

RUED LANGGAARD

PRÆLUDIER OG MINDRE STYKKER
FOR ORGEL 1912-1939
(Samlede præludier og mindre stykker
for orgel, bind 1)

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PRELUDES AND MINOR PIECES
FOR ORGAN 1912-1939
(Collected preludes and minor pieces
for organ, vol. 1)

Kritisk udgave ved
Birgitte Ebert og Bendt Viinholt Nielsen

Critical edition by
Birgitte Ebert and Bendt Viinholt Nielsen

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RUED LANGGAARD UDGAVEN

THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Præludier og mindre stykker for orgel 1912-1939

(Samlede præludier og mindre stykker for orgel, bind 1)

Kritisk udgave ved Birgitte Ebert og Bendt Viinholt Nielsen

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Critical edition by Birgitte Ebert and Bendt Viinholt Nielsen

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

CL = Constance Langgaard, komponistens hustru

hh = højre hånds system

ped = pedalsystem

r = recto (et nodeblads forside)

RL = Rued Langgaard

RLS = Rued Langgaards Samling, Musikafdelingen, Det Kongelige Bibliotek, København

RLU = Rued Langgaard Udgaven

SL = Siegfried Langgaard, RLs far

t. = takt

v = verso (et nodeblads bagside)

vh = venstre hånds system

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ABBREVIATIONS

b(b). = bar(s)

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 stave

ped = pedal stave

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

rh = right hand stave

RL = Rued Langgaard

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

RLU = Rued Langgaard Udgaven (The Rued Langgaard Edition)

SL = Siegfried Langgaard, RL's father

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

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Den 13-årige Rued Langgaard ved orglet i Helligåndskirken i København 1906
(Det Kongelige Bibliotek, København).

The 13-year-old Rued Langgaard at the organ of the Church of the Holy Ghost in Copenhagen 1906 (The Royal Library, Copenhagen).



Rued Langgaard ved orglet i Vor Frue Kirke (Københavns Domkirke) 1936
(Det Kongelige Bibliotek, København).

Rued Langgaard at the organ of the Church of Our Lady (Copenhagen Cathedral) 1936. (The Royal Library, Copenhagen).

RUED LANGGAARD (1893-1952)

Rued Langgaard blev født 28. juli 1893 i København og døde 10. juli 1952 i Ribe. Allerede som elleveårig havde han en bemærkelsesværdig debut som organist og orgelimprovisator, og da han var nitten, blev hans første symfoni uropført i Berlin af Berlinerfilharmonikerne. I begyndelsen af 1920'erne oplevede Langgaard en kortvarig interesse for sine symfoniske værker i Tyskland, hvor hans mest progressive kompositioner, *Sfærernes Musik* (1916-18) og Symfoni nr. 6 (1919-20), blev uropført. I Danmark betragtede musikmiljøet imidlertid den indesluttede og enspændertagtige komponist med betydelig skepsis. Et kunstnerisk gennembrud udeblev, og efter at Langgaard i midten af 1920'erne havde fået sin opera *Antikrist* afvist af Det Kongelige Teater, reagerede han kraftigt ved at vende modernismen ryggen og rette åben kritik mod det danske musikliv. Langgaards religiøst og symbolistisk farvede musikopfattelse harmonerede dårligt med den antiromantiske og nøgterne holdning, der blev dominerende i Danmark efter 1930. Musiklivet fulgte de normer og det æstetiske spor, Carl Nielsen havde udstukket, og der var ikke plads til en excentrisk romantiker som Langgaard. Efter mange års kamp for at opnå et embede som organist i den danske folkekirke blev Langgaard i 1940 udnævnt til domorganist i Ribe. Efter hans død i 1952 så det ud til, at han skulle forblive en parentes i dansk musikhistorie. En opførelse i 1968 af *Sfærernes Musik* satte imidlertid gang i en renaissance for Langgaards musik, og i dag, hvor hans hovedværker er blevet kendt, regnes han blandt det 20. århundredes betydeligste danske komponister.

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

RUED LANGGAARD (1893-1952)

Rued Langgaard was born on 28 July 1893 in Copenhagen and died on 10 July 1952 in Ribe. Already as an 11-year-old boy he had a remarkable debut as an organist and organ improviser, and when he was nineteen his first symphony had its first performance in Berlin by the Berlin Philharmonic. In the early 1920s, Langgaard experienced a brief interest in his symphonic works in Germany, where his most progressive compositions, *The Music of the Spheres* (1916-18) and Symphony no. 6 (1919-20) had their first performances. In Denmark, however, the music scene regarded the introverted and solitary-soullike composer with considerable scepticism. An artistic breakthrough never came, and after Langgaard had had his opera *Antichrist* turned down by The Royal Danish Theatre, 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 aesthetic track laid down by Carl Nielsen, and there was no room for an eccentric Romantic like Langgaard. After a struggle lasting many years to gain a position as organist within the Danish state church, Langgaard was appointed cathedral organist in Ribe. After his death in 1952, it looked as if he would remain a parenthesis in Danish musical history. A performance of *The Music of the Spheres* in 1968, however, started a renaissance for Langgaard's music, and today, now that his main works are known, he is counted among the most important Danish composers of the 20th century.

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

OM DENNE UDGAVE

Med udgivelsen af Rued Langgaards prælodier og mindre orgelværker i tre bind præsenteres komponistens bidrag til dette repertoire i sin fulde udstrækning og al sin mangfoldighed. Udgifterne har valgt at publicere så mange af Langgaards små orglestykker, som det har været muligt at præsentere i autentisk form, frem for at foretage et udvalg ud fra æstetiske eller formelle kriterier. De 113 kompositioner præsenteres i kronologisk rækkefølge i henhold til Bendt Viinholt Niensens værkfortegnelse *Rued Langgaards Kompositioner* (1991). Intentionen om, så vidt muligt, at få alle fuldførte kompositioner med i udgaven har medført betydelige redaktionelle udfordringer. I enkelte tilfælde er manuskripterne fra Langgaards hånd så uklare eller mangelfulde, at udgifterne har måttet opgive at nå frem til en udgivelsesform, der lever op til Rued Langgaard Udgavens kontante krav om autenticitet og kritisk tilgang til kildematerialet. Derfor har udgifterne heller ikke gjort forsøg på at inddrage en række, for størstedelens vedkommende ubetitlede og udaterede, prælodier, der er efterladt i så løs en notation, at publicering i tilnærmelsesvis autentisk form ikke er mulig (disse satser er registreret i værkfortegnelsestillsæg som U10-U20).

Nærværende bind omfatter 32 værker, der blev til i årene 1912-39, altså i den årrække, der ligger forud for Langgaards tid som domorganist ved Ribe Domkirke (1940-52). Før Langgaard fik embedet i Ribe var han bosiddende i København og havde ikke nogen fast stilling som organist. Bindet indeholder værker i intervallet fra BVN 52 til og med BVN 242 i henhold til den fortløbende nummerering i fortegnelsen *Rued Langgaards Kompositioner*. Som appendiks medtages undtagelsesvis en af Langgaards bearbejdelser, idet den er meget selvstændig i forhold til forlægget. Det drejer sig om prælodiet *Pinse* baseret på en klaverfantasi af Rued Langgaards far, Siegfried Langgaard (BVN B30).

Fantasi over "Dejlig er Jorden" [I], registreret som BVN 129, har ikke kunnet udgives, da der ikke kendes noget manuskript. Kompositionen blev koncertopført af Langgaard i 1917 og har rimeligvis eksisteret i nedskrevet form. Den fantasi over samme melodi, som foreligger i dag, blev komponeret i 1918 (BVN 157). Alle tre versioner af sidstnævnte værk er med i udgaven, herunder 1950-versionen som har samme titel som det forsvundne værk, altså *Fantasi over "Dejlig er Jorden"* og som derfor betegnes "[II]" i værkfortegnelsen (BVN 157b). Romertallet udelades dog i udgaven, da "[I]" ikke er med.

Langgaard komponerede seks større orgelkompositioner før 1940. De findes alle udgivet som selvstændige publikationer og optages således ikke i dette bind med mindre værker. To af kompositionerne blev udgivet i Langgaards tid; det gælder *Fantasia patetica* (BVN 19) og *Toccata* (BVN 51), der begge udkom på Wilhelm Hansens Musikforlag i 1912. *Preludio patetico* (BVN 55) og de to fantasier *Elias i Uvejret* (BVN 204)

ABOUT THIS EDITION

With the publication of Rued Langgaard's preludes and minor pieces for organ in three volumes, the contribution made by the composer to this repertoire is being presented in its entirety and all its diversity. The publishers have decided to include as many of Langgaard's small pieces for organ as it has been possible to present in an authentic form, rather than to carry out a selection based on aesthetic or formal criteria. The 112 compositions are presented in chronological order in accordance with Bendt Viinholt Nielsen's catalogue of works *Rued Langgaard's Compositions* (1991). The intention to include, as far as possible, all the completed compositions in the edition has resulted in considerable editorial challenges. In certain cases, Langgaard's own handwritten manuscripts are so unclear or incomplete that the editors have had to abandon the possibility of arriving at a form of publication that lives up to the strict requirements made by the Rued Langgaard Edition regarding authenticity and a critical approach to the source material. Therefore, the editors have made no attempt to include a number of mainly untitled and undated preludes, which Langgaard left behind in so loose a notation that publication in anything approaching authentic form is not possible (these pieces are registered in the catalogue of works, in the appendix of omitted works, as U10-U20).

The present volume comprises 32 works that were composed in the years 1912-1939, i.e. during the years that preceded Langgaard's time as a cathedral organist at Ribe Cathedral. Prior to his appointment, Langgaard lived in Copenhagen and did not have a permanent job as an organist. The volume contains works ranging from BVN 52 up to and including BVN 242 according to the continuous numbering in the catalogue *Rued Langgaard's Compositions*. As an appendix, however, there is an exceptional inclusion of one of Langgaard's arrangements, since it is highly independent of the original composition. This is the prelude *Whitsun*, based on a piano fantasy by Rued Langgaard's father, Siegfried Langgaard (BVN B30).

It has not been possible to publish *Fantasi over "Beautiful Saviour"* [I], registered as BVN 129, as it is not known from any manuscript. The composition was performed at a concert by Langgaard in 1917 and has probably existed in a written form. The fantasy on the same melody that exists today was composed in 1918 (BVN 157). All three versions of the last mentioned work are published in the edition, including the 1950 version, which has the same title as the disappeared work, i.e. *Fantasi over "Beautiful Saviour"* and that is therefore listed as "[II]" in the catalogue of works (BVN 157b). The Roman numeral has, however, been excluded, since "[I]" is not published.

Langgaard composed six major organ compositions prior to 1940. All of them have been published as independent publications and are therefore not included in this volume of minor works. Two of the compositions were published during Langgaard's lifetime; this applies to *Fantasia patetica* (BVN 19) and *Toccata* (BVN 51), both of which

og *Nemo contra deum nisi deus ipse* (BVN 217) blev publiceret af Ulrik Spang-Hanssen i 2003 i Rued Langgaard Udgavens regi på Edition Samfundet (copyright blev i 2014 overført til Edition Wilhelm Hansen). Endelig blev Langgaards største orgelværk, *Messis, Orgeldrama i tre Aftener* (BVN 228), udgivet i Flemming Friis' redaktion i tre bind hos Wilhelm Hansen i 2002. En kort version af *Toccata* (BVN 230), som blev udgivet af Wilhelm Hansen i 1939, genudgives i kritisk udgave i nærværende bind. Der findes også to korte versioner af *Preludio patetico*, som ikke tidligere har været publiceret (BVN 231 og 236); de er naturligvis begge med her. To kompositioner, *Bortrykkelsen* (BVN 226) og *Et Menneskes Dage er som Græs* (BVN 229), blev inddraget i *Messis*, men udgives her i deres oprindelige form som selvstændige værker.

Ud over *Toccata*, der som nævnt blev trykt i en kort version i 1939, har fire af de 32 kompositioner i dette bind tidligere været udgivet. I 1992 publicerede Erik Haumann således *11 stykker for orgel* af Rued Langgaard på Edition Egtved (Edition MF 525992). Heri finder man *Ved Axel Gades Jordefærd* [Version 1935] (BVN 227) samt prælidium nr. 1, 2 og 4 af *9 Præludier til Advent, Jul og Nytaar* (BVN 210).

De kritiske udgivelser i Rued Langgaard Udgavens regi er baseret på komponistens egenhændige manuskripter, som foreligger i Rued Langgaards Samling (RLS) på Det Kongelige Bibliotek i København. Disse manuskripter efterlader et særdeles broget indtryk. Nogle af dem er i nydelig renskrift, andre fremstår i mere skitsepræget form og atter andre fremtræder uoverskuelige som følge af talrige ændringer og tilføjelser. Kilderne bærer præg af, at kompositionerne er skrevet til Langgaards eget brug. Notationen er generelt præget af inkonsekvenser og mangler, hvad angår tempoangivelser, frasering, dynamik og artikulation. Pauser er ikke altid medtaget konsekvent, og stedvis forekommer uklarheder og vanskeligt læselige detaljer i notesatsen. Uensartede angivelser i højre og venstre hånd ses jævnlige, ligesom det ikke altid er tydeligt, om manualangivelser kun vedrører det ene eller begge manualer.

Som det er praksis for Rued Langgaard Udgaven publiceres værkerne her 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. Foreligger der flere versioner af en komposition, er Langgaards seneste redaktion valgt som hovedkilde. I særlige tilfælde udgives dog tillige den oprindelige version af en komposition. *Hymne (Fantasi) over "Dejlig er Jorden"* (BVN 157) publiceres således i både den oprindelige og den reviderede version fra henholdsvis 1918 og 1950. De to versioner af *Ved Axel Gades Jordefærd* er så forskellige, at de har fået særskilte indførelser i værkfortegnelsen, hhv. BVN 171 og 227, og derfor er begge med her. Endelig udgives nr. 2 og nr. 9 af *9 Præludier til Advent, Jul og Nytaar* (BVN 210) dels i deres oprindelige form sammen med de øvrige prælidier og dels i reviderede versioner, der foreligger som selvstændige manuskripter med nye titler.

Enkelte af værkerne er noteret på to systemer med pedalstemmen angivet i det nederste system. Stemmens forløb fremgår utvetydigt af notationen i de pågældende

were published by Wilhelm Hansens Musikforlag in 1912. *Preludio patetico* (BVN 55) and the two fantasies *Elijah in the Storm* (BVN 204) and *Nemo contra deum nisi deus ipse* (BVN 217) were published by Ulrik Spang-Hanssen in 2003 under the auspices of the Rued Langgaard Edition at Edition Samfundet (in 2014 copyright were assigned to Edition Wilhelm Hansen). Finally, Langgaard's largest organ work, *Messis, Organ Drama in Three Evenings* (BVN 228), was published in Flemming Friis' edition in three volumes by Wilhelm Hansen in 2002. A short version of *Toccata* (BVN 230), which was published by Wilhelm Hansen in 1939, is reprinted in critical edition in the present volume. There are also two short versions of *Preludio patetico* that have not previously been published (BVN 231 and 236); both of them are included here. Two compositions, *Caught Up Together* (BVN 226) and *The Days of Man are as Grass* (BVN 229), were included in *Messis*, but are published in this volume in their original form as independent works.

Apart from *Toccata*, which as mentioned was printed in a short version in 1939, four of the 32 compositions in this volume have been published earlier. In 1992, Erik Haumann published *11 stykker for orgel (11 pieces for organ)* by Rued Langgaard at Edition Egtved (Edition MF 525992). This includes *At Axel Gade's Funeral* [Version 1935] (BVN 227) as well as preludes nos. 1, 2 and 4 from *9 Preludes for Advent, Christmas and the New Year* (BVN 210).

The critical editions within the framework of the Rued Langgaard Edition are based on the composer's autograph manuscripts, which are to be found in Rued Langgaard's Collection (RLS) in the Royal Library, Copenhagen. These manuscripts leave one with an extremely mixed impression. Some of them are in meticulous fair copy, others appear to be in a more sketch-like form and yet others are hard to gain any clear impression of as a result of numerous alterations and additions. The sources are clearly marked by the fact that the compositions were written for Langgaard's own use. The notation is generally speaking characterised by inconsistencies and missing information as regards indications of tempo, phrasing, dynamics and articulation. Pauses are not always consistently included, and in certain places there are ambiguities and details in the notation that are difficult to read. Dissimilar indications for the right and left hand are seen regularly; likewise, it is not always clear if the indication of manuals concerns only one or both manuals.

In accordance with the general practice of the Rued Langgaard Edition, the works here 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. If more than one version exists of a composition, Langgaard's most recent version is chosen as the primary source. In certain cases, however, the original version of a composition is also published. *Hymn (Fantasy) on 'Beautiful Saviour'* (BVN 157) is thus published both in the original and the revised versions from 1918 and 1950 respectively. The two versions of *At Axel Gade's Funeral* differ so greatly that they have been given separate entries in the catalogue of works, as BVN 171 and 227 respectively, which is why both have been includ-

satser. *Præludium Es-dur* [I] (BVN 213) og *2 Salmeforspil* (BVN 214) samt *Expression* (BVN 242) er komponeret for harmonium uden pedal.

Denne udgave følger de generelle retningslinjer for Rued Langgaard Udgaven. Udgi-
vernes tilføjelser og rettelser er typografisk markeret i nodesatsen ved hjælp af skarpe
parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes
udgiverne. Manglende pauser er som hovedregel anført i skarp parentes, i særdeles-
hed hvor der er uklarhed om nodeværdier, eller hvor der er 'huller' i et stemmeforløb.
Angivelse af særlige solostemmer, klokkespil, tremolo og generalcrescendo er med-
taget konsekvent i udgaven, mens registreringsangivelser er udeladt. Yderligere oplys-
ninger findes i afsnittet *Redaktionelle bemærkninger* s. 167 og under *Kilder og kritisk
beretning* s. 168.

Udgiverne har søgt at minimere antallet af redaktionelle tilføjelser, dels for at und-
gå 'overredigerede' satser, dels for at bevare de åbne muligheder for musikalsk for-
tolkning, som kilderne faktisk rummer i den form, komponisten har efterladt dem.
Der er således ikke gjort noget systematisk forsøg på at eliminere inkonsekvenser i
notationen og på at komplettere satserne, eksempelvis hvad angår fraseringsbuer og
staccato- og marcatoangivelser. I sidste ende er det op til den spillende at realisere
værkerne ud fra hvert enkelt værks grundkarakter og orglets muligheder.

Birgitte Ebert og Bendt Viinholt Nielsen, januar 2017

ed here. Finally, no. 2 and no. 9 from *9 Preludes for Advent, Christmas and the New Year*
(BVN 210) are published both in their original form along with the other preludes,
and in revised versions that are present as independent manuscripts bearing new titles.

A few of the works have been notated in two staves, with the pedal part indicated in
the lower staff. The course of the part is unambiguously clear from the notation in the
pieces concerned. *Prelude E flat major* [I] (BVN 213) and *2 Hymn Preludes* (BVN 214)
as well as *Expression* (BVN 242) are composed for harmonium without pedal.

The edition follows the general rules for the Rued Langgaard Edition. Material sup-
plied 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.
Missing rests are normally indicated by square brackets, especially where there can
be doubt about the values of notes, or where there are 'gaps' in a part sequence. Indi-
cation of special solo parts, carillon, tremolo and general crescendo are consistently
included in the edition, while indications of registers of stops have been omitted.
Further information is given in *Editorial comments* p. 167 and in *Sources and critical
commentary* p. 168 ff.

The editors have sought to minimise the number of editorial additions, partly to
avoid 'over-editing' of the compositions, and partly to preserve the open opportuni-
ties for musical interpretation that the sources actually contain in the form in which
the composer has left them behind. So no systematic attempt has been made to elimi-
nate inconsistencies in the notation and to complete the compositions, e.g. regarding
slurs and staccato and marcato indications. In the last resort, it is up to the player to
realise the works on the basis of the fundamental nature of each individual piece and
the potential of the organ.

Birgitte Ebert and Bendt Viinholt Nielsen, January 2017

RUED LANGGAARD SOM ORGELSPILLER – OG DE MINDRE ORGELVÆRKER 1912-1939

Rued Langgaard (1893-1952), som var søn af pianisterne Emma Langgaard (1861-1926) og Siegfried Langgaard (1852-1914), fik klaverundervisning af sin mor fra sin tidlige barndom. Allerede i seks-syvårsalderen gik han i gang med at spille orgel og fik mulighed for at prøve kræfter med orglet i Marmorkirken i København. 10 år gammel begyndte han at få privatundervisning i orgelspil hos komponisten Gustav Helsted, der var organist ved Jesuskirken i Valby. Langgaard må have spillet utallige gange på kirkens Cavaillé-Coll-orgel, men det har ikke efterladt nogen spor i hans værker eller optegnelser. Undervisningen hos Helsted stod på i omkring tre år, hvorefter Langgaard ikke modtog yderligere undervisning i orgelspil. Han gik aldrig på konservatoriet og var som både musiker og komponist selvlært.

Den 19. marts 1905 optrådte den 11-årige Rud Immanuel Langgaard (som han var døbt) for første gang offentligt som organist ved en koncert i Frederiks Kirke (Marmorkirken) i København. Et øjenvidne fortæller:

“Rud Langgaard ejer i sin spinkle, spæde Haand en Mands Styrke og i sit Anslag en Mands Energi. Han lader store Tonebølger vælde ud i Rummet, og man spørger med Undren, hvor det er muligt, at dette elleveaarige Barn allerede nu ejer en saa højt udviklet Teknik, et saa lydhørt Instinkt.”¹

Langgaards bidrag til koncerten var første sats af Alexandre Guilmants orgelsonate nr. 3 op. 56 samt en afsluttende improvisation:

“Han improviserede og fantaserede, og Tonerne stormede i broget Rigdom frem under hans Hænder. Snart hørte man et Motiv fra en Klassiker, snart var det en Linie af en kendt Salme, og alt sammen knyttedes sammen med den ejendommeligste Sans for Stil og Rythme. Rud Langgaard spillede med poetisk Forstaaelse, og man begreb ikke, hvorfra denne Barnesjæl hentede alle disse dybe, skønne Stemninger.”²

Kort efter, den 7. april 1905, afholdt Rued Langgaard sin første koncert under eget navn, ligeledes i Marmorkirken. Programmet indledtes med en “fri improvisation”, og Langgaard spillede yderligere en passacaglia af Frescobaldi og til sidst Guilmants tredje orgelsonate i sin helhed.

1 Gerhardt Lyng: *Danske Komponister i det 20. Aarhundredes Begyndelse*. Aarhus 1917 [1. udgave]; s. 318-319.

2 Ibid. s. 319.

RUED LANGGAARD AS ORGAN PLAYER – AND THE MINOR WORKS FOR ORGAN 1912-1939

Rued Langgaard (1893-1952), who was the son of the pianists Emma Langgaard (1861-1926) and Siegfried Langgaard (1852-1914), was given piano teaching by his mother from his early childhood. Already at the age of six-seven, he started to play the organ and was able to try his strength out on the organ in Frederiks Kirke (The Marble Church) in Copenhagen. At the age of ten, he started to have private organ teaching with the composer Gustav Helsted, who was organist at the Jesus Church in Valby. Langgaard must have played countless times on the church's Cavaillé-Coll organ, but this has not left any visible trace in his works or notes. He was taught by Helsted for about three years, after which Langgaard had no further organ teaching. He never studied at the Academy of Music, and as both musician and composer he was self-taught.

On 19 March 1905, the 11-year-old Rud Immanuel Langgaard (as he was baptised) performed publicly for the first time at a concert in Frederik's Church (The Marble Church) in Copenhagen. An eye witness relates:

“Rud Langgaard has in his delicate small hands the strength of a man and in his touch a man's energy. He lets great waves of sound surge out into the church, and one amazedly asks oneself how it can be possible for an 11-year-old child to already have such a highly developed technique, such a finely attuned instinct.”¹

Langgaard's contribution to the concert was the first movement of Alexandre Guilmant's organ sonata no. 3, op. 56 as well as a concluding improvisation:

“He improvised and fantasised, and a kaleidoscopic richness of sound roared out under his fingers. Now one could hear a motif from a classical piece, now the line of a well-known hymn, and all of this linked together with the most remarkable sense for style and rhythm. Rud Langgaard played with poetic understanding, and one failed to understand from where this childlike soul had fetched such profound, beautiful moods.”²

Shortly afterwards, on 7 April 1905, Rued Langgaard gave his first concert under his own name, also in The Marble Church. The programme began with a “free improvisation”, with Langgaard further playing a passacaglia by Frescobaldi and finally Guilmant's third organ sonata in its entirety.

1 Gerhardt Lyng: *Danske Komponister i det 20. Aarhundredes Begyndelse* (Danish composers at the beginning of the 20th century). Aarhus 1917 [1st edition]; pp. 318-319.

2 Ibid. p. 319.

Med det helt usædvanlige talent, Langgaard udviste for improvisation og orgelspil ville det have været naturligt, hvis han som vidunderbarn eller på et senere tidspunkt havde søgt ind på en bane som koncerterende organist. Men det gjorde han ikke. En af grundene var øjensynlig, at han slet ikke befandt sig godt i rollen som koncertudøver; det interesserede ham ikke rigtigt. Nok så væsentligt var det, at han fra 15-årsalderen blev opslugt af at komponere og lagde alle sine kræfter her. Han må have anset det for umuligt at forene gerningen som skabende kunstner med en egentlig karriere som udøvende musiker. Trods den lovende start blev hans virksomhed som koncertorganist altså nærmest usynlig. Hans forventning var, at han kunne supplere det 'brødløse' liv som komponist med et fast embede som kirkeorganist, sådan som der var tradition for det i Danmark fra Weyses, Gades og Hartmanns tid. Men det lykkedes ikke for ham at få en organiststilling og dermed et stabilt indtægtsgrundlag, før han som 47-årig blev ansat som domorganist i Ribe (1940). I korte perioder vikarierede han for organisterne i Marmorkirken (1912) og i Garnisons Kirke (1915-17), og 1926-31 var han konstitueret organist ved Christiansborg Slotskirke, hvor der dog kun lejlighedsvis var gudstjenester.

Lige efter koncerten i 1905 optrådte Langgaard som vidunderbarn med en improvisation ved enkelte lejligheder, og i årene frem til omkring 1920 leverede han af og til bidrag til koncerter i de københavnske kirker. Der var i reglen tale om velgørenhedskoncerter. Han spillede gerne et af sine egne værker eller optrådte som akkompagnatør i korte violin- eller sangnumre. Nogle få gange var han den gennemgående organist ved disse 'blandede' kirkekoncerter, det gjaldt således ved *Berlingske Tidendes* julekoncert i Marmorkirken i 1918.

I begyndelsen af 1920'erne ebbede Langgaards virksomhed som koncertorganist ud. I de små 20 år, der var gået siden 1905, havde han kun afholdt omkring 10 selvstændige koncerter. I 1911-12 præsenterede han således egne værker i Garnisons Kirke og i Århus Domkirke. Begge gange opførte han de to store kompositioner *Fantasia patetica* (BVN 19) og *Toccata* (BVN 51). Førstnævnte blev også spillet ved Langgaards koncert i Vor Frue Kirke i København i 1912, hvor koncertsanger Vilhelm Michelsen og kgl. koncertmester Axel Gade medvirkede i værker af bl.a. Marcello, Bach og Mozart. Det tredje store orgelværk i Rued Langgaards tidlige produktion, *Preludio patetico* (BVN 55), blev skrevet til opførelse ved Langgaards præsentationskoncert i Berlinerfilharmonien den 10. april 1913, hvor også orkesterværket *Sphinx* og symfoni nr. 1 blev uropført. Den 19-årige komponist spillede selv *Preludio patetico* på koncertsalens orgel. Det var den eneste gang, han optrådte som koncertorganist i udlandet, hvis man ser bort fra et par uformelle sommerkoncerter i Sverige. Under sit ophold i Kerteminde i sommeren 1917 gav Langgaard en koncert (assisteret af en lokal sangerinde) i byens sognekirke, og i 1918 præsenterede han en række kompositioner ved en koncert i Ordrup Kirke (nord for København). Den sidste koncert, der er registreret i denne fase af Langgaards liv, fandt sted i 1923 i Sct. Olai Kirke i Helsingør. Her medvirkede en polsk sopran, Langgaard kendte fra Tyskland, og pro-

With the quite exceptional talent that Langgaard showed for improvisation and organ playing, it would have been natural for him as a child prodigy or at a later point to have gone in for a career as a concert-playing organist. But he did not do so. One of the reasons was clearly that he did not feel at ease in the role of a concert performer – it did not really interest him. Just as important was the fact that from the age of 15 onwards he was utterly engrossed in composing and devoted all his energies to it. He must have regarded it as impossible to combine the occupation of a creative artist with an actual career as a performing musician. So, despite his promising start, his activities as a concert organ player were almost invisible. His expectation was to be able to supplement his 'breadless' life as a composer by a regular job as a church organist, as there was a tradition for in Denmark ever since the time of Weyse, Gade and Hartmann. But he did not manage to procure a job as an organist and thereby a stable source of income before, at the age of 47, he was appointed cathedral organist in Ribe (1940). For short periods, he was a temporary organist at The Marble Church (1912) and The Garrison Church (1915-17), and in 1926-31 he was deputy organist at Christiansborg Palace Chapel, where, however, there were only occasional services.

Immediately after the concert in 1905, Langgaard performed as a child prodigy with an improvisation on several occasions, and in the years up to 1920 he occasionally contributed to concerts in the Copenhagen churches. These were normally charity concerts. He often played one of his own works or appeared as an accompanist in short violin or song pieces. On a few occasions, he was the regular organist at these 'mixed' church concerts – this applied for example at the *Berlingske Tidende* Christmas concert in The Marble Church in 1918.

In the early 1920s, Langgaard's appearances as a concert organist ebbed away. In the almost 20 years that had passed since 1905, he had only given about 10 independent concerts. In 1911-12, for example, he presented his own works at The Garrison Church and Aarhus Cathedral. On both occasions, he performed the two large compositions *Fantasia patetica* (BVN 19) and *Toccata* (BVN 51). The former was also played at Langgaard's concert in The Church of Our Lady in Copenhagen in 1912, where concert singer Vilhelm Michelsen and Royal Concert Master Axel Gade also took part in works by such composers as Marcello, Bach and Mozart. The third major organ work in Rued Langgaard's early production, *Preludio patetico* (BVN 55), was written to be performed at Langgaard's presentation concert in the Berlin Philharmonic on 10 April 1913, where a first performance was also given of the orchestral work *Sphinx* and Symphony no. 1. The 19-year-old composer played the *Preludio patetico* himself on the concert hall organ. This was the only time he appeared as a concert organist abroad, if one ignores a couple of informal summer concerts in Sweden. During his stay in Kerteminde in the summer of 1917, Langgaard gave a concert (assisted by a local female singer) in the town's parish church, and in 1918 he presented a number of compositions at a concert in Ordrup Church, north of Copenhagen. The last concert to be registered in this phase of Langgaard's life took place in 1923 in Sct. Olai Church in

grammet omfattede vokalværker af bl.a. Bach og Reger og Langgaard bidrog denne gang med en improvisation over salmen "Lovsynger Herren" og med fantasien over "Dejlig er Jorden" (BVN 157).

I 1936, da Langgaard tog initiativ til at præsentere sit orgeldrama *Messis* (BVN 228) i Vor Frue Kirke i København, var der gået så lang tid siden, han sidst havde optrådt som koncerterende orgelspiller, at ingen længere kunne huske ham i den rolle. Første del af trilogien, som også har titlen *Messis*, blev uropført den 22. april 1936 og anden del, *Juan*, den 15. oktober. Et par anmeldere fremhævede Langgaards orgelspil og klangsans, men der var absolut ingen, der tog hans musik alvorligt. Den entydigt negative kritik medvirkede formodentlig til, at Langgaard ikke fik tilladelse til at opføre dramaets tredje del, *Begravet i Helvede*, i domkirken. Ti år senere program-satte han tredje del ved en radiotransmitteret koncert fra Ribe Domkirke, men valgte i sidste øjeblik i stedet at spille et nykomponeret værk over samme idé (*In tenebras exteriores*, BVN 334).

I Ribe-årene 1940-52 deltog Langgaard i nogle få kirkekoncerter i domkirken, men afholdt sig generelt fra at arrangere koncerter. Han overlod til sine sommervikarer at holde en koncert til glæde for byens turister, mens han var bortrejst. Det skal dog nævnes, at Langgaard langfredag aften i 1950, 1951 og 1952 opførte første del af *Messis* i domkirken. Han tog også initiativ til at præsentere en række orgelværker i radioen. Statsradiofonien kunne nemt 'stille om' til Ribe domkirke, da der var en fast mikrofonomphængning, som radioen benyttede ved gudstjenestetransmissioner fra kirken. Langgaard fik godkendt seks halvtimes orgelprogrammer mellem 1944 og 1949. Han benyttede selvfølgelig lejligheden til at opføre sine egne kompositioner. I det hele taget var Langgaards organistvirksomhed centreret omkring egne værker. Han spillede mindre stykker af Gade, Hartmann og Liszt, men frem til 1940 er der ud over Guilman's tredje orgelsonate kun registreret to større værker fra orgellitteraturen på Langgaards koncertprogrammer, nemlig Bachs Præludium og fuga i Es-dur (BWV 552) og Toccata og fuga i d-mol (BWV 565). Hans repertoirekendskab synes at have været ret begrænset. I Ribe og i særdeleshed ved de korte radiokoncerter ser vi dog en udvidelse, idet Langgaard nu spiller Vierne's tredje orgelsymfoni (4 af 5 satser) op. 28 og enkeltsatser fra både orgelsymfoni nr. 1 og 2. Hans forslag til radioprogrammer rummer også Edgar Tinels orgelsonate nr. 3 op. 29, Liszts *Præludium og fuga over BACH*, Elgars orgelsonate op. 28 og et par sonater af Mendelssohn. Disse værker blev ikke opført i radioen, men ved en af de få kirkekoncerter i domkirken spillede han første sats af Elgars orgelsonate. Det hører med til billedet, at Langgaard helliger én af sine radiokoncerter Otto Malling's suite *Freiserens syv Ord paa Korset* op. 78.

Elsinore. Also performing was a Polish soprano Langgaard knew from Germany, and the programme comprised vocal works by such composers as Bach and Reger, with Langgaard contributing this time with an improvisation on the Danish hymn "Lovsynger Herren" and a fantasy based on "Dejlig er Jorden" ('Beautiful Saviour') (BVN 157).

In 1936, when Langgaard took the initiative of presenting his organ drama *Messis* (BVN 228) in Vor Frue Kirke in Copenhagen, so many years had passed since he last had appeared as a concert organist that no one could still remember him in that role. The first part of the trilogy that also has the title *Messis* was given its first performance on 22 April 1936, and the second part, *Juan*, on 15 October. A couple of reviewers praised Langgaard's organ playing and sense of sound, but there was no one at all who took his music seriously. The unequivocally negative criticism probably also partly led to Langgaard not being given permission to perform the third part of the drama *Buried in Hell* in the cathedral. Ten years later, he put the third part on the programme in a radio transmitted concert from Ribe Cathedral, but at the last moment chose instead to play a newly composed work based on the same idea (*In tenebras exteriores*, BVN 334).

During the Ribe years of 1940-52, Langgaard took part in a few church concerts in the cathedral, but in general he refrained from organising concerts. He left it to his summer stand-in to give a concert for the city's tourists while he was away. It should however be mentioned that Langgaard, on Good Friday evening in 1950, 1951 and 1952, performed the first part of *Messis* in the cathedral. He also took the initiative to present a number of organ works on the radio. Statsradiofonien (the Danish state broadcasting system) could easily 'take listeners over' to Ribe Cathedral, where there was a permanent microphone in position that the radio made use of for transmissions of church services from the cathedral. Langgaard had six half-hour organ programmes approved between 1944 and 1949. He naturally made use of the opportunity to perform his own compositions. And in general Langgaard's activities as an organist were centred round his own works. He played shorter pieces by Gade, Hartmann and Liszt, but up to 1940, apart from Guilman's third organ sonata, only two major works from organ literature were registered on Langgaard's concert programmes – Bach's Prelude and Fugue in E flat major (BWV 552) and Toccata and Fugue in D minor (BWV 565). His knowledge of the repertoire would seem to have been rather limited. In Ribe, and especially at the short radio concerts, we do however see an expansion, since Langgaard now plays Vierne's third organ symphony (4 out of 5 movements) op. 28 and individual movements from both organ symphony no. 1 and no. 2. He also suggested radio programmes which included Edgar Tinel's organ sonata no. 3 op. 29, Liszt's *Prelude and Fugue on the name BACH*, Elgar's organ sonata op. 28 and a couple of sonatas by Mendelssohn. These works were not performed on the radio, but at one of the few church concerts in the cathedral he played the first movement of Elgar's organ sonata. Part of the whole picture too is that Langgaard devotes one of his radio concerts to Otto Malling's suite *Freiserens syv Ord paa Korset* (The Saviour's Seven Words on the Cross) op. 78.

Orgelpræludier og lejlighedsværker 1912-1930

Værkerne i dette bind afspejler Langgaards muligheder og aktiviteter som organist i årene 1912-39. Mange af kompositionerne er tiltænkt koncertopførelser og skrevet til særlige lejligheder, mens der kun i mindre omfang er tale om præludier til gudstjenestebrug. De 7 *Præludier* (BVN 52), Langgaard skrev i 1912, er dog rimeligvis blevet til i forbindelse med hans vikartjenester ved Marmorkirken samme år. Vi kender titlerne på alle præludierne, og fire af dem blev også koncertopført af Langgaard, men kun to er bevaret: **1** *Jeg vil din Pris udsjunge* og **2** *Præludium til første Juledag* (Koralforspil til "Af Højheden oprunden er"). Sidstnævnte blev oprindeligt komponeret for orgel med messingblæsere, men i 1913 omarbejdet til den version for orgel solo, som publiceres her. Også *Jeg vil din Pris udsjunge* blev bearbejdet i 1913, men kun 1912-versionen kendes i dag. Præludierne er baseret på de gængse melodier fra det 16. århundrede til de to salmer, dog begge i deres senere, traditionelle form, sådan som de fx fremstår i Bielefeldts koralbog (*Melodier til Salmebog for Kirke og Hjem*, 1901). Langgaard spillede de to præludier ved flere kirkekoncerter mellem 1912 og 1918.

Der kendes derimod ingen opførelser i Langgaards tid af stemningsbilledet **3** *O, Kristelighed*. Det blev til under hans sommerophold i Kerteminde i 1918 og er baseret på L.M. Lindemans melodi til Grundtvigs "O kristelighed". Langgaard forsynede manuskriptet med salmetekstens slutning som motto (her i moderne retskrivning): " – og klar du jordklimpen i solglansen mild, så glade vi føler, os skabes i bryst, de levendes lyst!" Det næste værk, **4** *Hymne over "Dejlig er Jorden"*, blev til nogenlunde samtidig, men omarbejdet til brug for *Berlingske Tidendes* julekoncert i Marmorkirken den 12. december 1918. Langgaard var her den gennemgående organist og akkompagnerede en række kendte sangsolister i et populært program. I *Hymne over "Dejlig er Jorden"* benyttes den velkendte schlesiske folkemelodi, som i slutningen fremføres af orgel med ledsagelse af trompet og trombone (ad libitum). Der nævnes ikke nogen medvirken af messingblæsere i programmet for julekoncerten i 1918. Udgaven her præsenterer værket uden messingblæserstemmerne. I 1950 reviderede og forkortede Langgaard den 32 år gamle komposition under titlen **5** *Fantasi over "Dejlig er Jorden"*. Det skete i forbindelse med den populære sanger Aksel Schiøtz' gæsteoptræden i Ribe Domkirke med et juleprogram, der blev præsenteret sammen med Langgaard og violinisten Haakon Raskmark. Efterfølgende udarbejdede Langgaard en endnu kortere version til brug som præludium i domkirken og derfor blot gav betegnelsen **6** *Juleaften*.

I 1921 døde kongelig koncertmester Axel Gade. Han var søn af Niels W. Gade og var gift første gang med Rued Langgaards faster, Anna (født Langgaard), som døde i 1906. Axel Gade var således Rued Langgaards onkel, og han havde som violinist ofte opført værker af Langgaard sammen med komponisten og havde i rollen som primarius også medvirket ved uopførelser af flere af Langgaards strygekvartetter. Rued Langgaard spillede ved Axel Gades bisættelse fra Holmens Kirke den 15. november 1921. Som præludium anvendte han en omarbejdet version klaverstykket *Sylvesterhymne*,

Organ preludes and occasional works 1912-1930

The works in this volume reflect Langgaard's opportunities and activities as an organist in the years 1912-39. Many of the compositions are intended for concert performances and written for special occasions, while only to a lesser extent are we dealing with preludes for use at church services. The 7 *Preludes* (BVN 52), which Langgaard wrote in 1912, were however probably composed for his deputy organ services at The Marble Church the same years. We know the titles of all the preludes, and four of them were also performed at concerts by Langgaard, but only two have been preserved: **1** *I Will Sing Thy Praise (Prelude)* and **2** *Prelude for Christmas Day (Choral Prelude to 'How Bright Appears the Morning Star')*. The latter was originally composed for organ and brass instruments, but in 1913 he revised it into the version for organ solo that is published here. *I Will Sing Thy Praise* was also altered in 1913, but only the 1912 version is known today. The preludes are based on 'How bright appears the morning star' and 'My inmost heart now raises', respectively, both commonly used tunes from the 16th century, both however in their later, traditional form, as for example they appear in Bielefeldt's choral book (*Melodies for Hymn Book for Church and Home*, 1901). Langgaard played the two preludes at several church concerts between 1912 and 1918.

No performances, however, are known during Langgaard's lifetime of the mood piece **3** *Oh, Christian Faith Sweet*. It was composed during his summer stay in Kerteminde in 1918 and based on L.M. Lindeman's melody to Grundtvig's "O kristelighed". Langgaard provided the manuscript with the conclusion of the hymn text as motto: " – and light up the clod in the sun's gentle ray, so joyous we sense that within our breast the living desire is created". The next work, **4** *Hymn on 'Beautiful Saviour'*, was composed at roughly the same time, but revised for use at the *Berlingske Tidende* Christmas concert in The Marble Church on 12 December 1918. Langgaard was the regular organist at this concert and accompanied a number of well-known solo singers in a popular programme. In the *Hymn on 'Beautiful Saviour'* the well-known Silesian folk tune is used, concluding with the organ accompanied by trumpet and trombone (ad libitum). No mention is made of brass instruments participating in the programme for the Christmas concert in 1918. This edition presents the work without the brass instruments. In 1950, Langgaard revised and shortened the 32-year-old composition under the title **5** *Fantasy on 'Beautiful Saviour'*. This was in connection with the popular singer Aksel Schiøtz's guest performance in Ribe Cathedral with a Christmas programme that was presented along with Langgaard and the violinist Haakon Raskmark. Subsequently, Langgaard made an even shorter version to be used as a prelude in the cathedral, which was therefore called **6** *Christmas Eve*.

In 1921, Royal Concert Master Axel Gade died. He was the son of Niels W. Gade and his first marriage was to Rued Langgaard's aunt, Anna (b. Langgaard), who died in 1906. So Axel Gade was Rued Langgaard's uncle, and as a violinist he had often performed works by Langgaard together with the composer and, as first violin also taken part in premiere performances of several of Langgaard's string quartets. Rued

et værk fra 1918, som var blevet uropført samme år af pianisten Victor Schiøler, men i dag er forsvundet. Orgelpræludiet publiceres her som **7 Ved Axel Gades Jordefærd** i den samtidige, renskrevne version fra 1921. Langgaard reviderede kompositionen og udførte en ny renskrift i 1935, som han yderligere forsynede med mange blyantsrettelser. Denne 'endelige' version har samme titel og udgives som **8 Ved Axel Gades Jordefærd** [Version 1935]. Satsen var en overgang forsynet med titlen *Fredens Fyrste* og anbragt som "prolog" i en suite med titlen *Jule-Requiem*, som desuden omfattede **9 Præludier til Advent, Jul og Nytaar 12-20**.

De følgende tre kompositioner er alt, hvad der foreligger af nedskrevet musik fra Langgaards hånd fra de omtrent fem år, han var knyttet til Christiansborg Slotskirke, 1926-31. Kirken havde en særstatus, idet dens menighed var hoffet og dets funktionærer samt det faste personale ved bl.a. Det Kongelige Teater. Rigsdagens gudstjenester blev også afholdt i kirken, som formelt hørte under kongehuset. Langgaard blev konstitueret som organist den 1. februar 1926 og den 31. maj 1926 fejrede man 100-året for kirkens indvielse. Til den anledning skrev Langgaard **9 Præludium over "Jeg vil din Pris udsjunge"**. Han lavede først en version med ledsagende trompet og basun og kort efter den version for orgel solo, som publiceres her. Jubilæumsgudstjenesten markerede samtidig kirkens lukning, idet det var besluttet, at de offentlige søndagsgudstjenester i kirken skulle ophøre. Langgaards funktionsperiode var altså i første omgang blot fire måneder. Fra september 1927 og frem til midten af 1929 fandt der på ny gudstjenester sted i kirken, dog kun én hver måned. Fra denne periode stammer **10 Præludium F-dur** [I], som benytter Johann Kugelmanns melodi til salmen "Min sjæl, du Herren love", og **11 Præludium til Juleaften** (1928). Efter 1929 var der ikke meget at gøre for Langgaard som konstitueret organist ved kirken. Han spillede ved Rigsdagsgudstjenesterne til og med 1930 og ved hoffets kirkelige tjenester til 1931. Vi ved, at han desuden spillede den 29. juli 1930 ved den færøske Ólavsøkumesse. Hans præludium over "Hægstur, heilagur andi" omtales, men kendes ikke. Der har formodentlig været tale om en improvisation, sådan som Langgaard normalt praktiserede det ved gudstjenester. I 1930 blev det besluttet, at Christiansborg Slotskirke skulle ændre status, således at den blev sognekirke for et nyoprettet sogn i Københavns indre by. Langgaard håbede at få den nye stilling som organist, men den tilfaldt organisten ved Holmens Kirke, Mogens Wöldike.

Vi kan altså ikke sige noget om, hvorvidt de **9 Præludier til Advent, Jul og Nytaar 12-20**, som blev til under Langgaard og hans hustru Constances sommerophold i Troense i august 1930, var tænkt til benyttelse i Christiansborg Slotskirke. Præluderne blev komponeret nærmest dag for dag i løbet af 12 dage. Satsen til brug juleaften betegnes også *Indlednings-Forspil til "Det kimer nu til Julefest"* og citerer både C. Balles melodi til denne salme og melodien "Dejlig er den himmel blå" (J.G. Meidell). I præludiet til juledag benyttes Philipp Nicolais "Af højheden oprunden er" (som sædvanlig i senere traditionel form). Langgaards samlede titel på de ni præludier kendes ikke, og værktitlen er derfor en redaktionel konstruktion. Manuskriptet fremstår i dag med

Langgaard played at Axel Gade's funeral in Holmens Kirke on 15 November 1921. As a prelude he used a revised version of the piano piece *Sylvesterhymne* (*New Year Hymn*) a work from 1918 which had been given its first performance by the pianist Victor Schiøler, but has since disappeared. The organ prelude is published here as **7 At Axel Gade's Funeral** in the contemporary fair-copied version of 1921. Langgaard revised the composition and made a new fair copy in 1935, which he also supplied with many corrections in pencil. This 'final' version has the same title and is published as **8 At Axel Gade's Funeral** [Version 1935]. For a while, it was given the title *Prince of Peace* and placed as a "prologue" in a suite with the title *Christmas Requiem*, which also comprised **9 Preludes for Advent, Christmas and the New Year 12-20**.

The following three compositions are all that exists in the way of music written down in Langgaard's hand from the roughly five years he was connected to Christiansborg Palace Chapel, 1926-31. The chapel had a particular status, since its congregation was the court and its officials plus the permanent staff at, among others, The Royal Theatre. The services of the Danish Parliament were also held in the church, which formally came under the royal household. Langgaard was appointed *ad interim* as organist on 1 February 1926, and on 31 May 1926 the centenary of the chapel's consecration was celebrated. For that occasion, Langgaard wrote **9 Prelude on 'I Will Sing Thy Praise'**. He firstly wrote a version including trumpet and trombone, and shortly afterwards a version for organ solo which is published here. The centenary service also marked the closure of the chapel, as it had been decided that the public Sunday services in the chapel were to stop. Langgaard's appointment was therefore initially for only four months. From September 1927 and until mid-1929 there were once more services in the chapel, although only once a month. From that period date **10 Prelude F major** [I], which uses Johann Kugelmann's tune to the hymn 'Now praise, my soul, the Lord', and **11 Prelude for Christmas Eve** (1928). After 1929 there was not much for Langgaard to do as temporary organist at the chapel. He played at parliamentary services up to and including 1930 and at the court's church services until 1931. We know that he also played on 29 July 1930 at the Faroese *Ólavsøkumesse*. His prelude on "Hægstur, heilagur andi" is mentioned, but not known. It was probably an improvisation, as Langgaard often indulged in at church services. In 1930 it was decided that Christiansborg Palace Chapel should have a different status and become a parish church for a newly established parish in inner Copenhagen. Langgaard hoped to be appointed organist, but the position was given to the organist at Holmens Kirke, Mogens Wöldike.

So we are not able to say anything about the extent to which the **9 Preludes for Advent, Christmas and the New Year 12-20**, which were composed during Langgaard and his wife Constance's summer stay in Troense in August 1930, were intended to be used in Christiansborg Slotskirke. The preludes were composed almost day by day in the course of 12 days. The piece to be used on Christmas Eve is also called *Introductory Prelude to 'The happy Christmas comes once more'* and it quotes both C. Balle's melody for 'Det kimer nu til julefest' as well as the melody 'Dejlig er den himmel blå'

blyantsrettelser, kommentarer og overstregninger, som ikke hidrører fra en samlet revision, men er udtryk for komponistens skiftende planer med satserne, enkeltvis eller i andre sammenhænge. Præludium nr. 2 blev således genbrugt i revideret form som første del af orgelfantasiaen *Elias i Uvejret* (BVN 204). Udgaven præsenterer præludierne i deres oprindeligt komponerede, renskrevne form. Der foreligger selvstændige, reviderede versioner af sats nr. 4 og nr. 7, og de publiceres med de nye titler, de fik: **21 Palmesøndag** og **22 Nytaarsmorgen**.

Rued Langgaard må have kendt familien Kidde, for da forfatteren Harald Kiddes mor døde i 1931 og blev bisat fra Bispebjerg Krematorium, var det Langgaard, der besøgte musikken på det harmonium, der var til rådighed. Han bevarede manuskriptet, som dels indeholder **23 Præludium Es-dur** [I] og dels **24 2 Salmeforspil**. I præludiets begyndelse findes en reminiscens af J.A.P. Schultz' melodi til "Sig månen langsomt hæver" og i slutningen citeres Niels W. Gades "Udrust dig, helt fra Golgata". Forspillet til "Mig hjertelig nu længes" blev nogle år senere instrumenteret for strygekvartet og anbragt som *Introduktion* til værket *Variationer over "Mig hjertelig nu længes"* (BVN 71).

Rued Langgaards syn på kirkemusikken – og koncertværkerne fra 1930erne

Tiåret 1930-40 var den mest uproduktive periode i Langgaards liv som komponist. Han reviderede og bearbejdede ældre værker, men komponerede stort set intet nyt for større besætninger og ingen kammerværker. Der kom enkelte klaverværker fra hans hånd, men det er orgelværker til koncertbrug, der dominerer værklisten. Hans forsøg på at få et organistembede mislykkedes, selv om han søgte utallige stillinger. Blandt de ting, han så finder tid til, er at markere sit standpunkt hvad angår musik i kirken, et stridsemne der blev heftigt debatteret i begyndelsen af 1930erne. Langgaard får optaget artiklen *Kunst og Salmesang* i tidsskriftet *Kirken* i 1932. Det bliver nødvendigt med en lille ekskurs her, for Langgaards holdning til musikkens funktion i kirken er af betydning for forståelsen af hans orgelmusik.

Rued Langgaard var, naturligvis, modstander af den reform af gudstjenestemusikken, som Thomas Laub havde argumenteret for, og som i 1900-talles første årtier fik flere og flere tilhængere. "Laubianerne" ville fjerne al følelsesfuldhed, patos og subjektiv kunstnerisk udfoldelse fra gudstjenesten og indføre "den rene kirkestil", baseret på Palestrina og reformationstidens musik. I sin artikel tager Langgaard udgangspunkt i det 'faktum', at Jesus var en 'stemningskunstner', som benyttede poetiske virkemidler som lignelser og symbolsprog for derigennem at tale til menneskers følelse og fantasi. Begreber som lyrik og poesi, følelse og stemning er, efter Langgaards mening, uadskilleligt knyttet til kristendommen. Sådanne begreber må derfor naturligt nok være æstetisk normsættende for kirkekunsten i alle dens former. Netop de romantiske melodier og det frie, "kunstneriske" orgelspil hører altså hjemme i kirken. Musikken har en selvstændig, stemningsbærende og andagtsvækkende funktion i gudstjenesten og er ikke blot et understøttende element, sådan som laubianerne

(J.G. Meidell). In the prelude for Christmas Day, Philipp Nicolai's 'How bright appears the morning star' is used (as usual in a later traditional form). Langgaard's combined title for the nine preludes is not known, and the work title is therefore an editorial construction. The manuscript exists today with pencil corrections, comments and deletions that do not derive from an overall revision but are the expression of the composer's changing plans for the pieces, individually or in other contexts. Prelude no. 2, for example, was reused in a revised form as the first part of the organ fantasy *Elijah in the Storm* (BVN 204). The edition presents the preludes in their originally composed fair-copy form. There are independent, revised versions of pieces no. 4 and no. 7, and they are published with the new titles given them: **21 Palm Sunday** and **22 New Year's Morning**.

Rued Langgaard must have known the Kidde family, for when the writer Harald Kidde's mother died in 1931 and was cremated at Bispebjerg Crematory, it was Langgaard who played the music on the harmonium that was available. He preserved the manuscript, which contains **23 Prelude E flat major** [I] and **24 2 Hymn Preludes**. At the beginning of the prelude there is a reminiscence of J.A.P. Schultz's melody to 'Sig månen langsomt hæver' and in the end Niels W. Gade's 'Udrust dig, helt fra Golgata' is quoted. The prelude to 'O sacred head, now wounded' was also rewritten for string quartet and placed as *Introduction* to the work *Variations on 'O Sacred Head, Now Wounded'* (BVN 71).

Rued Langgaard's view of church music – and the concert works from the 1930s

The decade of the 1930s was the most unproductive period in Langgaard's life as a composer. He revised and adapted older works, but composed virtually nothing new for larger ensembles and no chamber works. He wrote a few piano works, but it is organ works for concert performance that dominate the list of works. His attempt to get an organist appointment failed, even though he sought a host of positions. Among the things he finds time for is to make clear what his attitude is about music in church, a controversial subject that was hotly debated in the early 1930s. Langgaard has his article *Art and Hymn Singing* accepted by the periodical *Kirken* (The Church) in 1932. It is necessary to digress slightly here, as Langgaard's attitude to the function of music in the church is of importance for an understanding of his organ music.

Naturally enough, Rued Langgaard was against the reform of music in divine services which Thomas Laub had argued in favour of, and which in the first decades of the 20th century gained increasing support. The "Laubians" wanted to remove all emotionalism, pathos and subjective artistic display from the church service and introduce "the pure church style", based on Palestrina and the music of the Reformation. In his article, Langgaard's point of departure is the 'fact' that Jesus was an 'artist of moods' who used poetic effects such as parables and symbolic language to speak to people's feelings and imagination. Concepts such as lyricism and poetry, feeling and mood are, in Langgaard's opinion, inextricably part of Christianity. Such concepts

mente. Musikken skal netop tale til den enkelte kirkegængers religiøse instinkt via en suggestiv, kunstnerisk oplevelse. Tanken er, at netop musikken evner at åbne for udsynet mod det høje, at musikken så at sige baner vej for menighedens modtagelighed over for bibelens ord.

Og så tilbage til orgelværkerne. Fantasien *Elias i Uvejret* fra 1930-31 (BVN 204, RLU 2003) er det første egentlige koncertværk for orgel, Langgaard skabte, efter at han i 1913 havde komponeret *Preludio patetico*. Det er ikke til at sige, hvad der nu fik ham til at gå i gang med at skrive det ene orgelværk efter det andet, han havde jo ikke noget orgel at spille på. Det krævede ganske vist ikke et orgel at komponere værkerne, men man må tro, at Langgaard af og til havde lejlighed til at afprøve sine ideer i praksis på de orgler, han kom i nærheden af, bl.a. på sine årlige ferieophold igennem 1930'erne i det sydfynske område og på Kullen.

I 1932-33 komponerede han fantasien *Nemo contra deum nisi deus ipse* (BVN 217, RLU 2003), og i 1934 fulgte fantasierne *Golgotha* (BVN 225) og *Bortrykkelsen* (BVN 226). Disse tre værker blev 1935-36 inddraget i den såkaldte "første aften" af *Messis* (BVN 228a) som sats 3, 4 og 1. I denne sammenhæng blev satsene omarbejdet i betydelig grad. *Golgotha* er kun overleveret i sin oprindelige, tresatsede form som skitser og fragmenter og kan derfor ikke udgives separat. Heller ikke det værk, der indgik som sats 2 i *Messis*, og som havde en meget kort levetid som selvstændigt værk under titlen *Opstandelsen, Parafrase for Orgel*, er bevaret. Derimod foreligger altså *Nemo contra deum nisi deus ipse* (publiceret i 2003) og **25** *Bortrykkelsen*, som optages her blandt de mindre værker. Denne fantasi over Philipp Nicolais melodi til "Zions vægter hæver røsten" (i senere traditionel koralform), var i udgangspunktet et orgelpræludium, som blev udvidet og fik titlen *Himmeriges Rige*, men kort efter blev omdøbt, først til *Hjemsamlingen*, dernæst til *Bryllupsklædningen*. Det senest rettede manuskript bærer titlen *Bortrykkelsen*. Titlen ledsages af mottoet "De udvalgte skulle bortrykkes til at møde Herren i Luften" efter Paulus' første brev til thessalonikerne (kap. 4, vers 17). I sin fulde længde lyder stedet i den nye bibeloversættelse: "Så skal vi, der lever og endnu er her, rykkes bort i skyerne sammen med dem for at møde Herren i luften".

Det lille orgelstykke **26** *Et Menneskes Dage er som Græs* fra 1935 blev inddraget i *Messis*, da Langgaard året efter komponerede orgeldramaets "anden aften", *Juan* (BVN 228b). Han valgte dog i denne sammenhæng at omkomponere stykket ganske betydeligt med det resultat, at kun 14 takter kan genfindes i præludiet (sats 1) af *Juan*, mens 17 andre takter endte i postludiet (sats 5). Titel og motto er fra Davids salme 103, vers 15-17. I den nye oversættelse lyder Langgaards uddrag således: "Menneskets liv er som græsset, som markens blomster; når vinden blæser over det, er det der ikke mere, dér, hvor det stod, ser man det ikke mere. Men Herrens troskab varer fra evighed til evighed mod dem, der frygter ham." I skitsen til orgelstykket er der underlagt tekst i solostemmen i t. 1-5: "Et menneskes Dage er som Græs som et Blomster blomstrer det" og i t. 42-47 står teksten "og dets Sted kender det ei mer, kender det ei mer". I slut-

must therefore, naturally enough, be aesthetically normative for church art in all its forms. Precisely the romantic melodies and free, 'artistic' organ playing thus belong to the church. The music has an independent, mood-setting and devotion-stimulating function in the service and is not just a supportive element, as the Laubians believed. Therefore the music is precisely to speak to the individual churchgoer's religious instinct via a suggestive, artistic experience. The idea is that it is precisely music that is able to open up a view of what is elevated, that it, so to speak, clears the way for the receptiveness of the congregation to Holy Scripture.

Now, back to the organ works. The fantasy *Elijah in the Storm* from 1930-31 (BVN 204, RLU 2003) is the first real concert work for organ that Langgaard created after he had composed *Preludio patetico* in 1913. It is impossible to say what it was that caused him to start writing one organ work after the other – for he did not have any organ to play on. Admittedly, an organ was not indispensable for composing organ works, but one would think that from time to time Langgaard had an opportunity to try out his ideas in practice on the organs he came in the vicinity of, such as on his annual holiday stays during the 1930s in the South Funen area and at Kullen in Sweden.

In 1932-33, he composed the fantasy *Nemo contra deum nisi deus ipse* (BVN 217, RLU 2003), and in 1934 there followed the fantasias *Golgotha* (BVN 225) and *Caught Up Together* (BVN 226). These three works were included in 1935-36 in the so-called "first evening" of *Messis* (BVN 228a) as movements 3, 4 and 1. In this connection, the pieces were considerably adapted. *Golgotha* has only survived in its original three-movement form as sketches and fragments and can therefore not be published separately. Nor is the work preserved that became movement 2 in *Messis* and that had a very short life-span as an independent work under the title *The Resurrection, Paraphrase for organ*. There are, however, *Nemo contra deum nisi deus ipse* (published in 2003) and **25** *Caught Up Together* which are included here among the lesser works. This fantasy on Philipp Nicolai's melody to 'Zion hears the watchmen singing' (in a later, traditional choral form) was originally an organ prelude that was expanded and given the title *The Realm of Heaven*, but shortly afterwards given the title *Gather Together*, and later *The Wedding Garment*. The later, modified manuscript has the title *Caught Up Together*. This title is accompanied by the motto: "The chosen ones were to be caught up together to meet the Lord in the air", based on Paul's First Epistle to the Thessalonians (chap. 4, v. 17): "Then we which are alive and remain shall be caught up together with them in the clouds, to meet the Lord in the air."

The small organ piece **26** *The Days of Man are as Grass* from 1935 was included in *Messis* when Langgaard the following year composed the organ drama's "second evening", *Juan* (BVN 228b). In this connection, however, he decided to considerably recompose the piece, with the result that only 14 bars can be found in the prelude (1st movement) of *Juan*, while 17 other bars ended up in the postlude (5th movement). The title and motto are from Psalm 103, vv. 15-17: "As for man, his days are as grass: as a flower of the field, so he flourisheth. For the wind passeth over it, and it is gone; and the

ningen findes et citat af melodien “Dejlig er jorden”. Langgaard synes at have anvendt stykket som prælude i Ribe Domkirke.

I 1930'erne vendte Langgaard tilbage til sine tidlige værker *Toccata* (BVN 51, 1911) og *Preludio patetico* (BVN 55, 1913) og udarbejdede forkortede versioner. *Toccata*-en, som ifølge Langgaard blev komponeret for Holmens Kirkes orgel, blev udgivet på Wilhelm Hansens Musikforlag i 1912. Værket blev tilegnet mindet om Niels W. Gade og blev uropført af Langgaard i Garnisons Kirke den 10. november 1911. Den forkortede version, **27** *Toccata*, blev udarbejdet i en førsteversion i 1935 og ændret i 1938. Med nogen besvær fik Langgaard Wilhelm Hansens Musikforlag med på at genudgive den nye version – mod at han betalte et beløb på 50 kr., hvad der svarede til halvdelen af trykningsomkostningerne! Kompositionen blev opført af forskellige organister i 1940'erne, mens Langgaard ikke selv synes at have spillet denne version offentligt. Udgaven i dette bind er baseret på den trykte udgave fra 1939 sammenholdt med originalmanuskriptet og versionen fra 1935.

Når det gælder *Preludio patetico* fra 1913, tog Langgaard udgangspunkt i dette værk, da han i 1935 udarbejdede, hvad han først kaldte et orgelpræludium, senere en orgelfantasi over Niels W. Gades melodi til salmen “Udrust dig, helt fra Golgata”. Det er faktisk kun hovedtemaet fra *Preludio patetico*, Langgaard genbruger, idet langt størstedelen er nykomponeret materiale. I sidste ende valgte Langgaard at kalde kompositionen for **28** *Preludio patetico* med tilføjelsen *Syng højt min Sjæl*, idet Gades melodi også anvendes til salmen “Syng højt, min sjæl, om Jesu død”. Der er registreringsangivelser i manuskriptet, hvilket tyder på, at Langgaard har spillet værket i Ribe Domkirke, dog ikke ved en koncert. Tre år senere udarbejdede Langgaard en kort version af *Preludio patetico* med samme titel som originalværket: **29** *Preludio patetico*. De indledende takter er nye, præsentationen af hovedtemaet er samme, korte udgave som i *Syng højt min Sjæl*-versionen, og resten udgøres af det oprindelige værks første del i revideret form.

En af de ting, som sysselsatte Langgaard i trediveerne var at arrangere nogle af sin far, Siegfried Langgaards værker, bl.a. komponerede han en klaverkoncert baseret på faderens musik. Han skrev også nogle orgelstykker, helt eller delvist efter klaverstykker af Siegfried Langgaard. Et af dem var *Forlængsel*, et stemningsbillede frit efter to stykker af faderen, *Folkesang* og *Berceuse*. Dette stykke blev hurtigt forsynet med et 66 takter langt indledende afsnit og fik titlen **30** *Som en Tyv om Natten*. Kompositionen blev færdig i juni 1938 og en ny slutning (fra t. 133) blev sat på i oktober samme år. Titlen er baseret på udtrykket “Herrens dag kommer som en tyv om natten” fra Paulus første brev til thessalonikerne (kap. 5, vers 2) eller Peters andet brev (kap. 3, vers 10). Langgaard påtænkte i adskillige år at sammenstille sine orgelarrangementer af faderens værker i en suite, som han gav mange titler, bl.a. *Requiem* og *Fra det døde Orgel*. *Som en Tyv om Natten* indgik i denne sammenhæng, ligesom prælediet **32** *Pinse*, der er baseret på korte uddrag af Siegfried Langgaards 41 sider lange, utrykte *Fantaisie dramatique* for klaver. I 1949 genbrugte Langgaard hele *Forlængsel*-delen af *Som en Tyv* i

place thereof shall know it no more. But the mercy of the Lord is from everlasting to everlasting upon them that fear him.” In the sketch of the organ piece a text has been added in the solo voice in bars 1-5: “As for man, his days are as grass, as flower of the field so he flourisheth” and in bars 42-47 there is the text: “and the place thereof shall know it no more, shall know it no more.” At the conclusion there is a quotation from the melody ‘Beautiful Saviour’. Langgaard would seem to have used the piece as a prelude in Ribe Cathedral.

In the 1930s, Langgaard returned to his earlier works *Toccata* (BVN 51, 1911) and *Preludio patetico* (BVN 55, 1913) and wrote shortened versions of them. The *toccata*, which according to Langgaard was composed for the organ in Holmens Kirke, was published by Wilhelm Hansens Musikforlag in 1912. The work was dedicated to the memory of Niels W. Gade and first performed by Langgaard in Garnisons Kirke on 10 November 1911. The shortened version, **27** *Toccata*, appeared in a first version in 1935 and an altered version in 1938. With some difficulty, Langgaard persuaded Wilhelm Hansens Musikforlag to reissue the new version – as long as he paid a sum of Kr. 50, which was half the printing costs! The composition was performed by various organists in the 1940s, but Langgaard himself does not seem to have played this version in public. The edition in this volume is based on the printed version from 1939 compared with the original manuscript and the version from 1935.

As regards *Preludio patetico* from 1913, Langgaard used this as a point of departure when, in 1935, he wrote what he first called an organ prelude, later an organ fantasy on Niels W. Gade’s melody to the hymn ‘Udrust dig, helt fra Golgata’. In fact, it is only the main theme from *Preludio patetico* that Langgaard re-uses, since the great majority of the material is newly composed. Finally, Langgaard chose to call the composition **28** *Preludio patetico* with the addition *Sing Out my Soul*, since Gade’s melody is also used for the hymn ‘Syng højt, min sjæl, om Jesu død’. There are register markings in the manuscript, which would indicate that Langgaard has played the work in Ribe Cathedral, though not at a concert. Three years later, Langgaard wrote a short version of *Preludio patetico* with the same title as the original work: **29** *Preludio patetico*. The introductory bars are new, the presentation of the main theme is in the same, short version as in the *Sing Out my Soul* version, and the rest comprises the first part of the original work in a revised form.

One of the things that occupied Langgaard during the 1930s was arranging some of the works by his father, Siegfried Langgaard, including the composition of a piano concerto based on his father’s music. He also wrote some organ pieces wholly or partially based on piano pieces by Siegfried Langgaard. One of them was *Earnest Expectation*, a mood picture freely based on two pieces by his father, *Folksong* and *Berceuse*. This piece was rapidly provided with a 66-bar-long introductory section and given the title **30** *As a Thief in the Night*. The composition was completed in June 1938 and a new conclusion (from b. 133) was added in October of the same year. The title is based on the expression “The day of the Lord comes like a thief in the night” from

lejlighedsværket *Ved Jacob Riisfesten i Ribe Domkirke* (BVN 382, publiceret i *Samlede præludier og mindre stykker for orgel*, bind 3).

Det sidste orgelværk, Langgaard skrev, før han kom til Ribe, var **31** *Expression*, der ifølge komponisten kan udføres på såvel harmonium som klaver eller orgel. Det er noteret uden pedal, bortset fra et par takter med pedal ad libitum. Kompositionen trækker på to tidligere værker, som er eller oprindeligt var knyttet til historien om Elias i uvejret fra den første kongebog (kap. 19, vers 11-13). Det er dels *Elias i Uvejret* (BVN 204) og dels *Nemo contra deum nisi deus ipse* (BVN 217). Kun første del af *Expression* er helt nykomponeret. Langgaards mottoer over de fire dele lyder: 1) "Og der kom et stærkt Vejr – Herren var ikke i Vejret" – 2) "– og der kom et Jordskjælv: Herren var ikke i det –" 3) "– og der kom en Ild: Herren var ikke i den –" 4) "Efter Ilden kom en stille sagte Lyd; da tilhyllede Elias sit Ansigt thi i den var Herren". Koralen, der citeres i det sidste afsnit, er den anonyme melodi fra reformationstiden "Aleneste Gud i Himmerig".

Yderligere oplysninger om værkerne findes i værkfortegnelsen *Rued Langgaards Kompositioner* (BVN), ligesom der kan findes en række detaljer i *Kilder og kritisk beretning* s. 168 ff. Langgaards liv og musik er behandlet generelt i Bendt Viinholt Nielsen: *Den ekstatiske outsider* (2012), og hans kirkemusikalske praksis i Ribe er beskrevet i bogen *Rued Langgaard – Langgaard versus Laub* (Bendt Viinholt Nielsen, 2013).

Paul's First Epistle to the Thessalonians (chap. 5, v. 2) or Peter's Second Epistle (chap. 3, v. 10). Langgaard considered for several years to group together his organ arrangements of his father's works in a suite to which he gave many titles, including *Requiem* and *From the Dead Organ*. *As a Thief in the Night* was included in this context, as also the prelude **32** *Whitsun*, which is based on short extracts of Siegfried Langgaard's 41-page-long, unpublished *Fantaisie dramatique* for piano. In 1949, Langgaard reused the entire *Earnest Expectation* section of *As a Thief* in the occasional work *For the Jacob Riis Festival at Ribe Cathedral* (BVN 382, published in *Collected preludes and minor works for organ*, volume 3).

The last organ work Langgaard wrote before coming to Ribe was **31** *Expression*, which according to the composer can be performed on harmonium, piano or organ. It is written without pedal, except for a couple of bars with pedal ad libitum. The composition draws on two earlier works that are or originally were connected to the story of Elijah in the storm from the First Book of Kings (chap. 19, vv. 11-13). It is partly *Elijah in the Storm* (BVN 204) and partly *Nemo contra deum nisi deus ipse* (BVN 217). Only the first part of *Expression* has been newly composed. Langgaard's mottos over the four sections are: 1) "And there came a strong wind – the Lord was not in the wind" – 2) "– and there came an earthquake: the Lord was not in it –" 3) "– and there came a fire: the Lord was not in it –" 4) "After the fire there came a still small voice; then Elijah wrapped his face, for in it was the Lord". The chorale cited in the final section is the anonymous melody from the Reformation 'All glory be to God on high'.

Further information about the works can be found in the catalogue of works *Rued Langgaard's Compositions* (BVN), and a number of further details in *Sources and Critical Commentary* p. 168 ff. Langgaard's life and music are dealt with in general in Bendt Viinholt Nielsen: *Den ekstatiske outsider* (2012), and his church-musical practice in Ribe is described in the book *Rued Langgaard – Langgaard versus Laub* (Bendt Viinholt Nielsen, 2013).