

Rued Langgaard

SFINX

SPHINX

Tonebillede  
Tableau musical

(1909-10, rev. 1910, 1913)

BVN 37

Kritisk udgave ved  
Critical edition by  
Bendt Viinholt Nielsen

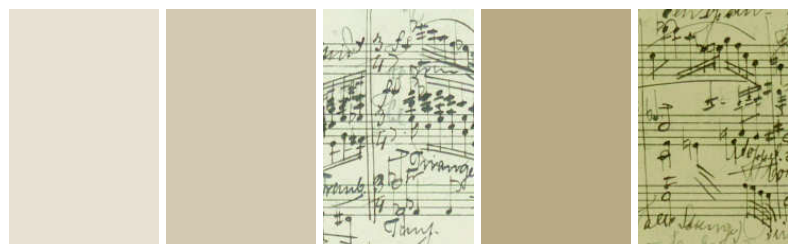
PARTITUR / SCORE

*Rued Langgaard*

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The Rued Langgaard Edition  
Edition Wilhelm Hansen

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RUED LANGGAARD UDGAVERN  
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Sfinx (BVN 37)

Kritisk udgave ved Bendt Viinholt Nielsen

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Hovedredaktør for Rued Langgaard Udgaven: Bendt Viinholt Nielsen.

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Layout: Hans Mathiasen.

Rued Langgaard Udgaven blev etableret i 2000 med støtte fra Carlsbergfondet.

Den her foreliggende udgivelse er støttet af Carlsbergfondet og Koda Kultur.

Rued Langgaard Udgaven skylder fondene en varm tak for den velvillige støtte.

Rued Langgaard Udgaven

c/o Edition Wilhelm Hansen AS

Bornholmsgade 1A

1266 København K

Danmark

[www.wisemusicclassical.com/publishers/edition-wilhelm-hansen](http://www.wisemusicclassical.com/publishers/edition-wilhelm-hansen)

[www.langgaard.dk](http://www.langgaard.dk)

ISBN 978-87-598-4442-7

ISMN 979-0-66134-750-7

WH33448

Orkestermateriale til leje

Spilletid: ca. 8 minutter.

#### Forkortelser

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

RL Rued Langgaard

RLP Rued Langgaards Privatarkiv. Håndskriftsamlingen, Det Kongelige Bibliotek, København. Signatur: *Tilg. 554.*

RLS Rued Langgaards Samling. Musiksamlingen, Det Kongelige Bibliotek, København

t. takt

Rued Langgaard: Sphinx (BVN 37)

Critical edition by Bendt Viinholt Nielsen

© 1914 / 2021 The Rued Langgaard Edition and Edition Wilhelm Hansen AS, Copenhagen

General editor of The Rued Langgaard Edition: Bendt Viinholt Nielsen.

Editorial assistant for the present publication: Ole Ugilt Jensen.

English translation: John Irons and Bendt Viinholt Nielsen.

Layout: Hans Mathiasen.

The Rued Langgaard Edition was established in 2000 with the support of the Carlsberg Foundation.

The present publication was supported by the Carlsberg Foundation and Koda's Cultural Funds.

The Rued Langgaard Edition would like to express its great gratitude to the funds for their willing support.

The Rued Langgaard Edition

c/o Edition Wilhelm Hansen AS

Bornholmsgade 1A

DK-1266 Copenhagen K

Danmark

[www.wisemusicclassical.com/publishers/edition-wilhelm-hansen](http://www.wisemusicclassical.com/publishers/edition-wilhelm-hansen)

[www.langgaard.dk](http://www.langgaard.dk)

ISBN 978-87-598-4442-7

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WH33448

Orchestral material for hire

Duration: c. 8 minutes.

#### Abbreviations

b. (bb.) bar (bars)

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

RL Rued Langgaard

RLP Rued Langgaard's Private Archive. Manuscript Collection, The Royal Danish Library, Copenhagen. Serial no.: *Tilg. 554.*

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



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## OM UDGAVEN

Denne kritiske udgave af *Sfinx* er baseret på det partitur, der i 1914 blev udgivet på Wilhelm Hansens Musik-Forlag. Trykmanuskriptet er forsvundet, ligesom tidligere manuskripter og skitser. Rued Langgaard har dog efterladt et trykt partitur, som han har forsynet med tilføjelser og visse korrektioner, og som findes i Rued Langgaards Samling på Det Kongelige Bibliotek (RLS 53,1). Mest markant er ændringerne i t. 53-56, som omfatter fløjtestemmerne og indførelsen af et bækkenslag i t. 54. Disse ændringer blev foretaget forud for en torsdagskoncertopførelse i 1939 og har været gældende ved senere opførelser. Det nævnte partitur rummer også andre, mindre ændringsforslag, som udgaven (med et par undtagelser) ikke optager, men dokumenterer i det kritiske apparat. Det håndskrevne orkestermateriale, benyttet fra 1913 til 1974, er konsulteret med henblik på at identificere fejl i 1914-udgaven af partituret.

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser. Orienteringsfortegn i runde parenteser skyldes udgiveren. Der henvises i øvrigt til *Kilder og kritisk beretning* s. 32.

## ABOUT THIS EDITION

This critical edition of *Sphinx* is based on the score published in 1914 by Wilhelm Hansen's Music Publishing House. The print manuscript has disappeared, as have previous manuscripts and sketches. Rued Langgaard has, however, left a printed score, which he has provided with additions and certain corrections, and which is held in Rued Langgaard's Collection at the Royal Danish Library (RLS 53,1). Most significant are the changes in bb. 53-56, which include the flute parts and the addition of a cymbal clash in b. 54. These alterations were made prior to a Thursday Concert performance in 1939 and have been applicable to later performances. The said score also contains suggestions for minor alterations, which (with a few exceptions) are not implemented in the edition, but documented in the critical apparatus. The handwritten orchestral material used from 1913 to 1974 has been consulted in order to identify errors in the 1914 edition of the score.

The editor's additions and emendations are indicated typographically in the score by square brackets. Cautionary accidentals in round brackets are also editorial. Further information is given in *Sources and critical commentary* p. 32.



Det står öfver tidshafvets böljande svall  
ett torn af genomskinlig och eterklar kristall.  
Det sänker sin grundval igenom djupen ner,  
dit ingen aning räcker och intet, intet öga ser.

Det sträcker sina murar genom stjärnehimlar blå  
och högt igenom himlar, där inga stjärnor gå,  
det höjer sin kupol genom alla rymder opp,  
och hvarje tanke svindlar, som sväfvat vill emot dess topp.

—

Im Meere der Zeit ragt hoch über brausendem Schwall  
ein leuchtender Turm aus ätherklarem Krystall.  
Im brodelnden Schosse der See sein Grundpfeiler ruht,  
kein Blick, kein Gedanke, kein Traum reicht so tief in die Flut.

Es steigt seine Mauer hinan zu des Sternhimmels Pracht,  
und über die Sterne hinaus in die endlose Nacht.  
Zu raumlosen Weiten die ewige Kuppel sich hebt,  
ein Schwindel erfasst den Gedanken, der kühn ihren Gipfel  
erstrebt.

—

It soars aloft o'er eternity's billowing sands,  
a mystical Tower, ethereal, crystal-clear, it stands.  
It stretches its roots sheer fathoms deep,  
no dream, no mortal eye thither can sweep.

It raises its walls to heaven's starry spheres,  
and beyond, far beyond where no star appears.  
Its dome rears aloft o'er immortal space  
where thought does but swoon while following its trace.

Viktor Rydberg (1828-95)<sup>1</sup>

1 Viktor Rydberg: *Dikter. Första samlingen*. Stockholm [1882]; s. 119 (*Klockorna*, strofe 1-2). Tysk og engelsk oversættelse fra det trykte partitur, Edition Wilhelm Hansen 1914 (s. [2]). Oversætternes navne er ikke oplyst.

1 Viktor Rydberg: *Poems. First collection*. Stockholm [1882]; p. 119 (*The Bells*, stanzas 1-2). German and English translation from the printed score, Edition Wilhelm Hansen, 1914 (p. [2]). The names of the translators are not stated.



## OM SFINX

*Sphinx* er Langgaards hyppigst opførte og mest succesfulde Orkesterværk. Det er blandt de blot fire orkesterværker, som blev trykt i Langgaards egen tid, og det opnåede 11 koncertopførelser i Berlin, København, Stockholm, Göteborg og Karlsruhe mellem 1913 og 1944. Hertil kommer 20 studieopførelser i Statsradiofonien mellem 1933 og 1956. Disse hyppige opførelser medførte, at *Sphinx* som det eneste af Langgaards værker blev optaget og beskrevet i en koncertfører, nemlig Gerhard Schepelern og Gereon Brodins *Koncerthaandbogen*, bind III, 1959.<sup>1</sup>

Alle manuskripter til *Sphinx* fra Langgaards hånd er forsvundet, og detaljerne omkring kompositionens tilblivelse kendes således ikke. En pålidelig værkfortegnelse fra 1916 oplyser, at *Sphinx* blev komponeret i 1909, instrumenteret i 1910 og revideret allerede samme år. Om arbejdet med værket i 1910 vidner en dagbogsoptegnelse af Rued Langgaards mor, Emma Langgaard, dateret 9. maj 1910: "Rud arbejder paa sin 'Sphinx' over alle Bredder! Finder stadig paa nye Kombinationer, som helt tager Vejret fra ham. Men Intet kan standse ham!"<sup>2</sup> Værkfortegnelsen nævner også et "sidste partitur" fra 1913. Det var resultatet af en ominstrumentering, som blev foretaget, med Langgaards egne ord, "paa een Dag i Januar 1913 til Førsteopførelsen i Berlin 10. April 1913."<sup>3</sup> Denne dag afholdt Langgaard en præsentationskoncert i Berlinerfilharmonien med Berlinerfilharmonikerne dirigeret af Max Fiedler. *Sphinx* udgjorde det andet punkt på programmet. Først kom orgelværket *Preludio patetico* (BVN 55), som Langgaard havde skrevet til filharmoniens koncertorgel, og som han selv spillede. Til slut kom koncertens hovednummer, uropførelsen af Langgaards symfoni nr. 1 i h-mol (BVN 32, senere betitlet "Klippepastoraler"). I de mange anmeldelser, som berlineraviserne bragte i de følgende dage, var der naturligt nok mest fokus på den timelange symfoni, som blev meget velvilligt modtaget, men enkelte kritikere fremhævede dog *Sphinx*. I *Die Post* skrev Josef Stolzing således:

Am besten gefiel mir jedoch "Sphinx", ein Tonbild, das ebenfalls für großes Orchester geschrieben ist und in Berlin zum ersten Male aufgeführt wurde. [...] In seiner abgerundeten Geschlossenheit; der logischen Gliederung und Entwicklung der Gedanken, sowie den eigenartig düsteren Klangfarben rief es einen starken Eindruck bei dem

- 1 Gerhard Schepelern og Gereon Brodin: *Koncerthaandbogen, III, Det 20. Aarhundredes Musik*. Kbh. 1959; s. 250-254.
- 2 *Emma Langgaards dagbog 1910* i Siegfried og Emma Langgaards privatarkiv. Det Kongelige Bibliotek. Håndskriftsamlingen. Ny Kgl. Samling 4328, 4<sup>o</sup>, 3. Rued Langgaard var døbt Rud, men ændrede fra 1932 konsekvent sit fornavn til Rued.
- 3 Notat af Langgaard på eksemplar af det trykte partitur, RLS 53,1 (jfr. kilde A, s. 32).

## ABOUT SPHINX

*Sphinx* is Langgaard's most frequently performed and most successful orchestral work. It is one of only few such works that were printed during his lifetime, and between 1913 and 1944 it had 11 performances in Berlin, Copenhagen, Stockholm, Göteborg and Karlsruhe. In addition, there were 20 studio performances on the Danish State Radio Corporation between 1933 and 1956. These frequent performances led to *Sphinx* being the only work by Langgaard to be included and described in a concert guide – Gerhard Schepelern and Gereon Brodin's *Koncerthaandbogen* (Concert Handbook), Vol. III, 1959.<sup>1</sup>

All the *Sphinx* manuscripts handwritten by Langgaard have disappeared, and the details surrounding the writing of the composition are thus unknown. A reliable list of works from 1916 states that *Sphinx* was composed in 1909, orchestrated in 1910 and revised that same year. Evidence of work on the composition in 1910 is provided by a diary entry made by Langgaard's mother, Emma Langgaard, dated 9 May 1910: "Rud is working away like mad on his 'Sphinx'! Continually finding new combinations that quite take his breath away. But nothing can stop him!"<sup>2</sup> The list of works also mentions a 'final score' from 1913. This was the result of a re-orchestration carried out, in Langgaard's own words, "on a single day in January 1913 for the first performance in Berlin on 10 April 1913".<sup>3</sup> On this day, Langgaard gave a presentation concert at the Berliner Philharmonie with the Berliner Philharmoniker, conducted by Max Fiedler. *Sphinx* was the second item on the programme. First on the programme was the organ work *Preludio Patetico* (BVN 55), which Langgaard had written for the concert organ at the Berliner Philharmonie, and which he played himself. The final and main item of the concert was the first performance of Langgaard's Symphony no. 1 in B minor (BVN 32, later given the title 'Cliffside Pastorals'). In the many reviews that appeared on the following days in the Berlin newspapers, the main focus was naturally enough on the hour-long symphony, which was very favourably received, although certain critics also dealt with *Sphinx*. In *Die Post*, Josef Stolzing wrote:

Personally, however, I found 'Sphinx' the most pleasing – a tone poem which has also been written for a large orchestra and was performed for the first time in Berlin. [...] In its rounded cohesion, the logical structure and development of thought, as well as in the distinctively, gloomy tone colour,

- 1 Gerhard Schepelern and Gereon Brodin: *The Concert Hand Book, III, The Music of the 20th Century*. Copenhagen 1959; pp. 250-254.
- 2 *Emma Langgaard diary 1910* in the Siegfried and Emma Langgaard private archive. The Royal Danish Library. The Manuscript Collection. New Royal Collection 4328, 4<sup>o</sup>, 3. Rued Langgaard was baptised Rud, but from 1932 onwards, consistently altered his first name to Rued.
- 3 Annotation by Langgaard on a copy of the printed score, RLS 53,1 (cf. source A, p. 32).

zahlreich erschienenen Publikum hervor, das nicht müde wurde, dem jungen Künstler mit der wallenden Mähne rauschenden Beifall zu spenden.<sup>4</sup>

I tidsskriftet *Die Musik* (Berlin) anmeldte E.E. Taubert koncerten og skrev bl.a. følgende:

Die „Sphinx“ bietet keine schweren Rätselfragen dar, wirkt leicht verständlich in ihrem Aufbau, erfreut aber durch die Natürlichkeit, den Schwung der Phantasie, den Wohlklang des Orchestersatzes, in dem die Themen zu glänzender Klangwirkung gesteigert werden. Im Grundzuge ist die Musik echt deutschen Charakters, sie hält sich frei von den skandinavischen Melismen, wie sie sich häufig bei Grieg z. B. vorfinden.<sup>5</sup>

Leopold Schmidt skrev i sin anmeldelse i *Berliner Tageblatt* følgende om *Sphinx*:

Aber hier wie namentlich in dem abgerundeten, charakteristischen Tonbild „Sphinx“ lässt doch vieles aufhorchen, und in wem es so singt und klingt, wer so viel Begabung für Melodik (sei es auch vorläufig noch im Gadeschen Sinne) bekundet, der wird vermutlich sich schon auf dem rechten Weg finden.<sup>6</sup>

Kritikeren fra *Deutsche Tageszeitung* omtaler værket som „klare Plastik in der thematischen Gestaltung, der logische Aufbau, die düster ernste Stimmung, in satten ruhigen Instrumentalfarben gehalten“ og slutter med at konstatere: “ – wahrlich, hier verrät sich schon die Kraft eines werdenden Meisters.”<sup>7</sup>

Året efter, den 7. april 1914, blev *Sphinx* opført for første gang i Danmark på Musikforeningens koncert i Odd Fellow Palæet. På opfordring fra foreningens dirigent, Franz Neruda, stod Langgaard selv i spidsen for orkestret i sin komposition, og det blev således hans debut som dirigent. Han havde modtaget direktionvejledning i Berlin, formodentlig i meget begrænset omfang, men han nævner selv både Max Fiedler og Arthur Nikisch som sine lærere. Reaktionen i den københavnske dagspresse var overvejende til den negative side ført af *Nationaltidendes* Gustav Hetsch, der her fik endnu en lejlighed til at sætte Langgaard på plads:

Hr. Rud Langgaard fik opført sit Tonebillede for Orkester „Sphinx“ [...]. Hvorfor Stykket bærer just *det* Navn, er ikke let at se. Det rummer for almindelig musik-intelligente Tilhørere næppe de Gaader, som vel efter den ungdommelige Komponists Mening skulde berettige til Titlen. Dets Indhold er uden Vanskelighed tilgængeligt for enhver, og det har den Fordel med Hensyn til Overblikket, at det ikke er ret langt. Dette Indhold er imidlertid Stykkets svage Punkt. Man har Indtrykket af, at den unge Komponist er begyndt saa underlig bagvendt paa sin musikalske Udvikling. Al den ydre Effekt er i Orden, endog i en forbløffende Grad – han instrumenterer f. Ex. overdaadigt, som en fuldfærdig Discipel af Richard Strauss & Konsorter – , men det, han instrumenterer, formaar heller

it evoked a strong reaction from the many people in the audience, which did not tire from according the young artist with the great mane of hair much loud applause.<sup>4</sup>

In the periodical *Die Musik* (Berlin) E.E. Taubert reviewed the concert, and among other things wrote the following:

The ‘Sphinx’ presents no serious enigmas and seems easily intelligible in its construction, although pleasing in its naturalness, its flights of fancy, the melodiousness of its orchestral writing, in which the themes are developed into excellent sound effects. Basically, the music is genuinely German in character, it keeps clear of the Scandinavian melisms as we often find for example, in Grieg’s music.<sup>5</sup>

Leopold Schmidt, in his review in *Berliner Tageblatt*, wrote the following about *Sphinx*:

But here in particular, in the rounded, characteristic tone poem ‘Sphinx’ there was a great deal to sit up and take notice of, with its singing, well-pleasing tone – anyone who manifests so much talent for melody (even if so far it is of the type one associates with Gade) will presumably soon find the right path.<sup>6</sup>

The critic from *Deutsche Tageszeitung* mentions the work’s ‘clear plasticity in the organisation of the thematic material, the logical construction, the gloomy, serious atmosphere which is kept in lush, calm instrumental colours,’ and he concludes by stating: ‘ – indeed, here one already senses the force of a nascent master.’<sup>7</sup>

The following year, on 7 April 1914, *Sphinx* was performed for the first time in Denmark at the Odd Fellow Palace. At the request of the conductor of the association, Franz Neruda, Langgaard stood in the front of the orchestra for his composition, so this marked his debut as a conductor. He had received conducting instruction in Berlin, probably to a very limited extent, but he himself mentions both Max Fiedler and Arthur Nikisch as his teachers. The reactions in the Copenhagen daily press were mainly negative, led by Gustav Hetsch of *Nationaltidende*, who here got another opportunity to put Langgaard in his place:

Mr. Rud Langgaard had his tone poem for orchestra ‘Sphinx’ performed [...]. It is not easy to see why the piece was given precisely this name. It does not contain the mysteries for average music-intelligent listeners which presumably, in the opinion of the young composer, merit the title. Its content is easily accessible to anyone, and it has the advantage with regard to an overview that it is not particularly long. The content, however, is the weak point of the piece. One gets the impression that the young composer has started his musical development in a strange reverse order. All the outer effects are in order, to an amazing extent even, e.g. he orchestrates sumptuously, like some completely faithful disciple of Richard Strauss & consorts – but that which he orchestrates is not in this work either able to convince us

4 *Die Post* (Berlin), *Abendausgabe*, 12.4.1913: “Kompositionsabend Langgaard“, signeret *Josef Stolzing*. Udklip findes i RLP 5.

5 *Die Musik. Halbmonatsschrift* [...] *Herausgegeben von Kapellmeister Bernhard Schuster*. Jg 12, 1912-13 (Band 47), Heft 15, Erstes Maiheft, s. 184.

6 *Berliner Tageblatt, Morgenausgabe*, 15.4.1913: “Aus den Konzerten. Von Dr. Leopold Schmidt.“ Udklip findes i RLP 5.

7 *Deutsche Tageszeitung* (Berlin), 13.4.1913, signeret *-g.* Udklip (ukomplet) findes i RLP 5.

4 *Die Post* (Berlin), *Abendausgabe*, 12 Apr. 1913: “Kompositionsabend Langgaard“, signed *Josef Stolzing*. Cutting available in RLP 5.

5 *Die Musik. Fortnightly periodical* [...] *Published by Kapellmeister Bernhard Schuster*. Year 12, 1912-13 (Vol. 47), Number 15, First May Number, p. 184.

6 *Berliner Tageblatt, Morgenausgabe*, 15 Apr. 1913: “Aus den Konzerten. Von Dr. Leopold Schmidt.“ Cutting available in RLP 5.

7 *Deutsche Tageszeitung* (Berlin), 13 Apr. 1913, signed *-g.* Cutting (incomplete) available in RLP 5.

ikke i dette Arbejde af ham at bevise os, at han har noget selvstændigt paa Hjerte, at han har Musikkens røde, sunde Blod i sine Aarer. Han dirigerede selv sin "Sfinx" og gjorde det ikke daarligt, men dog noget ængsteligt og ikke anderledes, end at man skulde synes, det maatte have været til Fordel for Arbejdet, om Prof. Neruda havde staaet ved Pulten.<sup>8</sup>

I *Berlingske Tidende Aften* var Kai Flor på samme linje:

Hr. Langgaard, som selv fremførte sin Komposition, er aabenbart i Besiddelse af betydelige orkestrale Evner. Han har endnu ikke fundet Form for, hvad der gærer i ham. Han er endnu kun i for ringe Grad bevidst; men det er utvivlsomt, at han har noget paa Hjerte, og man maa haabe, at han en Dag vil kunne sige det klart og uden Omsvøb. Allerede nu lytter man med Interesse til hans dygtige Instrumentering.<sup>9</sup>

Andre aviser bragte kortere omtaler. I *Hovedstaden* kunne man læse, at "hele Stykket var virkningsfuldt og velformet samt endog meget dygtigt instrumenteret. Komponisten ledede selv Opførelsen og indkasserede et Bifald, som absolut havde fortjent at være noget hjerteligere."<sup>10</sup> I *Politiken* skrev Charles Kjerulf, at værket "var godt opbygget og klang fortræffeligt, men meget mystisk og taaget. Meningen med det var egentlig ganske gaadefuld, men... naar Stykket nu hedder *Sfinx*, er det vel vanskeligt at afgøre om dette er en Fejl eller et Fortrin."<sup>11</sup> *Social-Demokraten* mente, at det var et "velklingende, men ikke særligt dybtgaaende Arbejde."<sup>12</sup>

Partituret til værket udkom kort efter opførelsen i 1914 på Wilhelm Hansens Musik-Forlag med den franske titel *Sphinx, Tableau musical pour Grand Orchestre par Rud Immanuel Langgaard*.<sup>13</sup> Med nogen forsinkelse blev udgivelsen anmeldt i 1916 af Eugen Segwitz i *Allgemeine Musikzeitung* (Berlin):

Die sinfonische Dichtung "Sphinx" von Rud Immanuel Langgaard trägt auf dem Titel die Bezeichnung "tableau musical" mit Recht. Denn alles darin ist gleichsam vom malerischen Standpunkt aus gesehen, das große Orchester für seine tonliche Wirkungen ausnehmend geschickt verwendet und das programmatische Element, wie es sich aus der Dichtung Viktor Rydbergs ergibt, mit künstlerischen Nachempfunden in Musik verwandelt. So verhältnismäßig kurz das Ganze ist, so anziehend wirkt es durch die poetische Idee und subtile, schon als Partiturbild an sich anziehende Darstellung, die dem instrumentalen Klang manche neue Seite und nicht wenige, häufig überraschende neue musikalische Farbnuancen abgewinnt.<sup>14</sup>

I det trykte partitur ser vi for første gang et motto til værket i form af to strofer af et digt af Viktor Rydberg (1828-95). Langgaard stiftede formodentlig først bekendtskab med Rydbergs digt i sommeren 1913, altså efter at værket var blevet uropført

that he has something of his own on his mind, that he has the healthy, red blood of music in his veins. He conducted his 'Sphinx' himself and did not do so badly, although somewhat anxiously and in a way that made one feel that it might have been an advantage for the work if Prof. Neruda had been at the podium.<sup>8</sup>

In *Berlingske Tidende Aften* Kai Flor took the same view:

Mr. Langgaard, who conducted his own composition, is clearly in possession of considerable orchestral skills. He has not yet found a form for what he wishes to express. He is still only aware of this to a very limited extent, although there is no doubt that he has a great deal he wishes to convey, and one can only hope that one day he will be able to state it clearly and without beating about the bush. Already now, one listens with interest to his proficient orchestration.<sup>9</sup>

Other newspapers made brief mention of the performance. In *Hovedstaden* one could read that 'the entire piece was impressive and well-formed and also orchestrated with considerable skill. The composer himself led the performance and was given applause that absolutely deserved to have been a bit more cordial.'<sup>10</sup> In *Politiken* Charles Kjerulf wrote that the work 'was well constructed and sounded magnificent, but was extremely mysterious and misty, but ... since the piece happens to be called 'Sphinx', it is difficult to decide if this is a mistake or an advantage.'<sup>11</sup> *Social-Demokraten* was of the opinion that it was a 'melodious, but not particularly profound piece of work.'<sup>12</sup>

The score of the work was published shortly after the performance in 1914 by Wilhelm Hansens Musik-Forlag, with the French title *Sphinx, Tableau musical pour Grand Orchestre par Rud Immanuel Langgaard*.<sup>13</sup> After a certain delay, the publication was reviewed in 1916 by Eugen Segwitz in *Allgemeine Musikzeitung* (Berlin):

The symphonic piece of composition 'Sphinx' by Rud Immanuel Langgaard has as part of its title the justified description 'tableau musical'. For everything in it has been conceived, as it were, from a picturesque point of view, with the large orchestra extremely skilfully used for its acoustic effects, and the programmatic aspect, as it arises out of the poetry of Viktor Rydberg, converted into music with artistic empathy. Even though the piece is relatively short, it is extremely attractive because of the poetical idea and the subtle presentation (already visible in the score version) gained in the many new aspects of instrumental sound and the not inconsiderable and frequently surprising new musical shades of colour it contains.<sup>14</sup>

In the printed score we see for the first time a motto for the work, in the form of two stanzas from a poem by Viktor Rydberg (1828-95). Langgaard probably first became acquainted with Rydberg's poems in the summer of 1913, i.e. after the first performance of the work and before it went to the press

8 *Nationaltidende*, 8.4.1914, signeret -st-ts. (Gustav Hetsch).

9 *Berlingske Tidende Aften*, 8.4.1914, signeret K. Fl. (Kai Flor).

10 *Hovedstaden*, 8.4.1914, signeret -w.

11 *Politiken*, 8.4.1914, signeret: Ch.K. (Charles Kjerulf).

12 *Social-Demokraten*, 9.4.1914 (usigneret).

13 Edition No. 1614 (Pladenr. 15697). Forlagskontrakten er underskrevet 25.11.1913, men værket er først indført i forlagets såkaldte stikkerbog 2.2.1914 og kan derfor næppe have foreligget færdigtrykt på opførelsestidspunktet 7.4.1914.

14 *Allgemeine Musikzeitung* (Berlin, etc.), 5.5.1916. Afskrift ved Emma Langgaard i RLP 5.

8 *Nationaltidende*, 8 Apr. 1914, signed -st-ts. (Gustav Hetsch).

9 *Berlingske Tidende Aften*, 8 Apr. 1914, signed K. Fl. (Kai Flor).

10 *Hovedstaden*, 8 Apr. 1914, signed -w.

11 *Politiken*, 8 Apr. 1914, signed: Ch.K. (Charles Kjerulf).

12 *Social-Demokraten*, 9 Apr. 1914 (unsigned).

13 Edition No. 1614 (Plate no. 15697). The contract with the publisher was signed on 25 Nov. 1913, but the work was not entered in the publisher's so-called 'engravers' list' until 2 Feb. 1914, so it can hardly have been printed off at the time of the performance on 7 Apr. 1914.

14 *Allgemeine Musikzeitung* (Berlin, etc.), 5 May 1916. Transcript by Emma Langgaard in RLP 5.



og inden det året efter gik i trykken. På sin fødselsdag 28. juli 1913, som blev fejret i Kyrkhult i Blekinge under Langgaards sommerophold her, fik han som gave et bind digte af Rydberg. Heri findes digtet *Klockorna*.<sup>15</sup> Som motto for *Sphinx* valgte han kun at benytte de to første strofer af det 12 strofer lange digt. De to strofer skildrer et tårn af krystal, hvis fundament findes så langt nede i dybet, at ingen menneskelig forestilling rækker derned, mens tårnets øvre del, der afsluttes med en kuppel, når gennem stjernehimlen og op i ufattelige højder, hvor enhver tanke svimler. Langgaards valg af disse strofer antyder, at hans intention med tonebilledet *Sphinx* er at illustrere selve musikens gåde, det forhold, at tonekunsten rummer udtryk fra det menneskeligt laveste til det højeste, guddommelige.

Ganske tankevækkende er det, at Gustav Klimt i 1895 skabte et allegorisk oliemaleri med titlen *Musik*, hvor den højre side domineres af en sfinks som symbol på musikens uudgrundelige aspekter. Billedet blev udstillet i Wien i 1901 og blev uden tvivl reproduceret i mange publikationer omkring 1900.<sup>16</sup> Om Langgaard har set en sådan gengivelse, er uvist, men muligheden foreligger, og inspiration fra Klimt kan således være baggrunden for hans titelvalg.

Max Fiedler, der havde dirigeret uropførelsen af *Sphinx*, satte stykket på et koncertprogram i Stockholm 13. november 1915, men nodematerialet strandede i tolden og værket måtte tages af programmet. Det samme uheld skete i 1926, hvor værket var programsat under en dansk musikuge i Oslo. Men den 13. januar 1916 kom det op i Koncertforeningen i Stockholm, hvor Langgaard selv dirigerede, og derefter fulgte en opførelse i Göteborgs Orkesterforening den 12. april 1916 under Nils Grevilius' ledelse. I 1920 var der to opførelser i Odd Fellow Palæet i København, 6. og 7. december, den første i Dansk Filharmonisk Selskabs regi, hvor værket blev dirigeret af Langgaard, mens selskabets dirigent, Paul von Klenau, tog sig af det øvrige program. Koncerten blev gentaget dagen efter som et socialt arrangement for arbejdsløse under Arbejdernes Fællesorganisation, og her var hele programmet i hænderne på Paul von Klenau, som ikke blot dirigerede, men også introducerede koncertens værker for publikum.

Dernæst blev *Sphinx* opført i Karlsruhe den 19. januar 1921 ved en "Nordischer Abend" foranstaltet af dirigenten Hans Seeber van der Floe og med Badisches Landestheater-Orchester samt to sangsolister. Det var med et rent dansk program med musik af Langgaard, Jens Laurson Emborg og Knud Asbjørn Wieth-Knudsen, som alle tre var til stede ved koncerten. *Karlsruher Tagblatt* bragte i sin koncertanmeldelse følgende omtale af *Sphinx*:

Ein tieferschürfendes, in seiner verinnerlichten Sprache ergreifendes Werk ist Rud Langgaards Tondichtung "Sphinx", die der Komponist mit 17 Jahren geschrieben hat. Man stand im Banne einer außergewöhnlich starken, eigenwilligen Musikernatur, in der grüblerisches Sinnen und Träumen sich aufs Glücklichste mit einem starken Gestaltungswillen vereinen.<sup>17</sup>

15 *Dikter af Viktor Rydberg*. Stockholm, 1909 (*Skrifter af Viktor Rydberg, I, Dikter*). *Klockorna*: s. 88-89. Langgaards eksemplar med annotationer findes i dag i privateje; annotationerne viser, at Langgaard helt op i 1930'erne var optaget af dette digt.

16 Maleriet findes nu på Neue Pinakotek i München, inv. nr. 8195.

17 *Karlsruher Tagblatt*, 21.1.1921: "Orchester-Konzerte. Nordischer Abend" (usigneret). Udklip findes i J.L. Emborgs arkiv, Det Kongelige Bibliotek, Utilg. 387.

the following year. On his birthday, 28 July 1913, which was celebrated in Kyrkhult in Blekinge, Sweden, during Langgaard's summer stay there, he received as a gift a volume of poetry by Rydberg. In it is the poem *Klockorna* (The Bells).<sup>15</sup> As a motto for *Sphinx* he chose only to use the first two stanzas of the twelve in the poem. These portray a crystal tower the foundation of which lies so deep that no human imagination can reach that far down, while the upper part of the tower, which is topped by a dome, reaches up through the starry sky to inconceivable heights that cause the mind to swoon. Langgaard's choice of these stanzas implies that his intention in writing the tone poem *Sphinx* is to illustrate the mystery of music itself – the fact that the art of music contains expression of the human, from the lowest to the highest, the divine.

It is quite thought-provoking that in 1895 Gustav Klimt created an allegorical oil painting with the title *Music*, in which the right-hand side is dominated by a sphinx as a symbol of the unfathomable aspects of music. The picture was exhibited in Vienna in 1901 and, without a doubt, was reproduced in many publications around 1900.<sup>16</sup> It is uncertain if Langgaard has seen any such reproduction, but the possibility exists, and inspiration from Klimt could perhaps explain his choice of title.

Max Fiedler, who had conducted the first performance of *Sphinx*, placed the piece on a concert programme in Stockholm on 13 November 1915, but the parts got stranded in the customs, and the work had to be taken off the programme. The same fate befell the piece in 1926, when it was on the programme of a Danish music week in Oslo. But on 13 January 1916, it was played at Koncertforeningen in Stockholm, conducted by Langgaard himself. This was followed by a performance at Göteborgs Orkesterforening on 12 April 1916, conducted by Nils Grevilius. In 1920, there were two performances at the Odd Fellow Palace in Copenhagen on 6 and 7 December, the first under the auspices of Dansk Filharmonisk Selskab, where the work was conducted by Langgaard, with the association's own conductor, Paul von Klenau, taking care of the rest of the programme. The concert was repeated the following day as a social event for people out of work, organised by Arbejdernes Fællesorganisation, and on this occasion the entire programme was in the hands of Paul von Klenau, who not only conducted but also introduced the works of the concert to the audience.

The next performance of *Sphinx* was in Karlsruhe on 19 January 1921, at a 'Nordischer Abend' organised by the conductor Hans Seeber van der Floe and featuring the Badisches Landestheater-Orchester as well as two song soloists. It featured an entirely Danish programme, with music by Langgaard, Jens Laurson Emborg and Knud Asbjørn Wieth-Knudsen, all three of whom were present at the concert. In its review of the concert, *Karlsruher Tagblatt* wrote the following about *Sphinx*:

Rud Langgaard's tone poem 'Sphinx' is a profound and, via its internalised language, gripping work, which the composer wrote at the age of 17. One stands under the spell of an extraordinarily strong, headstrong musical nature in which there is the happiest of symbioses between a strong will of creation and a contemplative mind and dreaming.<sup>17</sup>

15 *Dikter af Viktor Rydberg*. Stockholm, 1909 (*Skrifter af Viktor Rydberg, I, Dikter*). *Klockorna*: pp. 88-89. Langgaard's copy with annotations is now in private ownership; the annotations show that right up into the 1930s, Langgaard was interested in this poem.

16 The painting now hangs at Neue Pinakotek in Munich, inv. no. 8195.

17 *Karlsruher Tagblatt*, 21 Jan. 1921: "Orchester-Konzerte. Nordischer Abend" (unsigned). Cutting in the J.L. Emborg archive, The Royal Danish Library, Utilg. 387.

Anton Rudolph fra *Badische Presse* skrev:

In seelische Urgründe steigt die Tondichtung Langgaards "Die Sphinx" hinab. Hier rauschen Schicksalsklänge auf, vor Unüberwindliches steht der Geist gestellt. Eifrigstes, hingebendes Mühen kann den Gipfel nicht erreichen – Resignieren vor dem Dunkel ist der Ausklang. In seinem 17. Jahre hat der Komponist diese gehaltvolle Schöpfung geschaffen, ein Umstand, der zu weiterer Bewunderung zwingt.<sup>18</sup>

Også *Neue Badische Zeitung* var yderst positiv:

Unter seinen Kollegen wird wohl Langgaard der Begabteste sein. Seine Tondichtung "Sphinx" machte einen vortrefflichen Eindruck. Das Werk ist nicht rein absolute Musik, es liegt ihm offenbar ein Programm zugrunde, das, wenn man der Musik nach schließen kann, einen tief poetischen Gehalt hat. Die Schreibweise Langgaards verrät seine Heranbildung an guten alten Meistern. Er verlangt von unsern Ohren nichts Ungebührliches, er weiß mit seinen zarten Klängen zu fesseln, mit seinen starken, ungestümen Ausbrüchen zu überzeugen. Langgaard ist vielleicht einer, den die Ton-sprache wirklich wieder einmal als natürliches Ausdrucksmittel dient.<sup>19</sup>

Sidstnævnte betragtning blev gengivet i dansk oversættelse i en notits i tidsskriftet *Musik*, redigeret af den Langgaard-venlige udgiver Godtfred Skjerne, som uden tvivl var blevet gjort opmærksom på denne positive, tyske vurdering af komponisten selv.<sup>20</sup>

Den 10. maj 1922 afholdt Langgaard en kompositionskoncert i Singakademie i Berlin med det forstærkede Blüthner-Orkester, som under ledelse af Hans Seeber van der Floe opførte *Sfinx*, symfoni nr. 2 (BVN 53) og *Sfærernes Musik* (BVN 128). De tyske anmeldere koncentrerede sig om de store værker og *Sfinx* fik ikke mange ord med på vejen.<sup>21</sup> I modsætning til i Karlsruhe var kritikerne i Berlin i betydelig grad skeptiske over for Langgaard, og *Sfærernes Musik* blev således ikke velvilligt modtaget i musikpressen.<sup>22</sup>

De to opførelser af *Sfinx* i Tyskland var de sidste, der fandt sted i udlandet i Langgaards tid.<sup>23</sup> Den 11. april 1927 programsatte Langgaard værket på sin anden, såkaldte "Populære Orkesterkoncert" i Odd Fellow Palæet. Han stod selv i spidsen for Københavns Filharmoniske Orkester i et program, som omfattede fire af hans værker samt sørgemarchen (Marcia funebre) af Beethovens tredje symfoni. *Sfinx* blev kort omtalt i dagbladet *København* som et værk "fra hvis lange Orgelpunkter

Anton Rudolph from *Badische Presse* wrote:

Langgaard's tone poem 'Sphinx' descends into primal grounds of the soul. From here, sounds of human fate gush up, the human mind stands against the insuperable. Even the most arduous, devoted efforts cannot enable one to reach the summit – resignation in the face of the dark is the conclusion. At the age of 17, the composer has achieved this full-bodied creation – a fact that commands admiration.<sup>18</sup>

*Neue Badische Zeitung* was also extremely positive:

Among his colleagues, Langgaard must probably be regarded as the most talented. His tone poem 'Sphinx' made an excellent impression. The work is not purely absolute music – it is clearly based on a programme which, judging by the music, one can conclude has a deeply poetical content. Langgaard's mode of composition betrays a learning gained from the great masters. He does not demand anything improper of our ears, he has the ability to captivate with his gentle sounds, to convince with his strong, impetuous outbursts. Langgaard is perhaps someone truly capable of using a tonal language as a natural means of expression.<sup>19</sup>

The last opinion stated here was reproduced in a Danish translation in a note in the periodical *Musik*, edited by the Langgaard-friendly Godtfred Skjerne, whose attention was in all probability brought to the positive German assessment by the composer himself.<sup>20</sup>

On 10 May 1922, Langgaard held a compositional concert at the Singakademie in Berlin with the strengthened Blüthner Orchestra, which, conducted by Hans Seeber van der Floe, performed *Sphinx*, Symphony no. 2 (BVN 53) and *The Music of the Spheres* (BVN 128). The German reviewers concentrated on the major works, and *Sphinx* was not much commented on.<sup>21</sup> Unlike the reception in Karlsruhe, the critics in Berlin were rather sceptical about Langgaard, and *The Music of the Spheres* was not particularly well-received in the musical press.<sup>22</sup>

The two performances of *Sphinx* in Germany were the last to take place outside Denmark during Langgaard's lifetime.<sup>23</sup> On 11 April 1927, Langgaard put the piece on the programme of his second, so-called 'Popular Orchestral Concert' at the Odd Fellow Palace. He personally stood at the head of the Copenhagen Philharmonic Orchestra in a programme that comprised four of his works plus the funeral march (Marcia funebre) from Beethoven's Third Symphony. *Sphinx* was briefly mentioned in the daily newspaper *København* as a work 'from whose long pedal points the composer allows the mysteries

18 *Badische Presse*, 20.1.1921: "Konzert in der Karlsruher Festhalle"; signeret A.R. (Anton Rudolph). Udklip findes i J.L. Emborgs arkiv, Det Kongelige Bibliotek, Utilg. 387.

19 *Neue Badische Zeitung*, 21.1.1921: "Nordischer Abend" (usigneret). Udklip findes i J.L. Emborgs arkiv, Det Kongelige Bibliotek, Utilg. 387.

20 *Musik*, 5. årg., nr. 4, 1.4.1921; s. 57.

21 Ved koncerten indførte RL en forstærkning af paukestemmen t. 53-68 (inkl.), idet han foreskrev en ekstra musiker til at traktere en pauke i *F mit Holzschlägeln*. Der var fire paukister til rådighed, eftersom *Sfærernes Musik* kræver fire musikere. Det er uvist om denne ad hoc-løsning er blevet anvendt ved senere opførelser. Paukestemme 2 foreligger blandt orkesterstemmerne (jfr. *Kilder og kritisk beretning* s. 33).

22 Se nærmere i Rued Langgaard: *Sfærernes Musik* [...] *Kritisk udgave ved Bendt Viinholt Nielsen*. Partitur. Edition Wilhelm Hansen (Rued Langgaard Udgaven), 2018.

23 Langgaard nævner en opførelse i Bochum i 1921 med van der Floe som dirigent, men den har ikke kunnet verificeres.

18 *Badische Presse*, 20 Jan. 1921: "Konzert in der Karlsruher Festhalle"; signed A.R. (Anton Rudolph). Cutting available in the J.L. Emborg archive, The Royal Danish Library, Utilg. 387.

19 *Neue Badische Zeitung*, 21 Jan. 1921: "Nordischer Abend" (unsigned). Cutting available in the J.L. Emborg archive, The Royal Danish Library, Utilg. 387.

20 *Musik*, vol. 5., no. 4, 1 Apr. 1921; p. 57.

21 At the concert, RL introduced a strengthening of the timpani part in bars 53-68 (incl.), adding an extra musician to play a timpano in *F mit Holzschlägeln*. There were four timpani players available, since *The Music of the Spheres* calls for four players. It is uncertain if this ad hoc solution was used in later performances. The 2nd timpani part is extant among the orchestral parts (Cf. *Sources and critical commentary*, p. 33).

22 For more information, see Rued Langgaard: *The Music of the Spheres* [...] *Critical edition by Bendt Viinholt Nielsen*. Score. Edition Wilhelm Hansen (The Rued Langgaard Edition), 2018.

23 Langgaard mentions a performance in Bochum in 1921 with van der Floe as conductor, but it has not proved possible to verify this.

Komponisten lader sine Tankers Gaader søge opefter”<sup>24</sup>, og i *Berlingske Tidende* hed det, at *Sphinx* var koncertens “mest afrundede, formfuldendte, for saa vidt mest *modne* Arbejde.”<sup>25</sup>

Ved det stort anlagte “Dansk Kunststævne” i Forum i København i 1929 havde programkomitéen valgt Langgaards *Sphinx* til opførelse. Værket skulle dirigeres af Johan Hye-Knudsen, men Langgaard lod forstå, at han selv ønskede at dirigere sit værk. Da dette ikke kunne imødekommes, krævede han både *Sphinx* og sin ligeledes programsatte strygekvartet (nr. 5) strøget af programmet. Programkomitéen kunne ikke acceptere disse aflysninger, da den mente, at Langgaard burde være repræsenteret ved kunststævnet. Langgaard meddelte dernæst følgende i *Nationaltidende* den 15. oktober 1929: “(jeg) skal herved erklære, at mine Kompositioners Fremførelse ved Kunststævnet sker mod min Vilje.” Enden på historien blev, at Hye-Knudsen tog *Sphinx* af programmet, mens strygekvartetten blev opført.<sup>26</sup>

De to sidste koncertopførelser af *Sphinx* i Langgaards levetid fandt sted på Statsradiofonis torsdagskonserter. Den 9. februar 1939 blev værket dirigeret af Nikolaj Malko. I denne periode fungerede “Stærekassen”, senere Det Kongelige Teaters Nye Scene, som koncertsal for Statsradiofonien. Langgaard havde til denne opførelse foretaget en revision af fløjtestemmerne i takt 53-56 samt tilføjet et bækkenslag i takt 54. Disse ændringer er blevet benyttet ved alle senere opførelser. I koncertprogrammet annonceres *Sphinx* blot som en “Orkesterfantasi over et Digt af Viktor Rydberg.” Rydbergs digt er ikke gengivet.

I *Politiken* skrev Hugo Seligmann, at Langgaard har givet

sit velformede og kort spundne Værk en brilliant orkestral Indfatning. Selve Sfinxsens Gaade er for saa vidt ikke særlig svær at raade. Uden større Mystorium udløses en ung Kunstnersjæls romantiske Følelser – noget traditionelle og til Tider af en lidt rigelig kromatisk Bugvrid lidende Følelser. I det hele og store musicerer dog Langgaard naturligt og kalder Sympatien frem for sin *Sphinx*.<sup>27</sup>

Den næste torsdagskoncertopførelse fandt sted i Odd Fellow Palæet den 5. oktober 1944, denne gang blev symfoniorkestret dirigeret af Launy Grøndahl. *Sphinx* stod først på programmet. Heller ikke denne gang blev Rydbergs digtstrofer offentliggjort i programmet.

I sin koncertanmeldelse i *Politiken* kaldte Axel Kjerulf *Sphinx* for “en virkningsfuldt instrumenteret Orkesterfantasi, som der er mere Hold paa end ellers hos denne Komponist med den store Skrivefærdighed og den ikke mindre fortumlede og subtile Aandfuldhed, der svæver ud i romantiske Forestillinger.”<sup>28</sup> *Social-Demokraten*'s kritiker, Karl Bjarnhof, mente, at der trods titlen ikke var noget særligt gådefuldt ved stykket; han sluttede: “det virker [...] ganske besynderligt at høre en relativ ung Komponist af i Dag udtrykke sig i det Tonesprog, der var Romantikens, vel at mærke uden den

of his thoughts to seek upwards”<sup>24</sup>, and in *Berlingske Tidende* it was stated that *Sphinx* was the ‘most rounded, elegant and, perhaps, most *mature* work’<sup>25</sup> of the concert.

At the large-scale ‘Danish Art Presentation’ in the Forum building in Copenhagen in 1929, the programme committee had chosen Langgaard’s *Sphinx* to be performed. The work was to be conducted by Johan Hye-Knudsen, but Langgaard made it clear that he himself wished to conduct his work. Since this request could not be granted, he insisted on both *Sphinx* and his String Quartet no. 5, which was also on the programme, should both be removed. The programme committee could not accept these cancellations, since it felt that Langgaard ought to be represented at the art rally. Langgaard replied by writing in *Nationaltidende* on 15 October 1929: ‘(I) hereby declare that the performance of my compositions at the Art Presentation are taking place against my will.’ The end of the story was that Hye-Knudsen took *Sphinx* off the programme, but the string quartet was performed.<sup>26</sup>

The last two performances of *Sphinx* during Langgaard’s lifetime took place at Thursday concerts on the Danish Radio. On 9 February 1939, the work was conducted by Nikolaj Malko. During this period, the ‘Starling’s Nest Box’ (later the New Stage at the Royal Theatre) functioned as a concert hall for the State Radio Corporation. For this performance, Langgaard had carried out a revision of the flute parts in bars 53-56 and added a cymbal clash in bar 54. These alterations were used in all subsequent performances. In the concert programme, *Sphinx* is simply listed as an ‘Orchestral fantasy based on a poem by Viktor Rydberg’. Rydberg’s poem is not reproduced.

In *Politiken*, Hugo Seligmann wrote that Langgaard has given

his well-formed and short-spun work a brilliant orchestral setting. The actual mystery of the sphinx is not really all that hard to guess. Without any great mystery, the romantic feelings of a young artistic soul are released – they are quite traditional feelings and at times have a bit too much of a chromatic griping pain about them. Generally speaking, however, Langgaard writes musically and naturally, evoking our sympathies for his *Sphinx*.<sup>27</sup>

The next Thursday concert performance took place at the Odd Fellow Palace on 5 October 1944 and on this occasion the symphony orchestra was conducted by Launy Grøndahl. *Sphinx* was first on the programme. The stanzas from Rydberg’s poem were not published in the programme on this occasion either.

In his concert review in *Politiken*, Axel Kjerulf called *Sphinx* ‘an effectively orchestrated fantasy over which the composer has more grasp than elsewhere, with his great compositional skills and the no less bewildered and subtle spirituality that floats off into romantic conceptions.’<sup>28</sup> *Social-Demokraten*'s critic, Karl Bjarnhof, felt that despite its title there was nothing particularly mysterious about the piece; he concluded: ‘it feels [...] quite odd to hear a relatively young contemporary composer expressing himself in a tonal idiom which is that of Romanticism, although – it should be noted – with-

24 *København*, 12.4.1927: “Konserter. Rud. [!] Langgaards populære Orkesterkoncert”, signeret A.E.

25 *Berlingske Tidende*, 12.4.1927: “Konserter. Rud Langgaards Koncert”, signeret K.F. (Kai Flor).

26 Polemikken kan følges i *Nationaltidende* 15., 16. og 18.10.1929.

27 *Politiken*, 10.2.1939: “Malko fejrer Jubilæum – og Triumf”, signeret H.S. (Hugo Seligmann).

28 *Politiken*, 6.10.1944: “Torsdagskoncert med lidt af hvert”, signeret Ax. K. (Axel Kjerulf).

24 *København*, 12 Apr. 1927: ‘Concerts. Rud. [!] Langgaard’s popular orchestral concert’, signed A.E.

25 *Berlingske Tidende*, 12 Apr. 1927: “Concerts. Rud Langgaard’s Concert”, signed K.F. (Kai Flor).

26 The polemic can be followed in *Nationaltidende* 15, 16 and 18 Oct. 1929.

27 *Politiken*, 10 Feb. 1939: “Malko celebrates anniversary – and triumph”, signed H.S. (Hugo Seligmann).

28 *Politiken*, 6 Oct. 1944: “Thursday concert with a little of everything”, signed Ax. K. (Axel Kjerulf).

melodiske Sødme og det Sværmeri, der var samme Roman-  
tiks Kendetegn.”<sup>29</sup>

Fra 1933 fulgte en lang række studieopførelser af *Sphinx* i Statsradiofonien, i reglen som led i de jævnlige tilbageven-  
dende, blandede programmer med overskrifter som “Dansk Musik”, “Nordisk Musik”, “Dansk Symfonikoncert” eller blot  
“Radio-Symfoniorkestret” (eller “Radio-Orkestret”). Ved disse  
koncerter blev *Sphinx* flere gange præsenteret sammen med  
nyere musik af bl.a. Vagn Holmboe, Svend Erik Tarp, Svend S.  
Schultz og Jørgen Bentzon. Første gang var 24. april 1933, hvor  
orkestret blev dirigeret af Emil Reesen. Den 27. oktober 1937  
blev værket for første gang dirigeret af Launy Grøndahl, og  
*Sphinx* var i de følgende 20 år ofte at finde på Grøndahls pro-  
grammer. Opførelserne var direkte udsendelser, da man først  
begyndte at anvende båndoptagelser i 1950erne. *Sphinx* blev  
således opført i radioen 14 gange mellem 1941 og 1951.<sup>30</sup> Kor-  
respondancen mellem Langgaard og Grøndahl i denne periode  
er delvist bevaret, og Langgaard skriver flere gange med begej-  
string om Grøndahls og Radioorkestrets fortolkning, eksempel-  
vis på denne måde efter opførelsen den 1. februar 1944:

Kære Her[r] Grøndahl!

Mine varmeste Tak for forleden. Den kan simpelthen ikke  
spilles bedre! (baade dirigeres og spilles!). Og i Sammenlig-  
ning hermed er det jo blot en Ubetydelighed at jeg gerne  
vil høre 1ste Obo, 1ste Horn og Clarinetter Side 15, 16 lidt  
tydeligere i Radioapparatet. Som Helhed var det en *skøn*  
Opførelse, som mindede mig helt om Uropførelsen i Berlin  
1913 med Max Fiedler og det filharmoniske Orkester!  
Endnu en Gang *Tak* til alle, specielt til Dem og Koncert-  
mesteren.

Deres heng

Rued Langgaard

Ribe 3 Febr. 44<sup>31</sup>

Langgaard døde i Ribe i juli 1952, og den 15. september 1952  
afholdt Radioorkestret og Launy Grøndahl en mindeudsen-  
delse for ham, hvor også *Sphinx* stod på programmet. Senere i  
1950erne blev stykket opført i radioen yderligere tre gange,  
bl.a. også med Ernst Hye-Knudsen som dirigent, hvorefter det  
gled ud af programmerne.

Da en fornyet interesse for Langgaard så småt satte ind i  
midten af 1960erne, lavede Danmarks Radio en studieproduk-  
tion med Sønderjyllands Symfoniorkester dirigeret af Henrik  
Sachsenskjold. Produktionen fandt sted i 1966, og den blev  
udsendt 11. marts 1967 (og genudsendt 18. december 1973).  
Den første koncertopførelse siden 1944 var på torsdagskoncer-  
ten med Herbert Blomstedt den 28. november 1974 med gen-  
tagelse fredag den 29. november. I 1992 blev *Sphinx* for første  
gang udgivet på fonogram (CD); det var med Artur Rubinstein  
Philharmonic Orchestra, dirigeret af Ilya Stupel.<sup>32</sup> Værket blev  
inkluderet på den syvende og sidste CD i DR SymfoniOrkestret

out the melodic sweetness and infatuation that typified that  
kind of music.”<sup>29</sup>

From 1933 onwards, there were a large number of studio  
performances of *Sphinx* on the State Radio, usually as part of  
regularly recurring, mixed programmes that had such titles as  
‘Danish Music’, ‘Nordic Music’, ‘Danish Symphony Concert’ or  
just ‘The Radio Symphony Orchestra’ or ‘The Radio Orchestra’.  
At these concerts, *Sphinx* was on several occasions presented  
with modern music by such composers as Vagn Holmboe,  
Svend Erik Tarp, Svend S. Schultz and Jørgen Bentzon. The  
first occasion was on 24 April 1933, when the orchestra was  
conducted by Emil Reesen. On 27 October 1937, the work was  
conducted for the first time by Launy Grøndahl and during the  
ensuing 20 years *Sphinx* often featured on Grøndahl’s pro-  
grammes. The performances were direct transmissions – tape  
recorders only started to be used in the 1950s. *Sphinx* was  
performed in this way on the radio 14 times between 1941 and  
1951.<sup>30</sup> The correspondence between Langgaard and Grøndahl  
during this period has been partially preserved, and Langgaard  
writes enthusiastically on several occasions about the interpre-  
tation by Grøndahl and the Radio Orchestra – as here, after the  
performance on 1 February 1944:

Dear Mr. Grøndahl,

My warmest thanks for the recent performance. It simply  
cannot be played better! (both conducted and played!). And,  
in comparison with this, it is merely an insignificant detail  
that I would like to hear the 1st oboe, 1st horn and clarinets  
a bit more clearly on pages 15-16 on the wireless set. All in  
all, it was a *beautiful* performance, one that reminded me  
of the first performance in Berlin in 1913, with Max Fiedler  
and the Berliner Philharmoniker! Once again, my *thanks* to  
everyone, especially to you and the leader.

Yours sincerely,

Rued Langgaard

Ribe, 3 February 1944<sup>31</sup>

Langgaard died in Ribe in July 1952, and on 15 September  
1952 the Radio Orchestra and Launy Grøndahl gave a com-  
memorative broadcast for him, also including *Sphinx*. In the  
later 1950s, the piece was performed a further three times,  
also with Ernst Hye-Knudsen as conductor, after which it  
slipped out of the programmes.

When renewed interest in Langgaard gradually got under  
way in the mid-1960s, Danmarks Radio did a studio produc-  
tion with the Southern Jutland Symphony Orchestra, con-  
ducted by Henrik Sachsenskjold. The production took place in  
1966, and it was broadcast on 11 March 1967 (and re-broad-  
cast on 18 December 1973). The first concert performance  
since 1944 was at a Thursday Concert with Herbert Blomstedt  
on 28 November 1974, with a repetition on Friday, 29 Novem-  
ber. In 1992, *Sphinx* was released for the first time on a phono-  
gram (CD) – this was with the Artur Rubinstein Philharmonic  
Orchestra, conducted by Ilya Stupel.<sup>32</sup> The work was included  
on the seventh and last CD in the recording of Langgaard’s

29 *Social-Demokraten*, 6.10.1944: “Fantasi for og bag, men –”, signeret  
K.B. (Karl Bjarnhof).

30 24.4. og 28.7.1941 (sidstnævnte var på komponistens fødselsdag),  
12.8.1942, 30.4.1943, 27.1., 1.2., 24.5. og 5.10.1944, 15.9.1945,  
24.11.1946, 31.7.1950, 24.8. og 20.9. samt 17.12.1951.

31 Korrespondancen mellem Langgaard og Grøndahl 1935-51 findes  
i RLP 6; de takter, RL refererer til på s. 15-16 i originalpartituret, er  
t. 57-60.

32 *Rued Langgaard: The Complete Symphonies Vol. 5*. Danacord  
DACOCD 408 (1992).

29 *Social-Demokraten*, 6 Oct. 1944: “Fantasy at front and behind,  
but –”, signed K.B. (Karl Bjarnhof).

30 24 Apr. and 28 July 1941 (the latter date was the composer’s birth-  
day), 12 Aug. 1942, 30 Apr. 1943, 27 Jan., 1 Feb., 24 May and 5 Oct.  
1944, 15 Sep. 1945, 24 Nov. 1946, 31 July 1950, 24 Aug. and 20 Sep.  
as well as 17 Dec. 1951.

31 The correspondence between Langgaard and Grøndahl 1935-51 can  
be found in RLP 6; the bars which RL refers to on pp. 15-16 in the  
original score, are bars 57-60.

32 *Rued Langgaard: The Complete Symphonies Vol. 5*. Danacord  
DACOCD 408 (1992).

og Thomas Dausgaards indspilning af Langgaards symfonier, udsendt i 2008.<sup>33</sup>

Langgaard efterlod et eksemplar af det trykte partitur med de reviderede takter 53-56 og forskellige notater og små musikalske ændringsforslag, som dog ikke blev implementeret i opførelsesmaterialet i Langgaards tid og ikke er medtaget i udgaven her. Et par dynamiske og artikulationsmæssige præciseringer har dog fundet vej til udgaven. Under Rydbergs digt har Langgaard tilføjet et citat af en vis "Jackson": "Sfinx, hvad er dit Bud? kun Savn og Glans som sank i Grus"<sup>34</sup> – måske en personlig kommentar til, hvad dette ungdomsværk førte med sig?

*Bendt Viinholt Nielsen, maj 2021*

symphonies by the Danish National Symphony Orchestra and Thomas Dausgaard, released in 2008.<sup>33</sup>

Langgaard left a copy of the printed score with the revised bars 53-56 and various notes and small alterations to the music that were not, however, implemented in the orchestral material during his lifetime and have not been included in this edition. However, a few dynamic and articulatory clarifications have found their way into the edition. Beneath Rydberg's poem Langgaard added a quotation by a certain 'Jackson': 'Sphinx, what message have you? Nothing but lack and splendour that sank into ruins'<sup>34</sup> – perhaps a personal comment on what this work of his youth entailed?

*Bendt Viinholt Nielsen, May 2021*

<sup>33</sup> Rued Langgaard: *Symphonies 15 and 16, Orchestral Works*. Dacapo 6.220519 (2008). Også inkluderet i *Rued Langgaard The Symphonies*. Dacapo 6.200001 (2009) (box med 7 cd'er).

<sup>34</sup> RLS 53,1.

<sup>33</sup> Rued Langgaard: *Symphonies 15 and 16, Orchestral Works*. Dacapo 6.220519 (2008). Also included in *Rued Langgaard The Symphonies*. Dacapo 6.200001 (2009) (box with 7 CDs).

<sup>34</sup> RLS 53,1.

# STRUMENTI DELL'ORCHESTRA

*3 Flauti (Flauto 3 anche Piccolo)*

*2 Oboi*

*1 Corno inglese*

*2 Clarinetti in Si<sub>b</sub>*

*1 Clarinetto basso in Si<sub>b</sub>*

*3 Fagotti*

*4 Corni in Fa\**

*3 Trombe in Si<sub>b</sub>*

*4 Tromboni*

*1 Tuba*

*Timpani*

*Piatti*

*Violini I*

*Violini II*

*Viole*

*Violoncelli*

*Contrabbassi*

\* Horn i basnøgle klinger en kvart over den noterede tonehøjde

\* *Horn passages in the bass clef sound a fourth above the notated pitch*

---

## NOTE TIL DIRIGENTEN

Det har været kutyme i Langgaards tid at spille fagot 3-stemmen på kontrafagot; figuren i t. 23 blev dog omlagt til fagot 2, der ellers har pause her.

Tubaen har i t. 24-25 tonen H i subkontraoktaven, som ikke kan spilles af instrumentet, hvis dybeste tone er kontra-Des. Udgaven fastholder H og overlader det til en praktisk vurdering, hvorledes dette skal udføres. I Langgaards tid synes man ikke at have fundet en løsning, men Langgaard har selv på et sent tidspunkt fremsat idéen om at udføre stemmen på kontrafagot. Denne disposition måtte nok betyde, at fagot 3-stemmen skulle spilles af en almindelig fagot (med mindre orkestret skulle have to kontrafagotter).

## NOTE TO THE CONDUCTOR

It was customary in Langgaard's time to play the bassoon-3 part on the contra bassoon; the figure in b. 23 was, however, converted to bassoon 2, which otherwise rest here.

In bb. 24-25, the tuba has the note B in the sub contra octave which cannot be played by the instrument whose deepest tone is contra-D flat. The edition maintains B and leaves it to a practical assessment how this should be executed. In Langgaard's time, no solution seems to have been found, but Langgaard himself has at a late stage put forward the idea of performing the part on a contra bassoon. This disposition may imply that the bassoon-3 part should be played by an ordinary bassoon (unless the orchestra had to have two contra bassoons).

# Sfinx (Sphinx)

## Tonebillede (Tableau musical)

Rued Langgaard  
(BVN 37)

Molto lento

1-2 Flauti  
3  
1 Oboi  
2  
Corno inglese  
1 Clarinetti in Si<sup>b</sup>  
2  
Clarinetto basso in Si<sup>b</sup>  
1 Fagotti  
2-3  
1-2 Corni in Fa  
3-4  
1 Trombe in Fa  
2-3  
1-2 Tromboni  
3-4  
Tuba  
Timpani  
Piaatti

Molto lento

Violini I  
Violini II  
Viole  
Violoncelli  
Contrabbassi

pp  
p  
mp  
p  
p  
p  
p  
p  
pp  
con sord.  
mf  
p  
più p

4.



## KILDER OG KRITISK BERETNING

### KILDER

- A. Partitur. Trykt udgave 1914 med rettelser i autograf  
B. Orkesterstemmer (1913 og senere)

A. Partitur. Trykt udgave 1914 med rettelser i autograf  
Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 53,1.  
Nodetryk med tilføjelser og rettelser i autograf (blæk, blyant og farvestift).

WILHELM HANSEN EDITION. / *Sphinx*. / *Tableau musical pour Grand Orchestre par Rud Immanuel Langgaard*. / *Partition*. / *Parties d'orchestre*. / [...] / KJØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / [...] Copyright 1914 by Wilhelm Hansen, Leipzig.

Omslagstitel: WILHELM HANSEN EDITION / No. 1614. / RUD LANGGAARD / *Sphinx* / *Tableau musical pour Grand Orchestre*. / *Partition*. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / [...]

Omslag + 23 sider, 33,5 × 27 cm. Side [24] og omslagets bagside rummer en oversigt over forlagsudgivelser.

Pladenr. 15697 (1914).

På s. [2] motto af Victor [i.e. Viktor] Rydberg: "Det står öfver tidshafvets böljande svall..." (2 strofer) på svensk, tysk og engelsk.

RLs tilføjelser findes på omslagets forside og på s.[2]; ændringer i musikken findes på alle nodesider undtagen s. 11, 13, 16-18, 20-23.

#### Kommentar.

RLs tilføjelser og ændringer stammer fra primo 1920'erne og frem til efter 1944. Dette fremgår af skriftmæssige indicier og af den oversigt over opførelser, RL anfører s. [2] og som medtager torsdagskoncertopførelsen 5.10.1944 efterfulgt af: *Derefter utallige Gange i Statsradiofonien under Grøndahl og Ernst Hye Knudsen*. På omslaget har RL tilføjet *Op. 1 / Komponeret 1909* [opr.: *Maj 1910*]. På første nodeside (s. 3) findes flg. dateringer: *Instrumenteret paa een Dag i Januar 1913 til / Førsteopførelsen i Berlin 10 April 1913 (Filharmonien)* – desuden: *Komp. 1909* [opr.: 1910]. / *Instr. 1913. / til Koncert / i Berlin / 10 April 1913*. Som kommentar under det trykte motto s. [2] skriver RL: *Sphinx, hvad er dit Bud? / kun Savn* [opr.: *Sorg*] og *Glans som sank i Grus. / (Jackson)*. Rettelserne i musikken omfatter nodeændringer, tempoændringer, tilføjelser af dynamik og spilleanvisninger. Den tidligste tilføjelse i partituret synes at være angivelsen af, at der skal medvirke 2 sæt pauker (dvs. 2 musikere). I partituropstillingen s. 2 skriver RL *2 Par* og på s. 14 noterer han,

## SOURCES AND CRITICAL COMMENTARY

### SOURCES

- A. Score. Printed edition 1914 with autograph corrections  
B. Orchestral parts (1913 and later)

A. Score. Printed edition 1914 with autograph corrections  
The Royal Danish Library. Rued Langgaard's Collection, RLS 53,1. Music print with additions and corrections in autograph (ink, pencil and crayon).

WILHELM HANSEN EDITION. / *Sphinx*. / *Tableau musical pour Grand Orchestre par Rud Immanuel Langgaard*. / *Partition*. / *Parties d'orchestre*. / [...] / KJØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / [...] Copyright 1914 by Wilhelm Hansen, Leipzig.

Cover title: WILHELM HANSEN EDITION / No. 1614. / RUD LANGGAARD / *Sphinx* / *Tableau musical pour Grand Orchestre*. / *Partition*. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / [...]

Cover + 23 pages, 33.5 × 27 cm. Page [24] and the back of the cover contain lists of publications.

Plate no. 15697 (1914).

On p. [2] there is a motto by Victor [i.e. Viktor] Rydberg: "It soars aloft o'er eternity's billowing sands ..." (2 stanzas) in Swedish, German and English.

RL's additions are found on the front page of the cover and on p.[2]; music alterations can be found on all pages of the score except pp. 11, 13, 16-18, 20-23.

#### Commentary.

RL's additions and alterations date from the early 1920s unto after 1944. This appears from indications related to the handwriting and from the list of performances RL states on p. [2] and which includes the Thursday Concert performance 5 Oct. 1944 followed by: *Then countless times in the State Radio under Grøndahl and Ernst Hye Knudsen*. On the cover, RL has added *Op. 1 / Composed 1909* [originally: *May 1910*]. On the first page of music (p. 3) are the following datings: *Orchestrated in one day in January 1913 for / the first performance in Berlin 10 April 1913 (The Philharmonie)* – also: *Comp. 1909* [originally: 1910]. / *Orch. 1913. / for the concert / in Berlin / 10 April 1913*. As a comment under the printed motto p. [2], RL writes: *Sphinx, what is your message? / nothing but lack* [originally: *sorrow*] and *splendour that sank into ruins. / (Jackson)*. The music corrections include alterations of notes and tempi, additions of dynamics and performing instructions. The earliest addition in the score seems to be the indication that 2 sets of timpani (i.e. 2 musicians) are called for. In the list of instruments on p. 2, RL writes *2 sets* and on p. 14 he marks the



hvor *2det Par mit Holzschlägeln* sætter ind (t. 53). RL udskrev selv den ekstra stemme (jfr. kilde B2); uden tvivl er der tale om en ad hoc-løsning til brug ved opførelsen i Berlin 10.5.1922, og instruktionen ved indsatsen i t. 53 er da også efterfølgende streget over.

### B. Orkesterstemmer (1913 og senere)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 53a, 1-3 (mu 7912.1961). Afskrift udført af forskellige nodeskrivere; enkelte stemmer i autograf.

Overskrift: *Sphinx*

Stemmerne omfatter tre enheder:

1. RLS 53a,1: Det komplette stemmesæt (1913 med senere ændringer)

24 blæsere, pauker, piatti, strygere (6 6 5 4 3); tre af stemmerne tilhører ikke det oprindelige sæt (men stammer fra RLs tid): bcl (i G-nøgle), cfag (identisk med fag 3 i partituret), tuba (noteret en oktav over partitur), piatti.

2. RLS 53a,2: Tre stemmer udskilt fra det oprindelige sæt: bcl (i F-nøgle), fag 3, tuba (med RLs tilføjelser *Contrafagot* og *No. 2*) samt pauker *2det Par* i autograf (2 blade, 1922?)

3. RLS 53a,3: Fire erstatningsstemmer i autograf, dateret 10. jan. 1939: fl 1-3 + piatti (2 eksemplarer), i alt 5 blade.

Hver stemme omfatter 1, 2 eller 3 blade, 33,5 × 27 cm.

Vekslende papirtyper.

### Kommentar.

Stemmesættet blev produceret til uropførelsen i Berlin 1913; den tidligste blandt de utallige, tilføjede musikerdateringer stammer imidlertid fra opførelsen i København 7.4.1914. En udgivelse af stemmerne i trykt form har været på tale, men blev ikke realiseret. Sættet har derfor været benyttet ved samtlige opførelser fra 1913 til 1979, hvor det blev afleveret til Det Kongelige Bibliotek. Stemmerne afspejler således værkets opførelshistorie med revisioner og forskellige ad hoc-løsninger i forbindelse med enkeltopførelser. Stemmerne bærer præg af Launy Grøndahls justeringer og præciseringer. Han opførte første gang værket i 1937. I 1974, forud for Herbert Blomstedts to opførelser, blev strygernes revideret og påtegnet af DR's nodeskrivere. Strygersættet er gennem tiden blevet forøget bl.a. med fotokopier (men kun stemmerne fra 1913 beskrives her).

Allerede i 1913 eller 1914 blev der foretaget en justering af cellostemmerne. Det fremgår af et delvist udvisket notat af RL: "Til Nodestikkeren Violoncelstemmer maa trykkes efter Partitur", og ligeledes: "Cellost. stikkes efter Partitur" (RL på cellostemme nr. 1). Ændringerne synes at vedrøre *divisi*-stedet t. 34 ff.

Fagot 3-stemmen har øjensynligt traditionelt været spillet på kontrafagot. Sættets fag 3-stemme er blevet erstattet af en kontrafagotstemme, der dog er udskrevet som en tro kopi af fagotstemmen og har derfor måttet forsynes med påtegningen "Oktav op"; en hurtig figur i t. 23 er ad hoc blevet flyttet til fag 2, der ellers har pause her.

I tubastemmen foreskriver RL i t. 24-25 et sub-kontra H, som ikke kan spilles af instrumentet. To tubaister har i den oprindelige stemme gjort opmærksom på, at denne tone ikke kan spilles; stemmen bærer musikerdateringer mellem 1914 og 1942. På et tidspunkt har man søgt at løse problemet ved at udskrive en ny tubastemme en oktav højere, men det har næppe givet mening, og stemmen er da også blevet påtegnet, at den skal spilles en oktav under det noterede. Den tidligste musikerdatering i denne stemme er fra 1933, den seneste fra 1974. Den oprindelige tubastemme er i mellemtiden blevet påtegnet "Contrafagot" af RL selv med en sen håndskrift. Om

entry of the *2nd set with wooden sticks* (b. 53). RL copied the extra part himself (cf. source B2); without a doubt, this is an ad hoc solution for use in the concert in Berlin on 10 May 1922, and consequently the instruction at the entry in b. 53 was later crossed out.

### B. Orchestral parts (1913 and later)

The Royal Danish Library. Rued Langgaard's Collection, RLS 53a, 1-3 (mu 7912.1961). Transcript by various music copyists; some parts in autograph.

Heading: *Sphinx*

The parts comprise three units:

1. RLS 53a,1: The complete set of parts (1913 with later changes)

24 winds, timpani, piatti, strings (6 6 5 4 3); three of the parts are not belonging to the original set (but are from Langgaard's time): bcl (i G clef), cfag (identical with fag 3 in the score), tuba (notated one octave above the score notation), piatti.

2. RLS 53a,2: Three parts separated from the original set: bcl (in F clef), fag 3, tuba (with RLs autograph additions: *Contra bassoon* and *No. 2*) and timpani *2nd set* (2 leaves, 1922?)

3. RLS 53a,3: Four replacement parts in autograph dated 10. Jan. 1939: fl 1-3 + piatti (2 copies), in all 5 leaves.

Each part comprises 1, 2 or 3 leaves, 33.5 × 27 cm.

Various types of paper.

### Commentary.

The set of parts was produced for the premiere in Berlin in 1913; however, the earliest of the innumerable, added musicians' datings stem from the performance in Copenhagen on 7 Apr. 1914. A publication of the parts in printed form was on the agenda but was not realized. Therefore, the set has been used for all performances from 1913 to 1979, when it was handed over to the Royal Danish Library. The material thus reflects the performance history of the work with its revisions and various ad hoc solutions in connection with individual performances. The parts bear the imprint of Launy Grøndahl's adjustments and clarifications. He first performed the work in 1937. In 1974, prior to Herbert Blomstedt's two performances, the strings were revised and inscribed by DR's music copyists. The string set has over time been increased i. a. with photocopies (only the 1913 parts are dealt with here).

As early as 1913 or 1914, an adjustment of the cello parts was made. It appears from a partially erased note by RL: "For the music engraver Violoncello parts must be printed after the score", and also: "Cello parts to be engraved after the score" (RL on cello part no. 1). The alteration seems to relate to the *divisi* passage bb. 34 ff.

The fag 3-part has apparently traditionally been played on the contra bassoon. The fag 3-part of the set has been replaced by a contra bassoon part, which, however, is a faithfully produced copy of the fag 3-part and therefore has had to be provided with the inscription "Octave up"; a fast figure in b. 23 has been moved ad hoc to fag 2, which otherwise has a rest here.

In the tuba part, RL prescribes in bb. 24-25 a sub-contra B which cannot be played by the instrument. In the original part, two tubists have pointed out that this tone cannot be played; the part carries musicians' datings from 1914 to 1942. At one time, attempts have been made to solve the problem by copying a new tuba part one octave higher, but it has hardly made sense, and the part has been marked to be played one octave below the notation. The earliest musicians' dating in this part is from 1933, the most recent is from 1974. The original tuba part has meanwhile been inscribed "Contra bassoon" by RL himself with a late handwriting. Whether this proposal has been implemented in practice cannot be determined. It would

dette forslag er blevet gennemført i praksis, kan ikke afgøres. Det ville kræve to kontrafagotter i orkestret, hvis man fastholdt at fag 3-stemmen skal spilles af sådan et instrument, og det er måske grunden til, at RL også har skrevet "No. 2" på stemmen (dvs. kontrafagot nr. 2). Påtegningerne her viser, at RL måske så sent som i 1940'erne har haft adgang til stemmesættet.

RL har, uden tvivl i forbindelse med opførelsen i Berlin 10.5.1922, foreskrevet to sæt pauker (2 musikere), og han har selv udskrevet stemmen til "2det Par" (som dog kun omfatter én pauke i F). I partituret kilde A har han noteret 2 Par i instrumentopstillingen, mens indsatsen i t. 53 af 2det Par igen er overstreget. Pauke 2 spiller unisont med pauke 1 i t. 53-68, men med *Holzschlägln*.

Endelig foreligger fire stemmer, RL selv har udskrevet i forbindelse med torsdagskoncertopførelsen i 1939, hvor han reviderede fløjtestemmerne i t. 53-56 samt tilføjede et bækkenslag i t. 55. Disse stemmer blev dog ikke benyttet, idet revisionen blev overført til det oprindelige stemmesæt ved hjælp af indklæbte rettelser, og en supplerende piattistemme blev udskrevet.

## KILEDISKUSSION OG REDAKTIONSGRUNDLAG

Udgaven er baseret på kilde A, det af Langgaard reviderede eksemplar af Wilhelm Hansens partiturdgave fra 1914. Hans ændring af fløjtestemmerne t. 53-56 og tilføjelsen af bækkens i t. 54 respekteres. Disse ændringer blev implementeret i orkesterstemmerne forud for opførelsen 9.2.1939 og har været gældende ved alle senere opførelser. De omkring 20 små ændringer og tilføjelser, som yderligere findes i A, og som synes at være kommet til i 1940'erne, er ikke ført ind i orkestermaterialet. Selv om værket blev opført i Statsradiofoniens regi adskillige gange mellem 1933 og 1952 og Langgaard korresponderede med Launy Grøndahl om værket og om opførelserne, er der ikke noget som tyder på, at Langgaard krævede de små ændringer indført i opførelsesmaterialet. Materialet beroede på forlaget eller i radioens nodearkiv, men et indicium viser, at Langgaard på et ret sent tidspunkt har haft stemmesættet i hænderne og således har haft gode muligheder for få ændringerne implementeret, såfremt han mente, de var af betydning. Med undtagelse af en enkelt, velmotiveret nodeændring i t. 15 og 37 og enkelte dynamiske og artikulationsmæssige præciseringer har udgiveren derfor valgt at udelade Langgaard's øvrige ændringsforslag, men dokumenteret dem alle i noteapparatet nedenfor. Heller ikke de ad hoc-løsninger, som stemmesættet (B) indikerer, er medtaget i udgaven. Problemet med tubastemmen overlades til en musikermæssig, kunstnerisk vurdering.

## RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser er typografisk markeret i partituret ved hjælp af skarpe parenteser. Orienteringsfortegn i runde parenteser skyldes udgiveren. Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noteapparatet.

## NOTER

Tonehøjden angives på konventionel vis ud fra 'nøglehuls-c'et' = c<sup>1</sup>.

takt	stemme	kommentar
-	-	A: ved timp anfører RL 2 Par
1	fg 3	A: RL har ændret <i>p</i> til <i>pp</i>
2	cl b	A: RL har ændret <i>p</i> til <i>pp</i>
3	fg 2	A: RL har sat parentes omkring node 1
5	fg 2	A: RL har ændret node 1 fra des til ges (med marc.)

require two contra bassoons in the orchestra if one maintained that the fag 3-part should be played by such an instrument, and that is perhaps the reason why RL has also written "No. 2" on the part (i.e. contra bassoon no. 2). These annotations show that RL may have had access to the orchestral material as late as the 1940s.

RL has, without a doubt in connection with the performance in Berlin 10 May 1922, prescribed two sets of timpani (2 musicians), and he himself has written out the part for the "2nd set" (which, however, only includes one timpano in F). In the score, source A, he has noted two sets in the list of instruments, while the entry in b. 53 of the second set has again been crossed out. Timpani 2 plays in unison with timpani 1 in bb. 53-68, but with wooden sticks.

Finally, there are four parts that RL himself has copied in connection with the Thursday Concert performance in 1939, where he revised the flute parts in bb. 53-56 and added a piatti clash in b. 55. However, these parts were not used, as the revision was transferred to the original parts by means of pasted-in corrections, and a supplementary piatti part was written out.

## EVALUATIONS OF SOURCES AND TEXTUAL BASIS OF THE EDITION

The edition is based on source A, the copy of Wilhelm Hansen's score edition from 1914 revised by Langgaard. His revision of the flute parts in bb. 53-56 and the addition of piatti in b. 54 are thus respected. These changes were implemented in the orchestral material prior to the performance 9 Feb. 1939 and have been applicable to all subsequent performances. The approximately 20 minor alterations and additions that are further found in A, and which seem to have come about in the 1940s, have not been incorporated into the orchestral material. Although the work was performed under the auspices of the State Radio several times between 1933 and 1952 and Langgaard corresponded with Launy Grøndahl about the work and about the performances, there is nothing to suggest that Langgaard demanded the minor changes introduced in the performance material. The material was in the hands of the publisher or in the radio's music archive, but an indication shows that at a late stage Langgaard had the parts in his hands and thus had good opportunities to have the alterations implemented, if he thought they were important. With the exception of a well-motivated alteration of a note in bb. 15 and 37 and a few dynamic and articulation clarifications, the editor has therefore chosen to omit Langgaard's further suggestions, but documented all of them in the notes below. Nor are the ad hoc solutions indicated in the set of parts (B) included in the edition. The problem with the tuba part is left to a musical, artistic assessment.









## EDITORIAL GUIDELINES

Material supplied by the editor is identified typographically in the score by square brackets. Cautionary accidentals in round brackets have been supplied by the editor. Editorial comments and information on matters not marked typographically in the edition are to be found in the notes below.

## NOTES

Pitch is indicated conventionally by the 'keyhole c' = c<sup>1</sup>.

bar	part	comment
-	-	A: at timp RL states 2 Set
1	fg 3	A: RL has altered <i>p</i> to <i>pp</i>
2	cl b	A: RL has altered <i>p</i> to <i>pp</i>
3	fg 2	A: RL added brackets around note 1
5	fg 2	A: RL has altered note 1 from d <sub>2</sub> to g <sub>2</sub> (with marc.)

7	cl 1, 2	A: RL har ændret <i>p</i> til <i>ppp</i>	7	cl 1, 2	A: RL has altered <i>p</i> to <i>ppp</i>
9	cl b	A: RL har ændret node 1 fra <i>es</i> til <i>c</i>	9	cl b	A: RL has altered note 1 from <i>e<sub>b</sub></i> to <i>c</i>
	fg 1	A: RL har ændret node 1 fra <i>des</i> til <i>B</i>		fg 1	A: RL has altered note 1 from <i>d<sub>b</sub></i> to <i>B</i>
10	-	A: RL har ændret <i>Poco a poco più con moto</i> til <i>Con più moto</i>	10	-	A: RL has altered <i>Poco a poco più con moto</i> to <i>Con più moto</i>
11	cor ingl	A: RL har ændret <i>p</i> til <i>ppp</i>	11	cor ingl	A: RL has altered <i>p</i> to <i>ppp</i>
	vl II	A: RL har indsat 4 nye noder: <i>es</i> <sup>2</sup> efter node 1, <i>des</i> <sup>2</sup> efter node 3, <i>c</i> <sup>2</sup> efter node 5, <i>b</i> <sup>1</sup> efter node 7, hvorved takten får 4 trioler:		vl II	A: RL has added 4 new notes: <i>e<sub>b</sub></i> <sup>2</sup> after note 1, <i>d<sub>b</sub></i> <sup>2</sup> after note 3, <i>c</i> <sup>2</sup> after note 5, <i>b<sub>b</sub></i> <sup>1</sup> after note 7, whereby the bar gets 4 triplets:
					
12	vl I	A: RL har indsat 4 nye noder: <i>ges</i> <sup>2</sup> efter node 1, <i>f</i> <sup>2</sup> efter node 3, <i>es</i> <sup>2</sup> efter node 5, <i>c</i> <sup>2</sup> efter node 7, hvorved takten får 4 trioler:	12	vl I	A: RL has added 4 new notes: <i>g<sub>b</sub></i> <sup>2</sup> after note 1, <i>f</i> <sup>2</sup> after note 3, <i>e<sub>b</sub></i> <sup>2</sup> after note 5, <i>c</i> <sup>2</sup> after note 7, whereby the bar gets 4 triplets:
					
15	ob 1	A: RL har ændret <i>p</i> til <i>ppp</i>	15	ob 1	A: RL has altered <i>p</i> to <i>ppp</i>
	fg 1, 2,			fg 1, 2,	
	vcl	node 3 ændret fra <i>f</i> til <i>as</i> i overensst. med RLs rettelse i A		vcl	note 3 altered from <i>f</i> to <i>a<sub>b</sub></i> in agreement with RL's correction in A
18	cor 1, 2	<i>ff</i> tilføjet i overensst. med RLs tilføjelse i A (også tilføjet i B)	18	cor 1, 2	<i>ff</i> supplied in agreement with RL's addition in A (also added in B)
23	tr 1, trb,		23	tr 1, trb,	
	tuba	A: RL har tilføjet vejrtrækningsangivelse til sidst i takten		tuba	A: RL has added breathing indications at the end of the bar
24-25	tuba	RL foreskriver tonen H i subkontraoktaven; tubaens dybeste tone er imidlertid kontra-Des; udgiveren har ladet det stå	24-25	tuba	RL prescribes the note B in the sub-contra-octave; however, the deepest tone of the tuba is contra-D <sub>b</sub> ; the editor has left it as it is
25	-	A: RL har ændret <i>Più con moto</i> til <i>Con poco più moto</i>	25	-	A: RL has altered <i>Più con moto</i> to <i>Con poco più moto</i>
27	cl 2	A: RL har ændret node 1 fra <i>a</i> til <i>d</i> <sup>1</sup> (med marc.)	27	cl 2	A: RL has altered note 1 from <i>a</i> to <i>d</i> <sup>1</sup> (with marc.)
28	vl II, vla	<i>senza sord.</i> tilføjet i overensst. med RLs tilføjelse i A	28	vl II, vla	<i>senza sord.</i> supplied in agreement with RL's addition in A
31	vcl I	node 2: rettet fra <i>e</i> <sup>1</sup> til <i>d</i> <sup>1</sup> (trykfejl i udgaven 1914, rettet i A)	31	vcl I	node 2: emended from <i>e</i> <sup>1</sup> to <i>d</i> <sup>1</sup> (printing error in the 1914 edition, corrected in A)
33	vl II	A: RL har indsat 4 nye noder: <i>a</i> <sup>2</sup> efter node 1, <i>g</i> <sup>2</sup> efter node 3, <i>fis</i> <sup>2</sup> efter node 5, <i>e</i> <sup>2</sup> efter node 7, hvorved takten får 4 trioler:	33	vl II	A: RL has added 4 new notes: <i>a</i> <sup>2</sup> after note 1, <i>g</i> <sup>2</sup> after note 3, <i>f<sub>sharp</sub></i> <sup>2</sup> after note 5, <i>e</i> <sup>2</sup> after note 7, whereby the bar gets 4 triplets:
					
34	vl I	A: RL har indsat 4 nye noder: <i>c</i> <sup>3</sup> efter node 1, <i>h</i> <sup>2</sup> efter node 3, <i>a</i> <sup>2</sup> efter node 5, <i>fis</i> <sup>2</sup> efter node 7, hvorved takten får 4 trioler:	34	vl I	A: RL has added 4 new notes: <i>c</i> <sup>3</sup> after note 1, <i>b</i> <sup>2</sup> after note 3, <i>a</i> <sup>2</sup> after note 5, <i>f<sub>sharp</sub></i> <sup>2</sup> after note 7, whereby the bar gets 4 triplets:
					
37	fg 1-2,		37	fg 1-2,	
	vcl I	node 3 ændret fra <i>h</i> til <i>d</i> <sup>1</sup> i overensst. med RLs rettelse i A		vcl I	note 3 altered from <i>b</i> to <i>d</i> <sup>1</sup> in agreement with RL's correction in A
39	timp	<i>p</i> ændret til <i>f</i> i overensst. med RLs rettelse i A; RL har i A sammesteds tilføjet <i>Mit Holzschgl.</i> , hvilket atter er overstreget	39	timp	<i>p</i> altered to <i>f</i> in agreement with RL's correction in A; at the same place in A, RL added <i>Mit Holzschgl.</i> (with wooden sticks), which has subsequently been crossed over
40	timp	<i>f</i> rettet til <i>ff</i> i overensst. med RLs rettelse i A	40	timp	<i>f</i> altered to <i>ff</i> in agreement with RL's correction in A
45	-	A: RL har tilføjet "Vildt"	45	-	A: RL has added "Wild"

53 timp i A har RL (1922?) anført: *1ste Par* (mit Schwamschlägel), *2det Par mit Holzschlägel*; sidstnævnte er overstreget; pauke 2-stemmen findes i orkestermaterialet i autograf, jfr. kommentar til kilde B

53-54 fl 1, 2, picc noder fjernet og pauser indført i overensst. med RLs ændring i A

55 piatti piatti tilføjet i overensst. med RLs tilføjelse i A (i B er stemmen i autograf og har styrkegraden *fffz*)

vla node 10: c<sup>1</sup> rettet til a i analogi med vl I og vl II (trykfejl i udgaven 1914, ikke rettet i A)

55-56 fl 1, 2, picc triller fjernet og noder tilføjet i overensst. med RLs ændring i A

58 cor 1 A: RL har tilføjet ten. node 1-2

59 tr 1-2 node 3-7: marc. tilføjet i overensst. med RLs tilføjelse i A

73 tr 1 A: RL har tilføjet "Melodistemme i første Trompet tydelig"

61 timp A: RL har ændret *sempre mf* til *sempre ff*, men har 4 takter før, i t. 57, overstreget sin samtidige ændring fra trykkets *mf* til *sempre ff* og gentaget *mf*

Bendt Viinholt Nielsen, juni 2021

53 timp in A, RL has added (1922?): *1st Set* (with soft sticks), *2nd Set with Holzschlägel* (with wooden sticks); the last mentioned is crossed over; the timp-2 part is found in the orchestral material in autograph, cf. commentary to source B

53-54 fl 1, 2, picc notes deleted and rests supplied in agreement with RL's alteration in A

55 piatti piatti added in agreement with RL's addition in A (in B, the part is in autograph and has the dynamic indication *fffz*)

vla note 10: c<sup>1</sup> emended to a by analogy with vl I and vl II (printing error in the 1914 edition; not corrected in A)

55-56 fl 1, 2, picc trills deleted and notes added in agreement with RL's alteration in A

58 cor 1 A: RL has supplied notes 1-2 with ten.

59 tr 1-2 notes 3-7: marc. supplied in agreement with RL's addition in A

73 tr 1 A: RL has added "Melody line in 1st trumpet distinct"

61 timp A: RL has altered *sempre mf* to *sempre ff*, but has, 4 bars before, in b. 57, crossed over his simultaneous alteration of the printed *mf* to *sempre ff* and repeated *mf*

Bendt Viinholt Nielsen, June 2021