

RUED LANGGAARD

SFÆRERNES MUSIK

for soli, kor og orkester

(1916-18)

Tekst af Ida Lock

BVN 128



THE MUSIC OF
THE SPHERES

for soli, chorus and orchestra

(1916-18)

Text by Ida Lock

BVN 128

Kritisk udgave ved
Bendt Viinholt Nielsen

Critical edition by
Bendt Viinholt Nielsen

Partitur

Score



Rued Langgaard Udgiven

The Rued Langgaard Edition

EDITION WILHELM HANSEN

RUED LANGGAARD
SFÆRERNES MUSIK (BVN 128)
Kritisk udgave ved Bendt Viinholt Nielsen
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RUED LANGGAARD
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Critical edition by Bendt Viinholt Nielsen
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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
DR Danmarks Radio (Danish Broadcasting Corporation)
r recto (i.e. front page of a leaf of music)
RL Rued Langgaard
RLP Rued Langgaard's Private Archive in the Manuscript Department of the Royal Danish Library, Copenhagen; serial no.: Tilg. 554
RLS Rued Langgaard's Collection in the Music Collection of the Royal Danish Library, Copenhagen
v verso (i.e. back page of a leaf of music)

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OM DENNE UDGAVE

Denne kritiske udgave af *Sfæernes Musik* er baseret på det partitur, der udkom på Wilhelm Hansens Musik-Forlag i 1919. Langgaards originale, renskrevne partitur (trykmanuskriptet) er forsvundet. Det stemmesæt, der blev benyttet ved opførelser i Karlsruhe 1921 og Berlin 1922, er ligeledes bortkommet. I årene 1923-34 udarbejdede Langgaard forskellige forkortede og reviderede versioner, men også disse er helt eller delvist forsvundet. Fra 1939 er det imidlertid kun den trykte udgave, som Langgaard henviser til, og som han derefter må have betragtet som værkets gyldige form. De kilder, der foreligger i Rued Langgaards Samling (RLS 113) på Det Kongelige Bibliotek i København, er inddraget i udgivelsesprocessen, men er i praksis uden betydning for nærværende udgave.

Kun fire af de i alt 15 overskrifter over kompositionens enkelte dele findes i partiturudgaven fra 1919; de manglende er citeret fra det programblad, der blev uddelt ved uropførelsen i Karlsruhe i 1921.

Udgiverens tilføjelser og ændringer er typografisk markeret i udgaven ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Faste fortegn for klarinetter i passagen t. 567-596 er tilføjet af udgiveren. Der henvises i øvrigt til *Kilder og kritisk beretning* s. 93 ff.

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ABOUT THIS EDITION

This critical edition of *The Music of the Spheres* is based on the score published by Wilhelm Hansen's Music Publishing House in 1919. Langgaard's original, fair-copy score (the print manuscript) has disappeared. The set of parts that was used at the performances in Karlsruhe in 1921 and Berlin in 1922 has likewise been lost. In the years 1923-34, Langgaard prepared various abbreviated and revised versions, but these have either completely or partially disappeared. From 1939, however, only the printed edition is the one referred to by Langgaard, and it must be this one which he considered to be the valid form of the work. The sources to be found in the Rued Langgaard Collection (RLS 113) at The Royal Library in Copenhagen have been included in the editorial process, but are in practice of no importance for the present edition.

Only four of the overall 15 headings above the composition's individual sections are to be found in the score edition of 1919; those missing have been cited from the programme sheet that was handed out at the first performance in Karlsruhe in 1921.

The editor's additions and emendations are indicated typographically in the score by square brackets and broken slurs and ties. Cautionary accidentals in round brackets are also editorial. Fixed accidentals for clarinets in the passage from b. 567 to b. 596 have been added by the editor. For further information see *Sources and critical commentary* pp. 93 ff.



Fotografi fra februar 1918, den måned hvori Rued Langgaard fuldførte Sfærernes Musik.

Fotograf: Kongelig Hoffotograf Leopold Albert, København (Det Kongelige Bibliotek, København).

Photograph from February 1918, the month in which Rued Langgaard completed The Music of the Spheres.

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

RUED LANGGAARD (1893-1952)

Rued Langgaard blev født den 28. juli 1893 i København og døde den 10. juli 1952 i Ribe. Han blev døbt Rud Immanuel Langgaard, men fra 1932 underskrev han sig konsekvent Rued Langgaard. Allerede som elleveårig havde han en bemærkelsesværdig debut som organist og 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, *Sfærenes Musik* (1916-18) og *Symfoni nr. 6* (1919-20), blev uropført. I Danmark betragtede musikmiljøet imidlertid den indesluttede og enspænderagtige komponist med betydelig skepsis. Et kunstnerisk gennembrud udeblev, og efter at Langgaard i midten af 1920'erne havde fået sin opera *Antikrist* afvist af Det Kongelige Teater, reagerede han kraftigt ved at vende modernismen ryggen og rette åben kritik mod det danske musikliv. Langgaards religiøs 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 *Sfærenes 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 ekspressive, billedskabende og visionære udtryk.

Rued Langgaard was born on 28 July 1893 in Copenhagen and died on 10 July 1952 in Ribe. He was baptised Rud Immanuel Langgaard, but from 1932 onwards he consistently signed himself Rued Langgaard. Already as an 11-year-old boy he had a remarkable debut as an organist and organ improviser, and when he was nineteen his first symphony had its first performance in Berlin by the Berlin Philharmonic. In the early 1920s, Langgaard experienced a brief interest in his symphonic works in Germany, where his most progressive compositions, *The Music of the Spheres* (1916-18) and *Sixth Symphony* (1919-20) had their first performances. In Denmark, however, the music scene regarded the introverted and solitary-soullike composer with considerable scepticism. An artistic breakthrough never came, and after Langgaard's opera *Antichrist* was turned down by The Royal Danish Theatre in the mid-1920s, he reacted strongly by turning his back on modernism and openly criticising Danish musical life. Langgaard's religiously and symbolistically tinged conception of music accorded badly with the anti-Romantic, down-to-earth attitude that predominated in Denmark after 1930. Musical life followed the norms and the 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 SFÆRERNES MUSIK

ABOUT THE MUSIC OF THE SPHERES

Værkets tilblivelse og udgivelse

Sfærernes musik blev til mellem december 1916 og februar 1918. Hvordan tilblivelsesforløbet var i detaljer, ved vi ikke. To tilfældigt bevarede skitseblade er det eneste, der er bevaret, som er tidligere end den trykte udgave fra 1919. De to blade indeholder passagen t. 143-162 i løst skitseret, ufuldstændig form samt en endnu mere løst nedfældet passage. Fragmentet er ubetegnet, men afsluttes med en dobbeltstreg efterfulgt af komponistens signatur og dateringen 12 December 1916.¹ Samme dag skriver Langgaard til musikhistorikeren Godtfred Skjerne, og beder om en henvisning til en fremstilling af Pythagoras' tanker om sfærernes harmoni. "Jeg kender lidt til Sagen men ikke saa meget som jeg kunne ønske", skriver Langgaard.² Det er i brev materialet, vi finder de tidligste oplysninger om værket. Således fortæller komponistens mor, Emma Langgaard, i et brev dateret den 16. januar 1917, at hendes søn har komponeret et værk med titlen *Sfærernes Musik*, der dels skal tjene som en "instrumental Indledning" til scenesymfonien *Sinfonia interna*, dels kan koncertopføres selvstændigt med undertitlen *Tonesymbol*. I samme brev refererer Emma Langgaard en udtalelse af hendes søn, fremsat nogle dage forinden:

Et Værk som det – begriber jeg slet ikke hvordan det er blevet til – nu – naar jeg ser det staa der, forekommer det mig som en Umulighed at gøre. Et saadant Værk kan kun skabes engang, og aldrig mere. Det Hele er som en Plaskregn der kom over Hovedet.³

Den 28. januar 1917 kontakter Rued Langgaard kongelig kapelmester Georg Høeberg for at gøre ham interesseret i det nye værk:

[...] Som en slags Indledning til "Interna" har jeg comp. et Musikstykke som hedder: "Sfærernes Musik" – dette vil jeg gerne vise Dem; maaske vil De spille det paa en Kapelkoncert [...] Stykket vil – naar jeg selv skal sige det – kunde gøre Krav paa Interesse – det er nemlig endnu mærkeligere end Debussys: Sirenes! [...]⁴

Når Langgaard på denne indforståede måde henviser til *Sirènes*, den tredje sats af Debussys *Nocturnes*, skyldes det, at Høeberg nogle få dage forinden havde opført dette værk for første gang i Danmark med Det Kongelige Kapel.

I begyndelsen af 1917 må der uden tvivl have foreligget en version af *Sfærernes Musik* af større omfang end det, de omtalte skitseblade fra december 1916 antyder. En ny fase indledes i hvert fald i løbet af 1917, hvor den oprindeligt instrumentale komposition ændres til et vokalværk. I 2. udgave af Gerhardt Lynges bog *Danske Komponister i det 20. Aarhundredes Begyndelse*, som udkom i efteråret 1917, figurerer værket således under betegnelsen "*Sfærernes Musik*", et *Ekko for Soli, Kor og Orkester (1916-17)*. Den 29. december 1917 skriver Langgaard kontrakt med Wilhelm Hansens Musikforlag på værket. Han arbejder imidlertid videre med det i 1918, for det trykte

The genesis and publication of the work

The Music of the Spheres was composed between December 1916 and February 1918. The detailed course of development is not known. Two existing sketch sheets preserved by chance are all that precede the printed edition of 1919. These contain the passage of bb. 143-162 in a loosely drafted, incomplete form as well as an even more loosely jotted down passage. The fragment is unmarked, but ends with a double bar, followed by the composer's signature and the date 12 December 1916.¹ On the same day, Langgaard writes to the music historian Godtfred Skjerne, asking for a reference to a presentation of Pythagoras' thoughts concerning the harmony of the spheres. 'I know a little about the subject, but not as much as I could wish', Langgaard writes.² It is in letters that we find the earliest information about the work. The composer's mother, Emma Langgaard, for example, states in a letter dated 16 January 1917 that her son has composed a work with the title *The Music of the Spheres*, which is partly to serve as an 'instrumental introduction' to the scenic symphony *Sinfonia interna*, and partly to be an independent piece for concert performance with the subtitle *Tone Symbol*. In the same letter, Emma refers to a statement her son made a few days earlier:

A work like this – I don't *understand* how it came about – now – when I see it written down, it seems to me to be an impossibility. Such a work can only be created once, and never again. All of it is like a heavy shower that was falling on my head.³

On 28 January 1917, Rued Langgaard contacts the head of The Royal Danish Orchestra, Georg Høeberg, to try and interest him in the new work:

[...] As a kind of introduction to 'Interna' I have composed a piece of music that is called: 'Music of the Spheres' – I would very much like to show you this; perhaps you would consider playing it at a concert by the Royal Orchestra [...] The piece – although I say it myself – might well command your interest – for it is even stranger than Debussy's: Sirenes! [...]⁴

That Langgaard refers in this 'collegial' way to *Sirènes*, the third movement of Debussy's *Nocturnes* is due to the fact that a few days earlier Høeberg had performed this work for the first time in Denmark with The Royal Danish Orchestra.

At the beginning of 1917, a much more comprehensive version must doubtlessly have existed of *The Music of the Spheres* than the sketch sheets from December 1916 would suggest. A new phase began, at any rate, during 1917, when the originally instrumental composition was changed into a choral work. In the 2nd edition of Gerhardt Lynges book *Danish Composers at the Beginning of the 20th Century*, which appeared in autumn 1917, the work is entered under the title '*The Music of the Spheres*, an echo for solo voices, choir and orchestra (1916-17)'. On 29 December 1917, Langgaard signs a contract for the work with Wilhelm Hansen's Music Publishing House. He continues to work on it, however, in 1918, for the printed score has the completion date *February 1918*. Around 1950, Langgaard

1 Kilde D (jfr. *Kilder og kritisk beretning* s. 93 ff.).

2 Godtfred Skjernes Samling, Musikmuseet, København.

3 Brev til Godtfred Skjerne, Godtfred Skjernes Samling, Musikmuseet, København. Udtalelsen kan kun dreje sig om *Sfærernes Musik*, selv om EL refererer den i forbindelse med omtale af *Sinfonia interna*; denne "sceniske symfoni" (BVN 122) var imidlertid fuldført allerede i påsken 1916 og var sammenstykket af tidligere kompositioner. Oplevelsen af plaskregnen passer slet ikke på dette, og når EL nævner udtalelsen i sammenhæng med *Sinfonia interna*, må det være fordi *Sfærernes Musik* fra starten var tænkt som en indledning til dette værk.

4 RL til Godtfred Skjerne 28.1.1917 vedlagt en afskrift ved Emma Langgaard af RL's brev til Georg Høeberg af samme dato.

1 Source D (cf. *Sources and critical commentary* pp. 93 ff.).

2 The Godtfred Skjerne Collection, The Danish Music Museum, Copenhagen.

3 Letter to Godtfred Skjerne, The Godtfred Skjerne Collection, The Danish Music Museum, Copenhagen. The utterance can only refer to *The Music of the Spheres*, although EL refers to it in connection with *Sinfonia interna*; this 'scenic symphony' (BVN 122), however, was completed as early as Easter 1916 and was an amalgam of earlier compositions. The experience of a heavy shower does not fit this work at all, and when EL mentions the utterance in connection with *Sinfonia interna*, it must be because *The Music of the Spheres* was considered from the outset as an introduction to this work.

4 RL to Godtfred Skjerne 28 Jan. 1917 attached a copy by Emma Langgaard of RL's letter to Georg Høeberg of same date.

partitur bærer slutdateringen *Februar 1918*. Omkring 1950 oplyser Langgaard, at *Sfæernes Musik* er komponeret i december 1916 og delvis i 1918, men efter det foranstående må man tro, at værket har gennemløbet flere faser med stadige udvidelser fra det blev koncepteret i december 1916 og indtil afslutningen i februar 1918. En kort, men markant passage går dog tilbage til Langgaards symfoni nr. 2, komponeret 1913-14. Det er t. 529-545 med violinsoloen. Passagen var blevet udskilt fra symfonien, men faldt naturligt ind i den særlige klangverden i *Sfæernes Musik*. De 17 takter blev dog efterfølgende atter indlemmet i symfonien.⁵

Den 6. september 1918, mens Første verdenskrig endnu rasede, sendes manuskriptet til nodesætning i Leipzig, og i 1919 udkommer partituret på Wilhelm Hansens Musikforlag, som havde en forlagsafdeling i Leipzig. Partituret er det mest omfangsrige, Langgaard fik udgivet i sin levetid. Det er produceret i såkaldt autografi, hvilket vil sige, at nodesatsen er rentegnet i hånden og trykt med en litografisk teknik. Det er i usædvanligt stort format, men papiret er af særdeles ringe efterkrigs-kvalitet, trykket uskarpt og med stedvis vanskeligt læselige detaljer. Det forhold, at alle tekster i partituret publiceres på tysk, engelsk og fransk, tyder på, at forlaget har vurderet, at værket havde internationalt potentiale.⁶

Tekstforfatteren Ida Lock (1882-1951) nævnes hverken i det trykte partitur eller i forlagskontrakten, men står anført på koncertprogrammet for opførelsen i Berlin i 1922. I et trykt eksemplar af partituret afslører Langgaard dog antydningssvis, hvem forfatteren er, idet han har tilføjet bogstaverne I. O. efter sangteksten. Disse initialer dækker over Ida Ohlsen, en nær bekendt af familien Langgaard, uddannet som pianist på konservatoriet i København og elev af Rued Langgaards far, Siegfried Langgaard. Ida Ohlsen blev i 1905 gift med den svenske skibsfører Martin Lock, men blev angrebet af en svær sindslidelse og måtte 1911 indlægges permanent på Sankt Hans Hospital ved Roskilde. Her levede hun resten af sit liv – i en formørket tilstand, siges det. Ida Lock var således ikke professionel forfatter og fik intet udgivet. Digtet må oprindeligt være skrevet på dansk, men et manuskript kendes ikke, ligesom det er uvist, hvornår det kan være blevet til.⁷

Ved opførelserne i Tyskland i 1921 og 1922 blev *Sfæernes Musik* præsenteret med undertitlen "Eine Lebens- und Todes-Fantasie". Denne betegnelse findes ikke i det trykte partitur, som til gengæld er forsynet med et højstemt, usigneret forord (på tysk, engelsk og fransk):

Die himmlische und irdische chaotische Musik von roten, glühenden Saiten, mit denen das Leben mit Raubtierkrallen spielt – mit dem regenbogenfarbigen Kranz um ihr marmorernes Antlitz mit dem stereotypen – doch lebenden – dämonischen Lächeln wie von Lilienwänglein.

Overskrifterne over de enkelte afsnit er tilføjet efter værkets fuldforelse. Det trykte partitur indeholder mærkeligt nok kun første, anden, fjerde og femte af disse overskrifter. Alle femten blev publiceret på et særskilt programblad, som uddeltes ved uropførelsen og ved den følgende opførelse i Berlin.

Uropførelsen i Karlsruhe 1921

I tidsskriftet *Musik* kunne man den 1. oktober 1918 læse følgende: "Ved en Ekstrakoncert af det kgl. Kapel vil bl.a. et Ekko for Kor og Orkester 'Sfæernes Musik' af Rud Langgaard komme til Opførelse. Partitur og Stemmer er for Tiden under Trykning."⁸ Kapelmester Georg Høeberg havde altså reageret positivt på Langgaards henvendelse. Men opførelsen blev aflyst. Den 23. oktober nedlagde Sundhedsstyrelsen forbud mod afholdelse af koncerter for at modvirke

5 Symfoni nr. 2 (BVN 53, originalversion), sats II, t. 129-145 (Rued Langgaard Udgaven, 2002).

6 Et formindsket, fotografisk genoptryk af partituret blev udgivet i 1974 som Wilhelm Hansen Edition No. 1991a.

7 Blandt RLs efterladte papirer findes en lille bog med tegninger og digte af I.O., foræret RL juleaften 1901 (RLP 4). En samling breve fra Ida Ohlsen til RL, som nævnes af RL, er gået tabt.

8 *Musik*, 2. årg., nr. 10, 1.10.1918, s. 141.

states that *The Music of the Spheres* was composed in December 1916 and partially in 1918, but after what has been stated above, it seems likely that the work passed through several phases, with repeated expansions from the time it was originally conceived in December 1916 until its completion in February 1918. A short but striking passage, however, goes back to Langgaard's Symphony No. 2, composed in 1913-14. It is bb. 529-545 with the violin solo. The passage had been detached from the symphony, but it fitted in naturally with the special sound world of *The Music of the Spheres*. The 17 bars were subsequently re-incorporated into the symphony, however.⁵

On 6 September 1918, while The First World War was still raging, the manuscript is sent to be engraved in Leipzig, and in 1919 the score is published at Wilhelm Hansen's Music Publishing House, which had a publishing division in Leipzig. The score is the most comprehensive that Langgaard had published in his lifetime. It is produced in a so-called autography, which means that the music was fair-copied by hand and printed using a lithographic technique. The format is unusually large, but the paper is of particularly poor post-war quality, the printing blurred and in places with details that are almost illegible. The fact that all the texts in the score are published in German, English and French indicates that the publishing house felt the work had international potential.⁶

The author of the text, Ida Lock (1882-1951) is mentioned neither in the printed score nor in the publisher's contract, although her name is listed on the concert programme for the performance in Berlin in 1922. In a printed copy of the score, however, Langgaard does hint at who the author is, for he has added the initials I.O. after the song text. These initials are for Ida Ohlsen, a close acquaintance of the Langgaard family, educated as a pianist at the academy of music in Copenhagen and a pupil of Rued Langgaard's father, Siegfried Langgaard. In 1905, Ida Ohlsen married the Swedish shipmaster Martin Lock, but suffered from a severe mental disorder and in 1911 had to be permanently placed at Sankt Hans Hospital near Roskilde. Here she lived for the rest of her life – her mind clouded, it is said. Ida Lock, then, was not a professional writer and did not publish anything. The poem must originally have been written in Danish, but no manuscript is known to exist, nor is there any certainty regarding the date of its composition.⁷

At the performances in Germany in 1921 and 1922, *The Music of the Spheres* was presented with the subtitle 'Eine Lebens- und Todes-Fantasie' (A Fantasy of Life and Death). This subtitle is not to be found in the printed score, which on the other hand is provided with a high-flown, unsigned foreword (in German, English and French):

The heavenly and earthly chaotic music of red, glowing strings, with which life plays with predatory claws – with the rainbow-coloured corona around its marble countenance with the stereotype – though live – demoniacal smile as of lily's small cheeks.

The headings above the individual sections have been added after the work was completed. The printed score contains, strangely enough, only the first, second, fourth and fifth of these headings. All fifteen were published on a special programme sheet which was handed out at the first performance and the subsequent one in Berlin.

The first performance in Karlsruhe in 1921

In the periodical *Musik*, one could on 1 October 1918, read the following: 'At an extra concert by the Royal Danish Orchestra, an echo for choir and orchestra "The Music of the Spheres" by Rud Langgaard will be performed. Score and parts are at present being published.'⁸ The head of the orchestra, Georg Høeberg, thus reacted positively to Langgaard's approach. But the performance was cancelled. On 23 October, the National Board of Health forbade the holding of con-

5 Symphony No. 2 (BVN 53, original version), second movement, bb. 129-145 (The Rued Langgaard Edition, 2002).

6 A reduced, photographic reprint of the score was published in 1974 as Wilhelm Hansen Edition No. 1991a.

7 Among RL's posthumous papers there is a small book with drawings and poems by I.O., given to RL on Christmas Eve 1901 (RLP 4). A collection of letters from Ida Ohlsen to RL, mentioned by RL, has got lost.

8 *Musik*, vol. 2, no. 10, 1 Oct. 1918, p. 141.

yderligere spredning af den epidemiske “spanske syge”, som hærgede landet. Der er god grund til at tro, at dette månedlange forbud var årsagen til at koncerten og dermed uropførelsen af *Sfærernes Musik* gik i vasken. Men Langgaard har en anden forklaring. Georg Høeberg havde i et brev meddelt ham, at værket var antaget til opførelse ved en koncert med Det Kongelige Kapel, “hvor det imidlertid aldrig blev spillet, idet Koncertkomiteen for disse Koncerter – paa Forespørgsel – intet vidste om Antagelsen.”⁹ Ifølge denne forklaring havde Høeberg altså programsat værket, uden at have konfereret med kappellets koncertkomité, som åbenbart ikke viste interesse for at opføre kompositionen.

Men hos den tyske kapelmester Hans Seeber van der Floe¹⁰ fandt Langgaard lydhorhed. I januar 1921 havde van der Floe afholdt en koncert i sin hjemby Karlsruhe med nyere danske orkesterværker, herunder tonebilledet *Sphinx* af Langgaard. Nu tog han *Sfærernes Musik* på programmet for en “nordisk koncert”, der skulle finde sted i november 1921. Floe drog til Fredensborg i august 1921 for at gennemgå værket sammen med komponisten, som tilbragte sommeren her. Koncerten skulle finde sted i Konzerthaus i Karlsruhe den 26. november 1921. Otte dage før ankom Langgaard, som straks, sammen med Floe, måtte i gang med at rette de “rædsomt galt udskrevne Orkesterstemmer.”¹¹ Den lokale presse i Karlsruhe gjorde heftigt reklame for koncerten i foramtaler, som fremhæver det store apparat, som det nye værk kræver, med 95 musikere, solister og kor, og hvor også det nye instrument, “ein Glissando-Piano”, skabt specielt til denne uropførelse, fremhæves. I *Badische Presse* hedder det:

[...] Der Titel seines neuesten Werkes „Sphärenmusik“ muß nicht als Programm ausgefaßt werden – die Musik ist die Hauptsache. Sie steht außer bestimmten Tonarten, sucht vielmehr die Vereinigung aller Tonarten. Dem gedruckten Konzertprogramm wird eine motivische Erläuterung beigegeben werden.¹²

Den omtalte “Erläuterung” var et løst blad med overskriften “SPHÄRENMUSIK, Eine Lebens- und Todes-Fantasie für Soli, Chor, grosses Orchester und ein fernes Orchester von RUD LANGGAARD geb. 1893 in Kopenhagen”. Bladet indeholder de tyske titler og nodeeksempler for værkets 15 afsnit. Anmelderne nævner det usædvanligt store fremmøde til koncerten, som ud over *Sfærernes Musik* rummede fem satser af Sibelius musik til *Pelléas og Mélisande* (op. 46) samt tre sange af Grieg i orkesterarrangement, sunget af sopranen Ellen Overgaard. Hun medvirkede også som solist i *Sfærernes Musik*. De to altsoli blev fremført af Magdalena Bauer og Emmi Ruf, orkestret var Badisches Landestheater-Orchester, og som fjernorkester fungerede indforskrevne musikere fra Heidelberg Staatstheaters orkester. Fjernorkestret blev ledet af Wilhelm Schewpe. Koret var Chor des Badischen Landestheaters, ved orglet sad Georg Hofmann, og Hans Seeber van der Floe stod i spidsen for det hele. Publikum og anmeldere var både overvældede og desorienterede efter opførelsen:

Die Wirkung dieser wilden Orgie von Tönen auf die Zuhörerschaft war einfach verheerend. Man sah einzelne Besucher fluchtartig den Saal verlassen. Wie von Erinnyen verfolgt. Und wenn sich auch der Komponist am Schluß zeigen durfte, so kann man doch wohl sagen, daß er nicht verstanden wurde. Der Beifall galt dem Orchester und seinem Dirigenten, die sich mit bewundernswürdiger Hingabe für das Werk einsetzten.¹³

certs in order to prevent further spreading of the ‘Spanish Flu’ epidemic that was savaging the country. There is every reason to believe that this month-long prohibition was the reason why the concert and thus the first performance of *The Music of the Spheres* came to nothing. But Langgaard has a different explanation. Georg Høeberg had informed him by letter that the work had been approved for performance at a concert with The Royal Danish Orchestra, ‘but it was never performed because the concert committee for these concerts – when questioned – knew nothing of this acceptance.’⁹ According to this explanation, Høeberg had put the work on the programme without having conferred with the concert committee, which apparently was not interested in having the composition performed.

Langgaard found the German conductor Hans Seeber van der Floe¹⁰ more sympathetic, however. In January 1921, van der Floe had held a concert in his home city of Karlsruhe featuring contemporary Danish orchestral works, including the tone-picture *Sphinx* by Langgaard. He now put *The Music of the Spheres* on the programme of a ‘Nordic concert’ that was to take place in November 1921. Floe travelled to Fredensborg in August 1921 to go through the work together with the composer, who spent the summer there. The concert was to take place in the Konzerthaus in Karlsruhe on 26 November 1921. Eight days in advance, Langgaard arrived and immediately, along with Floe, set about correcting the ‘terribly incorrectly copied orchestral parts’.¹¹ The local press in Karlsruhe advertised strongly for the concert in advance publicity that stresses the large apparatus called for by the new work – with 95 musicians, soloists and choir, and in particular the inclusion of a new instrument ‘a glissando piano’, specially created for this first performance. *Badische Presse* writes:

[...] The title of his latest work “The Music of the Spheres” must not be thought of as a programme – the music is the main thing. It is not in any definite keys, seeks rather the union of all keys. The printed concert programme will be accompanied by an explanation of the motifs.¹²

The ‘explanation’ was a loose sheet with the heading ‘THE MUSIC OF THE SPHERES, a Fantasy of Life and Death for solo voices, choir, large orchestra and a distant orchestra by RUD LANGGAARD, born 1893 in Copenhagen’. The sheet contains the German titles and music examples for the 15 sections of the work. The reviewers mention the unusually large turnout at the concert which, apart from *The Music of the Spheres*, contained five movements of Sibelius’ music for *Pelléas og Mélisande* (op. 46) and three songs by Grieg in an orchestral arrangement, sung by the soprano Ellen Overgaard. She also took part as a soloist in *The Music of the Spheres*. The two contralto solos were sung by Magdalena Bauer and Emmi Ruf, the orchestra was the Badisches Landestheater-Orchester, and the distant orchestra was made up by musicians called in from the Heidelberg Staatstheater orchestra. The distant orchestra was under Wilhelm Schewpe. The choir was the Chor des Badischen Landestheaters, Georg Hofmann sat at the organ, and at the head of everything stood Hans Seeber van der Floe. The audience and reviewers were both overwhelmed and disorientated after the performance:

The effect of this wild orgy of notes on the audience was simply devastating. One saw individual members almost fleeing from the concert hall. As if pursued by Erinnyes. And when the composer was finally allowed to show himself, one can probably say is that he was not understood. The applause was for the orchestra and the conductor, who applied themselves to the work with admirable dedication.¹³

9 RLS 139,25, fragment af udkast til brev, ca. 1938; adressat ubekendt.

10 1884-1949; den korrekte stavemåde er formodentlig Hans Seeber-van der Floe, men kilderne medtager sjældent bindestregen.

11 Emma Langgaard, Karlsruhe, 18.11.1921 til Constance Tetens, København (RLP 9).

12 *Badische Presse* 25.11.1921, Abendausgabe, samt *Karlsruher Tagblatt* 24.11. og 26.11.1921.

13 *Karlsruher Zeitung* 28.11.1921 under rubrikken *Konzert-Wochen-Rückblicke*. Signatur: P.

9 RLS 139,25, fragment from a drafted letter, c. 1938; addressee unknown.

10 1884-1949; the correct spelling is probably Hans Seeber-van der Floe, but the sources seldom insert the hyphen.

11 Emma Langgaard, Karlsruhe, 18 Nov. 1921 to Constance Tetens, Copenhagen (RLP 9).

12 *Badische Presse* 25 Nov. 1921, evening issue, as well as *Karlsruher Tagblatt* 24 Nov. and 26 Nov. 1921.

13 *Karlsruher Zeitung* 28 Nov. 1921 under the heading *Konzert-Wochen-Rückblicke*. Signature: P.

Sådan lød konklusionen i *Karlsruher Zeitung*, som endvidere skriver:

[...] Langgaard geht als Komponist absolut eigene Wege. Der Hörer muß sich von landläufigen musikalischen Vorstellungen vollkommen freimachen, sonst wird er zu dieser Art „Musik“ kein Verhältnis gewinnen. Er steht sonst vor einem unlösbaren Rätsel. [...]

Die Komposition bleibt ein grotesker Versuch. Der Titel „Sphärenmusik“ oder der Untertitel „Eine Lebens- und Todes-Fantasie“ besagen gar nichts. Unter dieser Musik kann man sich alles und nichts vorstellen. Und doch ist der Höhepunkt mit dem hervorbrechenden Schrei des Chores, dem unheimlichen Gesang der Glocken und dem entsetzlichen Dröhnen der Pauken von erschütternder Wirkung. Ein unheimliches Grauen bricht aus diesen Klängen, als wollten das jüngste Gericht ankündigen. Wenn dieser Höhepunkt organisch aus dem Werke herausgewachsen wäre, wenn sich der Komponist einer größeren Konzentration befleißigt hätte, wenn er mehr in die Tiefe als in die Breite gegangen wäre, dann hätte man seiner Arbeit eine gewisse Anerkennung nicht versagen können. In dem jetzigen Zustand aber ist sie unerträglich. Es ist die Musik einer Willkür, der Ausdruck einer haltlosen, verwilderten Phantasie, die man mit Schlagwörtern wie Expressionismus, Futurismus oder Kubismus weder entschuldigen noch erklären kann. [...]

Karlsruher Tagblatt bringer en udførlig omtale:

[...] Zum Seltsamsten, was man seit langem im Konzertsaal vernommen, gehört die den Abend beschließende „Sphärenmusik“ von Rud Langgaard. [...] Langgaard stellt sich damit bewußt außerhalb dessen, was man unter Musik versteht. Keine eigentliche Melodie, keine harmonischen Zusammenhänge – sondern Töne, von einem fanatischen Willen zu Gebilden geballt, die ein Spiegel dessen sein sollen, wie Langgaard Leben und Tod sieht. So entsteht eine Reihe von Bildern, von Stimmungsgemälden; aber sie erfreuen, sie erheben nicht. Durch Gleichförmigkeit, durch häufige Wiederkehr von bereits Gesagtem, durch allzugroße Längen wird der Hörer ermüdet. Gewiß, manches packt und fesselt trotz des Seltsamen, Bizarren. Und man erkennt, dass in diesem Werke ein ganz Eigener, ein leidenschaftlich von dem, was er zu recht erkannte, durchdrungener Künstler in seiner Weise sich offenbart. Und die Ehrlichkeit seines Schaffens wird man ihm zuerkennen müssen. Aber das Gewaltsam-Primitive seiner Sprache (man höre, was die Frauen singen!), das manchmal Gequälte, Gesuchte dieser Musik, die selten helle, frohe Klänge aufweist, wirkt doch mehr bedrückend auf den Hörer als beglückend. Trotzdem wird man es Seeber van der Floe danken, daß er mit diesem eigenartigen Werk bekannt gemacht hat. Er setzte sich mit der ganzen Kraft seiner Künstlerpersönlichkeit für die „Sphärenmusik“ ein. Man fühlte, daß er davon durchdrungen war, eine hochwertige Schöpfung zum Leben erwecken zu dürfen. Seine Dirigentenleistung war fabelhaft. Die gewaltige Steigerung am Schlusse, wohl das Beste des Werkes, brachte er in machtvoller Weise heraus. [...] Die Aufnahme der „Sphärenmusik“ war (wie vorauszusehen war) geteilt. Auf dem Beifall hin konnte Rud Langgaard mit seinem Interpreten einige Male auf dem Podium erscheinen.¹⁴

En tredje anmelder, Anton Rudolph fra *Badische Presse*, er indledningsvis inde på, at *Sferernes Musik* er et ekstremt udtryk for den kamp for at overskride grænserne ind på malerkunstens område, som man finder i nyere musik. Han skriver videre:

¹⁴ *Karlsruher Tagblatt*, 29.11.1921 (Nr. 330), Erstes Blatt, under rubrikken *Nordisches Orkester-Konzert*. Signeret H. Wck.

That was the conclusion in *Karlsruher Zeitung*, which also states:

[...] Langgaard absolutely follows his own path as a composer. The listener has to free himself completely from generally accepted musical conceptions, otherwise he will gain no rapport with this kind of “music”. He will otherwise be confronted with an insoluble riddle. [...]

The composition remains a grotesque attempt. The title “The Music of the Spheres” or the subtitle “A Fantasy of Life and Death” convey nothing at all. During this music one can imagine everything and nothing. Even so, the climax, with the erupting cry of the choir, the eerie song of the bells and the horrific booming of the drums has a shattering effect. A sinister dread breaks out from these sounds, as if announcing the Day of Judgment. If this climax had grown organically out of the work, if the composer had striven to achieve a greater concentration, if he had explored more in depth than in breadth, one would not have been able to deny his work a certain recognition. In its present state, however, it is unbearable. It is the music of an arbitrary nature, the expression of a floundering, feral phantasy, one that one can neither excuse nor explain by such slogans as expressionism, futurism or cubism. [...]

Karlsruher Tagblatt features a detailed review:

[...] Among the weirdest things one has heard in a concert hall for a long time was the final work “The Music of the Spheres” by Rud Langgaard. [...] Langgaard intentionally places himself outside what one understands by music. No real melody, no harmonic contexts – just notes, squeezed into shapes by a fanatic will, which are then meant to be a mirror of what Langgaard regards as life and death. This gives rise to a series of images, or mood pictures – but they do not elate or elevate. Through uniformness, frequent repetition of what has already been stated, too great lengthiness the listener becomes exhausted. Admittedly, quite a lot seizes and grips one despite all that is strange and bizarre. And one recognises in this work a quite distinctive personality, an artist who is passionately steeped in what he feels must be expressed in his own way. And the honesty of his creation is something one has to allow him. But the violently primitive nature of his language (just listen to what the women sing!), the often tormented and far-fetched nature of this music that seldom produces any bright, joyous sounds, has more of an oppressive than an exhilarating effect on the listener. In spite of this, one must thank Seeber van der Floe for having embraced this peculiar work. He involved himself with all the force of his personality as an artist in “The Music of the Spheres”. One had the feeling of his being completely permeated by the task of bringing to life a valuable creation. His contribution as a conductor was fabulous. The powerful final climax – probably the best feature of the work – he brought out with full force. [...] The reception of “The Music of the Spheres” was (as could be predicted) divided. On the basis of the applause, Rud Langgaard was able to appear several times on the podium alongside his interpreters.¹⁴

A third reviewer, Anton Rudolph from *Badische Presse*, begins by stating that *The Music of the Spheres* is an extreme expression of the struggle to transcend boundaries and move into the area of painting that one finds in contemporary music. He then goes on to write:

¹⁴ *Karlsruher Tagblatt*, 29 Nov. 1921 (No. 330), first issue, under the heading *Nordisches Orkester-Konzert*. Signed H. Wck.

Reine Musik: nein, -- Kunst: ja. Unser geistiges Auge blickt; bei den einzelnen Sätzen in kosmische Weiten und Vorgänge und erst durch ihre Anschaulichkeit fallen Strahlen zurück in's Gemüt. Das Ohr als Auge – Wagner hat diesen Satz geprägt. Er empfing das Deskriptiv Anschauliche aus dem Wort, also aus der Dichtkunst, die modernen Tondichter empfangen es aus der Malkunst. Die Konsequenzen müssen sich auswirken, wer das weiß, kann dieser Langgaardschen Fantasie Achtung, je Bewunderung abgewinnen. Kann wer, der sie gehört hat, etwa leugnen, daß sie der Sibeliuschen Seichtheit gegenüber doch Charakter und Ausdruckswillen, also künstlerische Potenzen hat? So haben wir es, vom Standpunkt letzter Gerechtigkeit aus, doch als ein Zeiterzeugnis von Wert zu betrachten. Die Aufnahme war geteilt. Das ist zu verstehen. Nicht jeder mag den Kampf mitmachen, der, trotz allem, so interessant und bannend ist wie irgend ein Naturereignis.¹⁵

In Denmark blev modtagelsen af værket omtalt i tidsskriftet *Musik*:

[...] den tyske Kritik [synes] at byde paa visse Overraskelser. Saaledes hævdes det, at Arnold Schönberg blegner ved Siden af Atonalisten Langgaard, hvis Dobbeltorkester fremtryller en rentud potenseret Heksesabbath. Det turde vel næppe være denne Form for Radikalisme, der hidtil er faldet hans Landsmænd mest i Øjnene.¹⁶

Og i en redaktionel notits i *Politiken* lød det:

[...] Værket, der er yderst moderne i Form og Indhold, blev knapt forstaaet af Tilhørerne – skriver den stedlige Kritik – men Langgaards "utroligt stærke, ofte skønne Fantasi – og malende orkestrale Evne" er genstand for mange Lovord. Man finder, at "Arnold Schönberg" blegner ved siden af Langgaard med Hensyn til at finde nye "Udtryksmuligheder" – og det siges, at man her maaske staar ved Udgangspunktet til en ny Retning.¹⁷

Hvilke kilder, der refereres til i disse to notitser i danske aviser, er uvist. Men der er næppe tvivl om, at materialet, og de måske 'redigerede' oversættelser, stammer fra komponisten selv.

Opførelsen i Berlin 1922

Trods den noget blandede modtagelse ved uropførelsen, havde Floe, Overgaard og Langgaard mod til at præsentere værket i Berlin. Det skete ved en ren Langgaard-koncert i Singakademie, Am Kastanienwäldchen, den 10. Maj 1922. Koncerten var under protektion af Dronning Alexandrine og omfattede *Sphinx*, symfoni nr. 2 (med Ellen Overgaard som sanglesolist) og, efter pausen, *Sfærernes Musik*. Medvirkende var det forstærkede Blüthner-Orchester (Berlin), Burkhardtsche Chorvereinigung suppleret af Deutsche Männerchor 1920 og ved orglet sad Rudolf Czach. Dirigenten, Hans Seeber van der Floe, blev assisteret af Max Burkhardt. Umiddelbart efter koncerten, kl. 23.21, sendte Rued Langgaard et telegram hjem til sin mor i København med det ene ord "Prachtvoll".¹⁸ Publikums reaktion ved vi intet om, men berliner-anmelderne var langt mere skeptiske over for værket end tilfældet havde været i Karlsruhe.

I *Berliner Lokal-Anzeiger* hedder det:

[...] Dann aber kam offenbar die letzte Errungenschaft seiner Eingebungen, die mit einem ungeheuren Apparat inszenierte Lebens- und Todesphantasie „Sphärenmusik“ für Soli, Chor, Orchester, Orgel und noch einem Fernorchester, und gerade diese doch wohl ganz ernst gemeinte Arbeit ent-

Pure music: no, -- Art: yes. Our inner eye gazes – with the individual sections into cosmic expanses and scenes and only through their clarity are rays reflected back into the mind. The ear as an eye – Wagner invented this expression. He received the descriptively clear from the word, i.e. from poetry, the modern composers receive it from painting. The consequences must make an impact – the person that knows this can extract respect, even admiration, from this fantasy of Langgaard. Is anyone who has heard it able to deny that compared to the shallowness of Sibelius it has character and a will to express, i.e. artistic potency? As such, to be completely fair, we must consider it to be a valuable product of our age. The reception was divided. That is understandable. Not everyone is prepared to take up the fight which, despite everything is so interesting and captivating as some phenomenon of nature.¹⁵

In Denmark, the reception of the work was mentioned in the periodical *Musik*:

[...] German criticism [would seem] to offer certain surprises. It is, for example, claimed that Arnold Schönberg pales alongside the atonal composer Langgaard, whose double orchestra conjures up what is a highly potent witches' sabbath. It is hardly this kind of radicalism that until now has been most noticed by his fellow-countrymen.¹⁶

And in an editorial paragraph in *Politiken* it says:

[...] The work, which is extremely modern in form and content, was hardly understood by its listeners – local criticism writes – but Langgaard's "incredibly powerful, often beautiful fantasy – and vivid orchestral ability" is the subject of many words of praise. It is felt that "Arnold Schönberg" pales alongside Langgaard when it comes to finding new "possibilities for expression" – and it is said that here one is perhaps standing at the beginning of a new direction in music.¹⁷

What sources are being referred to in these two mentions in Danish newspapers is uncertain. But there can hardly be any doubt that the material and the perhaps 'edited' translations derive from the composer himself.

The performance in Berlin in 1922

Despite the somewhat mixed reception of the first performances, Floe, Overgaard and Langgaard had the courage to present the work in Berlin. This took place at a concert exclusively featuring music by Langgaard at Singakademie, Am Kastanienwäldchen, on 10 May 1922. The concert was under the patronage of Queen Alexandrine, and comprised *Sphinx*, Symphony No. 2 (with Ellen Overgaard as solo singer) and, after the interval, *The Music of the Spheres*. Taking part were the strengthened Blüthner-Orchester (Berlin), Burkhardtsche Chorvereinigung supplemented by Deutsche Männerchor 1920 and, at the organ Rudolf Czach. The conductor, Hans Seeber van der Floe, was assisted by Max Burkhardt. Immediately after the concert, at 11.21 pm, Rued Langgaard sent a telegram home to his mother in Copenhagen with the single word "Prachtvoll" (magnificent).¹⁸ We know nothing about the audience's reaction, but the Berlin reviewers were far more sceptical about the work than had been the case in Karlsruhe. The *Berliner Lokal-Anzeiger* writes:

[...] Then, however, came what is apparently the latest achievement of his inspiration – the Fantasy of Life and Death 'The Music of the Spheres', staged on a vast scale for soloists, choir, orchestra, organ and a second distant orchestra. And precisely this work, certainly conceived in earnest by

15 *Badische Presse* 28.11.1921, Abendausgabe. Signeret A. R. [Anton Rudolph].

16 *Musik*, 6. årg., nr. 1, 1.1.1922, s. 13. Usigneret.

17 *Politiken* 13.12.1921. Usigneret.

18 RLP 8.

15 *Badische Presse* 28 Nov. 1921, evening issue. Signed A. R. [Anton Rudolph].

16 *Musik*, vol. 6, no. 1, 1 Jan. 1922, p. 13. Unsigned.

17 *Politiken* 13 Dec. 1921. Unsigned.

18 RLP 8.

schied zu Ungunsten des Komponisten. [...] Eine sonderbare Sphärenmusik, die die nach allerlei mehr oder auch weniger prägnanten Motiven in einem fabelhaften Lärm mit neun (!) Pauken und komischem schnellen Glockengebimmel auflöst. Stil: hie Mahler, hie Schreker, hie Strauss, aber alle drei mißverstanden. Mit den gleichzeitig erklingenden sieben Tönen der Es-Dur Tonleiter, frei nach dem Anfang der Alpensinfonie, beginnt das hochgewollte, aber nicht gekonnte Tonstück, um dann allgemach zu versinken bis zu einem langgehaltenen D-Moll Aufschrei des Chors.

Der Dirigent dieser Utopie, Herr Seeber-van der Floe, hat sich durch seine Sicherheit hierbei einem Namen gemacht, das Blüthner-Orchester folgte seinen Zeichen mit größter Aufmerksamkeit [...] ¹⁹

Også *Allgemeine Musik-Zeitung* er forbeholden:

Dann aber verfiel der begabte junge Musiker der Grübele über Welt und Seele, Tod und Auferstehung, Christ und Antichrist; und suchte neue (?) Wege, daß alles musikalisch auszudrücken. So entstand ein inhaltlich wie formal gleich, ungeheuerliches Monstrum, die "Sphärenmusik"; leider sehr irdische Unmusik. Das sieht man schon, wenn man nur die Erläuterungen überschaut: sie enthalten nicht weniger als 15 verschiedenen sog. Themen [...]. Man schließe aus diesem scheinbaren Reichtum an Erfindung aber nicht auf besondere Erfindungsgabe. Diese Aphorismen sind ohne jede suggestive Ausdruckskraft und Entwicklungsfähigkeit; einmal ausgesprochen, sind sie erledigt. Ihre Verknüpfung ist eine rein kaleidoskopartige; ohne innere Notwendigkeit werden sie an der Hand eines höchst verschwommenen poetisch-philosophischen Programms, das selbst mit den Erläuterungen in der Hand nicht klar zu erfassen ist, aufgereiht. Der Riesenapparat ist nicht ausreichend beherrscht, da dem Komponisten der feinere Klangsinn und jede Oekonomie in der Verwendung der Mittel fehlt [...] ²⁰

Langgaards arbejde med kompositionen efter 1922

I 1923 udarbejdede Langgaard et nyt manuskript til *Sfærenes Musik*.²¹ Det betegnes af Langgaard som et "klaverudtog", men er snarere et reduceret partitur, noteret på mellem 2 og 16 systemer. Manuskriptet præsenterer en forkortet version af værket, men tjener i øvrigt ikke noget praktisk formål. Bortset fra to takter er der ikke tale om nogen revision af musikken. Forkortelsen omfatter fire afsnit, i alt 208 takter. Væsentligst er udeladelsen af t. 422-548, som omfatter hele afsnittet med sopransolo. Der er desuden et par instrumentale ændringer, idet Langgaard i t. 360-364 foreskriver kor (SATB) i stedet for strygere, og medtager orgel i t. 551-597 sammen med koret. I t. 549 præciserer han, at der skal benyttes *Kirkeklokker*. Det er måske også værd at bemærke, at ingen af de overskrifter, som blev offentliggjort ved opførelserne 1921-22, er medtaget.

Året efter, 1924, udarbejdede Langgaard en forkortet og udelukkende instrumental version, vistnok den, han samme år fik retur fra Det Kongelige Kapel med afslag om opførelse.²² Dette partitur, i øvrigt et kalligrafisk smukt udformet manuskript, er ikke bevaret i sin helhed, idet bl.a. slutningen mangler. Forkortelsen omfattede oprindeligt (mindst) 377 takter, og yderligere 34 takter blev elimineret, inden den tilbageblevne torso fik titlen *Kristi Genkomst* og blev tænkt ind i en sammenhæng med andre værker under titlen *Tre Tonebilleder* (del 2 og 3 med titlerne *Dommen* og *Opstandelsen* kendes ikke, og planen blev nok aldrig realiseret).

I nogle år synes Langgaard at have betragtet en eller anden instrumental version som den 'gyldige'. Men i perioden 1929-34 fremkom

the composer, did not meet with any approval from the audience. [...] A strange music of the spheres which, after all sorts of more and also less striking motifs dissolved into a phenomenal racket with nine (!) kettledrums and strange rapid clanging of bells. Style: at times Mahler, at times Schreker, at times Strauss – but all three of them misunderstood. With the simultaneously sounding seven notes of the E flat major scale, freely after the beginning of the Alpine Symphony, the ambitious but unsuccessful piece of music starts but then gradually sinks into a sustained cry in D minor by the choir.

The conductor of this utopia, Herr Seeber-van der Floe, has because of his assurance made a name for himself here, with the Blüthner-Orchester following his directions with great attentiveness [...] ¹⁹

Allgemeine Musik-Zeitung also has reservations:

But then the gifted young musician lapsed into brooding over world and soul, death and resurrection, Christ and Antichrist, and sought new (?) paths to express everything in music. And thus there arose a horrific monster in terms of both content and form – unfortunately extremely down-to-earth non-music. One can already see this just on glancing at the explanations: they contain no less than 15 different so-called themes [...]. Despite this apparent richness of inventiveness, however, one cannot deduce any gift of invention. These aphorisms are devoid of any suggestive expressiveness and capacity for development; once pronounced, they are finished. Their correlation is purely kaleidoscopic, without inner necessity they are strung together with the aid of a highly muzzy poetical-philosophical programme that even with the explanations at hand is impossible to grasp clearly. The huge apparatus is not sufficiently mastered, since the composer lacks any finer sense of sound or any economy in the use of the means at his disposal [...] ²⁰

Langgaard's work on the composition after 1922

In 1923, Langgaard prepared a new manuscript of *The Music of the Spheres*.²¹ It is described by Langgaard as a 'piano reduction', but is rather a reduced score, written on between 2 and 16 staves of music. The manuscript presents a shortened version of the work, but otherwise serves no practical purpose. Apart from two bars, there is no actual revision of the music. The shortening comprises four sections with a total of 208 bars. Most important is the omission of bb. 422-548, which comprise the entire section with soprano solo. There are also a couple of instrumental changes, with Langgaard prescribing choir (SATB) instead of strings in bb. 360-364, and having the organ participate with the choir in bb. 551-597. In b. 549 he stipulates that *church bells* are to be used. It is perhaps also worth noting that none of the headings that were published in connection with the performances of 1921 and 1922 are included.

The following year, 1924, Langgaard prepared a shortened and exclusively instrumental version, probably the one that was returned by The Royal Danish Orchestra the same year with a rejection regarding performance.²² This score, which is a beautifully executed calligraphic manuscript, has not been preserved in its entirety – the conclusion, for example, is missing. The shortening originally comprised (at least) 377 bars, with a further 34 also being eliminated before the remaining torso was given the title *Christ's Second Coming* and was conceived as being combined with other works under the title *Three Tone Pictures* (parts 2 and 3 with the titles *The Judgment* and *The Resurrection* remain unknown, and the plan was probably never realised).

For several years, Langgaard seems to have considered some instrumental version or other as the 'valid' one. But in the 1929-34

19 *Berliner Lokal-Anzeiger* Nr. 231, 18.5.1922, Morgenausgabe, under rubriken *Konzerte*. Signeret P.E.

20 *Allgemeine Musik-Zeitung*, Jg. 49/1922, 19.5.1922, s. 423.

21 Kilde C (jfr. *Kilder og kritisk beretning* s. 93 ff.).

22 Kilde B (jfr. *Kilder og kritisk beretning* s. 93 ff.). Afslaget fra Det kgl. Kapel fremgår af et notat dateret 17.2.1924 (RLP 3) støttet af dagbogsoptegnelse af CL fra samme dag (RLP 10).

19 *Berliner Lokal-Anzeiger* No. 231, 18 May 1922, morning issue, under the heading *Konzerte*. Signed P.E.

20 *Allgemeine Musik-Zeitung*, vol. 49/1922, 19 May 1922, p. 423.

21 Source C (cf. *Sources and critical commentary* pp. 93 ff.).

22 Kilde B (cf. *Sources and critical commentary* pp. 93 ff.). The rejection by The Royal Danish Orchestra can be seen from an entry dated 17 Feb 1924 (RLP 3) supported by a diary entry by CL from the same day (RLP 10).

nye versioner af værket, hvoraf ingen dog er bevaret. Notater nævner både 1929 og 1930 som tilblivelsesår for en såkaldt "modificeret" version med en varighed på 20 minutter. Om der stadig er tale om en instrumental version, eller om koret eventuelt er kommet med igen, er uklart. I januar 1934 udformer Langgaard en ny version, som denne gang er baseret på den trykte udgave og medtager hele besætningen: soli, kor, orkester, orgel og klokker. Den omtales i flere kilder under titlen *Nirvana*, en titel, der også havde været knyttet til en instrumental version. Som undertitler nævnes *En Feberfantasi* og *Kultur-undergangsmusik*. Teksten var nu et uddrag af Friedrich Nietzsches bog *Jenseits von Gut und Böse. Vorspiel einer Philosophie der Zukunft* (1886). Det vides ikke, hvilket tekstuddrag, det drejer sig om. Under alle omstændigheder må Langgaard ret hurtigt have opgivet denne version, for da Statsradiofonien i 1939 beder ham indsende værket til gennemsyn for dirigenten Fritz Busch, er det i form af det trykte partitur. Han har dog valgt en ny titel: *Titanic*. Det, der sker efter 1939, er, at Langgaard fastholder den trykte version som den gældende, men at han løbende digter videre over værket indhold og betydning gennem nye titler, overskrifter, mottoer mv. Når det gælder *Titanic* hæver han således, at det er værket oprindelige titel, og at det kryptiske forord i partituret (citeret ovenfor) er "inspireret" af Jobs Bog, kap. 10, vers 22, som lyder "det land, der er mørkt som det dybeste mørke, med mulm, uden orden, hvor lyset er som det dybeste mørke."²³

Fritz Busch fandt åbenbart ikke interesse for *Sfærernes Musik*, men i 1944 genfremsender Langgaard det trykte partitur til Statsradiofonien som programforslag, nu under titlen *Sfærernes Musik (Fond de la Mer)*, *Fantastisk Fantasi for Soli, Kor, Orkester og Orgel*. Den overraskende titel *Fond de la Mer* (som også forekommer på dansk som *Havsens Bund*) synes forklaret i et samtidigt notat af Langgaard om *Sfærernes Musik*:

I "Sfærernes Musik" har jeg i Nat og Fortvivelse fuldstændig opgivet alt hvad der forstaaes ved Motiver, Gennemarbejdelse, Form og Sammenhæng. Det er "Musik" indhyllet i sorte Slør og uigennemtrængelige Dødstaaer. Paa denne "Musik" passer [Karl] Gjellerups Ord: " – hvil Verdens Ocean, det store stille, det som bruser dybt i Sfærernes Musik: – Livsmelodien toned salig bort i Evighedens hvilende Akkord."²⁴

Fra Langgaards senere år stammer også titelforslagene *Afgrunden (Instrumentationsfantasi)* og *Bruges-la-Morte-Klokkerne* (efter Georges Rodenbachs roman *Bruges-la-Morte*, 1892). Samtidig med sidstnævnte titel lancerede han undertitlen *Religiøse Stemninger* og nogle nye overskrifter over værket dele: *Orgel – Kyrie – Kor – Ekko – Orgel – Harpe*.²⁵ Langgaards sidste udsagn om værket findes i "klaverudtoget" fra 1923, som han i 1943 havde suppleret meget nødtørfigt med de afsnit, som var blevet udeladt i 1923, således at det nu svarede til det trykte partitur. Klaverudtoget fik et nyt omslag omkring 1950/51, hvorpå Langgaard anførte den 'rene' titel *Sfærernes Musik* – men også et nyt motto:

Venligt kan Stjærerne synes at vinke os, kold og ubarmhjerterig er dog Stjærernes Skrift.

Det er et citat fra præsten Jørgen H. Monrads mindetale ved C.F. Tietgens begravelse i Marmorkirken i København i 1901.²⁶ Blandt de sene tilføjelser i samme manuskript er også et forslag til udskiftning af korets 'nonsenstekst' "do-re-mi-fa-sol-la" med ordene "Kyrie eleison".²⁷

period, new versions of the work appeared, none of which, however, has been preserved. Entries list both 1929 and 1930 as the year when a so-called 'modified' version came into being, one that lasted 20 minutes. Whether this is an instrumental version, or whether the choir has been reintroduced once more remains unclear. In January 1934, Langgaard makes a new version, this time based on the printed version and including the entire ensemble: soloists, choir, orchestra, organ and bells. It is mentioned in several sources under the title *Nirvana*, a title that also had been linked to an instrumental version. Subtitles mentioned are *A Fever Fantasy* and *Decline of Culture Music*. The text was now an extract from Friedrich Nietzsche's book *Beyond Good and Evil: Prelude to a Philosophy of the Future* (1886). It is not known what extracts from the texts were involved. Under all circumstances, Langgaard must have abandoned this version relatively quickly, for when the State Radio asked him in 1939 to send his work in for perusal by the conductor Fritz Busch, it was sent in the form of the printed score. He had, however, chosen a new title: *Titanic*. What takes place after 1939 is that Langgaard retains the printed version as the valid one, but he continues to vary the content and meaning of the work via new titles, headings, mottoes, etc. As regards *Titanic*, for example, he claims that it is the original title of the work, and that the cryptic foreword in the score (cited earlier) has been 'inspired' by The Book of Job, chapter 10, verse 22, which says 'A land of darkness, as darkness itself; and of the shadow of death, without any order, and where the light is as darkness.'²³

Fritz Busch was evidently not interested in *The Music of the Spheres*, but in 1944 Langgaard once more sends the printed score to the State Radio as a programme suggestion, now under the title *The Music of the Spheres (Fond de la Mer)*, *Fantastic Fantasy for Soloists, Choir, Orchestra and Organ*. The surprising title *Fond de la Mer* (which also appears in Danish as *Havsens Bund*), would seem to be explained in a contemporary note made by Langgaard about *The Music of the Spheres*:

In "The Music of the Spheres" I have, in night and despair, completely abandoned everything that is normally understood as motifs, intensive study, form and context. It is "Music" wrapped in black veils and impenetrable death-mists. [Karl] Gjellerup's words fit this "Music": " – rest ocean of the world, the great silent sea that resounds deeply in the music of the spheres: – The melody of life faded blissfully away into the resting chord of eternity."²⁴

In his later years, Langgaard also suggested the titles *The Abyss (Instrumentation Fantasy)* and *The Bruges-la-Morte-Bells* (referring to Georges Rodenbach's novel *Bruges-la-Morte*, 1892). At the same time as the latter title, he launched the subtitle *Religious Moods* and certain new headings above the sections of the work: *Organ – Kyrie – Chorale – Echo – Organ – Harp*.²⁵ Langgaard's last statement about the work is to be found in 'the piano reduction' from 1923, which he had scantily supplemented in 1943 with the sections that had been omitted in 1923, so that it now corresponded with the printed score. The piano reduction was given a new cover in 1950/51, on which Langgaard added the 'pure' title *The Music of the Spheres*, but also a new motto:

Kindly the stars may seem to becon us, yet the writing of the stars is cold and merciless.

This is a quotation from the clergyman Jørgen H. Monrad's commemorative speech at the funeral of C.F. Tietgen in The Marble Church in Copenhagen in 1901.²⁶ Among the late additions to the same manuscript is also a suggestion to replace the choir's 'nonsense text' (do-re-mi-fa-sol-la) by the words "Kyrie Eleison."²⁷

23 Udateret brev ca. 25.3.1939 fra RL til DR (DRs arkiv). Citatet er fra Det Danske Bibelselskabs oversættelse 1993.

24 Udateret optegnelse, 1940'erne, RLP 2 i omslaget "Optegnelser 1938 m.m."

25 Kilde E; overskrifterne findes også i C, men er her overstreget (jfr. *Kilder og kritisk beretning* s. 93 ff.).

26 J.H. Monrad: *C.F. Tietgen. I Frederikskirken den 25de Oktober 1901*. Kbh. 1901, s. 5.

27 Kilde C, også foreslået i E (jfr. *Kilder og kritisk beretning* s. 93 ff.).

23 Undated letter c. 25 Mar. 1939 from RL to DR (DR's archive). The English quotation is from the King James Bible.

24 Undated note, the 1940s, RLP 2 in the cover marked 'Notes 1938 etc.'

25 Source E; the headlines are also in C but crossed out here (cf. *Sources and critical commentary* pp. 93 ff.).

26 J.H. Monrad: *C.F. Tietgen. In Frederik's Church on 25 October 1901*. Copenhagen 1901, p. 5.

27 Source C, also suggested in E (cf. *Sources and critical commentary* pp. 93 ff.).

Genopførelsen 1968

En opførelse i Danmark af *Sfæernes Musik* kom ikke i stand i Langgaards levetid. Værkets tredje opførelse fandt sted i Stockholm i 1968, 46 år efter berlineropførelsen. Det er komponisten Per Nørgårds fortjeneste, at værket blev 'genopdaget'. Han var medlem af en udvælgelseskomité under den svenske organisation Rikskonserten. Komitéens opgave var at udvælge og anbefale værker af nutidige komponister til opførelse af de svenske symfoniorkestre. Per Nørgård havde listet det 50 år gamle partitur til *Sfæernes Musik* ind i den store bunke af nyere musik, der skulle passere gennem udvalgets hænder. Ud over Nørgård og tre svenske komponister omfattede komitéen komponisten György Ligeti, der i en årrække var gæsteprofessor ved konservatoriet i Stockholm og i øvrigt talte svensk. På udvælgelsesmødet holdt Per Nørgård godt øje med Ligeti og bemærkede, at han standsede op og viste særlig interesse, da han nåede til Langgaards partitur. Efter at have gransket det og bladet lidt frem og tilbage, slog Ligeti højtideligt på sit vandglas og sagde: "Mine herrer! Jeg vidste ikke, at jeg er – Langgaard-epigon". Ligeti havde set de iøjnefaldende kompositionstekniske lighedspunkter mellem *Sfæernes Musik* og nogle af hans egne værker, skrevet 40 år senere, ikke mindst *Atmosphères* fra 1961.

Efter at komitéen havde offentliggjort sine anbefalinger udtalte Ligeti om *Sfæernes Musik*:

Verkligen ett intressant partitur, en upptäckt. Han har klanger som vore de skrivna på 60-talet. Han använder sig av cluster-teknik – inte kromatisk utan diatonisk men verkan blir densamma. På sina ställen har han två skilda tempi – som en sorts aleatorisk musik av i dag. Speciella instrumentaleffekter: glissando på pianots strängar. [...] Visst är det senromantik också, Wagner, Debussy...²⁸

Den svenske musikforsker Bo Wallner skrev en artikel "Om Rued Langgaard og *Sfæernes Musik*"²⁹, og værket blev udvalgt til opførelse ved åbningen af De Nordiske Musikdage i Stockholms Koncerthus den 19. september 1968. Rued Langgaards enke Constance Langgaard var som æresgæst til stede ved koncerten. Berit Lindholm sang solopartiet og i øvrigt medvirkede Akademiska Kören og Stockholms Filharmoniska Orkester under ledelse af Sergiu Comissiona. Opførelsen fik en blandet modtagelse, også i den svenske presse. Den mest positive kritik fremkom fra dansk side i *Berlingske Aftenavis* 20. september 1968, hvor Jens Brincker omtaler opførelsen som en "stor og betagende oplevelse". Værket blev indspillet i forbindelse med koncerten, og et 22 minutter langt uddrag udkom på plade (LP) året efter. Denne indspilning var medvirkende til at gøre værket kendt i en bredere kreds.³⁰

Den første opførelse i Danmark fandt sted under Aarhus Festuge den 14. september 1969. Aarhus By-orkester og Aarhus By-orkesters Koncertkor blev dirigeret af Per Dreier. Solisten Margrethe Danielsen nåede på grund af en misforståelse ikke frem til tiden. Dirigenten opdagede først hendes manglende tilstedeværelse, da det var for sent, og opførelsen, der blev radiotransmitteret, blev således gennemført uden solopartiet! I 1971 opførtes *Sfæernes Musik* på en af Danmarks Radios torsdagskoncerter for første gang med John Frandsen som dirigent. Han valgte imidlertid at forkorte værket ved denne lejlighed.³¹ Vi skal således frem til torsdagskoncerten den 20. marts 1980 i Radiohuset, for værket reelt kunne høres i fuldstændig

New performance in 1968

No performance of *The Music of the Spheres* took place in Denmark during Langgaard's lifetime. The third performance took place in Stockholm in 1968, 46 years after the Berlin performance. The 'rediscovery' of the work is something for which the composer Per Nørgård must take credit. He was a member of the selection committee under the Swedish organisation Rikskonserten (National Concerts). The task of the committee was to select and recommend works by contemporary composers to be performed by Swedish symphony orchestras. Per Nørgård had included the 50-year-old score of *The Music of the Spheres* among the large pile of contemporary music that was to pass through the hands of the committee. Apart from Nørgård and three Swedish composers, the committee consisted of the composer György Ligeti, who was a guest professor at the academy of music in Stockholm for a number of years, and who also spoke Swedish. At the meeting of the committee, Per Nørgård kept an eye on Ligeti and noticed that he paused and showed particular interest when he arrived at Langgaard's score. After having pored over it for a while, Ligeti solemnly tapped his glass of water and said: 'Gentlemen! I did not know that I am – a Langgaard imitator.' Ligeti had observed the striking technical points of similarity in composition between *The Music of the Spheres* and some of his own works, written 40 years later – not least his *Atmosphères* from 1961.

After the committee had published its recommendations, Ligeti said the following about *The Music of the Spheres*:

Truly an interesting score, a discovery. He has sound surfaces like the ones that were written in the 1960s. He makes use of a cluster technique – not chromatically but diatonically and with the same effect. At certain points he has two separate tempi – like a kind of present-day aleatoric music. Special instrumental effects: glissando on the piano's strings. [...] But it is definitely late-Romantic as well – Wagner, Debussy...²⁸

The Swedish musicologist Bo Wallner wrote an article 'On Rued Langgaard and *The Music of the Spheres*'²⁹, and the work was chosen to be performed at the opening of Nordic Music Days at Stockholm Concert Hall on 19 September 1968. Rued Langgaard's widow, Constance Langgaard was honorary guest at the concert. Berit Lindholm sang the solo part and others performing were Akademiska Kören and the Stockholm Philharmonic Orchestra under Sergiu Comissiona. The performance met with a mixed reception, also in the Swedish press. The most positive review came from Denmark, in *Berlingske Aftenavis* of 20 September 1968, in which Jens Brincker describes the performance as a 'great, captivating experience'. The work was recorded in connection with the concert, and a 22-minute excerpt was issued on an LP the following year. This recording helped to make the work more widely known.³⁰

The first performance in Denmark took place during the Aarhus Festival Week on 14 September 1969. Per Dreier conducted Aarhus Municipal Orchestra and Concert Choir. The soloist Margrethe Danielsen, due to some misunderstanding, did not arrive in time. The conductor did not discover that she was absent until it was too late, and the performance, which was broadcast on the radio, was thus carried out minus the solo voice! In 1971, *The Music of the Spheres* was performed in one of the Danish Broadcasting Corporation's Thursday concerts for the first time, with John Frandsen as conductor. He chose, however, to shorten the work on that occasion.³¹ Not until the Thursday concert on 20 March 1980 at the Radio House the work could be

28 Ulla-Britt Edberg: "Bortglömd kompositör – märklig nydanare." *Svenska Dagbladet* 26.3.1968.

29 *dmt Dansk Musiktidsskrift*, årg. 43, 1968, nr. 7-8; s. 174-179. Udvidet og omarbejdet version af artikel bragt i *Konsertnytt* (Stockholm), årg. 4, nr. 1, sep. 1968; s. 11-16.

30 *Nordiska Musikdagar 1968 Nordic Music Days Vol. 2*. HMV/EMI CSDS 1087 (1969). LP.

31 Værkets t. 360-484 var udeladt. Spilletiden var 25 min. 45 sek.

28 Ulla-Britt Edberg: 'Forgotten composer – strange innovator.' *Svenska Dagbladet* 26 Mar. 1968.

29 *dmt Dansk Musiktidsskrift*, vol. 43, 1968, nos. 7-8; pp. 174-179. Enlarged and revised version of an article in *Konsertnytt* (Stockholm), vol. 4, no. 1, Sep. 1968; pp. 11-16.

30 *Nordiska Musikdagar 1968 Nordic Music Days Vol. 2*. HMV/EMI CSDS 1087 (1969). LP.

31 Bb. 360-484 of the work were omitted. The duration of the performance was 25 mins. 45 secs.

form i en dansk koncertsal. Edith Guillaume sang solopartiet, og Radiokoret og Radiosymfoniorkestret blev også ved denne lejlighed dirigeret af John Frandsen (assisteret af Peter Weis). En optagelse af koncerten blev udgivet i serien Dansk Musikantologi i 1983 som LP og blev senere publiceret på CD.³²

Bendt Viinholt Nielsen, februar 2018

heard in its entirety in a Danish concert hall. Edith Guillaume sang the solo part, and The Danish Radio Choir and The Danish Radio Symphony Orchestra were also on this occasion conducted by John Frandsen (assisted by Peter Weis). A recording of the concert came out in the series Danish Music Anthology in 1983 as an LP, and was later reissued on a CD.³²

Bendt Viinholt Nielsen, February 2018

32 Danacord DACOCD 206 (1983) (Dansk Musik Antologi D.M.A. 064). Genudgivet på CD: Danacord DACOCD 340-341 (1989) og igen på Danacord DACOCD 560 (2001). John Frandsen respekterer ikke varigheden 1 min. af takt 597 (Frandsen bryder af efter kun 10 sek.). – Pr. 2018 foreligger yderligere to indspilninger i Danmarks Radios regi, dels med dirigenten Gennady Rozhdestvenky (Chandos CHAN 9517; 1997), dels med Thomas Dausgaard (Dacapo 6.220535; 2010). I perioden fra 1980 til og med 2017 har *Sfærernes Musik* været koncertopført i alt 18 gange i bl.a. Finland, Frankrig, Tyskland, England og USA.

32 Danacord DACOCD 206 (1983) (Danish Music Anthology D.M.A. 064). Reissued on a CD: Danacord DACOCD 340-341 (1989) and once again on Danacord DACOCD 560 (2001). John Frandsen does not respect the duration of 1 min. of bar 597 (Frandsen breaks off after just 10 seconds). – Now in 2018 there are two further recordings under the auspices of the Danish Broadcasting Corporation, one with the conductor Gennady Rozhdestvenky (Chandos CHAN 9517; 1997), the other with Thomas Dausgaard (Dacapo 6.220535; 2010). In the period from 1980 up to and including 2017, *The Music of the Spheres*, has been given 18 concert performances in countries that include Finland, France, Germany, England and USA.

SANGTEKST SONG TEXT

Wenn ich tauch' meine Seel' in die Tiefen von Schmerzen und Freud',
in einem Blick,
mir scheint es, als höre ich Töne einer fernen verklärten Musik,
als ob wiederhalte der Luftkreis
von Tönen voll Schmerzen und Qual,
wie ein Echo von Seufzer und Klage aus dem irdischen jammernden Tal,
wie die duftende klingende Welle,
wie die lebende tönende Flut
aus dem Lande vom Leid und Freude
wo die Seele träumet und ruht.

Ida Lock (1881-1952)

Kilde: Konzertprogram 10. maj 1922, Berlin.
Source: Concert programme 10 May 1922, Berlin.

PROGRAMBLAD FRA UROPFØRELSEN 1921
PROGRAMME SHEET FROM THE FIRST PERFORMANCE 1921

SPHÄRENMUSIK

Eine Lebens- und Todes-Fantasie

für Soli, Chor, grosses Orchester und ein fernes Orchester

von

RUD LANGGAARD

geb. 1893 in Kopenhagen



Wie Sonnenstrahlen auf einem mit duftenden Blumen bedeckten Sarg. —



Wie Sternenschimmer an einem bläulichen Himmel bei Sonnenuntergang. —



Wie Licht und Abgrund. —



Wie die Brechung der Sonnenstrahlen in den Wellen. —



Wie Tauperle schimmert in der Sonne an einem schönen Sommermorgen.



Sehnsucht — Verzweiflung — Extase.



Weltseele — Abgrund — Allerseelen.

Agitato

Ich will — |

Schmelz

Chaos — — — Ruin — — — fern und nah —

passato

Blumen welken — — —

feierlich

Blick durch Tränen auf die Sonne — — —

Ein wenig behut.

Glockenreigen: Sehe, er kommt — — —

Zeit langsam

Blumenevangelium — aus weiter Ferne.

langsam/feierlich

Der neue Tag — —

Flüsternd

Schwall

Das Ende: Antichrist — Christ. — — —



OPFØRELSESPRAKTISKE BEMÆRKNINGER

I værket t. 1-208 er violinerne delt i 8 stemmer og bratscherne i 7. I passagen t. 125-152 foreskrives dog 20 soloviolin og 7 solo-bratscher. Det er uklart, om Langgaard oprindeligt har tænkt de 8 violin- og de 7 bratschstemmer som pulte. Det forekommer ikke realistisk for bratschernes vedkommende. I et manuskript fra 1924 til en forkortet og reduceret version betegner Langgaard de 8 violinstemmer og 7 bratschstemmer som *Soli*. I nærværende udgave er de 8 violinstemmer fordelt således, at 1-4 findes i vl I-stemmen og 5-8 i vl II, mens de 7 bratschstemmer er samlet i én og samme orkesterstemme. Det giver mulighed for at dublere stemmerne ad libitum.

I passagen med de 20 soloviolin er fordelingen 10+10. Overgangen fra de 20 solister og tilbage til opdelingen i 8 violinstemmer i t. 152-153 er uklar, idet hovedkilden til værket anfører 20 soli i t. 152 og vl 1-8 i t. 153 (efter bladvending). Udgiveren har valgt at skifte til vl 1-8 i anden halvdel af t. 152. Hvad bratscherne angår, fortsætter solostemmerne øjensynlig til og med t. 158.

Paukerne er hos Langgaard nummereret individuelt 1-8 og er fordelt på 4 musikere. I nærværende udgave betegnes paukestemmerne 1-4, og alle fire er samlet i én orkesterstemme af hensyn til den praktiske udførelse.

Piatti er uklart noteret i t. 597. Nodeværdien er usædvanlig lang, hvis der er tale om et bækkenslag, men der er hverken angivet trille eller tremolo. I en kilde noterer Langgaard dog samme sted piatti som en helnode efterfulgt af helnodepause med fermat, hvilket støtter den tolkning, at der er tale om et bækkenslag (kilde C, 1923).

Glissando-klaveret beskrives som en resonansbund med strenge fra et klaver. Der er ikke i kilderne yderligere oplysninger om instrumentet eller den praktiske udførelse af glissandoerne.

Flere steder i stemmerne forekommer 'tenutobuer' efter lange toner, dvs. buer, som ikke har endepunkt i en node, men er ført frem til taktens slutning, hvor de ender ved taktstregen. Hensigten med denne notationsmåde, som ses anvendt af bl.a. Wagner i *Parsifal* (forspillet t. 84 og 89) er, at tonen skal udholdes i sin maksimale længde. Sådanne buer findes i violiner og bratscher i t. 149, 151 og 545, i ob 1, cl 1-2, cor 1 i t. 536 samt i fjernorkestret i vl I-II t. 502, cb t. 517, cor t. 519 og vl I-II t. 524.

I kilderne til værket forekommer enkelte ændringsforslag, som stammer fra forskellige tidspunkter mellem 1923 og ca. 1950, og som kan have interesse i forbindelse med opførelse af værket:

1. I *Tempo agitato* t. 221-278 foreslår Langgaard teksten "do-re-mi-fa-sol-la" udskiftet med ordene "Kyrie eleison" (anført i kilde C og E, jfr. *Kilder og kritisk beretning* s. 93 ff.).

2. I passagen t. 225-278 foreslås det foreskrevne kontra H i kontrabas lagt en oktav op til H, hvorved *scordatura* undgås (kilde E).

3. *Lento misterioso* t. 360-364 foreskrives udført af koret (SATB) på vokalen a -- i stedet for af styrgere (kilde C).

4. Ved t. 549 angives *Kirkeklokker* (kilde C). Andetsteds angiver Langgaard eksplicit *4 Campane in A, Cis, E, Fis* (kilde H2).

5. I passagen t. 551-596 ledsages koret af orgel med en d-mol-akkord noteret med tonerne d²-f²-a² i højre hånd, d¹-f¹-a¹ i venstre hånd og D-d i pedal; Langgaard angiver *Pleno* og *ff* (kilde C). I en anden kilde er kortsatsen helt erstattet af *Organo pleno*: SAT = manual, B = pedal (kilde E).

PRACTICAL REMARKS ON PERFORMANCE

In bb. 1-208 of the work, the violins are divided into 8 parts and the violas into 7. In bb. 125-152, however, 20 solo violins and 7 solo violas are indicated. It is unclear if Langgaard has originally conceived the 8 violin and 7 viola parts as desks. This would not seem to be realistic as far as the violas are concerned. In a manuscript from 1924 of a shortened and reduced version, Langgaard refers to the 8 violin and 7 viola parts as *Soli*. In the present edition, the 8 violin parts are divided so that 1-4 are included in the vl I part and 5-8 in vl II, while the 7 viola parts are combined in one and the same orchestral part. This makes it possible to double the parts ad libitum.

In the passage with the 20 solo violins, the division is 10+10. The transition from the 20 solists back to the division into 8 violin parts in bb. 152-53 is unclear, since the main source of the work lists 20 soloists in b. 152 and vl 1-8 in b. 153 (after the turning of a page). The editor has decided to shift to vl. 1-8 in the second half of b. 152. As regards the violas the solo parts apparently continue through b. 158.

The timpani are numbered individually 1-8 by Langgaard and are divided among 4 musicians. In the present edition, the timpani parts are called 1-4, and all four are combined in one and the same orchestral part for practical reasons.

Piatti are unclearly marked in bar 597. The note value is unusually long if it is just a cymbal clash, but neither a trill nor tremolo are marked. In one source, however, Langgaard does mark piatti as a semibreve followed by a semibreve rest with fermata, which supports the view that we are dealing with a cymbal clash (source C, 1923).

The glissando piano is described as a sounding board with strings from a piano. There is no further information in the sources about the instrument or the practical implementation of the glissandi.

At several points in the parts there are 'tenuto slurs' after long notes, i.e. slurs that do not end in a note but are continued to the end of the bar, where they end at the bar line. The aim of this way of notating, which is also used, for example, by Wagner in *Parsifal* (the introduction, bb. 84 and 89), is for the note to be held in its maximum length. Such slurs are found in violins and violas in bb. 149, 151 and 545, in ob 1, cl 1-2, cor 1 in b. 536 and in the distant orchestra in vl I-II b. 502, cb b. 517, cor b. 519 and vl I-II b. 524.

In the sources to the work a number of suggested alterations occur that come from various points in time between 1923 and c. 1950, but can be of interest in connection with a performance:

1. In *Tempo agitato* bb. 221-278, Langgaard suggests that the text 'do-re-mi-fa-sol-la' be replaced by the words 'Kyrie Eleison' (listed in sources C and E, cf. *Sources and critical commentary* pp. 93 ff.).

2. In the bb. 225-278 passage, the prescribed contra B in the double bass is suggested raised an octave to B, thereby avoiding the *scordatura* (source E).

3. *Lento misterioso* bb. 360-364 is suggested sung by the choir (SATB) on the vowel a -- instead of being played by strings (source C).

4. At b. 549, *Church bells* is indicated (source C). Elsewhere, Langgaard states explicitly *Campane in A, C sharp, E, F sharp* (source H2).

5. In bb. 551-596 the organ joins in with the choir, i.e. with a D minor chord that has the notes d²-f²-a² in the right hand, d¹-f¹-a¹ in the left hand and D-d in the pedal; Langgaard indicates *Pleno* and *ff* (source C). In another source, the choir part is completely replaced by *Organo pleno*: SAT = manual, B = pedal (source E).

SFÆRERNES MUSIK

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THE MUSIC
OF THE SPHERES

SOLI, CORO, ORCHESTRA

SOLI: Soprano, Alto 1-2

CORO: SSAATTBB

STRUMENTI DELL' ORCHESTRA

Flauto 1-4 (4 anche piccolo)
Oboe 1-3 (3 anche corno inglese)
Clarinetto in Si \flat 1-3
Fagotto 1-3
Corno in Fa 1-8 (3-7 anche in C)*
Tromba in Si \flat (anche in Fa) 1-3
Trombone 1-3
Tuba

Timpani 1-4
Piatti
Tam-tam
Campane
Glissando-piano**
Organo

Violini I
Violini II
Viole
Celli
Contrabbassi

ORCHESTRA LONTANA

Flauto 1-2
Oboe
Clarinetto in Si \flat 1-2
Corno in Fa
Timpani
Arpa
Violin I (2 soli)
Violin II (solo)
Viola (2 sole)
Cello (solo)
Contrabbasso (solo)

* Horn passages in the bass clef sound a fourth above the notated pitch / Horn im Bassschlüssel klingen eine Quart höher als die Notation.

** The sound board with the strings of a piano / Der Resonanzboden mit den Saiten einer Pianos

Sfærernes Musik

Sphärenmusik The Music of the Spheres

Rued Langgaard
(BVN 128)

Wie Sonnenstrahlen auf einen mit duftenden Blumen bedeckten Sarg

Poco mosso (♩ = 58)

Flauti 1-4

Oboe 1-3

Clarinetti in Si^b 1-3

Fagotti 1-3

Corni 1-8 in Fa

Trombe 1-3 in Si^b

Tromboni 1-3

Tuba

Timpani 1-4

Piatti
Tam-tam
Campane

Glissando-
piano

Organo

Poco mosso (♩ = 58)

1

2

3

4

5

6

7

8

Violini

1

2

3

4

5

6

7

Viola