

RUED LANGGAARD

KLAVERVÆRKER I
(Samlede værker for klaver bind 1)



PIANO WORKS I
(Collected works for piano vol. 1)

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 I
(Samlede værker for klaver, bind 1)**

Kritisk udgave ved Berit Johansen Tange, Ole Ugilt Jensen
og Bendt Viinholt Nielsen
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og *Edition Wilhelm Hansen AS, København*

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(Collected works for piano, vol. 1)**

Critical edition by Berit Johansen Tange, Ole Ugilt Jensen
and Bendt Viinholt Nielsen
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and *Edition Wilhelm Hansen AS, Copenhagen*

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Forkortelser

BVN = Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. Rued Langgaard's Compositions. An Annotated Catalogue of Works. With an English Introduction.* Odense Universitetsforlag, 1991
CL = Constance Langgaard, komponistens hustru
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 1920'erne 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 1920'erne havde fået sin opera *Antikrist* afvist af Det Kongelige Teater, reagerede han kraftigt ved at vende modernismen ryggen og rette åben kritik mod det danske musikliv. Langgaards religiøst og symbolistisk farvede musikopfattelse harmonerede dårligt med den 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 1918 med dedikation til musikhistorikeren Godtfred Skjerne. Skjerne var en af de få i Langgaards samtid, der havde blik for hans egenart. Allerede i 1916 skrev han, at der i Langgaards musik findes "en udtømmelig Kilde til Berigelse og Fornylelse af det gængse Syn paa Musiken".

Foto: Kongelig Hoffotograf Leopold Albert, 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: Photograph from 1918 with dedication to the music historian Godtfred Skjerne. Skjerne was one of the few of Langgaard's contemporaries who was aware of his distinctive talent. As early as 1916, he wrote that in Langgaard's music there exists 'an inexhaustible source of enrichment and innovation of the current view of music'. Photo: Royal Court Photographer Leopold Albert, 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 Digters 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 "Flatter-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. Udgiverne 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. 271 og under *Kilder og kritisk beretning* s. 273.

*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. 271 and under *Sources and critical commentary*, p. 273.

*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 akkompagnator 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.¹

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”.² 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.¹

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).² 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.³

Ingen af samtidens kendte danske pianister, Christian Christiansen, Johanne Stockmarr eller Agnes Adler, opførte soloværker af Langgaard. En afgørende hindring var det naturligvis, 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. [...]

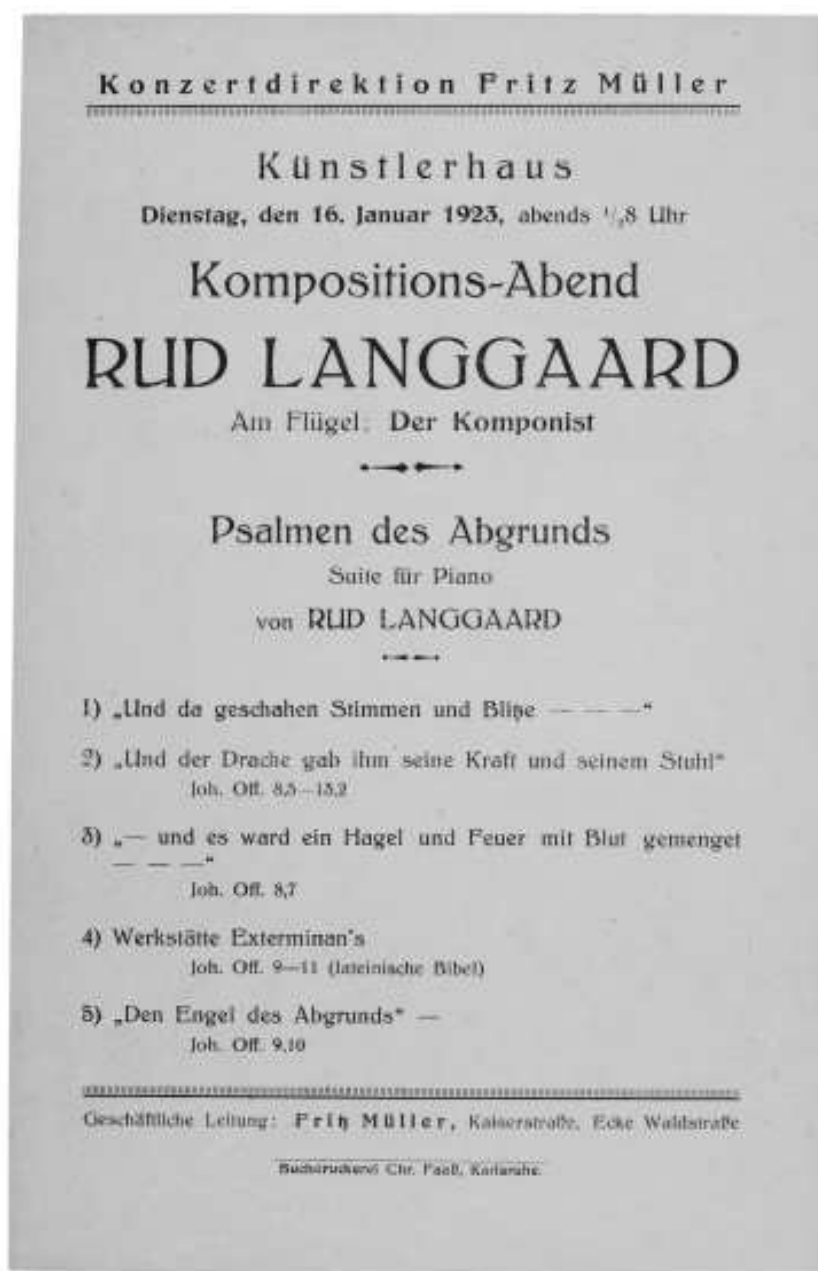
His piano playing was rather unusual, characterised by an extremely marked rubato, generous use of pedal and an at times almost hysterical espressivo.

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.³

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.



Rued Langgaards "Kompositions-Abend" i Karlsruhe den 16. januar 1923 fandt sted dagen efter uropførelsen sammesteds af Langgaards symfoni nr. 6, som blev særdeles positivt modtaget. Programmet i Künstlerhaus omfattede kun ét værk, suiten Psalmen des Abgrunds. Det hele varede 25 minutter ifølge Karlsruher Tagblatt, som tørt konstaterer, at det bedste ved koncerten var, at den var så kort!

Værket havde tidligere været opført to gange i 1922 i København under titlen Serenata lagunosa, også med satsbetegnelser fra Johannes' Åbenbaring. Værket forsvandt i Langgaards tid, og i dag kender vi kun en senere version, Afgrundsmusik (1921-24). (Koncertprogram i Det Kongelige Bibliotek).

Rued Langgaard's 'Kompositions-Abend' in Karlsruhe on 16 January 1923 took place the day after the first performance at the same location of Langgaard's Symphony no. 6, which was extremely positively received. The programme in Künstlerhaus consisted of only one work, the suite Psalmen des Abgrunds. The entire concert lasted 25 minutes, according to Karlsruher Tagblatt, which dryly remarks that the best thing about the concert was that it was so short!

The work had previously been performed twice in 1922 in Copenhagen under the title Serenata lagunosa, also with designations from The Book of Revelation. The work disappeared during Langgaard's lifetime, and today we only know a later version, Music of the Abyss (1921-24). (Concert programme at 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.⁴ 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 2017.⁵

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.⁴ 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 2017.⁵

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.⁶

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.⁶

Bendt Viinholt Nielsen, January 2018

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

⁶ 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. Yderligere detaljer findes i værkfortegnelsen *Rued Langgaards Kompositioner* (BVN). Enkeltheder, som fremgår af nodemanuskripterne, kan findes i afsnittet *Kilder og kritisk beretning* s. 273.

1 Blomstervignetter (Blumenvignetten) [I] (BVN 56)

Blomstervignetter blev til i maj 1913, tre uger efter den 19-årige Rued Langgaards koncert i Berlinerfilharmonien, hvor filharmonikerne under ledelse af Max Fiedler havde uropført hans første symfoni og orkesterværket *Sfinx*. Det var på Max Fiedlers foranledning, at de fire klaverstykker blev publiceret af berlinerforlaget Ries & Erler senere på året under titlen *Blumenvignetten* og med de tyske satstitler *Rotblühender Dorn*, *Seeblume*, *Vergißmeinnicht* og *Tausendschön*. Langgaards renskrevne manuskript til værket findes i dag på Det Kongelige Bibliotek i København og heraf fremgår det, at stykkerne oprindeligt bar titlen *4 Albumsblade* (med satstitlerne *Modvind*, *Skumring* (*Aftenskumring*), *Intermezzo* og *Foraarsklange*). Som alternativ anføres titlen *De 4 Temperamenter* (*Det koleriske Temperament*, *Det melankolske Temperament*, *Det flegmatiske Temperament* og *Det sangvinske Temperament*). Samlingen blev tilegnet fru Louise Augustinus, gift med tobaksfabrikant Christian Augustinus. Parret var en art mæcener for den unge Langgaard, der i taknemmelighed tilegnede sin første symfoni til de to.

Den tidligste kendte offentlige opførelse af *Blomstervignetter* fandt sted den 16. oktober 1914 i Musiksamfundet "Brage" i Randers. Komponisten sad selv ved klaveret. I 1951 genkomponerede Langgaard værket uden musikalske referencer til kompositionen fra 1913, bortset fra begyndelsesmotivet i sats III, men med bibeholdelse af de oprindelige satsers tonearter og tempi (*Blomstervignetter* [II] BVN 424 er publiceret i bind 3).

2 Fantasi-Sonate [Version 1916] (BVN 121)

Værket blev komponeret under titlen *Sonate* i januar 1916, og det renskrevne manuskript blev slutdateret den 15. februar 1916. Langgaard var da 22 år gammel. Kompositionen er baseret på sangen *Lehn deine Wang* til tekst af Heinrich Heine (BVN 120). Selve sangen er dog forsvundet. Som motto over det ensatsede værk satte Langgaard et citat fra Goethes *Faust*:

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. 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 account*, p. 273.

1 Flower Vignettes (Blumenvignetten) [I] (BVN 56)

Flower Vignettes were written in May 1913, three weeks after the 19-year-old Rued Langgaard's concert with the Berliner Philharmoniker under Max Fiedler, in which the orchestra had given the first performance of his first symphony and the orchestral work *Sfinx*. It was Max Fiedler who saw to it that the four piano pieces were published by the Berlin publishing house Ries & Erler later that year under the title *Blumenvignetten* and with the German titles *Rotblühender Dorn*, *Seeblume*, *Vergißmeinnicht* and *Tausendschön*. Langgaard's fair-copy manuscript of the work is now at The Royal Danish Library in Copenhagen, which reveals that the pieces originally had the title *4 Album Leaves* (with the individual titles *Headwind*, *Twilight* (*Evening Twilight*), *Intermezzo* and *Spring Sounds*). As an alternative, the title *The 4 Temperaments* is indicated (*The Choleric Temperament*, *The Melancholic Temperament*, *The Phlegmatic Temperament* and *The Sanguine Temperament*). The collection was dedicated to Mrs. Louise Augustinus, married to the tobacco manufacturer Christian Augustinus. The couple were almost patrons of the young Langgaard, who out of gratitude dedicated his first symphony to the two of them.

The earliest known public performance of *Flower Vignettes* took place on 16 October 1914 in the music society 'Brage' in Randers. The composer himself was at the piano. In 1951, Langgaard recomposed the work without musical references to the composition of 1913, except for the opening motif in the third piece, but retaining the original keys and tempi of the pieces (*Flower Vignettes* [II] BVN 424 is published in volume 3).

2 Fantasy-Sonata [Version 1916] (BVN 121)

The work was composed under the title *Sonata* in January 1916, and the fair-copy manuscript has the completion date 15 February 1916. Langgaard was then 22 years old. The composition is based on the song *Lehn deine Wang* with a text by Heinrich Heine (BVN 120). The song itself, however, has disappeared. As a motto over the single-movement work, Langgaard placed a quotation from Goethe's *Faust II*, Act V, Scene 5:

Es ziehen die Wolken,
Es schwinden die Sterne!
Dahinten, von ferne, von ferne,
Da kommt er, da kommt er, der – – Tod ¹

Uropførelsen fandt sted ved en klaveraften med dansk musik, som pianisten Carl Bernhard Philipsen afholdt i Odd Fellow Palæets mindre sal den 23. januar 1917. Komponisten fortæller, at Philipsen “spillede den lige fra Bladet som en Kadence”.² I sin anmeldelse dagen efter i *Berlingske Tidende* skriver Kai Flor:

Sonaten, der spillede i een Sats og ogsaa ved andre Egenskaber afveg fra den sædvanlige Form, hørtes med Interesse. Der var Energi i det første, over Dissonanser fast hamrede, Tema; men i sin Søgen efter originale Klangforbindelser virker Komponisten ofte kunstlet og synes under skiftende Indflydelse fra vidt forskellige Sider at savne det Centrum, hvorom hans musikalske Ideer kunde samles; der blev, trods al Dygtighed, for mange tomme Takter.³

Nationaltidendes Gustav Hetsch skriver blandt andet:

Af Rud Immanuel Langgaard hørte man en “Sonate”. Den var i een Sats, mere en “Fantasi” end en Sonate, en musikalsk Illustration til 4 Verslinjer fra “Faust”. Der var Musik i den, men i kaotisk Tilstand, og den var saa stort anlagt, at den sprængte Rammen for Klavermusik og syntes snarere orgelmæssigt eller orkestralt tænkt. [...].⁴

Opførelsen var den eneste i Langgaards levetid, og efterfølgende synes han ikke at have ofret sonaten særskilt interesse. Men 25 år senere fandt han den frem fra nodehylden og gav den nyt liv i og med, at han udarbejdede en forkortet version med titlen *Fantasi-Sonate* [version 1942] (BVN 281). Samme titel blev nu også knyttet til det oprindelige værk. I 1947 genbrugte Langgaard endvidere musikken i *Vanvidssonate*, der gik tabt året efter, men som i 1949 fik en efterfølger i form af *Vanvidsfantasi* (BVN 327).

Det renskrevne manuskript fra 1916 er den eneste foreliggende kilde til sonatens oprindelige version. Det blev i 1940'erne forsynet med et nyt omslag med titlen *Fantasi-Sonate* og et indklæbet eksemplar af programmet fra uropførelsen, ledsaget af den lakoniske bemærkning: “Forlængst glemt”. Manuskriptet fremstår i dag med skitseprægede tilføjelser, som refererer til senere genanvendelse af musikken, og det er således den oprindelige, renskrevne version

The clouds there are moving,
and cover the stars!
Behind us, from far, from far,
He's coming, he's coming, the – – Death.¹

The first performance took place during a piano evening with Danish music that the pianist Carl Bernhard Philipsen held in the Odd Fellows Mansion's small hall on 23 January 1917. The composer relates that Philipsen ‘played it straight from the score like a cadenza’.² In his review the following day in *Berlingske Tidende* Kai Flor writes:

The sonata, which was played in a single movement and in other ways diverged from the usual form, was listened to with interest. There was energy in the first theme, hammered solidly into position above dissonances; but in his search for original harmonic relations, the composer often sounds artificial and seems because of shifting influences from widely differing sides to lack the centre around which his musical ideas can be connected; despite all proficiency, there were too many empty bars.³

Nationaltidende's Gustav Hetsch wrote the following:

A “Sonata” by Rud Immanuel Langgaard was listened to. It was in a single movement, more like a “fantasy” than a sonata, a musical illustration to four lines from “Faust”. There was music in it, but in a chaotic state, and it was laid out on *such* a large scale that it burst the boundaries of *piano* music and seemed more conceived for an organ or an orchestra. [...].⁴

The performance was the only one in Langgaard's lifetime, and he does not appear to have devoted any special interest subsequently to the sonata. But 25 years later, he took it down from the shelf once more and gave it a new lease of life by creating a shortened version with the title *Fantasy-Sonata* [version 1942] (BVN 281). The same title was now also linked to the original work. In 1947, Langgaard also re-used the music in his *Insanity Sonata*, which got lost the following year, but which in 1949 had a successor in his *Insanity Fantasy* (BVN 327).

The fair-copy manuscript of 1916 is the only existing source of the original form of the sonata. It was provided with a new cover in the 1940s with the title *Fantasy-Sonata* and a pasted-in copy of the programme from the first performance, accompanied by the laconic remark: ‘long-since forgotten’. The present manuscript has sketch-like additions that refer to later re-use of the music, and so it is the original

1 Johann Wolfgang von Goethe: *Faust. Eine Tragödie. Zweiter Teil*. Stuttgart und Tübingen 1833; akt 5, s. 313 (RL har udeladt et par ord i citatet).
2 Brev af 6.2.1949 til Hartmann Bornebusch, direktør for det private Hartmann Bornebusch Musikonservatorium i København (privat-eje).
3 *Berlingske Tidende* 24.1.1917 (signeret K.F.).
4 *Nationaltidende* 25.1.1917 (signeret –st–ts–).

1 Johann Wolfgang von Goethe: *Faust. Eine Tragödie. Zweiter Teil*. Stuttgart und Tübingen 1833; akt 5, p. 313 (RL has omitted a couple of words in the quotation).
2 Letter of 6 Feb. 1949 to Hartmann Bornebusch, director of the private Hartmann Bornebusch Academy of Music in Copenhagen (in private ownership).
3 *Berlingske Tidende* 24 Jan. 1917 (signed K.F.).
4 *Nationaltidende* 25 Jan. 1917 (signed –st–ts–).

fra 1916, som er det kildemæssige grundlag for nærværende udgave.

Pianisten Berit Johansen Tange var den første, der tog værket op efter Langgaards tid. Hun har koncertopført det adskillige gange, og i 2004 indspillede hun værket for første gang (Dacapo 8.226025).

3 Fantasi-Sonate [Version 1942] (BVN 281)

Denne stærkt forkortede version blev afsluttet i Ribe den 17. juni 1942. Mottoet fra Goethes *Faust* (2. del, 5. akt) er, ligesom i den oprindelige version (1916), anført ved kompositionens begyndelse:

Es ziehen die Wolken,
Es schwinden die Sterne!
Dahinten, von ferne von ferne,
Da kommt, da kommt er, der – – Tod.⁵

Kompositionen omfatter følgende fire passager fra det oprindelige værk: t. 1-23, 39-63, 116-143 og 226-237. Kompositionens fire indledningstakter, overgangstakterne t. 55-56 og kodaen t. 110-119 er det eneste nykomponerede materiale i værket. Langgaard har forenklet notationen i 1942-versionens t. 5-42 og har omarbejdet passagen til, hvad vi må tro er en regulær klavertransskription af den i øvrigt ukendte Langgaard-sang, *Lehn deine Wang* (BVN 120), som værket er baseret på. Sangens tekst af Heinrich Heine gengives i sin helhed i manuskriptet oven over melodistemmen:

Lehn' deine Wang' an meine Wang',
Dann fließen die Thränen zusammen;
Und an mein Herz drück' fest dein Herz,
Dann schlagen zusammen die Flammen!

Und wenn in die große Flamme fließt
Der Strom von unsern Thränen,
Und wenn dich mein Arm gewaltig umschließt –
Sterb' ich vor Liebessehnen!⁶

I passagen t. 57-68 citeres en anden sang af Langgaard, *Ved Kyrkhult Kirke* (BVN 103:1), skrevet i 1915 til en tekst, komponisten selv har forfattet.⁷ Sangen omfatter 30 takter, hvoraf Langgaard benytter t. 1-12 i en klavertransskription, som han ledsager med den dertil hørende sangtekst:

5 Se note 1.

6 Heinrich Heine: *Buch der Lieder* (*Lyrisches Intermezzo*, VI). Hamburg 1827; s. 115.

7 Rued Langgaard: *Sange til danske og norske tekster 1906-1915*. Kritisk udgave ved Ole Ugilt Jensen og Bendt Viinholt Nielsen. Rued Langgaard Udgaven (Edition Wilhelm Hansen) 2016; nr. 34 (s. 144-146). Sangteksten gengives s. 212.

fair-copy version from 1916 that serves as the basic source of the present edition.

The pianist Berit Johansen Tange was the first person who took up the work after Langgaard's lifetime. She has given concert performances of it on several occasions, and in 2004 she recorded the work for the first time (Dacapo 8.226025).

3 Fantasy-Sonata [Version 1942] (BVN 281)

This highly abbreviated version was completed in Ribe on 17 June 1942. The motto from Goethe's *Faust II* (Act V, Scene 5), like the original version (1916), has been placed at the beginning of the composition:

The clouds there are moving,
and cover the stars!
Behind us, from far, from far,
He's coming, he's coming, the – Death.⁵

The composition consists of the following four passages from the original work: bars 1-23, 39-63, 116-143 and 226-237. The four introductory bars of the composition, the transitional bars 55-56 and the coda of bars 110-119 are the only newly composed material in the work. Langgaard has simplified the notation in the 1942 version's bars 5-42 and reworked the passage into what may well be a regular piano transcription of the otherwise unknown Langgaard song *Lehn deine Wang* (BVN 120), on which the work is based. The text of the song by Heinrich Heine is reproduced in its entirety in the manuscript above the melody part:

Oh, press thy cheek against mine own;
Together our tears shall be flowing,
And press thy heart close to my heart,
Together the flames shall be glowing;

And when in the glowing flames at last,
The streams of tears are thronging,
And, when my arm shall encircle thee fast,
Then I shall die of longing.⁶

In the passage bars 57-68 another song of Langgaard is quoted, *At Kyrkhult Church* (BVN 103:1), composed in 1915 to a text the composer has personally written.⁷ The song comprises 30 bars, of which Langgaard uses bars 1-12 in a piano transcription that he accompanies with the appurtenant song text:

5 Cf. note 1.

6 Heinrich Heine: *Buch der Lieder* (*Lyrisches Intermezzo*, VI). Hamburg 1827; p. 115. English version by Louis Elson, published 1902.

7 Rued Langgaard: *Songs to Danish and Norwegian Texts 1906-1915*. Critical edition by Ole Ugilt Jensen and Bendt Viinholt Nielsen. The Rued Langgaard Edition (Edition Wilhelm Hansen) 2016; no. 34 (pp. 144-146). The sung text is reproduced on p. 212.

Hører du Klang af Salmen histinde,
mærker du Strejf af duftende Vinde?
Ser du histude bag Kirken fremme
de ensomme Lande med Aaser som drømme – ?

In a footnote in the manuscript, Langgaard points out that only the motto by Goethe, and not the two song texts, shall be printed in an eventual concert programme. Rued Langgaard sent the manuscript as a programme suggestion to Statsradiofonien in 1943, but his request for a performance was turned down. The work was first performed by Elisabeth Klein in 1979.

4 Vanvidsfantasi (BVN 327)

In May 1947 Langgaard took up once more his *Fantasi-Sonate* (BVN 121) from 1916 and re-used part of it in the first movement of a new composition with the title *Vanvidssonate*. A year after completion, Langgaard sent the manuscript to the famous British pianist “Solomon” alias Solomon Cutner – with a temporary address in Latvia – in the hope of its being performed in BBC’s new cultural programme *The Third Programme*. Everything seems to indicate that the manuscript got lost *en route* and never reached the pianist. That at any rate is how Langgaard viewed the situation, and it prompted him to recreate the work in May in 1949 in the version published here, now with the title *Insanity Fantasy*.

The first movement, *Insanity-Autumn-Night!*, is in actual fact a considerably shortened version of *Fantasi-Sonata* [version 1942] (BVN 281). In 1942, Langgaard chose to simplify the notation in the introductory passage, while in *Insanity Fantasy* he returns to the displaced way of notation that characterises the 1916 version. Langgaard explains this as follows: ‘Each bar includes a value of 4 crotchets, i.e. 8 semiquavers to each minim, where the semiquavers, according to Robert Schumann’s manner of notation, are *to be extended into* the following bar. This does not alter the fact, however, that the bar, i.e. each bar, has its *given* note values.’⁸

As in *Fantasi-Sonata* (1942), the beginning of the composition is provided with a text from Heine’s poem *Lehn’ deine Wang’ an meine Wang’*, since the music comes from this now lost song (BVN 120). In *Insanity Fantasy* the passage only covers what corresponds to the first verse of the poem. Langgaard has spread the text out above the right-hand staff without adapting the melody part to the syllables of the poem:

Lehn’ deine Wang’ an meine Wang’,
Dann fließen die Thränen zusammen;
Und an mein Herz drück’ fest dein Herz,
Dann schlagen zusammen die Flammen!⁹

⁸ Same source as that cited in note 2.
⁹ See note 6.

Do you hear sounds of hymns sung within,
sense the caress of fine-scented wind?
See too outside past the church tower’s gleam
the countries so lonely with hilltops that dream – ?

In a footnote to the manuscript, Langgaard points out that only the motto by Goethe, and not the two song texts, is to be printed in any eventual concert programme. Rued Langgaard sent in the manuscript as a programme suggestion to the State Radio in 1943, but his request for a performance was turned down. The work was first performed by Elisabeth Klein in 1979.

4 Insanity Fantasy (BVN 327)

The first movement, *Insanity-Autumn-Night!*, is in actual fact a considerably shortened version of *Fantasi-Sonata* [version 1942] (BVN 281). In 1942, Langgaard chose to simplify the notation in the introductory passage, while in *Insanity Fantasy* he returns to the displaced way of notation that characterises the 1916 version. Langgaard explains this as follows: ‘Each bar includes a value of 4 crotchets, i.e. 8 semiquavers to each minim, where the semiquavers, according to Robert Schumann’s manner of notation, are *to be extended into* the following bar. This does not alter the fact, however, that the bar, i.e. each bar, has its *given* note values.’⁸

As in *Fantasi-Sonata* (1942), the beginning of the composition is provided with a text from Heine’s poem *Lehn’ deine Wang’ an meine Wang’*, since the music comes from this now lost song (BVN 120). In *Insanity Fantasy* the passage only covers what corresponds to the first verse of the poem. Langgaard has spread the text out above the right-hand staff without adapting the melody part to the syllables of the poem:

Oh, press thy cheek against mine own;
Together our tears shall be flowing,
And press thy heart close to my heart,
Together the flames shall be glowing!⁹

⁸ Same source as that cited in note 2.
⁹ Cf. note 6.

Af den oprindelige version fra 1916 benytter Langgaard t. 1-15, 61, 116-142, 145-152 og 226-237. Bortset fra to overgangstakter findes al musikken også i *Fantasi-Sonata* (1942). Slutningen, t. 68-74, er således dels fra dette værks koda (dog her suppleret med teksten "Lehn' deine Wang' an meine Wang'") og dels fra sangen *Ved Kyrkhult Kirke*, som i 1942-versionen citeres i et længere uddrag. I *Vanvidsfantasi* er der tale om en reminiscens forsynet med teksten "Hører du Klang af Salmen histinde."¹⁰

Sats II, *Efteraarsengel*, er sammenstykket af tre elementer, alle dateret 1914. Først et *Tema*, som antages at stamme fra det forsvundne klaverværk *Tema med Variationer* (BVN 80), derpå *Variatione I*, der trods betegnelsen ikke synes at have nogen musikalsk relation til temaet. Det har den efterfølgende *Variatione II* heller ikke, idet det er en klaverversion af en sang fra 1914 med titlen *O, dybe Øjne*. Sangen var på et tidspunkt blevet kasseret af Langgaard, men han fortrød det og rekonstruerede den i 1941 under titlen *Melodi* (BVN 86).¹¹ I 1949 blev den så indlemmet i *Vanvidsfantasi* i en instrumental version. Langgaard gengiver ikke sangens ordlyd som underlagt tekst, men man kan næppe forestille sig, at den ikke er af betydning i relation til sammenhængen her. Der er tale om et russisk digt af Elisabeth Varshjenëvsky, gendigtet af Thor Lange (1851-1915):

O, dybe Øjne, Øjne brune
med uforklarlig Glans deri,
med Vredenslyn, med Glimt af Lune,
men Dæmring mest af Fantasi.

Ak, Øjne, stundom barnefromme
og hvasse snart som slebet Staal,
for jordisk Elskov næsten tomme
med Himlens Drømmesyn til Maal.

Jeg elsker Jer, endskønt jeg viger;
for mig jert Lys blev ikke tændt,
men ofte til mig sely jeg siger:
Gid jeg Jer aldrig havde kendt!¹²

Sats III, *Vanvidsgang*, er den eneste nykomponerede del af værket. Denne sats blev til i maj 1947.

Rued Langgaard har ingen forklarende noter til kompositionen, men det er oplagt, at den på flere måder kredser omkring Robert Schumann og især hans sidste tid, hvor han var indlagt på asylet for sindslidende i Edenich, lige uden for Bonn. Heines kærlighedsdigt *Lehn' deine Wang' an meine Wang'* blev også sat i musik af Schumann, og temaet i Es-dur

From the original version of 1916, Langgaard only uses bars 1-15, 61, 116-142, 145-152 and 226-237. Apart from two transitional bars, all the music is also found in *Fantasi-Sonata* (1942). The conclusion, bars 68-74, is thus partly from the coda of this work (although supplemented by the text 'Lehn' deine Wang' an meine Wang') and partly from the song *At Kyrkhult Church*, which in the 1942 version is quoted in a longer excerpt. In *Insanity Fantasy*, we are dealing with a reminiscence, supplied with the text 'Do you hear sounds of hymns sung within'.¹⁰

The second movement, *Autumn Angel*, is assembled out of three elements, all dated 1914. Firstly, a *Theme*, which is assumed to come from the lost piano work *Theme With Variations* (BVN 80), then *Variatione I*, which despite its title does not seem to have any musical relation to the theme. Nor does the subsequent *Variatione II*, since it is a piano version of a song from 1914 with the title *Oh Deep Brown Eyes*. At the time, the song had been discarded by Langgaard, but he later regretted this and reconstructed it in 1941, now with the title *Melody* (BVN 86).¹¹ In 1949, it was incorporated into *Insanity Fantasy* in an instrumental version. Langgaard does not reproduce the words of the song as an underlying text, but one can hardly imagine that it is unimportant in this context. It has to do with a Russian poem by Elisabeth Varshjenëvsky, in Thor Lange's (1851-1915) Danish version (here in English translation):

Oh deep brown eyes, oh eyes of brown
that gleam so undefinably,
with glimpse of humour, sudden frown
but most a hint of fantasy.

Oh eyes, so childlike, innocent
yet also sharp as whetted steel,
on worldly love so little bent
with heaven's dreams their great appeal.

I love you, though I draw away;
your light has not been lit for me,
but often to myself I say:
I wish those eyes I ne'er did see!¹²

The third movement, *Insanity-Walking*, is the only newly composed part of the work, dating from May 1947.

Rued Langgaard has no explanatory notes on the composition, but it is obvious that in many ways it circles around Robert Schumann and in particular his last period, when he was in the mental hospital in Edenich, just outside Bonn. Heine's love poem *Lehn' deine Wang' an meine Wang'* was also set to music by Schumann, and the theme in E flat ma-

10 Jfr. note 7.

11 Rued Langgaard: *Sange til danske og norske tekster 1906-1915*. Kritisk udgave ved Ole Ugilt Jensen og Bendt Viinholt Nielsen. Rued Langgaard Udgaven (Edition Wilhelm Hansen) 2016; nr. 22 (s. 99-101).

12 Thor Lange: *Fjerne Melodier. Folkeviser og Smaadigte*. København 1902; s. 16.

10 Cf. note 7.

11 Rued Langgaard: *Songs to Danish and Norwegian Texts 1906-1915*. Critical edition by Ole Ugilt Jensen and Bendt Viinholt Nielsen. The Rued Langgaard Edition (Edition Wilhelm Hansen) 2016; no. 22 (pp. 99-101).

12 Thor Lange: *Distant Melodies. Folksongs and Small Poems*. Copenhagen 1902; p. 16. (English translation by John Irons).

i anden sats, *Efteraarsengel*, minder om det tema (i samme toneart), som Schumann hørte i en vision, hvor det blev sunget af engle, og som han inddrog i sin sidste komposition fra februar 1854, kaldet *Geistervariationen* (for klaver). Langgaard drager en parallel mellem sin, i egne øjne, absurde situation som komponist i Ribe og Schumanns skæbne. Det er i den forbindelse, kompositionens mærkelige motto *Ved "Bonn-Domkirken" i Ribe skal ses*. Ribe Domkirke er arkitektonisk i familie med katedralen i Bonn, og Schumann havde sidst i sit liv et par oplevelsesrige besøg ved og i denne kirke. Langgaard var i øvrigt på studierejse i 1920 til blandt andet Bonn, hvor han aflagde besøg ved Schumanns grav.

Vanvidsfantasi blev uropført af Bengt Johnsson i Statsradiofonien (Danmarks Radio) i 1955. Som den første indspillede han værket i 1984.¹³

5 Insektarium (9 Fixerbilleder) (BVN 134)

Insektarium blev komponeret i april 1917. I juni 1918 sendte Langgaard originalmanuskriptet til sin gode ven Axel Bruun "med Tak for Vinteren 1917-18", som der står i dedikationen på manuskriptets titelblad. Axel Bruun havde fra 1906 været organist ved Ordrup Kirke i Charlottenlund. *Insektarium* findes i dag på Det Kongelige Bibliotek, og Langgaards følgebrev til Axel Bruun, dateret 13. juni 1918, findes stadig indlagt i manuskriptet. Det lyder:

Kære Hr. Axel Bruun!

Modtag denne lille musikalske Spøg som jeg omtalte for Dem forleden, og som er komponeret i Foraaret 1917. Jeg haaber ikke, at De vil faa alt for meget Bras med at tyde Noderne!

Forficula aureicularia maa De lære at spille med Bravour og saa engang forespille mig den – den kræver ikke saa meget teknisk Dygtighed som mimisk Talent i Forbindelse med Anslaget!! – Tror De ikke at Past. Ohlmann kunde goutere den!

Hjertelig Hilsen!

Hengivent

Rud Langgaard¹⁴

Et insektarium er en samling af præparerede insekter eller en akvariumlignende installation med levende insekter (fx i en zoologisk have). Langgaard kalder stykkerne "fikserbilleder". Det er hensigten, at man skal lytte sig frem til, hvilke insekter, der præsenteres, på samme måde som man finder en skjult figur i et såkaldt fikserbillede ved at fokusere på bestemte linjer eller farver i billedet. Derfor angiver Langgaard kun de latinske navne på insekterne i manuskriptet. Det spørgefulde understreges af, at kompositionens undertitel er 9

13 *Rued Langgaard klaverværker*. Danacord DACO 219-220 (1984) (Dansk Musik Antologi). – Genudsendt på CD: *Langgaard. The Works for Keyboard Vol. 1. Piano Music*. Danacord DACOCD 369 (1994).

14 RLS 83,3.

in the second movement, *Autumn Angel*, is reminiscent of the theme (in the same key) that Schumann heard in a vision where it was sung by angels and which he included in his final composition from February 1854, called *Geistervariationen* (for piano). Langgaard draws a parallel between – in his eyes – his absurd situation as a composer in Ribe and Schumann's fate. It is in this connection that the strange motto of the composition *At the 'Bonn Cathedral' in Ribe is to be seen*. In architectural terms, the Ribe Cathedral is related to the cathedral in Bonn, and late in life Schumann had a couple of eventful visits near and inside this church. Langgaard, incidentally, went on a study trip in 1920 to, among other places, Bonn, where he paid a visit to Schumann's grave.

Insanity Fantasy was first performed by Bengt Johnsson on the State Radio in 1955. He was the first to record the work in 1984.¹³

5 Insektarium (9 Puzzle Pictures) (BVN 134)

Insektarium was composed in April 1917. In June 1918, Langgaard sent the original manuscript to his good friend Axel Bruun, with 'Thanks for the winter of 1917-18', as it states in the dedication on the title page of the manuscript. Since 1906, Axel Bruun had been organist at Ordrup Church in Charlottenlund.

Insektarium is now to be found at The Royal Danish Library, and Langgaard's covering letter to Axel Bruun, dated 13 June 1918, is still alongside the manuscript:

Dear Mr. Axel Bruun,

Please accept this little musical joke that I mentioned to you the other day, and that was composed in spring 1917. I hope you will not have too much trouble reading the notes!

You must learn to play *Forficula aureicularia* with bravour and at some point play it for me – it requires not so much technical skill as it demands imitative talent in connection with the touch!! – Don't you think that Rev. Ohlmann would enjoy it?!

With best regards!

Your devoted,

Rud Langgaard¹⁴

An insectarium is a collection of prepared insects or an aquarium-like installation with living insects (e.g. in a zoological garden). Langgaard calls the pieces 'puzzle pictures'. The idea is that one is to try and work out by listening which insect is being presented, in the same way that one finds a hidden figure in a so-called puzzle picture by focusing on particular lines or colours in the picture. For that reason, Langgaard only supplies the Latin names of the insects in the manuscript. The joking nature of the composition is emphasised

13 *Rued Langgaard piano works*. Danacord DACO 219-220 (1984) (Danish Music Anthology). – Reissued on a CD: *Langgaard. The Works for Keyboard Vol. 1. Piano Music*. Danacord DACOCD 369 (1994).

14 RLS 83,3.

Fixerbilleder (for Piano) af Crotalus durissus – sidstnævnte er en sydamerikansk klapperslange, i dette tilfælde altså komponistens alter ego. Selv om *Insectarium* er en humoristisk komposition, er det interessant, at Rued Langgaard griber til 'modernistiske' virkemidler for at opnå de ønskede lydefterligninger – effekter, som ingen anden komponist, så vidt vides, havde benyttet sig af i 1917, nemlig spil direkte på strengene i klaveret i sats I og sats VII, og banken med knoen på klaverlåget i sats VI.

Insectarium blev uropført på Lyngby Stadsbibliotek i 1977 af Inge Willumsen. Den første indspilning udkom i 1984 på LP i Teddy Teirups udførelse.¹⁵

6 Gitanjali-Hymner (Efter Tagore) (BVN 149)

Den indiske digter Rabindranath Tagore (1861-1941) modtog i 1913 Nobelprisen i litteratur for sin digtsamling *Gitanjali (Song Offerings)*. Bogen var udkommet i England samme år i forfatterens egen gendigtning efter den originale tekst på bengali. Samme år udkom også Louis v. Kohls autoriserede oversættelse til dansk med titlen *Gitanjali (Sang-Ofre)*. Den danske udgave opnåede stor popularitet og måtte genoptrykkes flere gange i de følgende år. Rued Langgaard var blandt dem, der fandt genklang i bogens særlige stemninger og udtryk. Suiten *Gitanjali-Hymner (Efter Tagore)*, som med sine 10 satser er et af komponistens længste klaverværker, blev til mellem 20. april og 10. juni 1918. Satserne fik titler efter udtryk fra den danske oversættelse: I. *Din Musiks Glands (Gitanjali, vers 3)*, – II. *Himlen sukker (Gitanjali, vers 23)*, – III. *Den fjerne Sang (Gitanjali, vers 21)*, – IV. *Sejlfærd (Gitanjali, vers 100)*, – V. *Sommerhvisken (Gitanjali, vers 5)*, – VI. *Himmel-Ensomhed (Gitanjali, vers 76)*, – VII. *Den hvileløse Vind (Gitanjali, vers 18)*, – VIII. *Tavshedens Hav (Gitanjali, vers 103)*, – IX. *Regnfulde Blade (Gitanjali, vers 84)*, – X. *Gyldne Strømme (Gitanjali, vers 19)*. To satser blev forsynet med lidt længere citater som mottoer:

VII *Den hvileløse Vind:*

Jeg stirrer bestandig paa Himlens fjerne Graanen og mine Tanker vandrer klagende viden om med den hvileløse Vind (*Gitanjali, vers 18*)

IX *Regnfulde Blade:*

Det er denne Adskillelsens Sorg, som hver Nat spejder taus fra Stjerne til Stjerne og bliver sværmerisk blandt de raslende Blade i Julis regnfulde Mulm (*Gitanjali, vers 84*)

Allerede i juli 1918 havde Langgaard lejlighed til at opføre dele af suiten ved et lukket arrangement i Kerteminde, hvor

¹⁵ Rued Langgaard. Paula 31 (1984). Genudsendt på CD i 1997 som Paula PACD 31.

by the subtitle *9 Puzzle Pictures (for Piano) by Crotalus durissus* – the last-named being a South American rattlesnake, in this instance the *alter ego* of the composer. Even though *Insectarium* is a humorous composition, it is interesting that Rued Langgaard makes use of 'modernist' effects in order to attain the desired sound imitations – effects that no other composer, as far as is known, had made use of in 1917, i.e. playing directly on the strings of the piano in pieces I and VII, and knocking with the knuckles on the piano lid in piece VI.

Insectarium was first performed at Lyngby Municipal Library in 1977 by Inge Willumsen. The first recording was in 1984 on an LP by Teddy Teirup.¹⁵

6 Gitanjali Hymns (After Tagore) (BVN 149)

In 1913, the Indian writer Rabindranath Tagore (1861-1941) received the Nobel Prize for Literature for his collection of poems *Gitanjali (Song Offerings)*. The book appeared in England the same year in the writer's own translated version of the original text in Bengali. That same year, the authorised translation into Danish by Louis v. Kohl was also published, with the title *Gitanjali (Sang-Ofre)*. The book enjoyed great popularity and had to be reprinted several times in the following years. Rued Langgaard was one of those who found a resonance in the particular moods and expressions of the book. The suite *Gitanjali Hymns (After Tagore)*, which with its 10 pieces is one of the composer's longest piano works, was composed between 20 April and 10 June 1918. The pieces were given titles based on expressions from the Danish translation (the similar expressions from the original English version are mentioned here): I. *The Light of Thy Music (Gitanjali, verse 3)*, – II. *The Sky Groans (Gitanjali, verse 23)*, – III. *The Far-Away Song (Gitanjali, verse 21)*, – IV. *Sailing (Gitanjali, verse 100)*, – V. *Summer Whisper (Gitanjali, verse 5)*, – VI. *Sky Solitude (Gitanjali, verse 76)*, – VII. *The Restless Wind (Gitanjali, verse 18)*, – VIII. *The Sea of Silence (Gitanjali, verse 103)*, – IX. *Rainy Leaves (Gitanjali, verse 84)*, – X. *Golden Streams (Gitanjali, verse 19)*. Two movements were provided with slightly longer quotations as mottoes:

VII *The Restless Wind:*

I keep on gazing at the far-away gloom of the sky, and my heart wanders wailing with the restless wind (*Gitanjali, verse 18*)

IX *Rainy Leaves:*

It is this sorrow of separation that gazes in silence every night from star to star and becomes lyrical among rustling leaves in the rainy darkness of July (*Gitanjali, verse 84*)

As early as July 1918, Langgaard was able to perform parts of the suite at a private event in Kerteminde, where he was

¹⁵ Rued Langgaard. Paula 31 (1984). Reissued on a CD in 1997 as Paula PACD 31.

han opholdt sig denne sommer. Otte satser blev dernæst opført af komponisten ved en koncert på Det Kongelige Danske Musikkonservatorium den 23. februar 1919, en koncert Langgaard selv havde arrangeret og som udelukkende omfattede egne værker. Sats VI og IX blev ikke opført ved denne lejlighed. I *Berlingske Tidende* anmeldes værket positivt:

[...] Naar Langgaard kan give sin Fantasi frit Spillerum som i "Den hvileløse Vind", "Sommerhvisken" og "Gyldne Strømme", finder han paa sært inspirerende Ting. Klaversatsen er altid moderne og virkningsfuld. Han vandt hjertelig Paaskønnelse.¹⁶

Gustav Hetsch var i *Nationaltidende* betydeligt mere skeptisk:

[...] Indholdet var mærkeligt ujævnt i Værdi, Formen som oftest løs. Improvisationens Tilfældighed prægede det meste af dette [...]¹⁷

Den eneste fuldstændige opførelse af værket, der kendes i Langgaards levetid, fandt sted den 25. januar 1920 i Berlin i kunstnersammenslutningen Gesellschaft der Berliner Secession, som holdt til på Kurfürstendamm. Koncerten var en "Kompositions-Abend", som ud over *Gitanjalihymnen* omfattede en lang række sange med koncertsangerinden Ellen Overgaard, akkompagneret af komponisten. Nogle få dage forud for denne opførelse af suiten havde Langgaard revideret sats I og VI og komponeret en ny slutning på sidste sats (X). Ved koncerten valgte han at opføre satserne i rækkefølgen I, V, VI, VII, III, IV, VIII, II, IX, X.

Langgaard synes herefter at have opgivet suiten som samlet værk. En optegnelse fra omkring 1920 viser, at han påtænkte at reducere de ti satser til fire: I, V, VIII og X. I 1929 skabte han en ny version af sats VIII, *Tavshedens Hav* (BVN 201).¹⁸ Senere havde han igen fat i manuskriptet og skrev "bruges ikke" over sats III, IV, V og VII og noterede, at I, VI og X "skal renskrives". Disse anmærkninger må være kommet til omkring 1946, hvor Langgaard genbrugte satserne I, II og VI i værket *Gennem Gaderne* (BVN 321).

Efter Rued Langgaards død er enkelte af satserne blevet opført og indspillet af forskellige pianister. Det overtegnede og stedvis næsten ulæselige originalmanuskript har stået hindrende i vejen for en samlet opførelse. Berit Johansen Tange påtog sig imidlertid opgaven og har både koncertopført og indspillet suiten i sin helhed.¹⁹

staying that summer. Eight pieces were subsequently performed by the pianist at a concert at the Royal Danish Academy of Music on 23 February 1919, a concert which Langgaard had personally arranged, consisting exclusively of his own works. Pieces VI and IX were not performed on that occasion. The review in *Berlingske Tidende* was positive:

[...] When Langgaard can let his imagination soar as in "The Restless Wind", "Summer Whispers" and "Golden Streams", he can come up with highly inspirational things. The piano writing is always modern and full of impact. He was appreciatively received.¹⁶

Gustav Hetsch, in *Nationaltidende*, was considerably more sceptical:

[...] The content was very uneven, the form very often loose. The randomness of the improvisation was characteristic of most of it [...]¹⁷

The only complete performance of the work known to have taken place in Langgaard's lifetime occurred on 25 January 1920 in Berlin in the society of artists Gesellschaft der Berliner Secession, which was held in Kurfürstendamm. The concert was a "Kompositions-Abend" which, apart from the *Gitanjali Hymns* comprised a large programme of songs with the concert singer Ellen Overgaard, accompanied by the composer. A few days before this performance of the suite, Langgaard had revised pieces I and VI and composed a new conclusion to the final piece (X). At the concert, he chose to play the pieces in the following order I, V, VI, VII, III, IV, VIII, II, IX, X.

Langgaard would seem subsequently to have abandoned the suite as a unified work. A comment from around 1920 shows that he intended to reduce the ten movements to four: I, V, VIII and X. In 1929, he created a new version of movement VIII, *The Sea of Silence* (BVN 201).¹⁸ Later, he returned to the manuscript and wrote 'not to be used' above movements III, IV, V and VII, noting that I, VI and X 'must be rewritten'. These remarks must date to around 1946, when Langgaard reused movements I, II and VI in the work *Through the Streets* (BVN 321).

After Rued Langgaard's death, individual pieces have been performed and recorded by various pianists. The much-revised and partially almost undecipherable original manuscript has been an obstacle to a complete performance. Berit Johansen Tange has, however, accepted the challenge and has both given a concert performance and recorded the suite in its entirety.¹⁹

16 *Berlingske Tidende* 24.2.1919, signeret A.T. (Alfred Tofft).

17 *Nationaltidende* 24.2.1919.

18 Denne sats er publiceret i bind 3 (*Klaverstykker 1902-1951*) som nr. 32.

19 *Rued Langgaard Piano Works* (Dacapo 8.226026).

16 *Berlingske Tidende* 24 Feb. 1919, signed A.T. (Alfred Tofft).

17 *Nationaltidende* 24 Feb. 1919.

18 This movement is published in volume 3 (*Piano pieces 1902-1951*) as no. 32.

19 *Rued Langgaard Piano Works* (Dacapo 8.226026).

7 Gennem Gaderne (3 Klaverstykker) (BVN 321)

I december 1946 udvalgte Rued Langgaard tre af stykkerne fra *Gitanjali-Hymner* (BVN 149), sats I, II og VI, og skabte dette selvstændige værk. Sats I blev transponeret fra Ges- til F-dur og formen ændret lidt, hvorved satsen blev otte takter kortere. Sats II blev forøget med to takter, mens sats III (sats VI af *Gitanjali-Hymner*) først og fremmest blev bibragt en ny slutning (fra t. 120) i form af en gentagelse af sats I, t. 43-65 som afrunding på værket. Langt mere markant er det imidlertid, at satserne på alle måder er blevet ført ud i det ekstreme: satstitlerne blev udeladt, frasering og dynamiske nuancer blev helt fjernet, en række nye accenter blev tilføjet og tempoet skruet op til det hurtigst mulige. Hertil kommer nye angivelser som *Dræbende Pedal* og *Drønende*. Udtrykket skiftede derved totalt karakter – i overensstemmelse med det motto, som Langgaard nu gav de tre stykker:

Jeg løb gennem Gaderne,
med oprakte Arme
Rædslen piskede mig.

Det er et citat fra Jenny Blicher-Clausens versdrama *Violin*, som Langgaard for egen regning har udvidet med den midterste linje: “med oprakte Arme”.²⁰ *Gennem Gaderne* blev uropført af Peter Froudjian i 1989 i en studieproduktion i Danmarks Radios regi.

8 Afgrundsmusik (En Sonate) (BVN 169)

Afgrundsmusik, som komponisten selv kalder *En Sonate*, blev til 1921-24. Langgaard komponerede en større eller mindre del af musikken under sit ophold i Venedig i 1921. Han ankom til byen 20. februar og forlod den igen i begyndelsen af marts. Kompositionen fik i førsteversionen titlen *Serenata lagunosa*. I 1945 kalder Langgaard værket *Fra Venedig (Serenata lagunosa)* og oplyser samtidig, at det er “bortkommet”. Vi kender dog visse detaljer om dette værk fra tre koncertprogrammer. Uropførelsen fandt sted i Dansk Koncert-Forening den 16. februar 1922 med den 22-årige Victor Schiøler som pianist under titlen *Serenata lagunosa, 6 Versioner (til Sct. Johannes Aabenbaring)*. De seks satser er i programmet forsynet med skriftsteder fra apokalypsen. Måned efter genopførte Victor Schiøler *Lagunarisk Sere-nade (til Sct. Johannes Aabenbaring)* i Unge Tonekunstneres Selskab (UTS) i København. Kompositionen bestod nu af fem satser i en helt anden rækkefølge. Endnu en opførelse

20 Jenny Blicher-Clausen: *Violin. Et Nutidsdigt*. København 1900; s. 127.

7 Through the Streets (3 Piano Pieces) (BVN 321)

In December 1946, Rued Langgaard selected three of the movements from *Gitanjali Hymns* (BVN 149), I, II and VI, and created this independent work. The first movement was transposed from G flat to F major and the form slightly altered, so that the piece became eight bars shorter. The second movement was increased by two bars, while the third movement (the sixth movement of *Gitanjali Hymns*) first and foremost had a new ending created (from bar 120) in the form of a repetition of the first movement, bars 43-65, as a conclusion to the work. Far more striking, however, is the fact that the pieces were taken to the extreme in all respects: the titles of the movements were omitted, the phrasing and dynamic nuances completely removed, a number of new accents were added and the tempo increased to the fastest possible. In addition, new expressions such as *Deadly pedal* and *Booming* were included. This completely changed the nature of the expression – in accordance with the motto that Langgaard now gave the three pieces:

I ran through the streets,
with upraised arms
Fear lashed me on.

This is a quotation from Jenny Blicher-Clausen's verse-drama *Violin*, which Langgaard, on his own account, had expanded with the middle line 'with upraised arms'.²⁰ *Through the Streets* was first performed by Peter Froudjian in 1989 in a studio production by The Danish Broadcasting Corporation.

8 Music of the Abyss (A Sonata) (BVN 169)

Music of the Abyss, which the composer himself calls *A Sonata*, was written in 1921-24. Langgaard composed a major or minor part of the music during his stay in Venice in 1921. He arrived in the city on 20 February and left it again in early March. The composition in its first version was given the title *Serenata lagunosa*. In 1945, Langgaard calls the work *From Venice (Serenata lagunosa)* and also provides the information that it is 'missing'. We do, however, know certain details about this work from three concert programmes. The first performance took place at The Danish Concert Society on 16 February 1922 with the 22-year-old Victor Schiøler as pianist under the title *Serenata lagunosa, 6 versions (to The Book of Revelations)*. The six movements are provided in the programme with passages from the bible. The following month Victor Schiøler performed it once more, now with the title *Lagunarian Serenade (to The Book of Revelations)* at UTS (Society of Young Composers and Musicians) in Copenhagen. The composition now consisted of five movements in a completely different order. One more perform-

20 Jenny Blicher-Clausen: *Violin. A Poem of the Present*. Copenhagen 1900; p. 127.

kendes. Den 16. januar 1923 spillede Langgaard selv værket under titlen *Psalmen des Abgrunds, Suite für Piano* i Karlsruhe. Også her var der fem satser, hver især forsynet med en reference til Johannes' Åbenbaring, men skriftstederne var nye og rækkefølgen af satserne var øjensynlig ændret endnu en gang.

Uropførelsen blev anmeldt flere steder, og en enkelt af kritikerne var relativt imødekommende:

Over de seks Citater [fra Johannes' Aabenbaring] havde Langgaard skabt en Tonerække af sær og spændt Virkning. [...] Der er Steder af en voldsom og stærk Skønhed, der er Sus af tunge Vingeslag, der bærer mod fjerne – meget fjerne – Højder. Og saa af og til er det, som tumler man rundt paa den fladeste Jord i en vild og bestials Rus. Han kan hengive sig til den krasseste Atonalisme, for i næste Øjeblik tilsyneladende ganske umotiveret, at lange en ganske regulær Treklang ind i Slagsmaalet. Det er Kaos; man synes at staa overfor en kæmpemæssig og genial Tanke, men kan ikke faa fat på den ringeste Ledetraad til dens Forstaaelse [...].²¹

Politiken var knapt så positivt stemt:

[...] En Gang imellem kommer der vel noget, en talentfuld Vending, en rytmisk Figur, hvorover der kunde skrives god Musik, hvis de blev udnyttede, belyst og forfulgt, men Langgaard gør det ikke. I sine barnagtige Forsøg på at dechiffrere Aabenbaringer og andre Musiken uvedkommende Ting, gaar han bort til sin egen musikalske Fortabelse [...].²²

En kritiker mente slet og ret, at Langgaard her er ved at "gå til Bunds i usunde Manerer. Det hele gør et saa forlorent Indtryk, at man [...] undres over, at sligt Tøjeri bliver opført [...]".²³

Der er ikke bevaret et eneste manuskript med relation til disse opførelser. Kun den senere version *Afgrundsmusik* kendes – i form af en skitse og et renskrevet manuskript. Begge kilder bar oprindeligt titlen *Afgrundssalmer*, svarende til den titel, der blev lanceret ved opførelsen i Karlsruhe. Tre steder i de to nodekilder har Langgaard først skrevet kompositionsåret 1922, og alle tre steder har han senere rettet det til 1921. En langt senere tilskrift oplyser, at værket er "komponeret Marts 1921 i Venedig". Slutdateringen af renskriften lyder 4 Juli 1923. På skitsen noterer Langgaard, at anden del af sats I blev omkomponeret netop i sommeren 1923. Men fra 1924 foreligger der optegnelser, som godtgør, at Langgaard 29. februar og 1. marts 1924 atter omkomponerer og renskriver

ance is known. On 16 January 1923, Langgaard himself played the work under the title *Psalmen des Abgrunds, Suite für Piano* in Karlsruhe. Here too there were five movements, each provided with a reference to The Book of Revelations, but the biblical references were new and the order of the movements was apparently changed once more.

The first performance was reviewed in several publications, and one of the critics was relatively accommodating:

Based on the six quotations [from The Book of Revelations] Langgaard had created a gamut of music with a strange, tense effect. [...] There are moments of violent and strong beauty, a sweep of heavy wings that bear one off towards distant – very distant – heights. And occasionally it is as if one is tumbling around on the flattest earth in a wild, bestial intoxication. He can abandon himself to the crassest atonalism, and at the next instant, apparently completely without motivation, throw a regular triad into the fray. It is chaos; it is as if one is facing a colossal, brilliant thought, but cannot find a single clue that can aid comprehension [...].²¹

Politiken was hardly as positive:

[...] From time to time there is something, a talented turn of phrase, a rhythmical figure on which good music could be written if such figures were made use of, illuminated and pursued, but Langgaard does not do so. In his child-like attempts to decipher revelations and other matters of no concern to music, he moves towards his own musical perdition [...].²²

One critic simply felt that Langgaard here is in the process of 'thorough delving into unhealthy mannerisms. The whole thing leaves one with such an artificial impression that one [...] is surprised that such utter rubbish is given a performance [...]'.²³

Not a single manuscript has survived relating to these performances. Only the later version *Music of the Abyss* is known – in the form of a sketch and a fair-copy manuscript. Both sources originally had the title *Psalms of the Abyss*, corresponding to the title that was launched at the performance in Karlsruhe. At three points in the two music sources, Langgaard initially wrote 1922 as the year of composition, and all three have later been corrected to 1921. A much later addition states that the work was 'composed in March 1921 in Venice'. The date of completion in the fair copy is 4 July 1923. In the draft, Langgaard notes that the second half of the first movement was recomposed in summer 1923. But from 1924 there are notes that prove that Langgaard on 29 February and 1 March 1924 once more recomposes and

21 Avisudklip uden kildeangivelse i RLS 139 (signeret L-?).

22 *Politiken* 17.2.1922 (signeret H.S.).

23 *Musik*, 6. årg. nr. 4, 1.4.1922, s. 54 (signeret August Felsing).

21 Newspaper cutting without indication of source in RLS 139 (signed L-?).

22 *Politiken* 17 Feb. 1922 (signed H.S.).

23 *Musik*, Year 6, no. 4, 1 Apr. 1922, p. 54 (signed August Felsing).

slutningen af sats I. De to blade, som indeholder denne del af værket, er tydeligvis indsat i nodemanuskriptet som erstatning for et nu forsvundet, kortere, afsnit. Det kasserede afsnits koralagtige begyndelse er dog bevaret i skitsen. Skitsen rummer også, i slutningen af sats II, en 47 takter lang, énstemmig passage, som ikke er kommet med i renskriften. Musikken her minder om steder i violinsonate nr. 2 (1920-21; BVN 167).

Alt i alt må man nok kunne konkludere, at det oprindelige værk i fem/seks satser har været længere end *Afgrundsmusik*, og at forkortelsen og omredigeringen til to satser fandt sted i 1923. Samtidig ændrede Langgaard slutningen af sats I, men omarbejdede den endnu engang året efter. Den markante anden del af sats I, som vi kender den i dag, kom således først til i foråret 1924. De nævnte optegnelser fra 1924 afslører også, at den forbemærkning, der findes i det renskrevne manuskript, blev føjet til som det sidste, den 6. marts 1924:

For at undgå det sædvanlige Spørgsmaal: "Hvad betyder nu dette og dette i Musiken?" som man tit hører udtalt i Anledning af et eller andet Musikstykke, føler Komponisten sig foranlediget til at give et Fingerpeg paa hvorledes denne Komposition kan opfattes.

Afgrund – tages her som et Udtryk for *det stærkeste* d.v.s. det saakaldte 'onde'. 'Filosofien' her vedkommer imidlertid ikke denne Musiks spontane Udtryk for "Liv". Det staar enhver frit for at lægge i Musiken hvad han vil, Komponistens Tanke er imidlertid følgende: Tanken fødes – iværksættes (I) og skaber nyt Liv (II).²⁴

Afgrundsmusik synes ikke at være blevet opført offentligt i Langgaards samtid. Den tidligste dokumenterede opførelse er således Bengt Johnssons præsentation af værket ved en koncert i Stockholm i 1967.

9 Som en Tyv om Natten – (BVN 211)

Kompositionen blev til i de første dage af oktober 1930. Værkets anden del (fra t. 21) er dog i stort omfang identisk med anden del, komponeret 1924, af sats I af *Afgrundsmusik* (BVN 169). I januar 1931 udarbejdede Langgaard en kort version af *Som en Tyv om Natten* med udeladelse af hele afsnittet fra *Afgrundsmusik*. Udgaven her præsenterer begge versioner som alternativer (BVN 211a og 211b). Kort tid efter splittede Langgaard manuskriptet ad, og hele første del var en overgang indlemmet i en præliminær version af *I det blafrende Efteraarslygteskær* (BVN 206).²⁵ Manuskriptet blev ikke efterfølgende retableret af Langgaard selv, det

²⁴ RLS 83,6.

²⁵ Der findes en reminiscens af denne kortvarige sammenkobling af de to værker, idet *Som en Tyv* t. 10-20 genfindes i omarbejdet form som t. 252-276 i *I det blafrende Efteraarslygteskær*.

does a fair copy of the conclusion to the first movement. The two sheets that contain this part of the work have clearly been inserted in the manuscript as a replacement for a no longer existing, shorter section. The chorale-like beginning of the discarded section has, however, been preserved in the draft version. This also contains – at the conclusion of the second movement – a 47-bar-long, unison passage that has not been included in the fair copy. The music here reminds of passages in Violin Sonata no. 2 (1920-21; BVN 167).

On balance, one can probably conclude that the original work in five/six movements was longer than *Music of the Abyss*, and that the shortening and rewriting to two movements took place in 1923. At the same time, Langgaard changed the conclusion to the first movement, but revised it yet again the following year. The striking second section of the first movement, as we know it today, only came into existence in spring 1924. The mentioned notes from 1924 also reveal that the prefatory remark that exists in the fair-copy manuscript was the last thing to be added, on 6 March 1924:

So as to avoid the usual question: "What does this or that mean in the music?" which one so often hears in connection with some piece of music or other, the composer feels himself prompted to give some indication of how this composition can be understood.

Abyss – is taken here as an expression of *the strongest*, i.e. so-called "Evil". "Philosophy", however, is of no concern to the spontaneous expression of "Life" in this music. Anyone is free to find in the music whatever he wishes, the idea of the composer, however, is the following: Thought is born – is initiated (I) and creates new Life (II).²⁴

Music of the Abyss was apparently not performed in public during Langgaard's lifetime. The earliest documented performance was the presentation by Bengt Johnsson of the work at a concert in Stockholm in 1967.

9 As a Thief in the Night – (BVN 211)

The composition was written in the first days of October 1930. The second part of the work (from bar 21), however, is to a great extent identical with the second part (composed in 1924) of the first movement of *Music of the Abyss* (BVN 169). In January 1931, Langgaard composed a short version of *As a Thief in the Night*, omitting the entire section from *Music of the Abyss*. This edition presents both versions as alternatives (BVN 211a and 211b). Shortly afterwards, Langgaard split up the manuscript, and the whole first section was, for a while, incorporated into a preliminary version of *In the Flickering Autumn Lamplight* (BVN 206).²⁵ The manuscript was not subsequently re-established by Langgaard himself; this

²⁴ RLS 83,6.

²⁵ There is a reminiscence of this brief linking of the two works, as bb. 10-20 of *As a Thief* are found in reworked form as bb. 252-276 in *In the Flickering Autumn Lamplight*.

skete først i 1978 i forbindelse med ordning og registrering af komponistens efterladte manuskripter på Det Kongelige Bibliotek.

Det velkendte bibelske udtryk, som udgør titlen, forekommer i Paulus' første thessalonikerbrev (kapitel 5, vers 2). Skriftstedet lyder i den seneste, autoriserede oversættelse: "For I ved selv ganske nøje, at Herrens dag kommer som en tyv om natten." Udtrykket forekommer også i kortere form i Peters andet brev (kapitel 3, vers 10). Langgaard har muligvis ladet sig inspirere af en bog fra 1928 af Johannes Jørgensen med titlen *Som en Tyv om Natten*. I 1938 skrev Langgaard et orgelstykke med samme titel (BVN 238), men bortset fra en indledende, motivisk idé er der ikke musikalsk sammenfald mellem de to værker.

Klaverværkets lange version (BVN 211a) blev uropført i 1980 i Danmarks Radio i en studieproduktion med Peter Westenholz ved klaveret. Berit Johansen Tange stod for den første koncertopførelse og indspilning i 2017.²⁶

10 I det blafrende Efteraarslygteskær (Stemningsbilleder i een Sats) (BVN 206)

Rued Langgaard arbejdede mellem 1930 og 1937 med et klaverværk, der blev udarbejdet i flere varianter, hvoraf to fra henholdsvis 1933 og 1937 foreligger i manuskriptmæssigt velafgrænset form og er optaget i Langgaard-værkfortegnelsen som *I det blafrende Efteraarslygteskær* (BVN 206) og *Flammekamrene* (BVN 221). Værkkomplekset materialiserede sig første gang i april-maj 1930 som tre klaverstykker, der fik titlen *Lygtemands-Stemninger* (senere *Lygtemændsstemninger*). Det tredje af stykkerne blev revideret i 1931, og i 1932 blev de tre stykker hægtet sammen til én sats. I marts 1933 reviderede Langgaard kompositionen, og dermed forelå den version, der senere på året blev uropført under titlen *I det blafrende Efteraarslygteskær, Stemningsbilleder i een Sats*. Komponisten spillede værket ved en koncert med et rent Langgaard-program den 12. oktober 1933. I programmet læses et motto "frit efter" Christian K.F. Molbechs danske gendigtning fra 1855-62 af Dantes Guddommelige Komædie:

Stormen river i Lygternes Ruder:
Flammerne spræller paa Spær
hid og did og op, bebuder
de onde Sjæles Hær.

Dette motto må have været det aktuelle på opførelsestidspunktet og erstattede øjensynlig første strofe af Thøger Larsens digt *Stormnat*, som anføres som motto i den kilde, nærværende udgave af kompositionen er baseret på:

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

first took place in 1978 in connection with the ordering and registering of the composer's left manuscripts at The Royal Danish Library.

The well-known biblical quotation that constitutes the title is from Paul's First Epistle to the Thessalonians (chapter V, verse 2). In the King James version, the whole quotation is: 'For yourselves know perfectly that the day of the Lord so cometh as a thief in the night.' The expression also exists in a shorter form in Peter's Second Epistle (chapter III, verse 10). Langgaard has possibly found inspiration in a book from 1928 by Johannes Jørgensen with the title *As a Thief in the Night*. In 1938, Langgaard wrote an organ piece with the same title (BVN 238), but apart from an introductory motivic idea, there is no musical coincidence between the two works.

The long version of the piano piece (BVN 211a) was first performed in 1980 on Danish radio in a studio production with Peter Westenholz at the piano. Berit Johansen Tange was responsible for the first concert performance and recording in 2017.²⁶

10 In the Flickering Autumn Lamplight (Mood Pictures in One Movement) (BVN 206)

Rued Langgaard worked between 1930 and 1937 on a piano piece that was prepared in several variants, two of which – from 1933 and 1937 respectively – exist in a well-defined manuscript form and have been included in the Langgaard catalogue of works as *In the Flickering Autumn Lamplight* (BVN 206) and *The Chambers of Flames* (BVN 221). The work complex materialised for the first time in April-May 1930 as three piano pieces which were given the title *Will-o'-the-Wisp Moods*. The third piece was revised in 1931, and in 1932 the three pieces were linked together into a single movement. In March 1933, Langgaard revised the composition, and this brought about the version that was given a first performance later in the year under the title *In the Flickering Autumn Lamplight, Mood Pictures in One Movement*. The composer played the work at a concert solely featuring his music on 12 October 1933. In the programme, there is a motto 'freely adapted' from Christian K.F. Molbech's Danish translation from 1855-62 of Dante's *Divine Comedy*:

The storm rattles the panes of the lanterns:
The flames jerk on the spear,
hither and thither and up, betoken
the army of wicked souls.

This motto must have been topical at the time of the performance and it apparently replaced the first verse of Thøger Larsen's poem *Stormy Night*, which is listed as the motto in the source on which the present edition of the composition is based:

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

Stormen langs Jorden fejer og strør
og tager af Natten Styrke.
Nu suger i hvert et Skorstensrør
Fortabelsens tørstige Mørke.²⁷

Langgaard arbejdede videre med kompositionen i 1934 og 1935. Årstallene kendes fra bl.a. kasserede titelblade, men det fuldstændige nodemateriale er ikke bevaret og det er uklart, hvilken form værket havde i denne fase. En overgang omfattede det to satser, hvor nærværende værk udgjorde den første, mens fantasien *Adorazione* fra 1934 (BVN 223) udgjorde anden sats. Titlen var ændret til *Fantasi frit efter Dantes Divina Commedia*. En anden titel, *Désespoir* (håbløshed), ses anvendt i 1935 sammen med endnu et motto baseret på nogle linjer fra Den Guddommelige Komædie (sang 13 af *Helvede*).

11 Flammekamrene (Fantasi) (BVN 221)

Det er uklart, hvornår Langgaards seneste redaktion af Dante-fantasien, *Flammekamrene*, begyndte at tage form. Forudsætningerne var dels et nyt indledningsmotiv (t. 19-24), som i skitserne er uden datering, dels det indledende og afsluttende *Lento misterioso*-afsnit, der blev skitseret under et sommerophold i Troense i 1936. Værkets hoveddel (t. 19-226) udgøres af en forkortet og omarbejdet version af *I det blafrende Efteraarslygteskær* (BVN 206). Af sidstnævntes 284 takter genfindes omtrent halvdelen i identisk eller mere eller mindre revideret form i *Flammekamrene*. Det renskrevne manuskript blev fuldført 7. januar 1937 i København "ved Skæret af Gadelygtens *Flammekammer!*", som Langgaard skriver ved slutdateringen.

Titlerne *Echo-Stemninger* og *Sørgeskoven* var fra begyndelsen knyttet til denne version af værket. Titlerne figurerer i Langgaards værkliste i *Kraks Blå Bog* 1937-40, og titlen *Sørgeskoven efter Divina commedia Sang XIII (Dante)* findes også på et foreliggende, kasseret titelblad. Samtidig med valget af titlen *Flammekamrene* skiftede det litterære forlæg fokus fra sang 13 til sang 26 af *Helvede*. I denne sang beskrives "falske rådgivere", hvis sjæle er dømt til at brænde som ildtunger imellem klippespalterne. Beskrivelserne fortsætter i sang 27, og det er først i begyndelsen af denne sang, at ordet *Flammekammer* forekommer, i øvrigt et ord, der er helt specifikt for Christian K. F. Molbechs oversættelse (1855-62). Det er også i sang 27, at grev Guido da Montefeltro (1223-98) beretter om den fejltagelse, der gjorde ham til en brændende sjæl i helvede. Langgaard må have været specielt interesseret i denne historie; i hvert fald nævner han den i et postkort til dirigenten Launy Grøndahl afsendt kort før uropførelsen i 1944:

27 Thøger Larsen: *Bakker og Bølger. Digte*. København 1912; s. 47.

The storm on the earth does scatter and sweep
taking its strength from the night
Now down every chimney pipe does seep
Perdition's thirsty blight.²⁷

Langgaard continued to work on the composition in 1934 and 1935. The years are known from, among other things, the discarded title pages, but the full score has not been preserved and it is unclear what form the work had during this phase. For a while, it apparently had two movements, the first being the present work while the fantasy *Adorazione* from 1934 (BVN 223) formed the second movement. The title had been changed to *Fantasy freely based on Dante's Divina Commedia*. A second title, *Désespoir* (Despair), is used in 1935 along with yet another motto based on some lines from *The Divine Comedy* (canto 13 of *Hell*).

11 The Chambers of Flames (Fantasy) (BVN 221)

It is not clear when Langgaard's most recent revision of the Dante fantasy *The Chambers of Flames* started to take shape. The prerequisites were partly a new introductory motif (bars 19-24), which is undated in the drafts, partly the introductory and concluding *Lento misterioso* section which were sketched out during a summer stay in Troense in 1936. The main part of the work (bars 19-226) is made up of an abbreviated and reworked version of *In the Flickering Autumn Lamplight* (BVN 206). Of the 284 bars of the last-mentioned, about half of them are also found in *The Chambers of Flames* in an identical or more or less revised form. The fair-copy manuscript was completed on 7 January 1937 in Copenhagen 'in the gleam of the street lamp's chamber of flames!' as Langgaard writes by the completion date.

The titles *Echo-Moods* and *The Forest of Mourning* were from the outset linked to this version of the work. The titles figure in Langgaard's list of works in *Kraks Blå Bog* (The Danish *Who is Who*) 1937-40, and the title *The Forest of Mourning after Divina commedia Song XIII (Dante)* is also found on the existing, discarded title page. At the same time as the title was altered to *The Chambers of Flames* the literary source shifted from canto 13 to canto 26 of *Hell*. In this canto, the 'false advisers' are described whose souls are damned to burn like tongues of fire between the clefts of the rocks. The descriptions continue in canto 27, and it is not until the beginning of this canto that the Danish word *Flammekammer* (Chamber of Flames) occurs, which is incidentally also a word that is quite specific to Christian K. F. Molbech's translation (1855-62). It is also in canto 27 that Count Guido da Montefeltro (1223-98) tells of the lapse that caused him to end up as a burning soul in hell. Langgaard must have been specially interested in this story; he mentions it at any rate in a postcard to the conductor Launy Grøndahl sent just before the first performance in 1944:

27 Thøger Larsen: *Hills and Waves. Poems*. Copenhagen 1912; p. 47.

Kære Herr Grøndahl!

Hvis De gider og har Tid, saa hør min Klavermusik: "Flammekamrene" paa Søndag kl. 11,40 (Radio) - om Guido af Montefeltro i Helvede (Divina commedia – Sang XXVII)²⁸

På denne baggrund kan man stille det spørgsmål, om Langgaards henvisning til sang 26 i værkets undertitel er en fejl, og at han i virkeligheden mener sang 27. Uropførelsen fandt sted i Statsradiofonien den 3. december 1944 i en studieudsendelse med pianisten Max Rytter. Værket blev tilegnet Max Rytter i denne forbindelse. Den første indspilning blev udgivet i 1970 på LP. Pianisten var Noël Lee.²⁹

12 Expression (BVN 242)

Expression, komponeret 1939, er for enten harmonium, klaver eller orgel (uden pedal).³⁰ Kompositionen er baseret på passager fra to tidligere værker, orgelfantasierne *Elias i Uvejret* (BVN 204) fra 1930 og *Nemo contra deum nisi deus ipse* (BVN 217) komponeret 1932-33. Det idémæssige udgangspunkt er den bibelske fortælling om Guds åbenbarelse for Elias, som læses i Første kongebog, kapitel 19, vers 11-13.

Overskrifterne over de fire afsnit er hentet herfra og lyder:

- [a] Og der kom et stærkt Vejr – Herren var ikke i Vejret
- [b] – og der kom et Jordskjælv: Herren var ikke i det –
- [c] – og der kom en Ild: Herren var ikke i den –
- [d] Efter Ilden kom en stille sagte Lyd; da tilhyllede Elias sit Ansigt thi i den var Herren

Afsnit [a] er nykomponeret (1939). Musikken i afsnit [b] og [d] stammer fra *Elias i Uvejret* og afsnit [c] er en passage fra *Nemo contra deum nisi deus ipse*. I afsnit [d] citeres melodi til salmen "Aleneste Gud i Himmerig", en anonym melodi fra reformationstiden.

Kompositionen blev uropført for orgel i juli 1993 i Jerusalemskirken, København, af Flemming Friis.

Bendt Viinholt Nielsen, januar 2018

Dear Mr. Grøndahl!

If you care to and have time, please listen to my piano music 'The Chambers of Flames' on Sunday at 11.40 (radio) – about Guido da Montefeltro in Hell (Divina Commedia – Canto XXVII)²⁸

On this basis, one can ask oneself the question if Langgaard's reference to canto 26 in the subtitle of the work is a mistake, and that he actually means canto 27. The first performance took place on the State Radio on 3 December 1944 in a studio broadcast with the pianist Max Rytter. The work was dedicated to Max Rytter in this connection. The first recording was issued on an LP in 1970. The pianist was Noël Lee.²⁹

12 Expression (BVN 242)

Expression, composed in 1939, is for either harmonium, piano or organ (without pedal).³⁰ The composition is based on passages from two earlier works, the organ fantasies *Elijah in the Storm* (BVN 204) from 1930 and *Nemo contra deum nisi deus ipse* (BVN 217) composed in 1932-33. The conceptual point of departure is the bible story of God's revelation to Elijah, found in The First Book of Kings, chapter XIX, verses 11-13.

The headings of the four sections have been taken from here and are:

- [a] *And there came a strong wind – the Lord was not in the wind*
- [b] *– and there came an earthquake: the Lord was not in it –*
- [c] *– and there came a fire: the Lord was not in it –*
- [d] *After the fire there came a still small voice; then Elijah wrapped his face, for in it was the Lord*

Section [a] was newly composed (1939). The music of sections [b] and [d] come from *Elijah in the Storm* and section [c] is a passage from *Nemo contra deum nisi deus ipse*. In section [d] there is a quotation from the hymn 'Sole God in Heaven', an anonymous melody from the Reformation period.

The composition was first performed on the organ in July 1993 in Jerusalemskirken, Copenhagen, by Flemming Friis.

Bendt Viinholt Nielsen, January 2018

28 Postkort, dateret Ribe 1.12.1944 (RLP 6).

29 *Rued Langgaard klaverværker*. FONA TF 124.

30 Værket er også publiceret som nr. 31 i *Rued Langgaard: Præludier og mindre stykker for orgel 1912-1939 (Samlede præludier og mindre stykker for orgel, bind 1)*. Kritisk udgave ved Birgitte Ebert og Bendt Viinholt Nielsen. Edition Wilhelm Hansen 2017.

28 Postcard, dated Ribe 1 Dec. 1944 (RLP 6).

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

30 The work has also been published as work no. 31 in *Rued Langgaard: Preludes and minor pieces for organ 1912-1939 (Collected preludes and minor pieces for organ, vol. 1)*. Critical edition by Birgitte Ebert and Bendt Viinholt Nielsen. Edition Wilhelm Hansen 2017.