

RUED LANGGAARD

KOMPOSITIONER FOR KOR A CAPPELLA

Kritisk udgave ved
Ole Ugilt Jensen
og Bendt Viinholt Nielsen



COMPOSITIONS FOR CHORUS A CAPPELLA

Critical edition by
Ole Ugilt Jensen
and Bendt Viinholt Nielsen



RUED LANGGAARD UDGAVEN

THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard:**Kompositioner for kor a cappella**

Kritisk udgave ved Ole Ugilt Jensen og Bendt Viinholt Nielsen

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Bendt Viinholt Nielsen

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De to bind rummer tilsammen alle Langgaards værker for kor a cappella.

Rued Langgaard:**Compositions for chorus a cappella**

Critical edition by Ole Ugilt Jensen and Bendt Viinholt Nielsen

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

Consultant: Lasse Toft Eriksen

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(ISBN 978-87-598-4298-0; ISMN 979-0-66134-606-7; WH33304).

The two volumes together contain all Langgaard's works for chorus a cappella.

INDHOLD / CONTENTS

VÆRKOVERSIGT	7	LIST OF WORKS	7
OM DENNE UDGAVE	8	ABOUT THIS EDITION	10
RUED LANGGAARD SOM KORKOMPONIST	12	RUED LANGGAARD AS A COMPOSER OF CHORAL MUSIC	14
OM KOMPOSITIONERNE	16	ABOUT THE COMPOSITIONS	21
KOMPOSITIONER FOR BLANDET KOR 1 - 6	27	COMPOSITIONS FOR MIXED CHORUS 1 - 6	27
KOMPOSITIONER FOR MANDSKOR 7 - 9	79	COMPOSITIONS FOR MALE CHORUS 7 - 9	79
SANGTEKSTER	121	SONG TEXTS	121
REDAKTIONELLE BEMÆRKNINGER	130	EDITORIAL COMMENTS	130
KILDER OG KRITISK BERETNING	132	SOURCES AND CRITICAL COMMENTARY	132

Forkortelser

A = altstemme

B = basstemme

BVN = Bendt Viinholt Nielsen: *Rued Langgaards
Kompositioner. Annoteret værkfortegnelse. Rued
Langgaard's Compositions. An Annotated Cata-
logue of Works. With an English Introduction.*
Odense Universitetsforlag, 1991

CL = Constance Langgaard, komponistens hustru

r = recto (et nodeblads forside)

RL = Rued Langgaard

RLS = Rued Langgaards Samling, Musikafdelin-
gen, Det Kongelige Bibliotek, København

S = sopranstemme

T = tenorstemme

t. = takt

v = verso (et nodeblads bagside)

Abbreviations

A = contralto part

b. = bar (bb. = bars)

B = bass part

BVN = Bendt Viinholt Nielsen: *Rued Langgaards
Kompositioner. Annoteret værkfortegnelse. Rued
Langgaard's Compositions. An Annotated Cata-
logue of Works. With an English Introduction.*
Odense Universitetsforlag, 1991

CL = Constance Langgaard, the composer's wife

r = recto (i.e. front page of a sheet of music)

RL = Rued Langgaard

RLS = Rued Langgaard's Collection, Music
Department, The Royal Danish Library,
Copenhagen

S = soprano part

T = tenor part

v = verso (i.e. back page of a sheet of music)



Rued Langgaard, februar 1918 (Foto i privateje).
Rued Langgaard, February 1918 (Photo in private collection).

VÆRKOVERSIGT / LIST OF WORKS

1-6 KOMPOSITIONER FOR BLANDET KOR / COMPOSITIONS FOR MIXED CHORUS

- 1 Aftenstemning / *Evening Mood* (SATTBB) (BVN 109) 191529
Jørgen Moe (1813-82)
- 2 Lokkende Toner / *Alluring Sounds* (SATB) (BVN 112a) 191637
Johan Sebastian Welhaven (1807-73)
- 3 Lokkende Toner / *Alluring Sounds* (SAATB) (BVN 112b) 191643
Johan Sebastian Welhaven (1807-73)
- 4 Sæterjenten / *The Milkmaid* (SATB) (BVN 114) 191648
Erik Bøgh (1822-99)
- 5 Høstfuglen / *The Harvest Bird* (SATB) (BVN 141A) ca. 191854
Herman Wildenvey (1886-1959)
- 6 Rosengaardsviser / *Rose Garden Songs* (SATB) (BVN 164) 191965
Thor Lange (1851-1915; efter folkeviser / *after ballads*)
 1. Vel må jeg kysse Dig, Hjertenskær / *Indeed I May Kiss You, Sweetheart Fair* 66
 2. Bag Muren sidde de Roser smaa / *The Little Roses Behind the Wall* 70
 3. Træt / *Tired* 75

7-9 KOMPOSITIONER FOR MANDSKOR / COMPOSITIONS FOR MALE CHORUS

- 7 Digte af Goethe / *Poems by Goethe* (TTBB) (BVN 57) 191381
Johann Wolfgang von Goethe (1749-1832)
 1. Künstlerlied 82
 2. Neujahrslied 88
 3. Novemberlied 90
 4. Wechselliad zum Tanze 94
- 8 Paaskedag / *Easter Day* (Tenorbaryton solo, TTBB) (BVN 105) 1915 .. 101
Ewald Sundberg (1886-1967)
- 9 Katedralen (Ribe Domkirke 948-1948) /
The Cathedral (Ribe Cathedral 948-1948) (TTBB, orgel / *organ*) (BVN 361) 1948 .. 117
Thordur Tomasson (1871-1931)

OM DENNE UDGAVE

Dette bind indeholder alle de i dag kendte kompositioner af Rued Langgaard for blandede stemmer og mandsstemmer a cappella med undtagelse af de værker, Langgaard skrev til religiøs og liturgisk brug. De kirkelige værker publiceres samtidig i et særskilt bind med titlen *Motetter, salmelodier, åndelige sange*.

Kompositionerne for kor a cappella i nærværende bind blev til inden for den korte årrække 1913-19. Men hertil kommer dog ét værk fra Rued Langgaards tid i Ribe (1940-52), nemlig *Katedralen* (1948) for mandskor a cappella med orgelforspil og -efterspil.

Med undtagelse af *Aftenstemning*, SATB-versionen af *Lokkende Toner* og *Katedralen* har alle kompositionerne tidligere været offentliggjort. Søren Birch udgav i 1994 et hæfte med *Rosengårdsviser*¹ og i 2000 endnu et hæfte indeholdende *Lokkende Toner*, *Sæterjenten* og *Høstfuglen*.² I nærværende udgave publiceres værkerne efter de kritiske udgivelseskriterier, som kendetegner Rued Langgaard Udgaven. Rued Langgaard Udgaven udgav *Paaskedag* for første gang som print-on-demand i 2002.³ I 2016 blev *Digte af Goethe* publiceret på samme vis.⁴

De kritiske udgivelser i Rued Langgaard Udgavens regi er generelt baseret på komponistens egenhændige manuskripter, som foreligger i Rued Langgaards Samling (RLS) på det Kongelige Bibliotek i København. Et par af hovedkilderne til værker, der præsenteres i dette bind, findes dog undtagelsesvis i andre samlinger, men tillige i RLS som fotokopier. I flere tilfælde kendes kompositionerne kun i form af afskrifter.

Det er Rued Langgaard Udgavens princip, at værkerne udgives i den form, komponisten senest er nået frem til. Udgaven respekterer således Langgaards eventuelle rettelser og tilføjelser i kilderne og implementerer disse, for så vidt det er muligt og relevant.

I modsætning til i andre af Rued Langgaard Udgavens udgivelser har vi i dette bind valgt en enklere og mere praktisk orienteret præsentationsform, uden dog at gå på kompromis med udgavens kritiske udgivelsesprincipper. Vi har således undladt at markere redaktionelle ændringer og tilføjelser i selve nodesatsen i form af skarpe parenteser, stiplede buer mv. Alle redaktionelle dispositioner er dokumenteret i afsnittene *Redaktionelle Bemærkninger* (s. 130) og *Kilder og kritisk beretning* (s. 132), hvortil der henvises.

- 1 Rued Langgaard: *3 Rosengårdsviser*. Redigeret af Søren Birch. København: Edition Wilhelm Hansen, 1994 (WH 30197. ISBN 87 598 0729 6). En version med engelsk tekst (*3 Rosengård Songs*) blev udgivet i antologien *Denmark Revisited – Danish choral works for mixed voices a cappella*. Edited by Jakob Faurholt and Jesper Grove Jørgensen. Translated by Edward Broadbridge and Mikael Gjesing. København: Edition Wilhelm Hansen, 2017 (WH32824. ISMN 979-0-66134-173-4. ISBN 978-87-598-3797-9).
- 2 Rued Langgaard: *Tre sange for blandet kor a cappella*. Redigeret af Søren Birch. København: Edition Wilhelm Hansen, 2000 (WH 30448. ISBN 87 598 0992 2).
- 3 Rued Langgaard: *Paaskedag*. Kritisk udgave ved / *Critical edition* by Mike Cholewa (Rued Langgaard Udgaven / *The Rued Langgaard Edition*). København: Edition Samfundet, 2002.
- 4 Rued Langgaard: *Digte af Goethe*. Kritisk udgave ved / *Critical edition* by Bendt Viinholt Nielsen (Rued Langgaard Udgaven / *The Rued Langgaard Edition*). København: Edition Wilhelm Hansen, 2016 (WH32847. ISMN: 979-0-66134-197-0. ISBN: 978-87-598-3821-1). En førsteudgave af *Wechsellied zum Tanze* blev publiceret i 2000 i antologien *Sange for mandskor*, udgivet af Studenter-Sangforeningen.

Sangtekster gengives med udgangspunkt i digtenes publicerede form. Udeladelser og ændringer, Langgaard bevidst har foretaget, respekteres. Der tages dog ikke hensyn til hans delvise fordanskninger af norske tekster. Digtene gengives parallelt med engelske oversættelser s. 121 ff. Med undtagelse af Edward Broadbridges oversættelse af de tre *Rosengårdsviser*, er de engelske versioner ikke tilrettelagt til opførelsesbrug, men tilstræber at formidle digtenes indhold og stemning.

Vi skylder Lasse Toft Eriksen tak for den kritiske gennemgang af tekst og noder.

Ole Ugilt Jensen og Bendt Viinholt Nielsen, januar 2020

ABOUT THIS EDITION

This volume contains all the now known compositions by Rued Langgaard for mixed voices and male voices a cappella, with the exception of the works which Langgaard wrote for religious and liturgical use. These works are at the same time being published in a separate volume with the title *Motets, Hymn Tunes, Spiritual Songs*.

The compositions for a cappella chorus in the present volume were written within a brief span of years: 1913-19. There is, however, one work from Rued Langgaard's period in Ribe (1940-52), *The Cathedral* (1948) for a cappella male choir, but with an organ prelude and postlude.

With the exception of *Evening Mood*, the SATB version of *Alluring Sounds* and *The Cathedral*, all the compositions have previously been published. In 1994, Søren Birch edited a booklet with *Rose Garden Songs*¹ and in 2000 another one containing *Alluring Sounds*, *The Milkmaid* and *The Harvest Bird*.² In the present edition, the works are published according to the critical publishing criteria that characterise the Rued Langgaard Edition. This edition published *Easter Day* for the first time as a print-on-demand in 2002.³ In 2016, *Poems by Goethe* were published in the same way.⁴

The critical editions of the Rued Langgaard Edition are normally based on the composer's own manuscripts, which are to be found in the Rued Langgaard Collection (RLS) at the Royal Danish Library in Copenhagen. A couple of the main sources of the works presented in this volume are, however, to be found in other collections, but also exist as photocopies in the RLS. In a number of cases, the compositions are only known in the form of transcripts.

It is a principle of the Rued Langgaard Edition that the works are published in the form the composer finally arrived at. This means that the edition respects all autograph corrections and additions in the sources and implements these insofar that this is possible and relevant.

Unlike in other publications of the Rued Langgaard Edition, we have chosen in this volume a simpler and more practically oriented form of presentation, without however compromising the critical publication principles in any way. So we have refrained from making editorial emendations and additions in the actual music type in the form of square brackets and dotted slurs, etc. All editorial dispositions are documented in the sections *Editorial comments* (p. 130) and *Sources and critical commentary* (p. 132), to which the reader is referred.

- 1 Rued Langgaard: *3 Rosengårdsviser*. Edited by Søren Birch. Copenhagen: Edition Wilhelm Hansen, 1994 (WH 30197. ISBN 87 598 0729 6). A version with an English text (*3 Rosengård Songs*) was published in the anthology *Denmark Revisited – Danish choral works for mixed voices a cappella*. Edited by Jakob Faurholt and Jesper Grove Jørgensen. Translated by Edward Broadbridge and Mikael Gjesing. Copenhagen: Edition Wilhelm Hansen, 2017 (WH32824. ISMN 979-0-66134-173-4. ISBN 978-87-598-3797-9).
- 2 Rued Langgaard: *Tre sange for blandet kor a cappella*. Edited by Søren Birch. Copenhagen: Edition Wilhelm Hansen, 2000 (WH 30448. ISBN 87 598 0992 2).
- 3 Rued Langgaard: *Paaskedag*. Kritisk udgave ved / *Critical edition* by Mike Cholewa (Rued Langgaard Udgaven / *The Rued Langgaard Edition*). Copenhagen: Edition Samfundet, 2002.
- 4 Rued Langgaard: *Digte af Goethe*. Kritisk udgave ved / *Critical edition* by Bendt Viinholt Nielsen (Rued Langgaard Udgaven / *The Rued Langgaard Edition*). Copenhagen: Edition Wilhelm Hansen, 2016 (ISMN 979-0-66134-197-0; ISBN 978-87-598-3821-1; WH32847). A first edition of *Wechsellied zum Tanze* was published in 2000 in the anthology *Sange for mandskor*, published by Studenter-Sangforeningen, Copenhagen.

The song texts are reproduced on the basis of the published form of the poems. Omissions and alterations consciously undertaken by Langaard are respected. His partial translations into Danish of Norwegian texts are disregarded, however. The poems are reprinted along with English translations on pp. 121 ff. Except for Edward Broadbridge's translation of the three *Rose Garden Songs*, the English versions are not intended for performance use but attempt to convey the content and feel of the original poems.

We owe Lasse Toft Eriksen thanks for the critical review of text and music.

Ole Ugilt Jensen and Bendt Viinholt Nielsen, January 2020

RUED LANGGAARD SOM KORKOMPONIST

Rued Langgaard (1893-1952) skrev en lang række værker for kor og orkester og orkesterværker, hvori han inddrager kor som en særlig effekt, men han bidrog kun minimalt til det 'verdslige' repertoire for kor a cappella. Det interesserede ham ikke at skrive musik for amatører, og han havde formodentlig kun sporadisk kontakt, om nogen overhovedet, med kormiljøet. Hans mor, Emma Langgaard, var en tid dirigent for KFUKs kor i København, altså et kvindekor, men han skrev ikke musik til dette kor.

Det er således uvist, hvilke anledninger eller omstændigheder, der har tilskyndet ham til at komponere de satser for mandskor og blandet kor, vi kender fra årene 1913-19. Vi ved, at *Lokkende Toner* og *Sæterjenten* blev offentligt opført i samtiden, endog af så prominente kor som Det Kongelige Operakor og Cæcilia-Foreningens Madrigalkor, og måske har også *Rosengårdsviser* været opført, om end muligvis kun i privat regi. Der er ingen efterretninger om samtidige, offentlige opførelser af kompositionerne for mandskor, skønt der i 1900-tallets begyndelse fandtes utallige mandskorforeninger.

Ingen af værkerne blev udgivet i Langgaards samtid, og korsatserne blev først kendt efter 1980, hvor de tidligste opførelser i nyere tid fandt sted. Den første indspilning af Langgaards kormusik var med Roskilde-Koret, som under Jørgen Haldor Hansens ledelse udgav en LP i 1984 med bl.a. *Sæterjenten*, *Lokkende Toner* og *Rosengårdsviser*. Efter at Søren Birch i 1994 havde udgivet *Rosengårdsviser* i nodeform og i 2000 tillige et hæfte med *Lokkende toner*, *Sæterjenten* og *Høstfuglen* har disse værker vundet stor udbredelse og popularitet blandt danske kor.

Rued Langgaard skrev flere korsange end de få, der er overleveret til i dag. En værkfortegnelse fra 1917 nævner to samlinger, dels *4 Sange for blandede Stemmer* (1914-16), dels *2 Sange for blandede Stemmer, i Folketone* (1916).¹ Sidstnævnte sange kunne være identiske med *Lokkende Toner* og *Sæterjenten*, og den førstnævnte samling kan have omfattet *Kirkeklokke, ej til Hovedstæder* (N.F.S. Grundtvig), som Langgaard satte i musik i 1914 for sopransolo og blandet kor (SATB), men som i dag kun kendes i form af en skitse. Endvidere er to af de oprindeligt seks sange for mandskor, som Langgaard skrev i 1913 til digte af Goethe, forsvundet.

Det er påfaldende, at Rued Langgaard i så mange tilfælde anvender norske digte og digte med norsk motiv. Også talrige af hans sange for solostemme og klaver er til tekster af norske digtere, bl.a. Vilhelm Krag, Herman Wildenvey og Ewald Sundberg. Det må antages at være lidt af en tilfældighed, at Langgaard fandt sympati for netop disse samtidige digtere – han havde ikke noget specielt forhold til Norge og besøgte aldrig landet. I perioden 1912-16 korresponderede han med Ewald Sundberg, der selv havde kontaktet Langgaard, og Langgaard-familien kendte privat den norske forfatterinde Alvilde Prytz (1846-1922), som ganske ofte opholdt sig i København. Når det gælder en tekst som *Lokkende Toner* af den efterromantiske digter Johan Sebastian Welhaven, kom inspirationen imidlertid fra Rued Langgaards far, Siegfried Langgaard, der havde sat dette digt i musik, ligesom i øvrigt en række andre komponister i sidste halvdel af 1800-tal-

1 Gerhard Lyng: *Danske Komponister i det 20. Aarhundredes Begyndelse*. Anden omarbejdede og noget forkortede Udgave. Århus, 1917; s. 185.

let.² Også Jørgen Moes *Aftenstemning* kendte Rued Langgaard fra sin far, idet Siegfried Langgaard havde skrevet en sang for mandskor til dette digt.³

Situationen ændrede sig, da Rued Langgaard i 1940 indtog stillingen som organist og kantor ved Ribe Domkirke, hvor han kom til at virke indtil sin død 12 år senere. Her skabte han en lang række motetter og andre korsatser til brug ved de kirkelige handlinger og særlige begivenheder i domkirken. Disse kompositioner udgives særskilt i et bind med titlen *Motetter, salmelodier, åndelige sange*, hvori der er et indledende kapitel om Langgaards kirkemusikalske virke på korområdet.⁴

Bendt Viinholt Nielsen

2 *Lokkende Toner* for sangstemme og klaver. Manuskript: Det Kongelige Bibliotek, C II, Siegfried Langgaards Samling, 1958-59.48a.

3 Wilhelm Hansens Kor-Bibliothek, Mandsstemmer, Nr. 55.

4 Rued Langgaard: *Motetter, salmelodier, åndelige sange*. Kritisk udgave ved Ole Ugilt Jensen og Bendt Viinholt Nielsen. København: Edition Wilhelm Hansen, 2020 (Rued Langgaard Udgaven).

RUED LANGGAARD AS A COMPOSER OF CHORAL MUSIC

Rued Langgaard (1893-1952) wrote a considerable number of works for choir and orchestra as well as orchestral works in which he included a choir as a special effect, but he only made a minimal contribution to the 'secular' repertoire of choral works a cappella. He was not interested in writing music for amateurs, and he probably only had sporadic contact – if any – with the choir environment. For a period, his mother Emma Langgaard was conductor of the KFUK (YWCA) choir in Copenhagen, i.e. a female choir, but he did not write any music for this choir.

So it is uncertain which occasions or circumstances caused him to compose the pieces for male chorus and mixed chorus we know from the 1913-19 period. We know that *Alluring Sounds* and *The Milkmaid* were publicly performed at the time, even by such prominent choirs as The Royal Opera Choir and The Madrigal Choir of the Cecilia Society, and it is possible that even the *Rose Garden Songs* was performed, though maybe in a private context. There are no accounts of contemporaneous, public performances of the compositions for male chorus, although there were a great number of flourishing male choir associations at the beginning of the 20th century.

None of the works were published during Langgaard's lifetime, and the choral pieces did not become known until after 1980 when the earliest performances in recent times took place. The first recording of Langgaard's choral songs was with the Roskilde Choir, which under the leadership of Jørgen Haldor Hansen, issued an LP in 1984 that included *The Milkmaid*, *Alluring Sounds* and *Rose Garden Songs*. After Søren Birch had published the *Rose Garden Songs* in 1994 and furthermore in 2000 a booklet including *Alluring Sounds*, *The Milkmaid* and *The Harvest Bird*, these works have become widely known and highly popular among Danish choirs.

Rued Langgaard wrote more choral songs than the few which have survived until the present day. A list of works from 1917 mentions two collections, *Songs for mixed voices* (1914-16) and *Two Songs for mixed voices, in folk-song form* (1916).¹ The latter songs could possibly be identical with *Alluring Sounds* and *The Milkmaid*, and the former collection may have comprised *Church Bell, not for Capitals* (N.F.S. Grundtvig), which Langgaard set to music in 1914 for soprano solo and mixed chorus (SATB), but which is only known today in a draft version. In addition, two of the originally six songs for male choir that Langgaard wrote in 1913 to poems by Goethe have disappeared.

It is striking that Rued Langgaard in many instances uses Norwegian poems and poems with Norwegian motifs. In addition, many of his songs for solo voice and piano use texts by such Norwegian poets as Vilhelm Krag, Herman Wildenvey and Ewald Sundberg. It must be assumed to be something of a coincidence that Langgaard was sympathetic towards precisely these contemporary poets – he did not have any special relationship to Norway and never visited the country. In the 1912-16 period he corresponded with Ewald Sundberg, who had personally contacted Langgaard, and the Langgaard family knew privately the Norwegian authoress Alvilde Prytz (1846-1922), who frequently stayed in Copenhagen. As regards such a text as *Alluring Sounds* by the post-Romantic poet Johan Sebastian Welhaven, however, inspiration came from Rued Lang-

¹ Gerhard Lyngé: *Danish Composers at the Beginning of the 20th Century*. Second revised and slightly abbreviated edition. Aarhus, 1917; p. 185.

gaard's father, Siegfried Langgaard, who had set this poem to music, as had a number of other composers in the latter half of the 19th century.² Rued Langgaard also knew Jørgen Moe's *Evening Mood* from his father, since Siegfried Langgaard had written a song for male choir to this poem.³

The situation changed when Rued Langgaard in 1940 took up the position as organist and precentor at Ribe Cathedral, where he worked until his death 12 years later. Here he created a large number of motets and other choral pieces for use in the church services and for special events in the cathedral. These compositions are published separately in a volume entitled *Motets, hymn tunes, spiritual songs*, in which there is an introductory chapter on Langgaard's work as a composer of vocal church music.⁴

Bendt Viinholt Nielsen

- 2 *Alluring Sounds* for solo voice and piano. Manuscript: The Royal Danish Library, C II, The Siegfried Langgaard Collection, 1958-59.48a.
- 3 Wilhelm Hansen's Choral Library, Male Voices, No. 55.
- 4 Rued Langgaard: *Motetter, salmemelodier, åndelige sange* (*Motets, hymn tunes, spiritual songs*). Critical edition by Ole Ugilt Jensen and Bendt Viinholt Nielsen. Copenhagen: Edition Wilhelm Hansen, 2020 (The Rued Langgaard Edition).

OM KOMPOSITIONERNE

1-6 KOMPOSITIONER FOR BLANDET KOR

1 Aftenstemning (BVN 109; 1915)

Tekst: Jørgen Moe (1813-82).

Rued Langgaard komponerede denne sang som en selvstændig korsang i slutningen af 1915. Sceneriet i Jørgen Moes tekst er inspireret af et maleri af Hans Gude og Adolph Tidemand, *Aften på Krøderen*, 1851. Her ser man en fiskerbåd med flere personer en stille sommeraften i en norsk fjord. Der er specielt fokus på en pige, der står op i båden og skuer ind imod land. Om Langgaard har kendt dette populære billedforlæg, ved vi ikke. I 1916 inddrog han korsangen som *Epilog* i den sceniske symfoni *Sinfonia interna* (BVN 122). Den oprindelige version af *Aftenstemning* fra 1915 kendes ikke, og det kan ikke afgøres, om der skete en revision af satsen ved indlemmelsen i det store sceneværk. Under epilogen var det Langgaards tanke, at scenebilledet skulle forestille et aftenlandskab med en kirke i silhuet. Koret synger bag scenen, er altså usynligt, og fremfører sangen uden akkompagnement. Under sidste akkord tager orkestret dog over og afslutter *Sinfonia interna* med fem instrumentale takter. *Sinfonia interna* kom ikke til opførelse, og i begyndelsen af 1920'erne opgav Langgaard værket. Nogle af satserne blev senere selvstændiggjort i form af reviderede partiturer, men *Aftenstemning* står uændret på de sidste sider i det i dag splittede partitur til *Sinfonia interna*.

Sangen er komponeret til alle digtets fire strofer. Strofe 2 er noteret som en gentagelse af strofe 1, mens strofe 3 og 4 er udskrevet separat, hvorfor der forekommer varianter i de dynamiske angivelser i disse strofer. Langgaard har på et tidligt tidspunkt foretaget en forkortelse eller et forkortelsesforslag, idet han forsigtigt har overstreget strofe 3 i manuskriptet. Teksten er samtidig redigeret således, at de første to verslinjer af strofe 3 bibeholdes og erstatter de to første linjer af strofe 4 (strofe 4, linje 1-2 udgår således). Udgaven præsenterer den fuldstændige version, men det kan give mening at udføre Langgaards forkortede version med den omtalte tekstændring. Der kendes ingen opførelser af sangen i Langgaards tid, og den første offentliggørelse var formodentlig, da de eksisterende dele af *Sinfonia interna* i 1999 blev udsendt på cd; i denne indspilning udføres sangen (dog kun strofe 1 og 3) af Canzone-koret, dirigeret af Frans Rasmussen.¹

2-3 Lokkende Toner (BVN 112a, 112b; 1916)

Tekst: Johan Sebastian Welhaven (1807-73).

Der kendes to versioner, en SATB-version (BVN 112a) og en version for SAATB (BVN 112b). Sidstnævnte version for "5-stemmigt Kor a cappella" blev opført den 2. februar 1920 i Odd Fellow Palæet i København af Cæcilia-Foreningens Madrigalkor, dirigeret af P.S. Rung-Keller. Korstemmerne fra opførelsen viser dog, at Rung-Keller ved denne lejlighed havde ændret stemmefordelin-

1 Rued Langgaard *Sinfonia interna*. Dacapo/Marco Polo 8.224136 (1999). CD.

gen til SSATB. Andre opførelser i Langgaards tid kendes ikke. Koncerten blev anmeldt i *Dagens Nyheder* af Gustav Hetsch, der betegnede *Lokkende Toner* som “et for Udførerne meget vanskeligt, i harmonisk Henseende saare kræsent, af en egen poetisk Tusmørke-Stemning gennemlyst Tone-digt, – maaske det smukkeste, mest helstøbte og i sin Lidenhed mest betydende, der overhovedet er fremkommet fra Langgaards Skrivebord.” Gustav Hetsch var stærkt kritisk over for Langgaards musik og veg normalt ikke tilbage for en nedladende tone i sine anmeldelser.

Der foreligger et stemmesæt påstemplet “Det kgl. Teaters Kor”, men en opførelse af *Lokkende Toner* med operakoret har ikke kunnet verificeres. Den tidligste opførelse efter Langgaards død fandt sted i Danmarks Radio den 14. juni 1980 i en studieproduktion med Unge Akademikeres Kor under ledelse af Kaare Hansen. I denne og i flere følgende opførelser frem til Søren Birchs udgivelse i 2000 blev melodistemmen sunget af solister, idet Langgaards angivelse “solo” ved den melodiførende stemme (alt, senere sopran) blev opfattet bogstaveligt, selv om komponistens intention blot var at pointere, at korstemmerne i disse passager har en solistisk rolle.

4 Sæterjenten (BVN 114; 1916)

Tekst: Erik Bøgh (1822-99).

Erik Bøgh skrev teksten til en unavngiven finsk folkemelodi og medtog tekst og musik i samlingen *Halvandet Hundrede Viser*, 1881. Digtets titel er *Gedevogterskens Sang*. Rued Langgaard anvender en variant af digtet, publiceret i antologien *Nyere Danske Digte*, 1883.

Ligesom det er tilfældet med *Lokkende Toner*, findes der til *Sæterjenten* et sæt korstemmer, som er forsynet med stemplet “Det kgl. Teaters Kor”. Om *Sæterjenten* ved vi dog, at den blev opført ved operakorets koncert i Odd Fellow Palæet den 14. januar 1919. Koncertens dirigent var Det Kongelige Teaters korsyngemester, Ferdinand Hemme. I en omtale af opførelsen nævnes en sopransolist ved navn Elna Jensen. Langgaard angiver ganske vist “solo” ved sopranstemmen, men meningen hermed er blot at tilkendegive, at soprangruppen er melodiførende i modsætning til det øvrige kors akkompagnerende rolle. Flere kilder bekræfter, at sangen er for SATB kor uden solister. Hvis alle fire strofer synges solistisk, tømmes S-korstemmen for indhold (undtagen i sangens sidste fire takter). Ikke desto mindre blev kompositionen i de tidligste opførelser efter Langgaards tid præsenteret med solistisk sopranstemme; således bl.a. i Danmarks Radio den 14. juni 1980 i en studieproduktion med Unge Akademikeres Kor dirigeret af Kaare Hansen. Solisten var Hjørdis Jacobsen.

5 Høstfuglen (BVN 141A; ca. 1918)

Tekst: Herman Wildenvey (1886-1959).

En udateret afskrift af dette, forhen ukendte, værk blev i 1990 lokaliseret i Det Kongelige Danske Musikkonservatoriums bibliotek. Der er tale om et partitur uden datering. Kompositionstidspunktet er fastsat til ca. 1918 på baggrund af, at Langgaard i marts 1918 skrev 10 sange med klaverakkompagnement til digte fra Herman Wildenveys *Digte i Uvalg*, som var udkommet året før. *Høstfuglen* står på side 59-60 i denne samling. Korsangens stil og de vokale effekter passer også godt med et tilblivelsesår mellem 1917 og 1919. Kompositionen er ikke fundet omtalt i samtidige kilder, og det er muligt, at den tidligste kendte opførelse, som fandt sted den 24. august 1991 i Ni-

kolaj Kirke i København, var den reelle uopførelse af *Høstfuglen*. Universitetskoret Lille MUKO blev dirigeret af Jesper Grove Jørgensen og koncerten blev transmitteret i Danmarks Radio. I 1997 blev *Høstfuglen* udgivet på CD med Ars Nova Copenhagen og Tamás Vető², og i 2000 blev sangen publiceret for første gang af Søren Birch.

Udgiverne står over for det problem, at der i partiturfafskriften, den eneste kilde vi har, mangler en ottendedel i t. 29 i A-stemmen og en sekstendedel i A- og T-stemmerne i begyndelsen af t. 30. Vi har fundet det overvejende sandsynligt, at figuren i t. 29 og figuren i t. 30 skal være rytmisk identiske og stå samme sted i takten. Vi har derfor indsat en ottendedelspause i begyndelsen af t. 29 i A, og i t. 30 gentaget den tredje tone i A og T, således at de to figurer bliver identiske.

6 Rosengårdsviser (BVN 164; 1919)

Tekst: Thor Lange (1851-1915).

Teksterne er gendigtninger af folkeviser. *Vel må jeg kysse Dig, Hjertenskær* (1) har således en skotsk folkevise som forlæg, *Bag Muren sidde de Roser smaa* (2) angives at være en slavisk tekst og *Træt* (3) en russisk folkevise. Digtene fandt Langgaard i Thor Langes populære digtsamling *Fjerne Melodier* med undertitlen *Folkeviser og Smaadigte* fra 1902. I årene 1914-16 skrev Langgaard 10 sange for solostemme med klaverakkompagnement til disse digte, og endnu fire digte blev sat i musik i 1917 i *Lenaustemninger* for sopran og strygekvartet. Senere valgte han så yderligere tre digte fra *Fjerne Melodier* som tekst til *Rosengårdsviser*, der blev fuldført 10. maj 1919. Værkets titel har ikke noget med Thor Lange at gøre, men er en ganske privat reference fra Langgaards side. "Rosengården" var navnet på det hus i den svenske by Kyrkhult i Blekinge, hvori Rued Langgaard var indlogeret i sommeren 1913 sammen med sin mor Emma Langgaard (faderen Siegfried Langgaard var for syg den sommer til at tage med). Fem år senere får Rued Langgaard et anfald af nostalgi og genskaber stemninger og situationer fra dette sommerophold i syv-otte værker, som han forsyner med titler som *Rosengårdsspil*, *Rosengårdsmusik* og altså *Rosengårdsviser*. Valget af tekster til sangene betegner således en refleksion anno 1919 over sommeroplevelser i Sverige i 1913. De tre kærlighedsdigte kan siges at gennemløbe faserne lønligt håb, stille fortvivlelse og sorgfuld resignation. Den 20-årige Rued Langgaards sommerophold i Kyrkhult fik en ganske særlig, personlig betydning for komponisten, og det skyldes uden tvivl hans møde derovre med en pige ved navn Dora, hvis identitet først for nylig er blevet afsløret. Vi ved nu, at det var den jævnaldrende Dora From (1891-1974), som også kom fra København. Da Langgaard skrev *Rosengårdsviser* i 1919 var Dora blevet gift og bar efternavnet Abrahamsen.

Der er ingen oplysninger om, hvorvidt disse sange har været opført i Langgaards tid. Der foreligger dog et par løse enkeltstemmer af ældre dato, en T- og en B-stemme (i afskrift), og da de ser ud til at have været brugt, kan der have været tale om en opførelse i privat sammenhæng. Den tidligste opførelse, der kan dokumenteres, fandt sted den 4. juli 1983 i Danmarks Radio i form af en studieproduktion med Radiokammerkoret dirigeret af Steen Lindholm.

2 Rued Langgaard: *Rose Garden Songs*. Dacapo/Marco Polo 8.224058 (1997). CD. – Genudgivet som Dacapo 6.220561 (2009). SACD.

7-9 KOMPOSITIONER FOR MANDSKOR

7 Digte af Goethe (BVN 57; 1913)

Tekst: Johann Wolfgang von Goethe (1749-1832).

Af digtet *Künstlerlied* benytter Rued Langgaard strofe 1, 3 og 5 af i alt 5 strofer. Teksten til *Neujahrslied* er identisk med digtet *Zum neuen Jahr*, og Langgaard benytter strofe 1-4 og 6 af dette digts 6 strofer. Digtene *Novemberlied* og *Wechsellied zum Tanze* er sat i musik i uforkortet form.

Som nævnt under det foregående værk, var den 20-årige Rued Langgaard i sommeren 1913 indlogeret sammen med sin mor i ejendommen "Rosengården" i Kyrkhult i Blekinge (Sverige). Opholdet her varede i to måneder, og komponisten var hovedsageligt beskæftiget med sidste sats af sin symfoni nr. 2 "Vaarbrud". Derudover skrev han nogle sange med klaverledsagelse til tekster af Emil Rittershaus og Goethe samt 6 *Digte af Goethe* for mandsstemmer. Af de seks sange kendes i dag kun nr. 1, 2, 3 og 5. Den fjerde med titlen *Zigeunerlied* og den sidste med titlen *Fliegentod* er forsvundet. Den samlede titel, 6 *Digte af Goethe*, fremgår ikke af de bevarede manuskripter, men af et par samtidige værkfortegnelser. En af disse oplyser tillige sangenes rækkefølge, der heller ikke fremgår af manuskripterne. Rækkefølgen er bibeholdt i nærværende udgivelse.

Kompositionerne blev til mellem 29. juli og 7. august 1913, og både skitser og partiturrenskrifter fra denne periode er bevaret. Den først tilkomne er *Künstlerlied*, komponeret 29. juli, så fulgte *Neujahrslied* den 31. juli, *Wechsellied zum Tanze* den 1. august og endelig *Novemberlied* den 7. august. Blandt skitserne fra opholdet på Rosengården findes intet vidnesbyrd om de to sange, der nu er forsvundet; til gengæld har Langgaard noteret titlen på endnu en Goethe-sang, *Bundeslied mit Begleitung einiger Blasinstrumente*, som dog næppe blev komponeret. Idéen om blæserledsagelse genfinder vi imidlertid i partituret til *Künstlerlied*, hvori Langgaard (måske allerede i 1913) har indføjet skitser til forspil, mellemspil og efterspil samt nogle akkompagnerende passager for seks messingblæsere. Alt tyder på, at han opgav denne tanke igen.

Wechsellied zum Tanze findes, ud over renskriften fra 1913, også i en senere renskrift dateret 27. oktober 1915. Dette manuskript har både tysk tekst og en svensk oversættelse, *Växelsång till dans*, ved Carl Snoilsky (1841-1903). I den nye renskrift har Langgaard revideret detaljer vedrørende tempo og dynamik, mens nodesatsen er uændret. Udgaven her følger 1915-manuskriptet, men udelader den svenske oversættelse.

Opførelser af sangene i Langgaards tid kendes ikke. *Wechsellied zum Tanze* blev offentligt opført af Studenter-Sangforeningen med Tamás Vetö som dirigent den 25. juni 1987 på Ny Carlsberg Glyptotek. Den tidligste kendte opførelse af de første tre sange var den 3. september 2016 i Ribe Domkirke (Rued Langgaard Festival 2016), hvor DR Vokalensemblet blev dirigeret af Bart van Reyn.

8 Paaskedag (BVN 105; 1915)

Tekst: Ewald Sundberg (1886-1967).

Den første kontakt mellem Ewald Sundberg (1886-1967), der havde base på Eidsvold Folkehøjskole, og Rued Langgaard fandt sted i marts 1912, hvor Sundberg sendte Langgaard et brev vedlagt

et avisudklip med digtet *Paaskedag*. Det førte til en korrespondance mellem Sundberg og Langgaard i de følgende år; Langgaard modtog Sundbergs *Digte* (Kria. 1911) og digtsamlingen *Ny Tid* (Kria. 1912), og 1915-16, og igen så sent som i 1947-48, satte Langgaard en række af Sundbergs digte i musik. I 1915 omarbejdede Sundberg digtet *Lysøen* på Langgaards opfordring til brug for et større værk for solister, kor og orkester, et værk som i en senere, revideret form fik titlen *Drømmen* (BVN 98). Kontakten mellem Sundberg og Langgaard synes at være ophørt allerede i 1916. Sundberg forsøgte at få *Paaskedag* opført i Norge, og Langgaard arbejdede for sagen i København, men der kom åbenbart ikke noget ud af det. Den tidligste, dokumenterede opførelse fandt således sted den 17. april 2002 i Ytterjärna i Sverige, hvor Karl-Magnus Fredriksson var solist og Orphei Drängar blev dirigeret af Bo Holten.

9 Katedralen (Ribe Domkirke 948-1948) (BVN 361; 1948)

Tekst: Thordur Tomasson (1871-1931).

Teksten stammer fra en kantate med musik af Oluf Ring, som blev fremført i Ribe Domkirke ved Landsfesten for Ansgar-Mindet den 8. september 1926. I det trykte program for festen gengives kantatens fulde tekst. Rued Langgaard kendte værket og opførte uddrag af det i Statsradiofonien i 1943.

Den 28. maj 1948 fejrede man 1000-året for oprettelsen af bispedømmet i Danmark ved en festgudstjeneste i Ribe Domkirke. Nogle måneder senere, den 16. september, satte Langgaard Thordur Tomassons digt i musik for mandskor og orgel med reference til jubilæet. Han aktualiserede teksten med et par ændringer i første strofe. Kompositionen blev tilegnet Ribe Sangforening og dens dirigent, Langgaards gode ven, seminarielærer Haakon Raskmark. Langgaard må have håbet på en opførelse med sangforeningens kor eller Ribe Mandskor, der ligeledes blev dirigeret af Raskmark, men en opførelse i jubilæumsåret eller senere i Ribe kan ikke dokumenteres. Tilegnelsen, som findes på titelbladet af både det renskrevne manuskript og Langgaards kladde, er i dag klæbet over, en operation, der meget vel kan være foretaget af Constance Langgaard, som synes at have villet nedtone, at værket var et passé lejlighedsværk. Hun har således sat Langgaards titel, *Ribe Domkirke 948-1948*, i parentes og tilføjet titlen *Katedralen*. Skønt denne ændring formodentlig er sket efter komponistens død, har vi i nærværende udgivelse valgt at bibeholde den neutrale titel som hovedtitel.

Uropførelsen var formodentlig identisk med opførelsen ved Dansk Organist og Kantor Samfunds årsmøde den 28. april 2003, hvor kompositionen blev fremført i Ribe Domkirke af Jysk Akademisk Kor, dirigeret af Søren Birch og med Birgitte Ebert ved orglet.

Bendt Viinholt Nielsen

ABOUT THE COMPOSITIONS

1-6 COMPOSITIONS FOR MIXED CHORUS

1 Evening Mood (BVN 109; 1915)

Text: Jørgen Moe (1813-82).

Rued Langgaard composed this song as an independent choral work at the end of 1915. The scenario of Jørgen Moe's text was inspired by a painting by Hans Gude and Adolph Tidemand, *Evening at Krøderen*, 1851. Here one can see a fishing boat with a number of people in it on a quiet summer evening in a Norwegian fjord. The focus is particularly on a girl standing in the boat, gazing out towards the land. We do not know if Langgaard was familiar with this popular pictorial model. In 1916, he included the choral work as an *Epilogue* in the stage symphony *Sinfonia interna* (BVN 122). The original version of *Evening Mood* from 1915 is unknown, so it is not possible to decide if a revision of the song took place when it was incorporated into the large-scale stage work. During the epilogue, Langgaard intended the scenic image to represent an evening landscape with a silhouetted church. The choir sings from behind the stage, i.e. is invisible, and performs the song without any accompaniment. During the final chord, however, the orchestra takes over and concludes *Sinfonia interna* with five bars of orchestral music. *Sinfonia interna* was never performed, and in the early 1920s Langgaard abandoned the work. Some of the movements were later turned into independent pieces in the form of revised scores, but *Evening Mood* remains unaltered on the final pages of the now incomplete score of *Sinfonia interna*.

The song was composed for all four stanzas of the poem. Stanza 2 is notated as a repetition of stanza 1, while stanzas 3 and 4 were written out separately and display variations in the dynamic markings of the two stanzas. At an early stage, Langgaard carried out an abbreviation or a suggested abbreviation, since he cautiously struck through stanza 3 in the manuscript. At the same time, the text was edited in such a way that the first two lines of stanza 3 were retained and replace the first two lines of stanza 4 (i.e. the original first two lines of stanza 4 were discarded). This edition presents the complete version, but it is perhaps sensible to carry out Langgaard's proposed abbreviated version with the alteration to the text just mentioned. There are no known performances of the song during Langgaard's lifetime, and the first publication was presumably when the existing sections of *Sinfonia interna* were issued on a CD in 1999; in this recording the song is performed (however only stanzas 1 and 3) by the Canzone choir, conducted by Frans Rasmussen.¹

1 Rued Langgaard *Sinfonia interna*. Dacapo/Marco Polo 8.224136 (1999). CD.

2-3 Alluring Sounds (BVN 112a, 112b; 1916)

Text: Johan Sebastian Welhaven (1807-73).

Two versions are known to exist, a SATB version (BVN 112a) and one for SAATB (BVN 112b). The latter version for “Five-part choir a cappella” was performed on 2 February 1920 at the Odd Fellow Palace in Copenhagen by The Madrigal Choir of the Cecilia Society, conducted by P.S. Rung-Keller. The part scores from the performance reveal, however, that Rung-Keller had altered the distribution of the parts on this occasion to SSATB. No other performances during Langgaard’s lifetime are known. The concert was reviewed in *Dagens Nyheder* by Gustav Hetsch, who described *Alluring Sounds* as ‘a tone poem that was extremely difficult for the performers, harmonically speaking highly fastidious and with a poetical twilight atmosphere – perhaps the most beautiful, most perfect and, in its smallness, most important ever to come from Langgaard’s writing desk.’ Gustav Hetsch was highly critical of Langgaard’s music and normally did not refrain from adopting a condescending tone in his reviews.

A set of parts stamped ‘The Choir of The Royal Theatre’ exists, but it has not proved possible to verify any performance by the opera choir of *Alluring Sounds*. The earliest performance after Langgaard’s death took place on Danmarks Radio on 14 June 1980 in a studio production featuring Unge Akademikeres Kor under the leadership of Kaare Hansen. In this and several subsequent performances preceding Søren Birch’s publication in 2000 the melody part was sung by soloists, since Langgaard’s indication ‘solo’ by the part singing the melody (contralto, later soprano) was interpreted literally, even though the composer’s intention was simply to point out that the choir parts in these passages have a soloistic role.

4 The Milkmaid (BVN 114; 1916)

Text: Erik Bøgh (1822-99).

Erik Bøgh wrote the text to an unnamed Finnish folk tune and included the text and music in the collection *150 Songs*, 1881. The title of the poem is *The Goatherd’s Song*. Rued Langgaard uses a variant of the poem, published in the anthology *Contemporary Danish Poems*, 1883.

As is the case with *Alluring Sounds*, there is a set of choral parts for *The Milkmaid* stamped with ‘The Choir of The Royal Theatre’. We do know about *The Milkmaid* however, that it was performed at the choir’s concert at the Odd Fellow Palace on 14 January 1919. The conductor at the concert was The Royal Theatre choirmaster, Ferdinand Hemme. In a mention of the performance a soprano soloist by the name of Elna Jensen is named. Langgaard admittedly uses the word ‘solo’ in the soprano part, but the intention is merely to point out that the sopranos sing the melody, whereas the rest of the choir have an accompanying role.

Several sources confirm that the song is for SATB, without soloists. If all four stanzas are sung solistically, the S part is emptied of content (except for the last four bars of the song). Nevertheless, the composition was presented in the earliest performances after Langgaard’s death with a soloist soprano voice. This was the case, for example, in the studio production for Danmarks Radio on 14 June 1980 with Unge Akademikeres Kor, conducted by Kaare Hansen. The soloist was Hjørdis Jacobsen.

5 The Harvest Bird (BVN 141A; ca. 1918)

Text: Herman Wildenvey (1886-1959).

An undated copy of this previously unknown work was localised in 1990 in the library of The Royal Danish Academy of Music. It is an undated score. The time of composition has been determined to around 1918 based on the fact that in March 1918 Langgaard wrote 10 songs with piano accompaniment to poems from Herman Wildenvey's *Selected Poems*, which had appeared the previous year. *The Harvest Bird* is on pp. 59-60 in this collection. The style and vocal effects fit well with a dating around 1917-19. The composition has not been found mentioned in the sources of the time, and it is possible that the earliest known performance, which took place on 24 August 1991, in Nikolaj Kirke in Copenhagen, was actually the premiere performance of *The Harvest Bird*. Jesper Grove Jørgensen conducted the university choir Lille MUKO and the concert was broadcast on Danmarks Radio. In 1997, *The Harvest Bird* was issued on a CD with Ars Nova Copenhagen and Tamás Vető², and in 2000 the song was published for the first time by Søren Birch.³

The publishers are faced with the problem that in the copy of the score, the only source we have, a quaver is missing in bar 29 in the A part, and a semiquaver in the A and T parts at the beginning of bar 30. We regard it as being highly likely that the figure in bar 29 of the A part and the figure in bar 30 should be rhythmically identical and stand in the same position in the bar. We have therefore inserted a quaver rest at the beginning of bar 29 in A, and in bar 30 we have repeated the third note in A and T, so that the two figures become identical.

6 Rose Garden Songs (BVN 164; 1919)

Text: Thor Lange (1851-1915).

The texts are Danish versions of folksongs. *Indeed I May Kiss You, Sweetheart Fair* (1) is based on a Scottish folksong, *The Little Roses Behind the Wall* (2) is indicated as being a Slavonic text and *Tired* (3) a Russian folksong. Langgaard found the poems in Thor Lange's popular collection of poems *Distant Melodies* with the subtitle *Folksongs and Short Poems* from 1902. In the years 1914-16, Langgaard wrote 10 songs for solo voice with piano accompaniment to these poems, and four more poems were set to music in 1917 in *Lenau Moods* for soprano and string quartet. Later on, he selected a further three poems from *Distant Melodies* as texts for *Rose Garden Songs*, which was completed on 10 May 1919. The title of the work has nothing to do with Thor Lange, but is a quite private reference on the part of Langgaard. 'Rosengården' was the name of the house in the Swedish town of Kyrkhult in Blekinge, Sweden, where Rued Langgaard spent the summer of 1913 together with his mother Emma Langgaard (his father Siegfried Langgaard was too ill that summer to accompany them). Five years later, Rued Langgaard is seized with nostalgia and recreates moods and situations from this summer stay in seven-eight works, to which he gives titles such as *Rose Garden Play*, *Rose Garden Music* and *Rose Garden Songs*. The choice of texts for the songs thus marks his reflections anno 1919 on his summer stay in Sweden in 1913. The three love poems can be said to pass through the phases secret hope, quiet despair and mournful resignation. The

2 Rued Langgaard: *Rose Garden Songs*. Dacapo/Marco Polo 8.224058 (1997). CD. – Reissued as Dacapo 6.220561 (2009). SACD.

3 Cf. note 2.

20-year-old Langgaard's summer stay in Kyrkhult acquired a special personal significance for the composer, and this is without a doubt because of his meeting there with a young woman by the name of Dora From (1891-1974), who also came from Copenhagen. By the time Langgaard wrote *Rose Garden Songs* in 1919, Dora had married and now had the surname Abrahamsen.

No information exists as to whether these songs were ever performed during Langgaard's lifetime. There are, however, a couple of individual choral parts from his time, a T and a B part (transcripts), and since they look as if they have been used, there may possibly have been a private performance. The earliest performance that can be documented took place on 4 July 1983 on Danmarks Radio in the form of a studio production with The Danish Radio Chamber Choir, conducted by Steen Lindholm.

7-9 COMPOSITIONS FOR MALE CHORUS

7 Poems by Goethe (BVN 57; 1913)

Text: Johann Wolfgang von Goethe (1749-1832).

From the poem *Künstlerlied* Rued Langgaard makes use of stanzas 1, 3 and 5 out of a total of five stanzas. The text of *Neujahrslied* is identical with the poem *Zum neuen Jahr*, and Langgaard makes use of stanzas 1-4 and of the total of six stanzas. The poems *Novemberlied* and *Wechsellied zum Tanze* have been set to music in an unabbreviated form.

As mentioned about the previous work, the 20-year-old Rued Langgaard spent the summer of 1913 together with his mother at 'Rosengården' in Kyrkhult in Blekinge, Sweden. His stay lasted two months, and the composer's time was mainly taken up with the last movement of his Symphony no. 2 'Awakening of Spring'. In addition, he wrote some songs with piano accompaniment to texts by Emil Rittershaus and Goethe as well as *Six Poems by Goethe* for male voices. Of these six, only nos. 1, 2, 3 and 5 are still known. The fourth, with the title *Zigeunerlied*, and the final one, with the title *Fliegentod*, have disappeared. The title *Six Poems by Goethe* is not found in the preserved manuscripts, but can be seen from a couple of contemporary work lists. One of these even mentions the order of the songs, which is not obvious from the manuscripts either. This order has been retained in the present edition.

The compositions were written between 29 July and 7 August 1913, and both the drafts and the fair copies of the score from this period have been preserved. The first to be written was *Künstlerlied*, composed on 29 July, followed by *Neujahrslied* on 31 July, *Wechsellied zum Tanze* on 1 August and finally *Novemberlied* on 7 August. Among the drafts from the stay at Rosengården there is no evidence of the two songs which have now disappeared, although Langgaard has noted the title of yet another Goethe song, *Bundeslied mit Begleitung einiger Blasinstrumente*, which can hardly ever have been composed. The idea of a wind-instrument accompaniment, however, we also find in the score of *Künstlerlied*, where Langgaard, perhaps as early as 1913, added sketches of a prelude, interlude and postlude as well as some accompanying passages for six brass instruments. Everything would seem to indicate that he abandoned this idea.

Wechsellied zum Tanze exists both in a fair copy from 1913 and a later fair copy dated 27 October 1915. The latter manuscript has both a German text and a Swedish translation, *Växelsång till*

dans, by Carl Snoilsky (1841-1903). In the later fair copy Langgaard has revised details to do with tempo and dynamics, but the music is unchanged. This edition follows the 1915 manuscript, but omits the Swedish translation.

No performances of the songs during Langgaard's lifetime are known. *Wechsellied zum Tanze* (4) was publicly performed by Studenter-Sangforeningen with Tamás Vetö as conductor on 25 June 1987 at Ny Carlsberg Glyptotek, Copenhagen. The earliest known performance of the first three songs was on 3 September 2016 in Ribe Cathedral (Rued Langgaard Festival 2016), where Bart van Reyn conducted the DR Vocal Ensemble.

8 Easter Day (BVN 105; 1915)

Text: Ewald Sundberg (1886-1967).

The first contact between Ewald Sundberg (1886-1967), who was based at Eidsvold Folk High School, and Rued Langgaard took place in March 1912, when Sundberg sent Langgaard a letter which included a newspaper cutting with the poem *Easter Day*. This led to a correspondence between Sundberg and Langgaard during the following years. Langgaard received Sundberg's *Poems* (Oslo 1911) and the poetry collection *New Age* (Oslo 1912), and in 1915-16 – and again as late as 1947-48 – Langgaard wrote music for a number of Sundberg's poems. In 1915, Sundberg revised the poem *The Island of Light* at Langgaard's request to be used in a large work for soloists, choir and orchestra, a work which subsequently, in a revised form, was given the title *The Dream* (BVN 98). The contact between Sundberg and Langgaard seems to have ceased as early as 1916. Sundberg attempted to have *Easter Day* performed in Norway, and Langgaard also made similar efforts in Copenhagen, but clearly nothing came of this. The earliest documented performance took place on 17 April 2002 in Ytterjärna in Sweden, where Karl-Magnus Fredriksson was soloist and Orphei Drängar choir was conducted by Bo Holten.

9 The Cathedral (Ribe Cathedral 948-1948) (BVN 361; 1948)

Text: Thordur Tomasson (1871-1931).

The text comes from a cantata with music by Oluf Ring, which was performed at Ribe Cathedral on 8 September 1926 at the National Celebration of the 1100th Anniversary of Bishop Ansgar's arrival in Denmark in 826AD. In the printed programme for the celebration the entire text of the cantata is printed. Rued Langgaard was familiar with the work and performed excerpts from it on the Danish National Radio in 1943.

On 28 May 1948, the 1000th anniversary of the establishing of the bishopric in Denmark was celebrated at a special service held in Ribe Cathedral. A few months later, on 16 September, Langgaard set Thordur Tomasson's poem to music for male choir and organ, with a reference to the anniversary. He updated the text with a couple of alterations to the first stanza. The composition was dedicated to the Ribe Choral Society and its conductor, Langgaard's good friend Haakon Raskmark, who taught at the teachers' training college in Ribe. Langgaard must have hoped for a performance by the choral society's choir or Ribe Male Voice Choir, which was also conducted by Raskmark, but no performance during the anniversary year or later in Ribe can be documented. The dedication, which is found on the title page of both the fair copy manuscript and on

Langgaard's draft, has since been pasted over – an operation that may very well have been carried out by Constance Langgaard, who seems to have wanted to tone down the fact that the work was an occasional piece that was passé. She also placed Langgaard's title *Ribe Cathedral 948-1948* in brackets and added the title *The Cathedral*. Despite the fact that this change presumably took place after the composer's death, we have chosen in the present edition to retain the neutral title as the main title.

The first performance was probably the one that took place at the Danish Organist and Cantor Society's annual meeting held on 28 April 2003, where the composition was performed in Ribe Cathedral by Jysk Akademisk Kor, conducted by Søren Birch and with Birgitte Ebert at the organ.

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