

# RUED LANGGAARD

KLAVERVÆRKER II  
(Samlede værker for klaver bind 2)



PIANO WORKS II  
(Collected works for piano vol. 2)

Kritisk udgave ved  
Berit Johansen Tange, Ole Ugilt Jensen  
og Bendt Viinholt Nielsen

Critical edition by  
Berit Johansen Tange, Ole Ugilt Jensen  
and Bendt Viinholt Nielsen



RUED LANGGAARD UDGAVEN

THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

**Rued Langgaard: Klaverværker II  
(Samlede værker for klaver, bind 2)**

Kritisk udgave ved Berit Johansen Tange, Ole Ugilt Jensen  
og Bendt Viinholt Nielsen

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(Collected works for piano, vol. 2)**

Critical edition by Berit Johansen Tange, Ole Ugilt Jensen  
and Bendt Viinholt Nielsen

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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  
hh = højre hånd dvs. øverste nodesystem i klaversatsen  
pag. = pagineret  
pno = klaver  
r = recto (et nodeblads forside)  
RL = Rued Langgaard  
RLP = Rued Langgaards Privatarkiv. Håndskriftssamlingen. Det Kongelige Bibliotek, København. Signatur: *Tilg. 554.*  
RLS = Rued Langgaards Samling, Musiksamlingen, Det Kongelige Bibliotek, København  
t. = takt  
v = verso (et nodeblads bagside)  
vh = venstre hånd, dvs. nederste system i klaversatsen

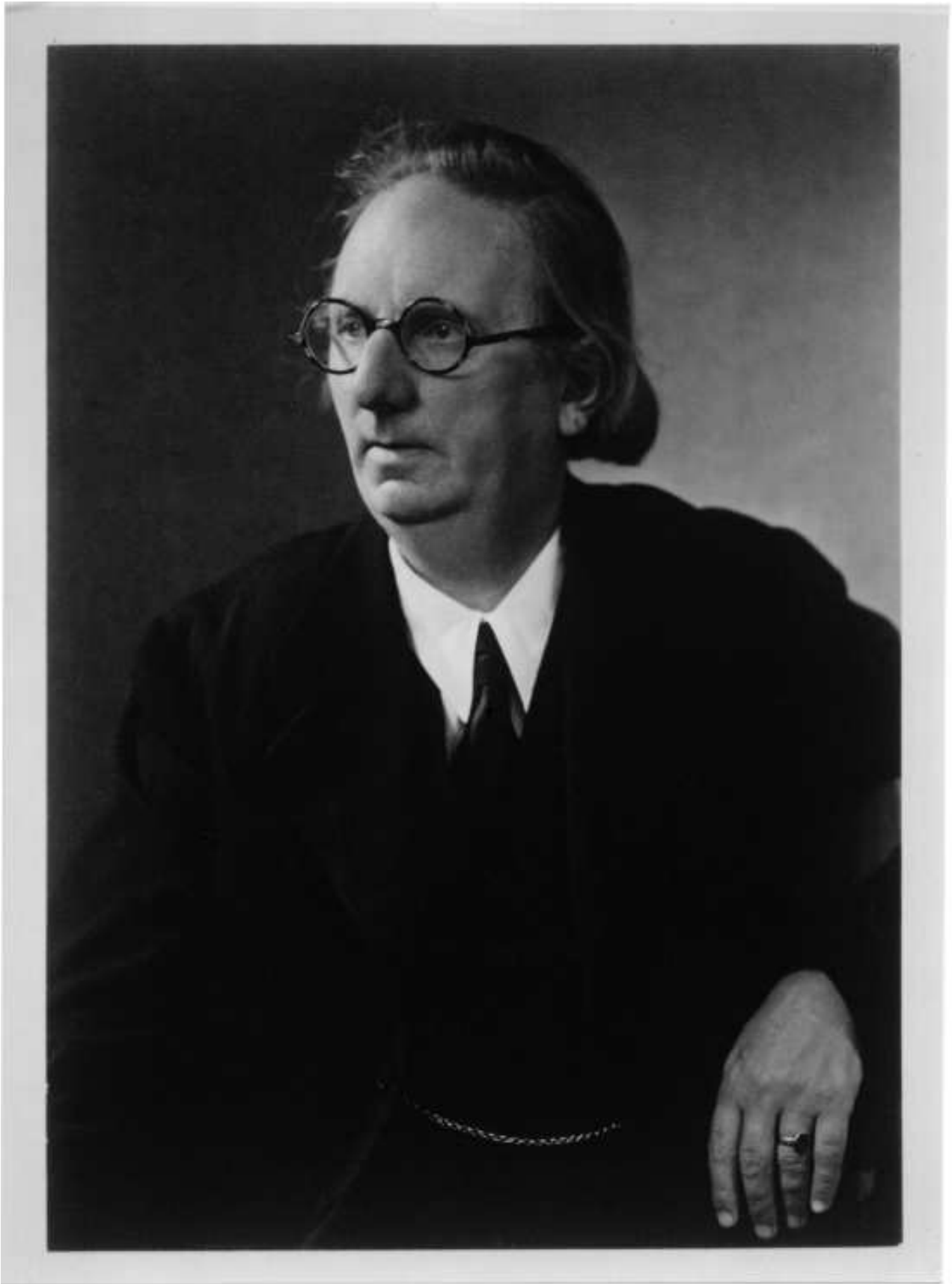
### Abbreviations

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)  
lh = left hand (i.e. lower piano stave)  
pno = piano  
r = recto (i.e. front page of a sheet of music)  
rh = right hand (i.e. upper piano stave)  
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)

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## RUED LANGGAARD (1893-1952)

Rued Langgaard blev født den 28. juli 1893 i København og døde den 10. juli 1952 i Ribe. Han blev døbt Rud Immanuel Langgaard, men fra 1932 underskrev han sig konsekvent Rued Langgaard. Allerede som elleveårig havde han en bemærkelsesværdig debut som organist og orgel-improvisator, og da han var nitten, blev hans første symfoni uropført i Berlin af Berlinerfilharmonikerne. I begyndelsen af 1920erne oplevede Langgaard en kortvarig interesse for sine symfoniske værker i Tyskland, hvor hans mest progressive kompositioner, *Sfærernes 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 1920erne 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 anti-romantiske 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 *Sfærernes Musik* satte imidlertid gang i en renæssance 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.

Modstående side: Fotografi fra 1943, taget i forbindelse med komponistens 50-års dag den 28. juli.

Foto: Kongelig Hoffotograf Elfelt, København (Det Kongelige Bibliotek, København).

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 onwards he consistently signed himself Rued Langgaard. 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 *Sixth Symphony* (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's opera *Antichrist* was turned down by The Royal Danish Theatre in the mid-1920s, 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.

Opposite page: Photo taken in 1943 in connection with the composer's 50th birthday on 28 July.

Photo: Royal Court Photographer Elfelt, Copenhagen (The Royal Danish Library, Copenhagen).

## OM DENNE UDGAVE

Værkfortegnelsen *Rued Langgaards Kompositioner* (BVN) registrerer 62 titler for klaver solo omfattende sonater, fantasier, suiter og enkeltstående klaverstykker. Ni af værkerne er forsvundet eller kun overleveret i ukomplet eller fragmentarisk form. Blandt de forsvundne værker er flere fra perioden 1914-19, herunder en *Fantasi* fra 1919, som Langgaard oplyser, at han har kasseret, og den underfundige suite *Mimi* (med reference til sangerinden Mimi Klein), der, ligesom flere andre af de forsvundne værker, kun kendes fra koncertprogrammer og anmeldelser. Også tidlige versioner af de kendte værker savnes i visse tilfælde. Det gælder således forløberen for *Afgrundsmusik* (BVN 169), *Serenata lagunosa*, en suite i fem eller seks satser, som blev opført tre gange i 1922-23, og som Langgaard i 1945 betegner som "bortkommet".

Kun fire af Langgaards klaverkompositioner blev udgivet i trykt form i hans egen tid. Et lille *Praeludium* (BVN 2) blev publiceret i et tidsskrift i 1902, to klaverstykker, *Sarabande* (BVN 6) og *Sommerdag* (BVN 7), blev trykt enkeltvis hos Wilhelm Hansens Musik-Forlag i 1906, og endelig udkom samlingen *Blomstervignetter* (BVN 56) i 1913 på det tyske forlag Ries & Erler. Alle de øvrige værker forelå i form af Langgaards originalmanuskripter, og eftersom der ikke blev fremstillet kopier (afskrifter) fandtes der kun ét eksemplar af hvert værk. De fleste af manuskripterne kom aldrig længere end til komponistens nodehylde, men enkelte af dem blev udlånt eller sendt til pianister, forlag og koncertarrangører, herunder også til Statsradiofonien i håb om antagelse og opførelse. Nogle manuskripter forsvandt som følge af denne trafik. I et par tilfælde imødegik Langgaard det tabte ved at rekonstruere de pågældende værker. Efter Rued Langgaards død i 1952 lykkedes det hans enke Constance Langgaard at lokalisere og indsamle flere manuskripter, der ikke var blevet returneret til komponisten. Hun testamenterede sin mands efterladte produktion til Det Kongelige Bibliotek, og manuskripterne indgik her efter hendes død i 1969. I dag er vi således i den heldige situation, at alle kendte kilder til Langgaards klaverværker findes i Rued Langgaards Samling (RLS) i Det Kongelige Bibliotek i København.

Efter Langgaards død og frem til i dag er syv førhen upublicerede klaverværker udkommet på tryk. I 1993 udkom et hæfte med to værker i serien Dansk Musik fra det Kongelige Biblioteks Samlinger (udgivet af Samfundet til Udgivelse af Dansk Musik). Hæftet indeholder *Insectarium* (BVN 134) og *Afgrundsmusik* (BVN 169) i Steen Pades redaktion. I 1995 redigerede pianisten Bengt Johnson, der siden 1950'erne havde opført flere af Langgaards værker, to hæfter med udvalgte klaverværker. De udkom på Engstrøm & Sødrings Musikforlag og omfatter dels de allerede udgivne *Blomstervignetter* [I] (BVN 56) og dels førsteudgivelser af klaverstykkerne *Morgen ved Stranden* (BVN 28) og *Stambogsblad* (BVN 38) samt *Vanvidsfantasi* (BVN 327), *Le Béguinage* (BVN 369) og *Blomstervignet-*

## ABOUT THIS EDITION

The catalogue of works *Rued Langgaard's Compositions* (BVN) registers 62 titles for piano solo, consisting of sonatas, fantasies, suites and individual piano pieces. Nine of the works have disappeared or only survived in an incomplete or fragmentary form. Among the works that have been lost are several from the 1914-19 period, including a *Fantasy* from 1919 that Langgaard states he has discarded, and the subtle suite *Mimi* (with a reference to the singer Mimi Klein), which, like several other of the missing works, is only known from concert programmes and reviews. Earlier versions of some of the known works are also missing in certain cases. This applies, for example, to the precursor of *Music of the Abyss* (BVN 169), *Serenata lagunosa*, a suite in five or six movements that was performed on three occasions in 1922-23, and that Langgaard refers to in 1945 as 'misaid'.

Only four of Langgaard's piano compositions were published in printed form during his lifetime. A short *Prelude* (BVN 2) was published in a periodical in 1902, two piano pieces, *Sarabande* (BVN 6) and *Summer Day* (BVN 7), were published separately by Wilhelm Hansen's Music Publishing House in 1906, and lastly the collection *Flower Vignettes* (BVN 56) in 1913 by the German publisher Ries & Erler. All the other works existed in the form of Langgaard's original manuscripts, and since no transcripts were made, there is only one copy of each work. Most of the manuscripts never got any further than the composer's score shelf, although some of them were lent out or sent to pianists, publishers and concert organisers, also to the Danish state radio, Statsradiofonien, in the hope of their being accepted and performed. Some manuscripts disappeared as a result of this traffic. In a couple of instances, Langgaard countered the loss by reconstructing the works in question. After Rued Langgaard's death in 1952, his widow Constance Langgaard managed to localise and collect a number of manuscripts which had not been returned to the composer. She bequeathed her inherited husband's production to The Royal Danish Library, and the manuscripts were transferred there after her death in 1969. Today we are thus in the fortunate position that all the known sources of Langgaard's piano works are in the Rued Langgaard Collection (RLS) at The Royal Danish Library in Copenhagen.

After Langgaard's death and until today, seven previously unpublished piano works have appeared in print. In 1993, a volume was issued with two works in the series Danish Music from the Royal Library Collections (published by the Society for the Publication of Danish Music). This volume contains *Insectarium* (BVN 134) and *Music of the Abyss* (BVN 169) in Steen Pade's edition. In 1995, the pianist Bengt Johnson, who had performed several of Langgaard's works since the 1950s, edited two booklets with selected piano works. They were published by Engstrøm & Sødring's Music Publishing House and comprise partly the already published *Flower Vignettes* [I] (BVN 56) and partly first publications of the piano pieces *Morning at the Beach* (BVN 28)



ter [II] (BVN 424). Alle de nævnte værker udgives på ny i nærværende trebindsudgave i henhold til Rued Langgaard Udgavens kritiske principper. *Flammekamrene* (BVN 221), som siden 2004 har været tilgængelig i Langgaard Udgavens redaktion som en print-on-demand-publikation, præsenteres i nærværende udgivelse med enkelte korrektioner.

*Samlede værker for klaver (bind 1-3)* indeholder alle foreliggende, fuldførte klaverkompositioner af Rued Langgaard – dog med undtagelse af en halv snes nødtørftigt og uklart noterede småstykker fra komponistens barndom (disse stykker er i *Rued Langgaards Kompositioner* registreret samlet under BVN 1). Udgiverne har valgt at fordele værkerne således, at enkeltstående klaverstykker samles i bind 3, mens de større og flersatsede kompositioner fordeles i bind 1-2. I bind 3 er stykkerne ordnet kronologisk, dvs. i henhold til den numeriske orden i *Rued Langgaards Kompositioner*. I bind 1-2 følges samme princip, men modificeret således, at værker med musikalsk sammenfaldende passager anbringes sammen, selv om de er blevet til med års mellemrum. Det er typisk for Langgaard, at han ikke blot omarbejder og reviderer sine værker, men også benytter dele af eksisterende kompositioner i nye værker. På den måde opstår der værkkomplekser eller 'værkfamilier', som vi har fundet det relevant at holde samlet hver især. Vi har ligeledes fundet det logisk at bringe de tre nummererede klaversonater sammen i begyndelsen af bind 2. Efter disse følger en række kompositioner med 'katolske' titler og musikalsk sammenfald på kryds og tværs, inden kronologien genoptages med *Smaa Sommerminder*, som var det første klaverværk, Langgaard skrev efter at han i 1940 var flyttet til Ribe. Det sidste værk i bind 2, *Blomstervignetter* [II], er en genkomponering af værket med samme titel fra 1913 (BVN 56), men uden at der er tale om genbrug af musikken – ud over et enkelt lille motiv.

Der er stærke relationer mellem nogle af de enkeltstående klaverstykker i bind 3 og værkerne i bind 1-2. Blandt andet medtager udgaven en række satser fra 1925-27, der er forarbejdet til, eller som er blevet udskilt fra, klaversonate nr. 1. Bind 3 rummer også selvstændige versioner af satser, som indgår i større værker i bind 1-2. Således er *I Kirken* en version af sats III af *Angelus* (bind 2) og *Tavshedens Hav* er en sen version af sats VIII fra *Gitanjali-Hymner* (bind 1). Stykket *Glædens Strømme* blev omarbejdet under titlen *Capriccio* (begge findes i bind 3) og endte i yderligere omarbejdet form som sats I af suiten *Medens Sundets Brise summer* (bind 2).

De bevarede satser af suiten *Sommerferie i Blekinge* medtages i bind 3 som enkeltsatser. Suiten omfattede 10 satser, men sats I er forsvundet og af sats II og X mangler henholdsvis begyndelsen og slutningen. Komponisten Niels Marthinsen kompletterede værket til opførelsesbrug i 2008, idet han komponerede dels en ny førstesats, som glider over i den bevarede del af Langgaards sats II, dels en afrunding på værket (sats X). Udgaven her medtager de komplette satser III-IX samt sats X, som er bevaret i stor udstrækning

and *Album Leaf* (BVN 38) as well as *Insanity Fantasy* (BVN 327), *Le Béguinage* (BVN 369) and *Flower Vignettes* [II] (BVN 424). All the mentioned works are re-published in the present three-volume edition in accordance with the critical principles of the Rued Langgaard Edition. *The Chambers of Flames* (BVN 221), which has been accessible since 2004 in the Langgaard Edition as a print-on-demand publication, is printed with a few corrections in the present publication.

*Collected works for piano (volumes 1-3)* contains all extant, completed piano compositions by Rued Langgaard – with, however, the exception of around ten scantily and unclearly written-down small pieces from the composer's childhood (these pieces are included in *Rued Langgaard's Compositions* registered together under BVN 1). The publishers have decided to distribute the works so that individual piano pieces are collected in volume 3, while the larger compositions and those with several movements are to be found in volumes 1-2. The pieces in volume 3 are ordered chronologically, i.e. in accordance with the numerical order of *Rued Langgaard's Compositions*. In volumes 1-2 the same principle is adopted, but modified by placing together works with coinciding musical passages, even if they were written at an interval of a number of years. It is typical of Langgaard not only to rework and revise his works but also to make use of parts of existing compositions in new works. Because of this, work complexes or 'work families' arise that we have found it relevant to keep collected, each one separately. We have also found it logical to bring the three numbered piano sonatas together at the beginning of volume 2. After these comes a series of compositions with 'catholic' titles and musical coincidences in all directions, before the chronology is returned to with *Little Summer Memories*, which was the first piano work that Langgaard wrote after having moved to Ribe in 1940. The last work in volume 2, *Flower Vignettes* [II], is a recomposing of the work with the same title that dates from 1913 (BVN 56), but without there being any re-use of music – except for a single short motif.

There are strong relations between some of the individual piano pieces in volume 3 and the works in volumes 1-2. Among other things, the edition includes a number of movements from 1925-27 which are preliminary versions of, or have been separated from, Piano Sonata no. 1. Volume 3 also contains independent versions of pieces that are included in larger works in volumes 1-2. *In the Church* for example, is a version of the piece III of *Angelus* (volume 2) and *The Sea of Silence* a late version of piece VIII from *Gitanjali Hymns* (volume 1). The piece *Streams of Happiness* was reworked under the title *Capriccio* (both are to be found in volume 3) and it ended up in a further modified form as the first movement of the suite *While the Breeze Hums over the Sound* (volume 2).

The preserved movements of the suite *Summer Holidays in Blekinge* are included in volume 3 as individual pieces. The suite comprised 10 pieces, but number I has disappeared and the beginning and ending respectively of pieces II and X are missing. The composer Niels Marthinsen completed the work for performance purposes in 2008 by composing a new first

og forsynet med en rekonstrueret slutning på basis af Niels Marthinsens version.

Bind 3 afsluttes med et appendiks indeholdende Langgaards klaverarrangementer af tre orkesterstykker fra musikken til skuespillet *En Digtets Drøm* samt komponistens klaverversion af strygekvartetsatsen *I Holmens Kirkes Kapel*. Til slut inkluderes en kuriositet, nemlig den ultrakorte *Fanfare-Polonaise*, skrevet som fødselsdagshilsen i 1916 og den eneste originalkomposition, Langgaard skrev for firhændigt klaver.

De kritiske udgivelser i Rued Langgaard Udgavens regi er baseret på komponistens egenhændige manuskripter, der opbevares i Rued Langgaards Samling (RLS) i Det Kongelige Bibliotek i København. For så vidt angår de fire kompositioner, der blev publiceret 1902-13, tjener de oprindelige nodetryk som primære kilder. Trykmanuskripterne til *Sarabande*, *Sommerdag* og *Blomstervignetter* er imidlertid bevaret, således at en kritisk sammenligning er mulig.

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. Klavermanuskripterne er generelt præget af ændringer og tilføjelser, som kan være kommet til med vekslende formål gennem lang tid. De redaktionelle valg træffes på basis af en nøje vurdering af hovedkilden sammenholdt med eventuelle andre kilder eller versioner. Det er typisk for Langgaard at rette og ændre (oftest dog med blyant) i et renskrevet manuskript, således at det kunne tjene som kladder eller skitse til en senere version eller i forbindelse med genanvendelse af musikken i en ny komposition. I sådanne tilfælde eliminerer udgaven som hovedregel alt, hvad der er kommet til efter fuldførelsen af den oprindelige renskrift.

I særlige tilfælde udgives både den oprindelige og den reviderede version af et værk. Det gælder således *Gitanjali-Hymner*, hvoraf tre satser blev revideret, og hvor både den oprindelige version og den reviderede version af disse satser findes i det bevarede manuskript. Og det gælder *Adorazione*, hvis oprindelige version med titlen *Wie das Leben, so der Tod* har en så selvstændig karakter, at udgiverne har fundet den værd at publicere.

Denne udgave følger de generelle retningslinjer for Rued Langgaard Udgaven. Udgavernes tilføjelser og rettelser er typografisk markeret i nodesatsen ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiverne.

Pedalangivelser er gengivet i udgaven, sådan som de forekommer i hovedkilden, dvs. uden redaktionel stillingtagen til inkonsekvenser og mangler, og uden redaktionelle justeringer. Dette gælder også for Langgaards særlige bølgelinje-angivelse, hvis betydning ikke er ganske klar, men som (i hvert fald stedvis) kan tolkes som "Flutter-Pedal" dvs. en hurtigt gentaget bevægelse ned og op med pedalen.

movement that smoothly links to the preserved part of Langgaard's second movement, and also composing a conclusion to the work (piece X). The present edition includes the completely preserved pieces III-IX as well as piece X, which is at hand to a great extent and has been provided with a reconstructed conclusion on the basis of the Niels Marthinsen version.

Volume 3 concludes with an appendix containing Langgaard's piano arrangements of three orchestral pieces from the incidental music for *The Poet's Dream* and the composer's piano version of the string quartet piece *In the Chapel of Rest at Holmen's Church*. A curiosity is finally included – the ultra-short *Fanfare Polonaise*, written as a birthday greeting in 1916 and the only original composition Langgaard wrote for piano, four hands.

The critical editions within the framework of the Rued Langgaard Edition are based on the composer's autograph manuscripts extant in Rued Langgaard's Collection (RLS) in The Royal Danish Library, Copenhagen. As far as the four compositions published between 1902 and 1913 are concerned, the original printed editions serve as primary sources. The printers' manuscripts of *Sarabande*, *Summer Day* and *Flower Vignettes*, however, have been preserved, which makes a critical comparison possible.

In accordance with the general practice of the Rued Langgaard Edition, the works are published in the latest form arrived at by the composer. This means that the edition respects Langgaard's corrections and additions in the sources, insofar as they provide a clear picture of the composer's intention. The piano manuscripts are generally speaking typified by changes and additions that can result from various purposes over a long period of time. The editorial choices are made on the basis of a careful assessment of the main source compared with other eventual sources or versions. It is typical for Langgaard to correct and change (though normally using a pencil) in a fair-copy manuscript, so that it could serve as a draft or sketch for a later version or in connection with the re-use of the music in a new composition. In such cases, the edition as a general rule eliminates everything that postdates the completion of the original fair copy.

In special cases, both the original and the revised version of a work are published. This applies, for example, to *Gitanjali Hymns*, where three of the movements were revised, and where both the original version and the revised version of these pieces exist in the preserved manuscript. And it also applies to *Adorazione*, the original version of which, with the title *Wie das Leben, so der Tod*, has such an independent character, that the editors have found it worth publishing.

The edition follows the general rules for the Rued Langgaard Edition. Material supplied or emended by the editors is marked in the edition by square brackets, and ties and slurs with a broken line. Cautionary accidentals in round brackets are editorial.

Pedal indications are reproduced in the edition as they exist in the main source, i.e. without any editorial stance being

Det overlades til pianisten i hvert enkelt tilfælde at beslutte, hvorledes denne notation skal udmøntes i praksis.

Passager, der gentages, er i et vist omfang notationsmæssigt egaliseret og gensidigt kompletteret. Det er typisk for komponisten, at gentagelser ofte rummer afvigelser som synes tilfældige, navnlig når det gælder dynamik, artikulation og frasering. Notationen af den slags detaljer er i almindelighed præget af inkonsekvenser og en vis mangelfuldhed, ligesom man må konstatere et stort antal åbenlyst manglende, løse fortegn. Udgifterne har søgt at balancere mellem et ønske om, på de 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 gør det under alle omstændigheder muligt for den udøvende musiker at vurdere situationen i hvert enkelt af værkerne.

Yderligere oplysninger findes i afsnittet *Redaktionelle bemærkninger* s. 243 og under *Kilder og kritisk beretning* s. 245.

*Berit Johansen Tange, Ole Ugilt Jensen  
og Bendt Viinholt Nielsen, januar 2018*

taken regarding inconsistencies and omissions, and without editorial adjustments. This also applies to Langgaard's special wavy-line indication, the meaning of which is not completely clear, but which (at certain points at any rate), can be interpreted as 'flutter pedal', i.e. a rapidly repeated movement down and up with the pedal. It is left to the pianist in each individual case to decide how this notation is to be realised in practice.

The notation of repeated passages is to a certain extent normalised and mutually supplemented. It is typical for the composer that repetitions often contain divergences that seem to be random, especially when it comes to dynamics, articulation and phrasing. Notation of such details is generally speaking characterised by inconsistencies and a certain defectiveness; furthermore, it is possible to confirm a large number of clearly lacking accidentals. The editors have attempted to strike a balance between wishing, on the one hand, to normalise and supplement the notation and, on the other hand, to preserve the open opportunities for musical interpretation that the sources actually contain in the form in which the composer has left them behind. Under all circumstances, the practice of the Rued Langgaard Edition regarding typographical marking of editorial supplements makes it possible for the performing musician to assess the situation in every individual work.

Further information can be found in the section *Editorial comments*, p. 243 and under *Sources and critical commentary*, p. 245.

*Berit Johansen Tange, Ole Ugilt Jensen  
and Bendt Viinholt Nielsen, January 2018*

## RUED LANGGAARD OG KLAVERET

Rued Langgaard voksede op i et hjem med et Bechstein-flygel og to klaverer. Hans forældre, Emma og Siegfried Langgaard, var pianister og begge elever af den norske klavervirtuos Edmund Neupert, der virkede som lærer i København i 1870'erne med fast tilknytning til Københavns Musikkonservatorium (senere Det Kongelige Danske Musikkonservatorium). Siegfried Langgaard (1852-1914) fortsatte studierne på konservatoriet hos Niels W. Gade og J.P.E. Hartmann, og i 1878 og 79 deltog han i Franz Liszts sommerkurser i Weimar. I nogle få år optrådte han offentligt som pianist, men helligede sig snart pædagogisk virksomhed. I 33 år, fra 1881 til sin død, underviste han på Det Kongelige Danske Musikkonservatorium. I 1889 blev han udnævnt til kongelig kammermusikus. Han komponerede en række klaverstykker og sange, hvoraf en del blev udgivet. Også en klaverkoncert i e-mol blev trykt, men ikke opført. Liszt stiftede bekendtskab med værket og omtaler det som et "kraftfuldt, heroisk værk". Endelig skal det fremhæves, at Rued Langgaards far var stærkt optaget af religiøse, teosofisk inspirerede emner i relation til kunst og musik. Han udgav et lille hæfte med titlen *Lidt om Musikens Mission* (1901), men arbejdede videre med stoffet og efterlod store, aldrig publicerede, manuskripter, herunder to bind på tilsammen 1440 sider med titlen *Om Kunstarnernes Samklang i Verdensharmonien*. Den religiøst-romantiske og til dels symbolistisk farvede kunstopfattelse, som faderen stod for, blev en art 'grundlov' for hele Rued Langgaards virksomhed som musiker og komponist.

Emma Langgaard (1861-1926) virkede efter sin uddannelse som privat spillelærerinde med base i ægteparrets lejlighed i Niels Juels Gade 7 i København. Hun var også engageret i kristeligt foreningsarbejde i København, navnlig inden for K.F.U.K. (Kristelig Forening for Unge Kvinder), som hun blandt andet stiftede ved jævnligt at afholde koncerter til indtægt for foreningen.

Parrets eneste barn blev født 1893 og døbt Rud Immanuel Langgaard (fra 1932 skrev han konsekvent sit navn som Rued Langgaard). Han var en usædvanlig musikalsk begavelse, og fra femårsalderen blev han undervist i klaverspil af sin mor. Da han var syv kunne han spille så vanskelige værker som Schumanns *Davidsbündlertänze* og Chopins mazurkaer. Men Rud ville hellere spille orgel og tog timer i orgelspil hos organist og komponist Gustav Helsted. Som 11-12-årig var han fuldbefaren på instrumentet og blev præsenteret som vidunderbarn ved flere offentlige koncerter, hvor han ikke mindst betog publikum med sine frie orgelimpromvisationer. Men Langgaard følte sig ikke tilpas som udøvende kunstner. For ham var kompositionsvirksomheden det altafgørende. Ikke desto mindre medvirkede han i årene frem til 1923 ved mindst 60-70 koncerter som organist eller pianist. Som regel indskrænkede hans bidrag sig dog til ét eller et par programpunkter, og der var næsten udelukkende

## RUED LANGGAARD AND THE PIANO

Rued Langgaard grew up in a home with a Bechstein grand piano and two uprights. His parents, Emma and Siegfried Langgaard, were pianists and both of them pupils of the Norwegian piano virtuoso Edmund Neupert, who was a piano teacher in Copenhagen in the 1870s with a firm affiliation with the Copenhagen Academy of Music (now The Royal Danish Academy of Music). Siegfried Langgaard (1852-1914) continued his studies at the academy under Niels W. Gade and J.P.E. Hartmann, and in 1878 and 1879 he took part in Franz Liszt's summer courses in Weimar. For some years, he performed as a pianist in public, but soon devoted his career to teaching activities. For 33 years, from 1881 until his death, he taught at The Royal Danish Academy of Music. In 1889 he was appointed royal chamber musician. He composed a number of piano pieces and songs, some of which were published. A piano concerto in E minor was printed, but not performed. Liszt got to know of the work and mentions it as a 'powerful, heroic work'. Finally, it ought to be emphasised that Rued Langgaard's father was extremely interested in religious, theosophically inspired subjects in relation to art and music. He published a small booklet with the title *A Little About the Mission of Music* (1901), but continued to work on the material and left behind large quantities of unpublished manuscripts, including two volumes comprising a total of 1,440 pages with the title *On the Consonance of the Arts in Universal Harmony*. The religious-Romantic and partly symbolist-coloured conception of art which his father represented became a kind of 'fundamental law' for Rued Langgaard's entire activity as a musician and composer.

Emma Langgaard (1861-1926) was active after the completion of her studies as a private piano teacher at home at the couple's flat at Niels Juels Gade 7 in Copenhagen. She was also involved in Christian association work in Copenhagen, within KFUK (corresponding to YWCA), which she supported, among other things, by giving regular concerts where the proceeds went to the association.

The couple's only child was born in 1893 and baptised Rud Immanuel Langgaard (from 1932 onwards he wrote his name consistently as Rued Langgaard). He had an unusual musical talent, and from the age of five he was taught the piano by his mother. When he was seven, he was able to play such difficult works as Schumann's *Davidsbündlertänze* and Chopin's mazurkas. But Rud preferred to play the organ and took lessons in organ playing from the organist and composer Gustav Helsted. As an 11-12 year-old, he was completely competent on the instrument and was presented as a child prodigy at several public concerts where he particularly captivated the audience with his free organ improvisations. But Langgaard did not feel at home as a performing artist. For him, composition was the most important thing. Nevertheless, he took part in at least 60-70 concerts as organist or



*Rued Langgaard fotograferet ca. 1913 i hjemmet i Niels Juelsgade i København sammen med sin far, Siegfried Langgaard (1852-1914). (Det Kongelige Bibliotek).*

*Rued Langgaard photographed c1913 in his home in Niels Juelsgade in Copenhagen together with his father, Siegfried Langgaard (1852-1914). (The Royal Danish Library).*

tale om opførelser af egne værker, hvor han fungerede som solist, som akkompagnatør i sine sange eller i opførelser af kammermusik med klaver.

Som pianist bidrog han fra 1906 ofte med små indslag i sin mors koncerter. Han evnede at spille orkesterværker direkte fra partiturerne og gjorde lykke med uddrag af Wagners operaer *Rhinguldet* og *Parsifal*. Helt frem til 1923, hvor han reelt ophører med at spille klaver offentligt, var det først og fremmest ved velgørenhedskoncerter eller underholdningsarrangementer, han optrådte. Han spillede fx i Studenterforeningen i København og flere gange i Kvindelig Læseforening. Han underholdt sågar sygeplejerskerne på Rigshospitalet og medlemmerne af den konservative ungdomsforening i Kerteminde. Som pianist viste han sig uhyre sjældent uden for disse mere eller mindre lukkede kredse, og endnu sjældnere var han hovednavnet på et koncertprogram. I sæsonen 1918-19 arrangerede han imidlertid fire matinéer i eget navn på Det Kongelige danske Musikkonservatorium. Der blev opført kammermusik og sange, og komponisten opførte selv tre klaverværker: *Mimi*, *Nocturnes* og otte sater fra *Gitanjali-Hymner*. De to førstnævnte kompositioner

pianist in the years up to 1923. As a rule, he limited his contribution to one or two items on the programme, and almost exclusively performed his own works, where he functioned as a soloist, accompanist for his songs or in performances of chamber music with piano.

He often made small contributions as a pianist from 1906 onwards in his mother's concerts. He was capable of playing orchestral works directly from the scores, and was a hit with excerpts from Wagner's operas *Das Rheingold* and *Parsifal*. Right up until 1923, when he basically ceases to play the piano in public, he appeared mainly at charity concerts or entertainment events. He played, for example, at the Students' Association in Copenhagen and on several occasions at the Women's Reading Association. He even entertained the nurses at the National Hospital of Denmark and the members of the Young Conservatives Association in Kerteminde. He appeared incredibly rarely as a pianist outside these more or less private circles, and even more rarely did his name top a concert programme. In the 1918-19 season, however, he organised four matinées in his own name at The Royal Danish Academy of Music. Chamber music and songs

kendes i dag beklageligvis kun gennem disse opførelser. Ud fra koncertprogrammer og anmeldelser virker det som om de to værker, hver på sin måde, ville have udgjort et vægtigt bidrag til Langgaards klaverrepertoire. *Mimi* i den absolut humoristiske afdeling med 21 satsler, eller snarere “klaveraffinements”, som de et sted omtales. I værket tegnes et portræt af sangerinden Mimi Klein begyndende med den ydre fremtoning, *Frisur, Laksko* og *Armbaandsdingeldangel*, via mere uigennemskuelige pointer som *Storkedans* og ---!! og afsluttende med en optræden *Paa Musikonservatoriet* (med en sang af Langgaard) og *Sortie!*

I anmeldelserne fra matinéerne får vi antydningvis lidt at vide om Langgaard som pianist. “Hans Klaversats og hans Spillemaade forenede sig om at frembringe udmærkede Klangvirkninger” skrev en kritiker om fremførelsen af *Gitanjali-Hymner*. Samme kritiker taler om den overdrevne og malplacerede pedalbrug ved opførelsen af *Nocturnes*, men medgiver dog at pedalvirkningerne til tider understøttede den tilsigtede klanglige og harmoniske effekt.<sup>1</sup>

I 1920 var Rued Langgaard i Berlin, hvor han sammen med sangerinden Ellen Overgaard afholdt en koncert i Gesellschaft der Berliner Seession. Her præsenterede han alle 10 satsler af *Gitanjali-Hymner*, og i en recension betegnes han som en “gewandter, ausdrucksfähiger Pianist”.<sup>2</sup> Tre år senere opførte han suiteen *Psalmen des Abgrunds*, en i dag forsvunden forløber for *Afgrundsmusik*, ved et soloarrangement i Karlsruhe. Og endelig spillede han samme år (1923) de i dag ligeledes forsvundne “hymner”, *Sponsa Christi*, ved en velgørenhedskoncert i København. Hans virksomhed som koncerterende musiker ebber ud med disse opførelser, og i resten af sit liv optræder han yderligere kun én gang som pianist. Det sker i 1933 ved en koncert med et rent Langgaard-program, et led i en serie af portrætkoncerter initieret af Dansk Komponist-Forening. Komponisten fik her lejlighed til at opføre sit nye værk *I det blafrende Efteraarslygteskær*. Også for organistvirksomheden er 1923 et skæringsår for Langgaard. Mellem 1923 og 1940, hvor han kommer til Ribe som domorganist, afholder han kun to orgelkoncerter, begge i 1935, med uropførelser af første og anden del af det såkaldte orgeldrama, *Messis*. Selv om han i Ribe får et orgel til sin rådighed, helliger han sig her sit virke som kirke-musiker (og komponist) og optræder kun yderst sporadisk som koncertudøver.

Komponisten Tage Nielsen (1929-2003) voksede op i Ribe og besøgte jævnligt Rued Langgaard og hans hustru, Constance. Tage Nielsen har ofte iagttaget Langgaard ved klaveret i forskellige situationer og fortæller følgende:

1 *Nationaltidende* 10.2.1919 og 24.2.1919, signeret -st-ts- (Gustav Hetsch).  
2 *Berliner Tageblatt* 27.1.1920 (Abend-Ausgabe), signeret Dr. Leopold Schmidt.

were performed, and the composer personally performed three piano works: *Mimi*, *Nocturnes* and eight pieces from *Gitanjali Hymns*. The first two compositions are regrettably only known today via these performances. On the basis of concert programmes and reviews, it would seem that the two works, in their separate ways, would have been an important contribution to the Langgaard piano repertoire. *Mimi* in the absolutely humorous department with 21 pieces, or rather ‘piano refinements’ as they are referred to at one point. In the work, a portrait is painted of the singer miss Mimi Klein, starting with her outer appearance *Frisur, Laksko* og *Armbaandsdingeldangel* (hairstyle, patent leather shoes and tinkling bracelets), via more impenetrable features such as *Storks’ Dance* and ---!! and concluding with a performance *At the Music Academy* (with a song by Langgaard) and *Sortie!*

In the reviews of the matinées, we get some hint of what Langgaard was like as a pianist. ‘His piano piece and playing style combined to produce excellent sound effects’ one critic writes about his performance of *Gitanjali Hymns*. The same critic talks about the exaggerated and misplaced use of the pedal in the performance of *Nocturnes*, but admits even so that the pedal effects at times underpinned the intended timbral and harmonious effect.<sup>1</sup>

In 1920, Rued Langgaard was in Berlin, where, together with the singer Ellen Overgaard, he held a concert at the Gesellschaft der Berliner Seession. Here he presented all ten movements of *Gitanjali Hymns*, and in a review he is described as a ‘gewandter, ausdrucksfähiger Pianist’ (skilful, expressive pianist).<sup>2</sup> Three years later, he performed the suite *Psalmen des Abgrunds*, a no longer existing precursor of *Music of the Abyss*, at a solo event in Karlsruhe. And finally that same year (1923), he performed the also no longer existing ‘anthems’ *Sponsa Christi* at a charity concert in Copenhagen. His career as a concert-playing musician ebbs out with these performances, and during the rest of his life he only appears once as a pianist. This is in 1933 at a concert devoted solely to his music, one in a series of portrait concerts initiated by The Danish Composers’ Society. Here the composer got the opportunity to perform his new work *In the Flickering Autumn Lamplight*. The year 1923 is also a watershed for Langgaard as an organist. Between 1923 and 1940, when he takes up his position as cathedral organist in Ribe, he only holds two organ concerts, both in 1935, with premiere performances of the first and second parts of the so-called organ drama *Messis*. Despite the fact that he has an organ at his disposal in Ribe, he devotes himself here to his work as a church musician (and composer) and only appears extremely sporadically as a concert performer.

The composer Tage Nielsen (1929-2003) grew up in Ribe and regularly visited Rued Langgaard and his wife, Constance. Tage Nielsen often observed Langgaard at the piano in various situations and relates the following:

1 *Nationaltidende* 10 Feb. 1919 and 24 Feb. 1919, signed -st-ts- (Gustav Hetsch).  
2 *Berliner Tageblatt* 27 Jan. 1920 (evening edition), signed Dr. Leopold Schmidt.

Hvad der især gjorde indtryk på mig, var Langgaards kolossale musikermæssige format, hans utrolige hukommelse og overblik, egenskaber han tit gav præver på, når han satte sig til flyglet for at illustrere sine musikalske anskuelser. – Han gengav uden tøven de mest komplicerede partiturer på klaveret, jeg husker således at have hørt ham spille uddrag af Liszts Dantesymfoni og Faust-symfoni, hvor det beredte mig visse vanskeligheder at følge med som bladvender.

Engang spillede han det meste af 1. sats af Schumanns g-mol sonate, og da jeg spurgte ham, om jeg måtte se noderne, sagde han: “Dem har jeg ikke”. Jeg blev lidt overrasket og bemærkede vantro, at han jo lige havde spillet sonaten, hvortil han – nærmest lidt irriteret og som den naturligste sag af verden sagde: “Min mor spillede den så tit da jeg var barn, så den kan jeg da virkelig udenad!” – Hans nodesamling var iøvrigt ret begrænset. Når han spillede med [violinisten] Haakon Raskmark, foregik det enten efter Raskmarks noder eller efter noder lånt på biblioteket. Jeg tror aldrig han øvede sig, men alligevel klarede han med forbløffende sikkerhed de vanskeligste klaverstemmer. [...]

Hans klaverspil var temmelig usædvanligt, præget af et meget udtalt rubato, af rigelig pedalanvendelse og af et undertiden næsten hysterisk *espressivo*.

Engang fremførte han ved klaveret et uddrag af i hvert fald 10 minutters varighed af Gades korværk *Der Strom*. Det foregik ved at han både spillede, sang og forklarede: her kommer tenorerne, nu soprannerne, og her er det strygerne o.s.v. Da han brød af, sagde han: “De må undskyldte, at jeg ikke kan huske teksten, men jeg har aldrig hørt værket, og det er mindst fyrretyve år siden jeg sidst har set det partitur.” [...]

[Han] var en flittig radiolytter og fulgte godt med i både danske og udenlandske programmer. Jeg husker at han engang i radioen havde hørt Schumanns sjældent fremførte violinkoncert to gange med kort tids mellemrum, hvorefter han præsterede det kunststykke at spille det meste af 1. sats udenad på klaveret.<sup>3</sup>

Ingen af samtidens kendte danske pianister, Christian Christiansen, Johanne Stockmarr eller Agnes Adler, opførte soloværker af Langgaard. En afgørende hindring var det naturligtvis, at musikken ikke var tilgængelig i trykt form. Langgaard forsøgte, uden held, at få udgivet et par klaverværker på forlaget Samfundet til Udgivelse af Dansk Musik, men tog næppe kontakt til nogen pianist for at få opført de værker, han løbende producerede. Initiativerne kom utvivlsomt udefra. I 1916 uropførte Carl Bernhard Philipsen en sonate (*Fantasi-Sonate*) i Dansk Koncert-Forening, og i 1921 spillede Victor Schiøler to mindre stykker af Langgaard. Året ef-

3 Tage Nielsen: “Den kan jeg da virkelig udenad”. Langgaards fantastiske musikhjerne.” – i: *DMT (Dansk Musik Tidsskrift)*, 1968, nr. 7-8, s. 180-182.

What particularly made an impression on me was Langgaard’s colossal format as a musician, his incredible memory and overview, qualities he often gave evidence of when he sat down at the grand piano to illustrate his musical views. – Without hesitation, he reproduced the most complex scores on the piano; I recall having heard him play excerpts from Liszt’s Dante Symphony and Faust Symphony that caused me certain difficulties to follow as a page-turner.

He once played most of the first movement of Schumann’s G Minor Sonata, and when I asked him if I might see the music, he said: ‘I haven’t got it.’ I was somewhat surprised and remarked incredulously that he had just played the sonata, to which – almost slightly irritated, and as the most natural thing in the world, he replied: ‘My mother used to play it so often when I was a child, so that’s of course something I know by heart!’ – His collection of sheet music was in fact fairly limited. When he played with [the violinist] Haakon Raskmark, this was either using Raskmark’s scores or music borrowed from the library. I do not think he ever practised, but despite this managed with amazing assurance to play the most difficult piano parts. [...]

His piano playing was rather unusual, characterised by an extremely marked rubato, generous use of pedal and an at times almost hysterical *espressivo*.

Once he performed at the piano an excerpt of at any rate ten minutes’ duration from Gade’s choral work *Der Strom*. He played, sang and explained at the same time: here come the tenors, now the sopranos, and here it’s the strings, etc. When he stopped, he said: “You must excuse me for not being able to recollect the text, but I have never heard the work, and it is at least forty years since I last saw the score.” [...]

[He] was a frequent listener to the radio and kept abreast of both Danish and foreign programmes. I recall that he had once heard on the radio Schumann’s rarely performed violin concerto twice at a short interval, after which he performed the feat of playing most of the first movement by heart on the piano.<sup>3</sup>

None of the well-known contemporary Danish pianists, Christian Christiansen, Johanne Stockmarr or Agnes Adler, performed solo works by Langgaard. A decisive obstacle, of course, was that the music was not available in printed form. Langgaard attempted, unsuccessfully, to get a couple of piano works published at the Society for the Publication of Danish Music, but hardly made contact with any pianist to have the works performed that he regularly produced. The initiatives came without a doubt from outside. In 1916, Carl Bernhard Philipsen gave a first performance of a sonata (*Fantasi-Sonata*) at The Danish Concert Society, and in 1921 Victor

3 Tage Nielsen: “That’s of course something I know by heart!” Langgaard’s fantastic musical brain.’ – in: *DMT (Dansk Musik Tidsskrift)*, 1968, nos. 7-8, pp. 180-182.

25 Øre.

KØBENHAVN SÆSON 1933-34  
 KONCERTDIREKTION: WILHELM HANSEN, MUSIK-FORLAG

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HORNING & MØLLERS KONCERTSAL  
 Torsdag d. 12. Oktober 1933 KL. 20

**DANSKE KOMPONIST-AFTENER**  
 arrang. af Dansk Komponist-Forening  
**4de Koncert**  
**Rud Langgaard-Aften**

Assistance:  
 Koncertsangerinde Mimi Falkensjerne, Komponisten Rud Langgaard,  
 Lili Gade-Kvartetten:  
 Fru Lili Gade, d'Hr. Axel Jørgensen, Ove Helsted, Alberto Medici.

- o o o -

**PROGRAM:**

**RUD LANGGAARD:**  
 INDLEDNING af PETER GRADMAN.

1. Strygekvartet Nr. 3 („Inferna“). Komp. 1924.  
 I. Allegro rabbioso (ovrbegerlig).  
 II. Presto artificioso (usferfundig).  
 III. Tranquillo — scherzoso (spodsk).
2. Seks Sange med Klaver.
  1. Og det var den mørke Blaaegn.
  2. Du Natsværmerdronning.
  3. Alle de smaa Klokker.
  4. Du Blomst i Dug.
  5. Eventyr.
  6. November. (Komp. 1930).
3. „I det blafrende Efteraarslygteskær“. Stemningsbilleder  
 i een Sats for Klaver.  
 Siemén river i Lygtemax Sæder:  
 Plantesæer spræller paa Spær  
 sig og dñ og os, Isæder  
 de medz Steen Har.  
 (Prit efter „Divina commedia“.)  
 Komp. 1930. (Isic Opførelse).
4. Strygekvartet Nr. 4 („Lacrimetta“). Komp. 1951.  
 I. Andantino poco scherzoso. (Isic Opførelse).  
 II. Scherzoso.  
 III. Sostenuto — Allegretto scherzoso.

**Flygel: HORNING & MØLLER**

Isamarbejde med Peter Gradman, musikkritiker og sanginstruktør, arrangerede Dansk Komponist-Forening i 1933 en serie portrætkoncerter, herunder en Rued Langgaard-koncert, som fandt sted den 12. oktober 1933. Komponisten kaldes her stadig Rud, selv om han i 1932 var gået over til at stave sit fornavn som Rued. Ved koncerten blev komponisten assisteret af musikere, der trofast havde støttet ham helt tilbage fra 1910erne, bl.a. sangerinden Mimi Falkensjerne (f. Klein) og violinisten Lili Gade, der var Langgaards kusine. Selv uropførte Rued Langgaard et nyt klaverværk, I det blafrende Efteraarslygteskær, som ved denne lejlighed var forsynet med et motto frit efter Dantes Guddommelige Komædie. Ved denne koncert var det sidste gang, man kunne opleve Langgaard offentligt i rollen som pianist. (Koncertprogram i det Kongelige Bibliotek).

In cooperation with Peter Gradman, music critic and song instructor, The Danish Composers' Society organised a series of portrait concerts in 1933, including a Rued Langgaard concert that took place on 12 October 1933. Here the composer is still referred to as Rud, even though he began to spell his first name Rued the previous year. At the concert, the composer was assisted by musicians who had faithfully supported him since as far back as the 1910s, including the singer Mimi Falkensjerne (b. Klein) and the violinist Lili Gade, who was Langgaard's cousin. Rued Langgaard himself performed a new piano work, In the Flickering Autumn Lamplight, which on this occasion was provided with a motto freely adapted from Dante's Divine Comedy. This concert marked the last time it was possible to experience Langgaard playing the piano at a public concert. (Concert programme in The Royal Danish Library).



ter opførte Schiøler *Serenata lagunosa* to gange, blandt andet i Unge Tonekunstneres Selskab (UTS). I denne nystartede forening var der en vis bevilgning over for Langgaard. Foreningens internationale fokus resulterede i et par udenlandske opførelser, hvor Langgaard ikke selv var involveret. Violinsonate nr. 2 blev opført 1923 i Paris, hvor Carl Nielsen, men ikke Rued Langgaard, var til stede, og i Prag uropførte Bohdan Gsellhofer en tidlig version af klaversonate nr. 1 ved en koncert i 1926 med et rent dansk program. Langgaard overværede heller ikke denne koncert.

Pianisten Max Rytter var med i kredsen omkring UTS og havde kendt Langgaard siden begyndelsen af 1920'erne. I 1944 uropførte han *Flammekamrene* og *Sponsa Christi, tedium vitæ* i radioen. Begge værker blev tilegnet ham. Endelig kom pianisten Agda Lhoir ind i billedet i Langgaards sidste tid. Hun uropførte fire klaverstykker af ham i radioen i 1951, herunder *Skyggeliv*, som Langgaard tilegnede hende. I 1953, året efter Langgaards død, præsenterede hun endnu et klaverprogram (også i radioen) med uropførelser, blandt andet af Langgaards genkomponering fra 1951 af *Blomstervignetter*.

Efter komponistens død var pianisten Bengt Johnsson i mange år ene om at gå i brechen for Rued Langgaards klaverværker. Han uropførte *Vanvidsfantasi* i radioen i 1955 og forestod den tidligste opførelse af *Afgrundsmusik*, vi kender, ved en koncert i 1967. En ny fase i værkernes udbredelse blev indledt, da den amerikanske pianist Noël Lee i 1970 indspillede en LP, udelukkende med musik af Langgaard.<sup>4</sup> Der gik 14 år før denne pionerindsats blev fulgt op af Bengt Johnsson og Teddy Teirup og yderligere 10 år, før de første CD'er med Langgaards klavermusik begyndte at udkomme. I de senere år har feltet – både hvad angår koncertopførelser og indspilninger – været domineret af Berit Johansen Tange, som indtil videre har udsendt tre CD'er med Langgaards værker, i 2004, 2011 og 2017.<sup>5</sup>

Rued Langgaards klaverkompositioner fordeler sig jævnt over hans 50 produktive år fra 1902 til 1951. Samlet set repræsenterer klavermusikken hele det brede udtrykspektrum og den stilistiske mangfoldighed, man finder hos Langgaard. Nogle af de mest progressive og grænseoverskridende værker, han skabte, findes blandt klaverværkerne. Man kunne pege på *Afgrundsmusik* (1921-24), *Fri Klaversonate* (1945-46), *Vanvidsfantasi* (1914-49) og *Le Béguinage* (1948-49). I de spøgefulde miniaturer i *Insektarium* (1917) viser Langgaard sig fra den innovative side. Så vidt det har kunnet konstateres, er Langgaard i 1917 den første komponist, som foreskriver 'modernistiske', musikalske effekter som banken på klaverlåget og spil direkte på klaverets strenge. I orkesterværket *Sfærernes Musik* (1916-18) 'opfinder'

Schiøler played two short pieces by Langgaard. The following year, Schiøler performed *Serenata lagunosa* twice, including a UTS (Society of Young Composers and Musicians) performance. In this newly started society there was quite an interest in Langgaard. The international focus of the society resulted in a couple of performances abroad in which Langgaard was not personally involved. The Violin Sonata no. 2 was performed in Paris in 1923, at which performance Carl Nielsen, but not Rued Langgaard, was present, and in Prague Bohdan Gsellhofer gave the first performance of an early version of Piano Sonata no. 1 at a concert in 1926, which featured a purely Danish programme. Langgaard was not present at that concert either.

The pianist Max Rytter belonged to the UTS circle and had known Langgaard since the early 1920s. In 1944 he gave the first performance of *The Chambers of Flames* and *Sponsa Christi, tedium vitæ* on the radio. Both works were dedicated to him. Lastly, the pianist Agda Lhoir came into the picture in Langgaard's final years. She gave first performances of four piano pieces by him on the radio in 1951, including *Shadow Life*, which Langgaard dedicated to her. In 1953, the year after Langgaard's death, she presented another piano programme of first performances (also on the radio), including Langgaard's recomposition from 1951 of *Flower Vignettes*.

After the composer's death, the pianist Bengt Johnsson was for many years the only one who took up the cudgels for Langgaard's piano works. He gave the first performance of *Insanity Fantasy* on the radio in 1955 and was responsible for the first performance of *Music of the Abyss* that we know of at a concert in 1967. A new phase of the dissemination of the works began when the American pianist Noël Lee recorded an LP in 1970 that exclusively featured music by Langgaard.<sup>4</sup> Fourteen years were to pass before this pioneer project was followed up by Bengt Johnsson and Teddy Teirup, and a further ten years before the first CDs with Langgaard's piano music started to be issued. In recent years – as regards both concert performances and recordings – the field has been dominated by Berit Johansen Tange, who so far has issued three CDs with Langgaard's works – in 2004, 2011 and 2017.<sup>5</sup>

Rued Langgaard's piano compositions are evenly spread out over his 50 productive years from 1902 to 1951. Overall, his piano music represents the entire broad spectrum of expression and the stylistic diversity one finds in his music. Some of the most progressive and breakthrough works he created are to be found among the piano works. One could point to *Music of the Abyss* (1921-24), *Free Piano Sonata* (1945-46), *Insanity Fantasy* (1914-49) and *Le Béguinage* (1948-49). In the playful miniatures in *Insektarium* (1917) Langgaard shows himself from his innovative side. As far as it can be ascertained, Langgaard in 1917 is the first composer who advocates 'modernistic' musical effects such as knocking on the lid of the piano and playing directly on the strings. In the

4 Rued Langgaard klaverværker. FONA TF 124.

5 *Piano Works*. Dacapo 8.226025 (2004), *Piano Works Vol. 2*. Dacapo 6.220565 (2011). *Piano Works Vol. 3*. Dacapo 6.220631 (2017).

4 Rued Langgaard piano works. FONA TF 124.

5 *Piano Works*. Dacapo 8.226025 (2004), *Piano Works Vol. 2*. Dacapo 6.220565 (2011). *Piano Works Vol. 3*. Dacapo 6.220631 (2017).

han tilsvarende et "glissando-klaver", et instrument, der er demonteret på en sådan måde, at man frit kan spille glissander på strengene.

Langgaards klavermusik kan siges at have en særstatus inden for hans produktion ved at udgøre en art 'frirum' for ham. Inden for klavergenren har han dels tilladt sig i nærmest uhæmmet grad at give efter for personlige, nostalgiske og romantiske stemninger og har kunnet dyrke sin hang til at genkalde sig "verden af i går" gennem afdæmpede, lyriske karakterstykker – dels kunne han, ligeså uhæmmet, gå til den anden yderlighed og give los for voldsomme, impulsive og rabiate udsagn som afspejling af aktuelle, indre og ydre, konflikter.

Det skal til slut nævnes, at Langgaard på sin vis skrev to klaverkoncerter. På trods af navnet er symfoni nr. 3 en regulær klaverkoncert, som både ved uropførelsen i 1918 og anden opførelse i 1926 havde Victor Schiøler som solist og Rued Langgaard som dirigent. Desuden findes der en klaverkoncert baseret på kompositioner af Siegfried Langgaard. Den blev til i 1935-38 og fik titlen "Fra Arild" med reference til Rued Langgaards mange sommerophold som barn sammen med sine forældre i fiskerlejet Arild på Kullen (Sverige). Værket er udgivet på CD, men har ikke været koncertopført.<sup>6</sup>

*Bendt Viinholt Nielsen, januar 2018*

orchestral work *The Music of the Spheres* (1916-18), he similarly 'invents' a 'glissando piano', an instrument uncovered in such a way that one can freely play glissandos on the strings.

Langgaard's piano music can be said to have a special status within his production by constituting a kind of 'free space' for him. Within the piano genre he has partly allowed himself to an almost unrestricted extent to yield to personal, nostalgic and romantic moods and has been able to cultivate his inclination to recall 'the world of yesterday' via subdued, lyrical character pieces – and partly, just as unrestrictedly, go to the opposite extreme and let loose violent, impulsive and rabid utterances that reflect present conflicts, both internal and external.

Finally, it should be mentioned that Langgaard in a way wrote two piano concertos. Despite its name, Symphony no. 3 is a regular piano concerto which both when first performed in 1918 and on its second performance in 1926 had Victor Schiøler as soloist and Rued Langgaard as conductor. In addition, there is a piano concerto based on compositions by Siegfried Langgaard. It came into being in 1935-38 and was given the title 'From Arild', a reference to Rued Langgaard's many summer stays as a child with his parents at the fishing hamlet of Arild on Kullen (Sweden). The work has been issued on a CD but never been given a concert performance.<sup>6</sup>

*Bendt Viinholt Nielsen, January 2018*

<sup>6</sup> Indspillet med Oleg Marshev som solist på Danacord DACOCD 535 (*Harmonious Families* vol. 4).

<sup>6</sup> Recorded with Oleg Marshev as soloist on Danacord DACOCD 535 (*Harmonious Families* vol. 4).

## OM KOMPOSITIONERNE I DETTE BIND

De følgende noter til værkerne beretter om kompositionernes tilblivelse, uropførelse og modtagelse i samtiden samt om programmatisk eller litterære referencer. Den sammenhængende værkgruppe **4-8** introduceres i et særligt afsnit. Yderligere detaljer om værkerne findes i værkfortegnelsen *Rued Langgaards Kompositioner* (BVN). Enkeltheder, som fremgår af nodemanuskripterne, kan findes i afsnittet *Kilder og kritisk beretning* s. 245.

### 1 Sonate nr. 1 (BVN 197)

I forlængelse af arbejdet i 1924-25 med orkestermusikken til Julius Magnussens skuespil *En Digters Drøm* (BVN 181) slog Rued Langgaard ind på en skønhedsdyrkende, pastichepræget, romantisk stil. At denne æstetik nu skulle udgøre hans kunstneriske fundament blev slået fast i tre nye værker: en klaversonate (nr. 1), en symfoni (nr. 7) og en strygekvartet (nr. 5).<sup>1</sup> Disse tre værker adskiller sig drastisk fra deres umiddelbare forgængere i de samme genrer: klaversonaten *Afgrundsmusik*, symfoni nr. 6 og strygekvartet nr. 3, som alle var kontrastfyldte og eksperimenterende i form og tone-sprog.<sup>2</sup> De nye værker er i en traditionel firsatset storform, om end Langgaard viger uden om sonateformen og skaber satser i friere former.

De tre værker blev udarbejdet i sommeren og efteråret 1925, men kun i præliminære versioner, idet de først fandt deres endelige form mange år senere, efter utallige omarbejdelser og revisioner. Den første version af klaversonate nr. 1 blev til under Langgaards 10 uger lange sommerophold i Bagsværd i 1925. Sammen med sin mor og med sin senere hustru Constance Tetens var han her indlogeret på reknavalescenthjemmet *Villa Karis*. Sonaten blev oprindeligt betegnet som nr. 2, idet *Afgrundsmusik* (BVN 169) talte som nr. 1, og senere blev den i en periode blot benævnt *Sonate* eller *Sonate (As-Dur)*. Denne førsteversion (som er separat indført i værkfortegnelsen BVN som nr. 186) blev uropført af pianisten Bohdan Gselhofer ved en "Festafteften med dansk musik" i Plzeň i Tjekkiet den 10. marts 1926.<sup>3</sup> Der var ingen danske medvirkende, og Rued Langgaard blev i det trykte program annonceret som Rudolf Imanuel Langgaard! Af manuskriptet til denne version er kun overleveret sats I, II og fragmenter af sats IV. Sats III er ikke identificeret, men kan have svaret til en foreliggende sats i Des-dur, *Andante tranquillo*, fra juli 1925.<sup>4</sup>

1 Henholdsvis BVN 186 (endelig version: BVN 197), BVN 188 og BVN 189.

2 Henholdsvis BVN 169, BVN 165 og BVN 183.

3 Koncertprogrammet findes i Det Kongelige Biblioteks småtrykssamling.

4 En revideret version i D-dur af denne sats, ligeledes fra juli 1925, publiceres i bind 3 (*Klaverstykker 1902-1951*) som nr. 29.

## ABOUT THE COMPOSITIONS IN THIS VOLUME

The following notes to the works provide information about the genesis of the compositions, their first performance and reception as well as programmatic or literary references. The group **4-8** of connected works is introduced in a separate section. Further details are to be found in the annotated catalogue of works *Rued Langgaard's Compositions* (BVN). Details that emerge from the music manuscripts can be found in the section *Sources and critical commentary*, p. 245.

### 1 Sonata no. 1 (BVN 197)

In continuation of work carried out in 1924-25 on the orchestral music for Julius Magnussen's play *A Poet's Dream* (BVN 181), Rued Langgaard turned towards a Romantic style that cultivated beauty and was characterised by pastiche. That this aesthetics was now to constitute his artistic foundation was confirmed by three new works: a piano sonata (no. 1), a symphony (no. 7) and a string quartet (no. 5).<sup>1</sup> These three works differ drastically from their immediate predecessors in the same genres: the piano sonata *Music of the Abyss*, Symphony no. 6 and String Quartet no. 3, all of which were full of contrasts and experimental as regards form and tonal idiom.<sup>2</sup> The new works are in a traditional four-movement shape, although Langgaard avoids the strict sonata form and creates movements in a more free form.

The three works were composed in summer and autumn 1925, but only in preliminary versions, since they only assumed their final form many years later, after countless alterations and revisions. The first version of Piano Sonata no. 1 was composed during Langgaard's 10-week summer stay in Bagsværd in 1925. Together with his mother and his later wife, Constance Tetens, he stayed at the convalescent home *Villa Karis*. The sonata was originally called no. 2, since *Music of the Abyss* (BVN 169) counted as no. 1, and during that period was simply referred to as *Sonata* or *Sonata (A flat major)*. This first version (which is included separately in the BVN list of works as no. 186) was first performed by the pianist Bohdan Gselhofer at a 'Gala Evening of Danish Music' in Plzeň in the Czech Republic on 10 March 1926.<sup>3</sup> There were no Danish musicians taking part, and Rued Langgaard was listed in the printed programme as Rudolf Imanuel Langgaard! Of the manuscript of this version only movements I, II and fragments of movement IV have survived. Movement III has not been identified, but may have corresponded to an existing movement in D flat major, *Andante tranquillo*, from July 1925.<sup>4</sup>

1 BVN 186 (final version: BVN 197), BVN 188 and BVN 189 respectively.

2 BVN 169, BVN 165 and BVN 183 respectively.

3 The concert programme is in The Collection of Pamphlets and Corporate Publications at The Royal Danish Library.

4 A revised version in D major of this movement, also from July 1925, is published in vol. 3 (*Piano Pieces 1902-1951*) as no. 29.

I efteråret 1926 foretog Langgaard en revision, og i 1927 udarbejdede han en ny renskrift af hele værket med to nykomponerede mellemsatser, en *Scherzo* og en *Romanza*, som erstattede de to oprindelige satser II og III. I februar 1928 udskiftede han scherzoen (sats II) endnu engang.<sup>5</sup> Det endelige manuskript er et produkt af flere påfølgende revisioner foretaget over en årrække: Sats I foreligger i renskriften fra 1927 med slutdateringen 11. september, men er senere forsynet med en del blyantsrettelser. Sats II fra 1928 fremstår i en senere, revideret, men udateret, renskrift. Sats III fra 1927 blev efterfølgende revideret og renskrevet påny, tidligst i 1941. Endelig blev sats IV, som siden tilblivelsen i 1925 havde været under løbende revision, "modificeret", som Langgaard kalder det, i 1933 – for så endelig at blive renskrevet en sidste gang i februar 1934.

Værket blev på et tidspunkt forsynet med både tilnavn og motto. På forskellige kasserede titelblade findes tilnavnene *Kronborg* og *I Borgens gyldne Sale* (også *Helsingborg* ses, skønt denne titel ellers forbindes med klaversonate nr. 2). Disse navne blev i sidste ende elimineret, men det tilhørende motto forblev i manuskriptet ved begyndelsen af første sats. Mottoet består af to linjer fra B.S. Ingemanns velkendte digt *Kong Valdemars Jagt* ("Paa Sjølund's fagre Sletter"):

I Borgens gyldne Sale  
sig rørte muntert Liv.<sup>6</sup>

Sonaten blev i 1970 indspillet på LP af Noël Lee<sup>7</sup>, som også forestod den tidligste kendte koncertopførelse af værket i Tivolis koncertsal den 29. juli 1993.

## 2 Sonate nr. 2 "Ex est" (BVN 222)

Som sonate nr. 1 har også nr. 2 en lang tilblivelseshistorie. Sonatens første version blev skitseret og formodentlig også renskrevet i sin helhed i sidste halvdel af februar 1934. Denne ur-version omfattede tre satser, svarende til de nuværende satser I, II og IV. Første sats blev "omkomponeret" allerede i april 1934, anden sats blev "omarbejdet" i september 1934 og førstesatsen blev yderligere revideret, eller "modificeret", som Langgaard skriver, den 28. august 1935 under hans og hans hustru Constances sommerophold i Arild på Kullen (Skåne).

Den renskrevne version, der forelå i efteråret 1935, er imidlertid gået tabt. Rued Langgaard havde i juni 1935 modtaget en skrivelse fra Dansk Komponist-Forening om afhol-

5 De to udeladte scherzosatser publiceres i bind 3 (*Klaverstykker 1902-1951*) som nr. 30 og 31.

6 *Samlede Skrifter*. 2. udgave. Kbh. 1853-64; 4. afd. (*Samlede Romancer, Sange og Eventyrdigte*), bd. 2, s. 130 (*Kong Valdemars Jagt*, strofe 2, vers 1-2).

7 *Rued Langgaard klaverværker*. FONA TF 124.

In autumn 1926, Langgaard carried out a revision, and in 1927 he did a new fair copy of the entire work with two newly composed intermediary movements, a *Scherzo* and a *Romanza*, which replaced the two original movements II and III. In February 1928, he replaced the *Scherzo* (movement II) yet again.<sup>5</sup> The final manuscript is a product of several subsequent revisions carried out over a number of years: Movement I exists in a fair copy from 1927, with a final date 11 September, but is later provided with a number of pencil corrections. Movement II from 1928 exists in a later, revised, but undated fair copy. Movement III from 1927 was later revised and a new fair copy made, not earlier than 1941. Finally, Movement IV, which since it was composed in 1925 had been subject to on-going revisions, was 'modified', as Langgaard refers to it, in 1933 – and a final fair copy of it was made in February 1934.

The work was provided at some point with both a name and a motto. On various discarded title pages are the names *Kronborg* and *In Golden Halls so Stately* (*Helsingborg* is also seen, although this title is normally associated with Piano Sonata no. 2). These names were finally removed, but the accompanying motto remained in the manuscript at the beginning of the first movement. The motto is made up of two verses from B.S. Ingemann's well-known poem *King Valdemar's Hunt* ('On Sjølund's plains so pleasing'):

In golden halls so stately  
A merry life was led.<sup>6</sup>

The sonata was recorded on an LP in 1970 by Noël Lee<sup>7</sup>, who also undertook the first known concert performance of the work in the Tivoli Concert Hall on 29 July 1993.

## 2 Sonata no. 2 'Ex est' (BVN 222)

As was the case with sonata no. 1, sonata no. 2 has a protracted and complex genesis. The first version of the sonata was sketched and probably also written in fair copy in its entirety during the second half of February 1934. This initial version comprised three movements, corresponding to the present movements I, II and IV. The first movement was 'recomposed' as early as April 1934, the second was 'reworked' in September 1934 and the first movement was further revised, or 'modified' as Langgaard formulates it, on 28 August 1935, during his and his wife Constance's summer stay at Arild on Kullen (Scania, Sweden).

The fair-copy version, which was at hand in Autumn 1935, has however got lost. Rued Langgaard received a letter from the Danish Composers' Society in June 1935 con-

5 The two omitted scherzo movements are published in vol. 3 (*Piano Pieces 1902-1951*), as nos. 30 and 31.

6 *Collected Writings*. 2nd edition. Copenhagen 1853-64; Section 4 (*Collected Romances, Songs and Fairy Tale Poems*), vol. 2, p. 130 (*King Valdemar's Hunt*, stanza 2, verses 1-2).

7 *Rued Langgaard klaverværker*. FONA TF 124.

delse af en kompositionskonkurrence i forbindelse med de olympiske lege i Berlin i 1936. Der kunne indsendes værker, som "i videste Forstand har Tilknytning til den Olympiske Idé."<sup>8</sup> Det var komponisten Louis Glass, der, sammen med to andre komponister, skulle udvælge de danske værker, som ville blive sendt videre til Berlin. Langgaard reagerede på opfordringen og indleverede sit renskrevne manuskript til klaversonate nr. 2 til foreningen. Dette manuskript blev åbenbart ikke returneret til komponisten, for fem år senere, i maj 1941, rekonstruerede Langgaard sonaten på grundlag af tidligere versioner og skitser. Han udarbejdede en ny renskrift af sats I, som han samtidig "omkomponerede" for tredje gang. Finalen (den daværende sats III) blev renskrevet på ny på grundlag af skitserne fra 1934, mens sats II fandtes i en brugbar renskrift fra september 1934, som kunne indlemmes i det rekonstruerede manuskript til sonaten. I 1945 tilføjede Langgaard den langsomme tredje sats, som blev komponeret og renskrevet på to dage, 21.-22. februar 1945.

Værket bar oprindeligt tilnavnet *Helsingborg* (efter den svenske by ved Øresund) – i visse optegnelser skrives titlen som *Hélsingborg* eller *Hålsingeborg*. Også varianten *I Hélsingborg* forekommer. I 1945 optræder sonaten med titlen *Anathema*. Dette græske ord benyttes et par steder i det nye testamente om noget, der forbandes, og ordet kan også anvendes i betydningen noget bandlyst. Det er utvivlsomt sonatens helt igennem tilbageskuende, romantiske tonesprog, der på polemisk vis hentydes til her. Det samme kan siges om den titel, Langgaard valgte i sidste ende (så sent som omkring 1951), nemlig *Ex est* – "Det er forbi". Som det er tilfældet med mange af Langgaards klaverværker, er der tale om en nostalgisk genskabelse af stemninger knyttet til komponistens barndom – her navnlig til byen Helsingborg, som han passerede og besøgte utallige gange igennem hele sit liv på sine sommerrejser til og fra Kullen.

Pianisten Teddy Teirup indspillede sonaten på LP i 1984.<sup>9</sup> Indspilningen blev udsendt i Danmarks Radio 21. august 1984, og der kendes ikke nogen offentlig opførelse af sonaten, tidligere end denne dato.

### 3 Sonate nr. 3 "Minder fra Høstens Tid" (BVN 268)

I modsætning til sonate nr. 1 og 2 blev denne sonate til på ret kort tid. Den er et af Langgaards største klaverværker, og det var den første store komposition, han gik i gang med efter at han i september 1940 var flyttet til Ribe som byens nye domorganist. Sonaten påbegyndtes ifølge det renskrevne manuskript den 15. august 1941, og hele værket var færdigt mindre end en måned senere, den 12. september 1941.

8 Et eksemplar af skrivelsen findes under RLS 139,24.

9 Paula 31. Genudgivet på CD i 1997 (PACD 31).

cerning a composition competition in connection with the Olympic Games in Berlin in 1936. Works could be submitted which 'in the broadest sense are connected to the Olympic Idea.'<sup>8</sup> It was the composer Louis Glass who, together with two other composers, was to select the Danish works that were to be sent on to Berlin. Langgaard responded to this invitation by handing in his fair-copy manuscript of Piano Sonata no. 2 to the society. This manuscript was apparently not returned to the composer, for five years later, in May 1941, Langgaard reconstructed the sonata on the basis of earlier versions and sketches. He drew up a new fair copy of the first movement, which he further 'recomposed' for the third time. The finale (the then third movement) was written in fair copy once more on the basis of the sketches from 1934, while the second movement existed in a usable fair-copy version from September 1934 that could be incorporated into the reconstructed manuscript of the sonata. In 1945, Langgaard added the slow third movement, which was composed and written in fair copy in the space of two days, 21-22 February 1945.

Originally, the work was given the name *Helsingborg* (after the Swedish city on the coast between Sweden and Denmark) – in certain annotations, the title is written *Hélsingborg* or *Hålsingeborg*. The variant *I Hélsingborg* (In Helsingborg) also occurs. In 1945, the sonata appears with the title *Anathema*. This Greek word is used a couple of times in the New Testament about something that is cursed, and the word can also be used about something that is banned. Without a doubt, it is the retrospective, Romantic musical idiom throughout the sonata which is being polemically referred to here. The same can be said about the title Langgaard finally chose (as late as around 1951), namely *Ex est* – 'It is all over'. As is the case with many of Langgaard's piano works, it is a question of a nostalgic recreation of moods linked to the composer's childhood – here in particular to the city of Helsingborg, which he passed and visited on numerous occasions throughout his life on his summer journeys to and from Kullen.

The pianist Teddy Teirup recorded the sonata on an LP in 1984.<sup>9</sup> The recording was broadcast on Danmarks Radio on 21 August 1984, and there is no knowledge of any public performance of the sonata prior to this date.

### 3 Sonata no. 3 "Memories from the Time of Harvest" (BVN 268)

Unlike sonatas nos. 1 and 2, this sonata was composed within a short space of time. It is one of Langgaard's largest piano works and was the first large composition he started on after moving to Ribe in September 1940 as the city's new cathedral organist. According to the fair-copy manuscript, he started on the sonata on 15 August 1941 and the entire work was finished less than a month later, on 12 September 1941. In succeeding

8 A copy of this document can be found under RLS 139,24.

9 Paula 31. Reissued on a CD in 1997 (PACD 31).

I årene efter indførte Langgaard dog mange rettelser i det renskrevne manuskript. Han ændrede toner og akkorder, korrigerede artikulationsangivelser og dynamik og indføjede forkortelser i form af spring. Ændringerne synes at være kommet til ad mange omgange og over lang tid. Et "ossia"-afsnit, som er indskudt i sats IV, er dateret 1942. Mærkeligt nok korrigerede han alle satsernes grundtempi, således at allegro blev rettet til andante (sats I, II og IV) og andante til adagio (introduktionen til sats I og sats III). De én gang skrevne metronomtallet er dog ikke blevet ændret.

Efter fuldførelsen var sonaten en tid betegnet som nr. 4 og bar tilnavnet *Echo de vanité* – vanité, dvs. forfængelighed, men ordet kan også betyde tomhed, intethed, og det er snarest dét, Langgaard har haft i tankerne. Senere fulgte titelforslag som *Eftersommer* og *Kullen*, inden Langgaard besluttede sig for betegnelsen *Minder fra Høstens Tid*. Satstitlerne synes oprindelige, men Langgaard har annulleret overskriften *Fra Bredgade* over introduktionen til første sats. Denne titel figurerer dog stadig i en satsfortegnelse foran i manuskriptet, hvor første sats kaldes *Fra Bredgade – og Kullen*.

Begrebet "Høstens Tid" er et nøglebegreb i Langgaards musikopfattelse. Udtrykket er især knyttet til Langgaards orgeltrilogi *Messis (Høstens Tid)* fra 1932-37 (BVN 228). "Messis" er det latinske ord for høsten (høsttiden). Høsten er det centrale symbol i Jesu lignelse om ukrudtet og hveden, som findes i Matthæus-evangeliet (kapitel 13, vers 24-30). Lignelsen fortæller, at ukrudtet skal blive stående i hvedemarken indtil høsten; først da skal det sorteres fra og brændes. Høsten, eller "Høstens Tid" som det hedder i ældre danske bibeloversættelser, er et billede på verdens ende. I 1936 gav Langgaard et interview forud for uropførelsen af første del af *Messis*, og her uddyber han værket's titel, idet han udtaler, at "Høstens Tid" ikke blot refererer til den bibelske lignelse, men også symboliserer tiden fra Niels W. Gades død og indtil første verdenskrigs udbrud, altså perioden 1890-1914. I dette tidsrum, forklarer han, nåede musikken "en Pragt, en Glans, en Skønhedsrigdom, der paralleliserer den med Høstens Tid i bibelsk Forstand."<sup>10</sup> Idéen er altså, at de 25 år før 1914 var en kunstnerisk guldalder for musikken, men samtidig en epoke, som bar undergangen i sig. Alt det, der var bygget op gennem den romantiske periode brød sammen med verdenskrigen. Titlen *Minder fra Høstens Tid* peger således på, at sonaten skal opfattes som en serie musikalske erindringsbilleder fra en svunden tid 'i undergangens skær'. Det er stemninger og klange fra Langgaards barndom og tidlige ungdom, som genkaldes og knyttes sammen med minder fra familiens årlige sommerophold på Kullen (Sverige) i årene fra 1898 til 1908. I den tredje sats med titlen *Ved Hotel "Kongen af Danmark", Niels Juelsgade* er vi dog hjemme i barndoms kvarteret i København. "Kongen af Danmark" lå skråt over for familien Langgaards lejlighed

years, however, Langgaard made many alterations to the fair-copied manuscript. He changed notes and chords, corrected articulation marks and dynamics and added abbreviations in the form of leaps. The alterations would seem to have been made at various different times and over a long period. An 'ossia' section, which has been inserted in the fourth movement, is dated 1942. Strangely enough, he corrected all the initial tempi of the movements, with allegro being corrected to andante (movements I, II and IV) and andante to adagio (introduction to movement I and movement III). The once written metronome indications, however, remained unchanged.

After completion, the sonata was for a while called no. 4 and had the name *Echo de vanité* – apart from vanity, the word *vanité* can also mean emptiness, nothingness, and it is most likely that which Langgaard had in mind. There were later such title suggestions as *Late Summer* and *Kullen* before Langgaard finally settled for *Memories from the Time of Harvest*. The titles of the movements seem to be the original ones, although Langgaard has removed the heading *From Bredgade* above the introduction to the first movement. The title is still used in a list of movements at the beginning of the manuscript, where the first movement is referred to as *From Bredgade – and Kullen*.

The idea of 'Time of Harvest' is a key one in Langgaard's conception of music. The expression is particularly linked to Langgaard's organ trilogy *Messis (Time of Harvest)* from 1932-37 (BVN 228). 'Messis' is the Latin word for harvest. The harvest is the central symbol in Christ's parable of the wheat and the tares that is found in St. Matthew's Gospel (chap. XIII, vs. 24-30). The parable relates that the tares are to remain standing in the wheatfield until the harvest; only then are they to be gathered separately and burnt. The harvest, or 'The Time of Harvest' as it is called in earlier biblical translations, is an image of the end of the world. In 1936, Langgaard gave an interview prior to the first performance of the first part of *Messis*, and here he goes into more detail about the title of the work, stating that 'The Time of Harvest' refers not only to the biblical parable but also symbolises the period from the death of Niels W. Gade up to the breaking out of the First World War, i.e. 1890-1914. During this period, he explains, music achieved 'a magnificence, a glory, a richness of beauty that is a parallel to that of the Time of Harvest in a biblical sense'.<sup>10</sup> The idea is, then, that the 25 years leading up to 1914 were an artistic 'golden age' for music, but at the same time an era that bore within it the seeds of destruction. The title *Memories from the Time of Harvest* thus indicates that the sonata is to be seen as a series of musical memory images from a past age 'in the glow of extinction'. There are moods and sounds from Langgaard's childhood and early youth which are recalled and linked to memories from the family's annual stay at Kullen (Sweden) in the years from 1898 to 1908. In the third movement, entitled *At the Hotel "The King of Denmark", Niels Juelsgade* we are, however, home in his childhood neighbourhood in Copenhagen. 'The King of Denmark' lay diagonally

10 Interview i *Berlingske Aftenavis* den 21.4.1936.

10 Interview in *Berlingske Aftenavis*, 21 April 1936.

i Niels Juelsgade 7. I denne sats minder Langgaard os om, at den forførende musik må opfattes i et dobbeltlys. I slutningen (t. 70-71) ændrer han temaet til tonerne h a d e (e)s – Hades, dødsriget i den græske mytologi. Satsen blev opført i Statsradionien den 15. august 1951 af Agda Lhoir som enkeltstående klaverstykke med titlen *Adagio espressivo*.

Sonaten har endnu ikke været koncertopført, men den blev studieproduceret af Danmarks Radio med pianisten Peter Froundjian og uropført i DR den 15. december 1987. Siden 1995 har værket været tilgængeligt i Peter Froundjians indspilning på CD.<sup>11</sup>

#### 4-8 Introduktion til 'det katolske spor' i Langgaards klavermusik

De fem klaverværker 4-8 tilhører en særlig gruppe af 'katolsk inspirerede' kompositioner, som det har været naturligt at anbringe sammen i dette bind. Værkerne er knyttet til hinanden både idémæssigt, i kraft af deres titler og som følge af det delvist sammenfaldende musikalske indhold. De fem værker suppleres af to enkeltstående klaverstykker: *I Kirken* (BVN 178) og *Sponsa Christi* (BVN 198).<sup>12</sup> Før præsentationen af de fem værker skal 'det katolske spor' i Langgaards musik kort introduceres.

Den 10. november 1923 opførte Rued Langgaard et værk med titlen *Sponsa Christi, Hymner for Klaver* (BVN 179) ved en velgørenhedskoncert i København. Manuskriptet er forsvundet, og værkets indhold og omfang er ukendt. Disse hymner blev imidlertid udgangspunktet for en 'familie' af værker i Langgaards klaverproduktion. Udtrykket *Sponsa Christi*, Kristi brud, er hentet fra den katolske kirkes messe for hellige jomfruer og kvindelige martyrer, nærmere bestemt fra hymnen "Veni, Sponsa Christi" ("Kom, Kristi Brud"). Senere benytter Langgaard flere gange udtrykket *Sponsa Christi* som titel, så man må tro, at begrebet har haft en personlig betydning for ham. Brugen af latinske titler hænger sammen med en generel interesse for den romersk-katolske kirke, som blusser op omkring 1922, måske som følge af Langgaards ophold i Italien i fem uger i 1921 og hans arbejde med operaen *Antikrist* (1921-23). I et interview i 1924 om operaen indrømmer han, at han føler sig mere tiltrukket af den katolske kirke end af den protestantiske, især fordi musikken spiller så stor en rolle ved den katolske gudstjeneste. Han synes dog kun at have haft sporadisk berøring med det katolske miljø i Danmark, og han brød ikke med den protestantiske, danske folkekirke, selv om han på dette tidspunkt omtaler den som stivnet og livløs.

I 1923 holdt Langgaard et foredrag i foreningen Academicum catholicum i København med titlen "Fremtidens Frelser og Kunsten". I en vision om et nyt, religiøst funderet

opposite the Langgaard family's apartment at Niels Juelsgade 7. In this movement, Langgaard reminds us that the seductive music should be seen in a double light. In the conclusion (bars 70-71) he changes the theme to the notes h-a-d-e-es (B-A-D-E-E flat in English notation) – Hades, the realm of the dead in Greek mythology. The movement was performed on the State Radio on 15 August 1951 by Agda Lhoir, as an individual piano piece with the title *Adagio espressivo*.

The sonata has not yet been performed in concert, but it was studio-produced by Danmarks Radio with the pianist Peter Froundjian and given its first performance on DR on 15 December 1987. Since 1995, the work has been accessible on the CD recording by Peter Froundjian.<sup>11</sup>

#### 4-8 Introduction to 'The Catholic track' in Langgaard's piano music

The five piano works 4-8 belong to a particular group of 'Catholic-inspired' compositions which it seems natural to place together in this volume. The works are interconnected both in terms of concept, by virtue of their titles and as a result of their partially coinciding musical content. The five works are supplemented by two individual piano pieces: *In the Church* (BVN 178) and *Sponsa Christi* (BVN 198).<sup>12</sup> Before presenting the five works, 'The Catholic track' in Langgaard's music will briefly be introduced.

On 10 November 1923, Rued Langgaard performed a work with the title *Sponsa Christi, Anthems for Piano* (BVN 179) at a charity concert in Copenhagen. The manuscript has disappeared, and the content and scope of the work are unknown. These anthems, however, became the point of departure for a 'family' of works in Langgaard's production of piano music. The expression *Sponsa Christi*, Bride of Christ, has been taken from the Catholic mass for holy virgins and female martyrs, more specifically from the anthem 'Veni, Sponsa Christi' ('Come, Bride of Christ'). Later, Langgaard on several occasions used the expression *Sponsa Christi* as a title, so one must assume that the concept had a personal significance to him. The use of Latin titles also has to do with a general interest in the Roman Catholic Church that flares up around 1922, perhaps as a result of Langgaard's five-week stay in Italy in 1921 and his work on the opera *Antichrist* (1921-23). In an interview in 1924 about the opera he admits that he feels more attracted to the Catholic than the Protestant church, particularly because music plays such an important role in Catholic services. He does, though, seem to have had only sporadic contact with the Catholic environment in Denmark, and he did not break with the Lutheran Danish State Church, although he in this period refers to it as being rigid and lifeless.

In 1923, Langgaard gave a lecture at the Academicum catholicum association in Copenhagen, with the title 'The Saviour of the Future and Art'. In a vision of a new, religious-

11 *Langgaard: Piano Music*. Danacord DACOCD 430 (1995).

12 Publiceret i bind 3 (*Klaverstykker 1902-1951*) som nr. 24 og 25.

11 *Langgaard: Piano Music*. Danacord DACOCD 430 (1995).

12 Published in vol. 3 (*Piano Pieces 1902-1951*) as nos. 24 and 25.

samfund, hvor musikken skulle have en central placering, så han den katolske kirke som en drivende kraft i et samarbejde med den teosofiske, nyreligiøse bevægelse “Stjernen i Øst”, som han også var levende optaget af i denne periode. Han ville nå frem til, hvad han kalder “det 20. århundredes teosofiske kunst”. Et centralt element i Langgaards utopi er “Alle Tings Musik”, betegnelsen for en ny musik komponeret inden for et særligt tonesystem, som bogstaveligt talt skulle kunne bringe den trænede lytter på bølglængde med et musikværks åndelige indhold. Læren om “Alle Tings Musik” tænkes udbredt gennem et “Jesu musikalske Selskab”, hvis virke baseres på jesuiterordenens grundlægger, Ignatius Loyolas hovedværk, *Exercitia spiritualia* (åndelige øvelser) i en særlig musikrelateret tilretning.<sup>13</sup>

Langgaards vision var og blev et vidtløftigt tankeeksperiment, og han forfulgte ikke de specifikke musikalske idéer, han selv havde fremsat. I 1923-24 søgte han derimod i en række klaverstykker at skabe en religiøs musik præget af enkelhed, formmæssigt såvel som tonalt. I 1923 skrev han de omtalte hymner, *Sponsa Christi*, i 1924 komponerede han et værk med samme titel og arbejdede med klaversatser, som han gav titlerne *Sursum corda*, *Oratio* og *Secreta*, tre begreber fra den katolske liturgi. Værkerne fra 1924 kendes fra komponistens optegnelser, men ingen samtidige manuskripter er bevaret. *Sponsa Christi* (1924) blev omarbejdet i 1926 og foreligger i dag i en yderligere revideret og forkortet version med titlen *Angelus* (BVN 182). Værkets tredje sats går formodentlig tilbage til hymnerne fra 1923, idet en separat version af dette stykke er forsynet med kompositionsåret 1923. Det drejer sig om klaverstykket *I Kirken*, som synes nedfældet omkring 1940 og oprindeligt bar titlen *Sponsa Christi* (BVN 178). Også en *Hymne for Klaver* dateret 1923, men kun kendt i et manuskript fra 1927, går uden tvivl tilbage til det tidlige *Sponsa Christi*-værk; stykket fik faktisk i sidste ende titlen *Sponsa Christi* (BVN 198).

Værkgruppen bliver i 1934 udvidet med “*Wie das Leben, so der Tod –*” og *Adorazione* (begge under BVN 223) og i 1944 med fantasien *Sponsa Christi, tædium vitae* (BVN 297). Alle tre inkluderer passager, der kendes fra stykkerne fra 1923-24. Tre år senere, i 1947, inspireres Langgaard til atter en gang at tage motiverne fra de tidlige stykker op i en ny komposition, som han ligefrem giver titlen *Chiesa madre*, “moderkirken”, altså den katolske kirke (BVN 367 i værkets oprindelige form). Inspirationen fandt han ved besøg i den katolske Sankt Andreas Kirke på Ordruphøj under et ferieophold dette år i Ordrup (Charlottenlund). Mere end et år senere komponerer Langgaard så en serie stærkt kontrasterende klaverstykker, som han samler i en suite under overskriften *Stemmingsvanvid fra Ordruphøj*. Titlen (og stykkerne) antyder et ambivalent forhold til den forførende atmosfære, han må have mødt i kirken i Ordrup. Samme

ly based society, one in which music was to have a central position, he saw the Catholic church as a driving force in a cooperation with the theosophical, new-religious movement ‘The Star in the East’, which he was extremely interested in during this period. He wanted to arrive at what he calls ‘the theosophical art of the 20th century’. A key element of Langgaard’s utopia is a ‘Music of All Things’, his term for a new music composed within a special tonal system which quite literally was to bring the trained listener onto the wavelength of the spiritual content of a piece of music. The teaching of the ‘Music of All Things’ was to be disseminated via a ‘Musical Society of Christ’, the activities of which were to be based on the main work by the founder of the Jesuit order, Ignatius Loyola, *Exercitia spiritualia* (spiritual exercises) in a special, musically oriented form.<sup>13</sup>

Langgaard’s vision was and remained a diffuse intellectual experiment and he did not observe the specific musical ideas he himself had advanced. In 1923-24, on the other hand, he sought in a series of piano pieces to create a religious music characterised by simplicity – both tonally and formally. In 1923, he wrote the anthems already mentioned, *Sponsa Christi*, and in 1924 he composed a work with the same title and worked on piano pieces to which he gave the title *Sursum corda*, *Oratio* and *Secreta*, three concepts from the Catholic liturgy. The works from 1924 are known from the composer’s notes, but no contemporary manuscripts have been preserved. *Sponsa Christi* (1924) was revised in 1926 and today exists in a further revised and reduced version with the title *Angelus* (BVN 182). The third movement of the work probably goes back to the anthems of 1923, since a separate version of this piece is given 1923 as the year of composition. This is the piece *In the Church*, which seems to have been committed to paper around 1940 and originally had the title *Sponsa Christi* (BVN 178). An *Anthem for Piano*, dated 1923 but only known from a manuscript of 1927, also certainly goes back to the early *Sponsa Christi* work – it was actually finally given the title *Sponsa Christi* (BVN 198).

The group of works was enlarged in 1934 by the addition of ‘*Wie das Leben, so der Tod –*’ and *Adorazione* (both under BVN 223), and in 1944 by the fantasy *Sponsa Christi, tædium vitae* (BVN 297). All three include passages known from the 1923-24 pieces. Three years later, in 1947, Langgaard is once more inspired to include motifs from the early pieces in a new composition which he even gives the title *Chiesa madre*, ‘Mother Church’, i.e. the Catholic church (BVN 367 in the original form of the work). He found inspiration when visiting the Catholic Sct Andreas Church at Ordruphøj during a holiday stay that year in Ordrup (Charlottenlund). Over a year later, Langgaard composes a series of starkly contrasting piano pieces, which he collects into a suite under the title *Mood Madness from Ordruphøj*. The title (and the music) imply an ambivalent attitude to the seductive atmosphere he must have encountered in the church in Ordrup. The same

13 Se nærmere i Bendt Viinholt Nielsen: *Den ekstatiske outsider. Rued Langgaards liv og musik*. Kbh. 2012, s. 142-149.

13 For more detailed information, see Bendt Viinholt Nielsen: *The ecstatic outsider. Rued Langgaard’s life and music*. Copenhagen 2012, pp. 142-149.



holdning skinner igennem i nogle betegnelser, der findes i kilderne til disse stykker: *Gala religiosa* (religiøs pragt), *Demenza religiosa* (religiøs demens) og *Mania religiosa* (religiøs mani). Suiten blev hurtigt opgivet og to af satserne blev føjet til *Chiesa madre*, mens fire endte i *Le Béguinage* (BVN 369), hvor de kom til at indgå i et nyt koncept uden direkte tilknytning til det her beskrevne værkkompleks.<sup>14</sup>

#### 4 Angelus (3 Klaverstykker) (BVN 182)

*Angelus* er ifølge manuskriptet komponeret i 1924 og renskrevet og revideret i oktober 1926 under titlen *Sponsa Christi*. Slutdateringen lyder 29. oktober 1926. Der kendes ingen manuskripter fra 1924, men værket omtales i nogle bevarede kalenderblade fra første halvår 1924.<sup>15</sup> Langgaard noterer således under 23. februar, at han er i gang med at renskrive "Sponsa Christi", og to dage senere afslutter han denne renskrift. Den 16. april dukker titlen imidlertid op igen blandt de værker, han har arbejdet med den dag. Mere hører man ikke til det, før kalenderen ophører 8. maj. Måske blev kompositionen ikke fuldført i 1924, men først i forbindelse med renskrivningen i 1926.

Værket skiftede titel til *Angelus* i forbindelse med en revision, som nok fandt sted i slutningen af 1920'erne. Sats I og III blev kun ændret i mindre grad, mens sats II, som var af typen 'tema med variationer', blev forkortet i en sådan grad, at kun temaet og én ud af i hvert fald fem variationer stod tilbage. Som afrunding på satsen indførte Langgaard en gentagelse af temaet. De udeladte variationer kendes ikke. Værket har indtil udgivelsen i dette bind ikke været offentligt opført.

#### 5 Adorazione (Fantasi) (BVN 223)

#### 6 "Wie das Leben, so der Tod –" (BVN 223, oprindelig version)

Fantasien *Adorazione* var i sin oprindelige form et mindre klaverstykke med titlen "Wie das Leben, so der Tod –". Førsteversionen af dette stykke, som blev til i februar 1934 (skitsen er dateret 20. februar), har en selvstændig værdi og publiceres her som et tillæg til værkets endelige version.<sup>16</sup> Klaverstykket angives komponeret i 1924 og "omkomponeret" i 1934. Muligvis er det kun temaet t. 22-31, der går tilbage til 1924 (sats II af *Angelus* BVN 182). Titlen er et citat af en inskription på Kirken i Flüelen i Schweiz. Byen ligger ved

attitude is obvious in some of the terminology found in the sources of these pieces: *Gala religiosa* (religious splendour), *Demenza religiosa* (religious dementia) and *Mania religiosa* (religious mania). The suite was soon abandoned, with two of the movements being added to *Chiesa madre*, and four others ending up in *Le Béguinage* (BVN 369), where they came to be included in a new concept without any direct link to the work complex described here.<sup>14</sup>

#### 4 Angelus (3 piano pieces) (BVN 182)

According to the manuscript, *Angelus* was composed in 1924, and revised and fair-copied in October 1926 under the title *Sponsa Christi*. The final date is 29 October 1926. No manuscripts from 1924 are known to exist, but the work is mentioned in a number of preserved calendar sheets from the first half of 1924.<sup>15</sup> Langgaard notes under 23 February that he is in the process of making a fair copy of 'Sponsa Christi', and two days later he completes this fair copy. On 16 April, however, the title appears again among the works he has been working on that day. There is no more mention of the work before the calendar ends on 8 May. Perhaps the composition was not completed in 1924 but first in connection with the fair-copy version of 1926.

The work changed its title to *Angelus* in connection with a revision that probably took place in the late 1920s. Movements I and III were only altered to a limited extent, but movement II, which was a 'theme and variations' movement, was shortened to such a degree that only the theme and one of at any rate five variations were left. As a conclusion to the movement, Langgaard introduced a repetition of the theme. The omitted variations are unknown. The work has not yet been performed in public at the time of the publication of this volume.

#### 5 Adorazione (Fantasy) (BVN 223)

#### 6 'Wie das Leben, so der Tod –' (BVN 223, original version)

The fantasy *Adorazione*, in its original form, was a short piano piece with the title 'Wie das Leben, so der Tod –'. The first version of this piece, which was composed in February 1934 (the draft version is dated 20 February), has an intrinsic value and is published here as an addition to the final version of the work.<sup>16</sup> The piano piece is stated as being composed in 1924 and 'recomposed' in 1934. Possibly, it is only the theme of bars 22-31 that originates from 1924 (movement II of *Angelus* BVN 182). The title is a quotation from an inscription on the church in Flüelen in Switzerland. The town

14 Ud over klaverstykker med reference til den katolske kirke, skrev Langgaard flere vokalværker, bl.a. motetter, med latinsk tekst fra den katolske liturgi.

15 RLP 3.

16 "Wie das Leben, so der Tod –" er ikke optaget i BVN-værkfortegnelsen som selvstændigt værk, men beskrevet under *Adorazione*.

14 Apart from the piano pieces referring to the Catholic church, Langgaard wrote a number of vocal works, including motets, with the Latin text from the Catholic liturgy.

15 RLP 3.

16 'Wie das Leben, so der Tod –' is not included in the BVN catalogue of works as an independent work, but described in conjunct with *Adorazione*.

Vierwaldstättersøen og er et trafikalt knudepunkt mellem Schweiz og Italien ved Sankt Gotthardt-passet. Langgaard passede Flüelen den 30. januar 1923 på rejse fra Luzern via Vierwaldstättersøen til Italien. Det er sandsynligt, at han aflagde et besøg i den romersk-katolske *Herz Jesu* kirke i byen, hvor han ved selvsyn har kunnet se sentensen *Wie das Leben so der Tod* (uden komma), som findes på en plakette over en indgangsportal, og hvis indhold uddybes af teksten på en tilsvarende plakette: *In allem was du tust bedenck das End.*<sup>17</sup>

Den første, renskrevne version af "*Wie das Leben, so der Tod* –" var ikke mange dage gammel, før Langgaard udarbejdede en ny version med en længere slutning, der dog ikke er bevaret i sin helhed. Udgivelsen her præsenterer således den initiale version, om end Langgaards renskrift foreligger med en mindre lakune. I forbindelse med senere genbrug af manuskriptets sidste blad er seks takter (t. 97-103) af højre hånds nodesystem nemlig skåret bort. Det manglende har dog kunnet rekonstrueres på basis af den bevarede skitse.

Allerede den 3. marts 1934 forelå en ny renskrift med en omarbejdet og betydeligt udvidet version af kompositionen. I denne form fik værket titlen *Skærsilden*, og det blev snart inddraget som sats II i den *Fantasi frit efter Dantes 'Divina commedia'*, Langgaard skabte i 1934, og hvis første sats var en version af *I det blafrende Efteraarslygteskær* (BVN 206). Efter en tid blev de to satser atter skilt ad. Sats I blev omarbejdet og fuldført i 1937 under titlen *Flammekamrene* (BVN 221), mens sats II blev selvstændiggjort med titlen *Adorazione* og undertitlen *Pianofantasi*. Mens satsen var inddraget i Dante-fantasien blev en passage i slutningen ændret på den måde, at manuskriptets side 13 (indeholdende t. 189-195) blev overklæbet med en ny side 13, hvorved de oprindelige syv takter blev erstattet af 12 nye takter. På den nye side findes betegnelsen *Senza speranza*, som synes at referere direkte til Dantes guddommelige komedie.<sup>18</sup> Begge varianter er i dag synlige, idet den påklæbte side nu er gået løs. Udgaven medtager de to slutninger som alternativer betegnet hhv. I (t. 189-205) og II (t. 189a-210a).

På et tidspunkt indtegnede Langgaard nogle betydelige spring i manuskriptet, ligesom han indføjede en række, til dels uklare, rettelser og ændringer, hvis formål ikke kan gennemskues. Udgaven ignorerer disse ændringer, som er indføjet med blyant og farvestift, og følger den renskrevne blækversion fra 1934, som i øvrigt, mærkeligt nok, er mangelfuldt noteret visse steder, uden at det dog giver anledning til tvivl om komponistens intention. De konsekvent manglende bindebuer mellem noderne i orgelpunktet i t. 32-52 og t. 158-178 kan dog tolkes som et udtryk for, at tonen skal eller kan slås an flere gange i forløbet.

lies by the Vierwaldstätter lake and is a traffic hub between Switzerland and Italy at the St. Gotthard pass. Langgaard passed Flüelen on 30 January 1923 on a trip from Luzern via the Vierwaldstätter lake to Italy. It is likely that he paid a visit to the Roman Catholic *Herz Jesu* church in the town, where he could personally have been able to see the inscription *Wie das Leben so der Tod* (without the comma), which is to be found on a plaque above an entrance portal, and the content of which is clarified further by a corresponding plaque: *In allem was du tust bedenck das End.*<sup>17</sup>

The first fair-copy version of '*Wie das Leben, so der Tod* –' was not many days old before Langgaard came up with a new version that had a longer conclusion, which however has not been preserved in its entirety. So this edition presents the original version, despite the fact that Langgaard's fair copy contains a small lacuna. In connection with later use of the last page of the manuscript, six bars (bb. 97-103) of the music for the right hand have been cut off. It has though been possible to reconstruct what is missing on the basis of a preserved sketch.

As early as 3 March 1934, a new fair copy existed with an altered and considerably expanded version of the composition. In this form, the work was given the title *Purgatory*, and it was soon included as movement II in the *Fantasia freely based on Dante's 'Divine Comedy'*, composed by Langgaard in 1934, the first movement of which was a version of *In the Flickering Autumn Lamplight* (BVN 206). After a while, the two movements were separated once more. Movement I was reworked and completed in 1937 with the title *The Chambers of Flames* (BVN 221), while movement II was made independent and given the title *Adorazione* as well as the subtitle *Piano Fantasy*. While the movement was included in the Dante fantasy, a concluding passage was changed in such a way that page 13 of the manuscript (containing bars 189-195) was pasted over with a new page 13, where the original seven bars were replaced by 12 new ones. On this new page there is an indication *Senza speranza*, which seems to refer directly to Dante's divine comedy.<sup>18</sup> Both variants are now visible, since the pasted-on page has now worked its way loose. The edition includes the two conclusions as alternatives, referring to them as I (bars 189-205) and II (bars 189a-210a).

At some point, Langgaard inserted various considerable leaps in the manuscript, also adding a number of partly unclear corrections and changes, the aim of which is hard to grasp. This edition ignores these changes, which were added in pencil and crayon, and follows the fair-copy ink version from 1934, which, incidentally and strangely enough, is incompletely written down at certain points, without this casting any doubt on the composer's intention, however. The consistently lacking ties between the notes in the pedal point in bars 32-52 and bars 158-78 can, however, be interpreted as an expression of the fact that the note is to be or can be played several times during the sequences.

17 Kirchenratspräsident Richard Arnold har venligt oplyst dette.

18 "Lasciate ogne speranza, voi ch'intrate" – "Lad alt håb ude, du som træder ind" (*Den Guddommelige Komedie, Helvede, sang III*).

17 Kirchenratspräsident Richard Arnold has kindly provided this information.

18 'Lasciate ogne speranza, voi ch'intrate' – 'Abandon hope, all ye who enter here' (*The Divine Comedy, Hell, canto III*).

“*Wie das Leben, so der Tod* –” har ikke været offentligt opført. *Adorazione* blev uropført af Ulrich Stærk den 2. juli 1995 på Svanekegården i Svaneke. Den første indspilning blev foretaget af Berit Johansen Tange i 2011.<sup>19</sup>

## 7 Sponsa Christi, tædium vitæ (Fantasia virtuosa) (BVN 297)

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Værket blev til i Ribe i løbet af to dage i januar 1944. Det renskrevne manuskript er dateret 13. januar 1944. Langgaard oplyser ikke, at værkets triumferende slutning citerer såvel klaverstykket *I Kirken* (BVN 178), dateret 1923, som sats III af *Angelus* (BVN 182), hvor dateringen lyder 1924/1926. Begge de nævnte værker har tidligere båret titlen *Sponsa Christi*.

Kompositionen blev opført i Statsradiofonien den 3. december 1944 af pianisten Max Rytter, og i denne forbindelse blev værket tilegnet ham. I radioens program blev fantasien annonceret som *Sponsa Christi homicida*, muligvis en misforståelse af den titel, Langgaard oprindeligt havde valgt: *Sponsa Christi, omicida*. Udtrykket “Sponsa Christi”, Kristi brud, kombineres her med det italienske ord “omicida”, morder. I kilderne sætter Langgaard komma mellem titlens to dele, der ikke giver nogen mening i sammenhæng. Efter opførelsen blev titlen ændret til *Sponsa Christi tædium vitæ*. “Tædium vitæ” (eller “taedium vitæ”) er latin for livslede. Langgaard har undladt kommaet, men udgiverne har genindført det, da heller ikke disse to elementer giver titlen en sammenhængende mening. Det er uvist, hvilke tanker Langgaard kan have gjort sig og hvorledes titlen skal forstås i relation til det musikalske indhold.

## 8 Chiesa madre (Lille Sonate) (BVN 367)

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*Chiesa madre* – hvis titel betyder “moderkirken” (dvs. den romersk-katolske kirke) – bestod oprindeligt af én sats (i fire afsnit), identisk med den nuværende sats II til og med t. 130, dog med den forskel, at slutakkorden i t. 130 var noteret som en As-dur-akkord. Dateringerne i det renskrevne manuskript oplyser, at værket blev komponeret i sommeren 1947 ved Ordruphøj (Charlottenlund) på basis af motiver fra 1923, men omkomponeret og renskrevet i Ribe mellem 25. og 30. november 1948.<sup>20</sup>

Rued Langgaard og hans hustru Constance havde fra 1940 haft fast bopæl i Ribe, men de afholdt i årene derefter en periode af deres sommerferie i Hellerup eller Charlotten-

19 Rued Langgaard *Piano Works*. Vol. 2. Dacapo 6.220565 (2011).

20 Manuskriptets slutdatering blev senere overklæbet. Den således skjulte datering kunne vanskeligt læses, og det utydelige kompositionsår 1947 blev læst som 1927 (jfr. BVN 367). Denne fejlslæsning har kunnet korrigeres nu, hvor overklæbningen i manuskriptet er gået løs og dateringen er blevet fuldt ud synlig.

“*Wie das Leben, so der Tod* –” has not been publicly performed. *Adorazione* was first performed by Ulrich Stærk on 2 July 1995 at Svanekegården in Svaneke on the island of Bornholm. The first recording was made by Berit Johansen Tange in 2011.<sup>19</sup>

## 7 Sponsa Christi, tædium vitæ (Fantasia virtuosa) (BVN 297)

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The work was composed in Ribe in the space of two days in January 1944. The fair-copy manuscript is dated 13 January 1944. Langgaard does not mention that the triumphant conclusion of the work quotes from both the piano piece *In the Church* (BVN 178), dated 1923, and movement III of *Angelus* (BVN 182), which has the dating 1924/1926. Both works have earlier had the title *Sponsa Christi*.

The composition was performed on the State Radio on 3 December 1944 by the pianist Max Rytter, the work being dedicated to him in that connection. In the radio programme the fantasy was announced as *Sponsa Christi homicida*, possibly a misunderstanding of the title Langgaard had originally chosen: *Sponsa Christi, omicida*. The expression ‘Sponsa Christi’, Bride of Christ, is combined here with the Italian word ‘omicida’, murderer. In the sources, Langgaard inserts a comma between the two parts of the title, which in combination makes no sense. After the performance, the title was changed to *Sponsa Christi tædium vitæ*. ‘Tædium vitæ’ (or ‘taedium vitæ’) is Latin for a lack of any zest for life. Langgaard has omitted the comma, but the publishers have reintroduced it, since these two elements otherwise do not have any coherent meaning either. It is uncertain what underlying thoughts Langgaard has had and how the title is to be understood in relation to the musical content.

## 8 Chiesa madre (Little Sonata) (BVN 367)

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*Chiesa madre* – the meaning of which is ‘Mother Church’ (i.e. The Roman Catholic Church) – originally comprised a single movement (in four sections), identical with the present second movement up to and including bar 130, except for the fact that the final chord in bar 130 was written as an A flat major chord. The datings in the fair-copy manuscript show that the work was composed in summer 1947 at Ordruphøj (Charlottenlund) on the basis of motifs from 1923, but recomposed and fair-copied in Ribe between 25 and 30 November 1948.<sup>20</sup>

Rued Langgaard and his wife Constance resided permanently in Ribe from 1940 onwards, in succeeding years they spent a period of their summer holiday in either Hel-

19 Rued Langgaard *Piano Works*. Vol. 2. Dacapo 6.220565 (2011).

20 The end date of the manuscript was later pasted over. The now hidden date was extremely difficult to read, and the indistinct composition year of 1947 was read as 1927 (cf. BVN 367). This wrong reading has been able to be corrected now that the paste-over has loosened and the date is completely visible.

tenlund – i 1947 således i Ordrup (Charlottenlund). Her findes, på lokaliteten Ordruphøj, den romersk-katolske Sankt Andreas Kirke. Langgaard kendte utvivlsomt kirken fra talrige, tidligere besøg i Ordrup hos sin nære ven Axel Bruun, som var organist ved den protestantiske nabokirke, Ordrup Kirke. Under opholdet i Ordrup i 1947 frekventerede Langgaard Sankt Andreas Kirke og fik inspiration til *Chiesa madre*. I 1947 blev det formodentlig kun til præliminære udkast, de mere udfoldede skitser er fra 1948 og tæller bl.a. skitsen til afsnittet *Sang*, som er forsynet med påskriften “Stemninger henad Sct Andreas Kirke i Ordrup for Klaver eller Orgel”. Det er uklart, hvilke af de motiver, Langgaard anvender, som går tilbage til 1923 og de forsvundne *Sponsa Christi*-hymner (BVN 179). Det eneste motiv af ældre dato, der genkendes, er temaet fra sats II af *Angelus* (der ganske vist angives komponeret 1924), og som findes t. 122-130 i afsnittet *Orgel*. Begyndelsestemaet fra samme afsnit findes også i et vokalværk fra 1942, *Florete flores* (BVN 273).

Det ensatsede *Chiesa madre* blev udvidet 1949 i to omgange, først med to satser, som Langgaard i januar 1949 havde udskilt fra en påbegyndt, men ikke fuldført suite med titlen *X – Stemningsvarvid fra Ordruphøj (Gala religiosa)*. Det var to satser, som uden problemer kunne falde ind i det afdæmpede stemningsleje som herskede i værket. Den ene sats er den, der i dag udgør *Chiesa madre*'s første sats. Satsens oprindelige titel blev udraderet og kan i dag ikke læses. Dateringen fortæller, at den blev komponeret 5. december 1948 og renskrevet dagen efter mellem kl. 4 og 5 om morgenen (Langgaard daterede i denne periode sine manuskripter med klokkeslæt!). Samtidig blev det oprindelige *Chiesa madre*, nu sats II, udvidet med klaverstykket *Foraar*, som blev hængt på satsen ved hjælp af en overgangstakt (t. 131). *Foraar* var komponeret tidlig morgen den 20. december 1948 (og renskriften blev færdig samme morgen kl. 5.45!). I denne fase sluttede værket altså med *Foraar* og blev efter sidste takt forsynet med påskriften: “*Chiesa madre*.” (“Og det var *Sommer*, den deilige velsignede Sommer!” H.C. Andersen). Citatet er den afsluttende sætning i H.C. Andersens eventyr *Snedronningen*, dog med en lille ændring eller fejlhuskning fra Langgaards side.<sup>21</sup>

En yderligere udvidelse af værket fandt sted, da et nyt klaverstykke fra december 1949 blev føjet til som sats III under titlen *Ordrup*. Skitsen til stykket er dateret den 11. december kl. 4.30 om morgenen “efter Nattesøvn og Tur”. I skitsen er stykket betegnet *Minde fra 1913*, og der spores på dette stadium ingen programmatisk relation til *Chiesa madre* og *Ordrup*.

I sin endelige form fik *Chiesa madre* undertitlen *Lille Sonate* – med tilføjelsen: *for Harmonium, Orgel eller Klaver*. Enkelte steder i manuskriptet, i alle tre satser, findes an-

lerup or Charlottenlund – in 1947 in Ordrup (Charlottenlund). Here, at Ordruphøj, lies the Roman Catholic Sankt Andreas Church. Langgaard was doubtless familiar with the church from numerous earlier visits to Ordrup to see his close friend Axel Bruun, who was organist at the neighbouring Protestant church, Ordrup Kirke. During the stay in Ordrup in 1947, Langgaard frequented Sankt Andreas Church and found inspiration for *Chiesa madre*. Probably only a preliminary draft was made in 1947, while the more developed sketches are from 1948 and include the sketch for the *Song* section, which has the annotation ‘Moods related to Sct Andreas Church in Ordrup for piano or organ’. It is unclear which of the motifs in the work that go back to 1923 and the disappeared *Sponsa Christi* anthems (BVN 179). The only motif of an earlier date that can be recognised is the theme from movement II of *Angelus* (which is admittedly listed as having been composed in 1924), and that can be found in bars 122-130 in the section marked *Organ*. The introductory theme of the same section is also found in a vocal work from 1942, *Florete flores* (BVN 273).

The single-movement *Chiesa madre* was expanded in 1949 on two occasions, firstly by two movements that Langgaard in January 1949 had separated from a commenced but not completed suite with the title *X – Mood Madness from Ordruphøj (Gala religiosa)*. These were two movements that easily could merge with the subdued mood that prevailed in the piece. One of them is the one that now is *Chiesa madre*'s first movement. Its original title was erased and is now illegible. The dating tells us that it was composed on 5 December 1948 and a fair copy made the following day between 4am and 5am (Langgaard dated his manuscripts by the hour during this period!). At the same time, the original *Chiesa madre*, now movement II, was expanded with the piano piece *Spring* which was connected to the work by a transitional bar (b. 131). *Spring* was composed on 20 December 1948, early morning (and the fair copy was completed the same morning at 5.45!). In this phase, *Spring* formed the conclusion of the work, and the following inscription was added after the final bar: “*Chiesa madre*.” (‘And it was *summer*, the lovely, wonderful summer!’ Hans Christian Andersen). The quotation is the final sentence of his fairytale *The Snow Queen*, though with a small alteration or maybe an incorrect recollection on Langgaard's part.<sup>21</sup>

A further expansion of the work took place when a new piano piece from December 1949 was added as movement III, under the title *Ordrup*. The sketch of the piece is dated 11 December, 4.30am ‘after some night sleep and a walk’. In the sketch the piece is called *Memory from 1913*, and there is no programmatic link to be made at this stage with *Chiesa madre* and *Ordrup*.

In its final form, *Chiesa madre* was given the subtitle *Small sonata* – with the addition *for harmonium, organ or piano*. At certain points in the manuscript, in all three movements,

21 Det korrekte citat lyder: “og det var Sommer, den varme, velsignede Sommer.”

21 The correct quotation is: ‘and it was summer, the warm, wonderful summer.’

mærkninger vedrørende udførelse på orgel, men udgiverne opfatter kompositionen primært som et klaverværk og har udeladt disse i udgaven.<sup>22</sup>

Øverst på manuskriptets titelblad anfører Langgaard et motto for værket: *Crux interpretum*. Det betyder “fortolker-nes kors” eller “fortolkerens pine” og benyttes om uforståelige eller vanskeligt tolkelige udtryk eller passager fx i en bibelsk tekst. Med dette motto vil Langgaard formodentlig pege på, at kompositionen rummer skjulte, personlige referencer, som har at gøre med hans ‘hemmelige’ og ambivalente fascination af den romersk-katolske kirke.

*Chiesa madre* blev uropført 28. maj 1997 i Vestervig Kirke i Jesper Madsens udførelse på orgel. Den første klaveropførelse skyldes Berit Johansen Tange, som præsenterede værket under Langgaard festivalen i Ribe 2010. Hun foretog også den første indspilning, der blev udsendt i 2017.<sup>23</sup>

## 9 Smaa Sommerminder (BVN 254)

Det første stykke blev komponeret den 7. december 1940. Det fik først titlen *Schumann* og indgik en overgang med denne titel i samlingen *Tre smaa Klaverstykker* (BVN 237). De tre andre stykker i *Smaa Sommerminder* blev alle til den 10. december 1940. Det er dog uvist, hvornår den lille suite fandt sin endelige form og titel. Udraderede og næsten usynlige overskrifter og nummerangivelser i manuskriptet viser, at sætterne tidligere har været inddraget i en større samling af klaverstykker med blomstertitler, sammen med stykker der i dag ikke kan identificeres. Over sats II skimtes således *No. 7* og sats III har været betegnet *No. 9. Natviol*. Manuskriptet foreligger i dag uden titelblad, og titlen *Smaa Sommerminder* er anført i marginen på første nodeside, hvor det også angives, at værket skulle omfatte fem sætser – identiteten af et eventuelt femte stykke kendes imidlertid ikke. En række foreliggende, kasserede titelblade nævner kun fire stykker i samlingen og afslører, at den tidligere har båret titlerne *Asters*, *Forglemte Sange*, *Forglemte Stemninger* og *Sommer-efterklange*.

Sats II citerer i t. 51-57 Langgaards sang *Du Natsværmerdronning fine* til tekst af Jenny Blicher-Clausen. De citerede takter er forsynet med den tilhørende sangtekst som underlagt tekst: “Om dem skal Tavsheden falde som tætte Slør”. Den citerede passage stammer ikke fra den fuldførte og senere publicerede version af *Du Natsværmerdronning fine* (BVN 66:3), men fra en anden tonesætning, som foreligger i skitseform med dateringen 11. marts 1914. På samme nodeblad fra 1914 findes en skitse til de første 23 takter af en sang med teksten “Gyldenlak, før du din Glans har tabt” af den norske digter Henrik Wergeland. Sangen forblev ufuld-

there are indications regarding performance of the piece on the organ, but the publishers mainly view the composition as a piano work and have omitted these in this edition.<sup>22</sup>

At the top of the title page of the manuscript Langgaard has placed a motto for the work: *Crux interpretum*. This means ‘the cross of the interpreters’ or ‘the torment of the interpreters’ and is used about unintelligible or hardly interpretable expressions or passages, e.g. in a biblical text. By means of this motto, Langgaard is possibly pointing out that the composition contains hidden, personal references that have to do with his ‘secret’ and ambiguous relationship to the Roman Catholic church.

*Chiesa madre* was first performed on 28 May 1997 in Vestervig church, with Jesper Madsen on the organ. The first piano performance is by Berit Johansen Tange, who presented the work during the Langgaard festival in Ribe in 2010. She also made the first recording, which was issued in 2017.<sup>23</sup>

## 9 Little Summer Memories (BVN 254)

The first piece was composed on 7 December 1940. It was initially given the title *Schumann* and for a while it was included with this title in the collection *Three Small Piano Pieces* (BVN 237). The other three pieces in *Little Summer Memories* were all composed on 10 December 1940. It is, however, uncertain when the small suite assumed its definitive form and title. Erased and hardly visible headings and number indications in the manuscript show that the pieces previously were included in a larger collection of piano pieces with flower titles, along with pieces that cannot today be identified. Above piece II one can just make out *No. 7* and piece III has been called *No. 9. Dame's Violet*. The present-day manuscript has no title page, and the title *Little Summer Memories* has been placed in the margin of the first page of music, where it is also stated that the work is to comprise five pieces – the identity of a possible fifth piece, however, is unknown. A number of existing, discarded title pages only mention four pieces in the collection and reveal that it has earlier had the titles *Asters*, *Forgotten Songs*, *Forgotten Moods* and *Echoes of Summer*.

Piece II, bars 51-57, quotes Langgaard's song *You Queen Moth so Fine* with a text by Jenny Blicher-Clausen. The bars quoted have been provided with the corresponding song text as a subtext: ‘Around them silence will fall like tight-meshed veils’. The cited passage does not come from the completed and later published version of *You Queen Moth so Fine* (BVN 66:3), but from a different setting of the text that exists in draft form and dated 11 March 1914. On the same sheet of music from 1914 there is a sketch of the first 23 bars of a song with the text ‘Wallflower, ere your lustre soon must fade’ by the Norwegian poet Henrik Wergeland. The song

22 Anmærkningerne er alle anført i noteapparatet under *Kilder og kritisk beretning*, s. 245.

23 *Rued Langgaard Piano Works Vol. 3* (Dacapo 6.220631), 2017.

22 All the indications are provided in the notes under *Sources and critical commentary*, p. 245.

23 *Rued Langgaard Piano Works Vol. 3* (Dacapo 6.220631), 2017.

ført i 1914, men blev færdigkomponeret i 1940 i form af en klavertransskription, som under titlen *Sang* blev indlemmet som sidste sats af *Smaa Sommerminder*. Hele sangens tekst er anført i satsen oven over den transskriberede vokalstemme (Langgaard benytter kun digtets strofe 1, 3 og 5):

Gyldenlak, før Du din Glans har tabt,  
Da er jeg Det hvoraf Alt er skabt;  
Ja før Du mister din Kronens Guld,  
da er jeg Muld.

Togange jeg kysser din søde Mund.  
Dit er det første med Rettens Grund.  
Det andet give du, Kjære husk,  
min Rosenbusk!

Ja siig, jeg ønsker, at paa mit Bryst  
den Rose laa, du fra mig har kyst;  
og, Gyldenlak, vær i Dødens Hus  
dens Brudeblus! <sup>24</sup>

Den første samlede opførelse af *Smaa Sommerminder* fandt sted den 4. maj 1989 i Danmarks Radio i en studieproduktion med Peter Froundjian. Froundjian indspillede også som den første hele værket.<sup>25</sup> Sats I havde tidligere været opført i radioen af Agda Lhoir den 15. januar 1953 (under betegnelsen *Sommerminde Nr. 1*).

## 10 Medens Sundets Brise summer (3 Klaverstykker) (BVN 302)

Det første af de tre stykker blev til i 1929 i en version, som i dag foreligger som et selvstændigt klaverstykke med titlen *Glædens Strømme* (BVN 202). En ny version, som fik titlen *Capriccio*, så dagens lys i 1930 (BVN 207).<sup>26</sup> Begge disse stykker er i Ges-dur. En tredje version i F-dur blev udarbejdet i 1932 og fik titlen *Sommerklange fra Kullen*. Stykket fik nu også et motto:

Husker du Arilds dejlige Skove?  
Husker du hver en yndefuld Sti?  
Husker du, naar vi som glade Fugle  
fløj vore Følgesvende forbi?

24 Henrik Wergeland: *Samlede Skrifter. Utgitt av Herman Jæger og Didrik Arup Seip*. Kria., 1918-40 (*I. Digte*, bind 3, s. 435 (*Til min Gyldenlak*, strofe 1, 3 og 5).

25 Langgaard: *Piano Music*. Danacord DACOCD 430 (1995). Sats I havde dog tidligere været udgivet på LP i Bengt Johnssons indspilning: *Rued Langgaard klaverværker*. Danacord DACO 219-220 (1984) (Danish Music Antologi); denne indspilning blev senere overført til CD: *Langgaard: The Works for Keyboard Vol. 1. Piano Music*. Danacord DACOCD 369 (1994).

26 Stykkerne publiceres i bind 3 (*Klaverstykker 1902-1951*) som nr. 33 og 34.

remained unfinished in 1914, but was completed in 1940 in the form of a piano transcription, which under the title *Song* was incorporated as the final piece in *Little Summer Memories*. The entire text of the song is placed in the music above the transcribed vocal part (Langgaard only makes use of stanzas 1, 3 and 5 of the poem):

Wallflower, ere your lustre soon must fade  
I am that of which all things are made;  
yes, ere your gold crown has lost its worth,  
I am but earth.

Twice your sweet mouth I delight to kiss.  
The first, fully justified, is this.  
The next, dearest, may you give, recall  
my rosebush small!

Yes, say I wish so that on my breast  
the rose shall lie you from me have kissed;  
and, wallflower, be in Death's house always  
its bridal blaze! <sup>24</sup>

The first complete performance of *Little Summer Memories* took place on 4 May 1989 on Danmarks Radio in a studio production with Peter Froundjian. Froundjian also was the first to record the entire work.<sup>25</sup> Piece I had earlier been performed on the radio by Agda Lhoir on 15 January 1953 (under the title *Summer Memory No. 1*).

## 10 While the Sound's Light Breeze is Humming (3 piano pieces) (BVN 302)

The first of the three pieces was composed in 1929 in a version that now exists as an independent piano piece with the title *Floods of Joy* (BVN 202). A new version, which was given the title *Capriccio*, saw the light of day in 1930 (BVN 207).<sup>26</sup> Both pieces are in G flat major. A third version in F major was prepared in 1932 and given the title *Summer Sounds from Kullen*. The piece was now also supplied with a motto:

Do you recall the fine woods of Arild?  
Do you recall each path we once knew?  
Do you recall when as birds so joyful  
we past our followers swiftly flew?

24 Henrik Wergeland: *Collected works. Published by Herman Jæger and Didrik Arup Seip*. Kria. (Oslo), 1918-40 (*I. Poems*, vol. 3, p. 435 (*To My Wallflower*, stanzas 1, 3 and 5). (English translation by John Irons).

25 Langgaard: *Piano Music*. Danacord DACOCD 430 (1995). Piece I had, however, previously been issued on an LP in a recording by Bengt Johnsson: *Rued Langgaard piano works*. Danacord DACO 219-220 (1984) (Danish Music Anthology); this recording was later transferred to a CD: *Langgaard: The Works for Keyboard Vol. 1. Piano Music*. Danacord DACOCD 369 (1994).

26 The pieces are published in volume 3 (*Piano Pieces 1902-1951*) as no. 33 and no. 34 respectively.

Forfatteren til denne digtstrofe er Ida Lock. Hun var uddannet som pianist med Siegfried Langgaard som lærer og var nært knyttet til familien Langgaard. Juleaften 1901 forærede hun den otteårige Rued en bog med håndskrevne illustrationer og digte, herunder *Minder fra Arild*, hvis første strofe, Langgaard citerer her som motto.<sup>27</sup> Stykket indgik i de følgende år i vekslende samlinger sammen med andre klaverstykker, men fandt sin endelige plads sammen med to satser, som blev til en del år senere, 30. november og 2. december 1944. Renskriften af de to nye satser (II og III) blev udført 23. februar 1945. De tre stykker fik titlen *Medens Sundets Brise summer*, en linje fra digtet *Marienlyst* af Holger Drachmann. Digtet er en hyldest til *Marienlyst* ved Øresund, nord for Helsingør. Et lidt længere citat giver et indtryk af den sommerlige lethed, der præger digtet:

Og vi synger Dig en Sang,  
Som det friske Livs-Mod rummer,  
Medens Sundets Brise summer  
som en munter Sommer-Bi.<sup>28</sup>

Det førnævnte motto af Ida Lock figurerer stadig over sats I, og man må formode at det – som oprindeligt tænkt – kun refererer til denne sats, ikke til værket som helhed.

Pianisten Agda Lhoir uropførte to af stykkerne i Statsradiofonien den 15. august 1951 under overskriften “2 klaverstykker”. Stykkerne kaldes *Molto allegro* (= sats II) og *Allegro vivace* (= sats I eller III). Efter Langgaards død spillede hun sats I (igen?) eller III (igen?) i radioen (15. januar 1953). En samlet opførelse synes ikke at have fundet sted, før værket i 1970 blev udsendt på LP i Noel Lees indspilning.<sup>29</sup>

## 11 Skyggeliv (Fantasi) (BVN 307)

Manuskriptet til fantasien er slutdateret den 25. juli 1945 under Langgaards ophold denne sommer i Charlottenlund. På titelsiden daterer han kompositionen 1914-1945. Det er uvist, hvad årstallet 1914 henviser til. Kompositionen blev tilegnet pianisten Agda Lhoir, som uropførte den i Statsradiofonien den 15. august 1951 i et program, hvor hun bl.a. også spillede to af stykkerne fra *Medens Sundets Brise summer* (BVN 302).

The author of this stanza is Ida Lock. She studied as a pianist under Siegfried Langgaard and was closely connected to the Langgaard family. On Christmas Eve 1901, she gave Rued, then eight years old, a book with her own illustrations and poems, including *Memories of Arild*, the first stanza of which Langgaard quotes as his motto.<sup>27</sup> The piece was included in various collections over the following years along with other piano pieces, but it eventually found its final place alongside two pieces that were composed a number of years later, 30 November and 2 December 1944. The fair copy of the two new pieces (II and III) was done on 23 February 1945. The three pieces were given the title *While the Sound's Light Breeze is Humming*, a verse from the poem *Marienlyst* by Holger Drachmann. It is a tribute to the summer resort of *Marienlyst* down on the Sound, north of Elsinore. A longer quotation gives an idea of the lightness of summer that characterises the poem:

And we sing a song to you,  
where new love of life's forthcoming,  
while the Sound's light breeze is humming  
like a merry summer bee.<sup>28</sup>

The above motto by Ida Lock still figures above piece I, and one must assume that – as originally intended – it only refers to this piece, not to the work as a whole.

The pianist Agda Lhoir was the first to perform two of the pieces on the State Radio on 15 August 1951, under the heading ‘2 piano pieces’. The pieces were called *Molto allegro* (= piece II) and *Allegro vivace* (= piece I or III). After Langgaard's death, she played piece I (again?) or piece III (again?) on the radio (15 January 1953). A collected performance does not seem to have taken place before the work was issued on an LP in 1970, recorded by Noel Lee.<sup>29</sup>

## 11 Shadow Life (Fantasy) (BVN 307)

The manuscript of the fantasy has a completion date 25 July 1945 during Langgaard's stay that summer in Charlottenlund. On the title page he dates the composition 1914-1945. It is uncertain what 1914 refers to. The composition was dedicated to the pianist Agda Lhoir, who gave it its first performance on the State Radio on 15 August 1951 in a programme where she also played two of the pieces from *While the Sound's Light Breeze is Humming* (BVN 302).

27 Bogen *Juleaften 1901* findes i RLP 4.

28 Strofe 4, vers 3. Digtet er dateret 1902 og publiceret s. 222 i den posthumt udgivne samling *Vagabundus. Digte og Udkast*. Kbh. 1910.

29 *Rued Langgaard klaverværker*. Fona TF 124.

27 The book *Christmas Eve 1901* is found in RLP 4.

28 Stanza 4, verse 3. The poem is dated 1902 and was published on p. 222 in the posthumously published collection *Vagabundus. Poems and Drafts*. Copenhagen 1910. (English translation by John Irons).

29 *Rued Langgaard piano works*. Fona TF 124.

## 12 Fri Klaversonate (BVN 309)

Kompositionen blev til i en førsteversion i dagene 28.-31. august 1945. Den oprindelige titel var muligvis *Solban* eller *Sol-Ban*, et af Langgaards selvkonstruerede ord. Ordets anden del refererer formodentlig til ordet 'ban', dvs. udstødelse, som vi på dansk har i 'bandlyst'. Versionen fra 1945 omfatter 98 takter (svarende til den endelige versions t. 1-83, dog med 2 ekstra takter mellem t. 38 og 39, samt slutningen t. 204-213, men i en 3 takter længere form). Den 4. juni 1946 komponerede Langgaard det kontrasterende afsnit t. 86-130, og den 8. juni fik værket sin endelige form.

Kompositionen er karakteriseret ved et ret uoverskueligt system af gentagelser. Nogle gentagelser er skrevet ud, andre angivet med gentagelsestegn. De midterste dele skal gentages "i det uendelige", og når pianisten efter en tid går videre derfra, er der ikke langt til endnu et gentagelsestegn med anvisningen "forfra i det uendelige"! Værkets varighed er således åben, og det er op til pianisten at beslutte, hvordan en given opførelse skal realiseres. Det konceptuelle præg kendetegner flere samtidige og senere værker af Langgaard, ikke mindst symfoni nr. 11 "Ixion" (BVN 303, 1944-45) – et sted betegner Langgaard ligefrem klaverværket som "Efterklang fra Symfoni Nr 11".<sup>30</sup> Det bizarre i værket understreges af afslutningen på den 'forkerte' tone ges. Den oprindelige version sluttede med den forventede F-dur akkord (med fermat). I en mellemfase foreskrev Langgaard en dissonans med tonen f i oktaver i højre hånd og fis i oktaver i venstre, noteret som fjerdedele, staccato. I den endelige version står kun fis-oktaven (noteret som ges) tilbage i venstre hånd.

Kompositionen har i sin endelige form haft utallige titler, inden Langgaard til sidst valgte den for ham usædvanligt neutrale formtitel *Fri Klaversonate*. Kilderne omfatter flere kasserede titelblade og alt i alt optræder kompositionens endelige version med otte titler: *Ban Sol*, *Stoltézze*, *Absurdité*, *Solstizio*, *Vildsol*, *Solvanvid*, *Morgue* og *Bremsegrav*. Værket omtales gennemløst som en *Ballade* og var på et tidspunkt inddraget i rækken af nummererede sonater som nr. 4. De stadige titelskift medførte, at Langgaard tre gange skiftede manuskriptets titelblad ud med et friskt nodeark, og hver gang måtte komponisten så gentage takterne 1-15, som findes på titelbladets bagside. Ved hver gentagelse noterede han de 15 takter på en lidt afvigende måde, især hvad angår dynamik og frasering – og den sidste gang udelod han mange detaljer i notationen og ansatte styrkegraden i t. 1 til *fff* mod tidligere *ff*. Notationen af gentagelser og parallelpasager er dog gennem hele værket karakteriseret ved et væld af varianter. De i alt seks præsentationer af hovedmotivet er eksempelvis hver især noteret med forskellige buer og accenter (sammenlign t. 2-3, 15-16, 42-43, 52-53, 131-132

30 RLS 85,18 (jfr. kilde E1 i den kritiske beretning).

## 12 Free Piano Sonata (BVN 309)

The first version of the composition was written in 28-31 August 1945. The original title was possibly *Solban* or *Sol-Ban*, one of Langgaard's self-constructed words. The second part of the word probably refers to the word 'ban', while the first part is the Danish word for sun (sol). The 1945 version has 98 bars (corresponding to the final version's bars 1-83, though with the addition of two extra bars between bars 38 and 39, plus the conclusion, bars 204-213, though in a form that is three bars longer). On 4 June 1946, Langgaard composed the contrasting section of bars 86-130, and on 8 June the work gained its final form.

The composition is characterised by a fairly impenetrable system of repetitions. Some of these are written out in full, others indicated by repetition marks. The middle section is to be repeated '*ad infinitum*' and when the pianist moves on at some stage, it is not long before there is another repetition mark with the indication 'from the beginning *ad infinitum*!' So the duration of the piece is open, and it is up to the pianist to decide how the given performance is to be realised. This conceptual feature characterises several contemporary and later works by Langgaard, in particular his Symphony no. 11, 'Ixion' (BVN 303, 1944-45) – at one point Langgaard actually refers to the piano work as an 'Echo from Symphony no. 11'.<sup>30</sup> The bizarre aspect of the work is underlined by the conclusion on the 'wrong' note of G flat. The original version ended on the expected F major chord (with a fermata). In an intermediate stage, Langgaard prescribed a dissonance with the note F natural in octaves in the right hand and F sharp in octaves in the left, written as crochets, staccato. In the final version, there is only the F sharp octave (written as G flat) remaining in the left hand.

In its definitive form, the composition has had countless titles before Langgaard finally chose a neutral title which is unusual for him: *Free Piano Sonata*. The sources comprise a number of discarded title pages and a total of eight titles have been proposed: *Ban Sun*, *Stoltézze*, *Absurdité*, *Solstizio*, *Wild Sun*, *Sun Madness*, *Morgue* and *Gadfly Ditch*. In terms of genre, the work is called a *Ballade* and at one point it was included in the series of numbered sonatas as no. 4. The constant shift of title meant that Langgaard changed the title page three times with a fresh sheet of music, and each time the composer then had to repeat bars 1 to 15, which are on the reverse side of the title page. On each repetition, he wrote the 15 bars down slightly differently, particularly as regards dynamics and phrasing – and on the final occasion he omitted many details in the notation and marked bar 1 *fff* instead of the earlier *ff*. The notation of repetitions and parallel passages, however, is characterised throughout the work by a host of variants. The total of six presentations of the main motif, for example, is written each time with different slurs and accents (compare bars 2-3, 15-16, 42-43,

30 RLS 85,18 (cf. source E1 in the critical commentary).



og 191-192). Et forsøg på uniformering af gentagelser og parallelsteder forekommer ikke relevant, og den redaktionelle komplettering i udgaven er derfor indskrænket til kun at omfatte ganske få detaljer.

Kompositionen blev uropført (i en kort udførelse på otte minutter) i Danmarks Radios TV den 5. oktober 1973 i udsendelsen "Musikhjørnet" med pianisten John Damgaard Madsen.

Da værket er så egenartet og vanskeligt at overskue, skal der her undtagelsesvis bringes en kort oversigt over kompositionens form. *Fri Klaversonate* består af fire moduler, som vi kan kalde A, B, C og D. Modul A er værkets 'hovedtema' = t. 2-12, modul D er 'mellemafsnittet' = t. 86-130. Der ud over findes et kromatisk overledningsmodul B = t. 31-40 samt et 'fanfare'-modul C = t. 63-77. A findes i en ordinær, en udvidet og en kort version, B og C optræder i en lang og en kort version, mens D kun findes i én form. Hvis man ser bort fra repetitioner noteret med gentagelsestegn tager formen sig således ud:

A – A<sub>1</sub> – B – A – A<sub>2</sub> – C – B<sub>1</sub> – D –  
A<sub>3</sub> – B<sub>1</sub> – D – A<sub>3</sub> – B – C<sub>1</sub> (koda).

A's grundform er t. 2-12 (gentaget t. 41-51), og dette modul findes desuden i en forlænget version t. 13-30 (A<sub>1</sub>) samt i transponeret form i As-dur t. 52-62 (A<sub>2</sub>) og endelig i en kort form t. 131-137 (A<sub>3</sub>, gentaget t. 191-197). I værkets anden del bliver der længere imellem A-præsentationerne, og kun den korte A<sub>3</sub>-form findes her. B findes fire gange: første og fjerde gang i ordinær version: t. 31-40 og t. 198-207, og anden og tredje gang i kort form (B<sub>1</sub>): t. 78-83 og t. 138-143. C er fanfaren t. 63-77 (egentlig 3 × 5 takter), som også benyttes i kort form (C<sub>1</sub>) i kodaen t. 208-212. D omfatter t. 86-130, og dette 'mellemafsnit' i C-dur gentages uden nodemæssig variation som t. 146-190.

### 13 Le Béguinage (Lille Klaversonate) (BVN 369)

Udgangspunktet for værket er det stykke, der i dag udgør sats III, og som blev komponeret den 18. marts 1948. Senere samme år, i de første dage af december, komponerede Langgaard tre klaversatser og kombinerede dem med stykket fra marts, således at der blev fire klaverstykker. Dette værk fik titlen *X – Demenza religiosa*. Langgaard skriver et stort kryds (X) på dette og et par andre titelblade, et af stederne ledsaget af det forklarende ord *Crux!* – kors, eller i denne sammenhæng snarere med betydningen: ulykke, pine. De fire stykker blev i løbet af december suppleret med yderligere fire nye stykker, og den samlede suite på otte satser fik nu titlen *X – Stemningsvanvid fra Ordruphøj (Gala religiosa)*. Titlen henviser til den katolske Sct. Andreas Kirke i Ordrup (Ordruphøj). Et af stykkerne (kaldet *Marcia*) nåede sandsynligvis aldrig længere end til skitsestadiet, og endnu et stykke med

52-53, 131-132 and 191-192). An attempt to standardize repetitions and parallel sections does not seem relevant, and the editorial supplementation of the edition therefore limits itself to deal with only a few details.

The composition was first performed (in a short version lasting eight minutes) on Danmarks Radio's TV on 5 October 1973 in the transmission 'Music Corner', where it was played by the pianist John Damgaard Madsen.

Since the work is so peculiar and difficult to grasp, a short overview of the form of the composition will now follow. *Free Piano Sonata* consists of four modules, which we can refer to as A, B, C and D. Module A is the 'first subject' of the composition = bars 2-12, module D is the 'middle section' = bars 86-130. In addition, there is a chromatic transitional module B = bars 31-40 as well as a 'fanfare' module C = bars 63-77. A exists in an ordinary, an expanded and a short version, B and C appear in a long and a short version, while D is only found in one form. If one ignores the repetition marks, the form of the piece is this:

A – A<sub>1</sub> – B – A – A<sub>2</sub> – C – B<sub>1</sub> – D –  
A<sub>3</sub> – B<sub>1</sub> – D – A<sub>3</sub> – B – C<sub>1</sub> (coda).

The basic form of A is bars 2-12 (repeated in bars 41-51), and this module is also found in an expanded version in bars 13-130 (A<sub>1</sub>) as well as in a transposed form in A flat major in bars 52-62 (A<sub>2</sub>) and finally in a short form in bars 131-137 (A<sub>3</sub>, repeated in 191-197). In the second section of the work there is a greater distance between the A presentations, and only the short A<sub>3</sub> form is found here. B is found four times: the first and fourth time in an ordinary version: bars 31-40 and bars 198-207, and the second and third time in a short form (B<sub>1</sub>): bars 78-83 and bars 138-143. C is the fanfare in bars 63-77 (actually 3×5 bars), which is also used in a short form (C<sub>1</sub>) in the coda in bars 208-212. D comprises bars 86-130, and this 'middle section' in C major is repeated without any change of notes as bars 146-190.

### 13 Le Béguinage (Little Piano Sonata) (BVN 369)

The point of departure for the work is the piece that is now no. III and that was composed on 18 March 1948. Later that same year, during the first days of December, Langgaard composed three piano pieces and combined them with the piece from March, making a foursome of piano pieces. This work was given the title *X – Demenza religiosa*. Langgaard writes a capital (X) on this and a couple of other title pages, with one of the places accompanied by the explanatory word *Crux!* – cross, or rather, in this context: adversity, torment. The four pieces were supplemented in December by four further new pieces, and the whole suite of eight pieces was now given the title *X – Mood Madness from Ordruphøj (Gala religiosa)*. The title refers to the Catholic Sct. Andreas Church in Ordrup (Ordruphøj). One of the pieces (called *Marcia*) probably did not get any further than the draft stage,

titlen *Destructrice*, komponeret som det sidste den 1. januar 1949, blev heller ikke fuldført. Værket blev med andre ord ikke realiseret i den først tænkte form, og efter et par uger flyttede Langgaard de fuldførte satser til andre værker. To satser blev overført til værket *Chiesa madre* (BVN 367), og ét stykke, *Hél-Sfærernes Musik*, fik sit eget liv som selvstændigt klaverstykke (BVN 371). De øvrige fire satser var dem, der tidligere havde været samlet i værket *Demenza religiosa*, og som nu, med tilføjelsen af en førstesats komponeret den 9. januar 1949 (klokken 5.30 om morgenen), fik fem satser og en ny titel, *Le Béguinage* (og undertitlen *Lille Klaversonate*). Med disse ændringer blev værket løsrevet fra den tidligere, kortvarige, programmatisk tilknytning til det katolske miljø på Ordruphøj. Konceptet var nu et helt andet.

Der er ingen tvivl om, at ordet *le béguinage* er lånt fra Georges Rodenbachs roman *Bruges la Morte*, som Langgaard kendte i dansk oversættelse.<sup>31</sup> *Le Béguinage* i Brügge er et særligt kvarter beboet af religiøse lægsøstre, såkaldte beginer. Langgaards klaverværk har dog ikke nogen programmatisk relation til dette område i Brügge eller til Rodenbachs roman. Det er ordet *béguinage*, der har interesseret ham. På manuskriptets titelside forklarer han, at *le béguinage* "betyder Helligheden (haanligt)". Ud over at *béguinage* refererer til beginersamfundet og *le béguinage* til de aflukkede kvarterer, som søstrene beboede (i Brügge og i andre flamske byer), har ordet fra gammel tid haft den negative bibetydning: overdreven, eller ligefrem hyklerisk, hellighed.<sup>32</sup> Langgaard oplyser intet om, hvordan titlen forholder sig til det musikalske indhold, men hans pointe må være, at ordet *le béguinage*'s dobbeltbetydning afspejler værkets modstridende elementer og 'tvetydige' udsagn. I sats IV er et motiv to gange forsynet med den underlagte tekst "Ave Maria", og efter sidste takt står bemærkningen "Mania religiosa". Begge dele synes at være reminiscenser fra dengang satsen indgik i suiten *Stemmingsvanvid fra Ordruphøj*. Sats II-V (men ikke den senest komponerede sats I) rummer et firetonemotiv, tonerne as-f-d-b i nedadgående rækkefølge, som er en specialitet i Langgaards musik. I *Le Béguinage* står motivet isoleret, som et fremmedelement, undtagen i sats IV, hvor det inkorporeres i satsen (t. 30-33). Motivets betydning understreges af, at det skal spilles ekstremt kraftigt og fremhæves visuelt, idet pianisten skal rejse sig hver gang han eller hun slår en af de fire toner an (og trykker pedalen ned) – hvortil kommer, at udførelsen skal foregå med en sådan voldsomhed, at klaveret og pedalen efterhånden går i stykker! I praksis kan dette naturligvis næppe realiseres, og Langgaard har da også anført sit krav (i sats II) under overskriften "Urimelig Bemærkning". Sats V er ligeledes forsynet med en "urimelig bemærkning", nemlig: "I dette Stykke skal Klaveret særlig Pedalen være i Stykker og Klaveret falsk!" – hvortil Langgaard dog i en parentes tilføjer: "Skal ikke tages bogstaveligt".

and another piece, with the title *Destructrice*, composed as the last piece on 1 January 1949, was not completed either. In other words, the work was not realised in the first envisaged form, and after a couple of weeks Langgaard moved the completed pieces to other works. Two pieces were transferred to the work *Chiesa madre* (BVN 367), and one piece, *Music of the Spheres in Hell*, became an independent piano work (BVN 371). The other four movements were those which had previously been collected in the work *Demenza religiosa*, and which now – with the addition of a first movement composed on 9 January 1949 (at 5.30am) – had five movements and a new title, *Le Béguinage* (and the subtitle *Little Piano Sonata*). With these alterations, the work was detached from the earlier, short-lived, programmatic connection to the Catholic environment at Ordruphøj. The concept was now a completely different one.

There can be no doubt that the word *le béguinage* has been borrowed from Georges Rodenbach's novel *Bruges la Morte*, which Langgaard knew in a Danish translation.<sup>31</sup> *Le Béguinage* in Bruges is a special precinct inhabited by religious lay sisters, so-called Beguines. On the title page of the manuscript he explains that *le béguinage* 'means sanctity (mockingly)'. Apart from *béguinage* referring to the Beguine community and *le béguinage* to the enclosed precinct where the sisters lived (in Bruges and other Flemish towns), the word has from ancient times had the negative secondary meaning: exaggerated, or even hypocritical, sanctity.<sup>32</sup> Langgaard says nothing about how the title relates to the musical content, but his point must be that the double meaning of the word *le béguinage* reflects the conflicting elements of the work and its 'ambiguous' statement. In movement IV a motif is twice provided with the subtext 'Ave Maria', and after the last bar there is the remark 'Mania religiosa'. Both seem to be reminiscences from the time the piece was part of the suite *Mood Madness from Ordruphøj*. Movements II-V (but not the lastly composed movement I) contain a four-note motif (A flat-F-D-B flat) in a descending sequence that is a speciality in Langgaard's music. In *Le Béguinage* the motif stands in isolation, as a foreign element, except in movement IV, where it is incorporated into the music (bars 30-33). The importance of the motif is underlined by the fact that it is to be played extremely loudly and marked optically, since the pianist is to stand up each time he or she strikes one of the four notes (and depress the sustaining pedal) – furthermore, the execution is to be with such violence that the piano and pedal gradually fall to pieces! In practice, this can of course hardly be realised, and Langgaard also listed his demand (in movement II) under the heading 'Unreasonable remark'. Movement V is provided too with an 'unreasonable remark': 'In this piece the piano, particularly the pedal, is to be in pieces and the piano out of tune!' – after which Langgaard adds: 'not to be taken literally'.

31 *Det døde Brügge*. Oversat af Bolette og Jens Lund. Kbh. 1912.

32 "Dévotion outrée" if. *Dictionnaire Général de la Langue Française* af Adolphe Hatzfeld, Arsène Darmesteter og Antoine Thomas. Paris 1895.

31 *The dead City of Bruges*. Translated by Bolette and Jens Lund. Copenhagen 1912.

32 'Dévotion outrée' according to *Dictionnaire Général de la Langue Française* by Adolphe Hatzfeld, Arsène Darmesteter and Antoine Thomas. Paris 1895.

Firetonemotivet, der blot er en brudt septimakkord spillet fra oven og nedefter, kendes fra andre af Langgaards værker, særligt symfoni nr. 11 (1944-45), hvor motivet, fremført af fire 'solistiske' tubaer, dominerer hele værkets slutning. I den symfoniske sammenhæng er det oplagt at opfatte motivet som et dommedagsmotiv, men det har utvivlsomt flere, samtidige betydninger. Vi er inden for genren 'musikalsk kryptografi', hvor meddelelser af fx selvbiografisk karakter indlejres i musikken på gådefuld vis. Hos Langgaard repræsenterer septimakkorden i almindelighed 'det guddommelige' eller 'det evige'. Den brudte akkord i motivet her kan imidlertid også tolkes som en variant af de fire klokketoner, der klinger fra tårnet i Marmorkirken i København.<sup>33</sup> Langgaard havde fra sin barndom et helt specielt, personligt forhold til denne kirke, som stod for ham som et symbol på hans stræben som kunstner. På den måde er tonerne også et personligt skæbne-motiv for Langgaard. Og det er nok som sådan det optræder i *Le Béguinage*. Det virker som om Langgaard, når motivet spilles, selv træder ind i rampelyset på scenen med en aggressiv protest mod det håbløse i at skrive musik og ikke mindst sin egen håbløse situation som komponist.

De collageagtige sammenstød mellem fx "engleagtigt" kontemplative og abrupte, destruktive elementer, og de bizarre, enerverende gentagelser (sats III og IV) understøtter Langgaards valg af den dobbelttydige titel *Le Béguinage*. I værkets slutning har komponisten indlagt en skjult og spidsfindig reference til emnet 'hyklerisk hellighed'. I sats V (t. 42-43 med transponerede gentagelser) citeres et motiv fra operaen *Antikrist*, hvor der synges "Bed til Maria (bed for din Frelse)".<sup>34</sup> *Con divozione* står der som overskrift i partituret – men den, der synger, er den allegoriske figur *Løgnen*.

Teddy Teirup uropførte værket den 1. maj 1982 i Århus under Numus Festivalen og indspillede det efterfølgende på en LP, der udkom i 1984.<sup>35</sup>

#### 14 Blomstervignetter [II] (BVN 424)

De fire klaverstykker er en genkomponering af *Blomstervignetter* [I] fra 1913 (BVN 56), således at forstå, at Rued Langgaard i det nye værk fra juni 1951 genanvender det tidlige værks satstitler, satsfølge, tonearter og taktarter, men at al musikken er nykomponeret – bortset fra sats III, i hvis begyndelse Langgaard citerer de første toner i den tilsvarende sats fra 1913. Måske ligger der en pointe i, at den eneste musikalske reference tilbage til 1913 findes netop i satsen *Forglemmigej*. Værket fra 1913 er Langgaards første større klaverkomposition, og det sene værk fra 1951 er hans sid-

The four-note motif, which is simply a broken dominant seventh chord played from the top downwards, is known from other works by Langgaard, in particular Symphony no. 11 (1944-45), where the motif, performed by four 'soloistic' tubas, dominates the entire conclusion of the work. In the symphonic context it is natural to view the motif as a day-of-judgment motif, although it undoubtedly has a number of other meanings at the same time. We are here within the genre of 'musical cryptography', where communications of an autobiographical nature are embedded in the music in a mysterious way. In Langgaard's music, the dominant seventh chord normally represents 'the divine' or 'the eternal'. The broken chord in the motif here can, however, also be interpreted as a variant of the four bell tones that ring out from the tower of The Marble Church in Copenhagen.<sup>33</sup> Since his childhood, Langgaard had a quite special, personal relation to this church, which to him symbolised his striving as an artist. In that sense, the notes are also a personal motif of destiny. And it is probably in this sense that it occurs in *Le Béguinage*. It seems as if Langgaard, whenever the motif is played, himself steps out into the limelight on the stage with an aggressive protest against the hopeless task of writing music and, in particular, his own hopeless situation as a composer.

The collage-like clash between, for example, the 'angelic', contemplative and the abrupt, destructive elements, and the bizarre enervating repetitions (pieces III and IV) underpin Langgaard's choice of the ambitious title *Le Béguinage*. In the conclusion of the work, the composer has embedded a hidden and ingenious reference to the subject of 'hypocritical sanctity'. In movement V (bars 42-43, with transposed repetitions) a motif is quoted from the opera *Antichrist*, where 'Pray to the Virgin Mary (pray for your salvation)' is sung.<sup>34</sup> *Con divozione* is the superscription in the score – but the person singing it is the allegorical figure *The Lie*.

Teddy Teirup gave the work its first performance on 1 May 1982 in Aarhus during the Numus Festival, and later recorded it on an LP which was issued in 1984.<sup>35</sup>

#### 14 Flower Vignettes [II] (BVN 424)

The four piano pieces are a recomposition of *Flower Vignettes* [I] from 1913 (BVN 56), in the sense that Rued Langgaard, in the new work from 1951, re-uses the titles of the earlier vignettes, their order, keys and time signatures, but that the music is newly composed – apart from piece III, where the beginning shows Langgaard quoting the first notes of the corresponding piece from 1913. Perhaps there is a point behind the only musical reference back to 1913 being in precisely the piece called *Forgetmenot*. The work from 1913 is Langgaard's first major piano composition,

33 Jfr. Bendt Viinholt Nielsen. *Den Ekstatiske outsider. Rued Langgaards liv og musik*. Kbh. 2012; s. 342-343.

34 *Antikrist*, akt 2, femte billede, t. 645-646.

35 Paula 31. Genudgivet på CD i 1997 (PACD 31).

33 Cf. Bendt Viinholt Nielsen. *The ecstatic outsider. Rued Langgaard's life and music*. Copenhagen 2012; pp. 342-343.

34 *Antichrist*, act 2, scene 5, bars 645-646.

35 Paula 31. Reissued on a CD in 1997 (PACD 31).

ste større komposition i det hele taget. Således danner de to beslægtede, men musikalsk meget forskellige, sæt af *Blomstervignetter* en ramme omkring Langgaards samlede klaverproduktion. Efter tilblivelsen af *Blomstervignetter* [II] komponerede han i det følgende år, frem til sin død i juli 1952, kun nogle få korsatser, en håndfuld orgelpræludier (alle uden titel) og et enkeltstående, ligeledes ubetitlet, klaverstykke i E-dur (BVN 426).<sup>36</sup>

*Blomstervignetter* [II] kan forekomme ufuldstændig, sådan som kompositionen er efterladt med en helt nøgen klaversats uden tempobetegnelser og dynamik, og uden fraseringsbuer og artikulationsangivelser. Men det gælder for flere af Langgaards sene kompositioner for klaver og orgel, at han ikke kerer sig så meget om detaljer af den art, men så at sige overlader til musikeren at finde det rette tempo, en passende styrkegrad og en naturlig frasering for hver enkelt sats.<sup>37</sup>

Pianisten Agda Lhoir uropførte et værk med titlen *Blomstervignetter* i Statsradiofonien den 15. januar 1953. Ifølge oplysning fra Constance Langgaard var der tale om værket fra 1951. Den første indspilning blev foretaget af Peter Froundjian i 1995.<sup>38</sup>

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and the late work from 1951 is his last major composition of all. So these two related, but musically highly different, sets of *Flower Vignettes* form a framework round Langgaard's total production of piano works. After completing *Flower Vignettes* [II], up to his death in July 1952, he only composed a few choral pieces, a handful of organ preludes (all of them untitled) and a single, also untitled, piece for piano in E major (BVN 426).<sup>36</sup>

*Flower Vignettes* [II] may seem incomplete, in the form it has been left in, with a completely naked piano writing without any indication of tempo or dynamics, and without slurs and articulation markings. But it applies to a number of Langgaard's late compositions for piano and organ that he is not all that concerned about details of such a nature, leaving it instead to the musician to find the right tempo, a suitable volume level and a natural phrasing of each individual piece.<sup>37</sup>

The pianist Agda Lhoir gave the first performance of a work with the title *Flower Vignettes* on the State Radio on 15 January 1953. According to information from Constance Langgaard, this was the work from 1951. The first recording was done by Peter Froundjian in 1995.<sup>38</sup>

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36 Publiceret i bind 3 (*Klaverstykker 1902-1951*) som nr. 39.

37 Bengt Johnssons nodeudgave fra 1995 er forsynet med tempoangivelser, styrkegrader, artikulations- og fraseringsangivelser, som alt sammen skyldes udgiveren (Rued Langgaard: *Selected Piano Works 1*. Edited by Bengt Johnsson. Engstrøm og Sodrning, København 1995 (E & S 652)).

38 Danacord DACOCD 430.

36 Published in volume 3 (*Piano Pieces 1902-1951*) as no. 39.

37 Bengt Johnsson's publication from 1995 has been provided with indications of tempo, dynamics, articulation and phrasing, all of which derive from the editor (Rued Langgaard: *Selected Piano Works 1*. Edited by Bengt Johnsson. Engstrøm and Sodrning, Copenhagen 1995 (E & S 652)).

38 Danacord DACOCD 430.