed er dette udmærket klingende Stykke noget af det mest vellykkede af, hvad der har været hørt ved disse Matinéer. Det fik en omhyggelig Udførelse af kgl. Concertmester Axel Gade, Fru Lili Gade og d'Hrr. Henry Holst og Hildingsen.

Samme dag blev koncerten anmeldt af den Langgaard-skeptiske kritiker Gustav Hetsch (-st-ts-) i *Nationaltidende*:

I Strygekvartetten "Rosengaardsspil" [...] har Komponisten haft det Held at vælge en morsom svensk Folkelmelodi at arbejde med. Man maatte, som sædvanligt, indrømme, at det *klang* af noget, – men give op over for Spørgsmaalet, hvad dette "noget" egentlig skulde betyde.

Partiturets første fem sider bærer svage spor efter en tidlig revision i form af rettelser og notater, som er tilføjet med blyant, efter håndskriften at dømme i begyndelsen af 1920'erne, men senere visket ud eller overstreget. Det fremgår, at Langgaard havde i sinde at transponere værket til E-dur og indføje folkevisemelodien forskellige steder i forløbet, hvilket ville betyde en radikal ændring af kompositionens form. Denne idé blev ikke ført ud i livet, og værket blev øjensynlig lagt til side af komponisten. Kvartetten kom ikke med blandt de strygekvartetter, Langgaard reviderede fra 1931 og de følgende år, og som han tildelte numre fra 1 til 5.

I begyndelsen af 1940'erne må Langgaard være blevet opmærksom på den 'glemte' kvartet, idet han foretog en let revision af partituret fra 1919, ændrede titlen til *Strygekvartet i een Sats* (uden nummer) og rekonstruerede værkets slutning (14 takter). Revisionen er ikke dateret, men håndskriften peger klart på perioden 1940-42. Når Langgaard måtte udarbejde en ny slutning skyldtes det, at det sidste blad med slutningstakterne var blevet fjernet fra manuskriptet nogle år forinden. Det var sket i en situation, hvor Langgaard, som så ofte før og siden, enten manglede nodepapir eller ikke ville bruge friske ark som skitsepapir og derfor gik på jagt efter gamle nodeblade med uudnyttet plads. Kvartetens sidste blad opfyldte kravet og blev revet af. Da Langgaard senere tog kvartetten frem, må man forestille sig, at han ikke havde present, hvor det manglende stykke papir var endt, hvorfor han blot udarbejdede en ny slutning efter hukommelsen. Han kunne ikke konsultere det stemmesæt, som var blevet anvendt ved uropførelsen, for det var i mellemtiden blevet kasseret (kun et par små fragmenter er bevaret). Det bortkomne partiturblad blev imidlertid lokaliseret i 1979 blandt Langgaards efterladte skitser. Al ledig plads er udfyldt med

A.T. (Alfred Tofft) in *Berlingske Tidende* (24 Feb. 1919). He writes the following about the quartet:

Rose Garden Play for string quartet, based on a Swedish folk song, was an adroitly formed fantasia which, apart from lovely, lyrical moods, also contained a burlesque episode – a side of his talent that Rud Langgaard reveals only rarely. As a whole, this excellently sounding piece is one of the most successful of that heard during these matinées. It was meticulously executed by orchestra leader Axel Gade, Mrs. Lili Gade and Messrs. Henry Holst and Hildingsen.

On the same day, the concert was reviewed by the Langgaard-sceptical critic Gustav Hetsch (-st-ts-) in *Nationaltidende*:

In the string quartet "Rose Garden Play" [...], the composer has had the good fortune to choose an amusing Swedish folk tune to work with. One must, as usual, admit that it did *sound* of something – but one must also give up trying to answer the question of what this 'something' might signify.

The first five pages of the score reveal faint traces of an early revision in the form of corrections and annotations that have been added in pencil, judging by the handwriting in the beginning of the 1920s, but later erased or crossed over. It seems that Langgaard intended to transpose the work to E major and insert the folksong melody at various points in the piece, which would involve a drastic alteration of the form of the composition. This idea was not implemented, and the work was apparently laid aside by the composer. The work was not included among the quartets that Langgaard revised in 1931 and the following years, and to which he gave the numbers 1 to 5.

In the early 1940s, Langgaard must have become aware of the 'forgotten' quartet, since he carried out a light revision of the score of 1919, changed the title to *String Quartet in One Movement* (unnumbered) and reconstructed the conclusion of the work (14 bars). The revision is not dated, but the handwriting clearly points to the 1940-42 period. The new conclusion was necessitated by the fact that the last page with the final bars had been removed from the manuscript some years earlier. This had taken place in a situation where Langgaard, as so often both before and afterwards, was short of music paper or did not want to use a fresh sheet for drafts and therefore went off searching for old sheets of music paper with space to spare. The last page of the quartet met these requirements and was torn off. When Langgaard later took out the quartet once more, one can only imagine that he could not remember exactly where the missing sheet of paper had ended up, so he simply reconstructed the conclusion from memory. He was unable to consult the set of parts that had been used at the first performance, for in the meantime they had been discarded (only a couple of small fragments are preserved). The missing score leaf was, however, localised in 1979 among Langgaard's posthumous sketches. All the spare

en skitse til et orgelstykke, dateret Troense 13. august 1935. Fragmentet viser, at strygekvartetens oprindelige slutning er seks takter længere end den rekonstruerede version, og at manuskriptets oprindelige slutdatering lød: 7 Januar 1919. *Comp. 31-XII 18–2-I 19.*

I forbindelse med revisionen indføjede Langgaard anmærkninger i partituret vedrørende den 'renskrivning', som hans hustru Constance efterfølgende udførte, men uden at nå til vejs ende. Da hun var nået til t. 227 ophørte hun kopieringsarbejdet, skønt der manglede seks sider. Langgaard har ikke desto mindre gennemgået denne torso og kompletteret sin revision helt frem til den sidste side i Constances afskrift. Det er uvist, hvorfor arbejdet standsede her. Muligvis skyldtes det, at Langgaard blev syg og døde, inden de blev færdige. På et senere tidspunkt, sandsynligvis i 1960'erne, fik Constance gjort partituret komplet med assistance fra en nodeskriver, som kopierede de manglende sider med originalmanuskriptet som forlæg.

Bortset fra slutningsændringen er det en meget begrænset revision, Langgaard alt i alt har foretaget. To takter efter t. 29 er udeladt (en gentagelse af t. 28-29). I ca. 30 takter i alt er der foretaget enkelte nodeændringer eller rytmiske ændringer. I afskriftpartituret har Langgaard under sin gennemgang foretaget yderligere et par nodeændringer og især tilføjet supplerende dynamiske og artikulationsmæssige detaljer samt justeret tempo- og karakterbetegnelser. Desuden forsynede han manuskriptet med et værknnummer, nr. 6.

Kompositionen er inspireret af et sommerophold i Sverige fem år tidligere, i 1913. Dette år tilbragte den 20-årige Langgaard et par måneder i byen Kyrkhult i Blekinge, hvor han og hans forældre var indskrevet på kuranstalten Tulseboda Brunn og indlogeret i en privat ejendom, "Rosengården". Denne sommer var en jævnaldrende, ung dansk kvinde ved navn Dora (Dora From) også på ferie i byen. Det var uden tvivl det indtryk, Dora havde gjort på Rued, og i det hele taget denne sommers livsbekræftende oplevelser, der i de følgende år blev omsat i en række værker, som fik titler som *Rosengårdsspil*, *Rosengården in memoriam* og *Rosengårdssviser*. Strygekvartet nr. 6 er det klareste vidnesbyrd om Langgaards følelsesmæssige tilknytning til Dora. I værkets slutning anvendes en svensk folkeviser fra Västmanland med titlen *Och hör du unga Dora*. Teksten til folkevisen lyder:

Och hör du unga Dora,
vill du gifta dig i år?
I år är de åtta åren
gångna förbi, uti rosor.

Ja, väl vill jag gifta mig,
men aldrig med dig!
Jag har en vän på böljorna,
han kommer snart igen, uti rosor.

space had been used for a sketch of an organ piece dated Troense, 13 August 1935. The fragment shows that the original conclusion of the string quartet is six bars longer than the reconstructed version, and that the original final dating was: 7 January 1919. *Comp. 31-XII 18–2-I 19.*

In connection with his revision, Langgaard inserted remarks in the score to do with the 'fair copy writing' which his wife Constance subsequently carried out, but did not complete. When she had reached b. 227, she stopped copying, even though there were a further six pages. Langgaard has nevertheless worked through this torso and complemented his revision up to and including the last page in Constance's copy. It is uncertain why the work stopped at this juncture. It was possibly because Langgaard fell ill and died before they had finished. At a later point in time, probably in the 1960s, Constance completed the score with assistance from a music copyist, who transcribed the remaining pages with the original manuscript as the source.

Apart from the change to the conclusion, the amount of revision Langgaard carried out is extremely limited. Two bars after b. 29 have been omitted (a repetition of bb. 28-29). In approx. 30 bars, individual alteration of notes or rhythmical changes have been made. In the copy score, Langgaard during his review carried out a further couple of music changes and in particular supplementary dynamic and articulatory details as well as an adjustment of tempo and expression markings. In addition, he provided the manuscript with a string quartet number, no. 6.

The composition was inspired by a summer stay in Sweden five years earlier, in 1913. That year, the 20-year-old Langgaard spent a couple of months in the small town of Kyrkhult in Blekinge, where he and his parents were registered at the spa of Tulseboda Brunn and lodged in a private property, 'Rosengården' (The Rose Garden). That summer, there was also a young Danish woman by the name of Dora (Dora From) on holiday in the town. Without a doubt, it was the impression Dora made on Rued – as well as the life-affirming experiences of the summer in general – that in the following years resulted in a number of works that were given such titles as *Rose Garden Play*, *The Rose Garden in memoriam* and *Rose Garden Songs*. String Quartet no. 6 is the clearest evidence of Langgaard's emotional attachment to Dora. At the end of the work a Swedish folksong from Västmanland is used with the title *And listen now, young Dora*. The text of the folksong is as follows

And listen now, young Dora,
Will you be a bride this year?
This year are the eight years past and
are gone for good, when it's rosetime.

Yes, this year I wed shall be,
but never with thee!
I have a friend who's out at sea,
he'll soon be here again, when it's rosetime.

I skitserne forsynede Langgaard melodien begyndelse med underlagt tekst, men i en mere direkte formulering: "Og hør du unge Dora vil du gifte dig med mig".⁸ Det var imidlertid en kendsgerning, at Dora på dette tidspunkt omkring nytår 1919 havde været gift i halvandet år og bar navnet Dora Abrahamsen. Langgaard søger således i *Rosengårdsspil* at udtrykke nostalgiske stemninger og forhåbninger, som ligger år tilbage. Som motto over strygekvartetten satte han tekstens udtryk for ungersvendens tålmodige, men håbløse, venten: "I år är de åtta åren gångna förbi, uti rosor". Dette motto kom ikke med i afskriftpartituret. Det findes i originalmanuskriptet, hvor det er sat i parentes og suppleret med tilføjelsen "Svensk Folkevise".

Også en anden sørgmodig svensk folkevise benyttes i værket. Det er "Allt under himmelens fäste", en melodi fra Gotland. Teksten i første strofe slutter "Den vännen, som jag älskat, den kan jag aldrig få". Mellem stroferne findes et mellemspil, som enten kan nynnnes eller synges på ordet *åh*, og det er dette, Langgaard citerer i to recitativiske soloafsnit, først i bratsch (t. 42) og senere i violin I (t. 108).

I Langgaards tid blev strygekvartet nr. 6 kun opført den ene gang i 1919. Andenopførelsen fandt sted i Danmarks Radio den 14. juni 1980 i en produktion med Københavns Kammertrio (Kim Sjøgren, Bjarne Boie Rasmussen og Lars Holm Johansen) assisteret af Arne Møller Jørgensen.

7 Strygekvartet nr. 3 (BVN 183)

Breuning-Bache-Kvartetten, grundlagt i 1919 i København af violinisten Gunna Breuning-Storm og cellisten Paulus Bache, planlagde i 1924 en koncert med musik af unge danske komponister. Gunna Breuning-Storm, som tidligere havde opført Langgaards violinsonate nr. 1 og 2, skrev i den forbindelse den 27. august et brev til Langgaard og bad om at få en af hans kvartetter til gennemsyn med henblik på koncerten, som skulle finde sted den 30. september 1924.⁹ Selv om Langgaard lå inde med seks værker for strygekvartet, komponeret i årene 1914-19, og hvoraf fire var blevet opført, inspirerede henvendelsen fra Breuning-Bache-Kvartetten ham til at skrive et helt nyt værk. Strygekvartet nr. 3 blev således komponeret og renskrevet inden for de ca. 10 dage fra Langgaard modtog brevet fra Breuning-Storm og indtil han afsluttede partituret den 8. september. Værket blev komponeret i Kregme (nær Frederiksværk), hvor Langgaard opholdt sig fra juni og til langt hen i september dette år. Han formulerede det langt senere sådan, at strygekvartetten var blevet til "Paa *Opfordring* af Breuning-Bache-Kvartetten 1924"¹⁰. Der foreligger ingen skitser, som gør det muligt at følge kompositionsprocessen. Renskriften er, ukarakteristisk for Langgaard, kun forsynet med slutdateringen 8. sep-

8 Se Faksimile C, s. 58-59.

9 Brevet foreligger i RLP 6.

10 Notat, RLS 62,6.

In the sketches, Langgaard provided the start of the melody with the text underneath, but formulated more directly: 'Now listen, young Dora, do you want to marry me.'⁸ It was, however, a fact that Dora at this point in time, around New Year 1919, had been married for 18 months and bore the name Dora Abrahamsen. Langgaard thus seeks in *Rosengårdsspil* to express nostalgic moods and expectations that lie several years behind him. As a motto above the string quartet he places the expression in the text of the young man's patient but hopeless waiting: 'This year are the eight years past and are gone for good, when it's rosetime'. This motto was not included in the copy score. It exists in the original manuscript, where it is placed in brackets and supplied with the addition "Swedish Folksong".

Another melancholy Swedish folksong is used in the work: 'Allt under himmelens fäste', a melody from Gotland. The text of the first stanza ends with 'Den vännen, som jag älskat, den kan jag aldrig få' (The friend whom I have loved shall never be mine). Between the stanzas there is an interlude that can either be hummed or sung to the word 'oh', and it is this that Langgaard quotes in two recitative solo passages, first in viola (b. 42) and later in violin I (b. 108).

In Langgaard's lifetime, String Quartet no. 6 was only performed the one time mentioned in 1919. The second performance was on Danish Radio on 14 June 1980, in a production with the Copenhagen Chamber Trio (Kim Sjøgren, Bjarne Boie Rasmussen and Lars Holm Johansen) assisted by Arne Møller Jørgensen.

7 String Quartet no. 3 (BVN 183)

The Breuning-Bache Quartet, founded in 1919 in Copenhagen by Gunna Breuning-Storm and the cellist Paulus Bache, planned in 1924 a concert featuring music by young Danish composers. Gunna Breuning-Storm, who had earlier performed Langgaard's violin sonatas nos. 1 and 2, wrote in this connection on 27 August a letter to Langgaard, asking to have one of his quartets for perusal with a view to a performance at the concert, which was to take place on 30 September 1924.⁹ Although Langgaard had composed six works for string quartet in the 1914-19 period, four of which had been performed, the request from the Breuning-Bache Quartet prompted him to write a completely new work. String Quartet no. 3 was thus composed and fair-copied within about 10 days from Langgaard received the letter from Breuning-Storm and until he completed the score on 8 September. The work was composed in Kregme (near Frederiksværk), where Langgaard stayed from June well into September. He later wrote about this that the string quartet had come into existence 'At the *request* of the Breuning-Bache Quartet in 1924'¹⁰. No drafts exist that make it possible to follow the composition process. The fair copy, uncharacteristically for Langgaard, is only provided with a final date, 8 September

8 See Faksimile C, pp. 58-59.

9 The letter can be found in RLP 6.

10 Note, RLS 62,6.

tember 1924. Manuskriptet viser dog, at værket, trods den korte tilblivelsesperiode, gennemløb flere faser, inden Langgaard nåede frem til den endelige, tresatsede form.

Breuning-Bache-Kvartetens koncert den 30. september 1924 fandt sted i Odd Fellow Palæets mindre sal og omfattede uropførelsen af Finn Høffdings strygekvartet i d-mol (nr. 1, op. 2, 1920), Jørgen Bentzons strygekvartet op. 3 og afslutningsvis uropførelsen af Langgaards strygekvartet, der på dette tidspunkt var betegnet "Nr. 2". Ensemblets medlemmer var, foruden Gunna Breuning-Storm og Paulus Bache, Gerhard Rafn (violin II) og Ella Faber (viola). I *Berlingske Tidende* skrev K.F. (Kai Flor) 1. oktober 1924:

[...] Rud Langgaards Kvartet med Betegnelser som "Rovbegærlig", "Underfundig" og "Spotsk" var [...] formelt ret pretentios i Forhold til sit ret ringe Indhold. Mon ikke Rud Langgaard har faaet den Sandhed: at Musikken ogsaa kan udtrykke andet end Kærlighed og Lyrik – galt i Halsen, saaledes at han efterhaanden mener at skulle føre den saa langt bort fra al Menneskelighed som muligt? Kvartetten iaftes var et godt Stykke uden for Menneskelighedens Grænser. Kun den lille Stump Koral, der var puttet ind mellem de tomt gestikulerende Ydersatser, ejede lidt af Musikens rene Væsen. Men man kan ikke frakende Rud Langgaard Evnen til at tumle med Kvartet-Instrumenterne som en Jonglør! Breuning-Bache-Kvartetten udførte beundringsværdigt de ofte halsbrækkende Kunststykker.

I avisen *København* (1.10.1924) skrev Ejnar Forchhammer:

Hr. Langgaard tænker sig med 3 af sine Satser at give Udtryk for "Rovbegærlighed", "Underfundighed" og "Spot". Og Tanken er i og for sig ikke ilde. Hvorfor skulde Musikken, der som intet andet ejer Evnen til at udtrykke den menneskelige Sjæls dybeste og stærkeste, fineste og inderligste Rørelser, ikke ogsaa kunne udtrykke "Rovbegærlighed"? Kun Skade, at Hr. Langgaard ikke har søgt dybere ind i Menneskesjælen. I stedet for en stærk dramatisk Følelse har han nøjedes med en ren ydre teatralisk Gestus, der hverken er i stand til at skræmme eller paa nogen Maade at bevæge vort Indre.

I anmeldelsen af koncerten i *Dagbladet* samme dag spørger kritikeren A.F. (August Felsing) afslutningsvis, hvad Langgaard "i Grunden (opnaede) ved disse musikalske eller rettere tonale Gebærder? Udover at vise sin instrumentatoriske Overlegenhed kun Nul og nichts. Og det er et magert Resultat."

På trods af den noget lunkne modtagelse af værket, må Langgaards kolleger have fundet interesse i kompositionen, for i 1931 blev kvartetten trykt af Samfundet til Udgivelse af Dansk Musik, et forlag, hvis ledelse og rådgivende udvalg ene og alene bestod af komponister. Kvartetten blev udgivet som studiepartitur og stemmesæt under betegnelsen

1924. The manuscript shows, however, that the work, despite the short period of creation, went through several phases before Langgaard reached the final, three-movement form.

The Breuning-Bache Quartet concert on 30 September 1924 was held in the small hall at the Odd Fellow Palace and comprised the first performance of Finn Høffding's String Quartet in D minor (no. 1, op. 2, 1920), Jørgen Bentzon's String Quartet op. 3 and finally the first performance of Langgaard's quartet, which at the time was listed as 'No. 2'. The members of the ensemble, apart from Gunna Breuning-Storm and Paulus Bache, were Gerhard Rafn (2nd violin) and Ella Faber (viola). In *Berlingske Tidende*, K.F. (Kai Flor) wrote on 1 October 1924:

[...] Rud Langgaard's quartet, marked 'Predacious', 'Artful' and 'Scoffing' was [...] formally speaking quite pretentious in relation to its somewhat sparse content. Perhaps Rud Langgaard has got the wrong end of the stick about the truth that music can actually express other things than love and lyricism, and decided to remove it as far as possible from all humanity? For the quartet yesterday evening was way beyond the boundaries of humanity. Only a small lump of chorale squeezed in between the empty, gesticulating outer movements, contained a little of the true nature of music. But one cannot deny that Langgaard possesses the ability to handle the quartet instruments with the dexterity of a juggler! Breuning-Bache-Kvartetten did an admirable job with the often breakneck works of art.

In the newspaper *København* (1 Oct. 1924) Ejnar Forchhammer wrote:

In three of his movements, Mr. Langgaard imagines he is finding expression for 'Rapacity', 'Artfulness' and 'Mockery'. And the concept in itself is not a bad one. Why should music, which like nothing else has the capacity to express the profoundest and strongest, finest and innermost emotions, not also be capable of expressing 'Rapacity'? It is only a pity, though, that Mr. Langgaard has not delved deeper into the human soul. Instead of a strong dramatic feeling he has made do with a purely theatrical gesture, one which is neither able to frighten our inner being nor move it in any way.

In the review of the concert in *Dagbladet* on the same day, the critic A.F. (August Felsing) concludes by asking what Langgaard "basically (achieved) by these musical or rather tonal gestures? Apart from displaying his instrumentorial superiority nothing whatsoever. And that is a meagre result."

Despite the somewhat lukewarm reception of the work, Langgaard's colleagues must have found the composition interesting, for in 1931 the quartet was printed by The Society for the Publication of Danish Music, a music publishing company whose management and advisory committee consisted entirely of composers. The quartet was published

Strygekvarteret Nr. 3. Forud for udgivelsen havde Langgaard gennemgået manuskriptet og benyttet lejligheden til at forstærke værket's 'negative' aspekter og voldsomme udtryk. Oprindeligt var kvartetens satser kun forsynet med de tre karakterbetegnelser *rapinoso* (rovbegærligt), *artifizioso* (underfundigt) og *schernevole* (spodsk – på moderne dansk: *spotsk*) samt *Furioso mortifero* og *Pesante collerico* i sats II. Men nu kom også betegnelser som *quasi stracciamento*, *irritante*, *con snervatezza*, *quasi risata*, *quasi scampanata* og *mosso frenetico* til. Utallige *ff*-angivelser blev forstærket til *ffz*, ligesom partituret blev fyldt op med nye *ff*-, *ffz*-, og *fffz*-angivelser. Ligeledes blev de formdefinerende betegnelser *Thema*, *Motiv I*, *Modulation* osv. tilføjet i sats I og III. Den musikalske revision var minimal; væsentligst er, at koralen til slut blev gennemrevideret.

Kvartetten var den eneste af Langgaards ni strygekvartetter, som blev publiceret i hans levetid. Musikskribenten Richard Hove anmeldte udgivelsen i *Dansk Musik Tidsskrift* i 1932:

[Den] guddommelige Gnist er [...] tilstede i Rud Im. Langgaards Kvartet, hvis tre korte Satser er Eruptioner af et eventyrligt Temperament og en Fantasi, der er ophebet til Smeltepunktet. De overspændte Tempobetegnelser viser det. Komponisten har klogelig oversat de vigtigste, for Udtryk som: *Allegro rapinoso*, *con snervatezza*, *Scherzoso schernevole*, *risata*, *scampanata*, *smanioso* hører ikke til det almindelige Musikeritaliensk – medens Betegnelser som *Furioso mortifero* og *Pesante collerico* er mest kendt fra Vittighedsbladenes Opfattelse af Virtuoser med langt Haar og Flygelvanvid. Imidlertid skjuler der sig virkelig Musik bag disse kunstige Betegnelser. For det første ved Langgaard, hvad der klinger for Strygeinstrumenter, for det andet har hans Sats, der egentlig er ganske ukompliceret, stor indre Slagkraft, naar man kan hidse sig op til de Lidenskabens Temperaturer, hvor Komponisten befinder sig. Det er i alle Fald en fuldt be rettiget Publication [...] ¹¹

Gerhard Rafn, der havde medvirket ved uropførelsen i 1924, dannede i 1926 sin egen kvartet, Rafn-Kvartetten, som i kølvandet på udgivelsen præsenterede Langgaards kvartet for første gang siden uropførelsen. Det skete den 2. november 1932 ved Det Unge Tonekunstnerselskabs koncert i Hornung & Møllers Sal. Programmet omfattede tillige uropførelser af komponisterne Aage Foerlev, Vagn Holmboe, Poul Schierbeck og Franz Syberg. I *Politikens* koncertanmeldelse 4. november (signeret *P-r.*) blev Langgaards værk kort omtalt således: "I Langgaards Kvartet staar Fraaden ham uafledelig om Munden, uden at man ret forstaar, hvad han egentlig fraader over."

11 *Dansk Musik af idag*. Nye danske Noder. Af Richard Hove. *Dansk Musik Tidsskrift* (DMT); årg. 7 (1932), nr. 4; s.122-130.

as a pocket-score and a set of parts under the title *String Quartet No. 3*. Prior to publication, Langgaard reviewed the manuscript and took the opportunity to reinforce the work's 'negative' aspects and violent expressions. Originally, the quartet's movements were provided only with the three character terms *rapinoso* (*predaciously*), *artifizioso* (*artfully*) and *schernevole* (*scoffingly*) as well as *Furioso mortifero* and *Pesante collerico* in movement II. But now came terms such as *quasi stracciamento*, *irritante*, *con snervatezza*, *quasi risata*, *quasi scampanata* and *mosso frenetico*. Countless *ff* marks were reinforced to *ffz*, just as the score was filled up with new *ff*, *ffz*, and *fffz* marks. Likewise, the form-defining terms *Theme*, *Motiv I*, *Modulation*, etc. were added in movements I and III. The musical revision was minimal; most importantly, the chorale at the end was thoroughly revised.

The quartet was the only one of Langgaard's nine string quartets ever published during his lifetime. The music critic Richard Hove reviewed the publication in *Dansk Musik Tidsskrift* in 1932:

[The] divine spark is [...] present in Rud Im. Langgaard's quartet, the three short movements of which are eruptions of an adventurous temperament and an imaginative-ness that is heated to the melting point. The highly strung tempo markings bear witness to this. The composer has wisely translated the most important of these, for expression markings such as *Allegro rapinoso*, *con snervatezza*, *Scherzoso schernevole*, *risata*, *scampanata*, *smanioso* do not belong to ordinary musician-Italian – while such markings as *Furioso mortifero* and *Pesante collerico* are best-known from comic magazines' conception of virtuosos with long hair and grand-piano-madness. However, there is real music concealed behind these artificial terms. Firstly, Langgaard understands what sounds well on string instruments, and secondly his piece – which in actual fact is quite uncomplicated – makes a great impact when one can work oneself up to the temperatures of passion where the composer finds himself. It is at any rate a fully justified publication [...] ¹¹

Gerhard Rafn, who had taken part in the first performance in 1924, formed his own quartet in 1926, The Rafn Quartet, which in the wake of the publication presented Langgaard's quartet for the first time since its first performance. This took place on 2 November 1932 at a concert of Det Unge Tonekunstnerselskab (The Young Musicians' and Composers' Society) in the Hornung & Møller concert hall. The programme also included performances of works by the composers Aage Foerlev, Vagn Holmboe, Poul Schierbeck and Franz Syberg. In the concert review in *Politiken* on 4 November (signed *P-r.*) Langgaard's work was briefly mentioned: 'In Langgaard's quartet he is constantly foaming at the mouth without one really understanding why he is doing so.'

11 *Danish Music of Today*. *New Danish Compositions*. By Richard Hove. *Dansk Musik Tidsskrift* (DMT); vol. 7 (1932), no. 4; pp.122-130.

Der kendes yderligere tre opførelser med Rafn-Kvartetten. Den første var en studieopførelse i Statsradiofonien den 24. februar 1933. Dagen før opførelsen havde Langgaard skrevet en note til Gerhard Rafn om en lille ændring i værket, hvorved fire takter i slutningen af første sats skulle erstattes af to nye takter. "Hvis det er muligt, saa faa disse 2 Takter ind. De faldt mig ind i morges!" skrev Langgaard.¹² Om kvartetten nåede at få dem med, vides ikke.

Strygekvartet nr. 3 blev udvalgt blandt de værker, der skulle repræsentere Danmark ved de Nordiske Musikdage 1934, som afholdtes i Oslo. Rafn-Kvartetten spillede værket til sidst på "Finsk-Dansk Kammermusik-Konsert" den 27. september 1934 i Universitetets Aula. De norske dagbladskritikere var i den følgende dags aviser generelt positive. Således skrev *Arbeiderbladet* (med signaturen T.T.): "Langgaards kvartet står i modernismens tegn; men den har et islæt av besk og kraftig humor som virket forfriskende. Rafn-kvartetten [...] stod inne for den flotte utførelse." *Aftenposten* (signatur: R.M.) fandt, at Langgaards kvartet "er et interessant arbeide med adskillig fint og godt tematisk stoff som komponisten dog utarbeider på en merklig opstykket og opskaket måte, hvad der gir verket et som helhet noget monotont preg." *Tidens Tegn* skrev (under ukendt signatur), at Langgaards værk "har karakter og humor, ikke alltid like betydelige ideer, litt stakkåndet med korte, opstykkede perioder, men med mange morsomme, friske innfall." Og endelig er der den lidt forbeholdne anmeldelse i *Dagbladet*, som til indledning medgiver, at kvartetten er et overordentligt dygtigt og talentfuldt arbejde, om end det både i indhold og form er præget af en lidt overdreven smag for det bizarre. Den ubekendte anmelder konkluderer dog, at Langgaard, på trods af bl.a. humøret og ironien i musikken og den karakterfulde udførelse, ikke rigtigt er lykkedes med værket.

Den førnævnte skribent, Richard Hove, rapporterede fra Nordiske Musikdage i *Dansk Musik Tidsskrift* og leverede (atter) en entusiastisk omtale:

Til sidst kom alligevel et Glimt af det helt rigtige med Rud Im. Langgaards Strygekvartet. – Dens bidende Haan mod moderne Komposition er virkelig et mærkeligt og helstøbt document humain, og det blev spillet af Rafn Kvartetten netop med den energiske Alvor og vrængende Sarkasme, som dette Stykke fordrer. Udførelsen var en Bedrift, saavidt som dette Stykke er udenfor enhver Stil, og dog er værdifuld Musik.¹³

Three further performances of the quartet by the Rafn Quartet are known of. The first was a studio performance on the State Radio on 24 February 1933. The day before the performance Langgaard had written a note to Gerhard Rafn about a small alteration to the work, with four bars at the end of the first movement being replaced by two new ones. 'If possible please insert these two bars. They occurred to me this morning!' Langgaard wrote.¹² It is not known, whether the quartet managed to include them.

String Quartet no. 3 was chosen among the works that were to represent Denmark during the Nordic Music Days 1934, which were held in Oslo. The Rafn Quartet played the work as the last item of the 'Finnish-Danish Concert of Chamber Music' on 27 September 1934 in the University Aula. The Norwegian daily newspaper critics were generally speaking positively in the following day's newspapers. *Arbeiderbladet* (signed T.T.), for example, wrote the following: 'Langgaard's quartet is modernistic; but it has a touch of bitter, powerful humour that was refreshing. The Rafn Quartet [...] gave a fine performance.' *Aftenposten* (signed: R.M.) thought that Langgaard's quartet 'is an interesting piece of work with a good deal of fine and good thematic material which, however, the composer develops in a strangely chopped-up, shaken-up way – and this gives the work as a whole a somewhat monotonous feel.' *Tidens Tegn* (unknown signature) wrote that Langgaard's work 'has character and humour, but not always just as important ideas, slightly out of breath, with short, chopped-up sections, but with many amusing, fresh touches.' And finally, there is the somewhat reticent review in *Dagbladet*, which begins by admitting that the quartet is an extremely proficient and talented piece of work, although in both content and form it is characterised by a slightly exaggerated predilection for the bizarre. The unknown reviewer does, however, conclude that Langgaard, despite such qualities and the humour and irony of the music and the strong performance of it, does not really succeed with the work.

The previously mentioned writer, Richard Hove, reported from the Nordic Music Days in *Dansk Musik Tidsskrift*, giving (once more) an enthusiastic review:

Finally, however, there was a glimpse of something absolutely right with Rud Im. Langgaard's string quartet. – Its biting scorn of modern composition is truly a remarkable and sterling *document humain*, and it was played by The Rafn Quartet with precisely the energetic seriousness and jeering sarcasm required by the piece. The performance was an achievement, as this piece lies outside any known style and yet is meritorious music.¹³

12 Noten foreligger som RLS 62,3. Ændringen er respekteret i nærværende udgave og omfatter sats I, t. 295-296 (tidligere fandtes her en gentagelse af t. 24-27 / 219-222). Langgaard indskrev også ændringen i et trykt partitur (RLS 62,2) og i et sæt stemmer (RLS 62,6).

13 *Musikfesten i Oslo*. Af Richard Hove. *Dansk Musik Tidsskrift* (DMT); årg. 9 (1934), nr. 8; s. 161-172.

12 The note is extant as RLS 62,3. The alteration is respected in this edition and includes movement I, bb. 295-296 (previously there was a repetition of bb. 24-27 / 219-222 here). Langgaard also inscribed the change in a printed score (RLS 62,2) and in a set of parts (RLS 62,6).

13 *The Music Festival in Oslo*. By Richard Hove. *Dansk Musik Tidsskrift* (DMT); vol. 9 (1934), no. 8, pp 161-172.

Rafn-Kvartetten spillede værket i Statsradiofonien endnu en gang, 24. august 1937. Nogle år forinden havde Langgaard selv sørget for at få kvartetten programsat ved en koncert. Der var tale om en af Dansk Komponist Forenings såkaldte "Danske Komponist-Aftener", en koncertserie, der blev afholdt i Hornung & Møllers Sal. Blandt de medvirkende ved Langgaard-koncerten den 12. oktober 1933 var Lili Gade-Kvartetten med Langgaards kusine Lili Gade som primaria. Dette ensemble opførte både strygekvartet nr. 4 og nr. 3, som ved denne lejlighed var blevet forsynet med tilnavnet "Inferna".¹⁴ En anmelder skrev, at der kun var mødt et par og tyve tilhørere op, og denne og to andre kritikere undlod stort set at kommentere de enkelte værker, men benyttede lejligheden til at skrive generelt om komponisten. Skarpest var *B.T.*, som slår fast, at Langgaard "endnu ikke formaar at skabe et eneste Opus af virkelig musikalsk Værdi" (13.10.1933, ikke signeret).

Langgaard efterlod et eksemplar af det trykte studiepartitur forsynet med den oven for omtalte ændring fra 1933 samt yderligere nogle udaterede rettelser, der ser ud til at være kommet til i 1930'erne. Værket har ikke været opført med disse rettelser, men de er implementeret i nærværende udgave.¹⁵

Koralmelodien i tredje sats er en videreudvikling af en melodi, som Langgaard havde komponeret i 1922 til H.A. Brorsons salme "Min død er mig til gode" (BVN 174). Melodien indgik i strygekvartetten uden nogen reference til en specifik salme, men i 1942 skitserede Langgaard en firstemmig version med B. S. Ingemanns (1789-1862) "Den store mester kommer" som tekst. I en efterfølgende renskrift fik salmen en harmonisering, som svarer til den, man finder i strygekvartetten, og i 2003 blev denne version (BVN 175) optaget i den danske folkekirkes *Koralbog til Den Danske Salmebog*.¹⁶

Strygekvartet nr. 3 betegner afslutningen på en fase i Langgaards produktion, hvis centrale værk er operaen *Antikrist* (1921-23). Det radikale tonesprog i værkerne fra denne tid var noget, han til sidst i sit liv flere gange søgte at lægge afstand til og 'bortforklare' på den måde, at han var hoppet på den moderne musiks galej og havde ladet sig forlede til at komponere musik med Carl Nielsen som ledestjerne, fordi det var opportunt, altså var 'i tidens stil'. På et eksemplar af stemmerne til strygekvartet nr. 3 kalder han denne efterlignelsestrang for "stjernegalskab" og

The Rafn Quartet played the work on the State Radio one more time, on 24 August 1937. Some years before then, Langgaard managed to get the quartet on a concert programme. This was one of the Danish Composers' Society's so-called 'Danish Composer Evenings', held in the Hornung & Møller hall. Among those taking part in the Langgaard concert on 12 October 1933 was The Lili Gade Quartet, with Langgaard's cousin Lili Gade as primaria. This ensemble performed both String Quartet no. 3 and String Quartet no. 4, the former on this occasion being supplied with the title 'Inferna'.¹⁴ A reviewer wrote that only about twenty people turned up, and this critic, plus two other ones, almost completely refrained from commenting on the individual works, making use of the opportunity to write in general terms about the composer. The sharpest of these was *B.T.*, who maintained that Langgaard 'is still incapable of creating a single work of any real musical worth' (13 Oct. 1933, unsigned).

Langgaard left a copy of the printed study score provided with the above-mentioned alteration from 1933 as well as some further undated corrections that appear to have been made in the 1930s. The work has not been performed with these corrections, but they are implemented in the present edition.¹⁵

The chorale melody in the third movement is the further development of a melody that Langgaard had composed in 1922 to fit the hymn 'Min død er mig til gode' (My death is yet to come) (BVN 174) by H.A. Brorson. The melody was included in the string quartet without any reference to a specific hymn, but in 1942 Langgaard drafted a four-part version, with B.S. Ingemann's (1789-1862) 'Den store mester kommer' (The great Master cometh) as its text. In a subsequent fair copy the hymn was given a harmonization that corresponds to that found in the string quartet, and in 2003 this version (BVN 175) was included in the chorale book of the Danish National Church, *Koralbog til Den Danske Salmebog*.¹⁶

String Quartet no. 3 marked the end of a phase in Langgaard's production, the central work of which is the opera *Antikrist* (1921-23). The radical musical idiom of the works from this period was something which he late on in life made several attempts to distance himself from and 'explain away' by saying that he had jumped on the wagon of modern music and allowed himself to be induced to compose music that had Carl Nielsen as its leading light, because it was expedient to do so. On a copy of the parts of String Quartet no. 3, he calls this imitation craving 'star madness', and at the

14 Titlen kendes ikke fra andre kilder end koncertprogrammet af 12.10.1933. På et eksemplar af det trykte partitur (RLS 62,2) har komponisten tilføjet titlen "Rabbia" ('Galskab'). Se illustration s. 15.

15 Det drejer sig om ændring af violin I's dobbeltgreb i sats I t. 16 og 211, forkortelse af nodelængder i sats I t. 196-202 samt i sats III: en rytmisk og dynamisk ændring af violin I i takterne 24-25, 65-66, 146-147, og samme rytmiske ændring i viola og cello t. 96, 102, 175 og 181.

16 Melodien er tillige publiceret som nr. 48 i Rued Langgaard: *Motets, salmemelodier, åndelige sange*. Kritisk udgave ved Ole Ugilt Jensen og Bendt Viinholt Nielsen. Rued Langgaard Udgaven, Edition Wilhelm Hansen, Kbh. 2020.

14 The title is not known from other sources than the concert programme of 12 Oct. 1933. On a copy of the printed score (RLS 62,2), the composer added the title 'Rabbia' ('Madness'). See illustration p. 15.

15 These are alterations to the double stops of violin I in movement I bb. 16 and 211, shortening of note lengths in movement I bb. 196-202, and in movement III: a rhythmic and dynamic change of violin I in bb. 24-25, 65-66, 146-147, and the same rhythmic change in viola and cello in bb. 96, 102, 175, and 181.

16 The melody is also published as no. 48 in Rued Langgaard: *Motets, hymn tunes, spiritual songs*. Critical edition by Ole Ugilt Jensen and Bendt Viinholt Nielsen. The Rued Langgaard Edition, Edition Wilhelm Hansen, Copenhagen 2020.

samme sted har han, formodentlig omkring 1948-49, noteret: "Søgt i Komposition tilpasset Carl Nielsen Perioden".¹⁷

Kvartetten var det første kammermusikværk af Langgaard, der blev indspillet (Københavns Strygekvartet på LP udgivet i 1972 af Samfundet til Udgivelse af Dansk Musik).

8 Strygekvartet nr. 5 (BVN 189)

Efter at have komponeret hovedværker som operaen *Anti-krist*, symfoni nr. 6 og klaverværket *Afgrundsmusik* i årene 1919-24 skiftede Rued Langgaard spor og slog ind på en nyromantisk stil. Sammenligner man strygekvartet nr. 3 (1924) med den ét år senere komponerede strygekvartet nr. 5 kan man konstatere, hvor drastisk en ændring i komponistens tonesprog, der var tale om. Hvad Langgaard nu ønskede var at skabe en ukompliceret musik baseret på klassisk-romantiske idealer som klarhed, renhed og skønhed. I de værker Langgaard komponerede i sommeren og efteråret 1925, bl.a. en sonate for klaver i A-dur, symfoni nr. 7 og strygekvartet nr. 5, konsoliderede han dette nye æstetiske normsæt. Det er firsattede værker med en traditionel satsfølge. Førsteversionerne af de tre nævnte værker blev fuldført rimeligt hurtigt, men det er karakteristisk for alle tre kompositioner, at de straks efter færdiggørelsen blev genstand for revision, og at flere revisioner fulgte over en årrække. Klaversonaten fandt således først sin endelige form i 1933 (under betegnelsen sonate nr. 1), symfonien blev fuldført i 1932 og strygekvartetten så sent som i 1938.

Strygekvartet nr. 5 påbegyndtes i september 1925 og den første partiturrenskrift blev afsluttet den 8. december samme år. Som finale havde Langgaard genanvendt finalen fra sin strygekvartet nr. 1 (1914-15), men i omarbejdet form og transponeret fra den oprindelige toneart E-dur til F-dur. Hvilken grad af bearbejdelse, den ti år gamle finalesats blev underkastet i 1925, er uvist, for versionen fra strygekvartet nr. 1 blev kasseret af Langgaard i 1927, og der er ingen skitser eller andre kilder til denne finalesats. Otte år senere, i 1936, fortrød komponisten imidlertid, at han havde smidt satsen ud, hvorfor han foretog en rekonstruktion af den "efter hukommelsen" (dog måske nok med en vis skelen til 1925-versionen i strygekvartet nr. 5). Rekonstruktionen fra 1936 indgår i dag som finale i strygekvartet nr. 1. Sammenholder man de to foreliggende versioner af satsen kan man konstatere, at der er store ligheder hvad angår hoved- og sidetema, men betydelige divergenser i udformningen af den tematiske præsentation. De scherzo-prægede passager er derimod stort set identiske, og formen er i alt væsentligt den samme, om end satsen i strygekvartet nr. 5 er 80 takter kortere.

I den første tid (1925) blev kvartetten betegnet *Strygekvartet (F-Dur)*, men også betegnelsen nr. 3 figurerer i kilderne (som nr. 1 og 2 talte de nuværende kvartetter nr. 2

same place he had noted, around 1948-49: 'Endeavoured in composition to suit the Carl Nielsen period'.¹⁷

The quartet was the first chamber music work by Langgaard to be recorded (Copenhagen String Quartet on an LP released in 1972 by The Society for the Publication of Danish Music).

8 String Quartet no. 5 (BVN 189)

After having composed such major works as the opera *Anti-christ*, Symphony no. 6 and the piano work *Afgrundsmusik* (Music of the Abyss) in the years 1919-24, Rued Langgaard changed track and turned to a neo-Romantic style. If one compares the String Quartet no. 3 (1924) with the String Quartet no. 5 that was composed one year later, one can note just how drastic a change in the composer's tonal language has taken place. What Langgaard was now seeking to do was to create an uncomplicated music based on classical-Romantic ideals such as clarity, purity and beauty. In the works that Langgaard composed in the summer and autumn of 1925, including a piano sonata in A-flat major, Symphony no. 7 and String Quartet no. 5, he consolidated this new aesthetic set of norms. They are four-movement works with a traditional sequence of movements. The first versions of the three works mentioned were completed relatively quickly, but it is characteristic of all three compositions that immediately after being completed they were subjected to revision, and that several more revisions followed over a period of years. Thus the piano sonata only found its final form in 1933 (being given the name Sonata no. 1), the symphony was completed in 1932 and the string quartet as late as 1938.

String Quartet no. 5 was begun in September 1925, and the first fair copy of the manuscript was completed on 8 December the same year. As a finale Langgaard had reused that from his String Quartet no. 1 (1914-15), but in an adapted version and transposed from the original key of E major to F major. It is uncertain to what extent the ten-year-old final movement was subject to revision in 1925, for the version from String Quartet no. 1 was discarded by Langgaard in 1927, and there are no sketches or other sources of this movement. Eight years later, in 1936, the composer regretted this, however, so he carried out a reconstruction of it "from memory" (perhaps though with a side-glance at the 1925 version in String Quartet no. 5). The reconstruction from 1936 is now included in the finale of String Quartet no. 1. A comparison between the two existing versions of the movement shows that there are great similarities as regards the main and subsidiary theme, but considerable divergences in the shaping of the thematic presentation. The scherzo-like passages, on the other hand, are generally speaking identical, and the form is the same in all essentials, although the movement in String Quartet no. 5 is 80 bars shorter.

Initially (in 1925), the quartet was called *String Quartet (F Major)*, but the designation no. 3 also features among the

¹⁷ RLS 62,6.

¹⁷ RLS 62,6.

og 3). Den første revision fandt sted i perioden 1926-28 og omfattede stort set kun ændringer i første sats. Hovedtemaet i satsen blev revideret ved denne lejlighed. I skitserne har Langgaard noteret en pointe i den variation af hovedtemaet, der indtræder i t. 44 – violin I spiller her tonerne G A D E, naturligvis en cadeau til Niels W. Gade (1817-90), hvis ånd svæver over værket og som Langgaard refererer til som forbillede, når han skal beskrive den kunstneriske retning, han hyldede med et værk som strygekvartet nr. 5.

Langgaard engagerede en nodekopist til at renskrive den reviderede version af sats I og samme nodeskriver udskrev også stemmer til hele værket. Dette stemmemateriale, som foreligger i dag uden senere ændringer, fastholder den form, strygekvartetten havde, da den i 1929 blev uropført. Efter et par tidlige titelforslag, *Sommerminder fra Fredensborg* og *Fredensborgdage*, besluttede Langgaard sig for titlen *Fjerne Melodier*, lånt fra Thor Langes digtsamling af samme navn fra 1902. Uropførelsen fandt sted den 22. oktober 1929 med Gerhard Rafn-Kvartetten under "Det danske Kunststævne" som afholdtes i Forum, København. Det var en art kunstmesse, hvor det ypperste af dansk billedkunst, kunsthåndværk, litteratur og musik skulle præsenteres. Langgaards kvartet var programsat sammen med værker af Ludolf Nielsen, Emilius Bangert og Otto Malling. Anmeldelserne var overraskende positive i betragtning af den gennemgående negative holdning, pressen tidligere havde indtaget i forhold til Langgaard. *Dagens Nyheder* skrev:

Det er et fint og ærligt Arbejde, der er behagelig frit for al forloren Koketteren med en paataget Modernisme, og det viser baade i Inspiration og Udformning nogle af de bedste Egenskaber hos sin Autor.¹⁸

Og i *Berlingske Tidende* hed det:

Efter Titlen 'Fjerne Melodier' holdt det sig i naturlige, melodiose Baner, uden udpræget Nuancering mellem de enkelte Satser, smukt og friskt musicerende.¹⁹

Trods den pæne modtagelse gik Langgaard snart i gang med en gennemgribende revision af værket. Det resulterede i udarbejdelsen af et nyt partitur, som forelå færdigt i november 1931. Første sats var igen blevet revideret i en række passager. Sats II blev revideret i lettere grad, mens finalen i alt væsentligt forblev uændret. Hvad endelig den langsomme sats III angår, viser kilderne, at Langgaard en overgang havde valgt helt at udelade denne sats, således at værket fremstod i tre satser. I sidste ende besluttede han sig for at bibeholde satsen, men i "omkomponeret" form (omarbejdelsen fandt sted i august 1931).

18 *Dagens Nyheder* 23.10.1929 (signeret Echo).

19 *Berlingske Tidende* 23.10.1929 (usign.).

sources (the present quartets nos. 2 and 3 counted as 1 and 2). The first revision took place in the 1926-28 period, and mainly comprised changes to the first movement. The main theme of the movement was revised on that occasion. In the sketches, Langgaard has noted a point in the variation of the main theme that enters in b. 44 – Violin I here plays the notes G A D E, naturally a cadeau to Niels W. Gade (1817-90), whose spirit hovers over the work and to whom Langgaard refers to as a model when describing the artistic direction to which he is paying tribute in a work such as String Quartet no. 5.

Langgaard engaged a music copyist to make the fair copy of the revised version of the first movement, and the same copyist also wrote out the parts for the entire work. These parts, which have remained unaltered, retain the form the string quartet had when it was first performed in 1929. After a couple of early title suggestions, *Summer Memories from Fredensborg* and *Days in Fredensborg*, Langgaard decided to use the title *Distant Melodies*, borrowed from Thor Lange's poetry collection of the same name from 1902. The first performance took place on 22 October 1929 with the Rafn Quartet during 'The Danish Arts Presentation' that was held at Forum in Copenhagen. This event was a kind of art fair where the very best of Danish visual art, art craft, literature and music were to be presented. Langgaard's quartet featured in the programme together with works by Ludolf Nielsen, Emilius Bangert and Otto Malling. The reviews were surprisingly positive, taking into account the usually negative attitude the press had previously adopted to Langgaard. *Dagens Nyheder* wrote:

"It is a fine, honest work that is pleasantly free from all false flirting with an assumed modernism, and in both inspiration and elaboration it displays some of the best characteristics of its author."¹⁸

And *Berlingske Tidende* wrote:

"According to the title 'Distant Melodies' it kept within natural, melodious limits, without any distinctly differing shades of tone between the individual movements, in beautiful, fresh music-making."¹⁹

Despite the favourable reception, Langgaard soon set about making a drastic revision of the work. This resulted in the drawing up of a new manuscript fair copy which was completed in November 1931. The first movement was once more revised in a number of passages. The second movement was slightly revised, while the finale virtually remained unaltered. As far as the third movement is concerned, the sources reveal that Langgaard for a while had chosen to omit the movement completely, so that the work now had three movements. Finally, however, he decided to retain the movement, but in a "re-composed" form (the reworking took place in August 1931).

18 *Dagens Nyheder* 23 Oct. 1929 (signed Echo).

19 *Berlingske Tidende* 23 Oct. 1929 (unsigned).

Langgaard var imidlertid stadig ikke tilfreds med første sats. Efter at det nye partitur var fuldført (1931) foretog han indgreb i satsens midterdel (mellem t. 83 og 161) hele tre gange ved at udskifte og indsætte sider i partituret. Af den oprindelige førstesats fra 1925 på 289 takter var der nu kun omtrent en tredjedel tilbage, og næppe mere end et halvt hundrede takter var uændret gået videre fra førsteversionen. Der er ikke nogen eksakt datering af de sidste revisioner, men i kilderne nævnes to revisionsår, som givetvis refererer til disse ændringer i sats I, nemlig 1933 og 1938. Værkets metronomtæl og nogle tempojusteringer i første sats kom først til efter 1942.

Langgaards nummerering af strygekvartetterne blev ændret flere gange i 1930'erne, idet han lidt efter lidt inddrog flere allerede eksisterende værker i denne nummerfølge. Nærværende kvartet har således været betegnet som nr. 2, 3 og 4, inden den faldt på plads i serien som nr. 5. Reelt er det den sidste strygekvartet, Langgaard skrev, idet den senere tilkomne strygekvartet nr. 4 (1931) er baseret helt og holdent på materiale fra 1914-18.

Den endelige version af kvartet nr. 5 blev i første omgang forsynet med titelforslagene *Arcanum* og *Forglemte Sange*. Det latinske ord *arcanum* (uden accent grave) betyder hemmelighed og benyttes ofte om noget hemmeligt eller mystisk, som kun særligt indviede har kendskab til. Da Rued Langgaard i juli 1942 indsendte partituret til Statsradiofonien som programforslag bar kvartetten dog titlen *Glemsels-Stemninger*. Den 29. juli fik komponisten et positivt svar fra radioen, som iværksatte udskrivning af et sæt nye stemmer, og den 23. november 1942 opførtes så strygekvartet nr. 5 under titlen *Glemsels-Stemninger* som direkte studieudsendelse i radioen med Breuning-Bache Kvartetten. Det var det ensemble, der 18 år tidligere havde uropført strygekvartet nr. 3. Den 14. oktober 1947 blev værket genopført i radioen af Leo Hansen-Kvartetten, men nu kun under formlignelsen strygekvartet nr. 5, F-dur. Titlen *Glemsels-Stemninger* var i mellemtiden blevet udraderet på partiturets titelblad og i det stemmemateriale, der første gang var blevet anvendt i 1942. Partiturets titelside rummer i dag, ud over formentitlen, den lidt akavede betegnelse "Forum-Kvartetten" (i parentes). Måske ønskede Langgaard hermed at minde om, at det var det værk, der i 1929 var blevet fremført i Forum med en vis succes.

9 Strygekvartet nr. 4 "Sommerdage" (BVN 215)

Rued Langgaard var fra midten af 1920'erne og langt frem i det følgende årti optaget af at gennemgå og revidere mange af sine tidligere værker. I 1931 tog han fat på strygekvartetterne. På dette tidspunkt fandt han ikke, at hans første strygekvartet fra 1914-15 havde gyldighed længere, og han besluttede sig for at 'udfylde hullet' med en ny strygekvartet "nr. 1", som dog snart skulle blive betegnet som nr. 4. Den nye kvartet blev baseret på to tidlige værker, dels den oprin-

Despite all this, Langgaard was still not satisfied with the first movement. After the new fair copy had been completed (1931), he carried out changes to the middle section of the movement (between bb. 83 and 161) no less than three times by replacing and inserting pages in the score. Of the original first movement from 1925, with its 289 bars, only about one third remained, and hardly more than fifty bars had survived unaltered from the first version. There is no exact dating of the last revisions, but two revision years are mentioned in the sources that clearly refer to the changes to the first movement – 1933 and 1938. The metronome indication for the work and certain tempo adjustments were only added after 1942.

Langgaard's numbering of the string quartets was changed on several occasions during the 1930s, as he gradually included already existing works into this number sequence. The present quartet has thus been referred to as nos. 2, 3 and 4 before it found its final place as no. 5 in the series. In actual fact, it is the last string quartet Langgaard wrote, since the later addition of String Quartet no. 4 (1931) is completely based on material from 1914-18.

The final version of Quartet no. 5 was initially provided with the title suggestions *Arcanum* and *Forgotten Songs*. The Latin word *arcanum* (without grave accent) means a secret and is often used about something secret or mysterious that only certain initiated individuals know about. When Rued Langgaard sent the score to the State Radio in July 1942 as a programme proposal, however, the quartet had the title *Moods of Oblivion*. On 29 July the composer received a positive reply from the radio, which started the writing out of a set of new parts, and on 23 November 1942 String Quartet no. 5 was performed under the title *Moods of Oblivion* as a direct studio transmission with the Breuning-Bache Quartet. This was the ensemble that 18 years earlier had given the first performance of String Quartet no. 3. On 14 October 1947, the work was performed once more on the radio by the Leo Hansen Quartet, but now under the name String Quartet no. 5 in F Major. The title *Moods of Oblivion* had in the meantime been removed from the title page of the score and from the parts material that had first been used in 1942. Apart from the form title, the title page of the score today has the somewhat clumsy name "The Forum Quartet" (in brackets). Perhaps Langgaard wanted by means of this to remind people that this was the work that had been performed in 1929 at Forum with a certain degree of success.

9 String Quartet no. 4 "Summer Days" (BVN 215)

From the mid 1920s and well into the following decade, Rued Langgaard spent time looking through and revising many of his earlier works. In 1931, he started on the string quartets. He now no longer felt that his first string quartet from 1914-15 had any validity, and decided to 'fill in the hole' with a new string quartet "no. 1", which however soon came to be called no. 4. The new quartet was based on two earlier works, partly the original quartet no. 1 (1914-15, BVN 68), partly a quar-

delige kvartet nr. 1 (1914-15, BVN 68), dels en kvartet fra 1918, som bar titlen *Rosengårdsspil* (BVN 153). Som førstesats i den nye kvartet benyttede Langgaard således sats I af *Rosengårdsspil* i let revideret form og transponeret fra E- til F-dur. Kvartetens sidste sats blev baseret på *Rosengårdsspils* fjerde sats (igen transponeret fra E- til F-dur). En passage blev dog udeladt og erstattet af et sidetema-afsnit fra første sats af strygekvartet nr. 1 (i kvartet nr. 4 svarer det til takterne 72-97 og gentagelsen t. 219-244). I de to ydersatser af strygekvartet nr. 4 er der således kun få takter, som stammer fra omarbejdsåret 1931. Derimod er scherzoen (sats II) ny, om end den er komponeret over begyndelsestemaet (de første 10 takter) fra scherzosatsen af strygekvartet nr. 1. Temaet går tilbage til 1913, idet det er lånt fra sangen *Gleich und Gleich* (af *Lieder von Goethe*, BVN 60). De to *sostenuto*-passager t. 30-31 og t. 64-65 rummer et motiv fra en anden af disse Goethe-sange, *Vergeblich*, som også citeres i strygekvartet nr. 1. Introduktionen til sats III tager udgangspunkt i samme motiv. Denne introduktion er en tilføjelse fra 1931, og Langgaard genanvendte den i 1936 i sin rekonstruerede version af strygekvartet nr. 1 (sats IV). Strygekvartet nr. 4 var under udarbejdelse fra april 1931 og det renskrevne partitur er slutdateret den 7. juni 1931.

Da Rued Langgaard i 1933 blev tilbudt at arrangere en kammerkoncert i serien "Danske Komponist-Aftener, arrangeret af Dansk Komponist-Forening" valgte han at programsætte denne kvartet, som nu havde fået betegnelsen nr. 4. Han lod værket forsyne med titlen *Lacrimetta*, dvs. lille tåre. Altså en kryptisk og meget personlig titel, som utvivlsomt refererer til den tid og de værker fra 1913 til 1918, som strygekvartet nr. 4 udspringer af. Uropførelsen fandt sted i Hornung & Møllers Koncertsal i København og blev varetaget af Rued Langgaards kusine, violinisten Lili Gade, samt Axel Jørgensen, Ove Helsted og Alberto Medici.²⁰ Anmeldelserne af koncerten var hverken indgående eller imødekommende; den nye strygekvartet, der i programmet bærer kompositionsåret 1931, omtales kun i forbigående.

Langgaard ændrede snart værkets titel til *August*, men det renskrevne partitur bærer i dag intet tilnavn. Stemmesættet, som komponisten og hans hustru Constance selv havde skrevet ud til uropførelsen, blev derimod forsynet med flere titler: *August* blev rettet til *Stille Dage*, som igen blev ændret til *Sommerdage* – og sidstnævnte titel er påført stemmerne med kuglepen, hvilket i Langgaards sammenhæng betyder, at den tidligst er kommet til i 1950. Flere smårettelser i musikken er ligeledes indført med kuglepen i partitur og stemmer, og de hidrører således fra komponistens seneste år.

20 Der er tale om en korrektion til BVN-værkfortegnelseens oplysninger under BVN 215, både for så vidt angår den titel, værket blev forsynet med ved uropførelsen, og den medvirkende cellist; begge dele blev ændret kort før koncerten. Programmet meddeler desuden at opførelsen af kvartetten var "1ste Opførelse".

tet from 1918, which had the title *Rose Garden Play* (BVN 153). As movement I in the new quartet, Langgaard made use of the first movement of *Rosengårdsspil* in a slightly revised form and transposed from E major to F major. The last movement was based on the fourth movement of *Rosengårdsspil* (again transposed from E major to F major). However, a passage was left out and replaced by a second theme section taken from movement I of String Quartet no. 1 (in Quartet no. 4 this passage is corresponding to bb. 72-97 and the repetition in bb. 219-244). In the two outer movements of String Quartet no. 4 there are thus very few bars that derive from the revision year of 1931. The scherzo (movement II), on the other hand, is new, despite being composed over the initial theme (the first 10 bars) from the scherzo movement of String Quartet no. 1. The theme goes back to 1913, since it has been borrowed from the song *Gleich und Gleich* (from *Lieder von Goethe*, BVN 60). The two *sostenuto* passages of bb. 30-31 and 64-65 contain a motif from another of these Goethe songs, *Vergeblich*, which is also quoted in String Quartet no. 1. The introduction to movement III also has the same motif as its point of departure. This introduction is an addition from 1931, and Langgaard reused it in 1936 in his reconstructed version of String Quartet no. 1 (movement IV). String Quartet no. 4 was composed from April 1931 onwards, and the fair-copy score is dated 7 June 1931.

When Rued Langgaard was invited in 1933 to arrange a chamber music concert in the series "Danish Composer Evenings, organised by the Danish Composers' Society", he chose to put this quartet, which now was designated no. 4, on the programme. He gave the work the title *Lacrimetta*, i.e. little tear. A cryptic, highly personal title that doubtlessly refers to the time and the works of the 1913-1918 period, from which String Quartet no. 4 derives. The first performance took place at the Hornung & Møller Concert Hall in Copenhagen and featured Rued Langgaard's cousin, the violinist Lili Gade, Axel Jørgensen, Ove Helsted and Alberto Medici.²⁰ The reviews of the concert were neither detailed nor favourable; the new string quartet, which is listed in the programme as having been composed in 1931, is only mentioned in passing.

Langgaard soon changed the title of the work to *August*, but the fair copy score has today no individual title. The set of parts, which the composer and his wife Constance themselves had written out for the first performance, was, however, furnished with several titles: *August* was changed to *Quiet Days*, which in turn was changed to *Summer Days* – the last-named title added to the parts in ball-point pen, which in a Langgaard context means that it dates no earlier than 1950. A number of small corrections to the music have also been inserted in ball-point pen in the score and parts, and they thus also date from the composer's final years.

20 This is a correction of the information in the BVN annotated catalogue of works under BVN 215, as regards both the title the work was given at the first performance and the participating cellist – both were altered shortly before the concert. The programme also states that the performance of the quartet was a 'First Performance'.

10 I Holmens Kirkes Kapel (Lille strygekvartet) (BVN 388)

Rued Langgaard komponerede sin sidste strygekvartet, som fik betegnelsen nr. 5, i 1925. Strygekvartet nr. 4 blev ganske vist til i 1931, men var i alt væsentligt en genkomponering af satser fra 1914-18. Der skulle gå 18 år, før Langgaard igen fuldførte et værk for strygekvartet. I august 1949 komponerede han den korte sats med titlen *I Holmens Kirkes Kapel*. Med sine blot 31 takter lever værket i ekstrem grad op til sin undertitel "Lille Strygekvartet". Satsen blev komponeret den 20. august 1949 mellem kl. 4 og 7.45 om morgenen. Langgaard sendte det renskrevne partitur til Radiosymfoni-orkestrets koncertmester, Leo Hansen. Han var primarius i Leo Hansen-Kvartetten, som i 1947 havde opført Langgaards strygekvartet nr. 5 i radioen. Partituret til *I Holmens Kirkes Kapel* har imidlertid ikke kunnet lokaliseres.

Langgaard udarbejdede dog også en klaverversion, som han sendte til Gade-familien, enten Niels W. Gades datter Dagmar Gade (1863-1952) eller Lili Gade (1888-1961), som faktisk var Rued Langgaards kusine. Gade-forskeren Inger Sørensen fandt i 2016 en fotokopi af denne version, som hun velvilligt har stillet til rådighed for Rued Langgaard Udgaven. I dette manuskript er de fire stemmer samlet på to systemer, og der er tilføjet enkelte klavertekniske angivelser (arpeggio og pedal). Nærværende udgave er en rekonstruktion af strygekvartetversionen på basis af dette manuskript. Skitsen, som findes på Det Kongelige Bibliotek (Rued Langgaards Samling, RLS 77,2), har tjent som kilde til enkelte, supplerende detaljer.

Skitsen til kompositionen har overskriften *Suk ved Gades Grav*, og værkets endelige titel, *I Holmens Kirkes Kapel*, refererer således til Niels W. Gade, hvis sarkofag står i kapelsalen i Holmens Kirke i København. Mærkeligt er det dog, at Langgaard også har forsynet skitsen med ordet *Rosengården* ved siden af dateringen 20.8.1949. "Rosengården" var den ejendom i Kyrkhult i Blekinge, hvor han tilbragte sommeren 1913. En række nostalgiske og romantiske minder var knyttet til dette sommerophold, men relationen mellem sommeren 1913 og Gades grav i Holmens Kirke er endnu ikke klarlagt. Klaverversionen er dateret *Komp. 4 Morgen 20/8, 49 i Ribe* og er forsynet med følgende påskrift: *Kan jo evt. bruges som Indledning til en Kvartettransmission – Oh! jeg gaar amok i denne Tid! – Jeg har sendt den til Leo Hansen (maaske haabløst)*.

Kompositionen blev uropført i 2017 i 200-året for Niels W. Gades fødsel.

10 In the Chapel of Rest at Holmen's Church (Little String Quartet) (BVN 388)

Rued Langgaard composed his last string quartet, which was given the designation no. 5, in 1925. String Quartet no. 4 admittedly appeared in 1931, but it was basically a recomposition of movements from 1914-18. It would be 18 years before Langgaard again completed a work for string quartet. In August 1949, he composed the short movement with the title *In the Chapel of Rest at Holmen's Church*. With its mere 31 bars, the work to an exceptional degree lives up to its subtitle 'Little String Quartet'. The piece was composed on 20 August 1949 between 4am and 7.45am. Langgaard sent the fair-copy score to the leader of the Danish Radio Symphony Orchestra, Leo Hansen. He was first violinist in the Leo Hansen Quartet, which had given a radio performance of Langgaard's String Quartet no. 5 in 1947. It has, however, unfortunately not proved possible to locate the score of *In the Chapel of Rest at Holmen's Church*.

Langgaard also made a piano version of the quartet, which he sent to the Gade family, either to Niels W. Gade's daughter Dagmar Gade (1863-1952) or to Lili Gade (1888-1961), who was actually Rued Langgaard's cousin. The Gade researcher Inger Sørensen discovered a photocopy of this version in 2016, which she has been kind enough to place at the disposal of The Rued Langgaard Edition. In this manuscript, the four parts have been reduced to two staves, with the addition of certain technical indications for piano (arpeggio and pedal). The present edition is a reconstruction of the string quartet version on the basis of this manuscript. The sketch, which is to be found at The Royal Danish Library (Rued Langgaard's Collection, RLS 77,2), served as source regarding certain supplementary details.

The sketch of the composition has the heading *Sigh at Gade's Grave*, and the final title of the work, *In the Chapel of Rest at Holmen's Church*, thus refers to Niels W. Gade, whose sarcophagus stands in the hall of the chapel of rest at Holmen's Church in Copenhagen. Even so, it is strange that Langgaard also provided the sketch with the word *Rosengården* (The Rose Garden) next to the dating 20 Aug. 1949. "Rosengården" was the property in Kyrkhult, Blekinge in Sweden where he spent the summer of 1913. A number of nostalgic and romantic memories were linked to this summer stay, but the relation between the summer of 1913 and Gade's grave in Holmen's Church has not yet been clarified. The piano version is dated *Comp. 4 am 20/8, 49 in Ribe* and is provided with the following inscription: *Can of course possibly be used as an introduction to a quartet transmission – Oh! I am going amok at present! – I have sent it to Leo Hansen (possibly hopeless)*.

The composition had its first performance in 2017, the bicentenary of the birth of Niels W. Gade.

11 Strygekvartetsats (Italiensk Scherzo) (BVN 408)

Skitsen og det renskrevne partitur er forsynet med udførlige dateringer, som fortæller at denne scherzo blev til i Ribe den 21. oktober 1950 mellem kl. 7 og 7.30 efter en "lang Morgentur". Klokken 9 var renskriften færdig. På skitsen noterer Langgaard: "Kvartetsats – komp. 7 Morgen 21/10 50. Gider ikke komponere de øvrige Dele maaske til ingen Nytte! RL".

Langgaards titel på den korte scherzo er *Strygekvartet-sats*. Betegnelsen *Italiensk Scherzo* står som karakterbetegnelse over første takt. Her findes også metronomangivelsen $\text{♩} = 192$. Satsen kan slet ikke udføres i dette tempo, og der er således ingen tvivl om, at det er en fejlskrivning fra komponistens side, og at det han mener er $\text{♩} = 192$. Det svarer til en spilletid på 1 minut og 50 sekunder.

Sveriges Radio studieproducerede satsen i 1968 og ur-opførelsen fandt sted i svensk radio den 6. november 1968 under titlen *Italiensk Scherzo*. En produktion initieret af Danmarks Radio med de samme medvirkende blev udsendt den 24. februar 1969 (under samme titel). Kvartetens medlemmer var Per Mendel Stern, Troels Svendsen, Bjarne Boie Rasmussen og Ole Sørensen.

Bendt Viinholt Nielsen

11 Movement for String Quartet (Italian Scherzo) (BVN 408)

The sketch and the fair copy score are provided with detailed datings which reveal that the scherzo was written in Ribe on 21 October 1950 between 7 am and 7.30 am after a 'long morning walk.' By 9 am the fair copy was finished. On the sketch Langgaard notes: 'Quartet movement – comp. 7 am 21/10 50. Don't feel like composing the other movements, perhaps to no use! RL.'

Langgaard's title for the new scherzo is *String Quartet Movement*. The name *Italian Scherzo* is written as an indication of genre above the first bar. Here there is the metronome marking $\text{♩} = 192$. The movement cannot possibly be performed at this tempo, and there can thus be no doubt that it is an error made by the composer, and that what he means is $\text{♩} = 192$. This corresponds to a playing time of 1 minute and 50 seconds.

Sveriges Radio did a studio production of the movement in 1968 and the first performance took place on Swedish radio on 6 November 1968 under the title *Italian Scherzo*. A production initiated by Danmarks Radio with the same performers was broadcast on 24 February 1969 (with the same title). The members of the quartet were Per Mendel Stern, Troels Svendsen, Bjarne Boie Rasmussen and Ole Sørensen.

Bendt Viinholt Nielsen