

RUED LANGGAARD

KLAVERSTYKKER 1902-1951
(Samlede værker for klaver bind 3)

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PIANO PIECES 1902-1951
(Collected works for piano vol. 3)

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

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RUED LANGGAARD UDGAVEN

THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

**Rued Langgaard: Klaverstykker 1902-1951
(Samlede værker for klaver, bind 3)**

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

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(Collected works for piano, vol. 3)**

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 ca. 1935, taget i Rued Langgaards hjem i København.
Fotografen er ukendt (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 c 1935, taken in Rued Langgaard's home in Copenhagen.
Unknown photographer (The Royal Danish Library, Copenhagen).

OM DENNE UDGAVE

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

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

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

ABOUT THIS EDITION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Som det er praksis for Rued Langgaard Udgaven publiceres værkerne i den form, komponisten senest er kommet frem til. Udgaven respekterer således Langgaards rettelser og tilføjelser i kilderne, for så vidt de giver et klart billede af komponistens intention. Klavermanuskripterne er generelt præget af ændringer og tilføjelser, som kan være kommet til med vekslende formål gennem lang tid. De redaktionelle valg træffes på basis af en nøje vurdering af hovedkilden sammenholdt med eventuelle andre kilder eller versioner. Det er typisk for Langgaard at rette og ændre (oftest dog med blyant) i et renskrevet manuskript, således at det kunne tjene som kladder eller skitse til en senere version eller i forbindelse med genanvendelse af musikken i en ny komposition. I sådanne tilfælde eliminerer udgaven som hovedregel alt, hvad der er kommet til efter fuldførelsen af den oprindelige renskrift.

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

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

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

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

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

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

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

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

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

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

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

Passager, der gentages, er i et vist omfang notationsmæssigt egaliseret og gensidigt kompletteret. Det er typisk for komponisten, at gentagelser ofte rummer afvigelser som synes tilfældige, navnlig når det gælder dynamik, artikulation og frasering. Notationen af den slags detaljer er i almindelighed præget af inkonsekvenser og en vis mangelfuldhed, ligesom man må konstatere et stort antal åbenlyst manglende, løse fortegn. 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. 173 og under *Kilder og kritisk beretning* s. 175.

*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. 173 and under *Sources and critical commentary*, p. 175.

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

RUED LANGGAARD OG KLAVERET

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

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

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

RUED LANGGAARD AND THE PIANO

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

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

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



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

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

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

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

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

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

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

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

I 1920 var Rued Langgaard i Berlin, hvor han sammen med sangerinden Ellen Overgaard afholdt en koncert i Gesellschaft der Berliner Secession. 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 Secession. 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 naturligtvis, at musikken ikke var tilgængelig i trykt form. Langgaard forsøgte, uden held, at få udgivet et par klaverværker på forlaget Samfundet til Udgivelse af Dansk Musik, men tog næppe kontakt til nogen pianist for at få opført de værker, han løbende producerede. Initiativerne kom utvivlsomt udefra. I 1916 uropførte Carl Bernhard Philipsen en sonate (*Fantasi-Sonate*) i Dansk Koncert-Forening, og i 1921 spillede Victor Schiøler to mindre stykker af Langgaard. Året ef-

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

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

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

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


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

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

Programmet tilbyr til komponisten



GESELLSCHAFT DER BERLINER SECESSION

KOMPOSITIONS-ABEND
RUD IMMANUEL LANGGAARD
UNTER MITWIRKUNG DER KONZERTSÄNGERIN FRAU ELLEN OVERGAARD

SONNTAG, DEN 25. JANUAR 1920

PROGRAMM

1. Lieder mit Klavier

Wer zum ersten Male liebt	Heine
Nun klingen die blauen Glockenblumen	Ewald Sundberg
Märchen — „Sie war ein Kobold“	Wildenvey
Juni — November	Monatsbilder von Rittershaus
Das Schöne Mädchen	Heine

Am Mai

2. Gitanjalihymnen für Klavier

a) Der Glanz deiner Musik	f) Segelfahrt
b) Sommerflüstern	g) Das Meer des Schweigens
c) Himmeleinsamkeit	h) Der Himmel seufzt
d) Der ruhelose Wind	i) Regenvolle Blätter
e) Das ferne Lied	j) Goldene Ströme
	Tagore

3. Lieder mit Klavier

In das Album eines jungen Mädchens	} Alvide Prydz
Letzte Nacht	
* Wenn die Goldwürfel rollen. Vollesind	} J. Blicher-Clausen
* Du feine Nachtfalterkönigin	
* Alle Glöcklein klingen im Thal	
* Du Blume im Tau — in Sehnsucht ich lebel	
	J. P. Jacobsen

4. Szene aus „Sinfonia interna“
eine Bühnen-Orchestersymphonie. Text nach Thor Lange's dänischer Bearbeitung von Longfellow's „Die goldene Legende“.

— Konzertflügel Bechstein. —

So Bagviden

Konserter med et rent Langgaard-program fandt sjældent sted, men den 25. januar 1920 optrådte komponisten sammen med sangerinden Ellen Overgaard i Gesellschaft der Berliner Secession, som holdt til på Kurfürstendamm. Ved denne lejlighed spillede Langgaard for første og eneste gang Gitanjali-Hymner i sin fulde udstrækning ved en offentlig koncert. Til lejligheden havde han revideret tre af satserne, og han opførte de 10 stykker i en anden rækkefølge end de står i manuskriptet. — Program i Det Kongelige Bibliotek (RLS 94,1).

Concerts with music exclusively by Langgaard were seldom occurrences, but on 25 January 1920 the composer appeared with the singer Ellen Overgaard at Gesellschaft der Berliner Secession, which was based on Kurfürstendamm. On this occasion, Langgaard played the full version of Gitanjali Hymns for the first and only time at a public concert. For this occasion he had revised three of the pieces, and he performed the 10 pieces in a different order than in the manuscript. Programme at The Royal Library (RLS 94,1).

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. 175.

De tidlige klaverstykker 1902-1912

Manuskriptet til **2 Albumsblad** [I], komponeret af den 11-årige Rud i december 1904, er omkring 25 år senere blevet forsynet med Rued Langgaards påtegning "Min første Komposition". Det er hans mor, Emma Langgaard, der har renskrevet stykket. Allerede et par år før havde Rud imidlertid fået udgivet et lille **1 Præludium** i D-dur. Det blev trykt i *Hjemmets Musik*, et tidsskrift, som forsynede musikalske hjem med små kompositioner af overkommelig sværhedsgrad. Stykket er dateret 18. maj 1902 og udkom den 1. december. Vi kender kun den trykte udgave. Fra perioden 1901-1907 er der bevaret en snes småstykker for klaver, som har været i Langgaard-familiens gode bekendt, fru Alfrede Larsens besiddelse. Rud havde et så nært forhold til fru Larsen, at han kaldte hende "Andenmor". Barndomskompositionerne fra ca. 1901-1905 er ubejlsomt noteret og næppe egnet til udgivelse. Et par af de karakteristiske titler skal dog nævnes. Et af de tidligste stykker hedder *Gamle Minder* – komponisten var otte år gammel! – og blandt efterfølgerne er der eksempelvis *Aftenrøde* og *Den sidste Voldmølle*.¹

Udgaven medtager fire stykker fra begyndelsen af 1906, dels **3 Valse impromptu**, dels tre stykker, der blev til på kong Christian IX's dødsdag den 29. januar 1906. Kongens død inspirerede den unge komponist til to sørgemarcher (**4**, **5**) og en *Marche militaire* (**6**). Sidstnævnte blev tilegnet "Andenmor" og renskrevet af Siegfried Langgaard, mens de to sørgemarcher er i den 12-årige Ruds egenhændige og stadig ret fejlfyldte nodeskrift. Hans færdigheder tager et spring fremad i løbet af 1906, for manuskripterne til de to stykker **7 Sommerdag** og **8 Sarabande** er udført med langt større sikkerhed. Både hans mor og far gav dog en hånd med, inden stykkerne blev indleveret til Wilhelm Hansens Musikforlag, som udgav dem i slutningen af 1906. Forlaget havde lanceret en serie under titlen *Rud Immanuel Langgaard KOMPOSITIONER*, og de to klaverstykker udkom som nr. 3 og 4. *Sommerdag* er tilegnet Alfrede Larsen, mens *Sarabande* er tilegnet en bekendt af familien, frk. Philippa Paludan-Müller.

De næste fire stykker er komponeret i 1907. Det er små karakterstykker af typen "albumsblad" eller "stambogsblad"

1 Stykkerne er registreret under BVN 1a-i.

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 commentary*, p. 175.

The early piano pieces 1902-1912

The manuscript of **2 Album Leaf** [I], composed by 11-year-old Rud in December 1904, was provided about 25 years later with Rued Langgaard's addition 'My first Composition'. It is his mother, Emma Langgaard, who has done the fair copy of the piece. Already a couple of years earlier, however, Rud had published a short **1 Prelude** in D major. It was printed in *Hjemmets Musik*, a periodical that supplied musical homes with small compositions of a surmountable level of difficulty. The piece is dated 18 May 1902, and it appeared on 1 December. We only know of the printed version. From the 1901-1907 period a score of small pieces of piano have been preserved, which have been in the possession of a close acquaintance of the Langgaard family, Mrs Alfrede Larsen. Rud had such a close relation to Mrs Larsen that he called her his 'second mother'. The childhood compositions from c. 1901-1905 are ineptly notated and hardly suitable for publication. A couple of the characteristic titles should however be mentioned. One of the earliest pieces is called *Old Memories* – the composer was eight years old! – and among the following pieces are, for example, *Sunset* and *The last Rampart Mill*.¹

The edition includes four pieces from early 1906, **3 Valse impromptu** and three pieces composed on the day of Christian IX's death, 29 January 1906. The king's death inspired the young composer to write two funeral marches (**4**, **5**) and a *Marche militaire* (**6**). The last-mentioned was dedicated 'Second Mother' and the fair copy done by Siegfried Langgaard, while the two funeral marches are in the 12-year-old Rud's own, and still fairly fault-ridden notation. His proficiency makes a leap forward during 1906, for the manuscripts of the two pieces **7 Summer Day** and **8 Sarabande** have been executed with considerably greater skill. Both his mother and his father, however, lent him a hand before the pieces were sent to Wilhelm Hansen's Music Publishing House, which published them in late 1906. The publishing firm had launched a series under the title *Rud Immanuel Langgaard COMPOSITIONS*, and the two piano pieces appeared as nos. 3 and 4. *Summer Day* is dedicated to Alfrede Larsen, while *Sarabande* is dedicated to an acquaintance of the family, Miss Philippa Paludan-Müller.

The following four pieces were composed in 1907. They are small character pieces of the 'album leaf' or 'family

1 The pieces are registered under BVN 1a-i.

med stemningsfulde titler: **9** *Nat paa Sundet*, **10** *Paa en Kirkegaard ved Nat*, **11** *Morgen ved Stranden* og **12** *Graven*. Sidstnævnte har et tematisk sammenfald med et af Langgaards første orkesterværker, *Heltedød* (BVN 24) – en sørgemarch, som først kom til opførelse i 1976. Manuskripterne til de fire stykker har tilhørt Alfrede Larsen og er alle påtegnet fx “Til min kære Andenmor fra Rud Langgaard” (*Nat paa Sundet*). Også det ubetitlede **14** *Klaverstykke (g-mol)*, komponeret 14. juni 1909, er forsynet med en hilsen til Alfrede Larsen, mens **13** *Stambogsblad* fra samme år er skrevet som en fødselsdagshilsen til Louise Augustinus.

Fra optegnelser ved vi, at Langgaard arbejdede med en klaversonate i 1909-10, samtidig med at han var i gang med sin første symfoni. Tre satser af sonaten blev skitseret, men ingen af dem blev fuldført, og der er intet bevaret ud over en mulig titel: *Frühlingssonate* (BVN 42). Vi skal således frem til 1912, før vi igen finder en komposition for klaver, nemlig det lille **15** *Albumsblad* [II], komponeret i Berlin nytårs-aften 1912 og oprindeligt betitlet *Silvester-Gruss aus Berlin*. Originalmanuskriptet er påtegnet “Prosit Neujahr!” og forsynet med en tilegnelse til Louise Augustinus: “Meiner lieben Gönnerinn Frau Augustinus gewidmet”. Langgaard var denne nytårsaften på sit traditionelle, månedlange berlinerophold hen over julen sammen med sine forældre. Med dette stykke forlod Langgaard i 1912 genren det enkeltstående “albumsblad” til fordel for flersatsede og mere ambitiøse klaverkompositioner. Den første var *Blomstervignetter* (BVN 56), som også blev tilegnet Louise Augustinus og udgivet på berlinerforlaget Ries & Erler i 1913.

Flere af de tidlige småstykker er blevet opført og indspillet. Agda Lhoir opførte *Sommerdag* i radioen i 1953, Bengt Johnsson spillede *Stambogsblad* og *Albumsblad* [II] i radioen i 1955 og indspillede disse stykker sammen med *Sarabande* og *Morgen ved Stranden* i 1984.² I 1995 udgav Johnsson *Stambogsblad* og *Morgen ved Stranden* i nodeform.³ Yderligere nogle stykker er indspillet af Berit Johansen Tange, som også har præsenteret nogle af de tidlige barndomskompositioner i Danmarks Radio.⁴

Sommerferie i Blekinge

I Langgaards kunstnerisk ekspansive og stærkt produktive periode mellem 1916 og 1924 skabte han vægtige klaverværker som *Fantasi-Sonate* (BVN 121), *Gitanjali-Hymner* (BVN 149) og *Afgrundsmusik* (BVN 169) samt den finurlige suite *Insektarium* (BVN 134). I 1916 komponerede han

album leaf’ type, with evocative titles: **9** *Night on the Sound*, **10** *In a Churchyard at Night*, **11** *Morning by the Beach* and **12** *The Grave*. The last-mentioned coincides thematically with one of Langgaard’s first orchestral works, *Hero’s Death* (BVN 24) – a funeral march that was first performed in 1976. The manuscripts of the four pieces belonged to Alfrede Larsen and all of them have an inscription such as ‘To my dear second mother from Rud Langgaard’ (*Night on the Sound*). The untitled **14** *Piano Piece (G minor)*, composed on 14 June 1909, is provided too with a greeting to Alfrede Larsen, while **13** *Family Album Leaf* from the same year is written as a birthday greeting to Louise Augustinus.

From notes we know that Langgaard was working on a piano sonata in 1909-10, at the same time as he was busy on his first symphony. Drafts of three movements of the sonata were made but none of them completed, and nothing has been preserved except for a possible title: *Frühlingssonate* (BVN 42). We have to move on to 1912 before we once more find a composition for the piano, the short **15** *Album Leaf* [II], composed in Berlin on New Year’s Eve 1912, and originally given the title *Silvester-Gruss aus Berlin*. The original manuscript has ‘Prosit Neujahr’ written on it and is provided with a dedication to Louise Augustinus: ‘Meiner lieben Gönnerinn Frau Augustinus gewidmet’. That New Year’s Eve, Langgaard was on his traditional one-month Berlin stay over Christmas with his parents. With this piece, Langgaard abandoned the single-page ‘album leaf’ genre in 1912 in favour of piano compositions comprising several movements and which were more ambitious. The first of these was *Flower Vignettes* (BVN 56), which were also dedicated to Louise Augustinus and published by the Berlin publishing firm Ries & Erler in 1913.

Several of the early small pieces have been performed and recorded. Agda Lhoir performed *Summer Day* on the radio in 1953, Bengt Johnsson played *Family Album Leaf* and *Album Leaf* [II] on the radio in 1955 and recorded these pieces together with *Sarabande* and *Morning by the Beach* in 1984.² In 1995, Johnsson issued *Family Album Leaf* and *Morning by the Beach* in sheet music form.³ Several more pieces have been recorded by Berit Johansen Tange, who has also presented some of the early childhood compositions on Danmarks Radio.⁴

Summer Holidays in Blekinge

In Langgaard’s artistically expansive and highly productive period between 1916 and 1924, he composed imposing piano works such as *Fantasy Sonata* (BVN 121), *Gitanjali Hymns* (BVN 149) and *Music of the Abyss* (BVN 169) as well as the subtle suite *Insektarium* (BVN 134). In 1916, he furthermore composed one of his most extensive piano compositions,

2 Rued Langgaard klaverværker. Danacord DACO 219-220 (1984). 2 LP’er (Dansk Musik Antologi). Tre af stykkerne er genudgivet på CD: *Langgaard: The Works for Keyboard Vol. 1. Piano Music*. Danacord DACOCD 369 (1994).

3 Rued Langgaard: *Selected Piano Works 1. Edited by Bengt Johnsson*. Kbh.: Engstrøm & Sodrings, 1995 (E & S nr. 652).

4 *Nat paa Sundet* findes på *Rued Langgaard: Piano Works*. Dacapo 8.226025 (2004); *Albumsblad* og *Paa en Kirkegaard ved Nat* findes på *Rued Langgaard Piano Works Vol. 2*. Dacapo 6.220565 (2011).

2 *Rued Langgaard Piano Works*. Danacord DACO 219-220 (1984). 2 LPs (Anthology of Danish Music). Three of the pieces are also on the CD: *Langgaard: The Works for Keyboard Vol. 1. Piano Music*. Danacord DACOCD 369 (1994).

3 Rued Langgaard: *Selected Piano Works 1. Edited by Bengt Johnsson*. Copenhagen: Engstrøm & Sodrings, 1995 (E & S no. 652).

4 *Night on the Sound* is to be found on *Rued Langgaard: Piano Works*. Dacapo 8.226025 (2004); *Album Leaf* and *In a Churchyard at Night* is to be found on *Rued Langgaard Piano Works Vol. 2*. Dacapo 6.220565 (2011).

tillige en af sine mest omfangsrige klaverkompositioner, *Sommerferie i Blekinge, 10 mindre Klaverstykker* (BVN 123). Værket er desværre ikke bevaret i sin helhed, idet de første og sidste sider af manuskriptet er forsvundet. Titelbladet og de yderste blade kan meget vel være fjernet i en situation, hvor Langgaard akut har manglet nodepapir og derfor har fjernet de helt eller delvist ubeskrevne blade foran og bagest i manuskriptet, så de kunne anvendes som kladdepapir. De pågældende blade er så sidenhen forsvundet, mens manuskripttorsoen blev liggende i komponistens nodeskab og på et tidspunkt blev forsynet med blyantspåkristen *Klaverstykker. 1916*. De forsvundne blade indeholdt sats 1 og begyndelsen af sats 2 samt slutningen af sats 10. Sats 10 har kunnet fuldføres med tilføjelse af en kort, konstrueret slutning, og dette stykke medtages således sammen med de syv komplette satser fra suiten i nærværende bind.

Fra andre kilder kender vi værkets titel og navnene på de forsvundne satser. Suitens ydersatser udgør en ramme omkring en serie stemningsbilleder fra et sommerophold i Sverige. De to første satser, *Paa Rejse* og *Møde*, modsvares af de to sidste: **22** *Afsked* og **23** *Aften med Dans*. Ind imellem findes seks stykker, hvori situationer og stemninger fra ferien sættes i toner: **16** *Søndag paa Kirkebakken*, **17** *Kobjælder i Granskoven*, **18** *Kafferep og Resignation* ("kafferep" er et svensk ord for kaffeslabberas), **19** *Svensk*, **20** *Ærteblomster* og **21** *Paa Tur*.

Langgaards sommerferier i Blekinge fandt sted i 1909-11 og 1913. Familien Langgaard var indskrevet på kurstedet Tulseboda, som er beliggende i byen Kyrkhult og som tiltrak mange sommergæster fra Danmark. Gæsterne var fortrinsvis indlogeret i byens huse, som blev lejet ud af de lokale beboere, men der var også et hotel og en sygeafdeling. Man spiste og mødtes til socialt samvær i den store, endnu eksisterende restaurantbygning, og også byens kirke var et samlingssted. Den sidste sommer Rued Langgaard besøgte Kyrkhult var i 1913 og opholdet varede to måneder. Han og hans mor boede i en ejendom, som blev kaldt "Rosengården". Faderen, Siegfried, var forhindret i at komme, idet han var svækket af sygdom og i øvrigt døde et halvt år senere. Opholdet i 1913 blev desuagtet særligt minderigt for den 20-årige komponist, idet han mødte Dora From, en jævnaldrende ung dame fra København, som formodentlig ankom til Kyrkhult i følgeskab med bekendte af Langgaard-familien. Selv om vi intet konkret ved om det, er indiciene så mange, at der ikke er nogen tvivl om, at der opstod et sværmerisk forhold mellem de to denne sommer. Det endte ikke lykkeligt, Dora blev i 1919 gift Abrahamsen, men livet igennem stod minderne fra Rosengården i et særligt lys for Langgaard. Det fremgår ikke mindst af utallige musikalske referencer med relation til 1913, som findes i hans værker fra 1914 og lige indtil det sidste.

I foråret 1916 tænker Langgaard altså tilbage på sommeren 1913, da han skriver *Sommerferie i Blekinge*. Han opfører suiten (undtagen sats 5) den 24. november 1916 ved

Summer Holidays in Blekinge, 10 Small Pieces for Piano (BVN 123). Unfortunately, the whole work has not been preserved, as the first and last pages of the manuscript have disappeared. The title page and the outermost pages may very well have been removed in a situation when Langgaard had an acute shortage of music paper and therefore removed completely or partially unwritten-on leaves at the front and back of the manuscript so that they could be used as draft paper. The pages in question have later disappeared, while the manuscript torso remained in the composer's music cabinet and at some point was provided with the pencil addition *Piano Pieces, 1916*. The lost pages contained piece 1 and the beginning of piece 2 as well as the conclusion of piece 10. It has been possible to complete piece 10 by the addition of a short, constructed conclusion, and this piece is thus included along with the seven complete pieces of the suite in the present volume.

From other sources we know the title of the work and the names of the lost pieces. The outermost pieces form a frame round a series of mood pictures from a summer stay in Sweden. The first two pieces, *Travelling* and *Meeting* correspond to the two final ones **22** *Farewell* and **23** *Evening with Dancing*. In between these are six pieces in which situations and moods from the holidays are set to music: **16** *Outside the Church on a Sunday*, **17** *Cowbells in the Pinewood*, **18** *Coffee Party and Resignation*, **19** *Swedish*, **20** *Sweet Peas* and **21** *On a Trip*.

Langgaard's summer holidays in Blekinge took place in 1909-11 and 1913. The Langgaard family were regular visitors at the Tulseboda, a health resort situated in the village of Kyrkhult that attracted many summer guests from Denmark. The guests were mainly put up in local houses that were hired out by the local inhabitants, but there was also a hotel and an infirmary. Guests ate together and enjoyed each other's company in the large restaurant, which still exists, and the village church was a focal meeting place. The last summer Rued Langgaard was to visit Kyrkhult was in 1913, and his stay lasted two months. He and his mother lived in a house that was called 'Rosengården'. His father, Siegfried, was unable to join them, as he was weak caused by illness, and actually died only six months later. Despite this, the stay in 1913 was particularly memorable for the 20-year-old composer, since he met Dora From, a young woman of his own age from Copenhagen, who was probably in Kyrkhult along with acquaintances of the Langgaard family. Even though there is no concrete evidence, there is much to suggest – and there can be little doubt about it – that a romantic relationship existed between the two of them that summer. But there was no happy ending. In 1919, Dora married a man by the name of Abrahamsen, but in spite of this the memories of Rosengården remained something extremely special for Langgaard. This is particularly obvious from the countless musical references that relate to 1913 to be found in his works from 1914 right up to the end of his life.

In spring 1916, then, Langgaard is recalling the summer of 1913, when he writes *Summer Holidays in Blekinge*. He performs the suite (except for piece 5) on 24 November 1916 at a private event for nurses at the National Hospital, but apart

et privat arrangement for sygeplejerskerne på Rigshospitalet, men ellers kendes der ingen opførelser, heller ikke af enkeltsatser, i komponistens levetid. I februar 1917 skriver han kontrakt med Wilhelm Hansens Musikforlag på værket *Sommerferie i Blekinge, 4 Klaverstykker*, nemlig *Svensk, Paa Tur, Afsked* og *Aften med Dans*. Han får 150 kr. i honorar, men værket udkommer ikke. Ifølge kontrakten er det forlaget, der bestemmer “tiden for udgivelsen”, og da Langgaard engang i 1940'erne støder på sit eksemplar af kontrakten og ser denne formulering, sender han sit eksemplar til forlaget med spørgsmålet “Hvornår er egentlig ‘Tiden for Udgivelsen’?” Forlaget synes ikke at have reageret på henvendelsen.

Kobjælder i Granskoven, Ærteblomster og *Paa Tur* blev opført i Danmarks Radio i 1980 i en studieindspilning med Peter Westenholz, men ellers sker der først noget i 2008, da komponisten Niels Marthinsen kompletterer værket på bestilling af Rued Langgaard Selskabet. Han skriver en indledningssats, som griber fat i fragmentet af Langgaards sats 2 (*Møde*) og afrunder værket med en slutning i forlængelse af den ukomplette sats 10, *Aften med Dans*. Denne opførelsesversion uropføres og indspilles efterfølgende af Berit Johansen Tange.⁵ Udgaven af *Aften med Dans* i nærværende bind anvender 13 takter af Niels Marthinsens version.

Hvad angår en konkret reference til sommeropholdet på Rosengården, rummer *Sommerferie i Blekinge* i hvert fald ét af de små, ‘skjulte’ erindringsmotiver, som Langgaard indlægger i mange af sine kompositioner. Motivet er fra sangen *Vergeblich* til Goethes tekst “Erinnr’ ich mich doch spät und früh”, en sang, Langgaard komponerede på Rosengården den 16. august 1913 (BVN 60:4). Motivet, et tretonemotiv som i sangen svarer til ordene “spät und früh”, findes i *Aften med Dans* t. 31. Det er næppe en tilfældighed, at satsen går fuldstændig i stå på dette sted – en eftertanke, en erindring sniger sig ind.

Sponsa Christi og sonatesatser 1923-27

Langgaard komponerede i 1923 værket *Sponsa Christi, Hymner for Klaver* (BVN 179), som han opførte samme år. Manuskriptet fra 1923 kendes ikke, men titlen *Sponsa Christi* og årstallet 1923 ses i forbindelse med flere, senere klaverstykker, som synes at have relation til de forsvundne hymner. Således angives **24 I Kirken** (BVN 178) at være komponeret 1923, om end det foreliggende manuskript først så dagens lys omkring 1940. Stykket var tidligere betegnet *Sponsa Christi*, så forbindelsen til hymnerne fra 1923 synes evident, hvis der ikke var sået tvivl om årstallet i kraft af, at stykket er en variant af sats III af *Angelus* (BVN 182), som siges at være komponeret 1924. Også dette værk bar i øvrigt oprindeligt titlen *Sponsa Christi*, “Kristi Brud”. Langgaards hyppige brug af dette begreb fra den romersk-katolske liturgi viser noget om den tiltrækning, den katolske kirke øvede på ham, specielt i begyndelsen af 1920'erne.⁶

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

6 Se nærmere i afsnittet *Introduktion til ‘det katolske spor’ i Langgaards klavermusik i Klaverværker II*, s. 25-27.

from this no performances are known, not of individual pieces either, during the composer’s lifetime. In February 1917, he signs a contract with Wilhelm Hansen’s music publishing house for the work *Summer Holidays in Blekinge, four piano pieces*, namely *Swedish, On a Trip, Farewell* and *Evening with Dancing*. He is paid a fee of Kr. 150, but the work is not published. According to the contract, it is the publishing house that decides ‘the time of publication’, and when Langgaard happens to come across his copy of the contract in the 1940s and sees this formulation, he sends his copy to the publisher and asks ‘When is the actual “time of publication”?’ The publisher would seem not to have reacted to this query.

Cowbells in the Pinewood, Sweet Peas and *On a Trip* were performed on Danmarks Radio in 1980 in a studio recording with Peter Westenholz, but apart from that nothing happens until 2008, when the composer Niels Marthinsen completes the work, commissioned by The Rued Langgaard Society. He writes an introductory piece which concludes with the fragment of Langgaard’s piece 2 (*Meeting*) and rounds off the work with a conclusion that is a continuation of the incomplete piece 10, *Evening with Dancing*. This performance version is premiered and subsequently recorded by Berit Johansen Tange.⁵ The version of *Evening with Dancing* in the present volume makes use of 13 bars from the Niels Marthinsen version.

With regard to a concrete reference to the summer stay at Rosengården, *Summer Holidays in Blekinge* includes, at any rate, one of the small ‘hidden’ recollection motifs that Langgaard inserts in many of his compositions. It is from the song *Vergeblich*, which uses Goethe’s text ‘Erinnr’ ich mich doch spät und früh’, a song Langgaard composed at Rosengården on 16 August 1913 (BVN 60:4). The motif, a three-note motif that corresponds in the song to the words ‘spät und früh’, is to be found in *Evening with Dancing*, bar 31. It is hardly a coincidence that the piece comes to a grinding halt at this point – a reflection, a memory slips in.

Sponsa Christi and sonata movements 1923-27

Langgaard composed *Sponsa Christi, Anthems for Piano* (BVN 179) in 1923, performing it in the same year. The manuscript from that year is not known, but the title *Sponsa Christi* and the year 1923 can be seen in connection with a number of later piano pieces which seem to be related to the missing anthems. Thus **24 In the Church** (BVN 178) is listed as having been composed in 1923, although the existing manuscript first saw the light of day around 1940. The piece had earlier been called *Sponsa Christi*, so the link to the anthems of 1923 would seem to be evident, if doubt had not been sown concerning the year because the piece is a variant of movement III or *Angelus* (BVN 182), which is said to have been composed in 1924. This work also originally had the title *Sponsa Christi*, ‘Bride of Christ’. Langgaard’s frequent use of this concept from the Roman Catholic liturgy reveals something of the attraction the Catholic church exerted on him, particularly in the early 1920s.⁶

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

6 For further information, see the chapter *Introduction to ‘The Catholic track’ in Langgaard’s piano music in Piano Works II*, pp. 25-27.

Når det gælder **25 Sponsa Christi** angives også dette stykke at være komponeret i 1923. Det foreliggende manuskript repræsenterer imidlertid en ny version, dateret Liselund (på Møn), nærmere betegnet "Schweitzerhytten", den 17. juli 1927. Langgaard var i sommeren 1927 indlogeret en måned på Liselund sammen med sin hustru, Constance, som han var blevet gift med et halvt år tidligere. Fra starten bar stykket titlen *Hymne for Klaver*. Engang i 1940'erne foretog Langgaard en gennemgribende, skitsepræget revision, som han dog i sidste ende annullerede med bemærkningen "alle Blæknoder renskrives". Stykket udgives således her i henhold til den oprindelige blækrenskrift fra Liselund 1927. Manuskriptet er påtegnet både (1) og No. 3, og det kan meget vel hænge sammen med, at Langgaard i 1927 havde planer om at revidere flere af satserne fra det oprindelige *Sponsa Christi*-værk fra 1923.

Måske hører **26 Klaverstykket (Des-dur)** også til 'familien' af katolsk inspirerede værker. Stykket foreligger i nydeligt renskrevet form, uden specifik titel, kun med overskriften 2 og dateringen 19. september 1924. Der kan bestå en forbindelse mellem dette stykke og en sats, hvoraf der foreligger tre fragmenter af tre forskellige versioner. Det ældste har overskriften *I* og er dateret 14. september 1924.⁷

I sommeren 1925 komponerede Rued Langgaard en fir-satset klaversonate i As-dur (BVN 186), som i sin endelige udformning mange år senere fik betegnelsen Sonate nr. 1 (BVN 197). Allerede fra foråret 1925 havde han imidlertid gjort tilløb til en klaversonate i et traditionelt tonesprog. Der foreligger således et fragment af en førstesats i Fis-dur, som Langgaard betegner som et *Iste Udkast* til sonaten. Der foreligger også to sammenhængende satser fra marts 1925: **27 Maestoso sostenuto e festivo** og **28 Con poco moto e grazioso**, som sandsynligvis har været tænkt ind i en sonatesammenhæng. Satserne er med forsigtig skrift nummereret 3? og 4 *Del*. Herudover findes en langsom sats i to versioner, dels i Des-dur, dels i revideret form i D-dur. Begge er dateret juli 1925. Sidstnævnte manuskript, der er betegnet 3, udgives som **29 Andantino tranquillo**. Der kan være overensstemmelse mellem denne "tredjesats" og den forsvundne sats III, kaldet *Andante solenne*, af sonatens førsteversion fra sommeren 1925. Af sonatens tre øvrige satser blev I og IV yderligere bearbejdet i de følgende år og kom til at indgå i Sonate nr. 1, mens de to midtersatser blev udskiftet. Den langsomme sats blev erstattet i 1927, og scherzosatsen blev udskiftet to gange. De to "kasserede" satser publiceres her som selvstændige stykker, **30 Scherzo [1925]** og **31 Scherzo [1927]**.

Klaverstykker 1929-30

I maj 1929 udarbejdede Langgaard en ny version af *Tavshedens Hav*, det ottende stykke fra samlingen *Gitanjali-Hymner* (BVN 14) fra 1918. Titlen refererer til et udtryk i afsnit 103 i Rabindranath Tagores prosadigtsamling *Gitanjali (Sang-Ofre)*, der udkom i Louis v. Kohls danske oversættelse i 1913. Den

⁷ RLS 86,1 og RLS 48,4.

The work **25 Sponsa Christi** is also recorded as having been composed in 1923. The existing manuscript, however, represents a new version, with the dating Liselund (on Møn), more precisely 'The Swiss Cabin', 17 July 1927. During the summer of 1927, Langgaard stayed for a month at Liselund together with his wife, Constance, who he had married six months earlier. Initially, the piece had the title *Hymn for Piano*. At some point in the 1940s, Langgaard undertook a thorough, sketch-like revision which he eventually annulled with the remark 'a fair copy is to be made of all the notes in ink'. The piece is published here according to the original 1927 ink fair copy from Liselund. The manuscript is marked both as (1) and No. 3, and this may very well have to do with the fact that Langgaard had plans in 1927 to revise several of the movements from the original *Sponsa Christi* work from 1923.

Perhaps **26 Piano Piece (D flat major)** also belongs to the 'family' of Catholic-inspired works. The piece exists in a neatly done fair copy, without any specific title, with only 2 as a heading and dated 19 September 1924. There may be a link between this piece and a movement of which three fragments exist of three different versions. The oldest has the heading *I* and is dated 14 September 1924.⁷

In summer 1925, Rued Langgaard composed a four-movement piano sonata in A flat major (BVN 186), which in its final form many years later was called Sonate no. 1 (BVN 197). But already since the spring of 1925, he had been thinking of composing a piano sonata in a traditional musical idiom. There is, for example, a fragment of a first movement in F sharp major, which Langgaard refers to as a *1st draft* for the sonata. There are also two consecutive movements from March 1925: **27 Maestoso sostenuto e festivo** and **28 Con poco moto e grazioso**, which probably have been conceived of as belonging to a sonata context. The movements have been cautiously numbered 3? and *Part 4*. In addition, there is a slow movement in two versions, one in D flat major and one in a revised form in D major. Both are dated July 1925. The latter manuscript, labelled 3, is published as **29 Andantino tranquillo**. There may be an agreement between this 'third movement' and the missing movement III, called *Andante solenne*, in the first version of the sonata from summer 1925. Of the three other movements of the sonata, I and IV were further altered in the following years and were included in Sonate no. 1, while the two middle movements were changed. The slow movement was replaced in 1927, and the scherzo movement was changed twice. The two 'discarded' movements are published here as independent pieces, **30 Scherzo [1925]** and **31 Scherzo [1927]**.

Piano pieces 1929-30

In May 1929, Langgaard prepared a new version of *Sea of Silence*, the eighth piece from the suite *Gitanjali Hymns*. The title refers to an expression in section 103 of Rabindranath Tagore's collection of prose poems *Gitanjali (Song Offerings)*, which appeared in Louis v. Kohl's Danish trans-

⁷ RLS 86,1 and RLS 48,4.

omarbejdede version blev også betitlet **32 Tavshedens Hav** efter at den havde båret andre titler, bl.a. *Høststemning*. Samme dag som dette stykke blev renskrevet, den 13. maj 1929, komponerede Langgaard et nyt stykke, som han kaldte *Svundne Sommerdage*, dernæst omdøbte til *Foraarstemninger* og til sidst også navngav med en reference til Tagores bog (afsnit 57): **33 Glædens Strømme**. Stykket blev renskrevet i juli 1929, hvor Langgaard atter engang opholdt sig på Liselund slot på Møn. I maj 1930 blev det omarbejdet under titlen *Foraarstemning* og senere omdøbt til **34 Capriccio**. Endnu en ny version (i F-dur) blev til i 1932 under titlen *Sommerklange fra Kullen*. Dette stykke indgår i dag (uden titel) som det første af de tre klaverstykker, der udgør *Medens Sundets Brise summer* (BVN 302). I april og maj 1930 komponerede Langgaard yderligere to stykker, **35 Sommerstemning** og **36 Scherzo** (sidstnævnte oprindeligt også kaldt *Sommerstemning*).

Kilderne viser, at Langgaard i flere omgange havde planer om at slå nogle af de fem stykker fra 1929-30 sammen. Da titlerne på stykkerne dels er overlappende, dels blev udskiftet flere gange, kan der ikke siges noget sikkert om, hvilke stykker, der hørte sammen på et givet tidspunkt. I sidste ende forblev de fem klaverstykker enkeltstående og ingen af dem er nummereret. Tre andre stykker, som Langgaard komponerede samtidig i april-maj 1930, blev derimod samlet under titlen *Lygtemands-Stemninger* og blev 1931-33 sammensmeltet til én sats: *I det blafrende Efteraarslygteskær* (BVN 206).

De sidste stykker 1939-1951

Der foreligger to løse titelblade, som Langgaard har genanvendt som skitsepapir, og som hver især nævner en samling på tre små stykker fra 1939-40. I det ene tilfælde omtales værket som *Tre smaa Stykker for Pianette*, og kompositionstidspunkterne specificeres som juni 1938, oktober 1938 og juni 1939. I det andet tilfælde hedder værket *3 smaa Klaverstykker* og består af stykkerne *Schumann* (1940), *Aube* (1938) og *Vaar* (1939).

Schumann kan identificeres, idet det i dag indgår under titlen *Engang* som det første af stykkerne i *Smaa Sommerminder* (BVN 254). Desuden kendes **37 Vaar**, der foreligger i en skitse- eller kladdeform med dateringen 2. juni 1939. De øvrige stykker er forsvundet.

Det mærkværdige stykke **38 Hæl-Sfærenes Musik** blev komponeret mellem klokken kvart over fire og halv fem om morgenen den 28. december 1948 og sendt som nytårshilsen til pianisten Agda Lhoir. Stykket er i familie med *Le Béguinage* (BVN 369), og var oprindeligt tiltænkt en forløber herfor. Stykket indledes således med det samme firetone-motiv, som findes i fire af satserne i *Le Béguinage*.⁸ Det absurde ved stykket understreges af, at Langgaard angiver, at det voldsomme stykke skal spilles på et "Taffelformigt

lation i 1913. The new version was also given the title **32 Sea of Silence**, after having had other titles, including *Autumn Mood*. The same day that a fair copy was done of this piece, 13 May 1929, Langgaard composed a new piece, which he called *Summer Days Long Past*, then renamed *Spring Moods* and finally gave the name **33 Floods of Joy** with a reference to Tagore's book (section 57). A fair copy was made in July 1929, when Langgaard was once more staying at Liselund manor on Møn. In May 1930, it was revised and given the title *Spring Mood* and later renamed **34 Capriccio**. A further new version (in F major) saw light in 1932 and was named *Summer Sounds from Kullen*. This piece is now (without a title) the first of the three piano pieces that comprise *While the Sound's Light Breeze is Humming* (BVN 302). In April and May 1930, Langgaard composed two more pieces, **35 Summer Mood** and **36 Scherzo** (the latter originally also called *Summer Mood*).

The sources show that Langgaard several times had plans to collect together some of the five pieces from 1929-30. Since the titles of the pieces partly overlap, and partly were replaced several times, nothing certain can be said about which pieces belonged together at any given time. Finally, the five piano pieces remained separate and none of them are numbered. Three other pieces that Langgaard composed at the same time in April-May 1930, on the other hand, were collected under the title *Will-o'-the-wisp Moods* and in 1931-33 were merged into one piece: *In the Flickering Autumn Lamplight* (BVN 206).

The final pieces 1939-1951

Two loose title pages which Langgaard has re-used as draft paper are at hand and both of them name a collection of three short pieces from 1939-40. In the one instance, the work is referred to as *Three Small Pieces for Pianette* and the times of composition are specified as June 1938, October 1938 and June 1939. In the other instance, the work is called *3 Small Piano Pieces* and consists of the pieces *Schumann* (1940), *Aube* (1938) and *Spring* (1939).

Schumann can be identified, since it is now included under the title *Once* as the first of the pieces in *Small Summer Memories* (BVN 254). Furthermore, **37 Spring**, exists in a sketch or draft form, dated 2 June 1939. The other pieces have disappeared.

The remarkable piece **38 Music of the Spheres in Hell** (or more precisely: *Hel*, the underworld in the Norse mythology) was composed between a quarter past four and half past four in the morning of 28 December 1948 and sent as a New Year's greeting to the pianist Agda Lhoir. The piece is connected to *Le Béguinage* (BVN 369), and was originally to be included in a precursor of that work. It starts with the same four-note motif to be found in four of the movements of *Le Béguinage*.⁸ The absurd nature of the piece is underlined by the fact that Langgaard indicates that the violent

⁸ Se nærmere i omtalen af *Le Béguinage, Klaverværker II* (s. 35 ff).

⁸ For more detailed information, see the section on *Le Béguinage, Piano Works II* (pp. 35 ff).

Klaver”, dvs. et af de små saloninstrumenter, der var populære i 1800-tallet. Til Agda Lhoir skriver han på manuskriptet: *Kære Fru Lhoir! Glædeligt lyst Nytaar. Nu gaar det atter mod Lyset!!* Desuden angiver han som motto et citat af Jenny Blicher-Clausen: *Jeg løb gennem Gaderne | Rædslen piskede mig.*⁹ Stykket blev uropført i 1980 i Danmarks Radio i en studieoptagelse med Peter Westenholtz.

Under sit sommerophold i Hellerup i juli 1951 skrev Langgaard et lille klaverstykke, som skulle blive hans sidste komposition for klaver. Han fandt ikke nogen titel til det, og det er derfor redaktionelt blevet tildelt titlen **39 Klaverstykke (E-dur)**. Det blev uropført af Elisabeth Klein i 1979.

Appendiks I – Arrangementer

I december 1923 blev Rued Langgaard kontaktet af forfatteren Julius Magnussen, som bad komponisten levere musik til skuespillet *En Digters Drøm*, som Magnussen havde fået antaget til opførelse på Det Kongelige Teater, og som skulle have premiere i foråret 1924. Langgaard gik i gang med musikken, men kunne ikke beslutte sig for, hvordan den skulle udformes og kom i så alvorlig tidnød, at opførelsen måtte udskydes til den følgende sæson. Premierer fandt sted den 29. januar 1925, og Langgaard dirigerede selv Det Kongelige Kapel ved denne lejlighed og i flere af de 12 følgende opførelser. Musikken var temmelig omfangsrig, idet der var en Overture og otte forspil, to balletindslag samt melodramatiske indslag i flere af de 10 billeder, som skuespillet omfattede. Trods det, at forestillingen ikke blev nogen succes, blev den genoptaget i 1927, dog kun med to opførelser. I mellemtiden havde Langgaard omarbejdet store dele af musikken. Til brug for indstuderingen i marts 1927 udarbejdede han et “Nyt Klaverudtog” med al musikken. Mange af sætterne er nødtørftige arrangementer af den originale orkestermusik, men specielt tre sætser har en pianistisk udformning, som gør det relevant at medtage dem som tillæg til Langgaards originalmusik for klaver. Det drejer sig om de to balletindslag, som findes i forestillingens sjette billede: **40 Sommerfugledans** og **41 Blomstermusik** samt forspillet til syvende billede, som foregår i en have: **42 Serenade**. Titlen *Blomstermusik* nævnes i nogle dagbogsblade fra Langgaards hånd fra januar-februar 1924, og *Sommerfugledans* er i orkesterpartituret dateret 22. december samme år. De tre sætser var med i forestillingens oprindelige opsætning.

I 1949 komponerede Langgaard, hvad han kalder en “Lille Strygekvartet” på kun 31 takter. Han sendte det renskrevne partitur til Radioorkestrets koncertmester Leo Hansen, men stykket blev ikke opført og manuskriptet forsvandt. Skitsen, som har titlen *Suk ved Gades Grav*, er dog bevaret, og kompositionens endelige titel, *I Holmens Kirkes Kapel*, kendes fra et notat blandt Langgaards efterladte papirer. De

piece is to be played on ‘a square piano’, i.e. one of the small salon instruments that were popular in the 19th century. He writes the following to Agda Lhoir on the manuscript: *Dear Mrs Lhoir! A happy and bright New Year. Now we are once more moving towards the light!!* He also uses as a motto a quotation from Jenny Blicher-Clausen: *I ran through the streets | Fear lashed me on.*⁹ The piece was given its first performance in 1980 on Danmarks Radio in a studio recording with Peter Westenholtz.

During his summer stay in Hellerup in July 1951, Langgaard wrote a small piano piece that was to be his last composition for the piano. He did not find any title for it, and this edition has therefore given it the title **39 Piano Piece (E major)**. It was first performed by Elisabeth Klein in 1979.

Appendix I – Arrangements

In December 1923, Rued Langgaard was contacted by the author Julius Magnussen, who asked the composer to supply music for the play *A Poet's Dream*, which Magnussen had accepted to be performed at The Royal Theatre and that was to have its premiere in spring 1924. Langgaard started on the music, but could not make up his mind how it was to be designed and ended up so pressed for time that the performance had to be postponed until the following season. The premiere took place on 29 January 1925, and Langgaard personally conducted The Royal Danish Orchestra on that occasion and several of the subsequent 12 performances. The music was quite extensive, as there were an Overture and eight preludes, two ballet numbers and melodramatic features in several of the ten pictures that comprised the play. Despite the fact that the production was not a success, it was repeated in 1927, but with only two performances. In the meantime, Langgaard had revised large sections of the music. For rehearsal use he had made a ‘New Piano Reduction’ of all the music in March 1927. Many of the pieces are makeshift arrangements of the original orchestral music, but three pieces in particular have a pianistic quality that makes it relevant to include them as additions to Langgaard’s original music for piano. These are the two ballet features in the sixth picture of the play: **40 Butterfly Dance** and **41 Flower Music** as well as the prelude to the seventh picture, which takes place in a garden: **42 Serenade**. The title *Flower Music* is mentioned by Langgaard in some diary entries from January-February 1924, and *Butterfly Dance* is, in the orchestral score, dated 22 December the same year. The three pieces were included in the original production of the play.

In 1949, Langgaard composed what he calls a ‘Small String Quartet’ of only 31 bars. He sent the fair copy score to the leader of the Radio Symphony Orchestra Leo Hansen, but the piece was not performed and the manuscript disappeared. The sketch, which has the title *Sigh at Gade's Grave*, has however been preserved, and the final title of the composition, *In the Chapel of Rest at Holmens Church*, is known from

9 Jenny Blicher-Clausen: *Violin. Et Nutidsdigt*. København, 1900 (s. 127).

9 Jenny Blicher-Clausen: *Violin. A Poem of the Present*. Copenhagen, 1900 (p. 127).

to titler korresponderer fint, idet Niels W. Gades sarkofag er opstillet i kapelsalen i tilknytning til Holmens Kirke. Kompositionen blev til kl. 4 om morgenen den 20. august 1949 i Ribe, men skitsen er mærkværdigvis også påtegnet "Rosen-gaarden". Der er ikke nogen anden forklaring end den, at Langgaard (også i dette tilfælde) har haft sommeropholdet i 1913 i Blekinge i tankerne, da han skrev det lille stykke. I 2016 lykkedes det at lokalisere et manuskript i privateje til den her publicerede klaverversion (43). Langgaard havde sendt det til Gade-familien, enten Gades datter Dagmar Gade eller Lili Gade, som var barnebarn af Niels W. Gade og samtidig var Rued Langgaards kusine. Det er forsynet med kommentaren "Oh! Jeg går amok i denne Tid!". I 2017, i 200-året for Gades fødsel, blev kompositionen præsenteret i både klaverversionen og i den originale strygerversion, som har kunnet rekonstrueres på basis af det nyfundne manuskript.¹⁰

Appendiks II – Klaver, 4 hænder

Rued Langgaard skrev kun ét originalværk for firhændigt klaver, den ultrakorte 44 *Fanfare-Polonaise*. Kompositionen er noteret på et stykke foldet brevpapir, der er udfærdiget som en hilsen til Louise Augustinus på hendes 55 års fødselsdag den 3. april 1916. Dokumentet findes i dag blandt Langgaards efterladte papirer, så det er et spørgsmål, om hil-senen nogensinde er kommet fru Augustinus i hænde.

Bendt Viinholt Nielsen, februar 2018

a note in Langgaard's posthumous papers. The two titles correspond well, since Niels W. Gade's sarcophagus is situated in the room of the chapel adjoining Holmens Church. The composition was made at 4am on 20 August 1949 in Ribe, but the sketch is strangely enough also designated 'Rosen-gaarden'. The only conclusion one can come to about this is that Langgaard (also in this case) had his summer stay in Blekinge in 1913 in mind when he wrote the small piece. In 2016, a manuscript in private ownership was successfully localised of the piano version published here (43). Langgaard had sent it to the Gade family, either to Gade's daughter Dagmar Gade or to Lili Gade, who was a grandchild of Niels W. Gade and also Rued Langgaard's cousin. It has been provided with the comment 'Oh! I'm going amok these days!'. In 2017, the 200th anniversary of Gade's birth, the composition was presented in both the piano version and the original string quartet version, which it had been possible to reconstruct on the basis of this recently discovered manuscript.¹⁰

Appendix II – Piano, 4 hands

Rued Langgaard only wrote one original work for piano, four-hands, the ultra-short 44 *Fanfare-Polonaise*. The composition has been jotted down on a piece of folded writing paper, done as a greeting to Louise Augustinus on her 55th birthday on 3 April 1916. The document is found today among Langgaard's posthumous papers, so the question is if Mrs Augustinus ever got the greeting.

Bendt Viinholt Nielsen, February 2018

10 Tak til Inger Sørensen for at stille en kopi af manuskriptet til rådighed for Rued Langgaard Udgaven.

10 Thanks to Inger Sørensen for providing a copy of the manuscript for The Rued Langgaard Edition.