RUED LANGGAARD

Orgel Album

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Rued Langgaard: Orgel Album - Organ Album

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Denne udgivelse er tilrettelagt efter komponistens renskrifter, skitser og Wilhelm Hansens udgivelse fra 1939 af værket *Toccata*. Langgaards manuskripter kan være svære at tyde og rummer ofte uklare korrektioner, overstregninger og kommentarer. Udgiveren har derfor truffet en række valg for at gøre nodebilledet så klart og logisk som muligt, ligesom der hist og her er tilføjet/justeret dynamik, artikulation, bindebuer, manglende fortegn og angivelse af manualfordeling. Alle justeringer er foretaget uden nærmere kommentarer.
En detaljeret gennemgang af Langgaards manuskripter findes i *Rued Langgaard Udgaven* udgivet af Edition Wilhelm Hansen, 2017.

This publication is based on the composer's manuscripts, sketches and Wilhelm Hansen's publication from 1939 of the work *Toccata*. Langgaard's manuscripts can be difficult to decipher and often contain unclear corrections, crossing outs and comments. The publisher has therefore made a number of choices to make the notation as clear and logical as possible and now and then dynamics, articulation, bows, missing signs and manual indications have been added/adjusted. All adjustments are made without further comment.
A detailed review of Langgaard's manuscripts can be found in *The Rued Langgaard Edition* published by Edition Wilhelm Hansen, 2017.

Forord

Rued Langgaard er nok dansk musikhistories mest særprægede og gådefulde komponist. Hans musik svinger mellem at være dybt original, forud for sin tid og stokkonservativ.

Som helt ung begyndte Langgaard at spille orgel og i 1905, da han var 11 år gammel, optrådte han for første gang offentligt som organist ved en koncert i *Marmorkirken* i København. En tilhører fortæller:

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

I ungdomsårene komponerede Langgaard en håndfuld større, højromantiske orgelstykker, hvoraf værket *Preludio patetico* blev uropført sammen med den første symfoni og orkesterværket *Sfinx* ved hans præsentationskoncert i *Berlinerfilharmonien* i 1913. I korte perioder virkede han som organistvikar ved *Marmorkirken* (1912), *Garnisons Kirke* (1915-17) og *Christiansborg Slotskirke* (1926-31) hvortil han komponerede flere præludier til gudstjenestebrug. Desværre findes der ingen betydningsfulde orgelværker fra perioden 1916-26, hvor Langgaards stil var mere eksperimenterende og grænsesøgende. I starten af 1930'erne, hvor Langgaard vender moderniteten ryggen og bliver mere tilbageskuende, bruger han meget tid på at revidere en lang række tidligere værker og da han i årene 1935-37 komponerer sit store orgeldrama *Messis*, er hans stil så romantiskklingende - og i manges ører klichéfyldt - at værket ikke bliver taget seriøst.

Langgaard bliver domorganist i Ribe i 1940 og i de 12 år, han virker der, komponerer han mere end 80 orgelpræludier og mindre orgelstykker. Hans kirkemusikalske stil stod i skarp kontrast til de på det tidspunkt dominerende Laubianske strømninger, hvor musikalske følelser og stemninger i gudstjenesten måtte vige pladsen for "den rene kirkestil", baseret på Palestrina og reformationstidens musik.

Dette *Orgel Album* er delt i to dele. Først bringes 15 præludier (skrevet til en række af kirkeårets helligdage) og dernæst fem af Langgaards kortere koncertstykker.

Langgaards manuskripter kan være svære at tyde. Orgelmusikken er primært skrevet til hans eget brug og rummer ofte et væld af mere eller mindre uklare ændringer og overstregninger. Denne udgivelse er dog praktisk anlagt og de steder, der har været tvivlsspørgsmål, er der truffet et redaktionelt valg uden yderligere kommentarer. For en fyldestgørende gennemgang af Langgaards orgelværker henvises der til *Rued Langgaard-udgaven* udgivet af *Edition Wilhelm Hansen*.

Samlingens første fem stykker, **Præludierne til Første**, **Anden**, **Tredje** og **Fjerde søndag i advent** samt **Anden juledag**, blev komponeret under et sommerophold i Troense i august 1930 og er formodentligt skrevet til brug i *Christiansborg Slotskirke*, hvor Langgaard vikarierede i disse år. Derpå følger satsen **Befal du dine veje** som egentlig er et forspil til salmen *Mig hjertelig nu længes* fra 1931, men som vil fungere godt som et præludium i fastetiden. Langgaard genbrugte satsen nogle år senere som introduktion til værket *Variationer over Mig hjertelig nu længes* for strygekvartet.

Præludiet til **Mariæ bebudelse** er fra 1941 og præludiet til **Anden påskedag**, med undertitlen *Emmaus*, er fra 1942. Her citerer Langgaard en linje fra dagens tekst (Luk.24,29) *Bliv hos os, thi det er mod Aften, og Dagen hælder* direkte i noden. Præludiet til **Kristi himmelfartsdag** er fra 1941 og i præludiet til **Pinsemorgen** fra 1944 citeres begyndelsen af pinsesalmen *Kom, Gud Helligaand, kom brat* meget effektfuldt. Præludiet til **Første søndag efter trinitatis** fra 1942 har undertitlen *Begravet*, der refererer til denne søndags tekst om Lazarus og den rige mand (Luk.16,22). Et tema som Langgaard belyser i flere værker - bl.a. i orgeldramaet *Messis* og i værket *In ténebras exteriores (Begravet i Helvede)*. Langgaards **Høstpræludium** fra 1940 er det første orgelstykke han komponerer, efter han blev ansat som domorganist i Ribe. Herefter følger to præludier. **Præludiet i c-mol** er skrevet 1. jan. 1941 og har efter al sandsynlighed været spillet ved dagens nytårsgudstjeneste; **Præludiet i E-dur** er fra 1950 og indgår som anden sats (ud af to) i et værk kaldet *Sonate for orgel*. Sidst i denne del bringes Langgaards **Bryllupsmarch** fra 1942.

Derpå de fem koncertstykker. I 1930'erne reviderede Langgaard en række tidligere værker. Blandt andet hans *Toccata* fra 1911 der var tilegnet mindet om Niels W. Gade. Den forkortede og her trykte version **Toccata** (Zum Andenken Niels W. Gade) blev udarbejdet af to omgange, i 1935 og 1938. Stykket blev (med noget besvær) trykt og vi ved, det blev opført af flere organister i 1940'erne. I 1941 komponerede Langgaard værket **Hjemad!** (Minde for orgel) til minde om sin far Siegfried Langgaard, der døde i 1914. Stykket har undertitlen *O, Gud ske Lov! det hjemad gaar*, der refererer til en salme af Julius Lassen. **Øde gader** er fra 1949 og har titel og motto efter Georges Rodenbachs roman *Det døde Brugge* fra 1898. Mottoet er sammensat af to, lettere redigerede citater fra bogen: *I de døde Gader / hvor kun med lange Mellemrum / blafrer en Gadelygte / hvis triste Stemning / forhøjes ved Træernes / graadige Sukken.* Stykket er komponeret en morgen mellem kl. 3 og 6. Det fremgår af mange manuskripter fra Ribetiden, at Langgaard havde søvnproblemer og komponerede tidligt om morgenen efter en "morgentur" i Ribes gader. Et af Langgaards mest ekspressive og voldsomme orgelværker er **Som lynet er Kristi genkomst** fra 1948. Titlen refererer til Matt.24,27 hvor Kristi genkomst beskrives som et voldsomt lyn, der oplyser jorden. **Fantasi over "Dronning Dagmar ligger i Ribe syg"** blev komponeret og uropført i 1942 ved en festgudstjeneste i *Ribe Domkirke*. Anledningen var, at den middelalderlige slotsbanke, hvor det kongelige slot *Riberhus* havde ligget og hvor *Dronning Dagmar* ifølge sagnet skal have opholdt sig, var blevet genskabt som mindesmærke og offentligt samlingssted. Fantasien er bygget op over melodien til visen af samme navn og få uger efter gudstjenesten påbegyndte Langgaard arbejdet på sin 9. symfoni *Fra Dronning Dagmars By*, hvor satsen blev inkorporeret med titlen *Ribe Domkirke*.

Lasse Toft Eriksen

Preface

Rued Langgaard is probably the most distinctive and enigmatic composer in the history of Danish music. His music oscillates between the deeply original, ahead of its time and ultra-conservative.

As a young boy, Langgaard began to play the organ, and in 1905 - at the age of 11 - he made his first public appearance as an organist at a concert in *Frederik's Church* (also known as *The Marble Church*) in Copenhagen. A listener made this comment:

'Rud Langgaard has the strength of a man in his slender young hands as well as a man's energy in his touch. He makes large waves of notes gush out into the church, and in amazement one asks oneself how it is possible for this eleven-year-old boy to already have mastered such a high degree of technical proficiency, such a sensitive intuition.'

During his youth and early adulthood, Langgaard composed a handful of fairly large organ pieces in the late-Romantic style, of which the work *Preludio patetico* was given a first performance, along with his first symphony and the orchestral work *Sphinx,* at his presentation concert in *The Berliner Philharmonie* in 1913. For brief periods, he was a stand-in organist at *Frederik's Church* (1912), *The Garrison Church* (1915-17) and *Christiansborg Palace Chapel* (1926-31), for which he composed several preludes for use in church services. Unfortunately, there exist no organ works of importance from the 1916-26 period, when Langgaard's style was more experimental and exploratory. In the early 1930s, when Langgaard turned his back on modernism and became more retrospective, he spent a great deal of time revising earlier works, and when he composed his large-scale organ drama *Messis* in 1935-37, his style sounded too Romantic and cliché-ridden to many people's ears, that the work was not taken seriously.

Langgaard became organist at the cathedral in Ribe in 1940 and during the 12 years he held that appointment, he composed more than 80 organ preludes and small pieces for organ. His church musical style was in stark contrast to the prevailing Thomas Laub tendencies at the time, where musical moods and emotions in church services had to give way to 'the pure style', based on Palestrina and the music of the Reformation.

This *Organ Album* has two sections. The first features 15 preludes (composed for certain days in the church calendar) and then five of Langgaard's shorter concert pieces.

Langgaard's manuscripts can be difficult to decipher. The organ music was mainly written for his own use and often contains a host of more or less unclear alterations and crossings-out. This release, however, has a pragmatic approach and where there have been issues of doubt, an editorial decision has been made without further comment. For a thorough analysis of Langgaard's works for organ, you are referred to *The Rued Langgaard Edition*, published by *Edition Wilhelm Hansen*.

The five first pieces of the collection, **The Preludes for the First**, **Second**, **Third** and **Fourth Sundays in Advent** as well as **Second Day of Christmas** were composed during a summer stay in Troense in August 1930 and were presumably written for use in *Christiansborg Palace Chapel* where Langgaard was stand-in organist during these years. Then follows the piece **Befal du dine veje** (*Thy Way and All Thy Sorrows* - a translation from the German hymn by Crüger and based on Psalm 37, v.5), which is actually a prelude to the hymn *Mig hjertelig nu længes* from 1931 but works well as a prelude during Lent. Langgaard re-used the piece a few years later as an introduction to the work *Variations on Mig hjertelig nu længes* for string quartet.

The prelude for **The Annunciation** is from 1941 and the prelude for **Easter Monday**, with the subtitle *Emmaus*, is from 1942. Here Langgaard cites a line from the biblical text for the day (Luke, XXIV, v. 29) *Abide with us: for it is toward evening, and the day is far spent* directly in the score. The prelude for **Ascension Day** is from 1941 and the prelude for **Whitsun Morning** from 1944 contains a quotation from the Whitsun psalm *Kom, Gud Helligaand, kom brat (Veni, Sancte Spiritus)* extremely effectively. The prelude for **First Sunday after Trinity** is from 1942 and has the subtitle *Buried*, which refers to the biblical text for the day concerning Lazarus and the rich man (Luke XVI, v. 22). This is a theme that Langgaard deals with in several works - also in the organ drama *Messis* and in the work *In ténebras exteriores (Buried in Hell)*. Langgaard's **Harvest Prelude** from 1940 is the first organ piece he composed after being appointed organist in Ribe. The next pieces are two preludes. **Prelude in C minor** was written on 1 January 1941 and was most probably played at the New Year service on that day; **Prelude in E major** is from 1950 and is included as the second movement (of two) in a work called *Sonata for Organ*. Last in this section is Langgaard's **Wedding March** from 1942.

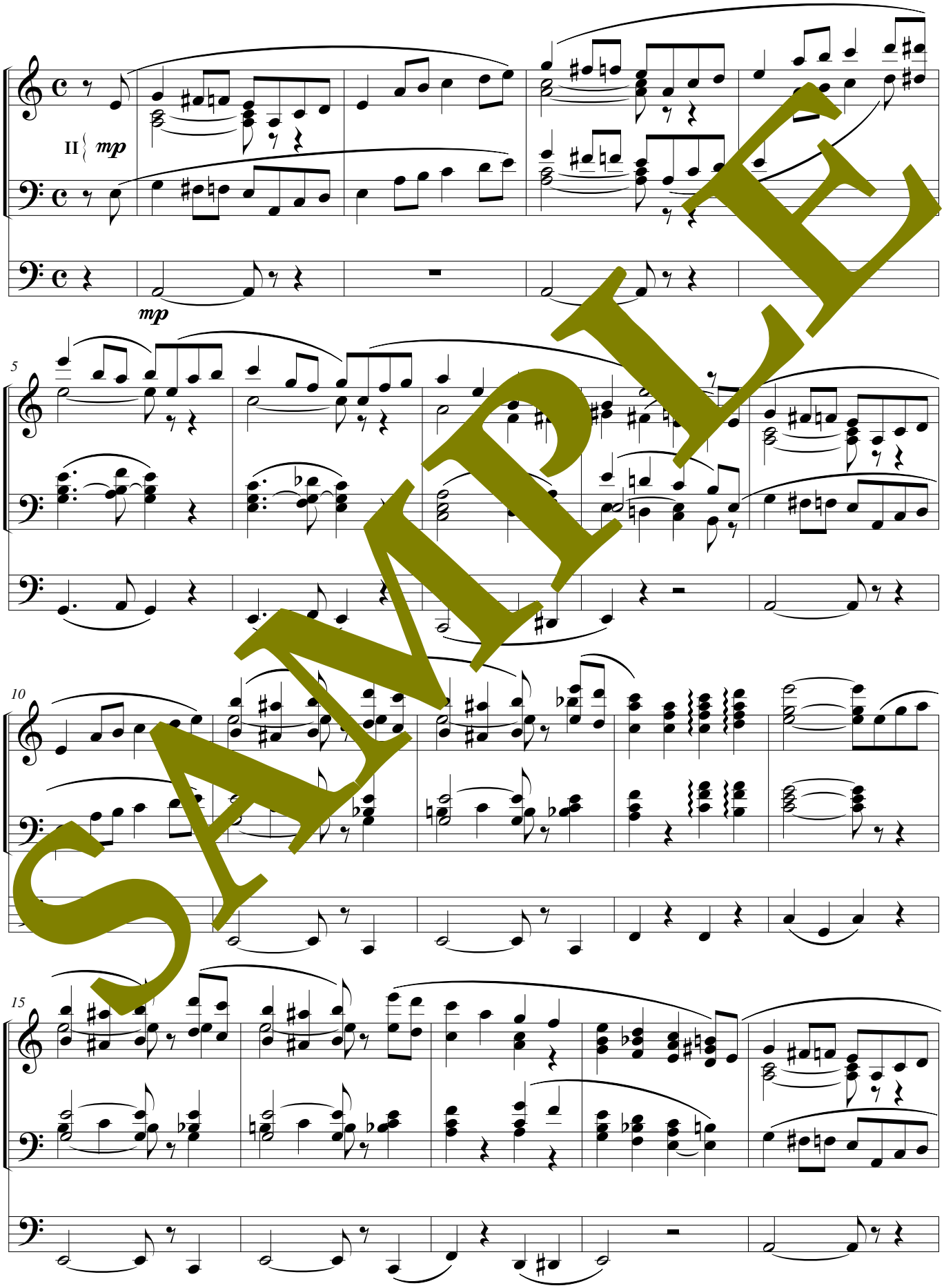
This is now followed by five concert pieces. During the 1930s, Langgaard revised a number of earlier works. These included his *Toccata* from 1911, which was dedicated to the memory of the composer Niels W. Gade. The abbreviated version printed here, **Toccata** (Zum Andenken Niels W. Gade) was composed in two sessions, in 1935 and 1938. The piece (with some difficulty) was printed, and we know that it was performed by a number of organists in the 1940s. In 1941, Langgaard composed the work **Homeward!** (Reminiscence for Organ) in memory of his father Siegfried Langgaard, who died in 1914. The piece has the subtitle *O, thank God, the Road Leads Homewards* which refers to a hymn by Julius Lassen. **Deserted Streets** is from 1949 and its title and motto refer to Georges Rodenbach's novel *Bruges-La-Morte*, which was translated into Danish in 1898: *In the dead streets / where only at long intervals / a street lamp flickers / whose sad mood / is increased by that of the trees' / weeping sighing*. The piece was composed one morning between 3am and 6am. It is evident from many manuscripts from his time in Ribe that Langgaard had sleeping problems and used to compose early in the morning after a 'morning walk' in the streets of Ribe. One of Langgaard's most expressive and violent organ works is **Like Lightning will be the Coming of the Son of Man** from 1948. The title refers to Matt. XXIV, v.27 where Christ's second coming is described as violent lightning that lights up the earth. **Fantasy on 'The Death of Queen Dagmar'** was composed and first performed in 1942 at a celebration service in *Ribe Cathedral*. The occasion was that the medieval castle hill where the royal castle *Riberhus* had lain and where *Queen Dagmar* according to the legend once stayed, had been recreated as a monument and public gathering place. The fantasy is based on the melody of the song of the same name, and a few weeks after the church service Langgaard began work on his 9th Symphony, *From Queen Dagmar's City*, in which the piece was incorporated with the title *Ribe Cathedral.*

Lasse Toft Eriksen / Translation by John Irons

Præludium
Første søndag i advent
Dagen er nær (Rom. 13,12)

Prelude
First Sunday in Advent
The Day is Near (Romans 13,12)

Rued Langgaard, BVN 210:1



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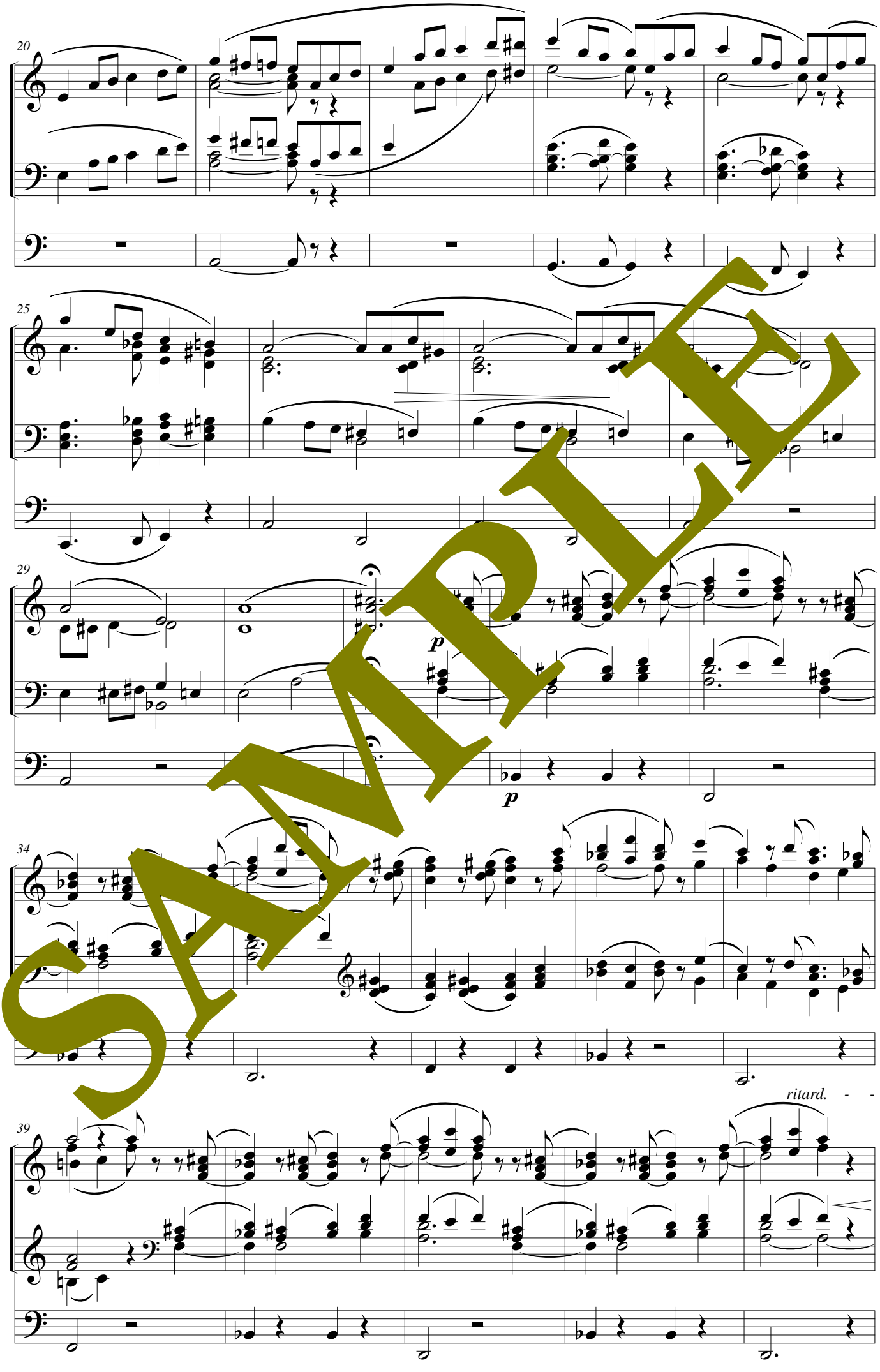

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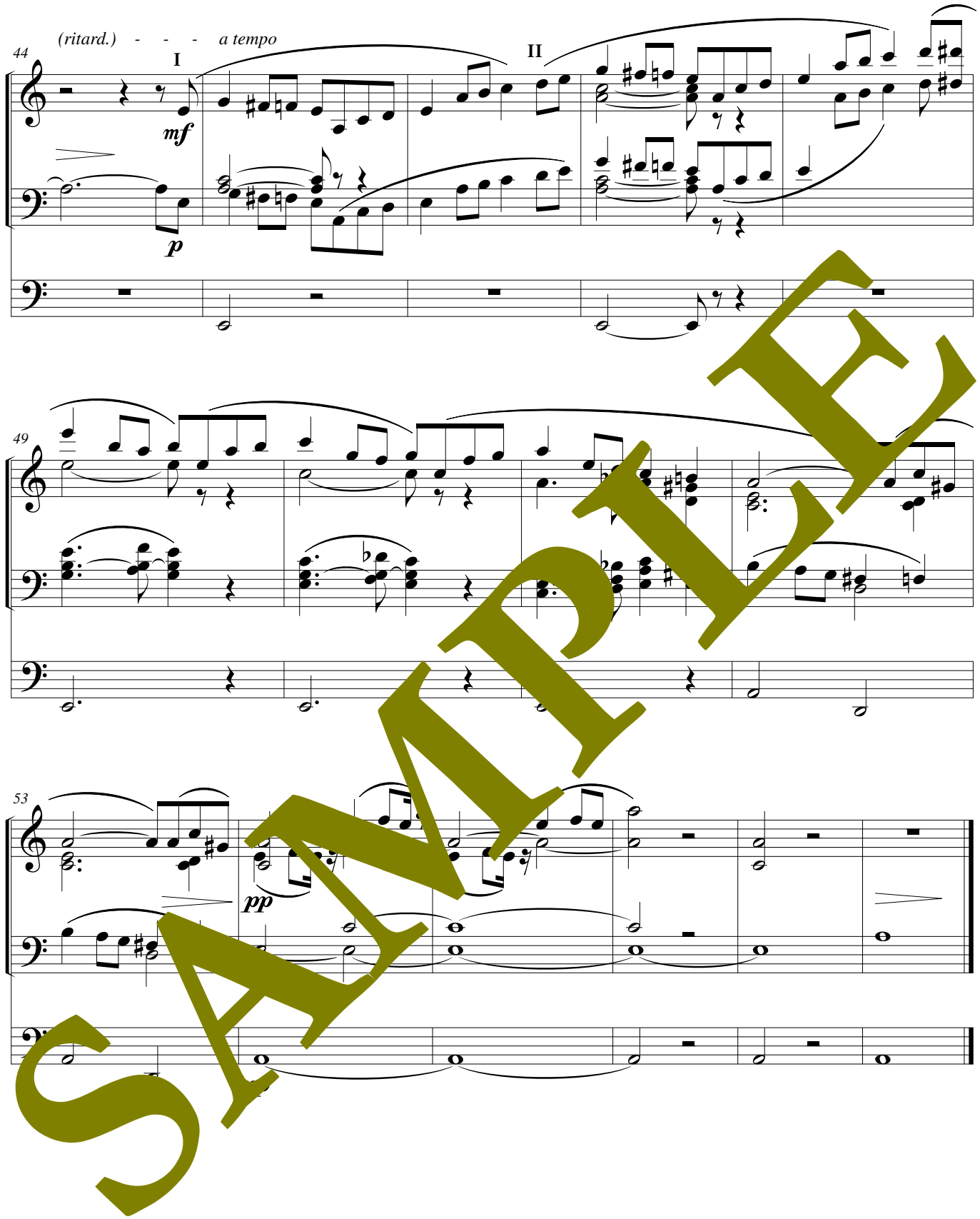

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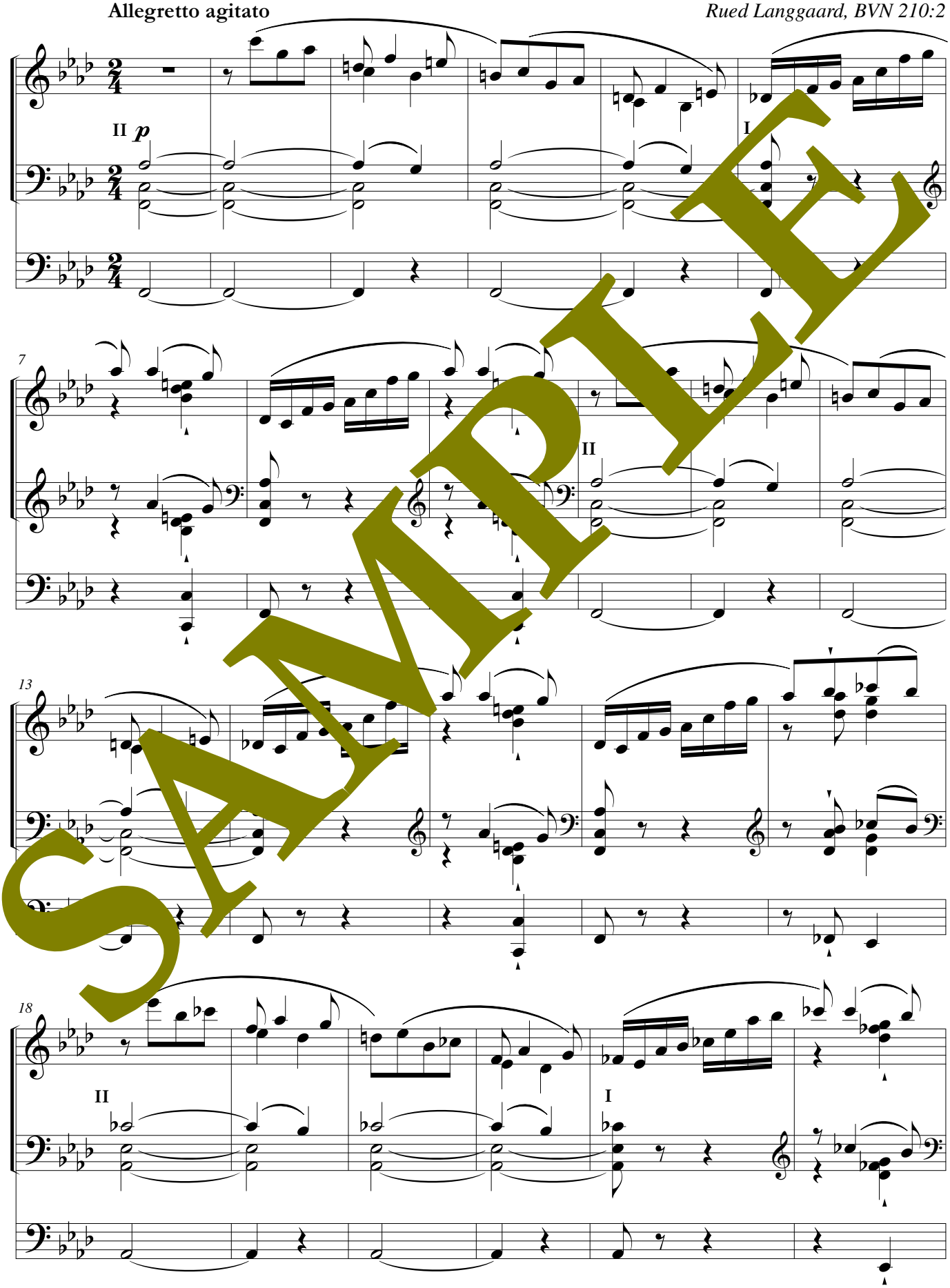
Præludium
Anden søndag i advent
Himlens kræfter skulle røres (Luk. 21,26)

Prelude
Second Sunday in Advent
The Powers of Heavens shall be Shaken (Luke 21,26)

Allegretto agitato *Rued Langgaard, BVN 210:2*



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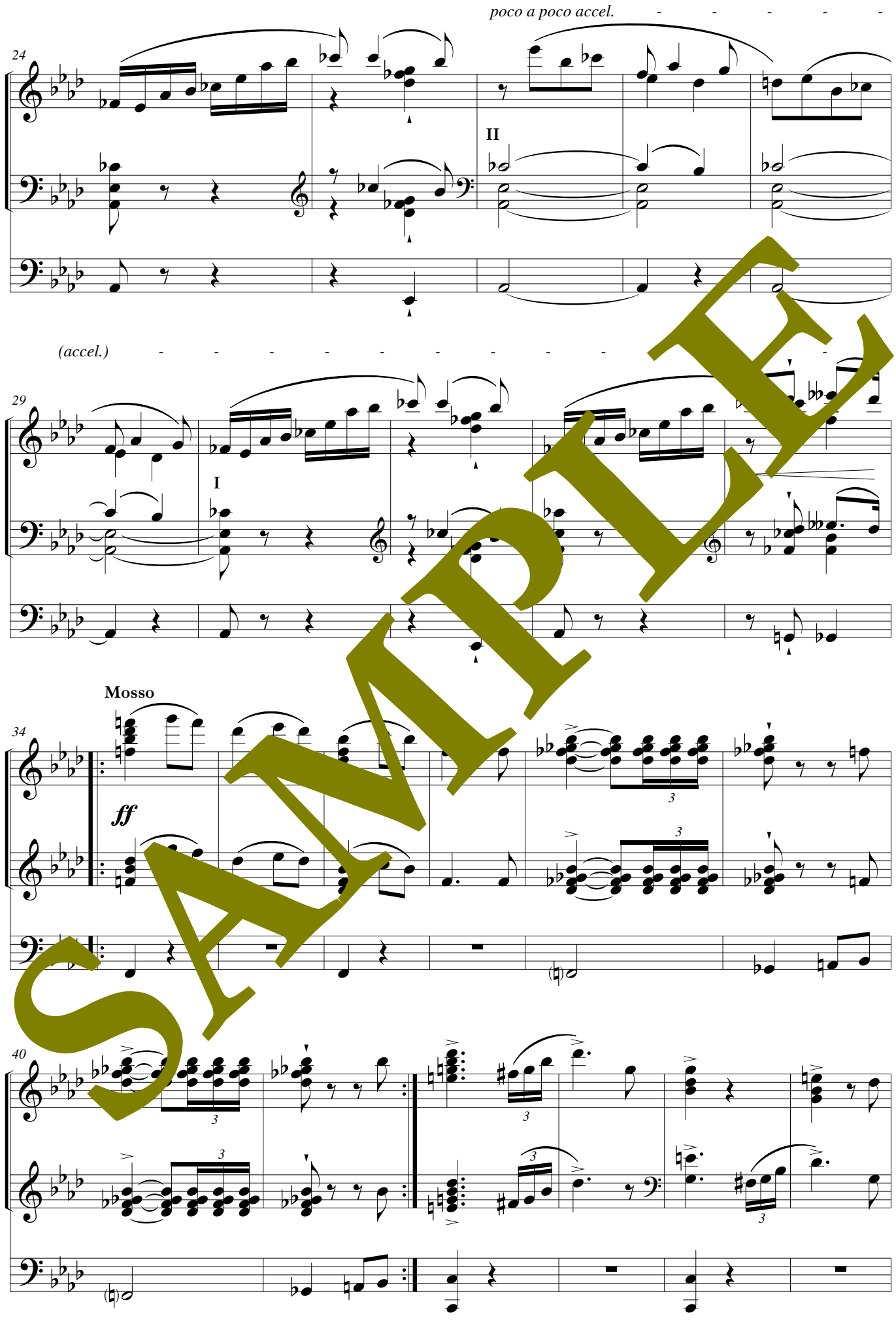

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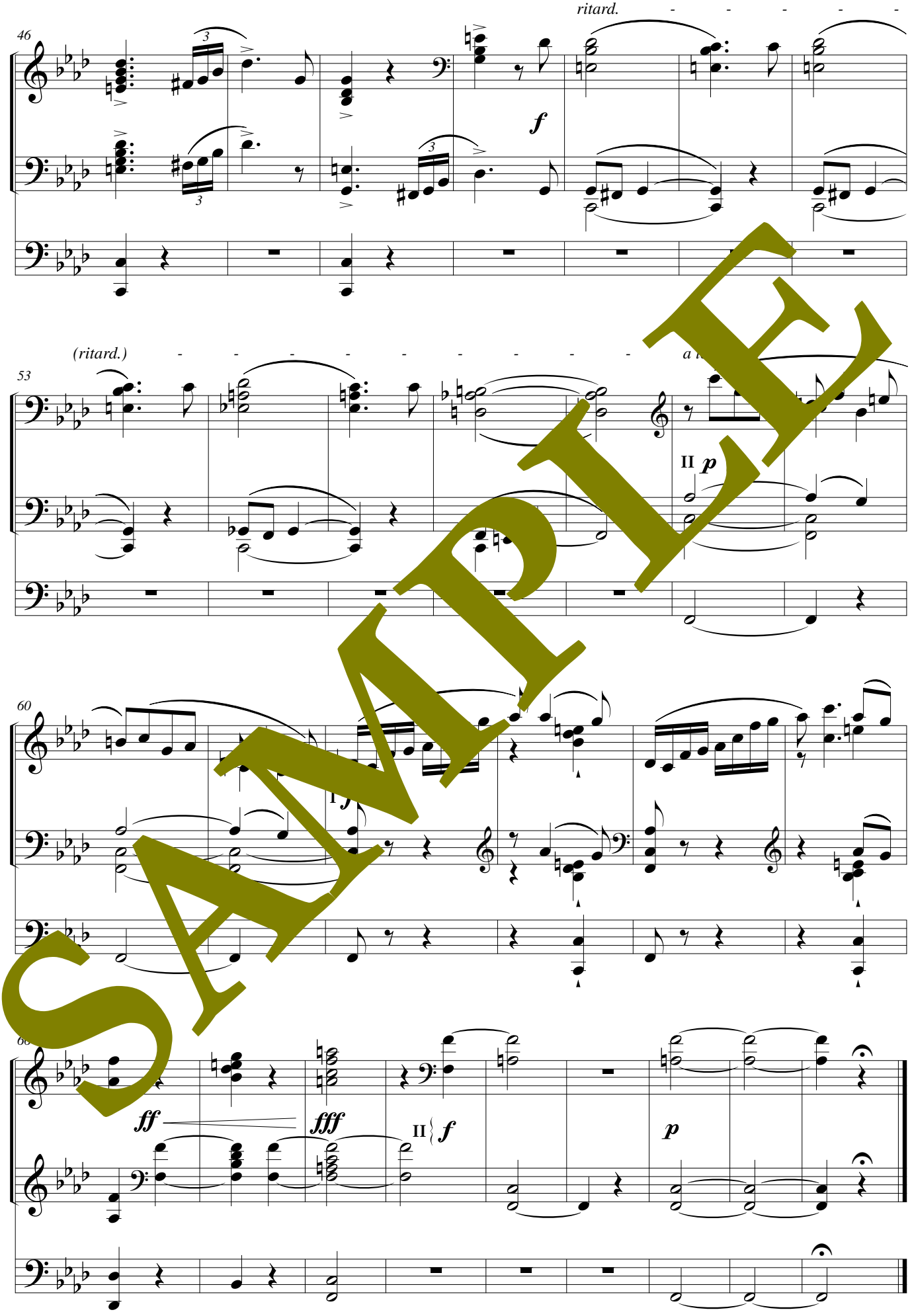

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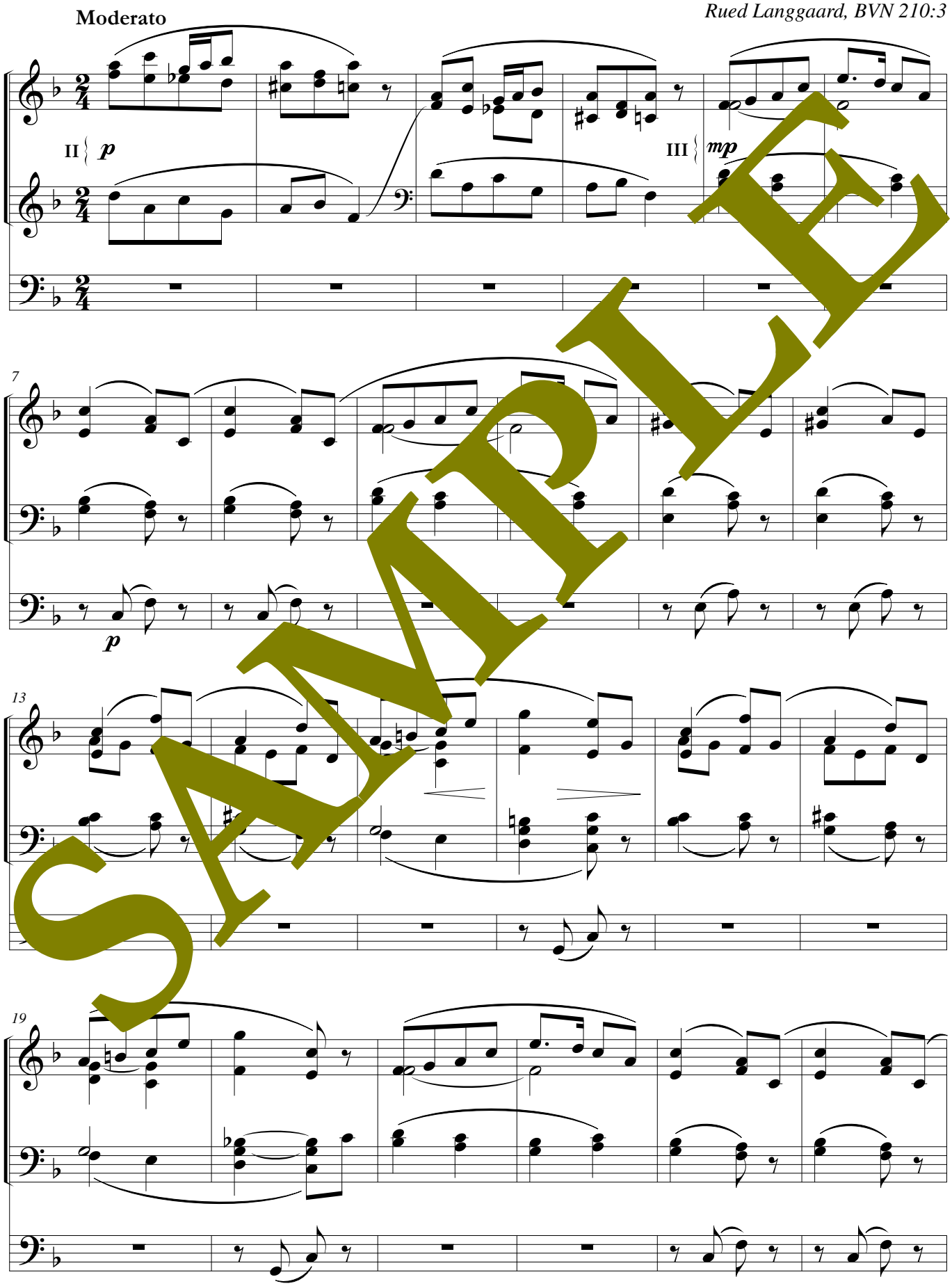
Præludium
Trejde søndag i advent
Trøster mit folk (Es. 40,1)

Prelude
Third Sunday in Advent
Comfort Ye my People (Isaiah 40,1)

Rued Langgaard, BVN 210:3



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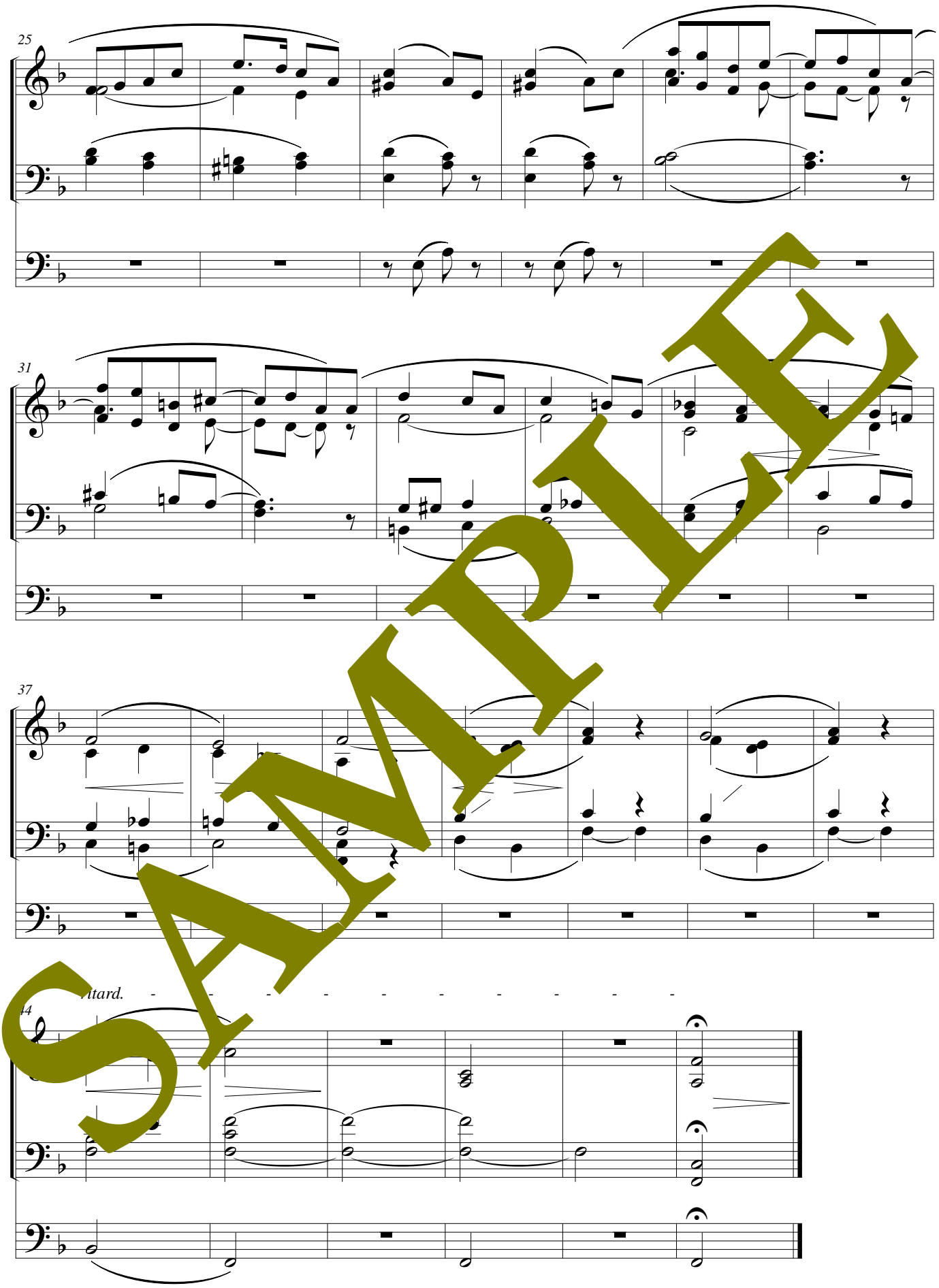

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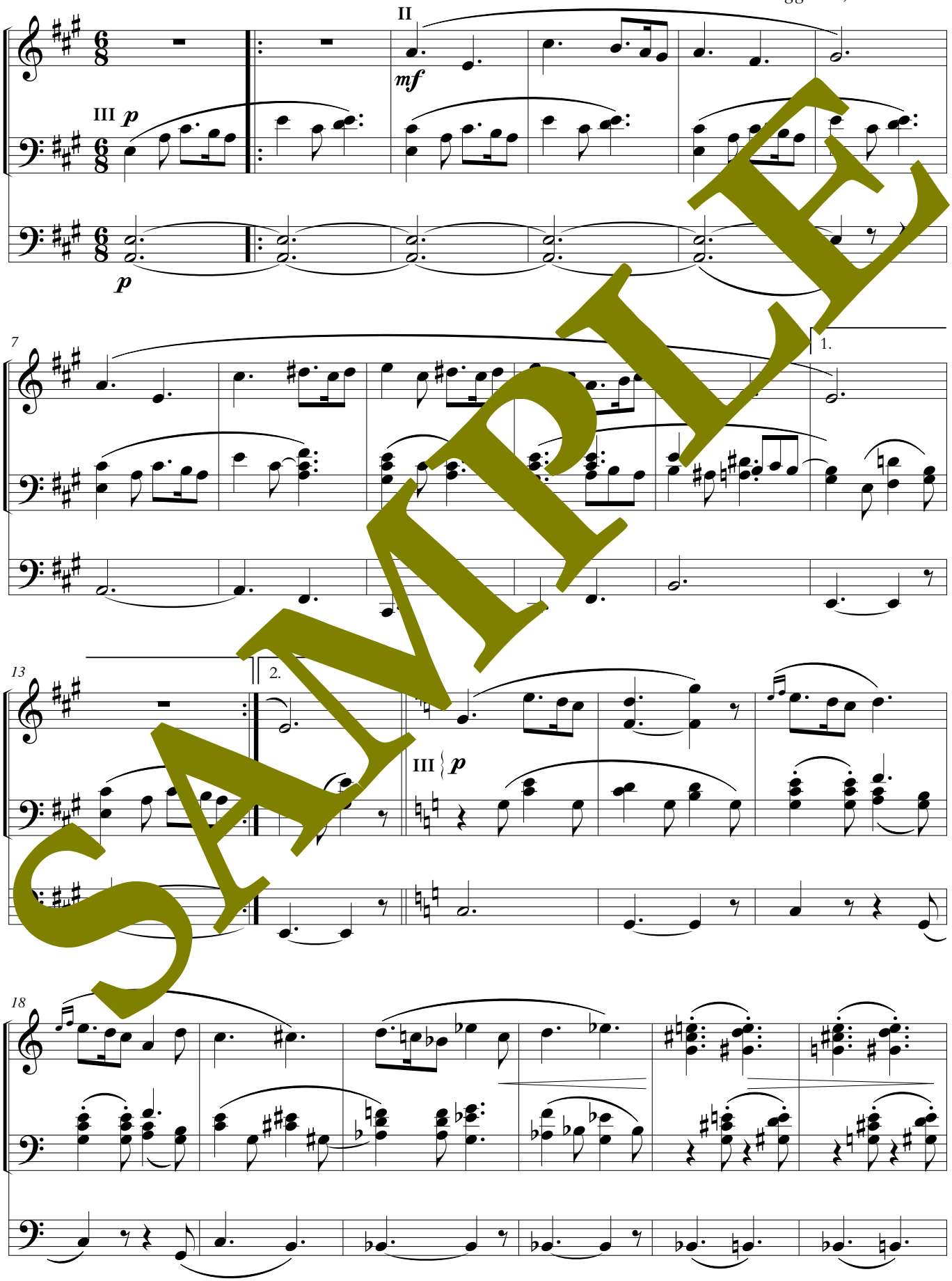
Præludium
Fjerde søndag i advent
Glæder eder (Fil. 4,4)

Prelude
Fourth Sunday in Advent
Rejoice (Philippians 4,4)

Rued Langgaard, BVN 210:4



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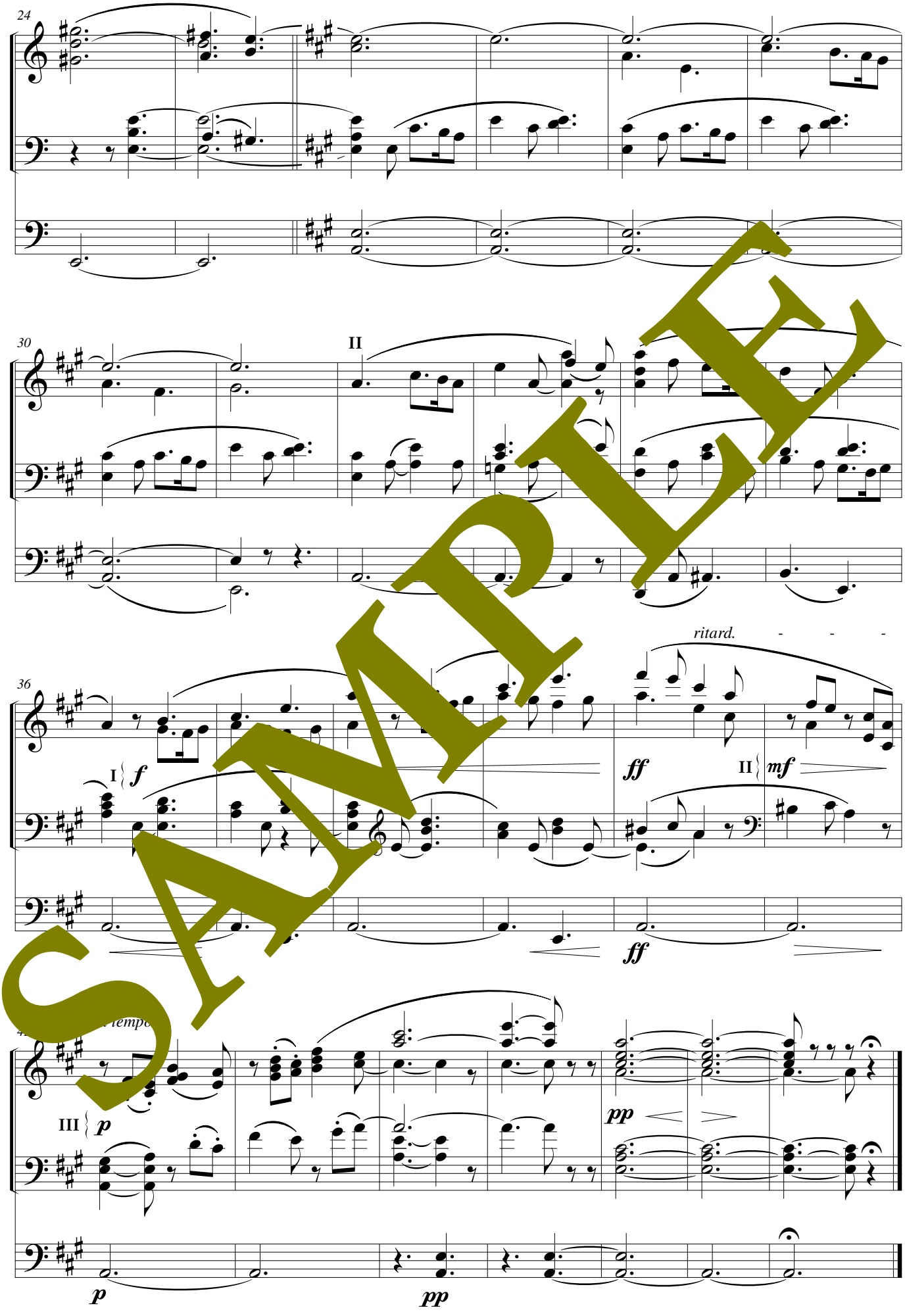

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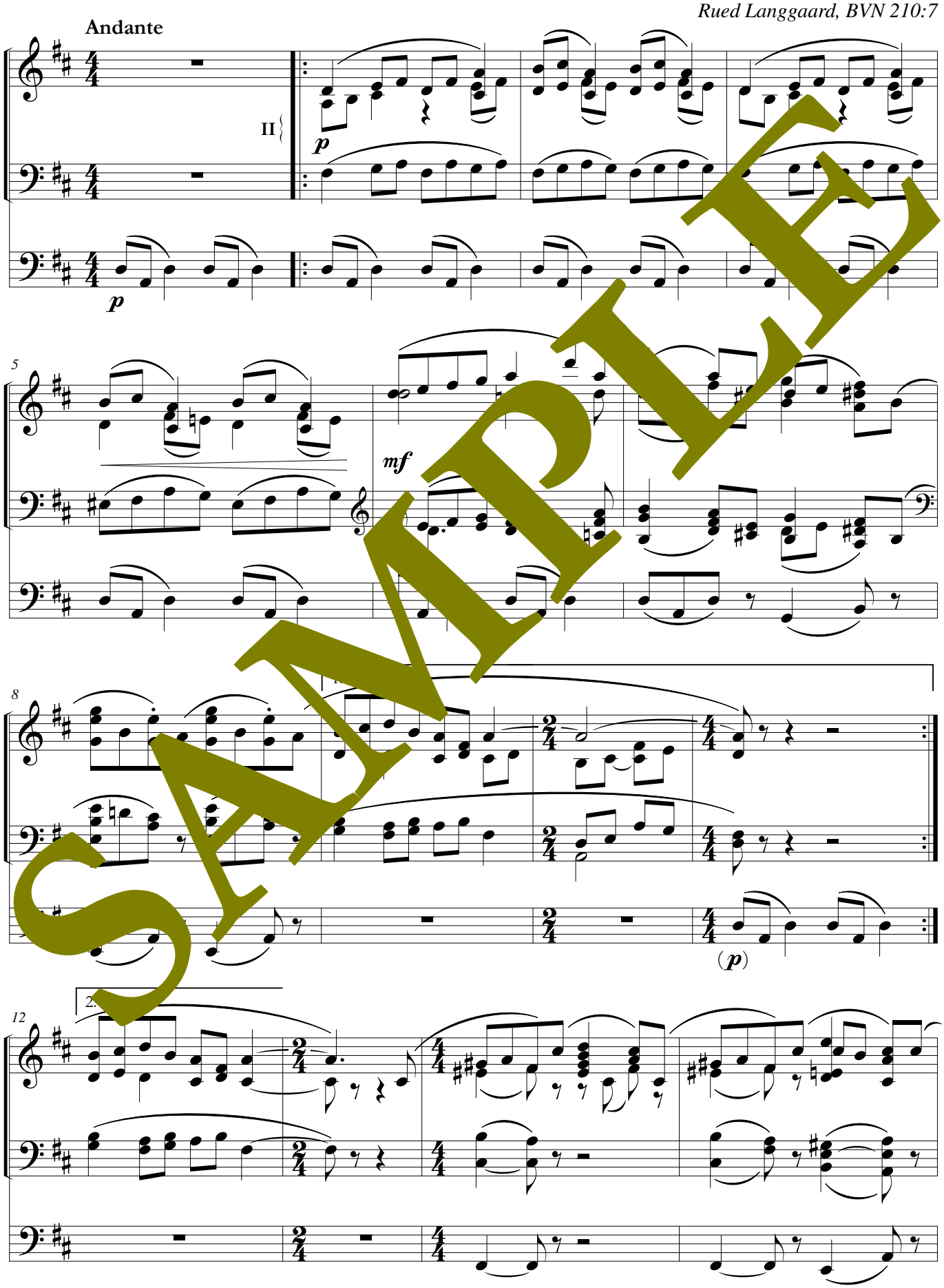
Præludium
Anden juledag
Ved krybben

Prelude
Second Day of Christmas
At the Manger

Rued Langgaard, BVN 210:7



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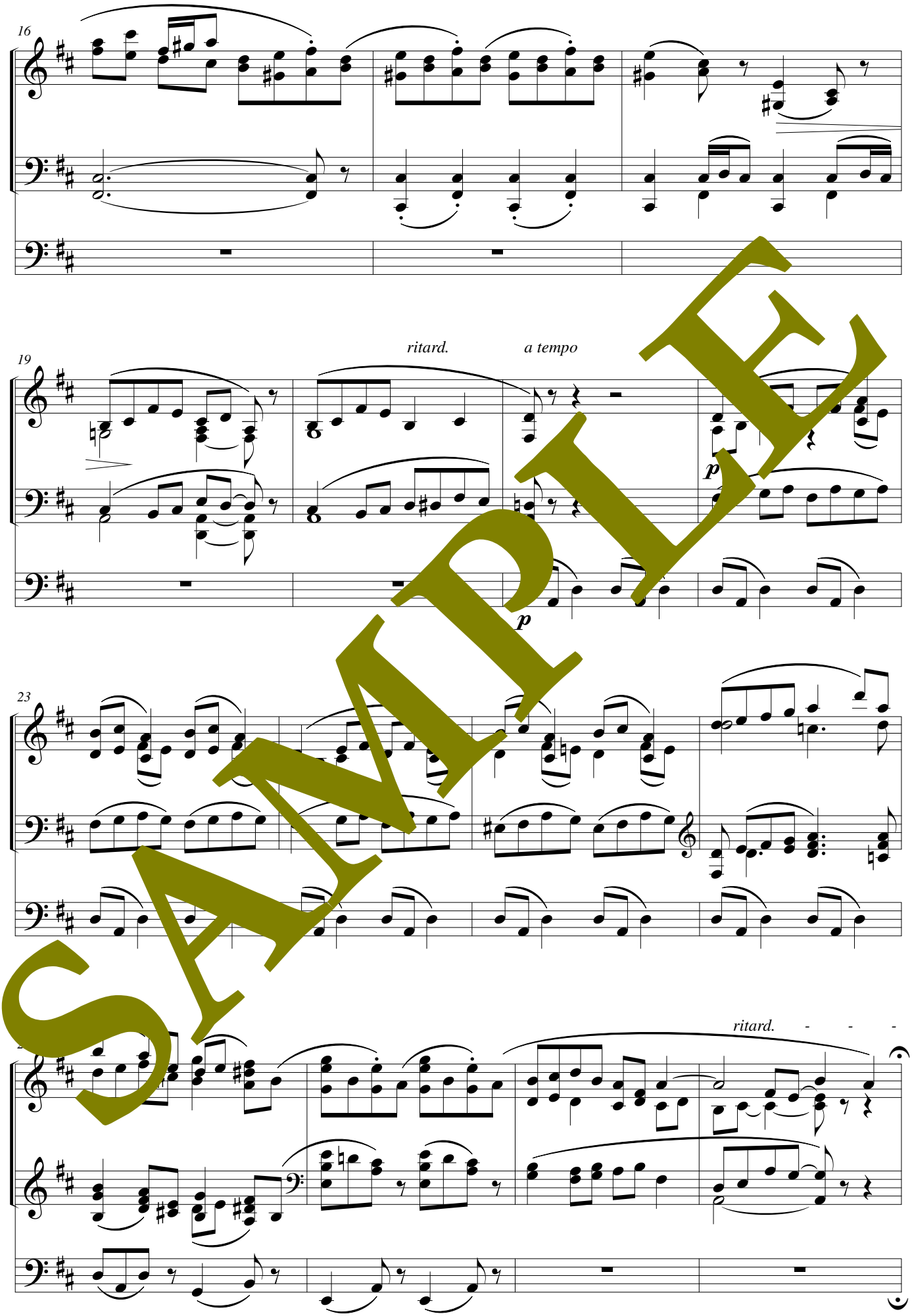

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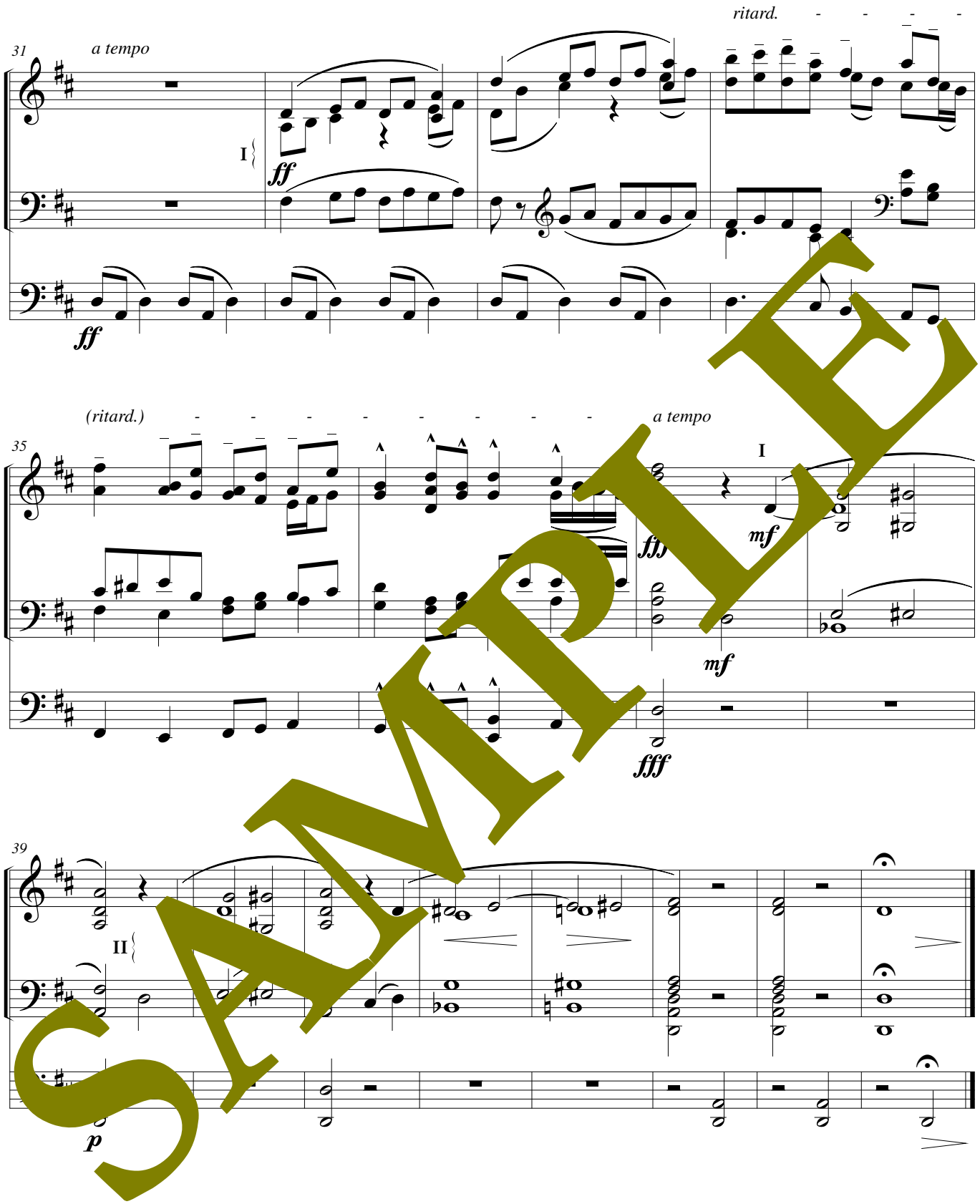

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Befal du dine veje

(Mig hjertelig nu længes)

Thy Way and All Thy Sorrows

Rued Langgaard, BVN 214

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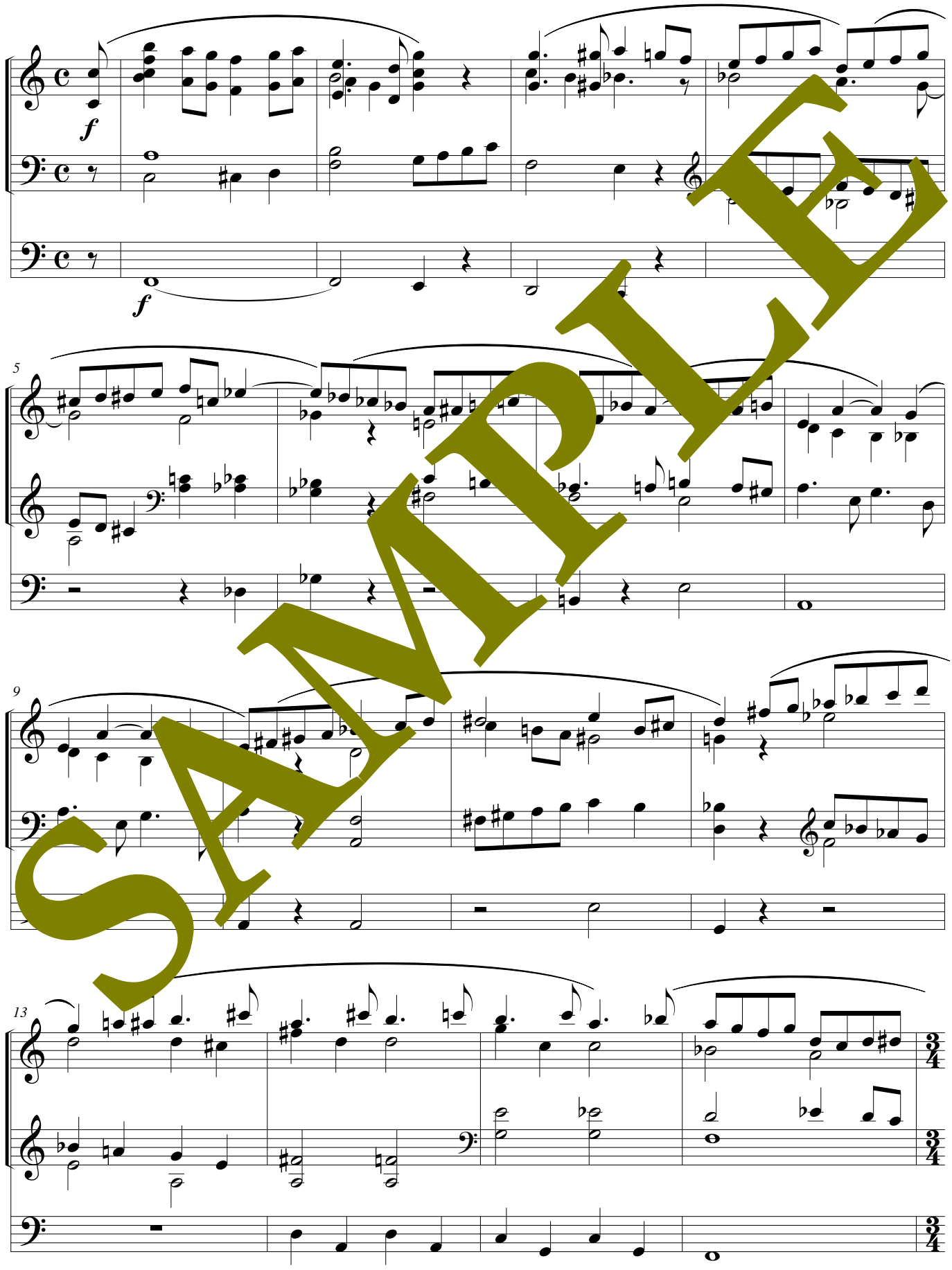
Præludium
Mariæ bebudelse

Prelude
The Annunciation

Rued Langgaard, BVN 262



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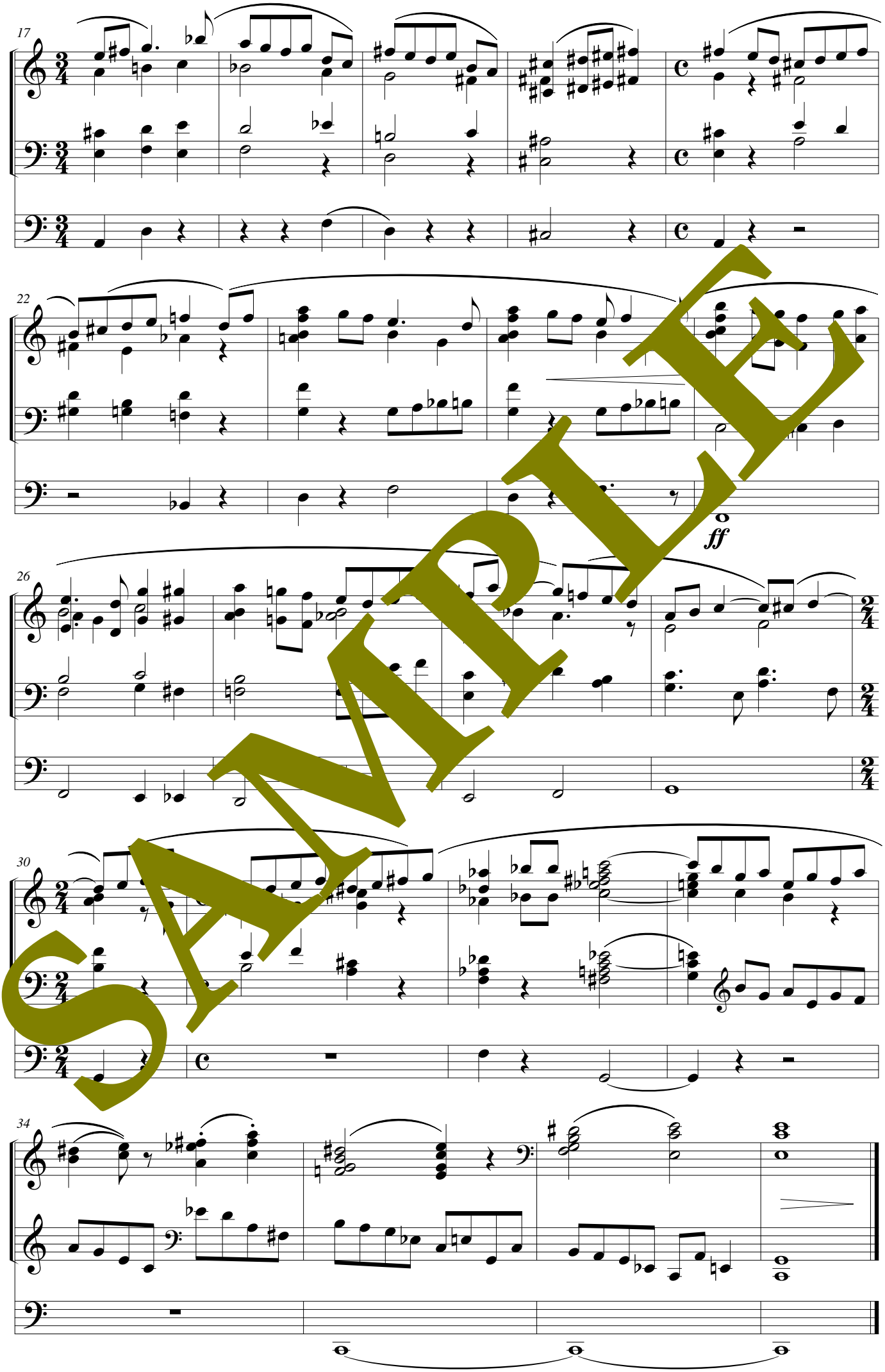

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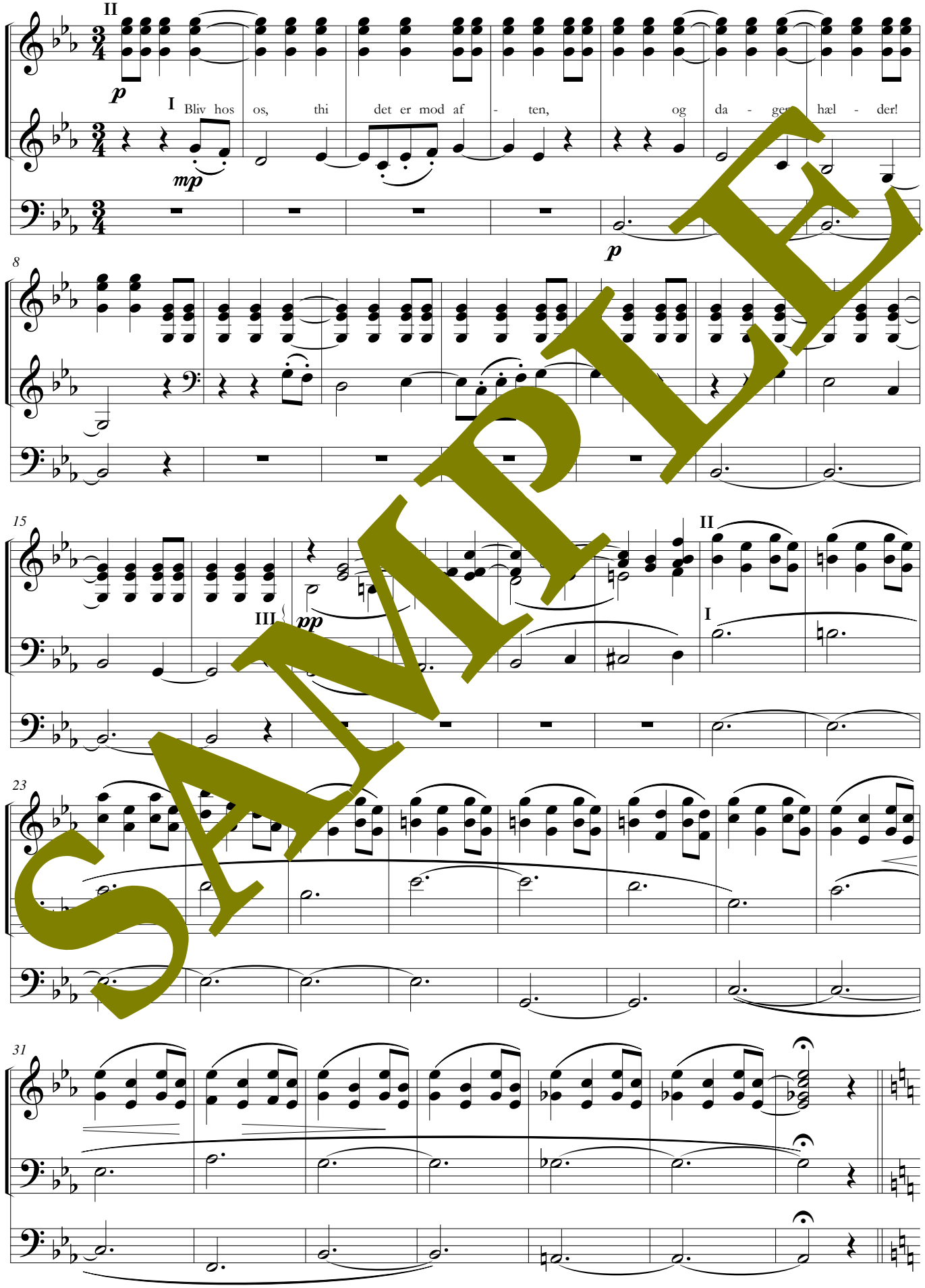
Præludium
Anden påskedag
Emmaus (Luk. 24,13/29)

Prelude
Easter Monday
Emmaus (Luke 24,13/29)

Andante

Rued Langgaard, BVN 276



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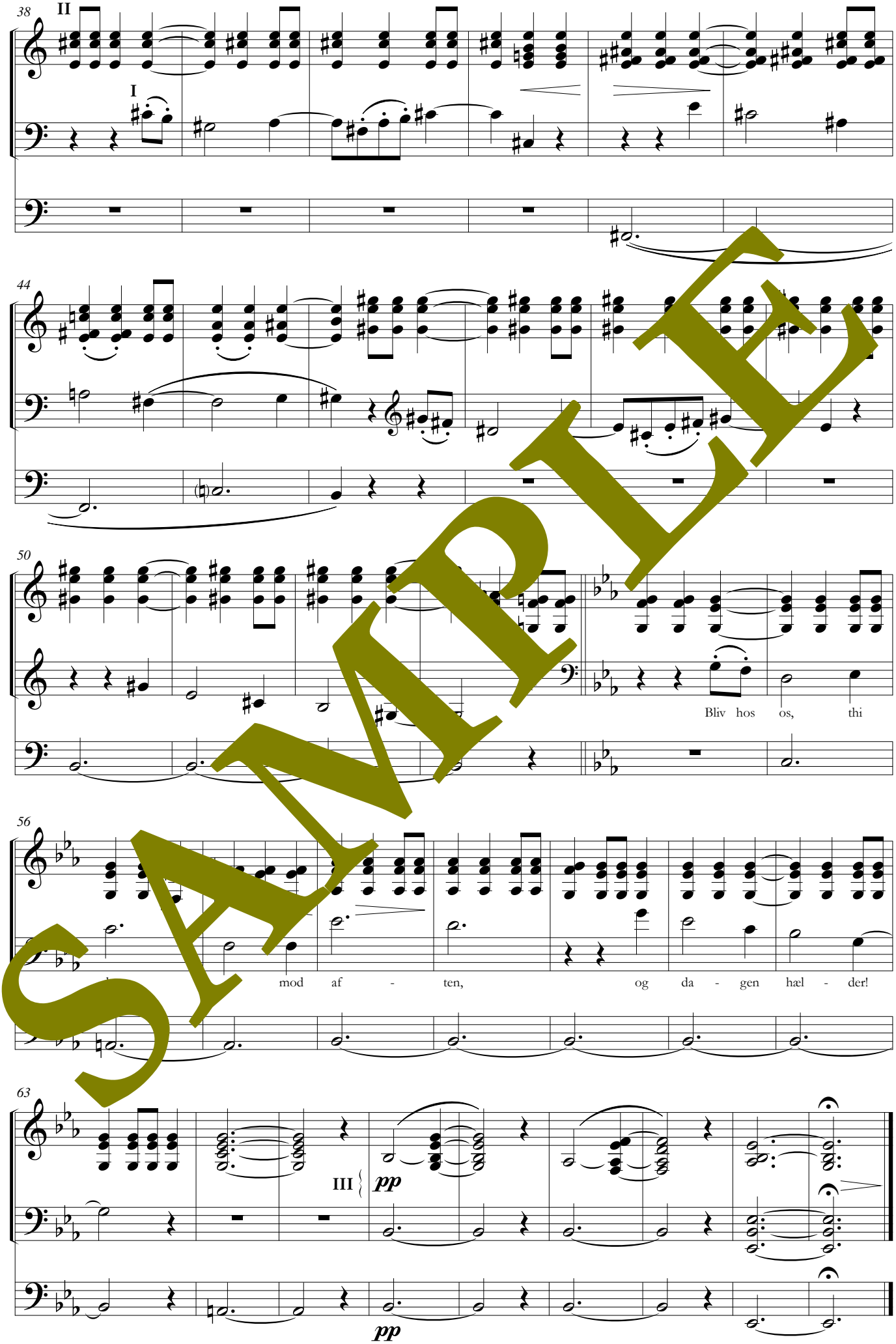

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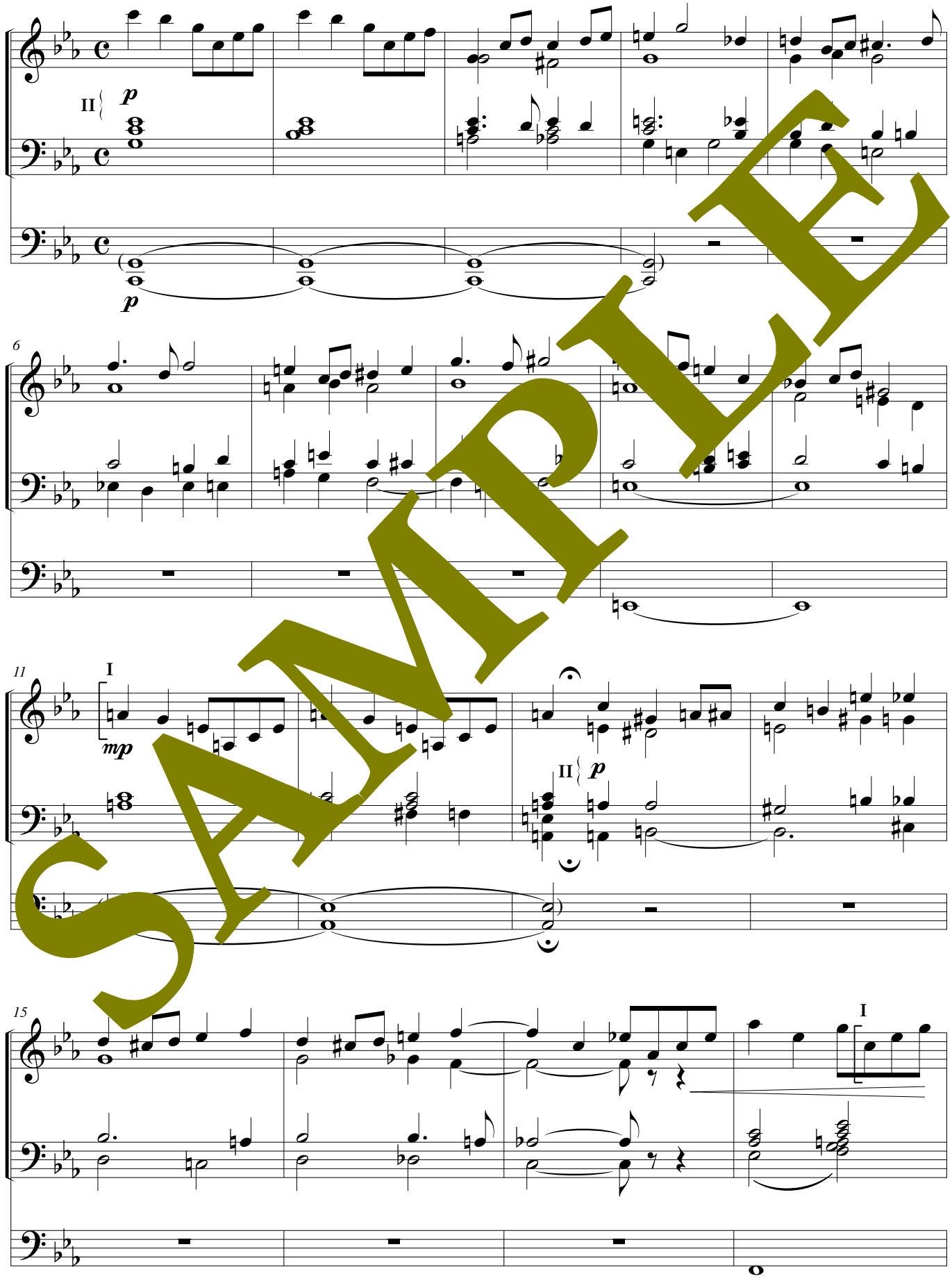
Præludium
Kristi himmelfartsdag

Prelude
Ascension Day

Rued Langgaard, BVN 264



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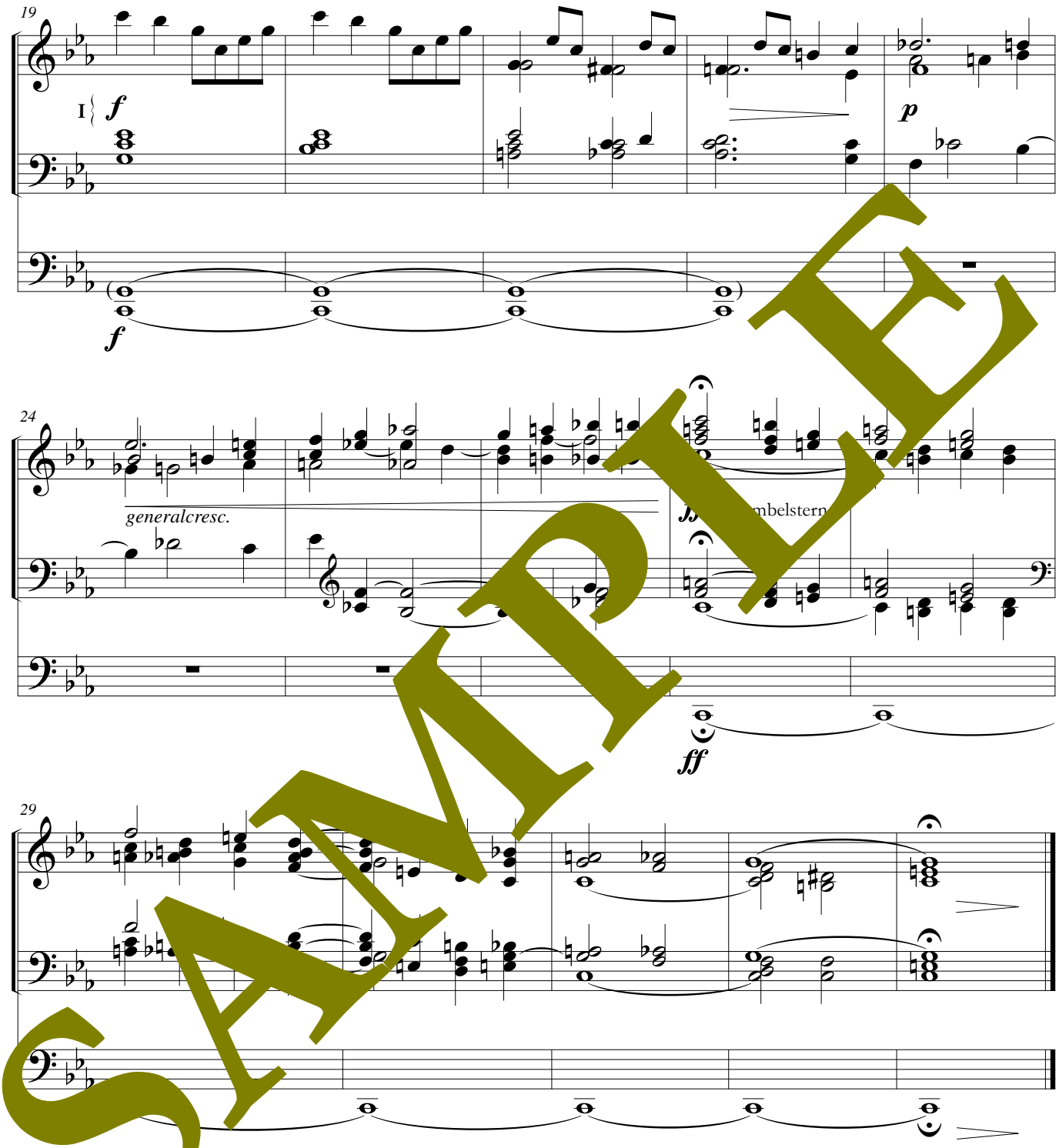

SAMPLE

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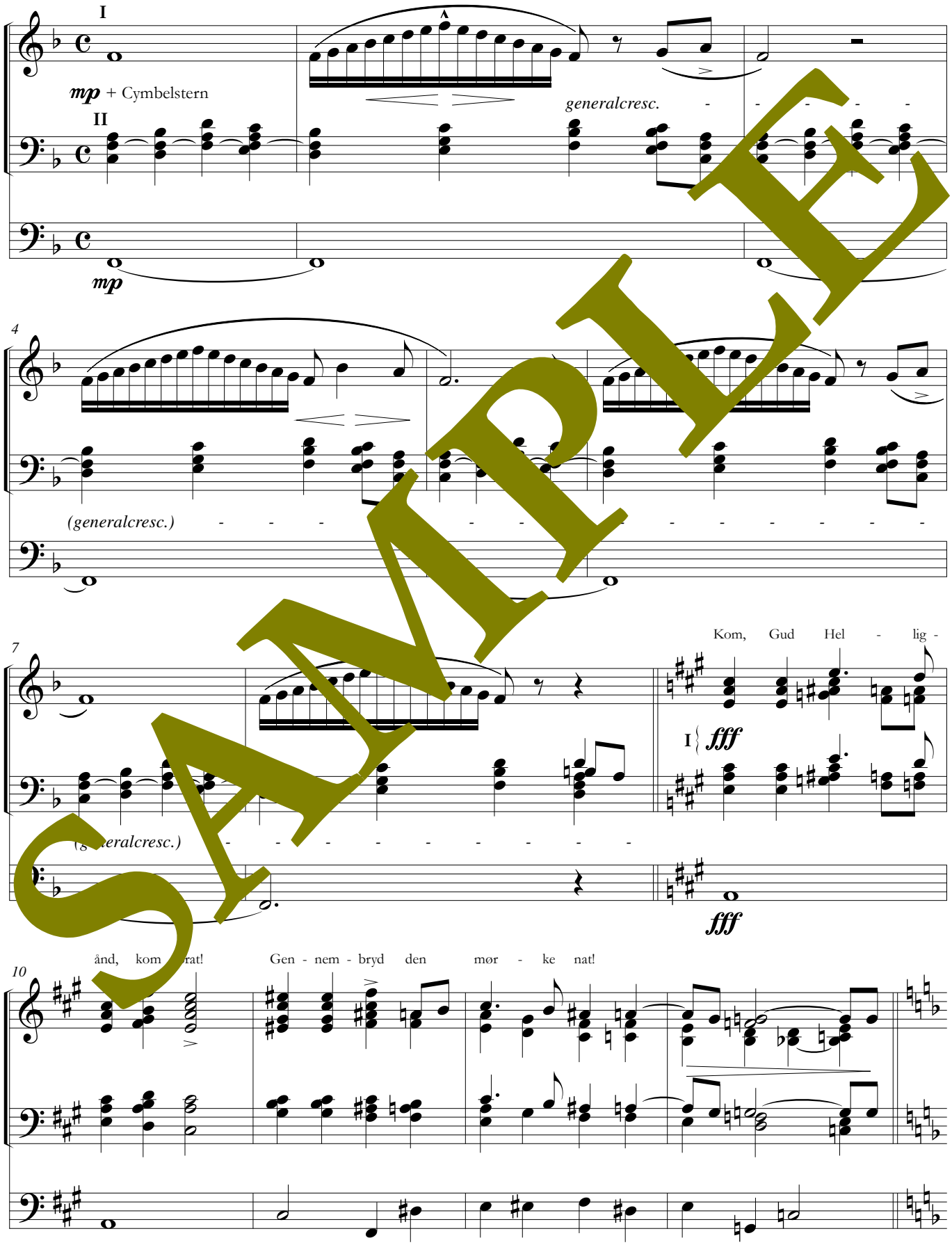
Præludium
Pinsemorgen

Prelude
Whitsun Morning

Andante quasi allegro

Rued Langgaard, BVN 370



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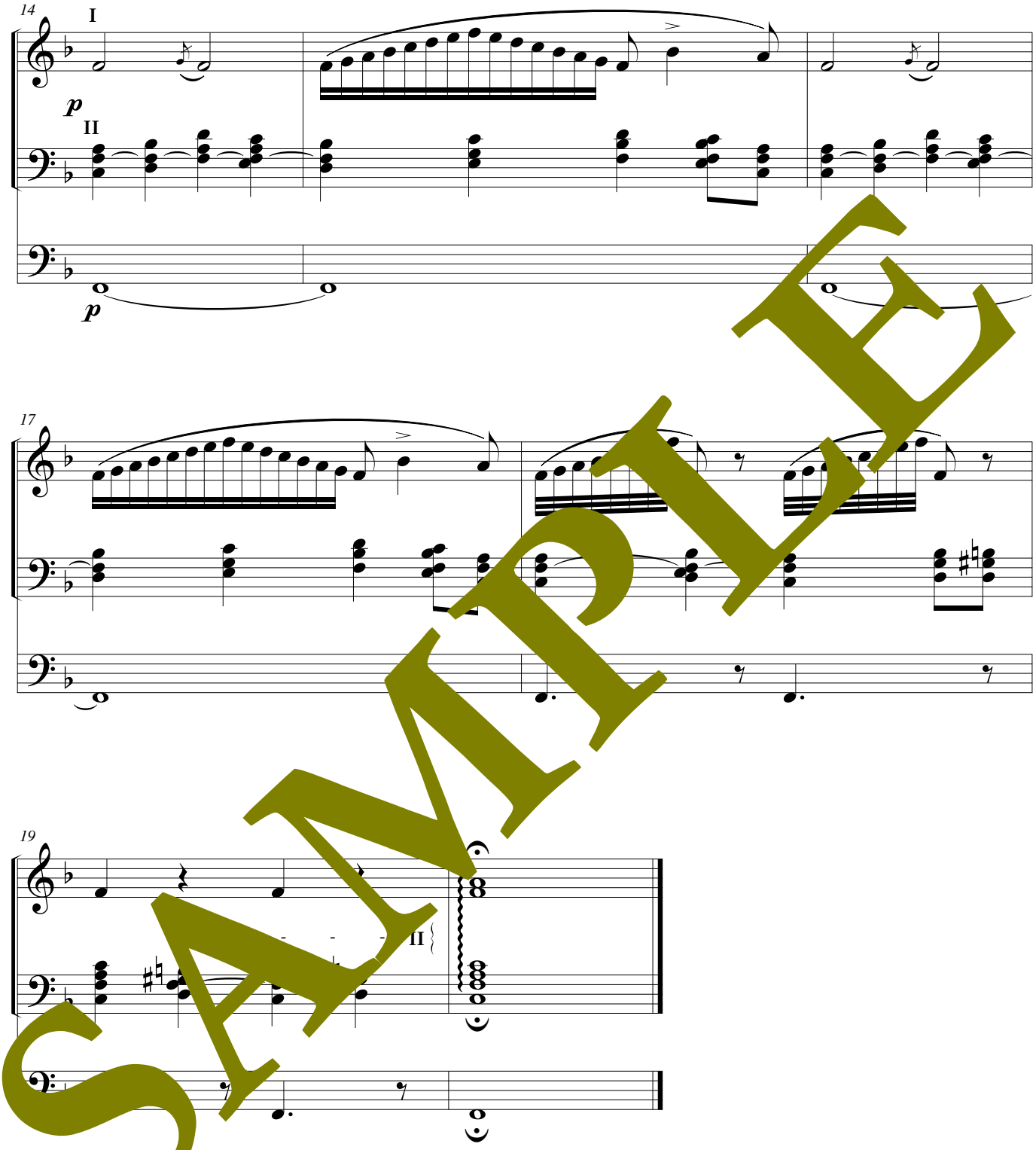

SAMPLE

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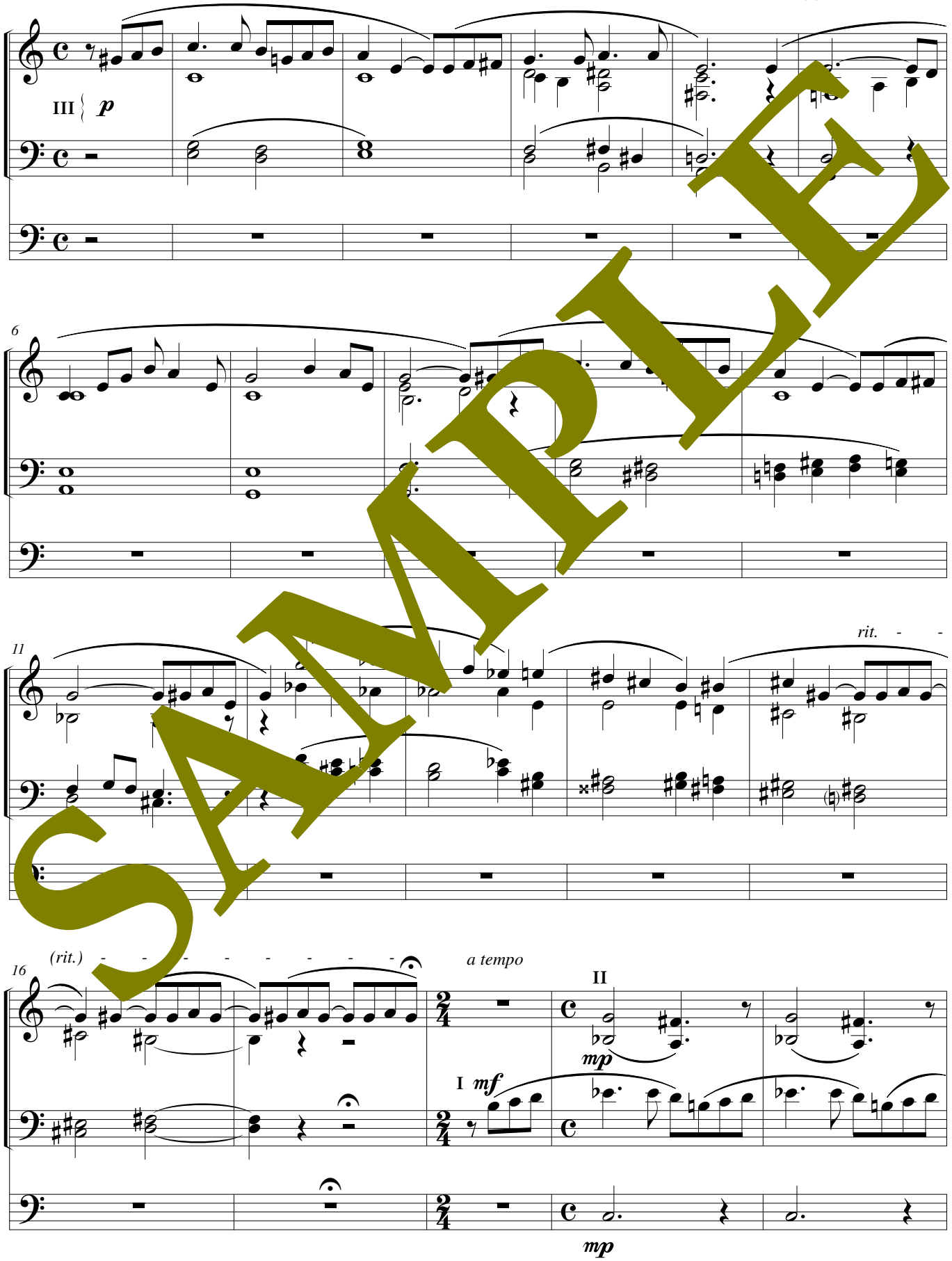
Præludium
Første søndag efter trinitatis
Begravet (Luk. 16,22)

Prelude
First Sunday after Trinity
Buried (Luke 16,22)

Rued Langgaard, BVN 279



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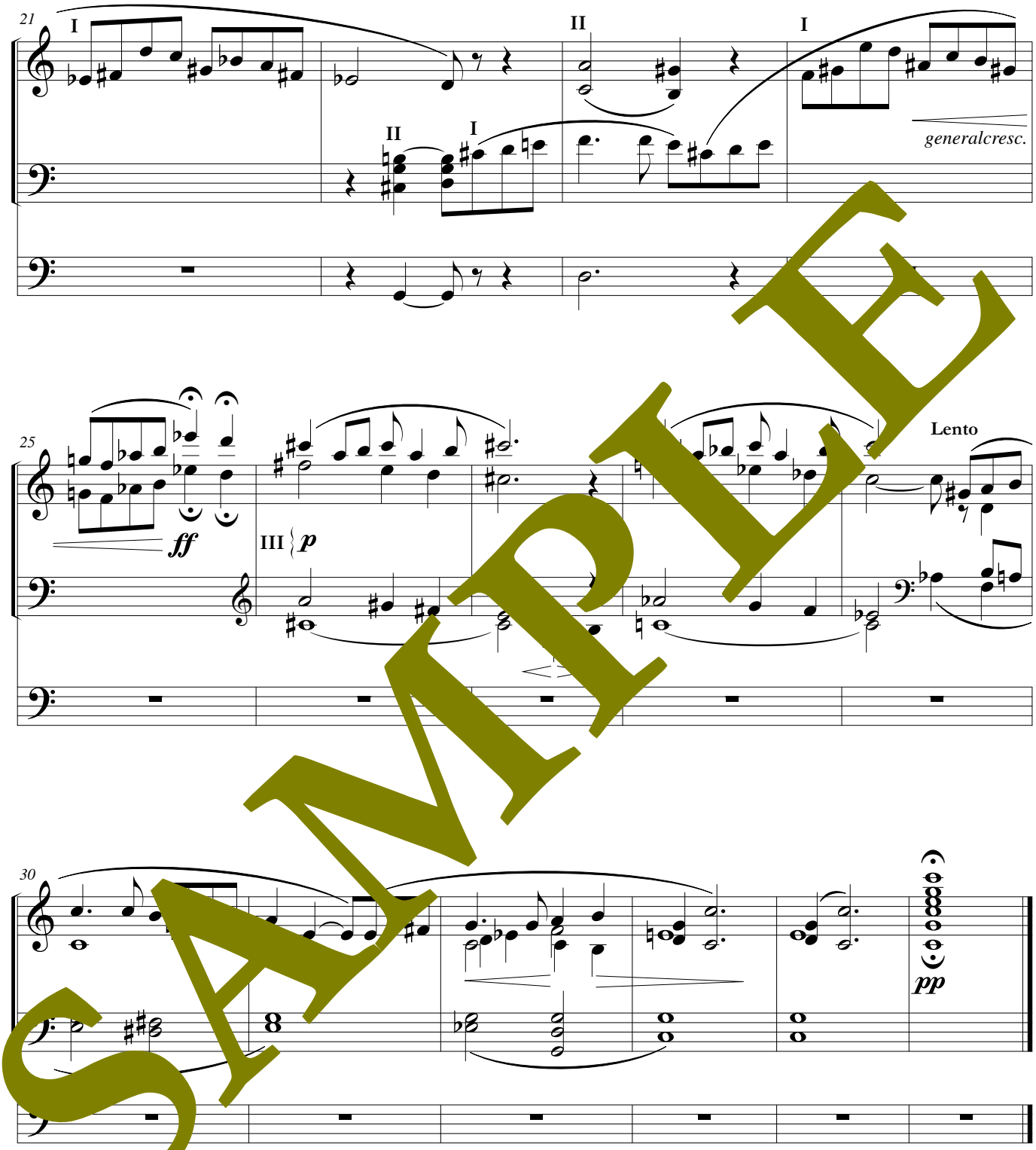

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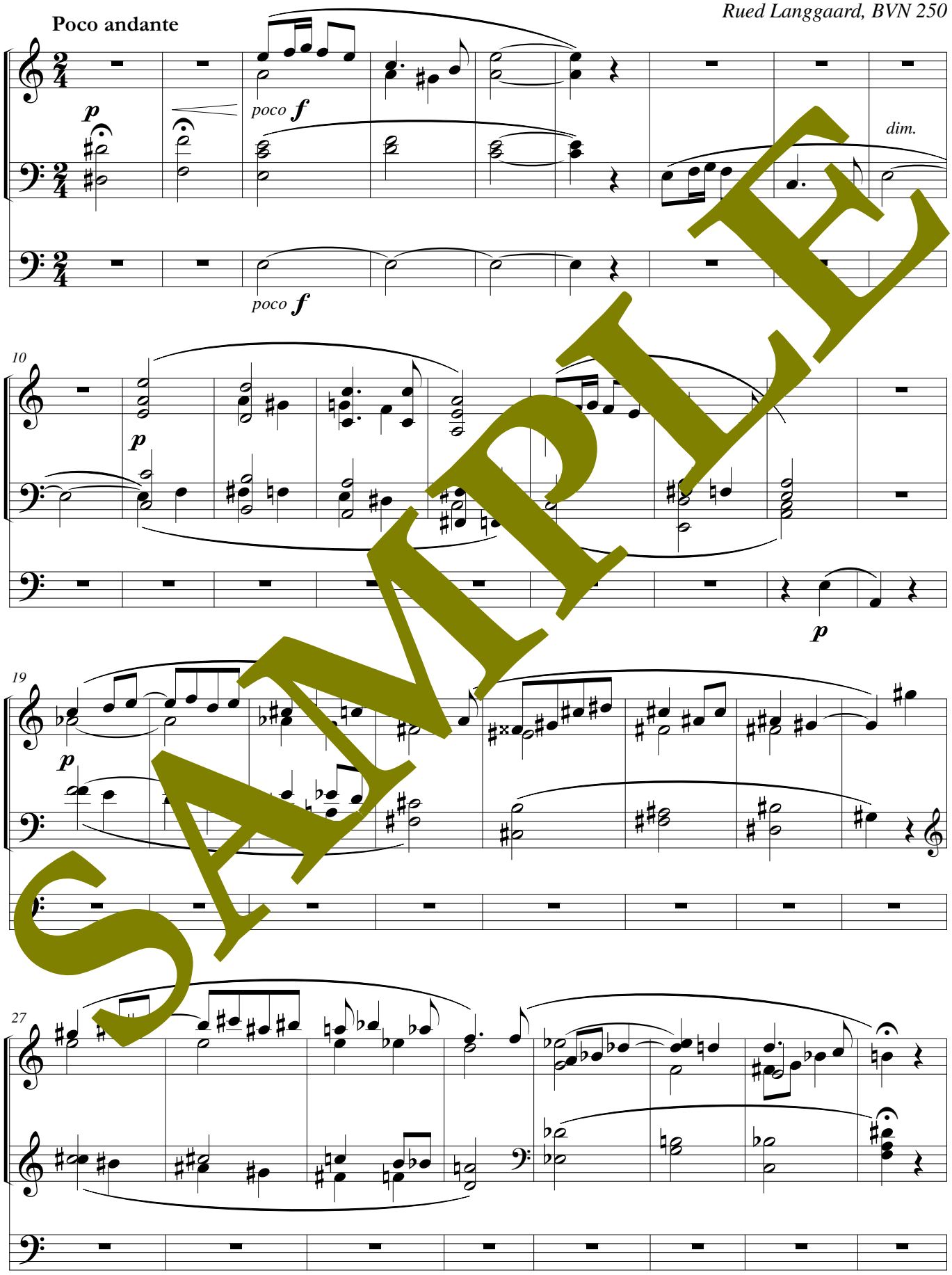
Høstpræludium

Harvest Prelude

Rued Langgaard, BVN 250



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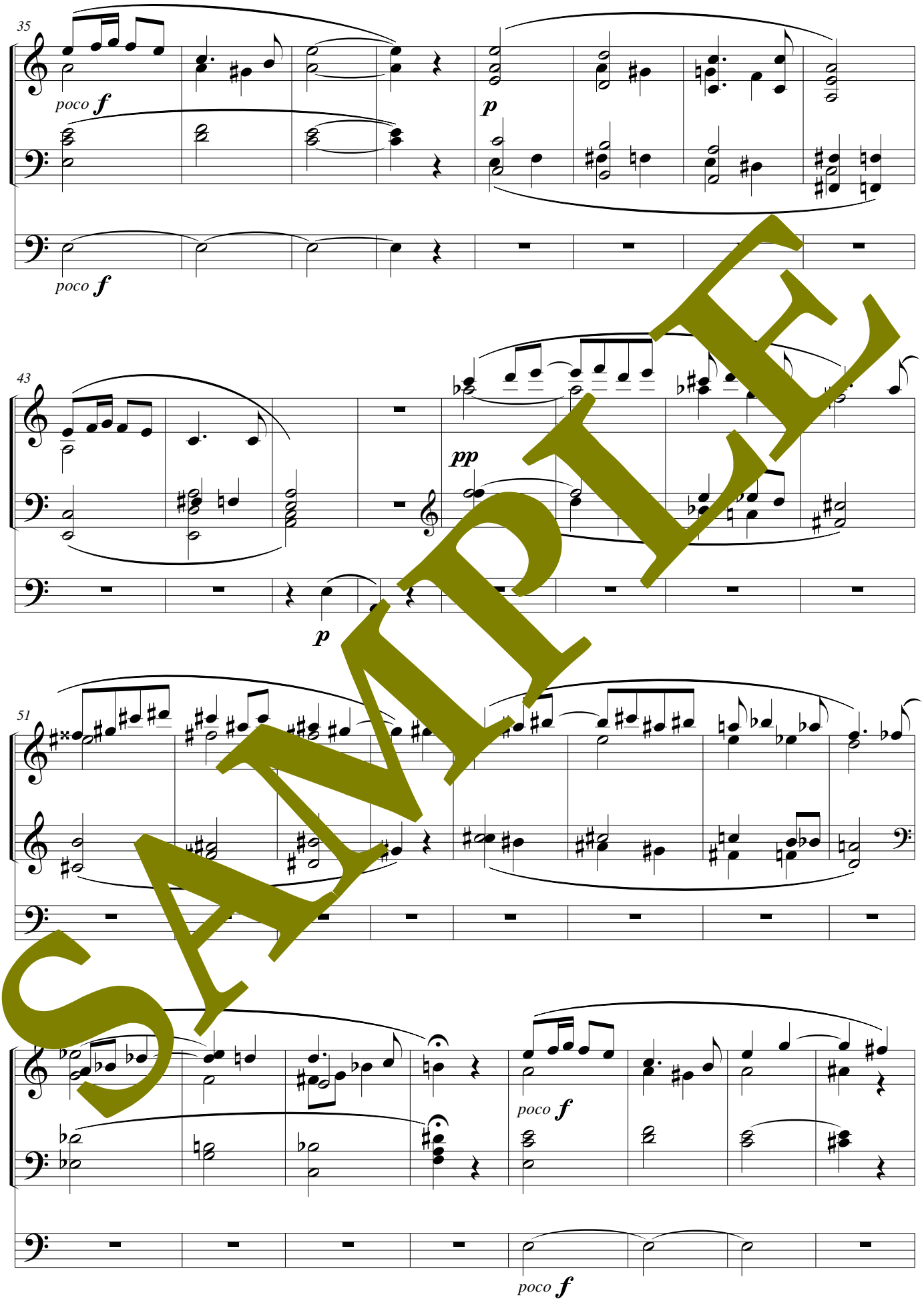

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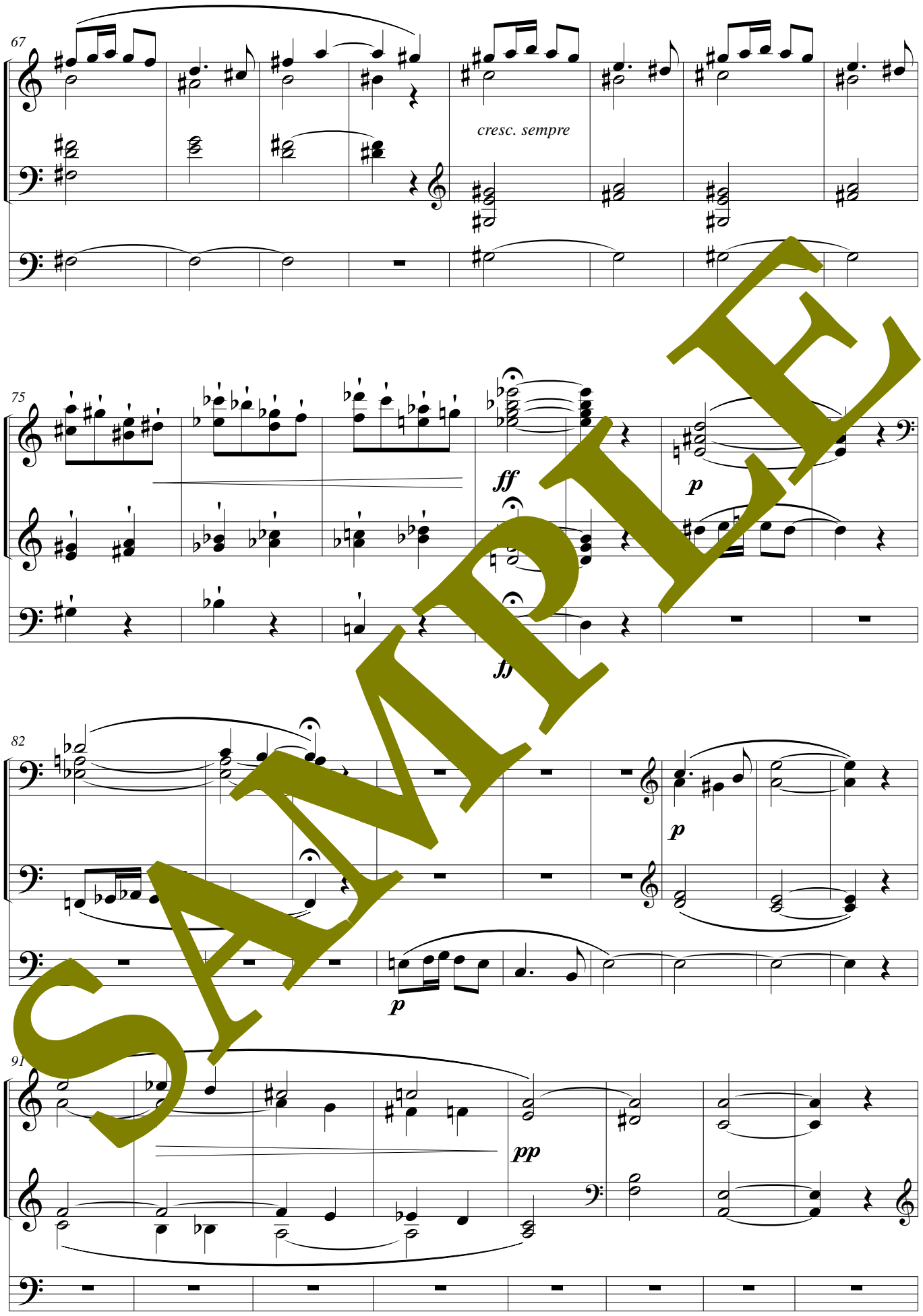

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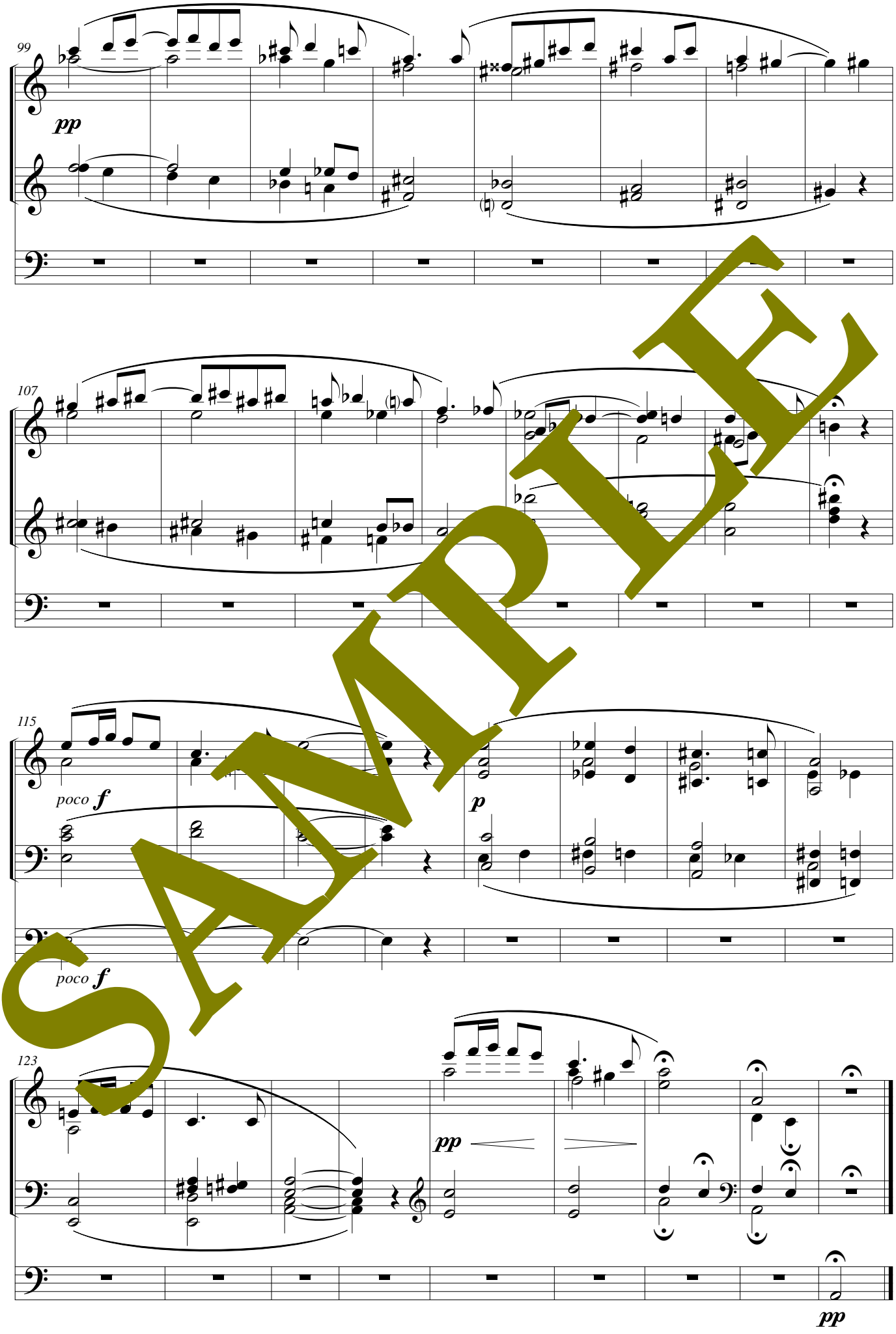

SAMPLE

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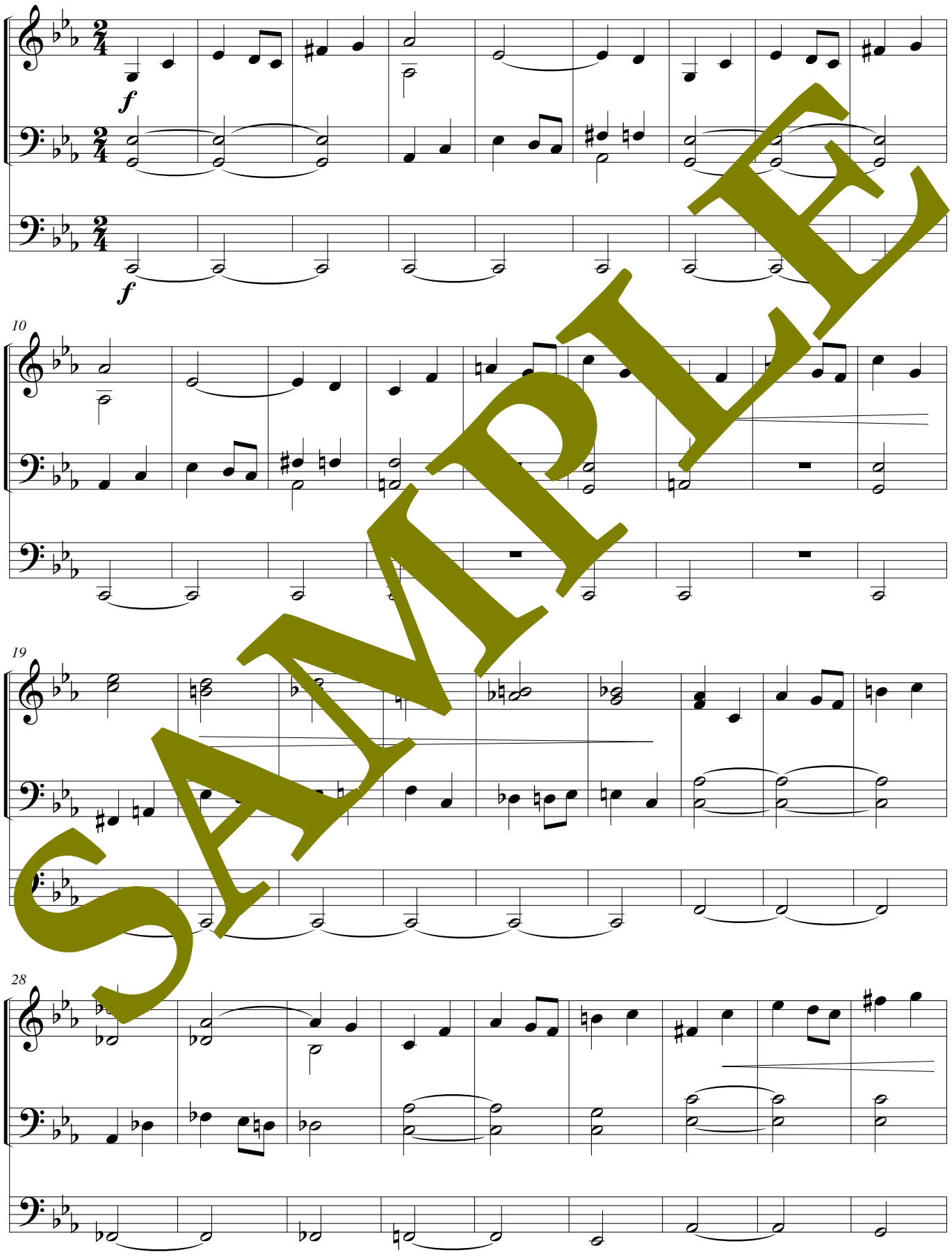
Præludium i c-mol

Prelude in C minor

Rued Langgaard, BVN 257



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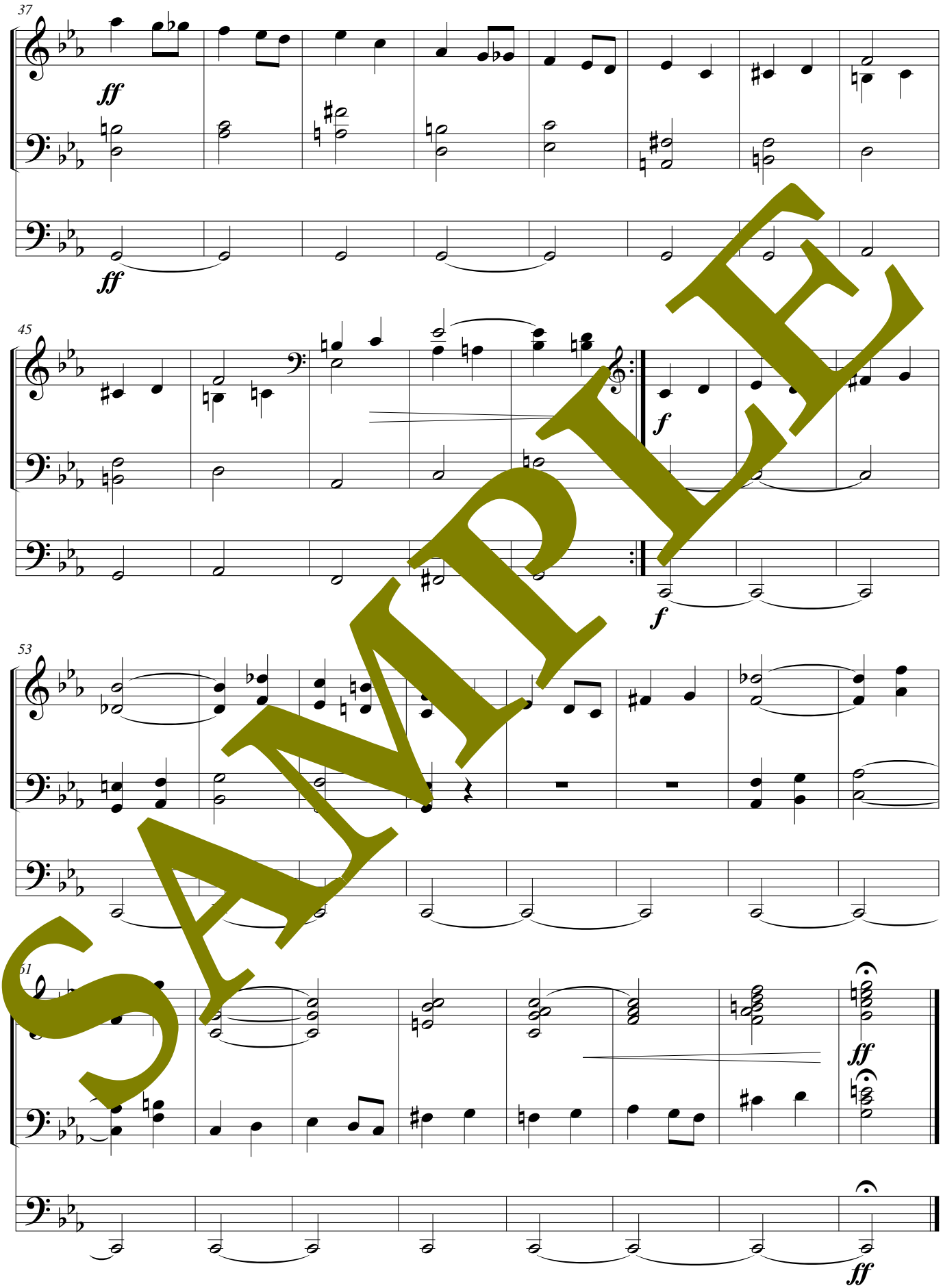

SAMPLE

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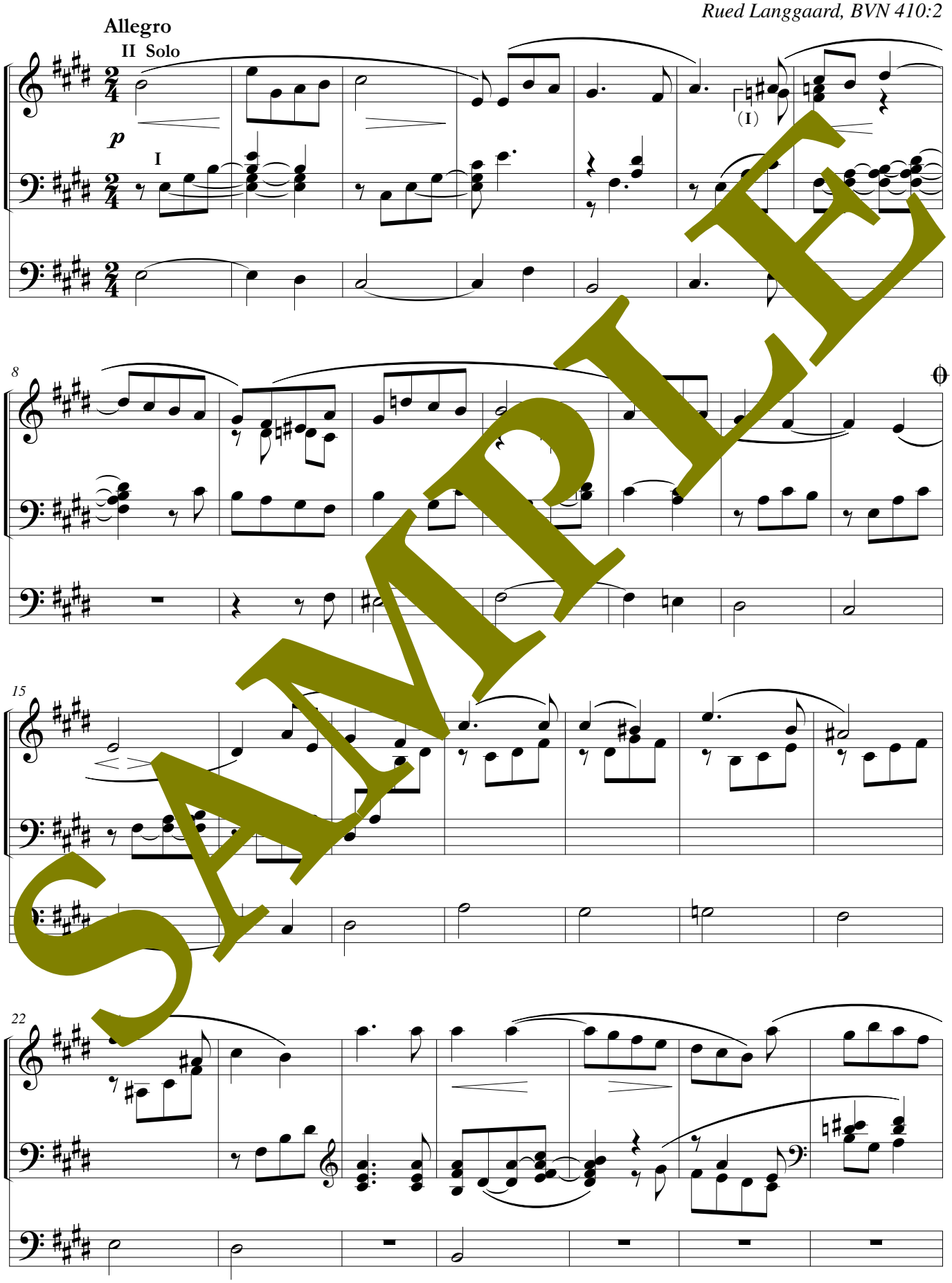
Præludium i E-dur

Prelude in E major

Rued Langgaard, BVN 410:2



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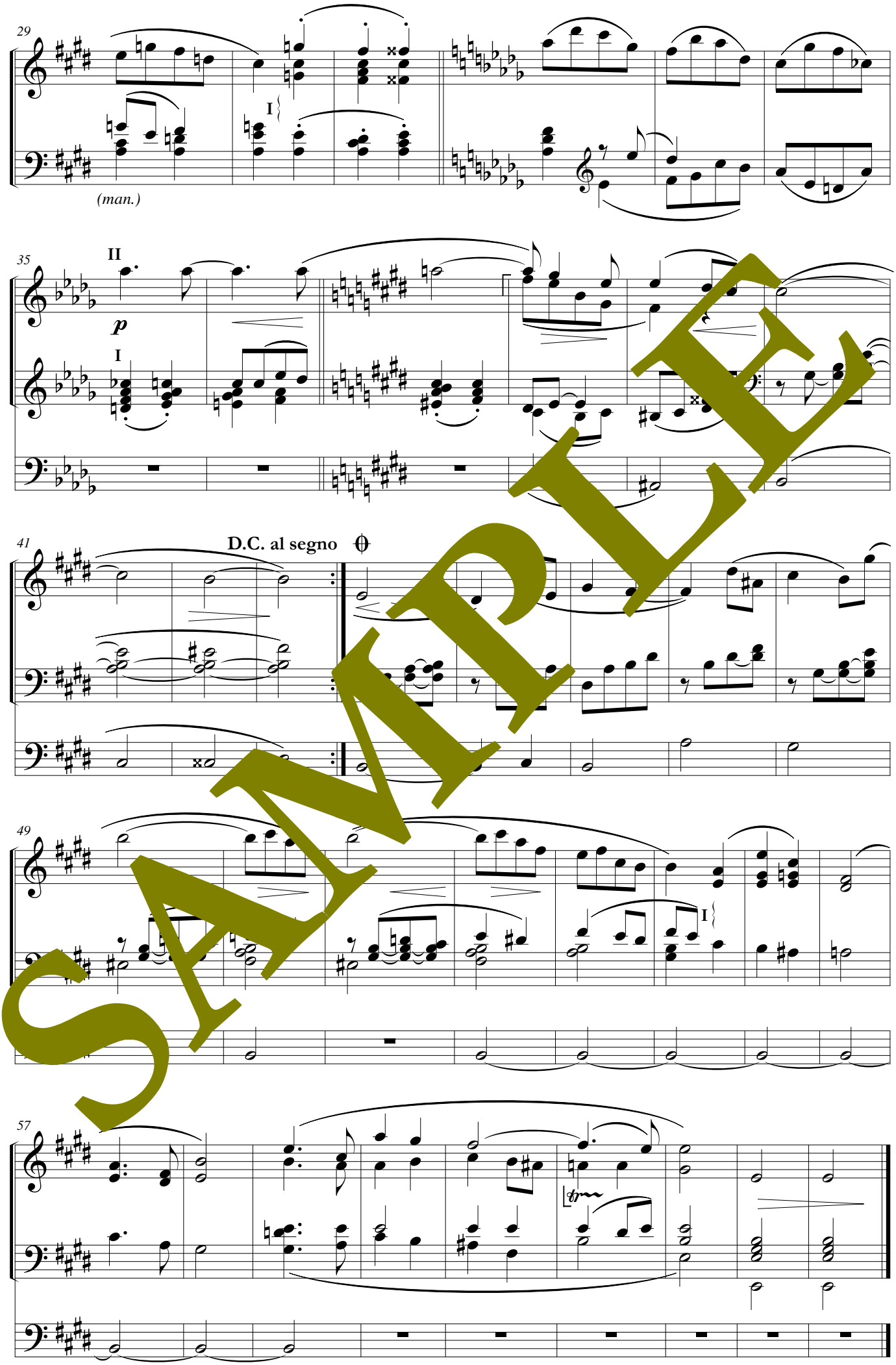

SAMPLE

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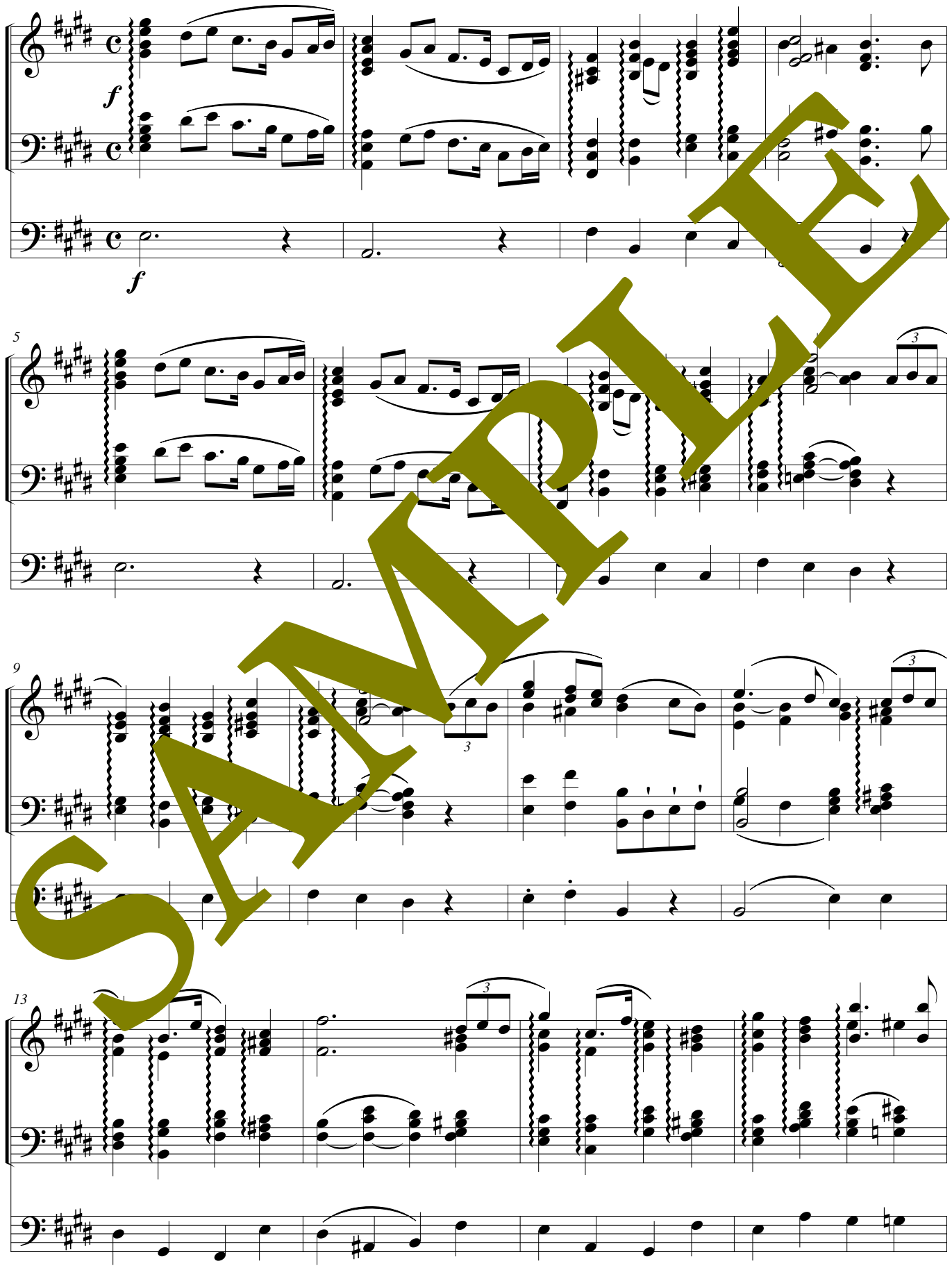
Bryllupsmarch

Wedding March

Rued Langgaard, BVN 277

Maestoso festivo



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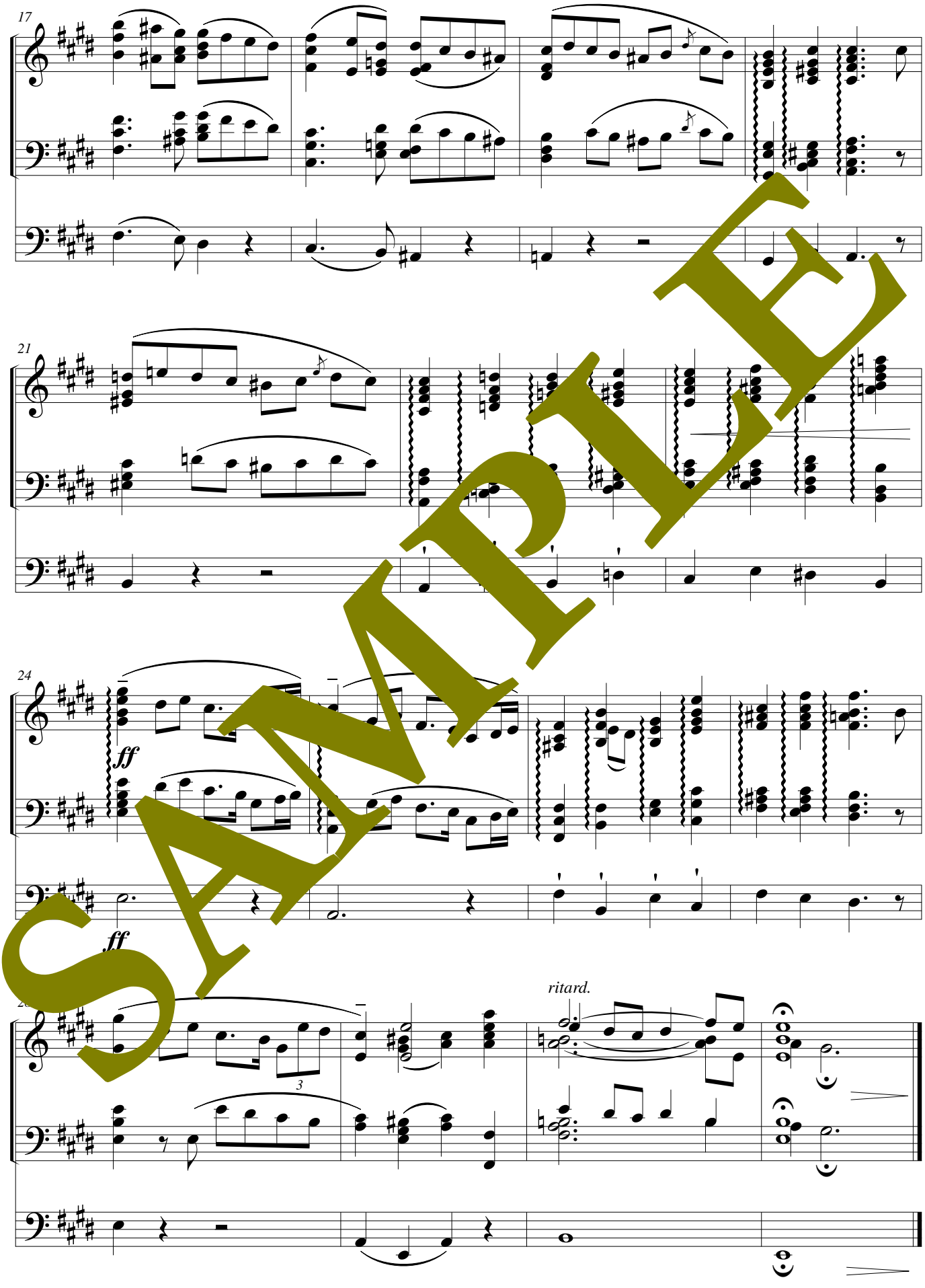

SAMPLE

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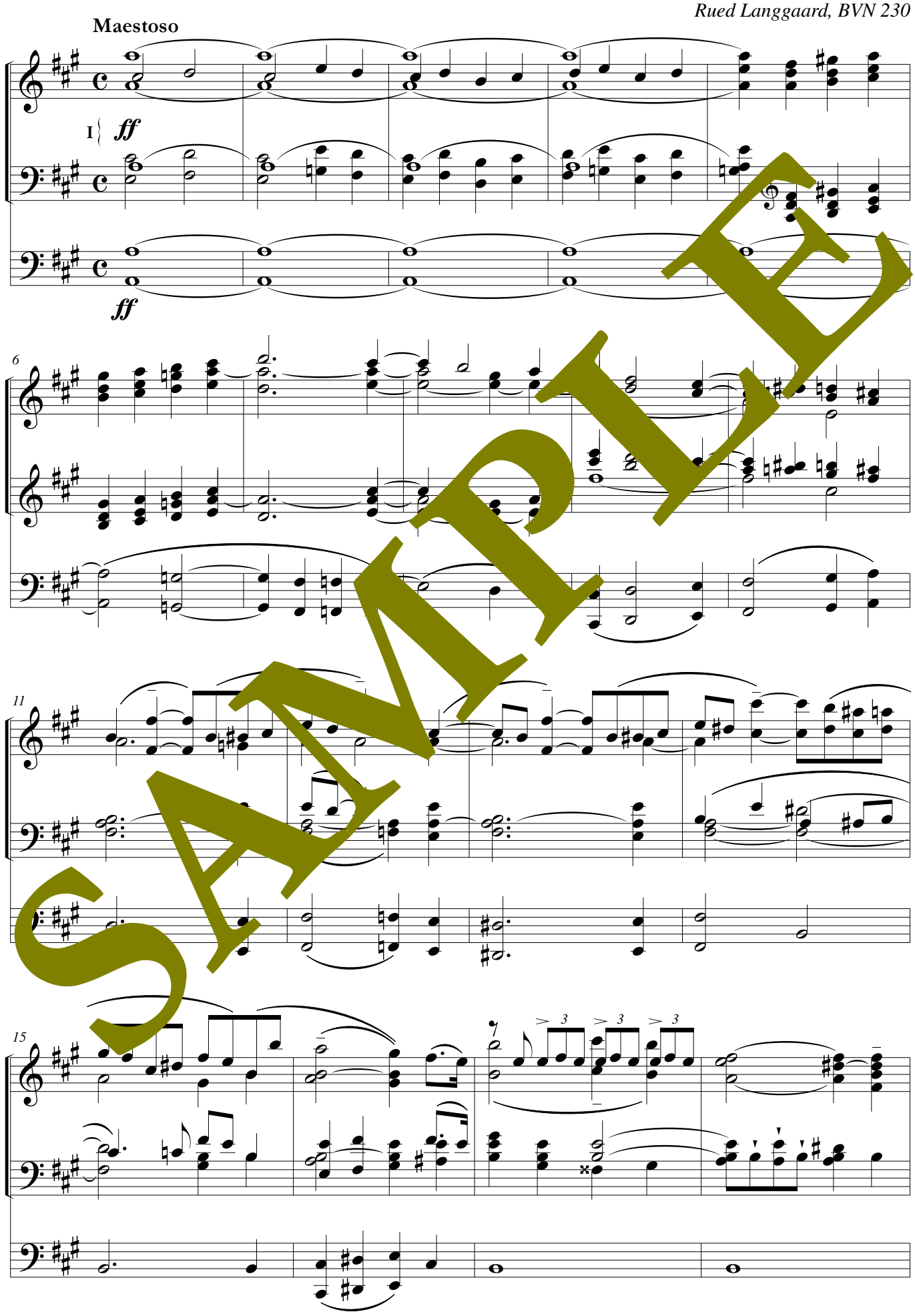
Toccata

Zum Andenken Niels W. Gade

Rued Langgaard, BVN 230



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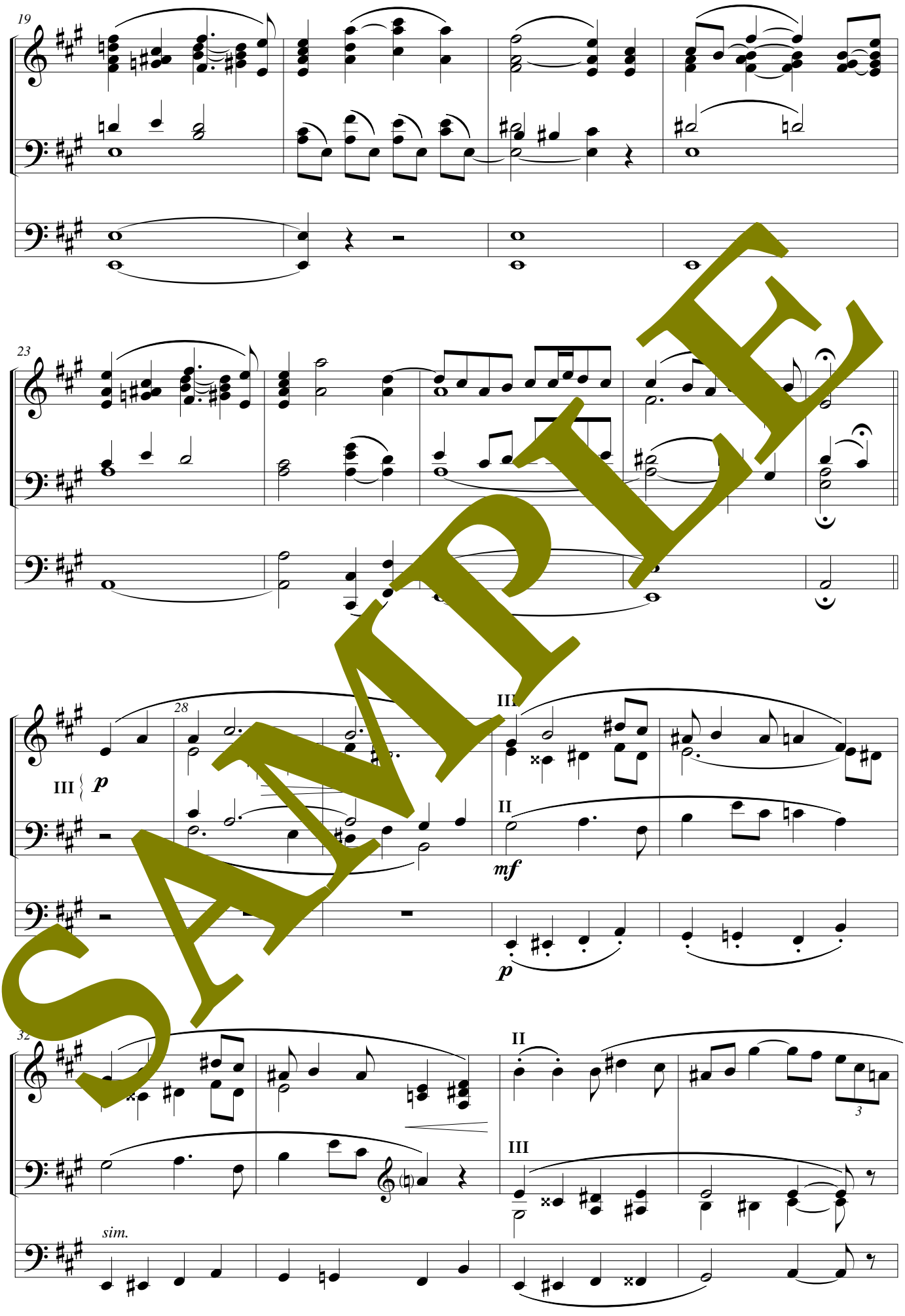

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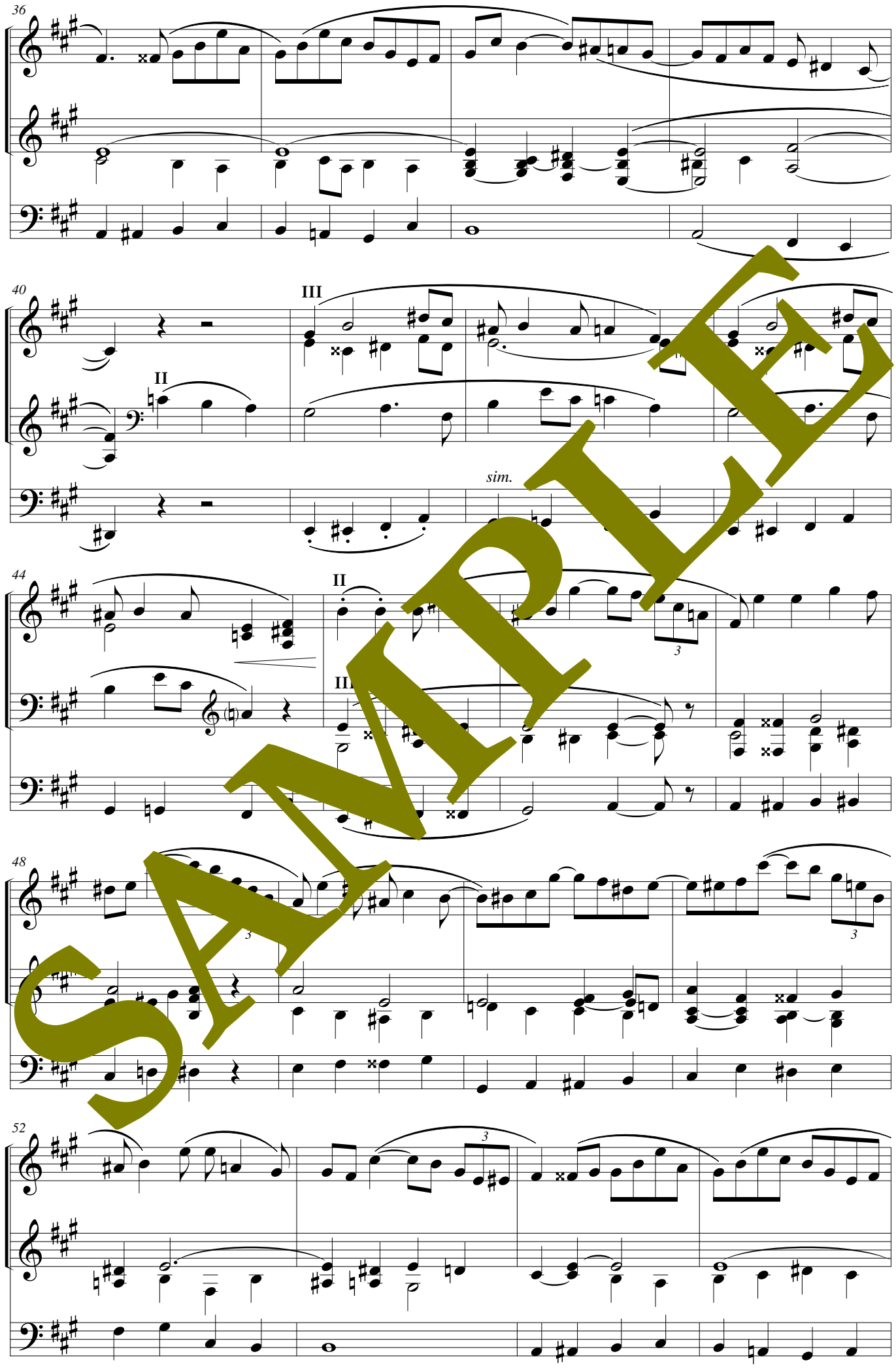

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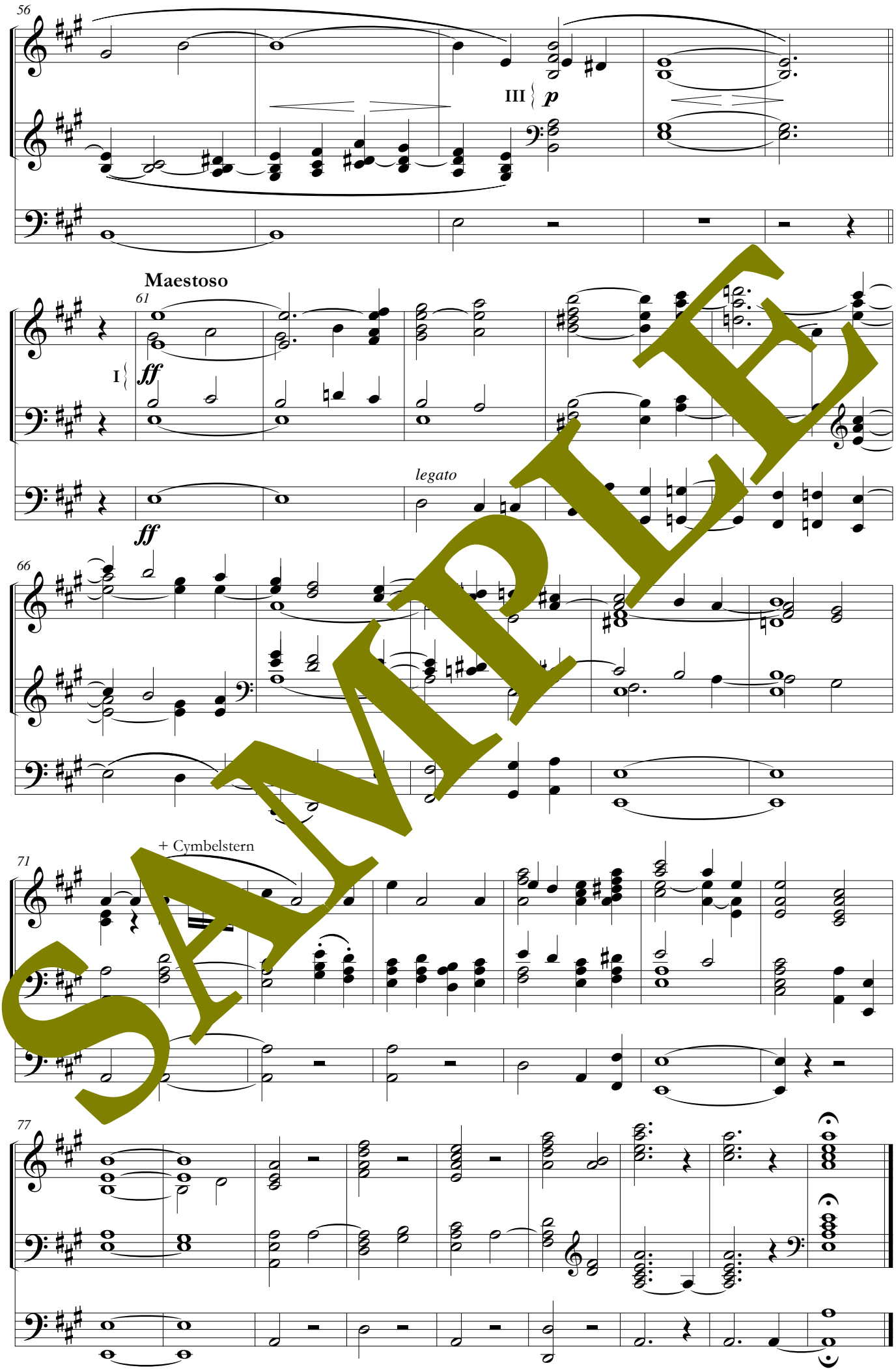


SAMPLE

Rued Langgaard: Orgel Album © Forlaget Mixtur

Hjemad!

O, Gud ske lov! det hjemad går

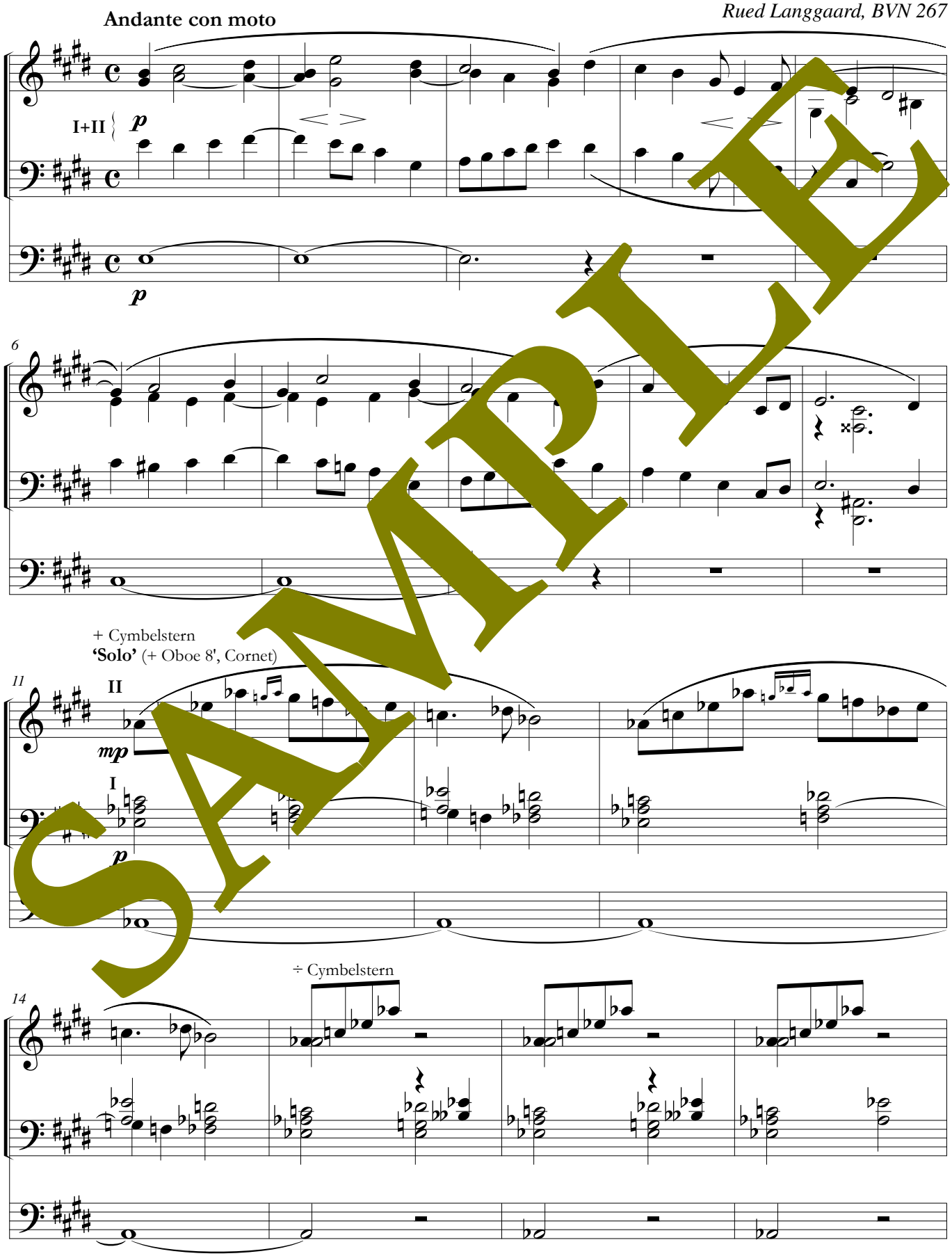
Minde for orgel
In memoriam Siegfried Langgaard

Homewards!

O, thank God, the Road Leads Homewards

Reminiscence for Organ
In memoriam Siegfried Langgaard

Rued Langgaard, BVN 267



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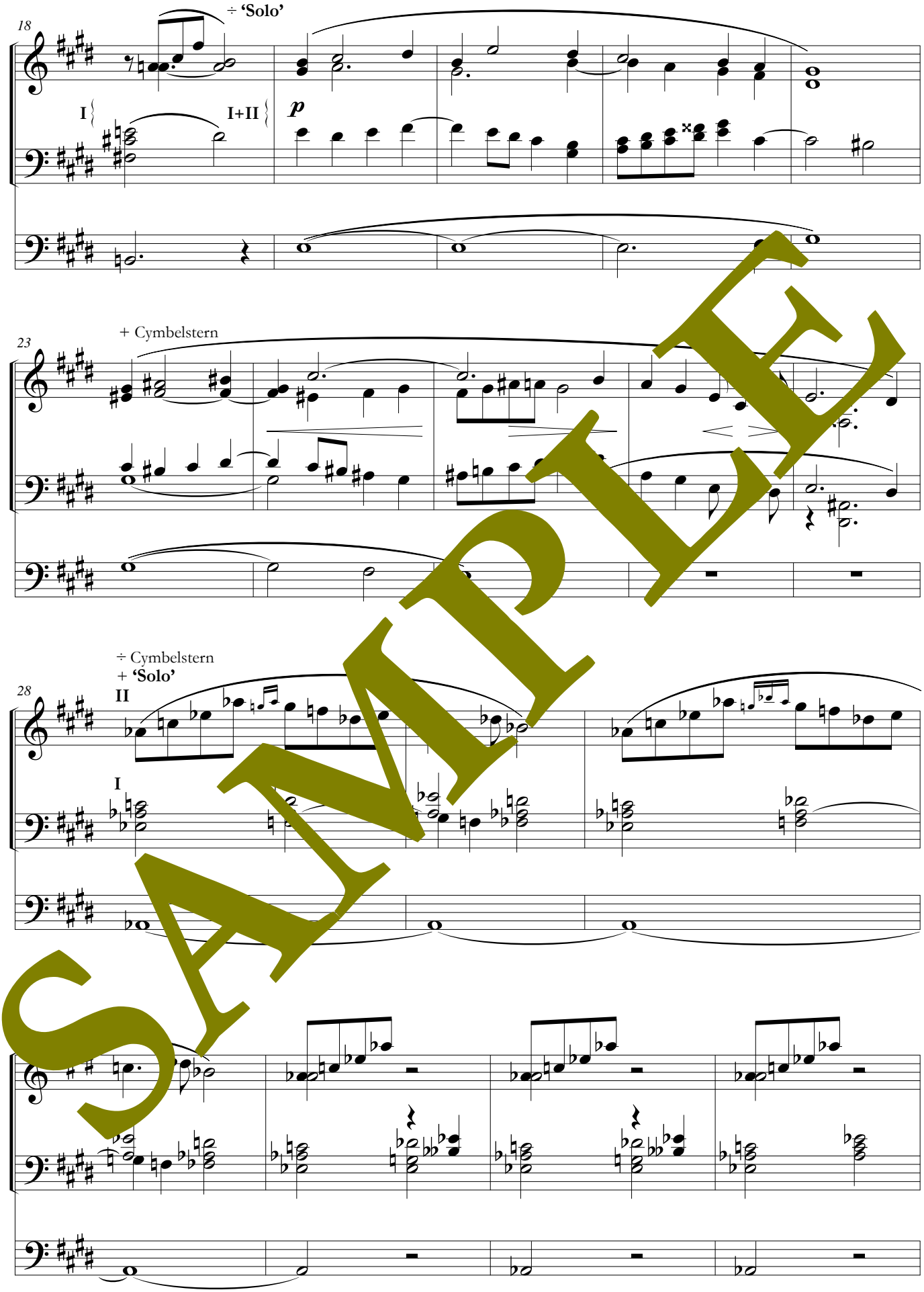

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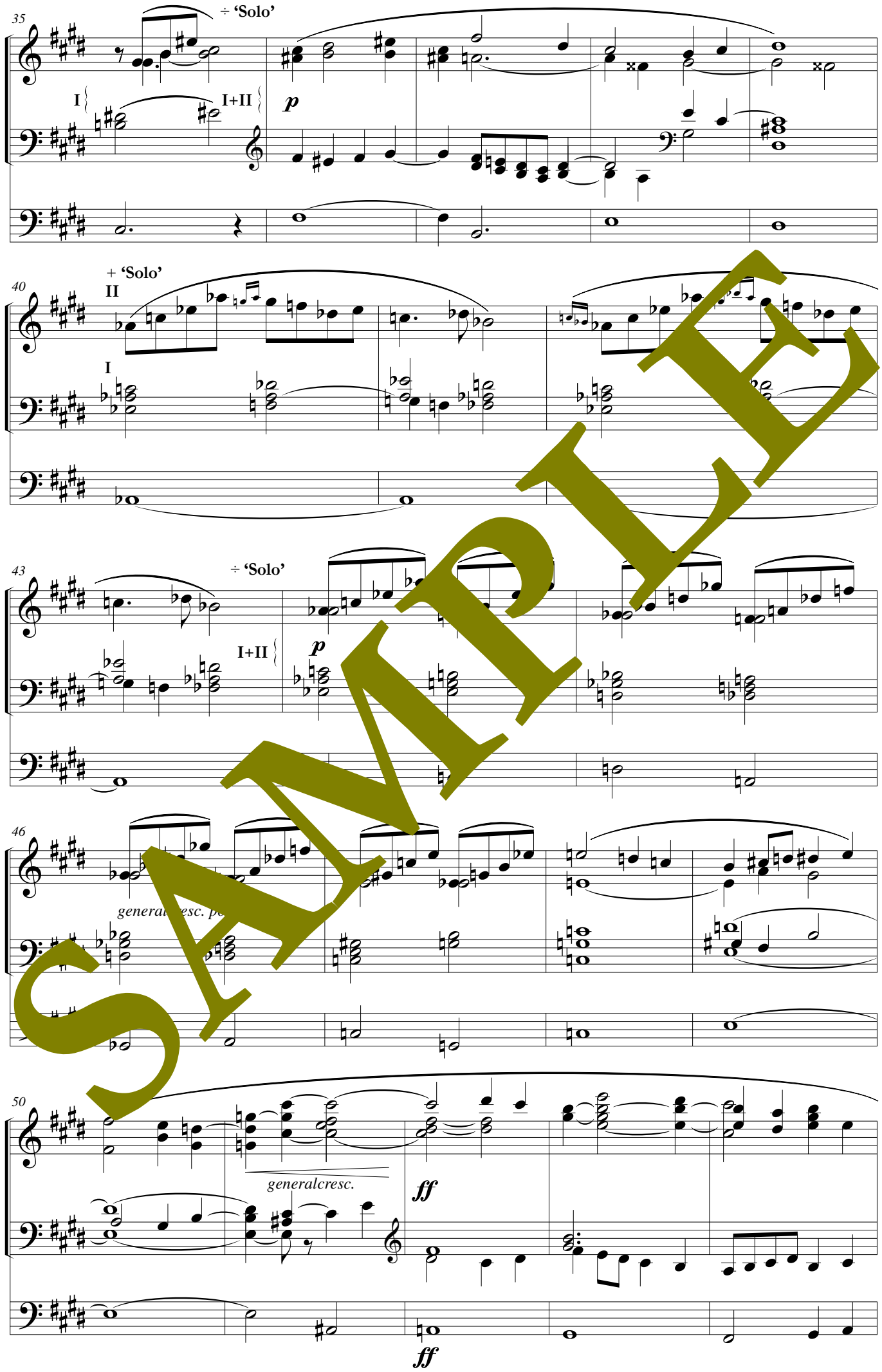

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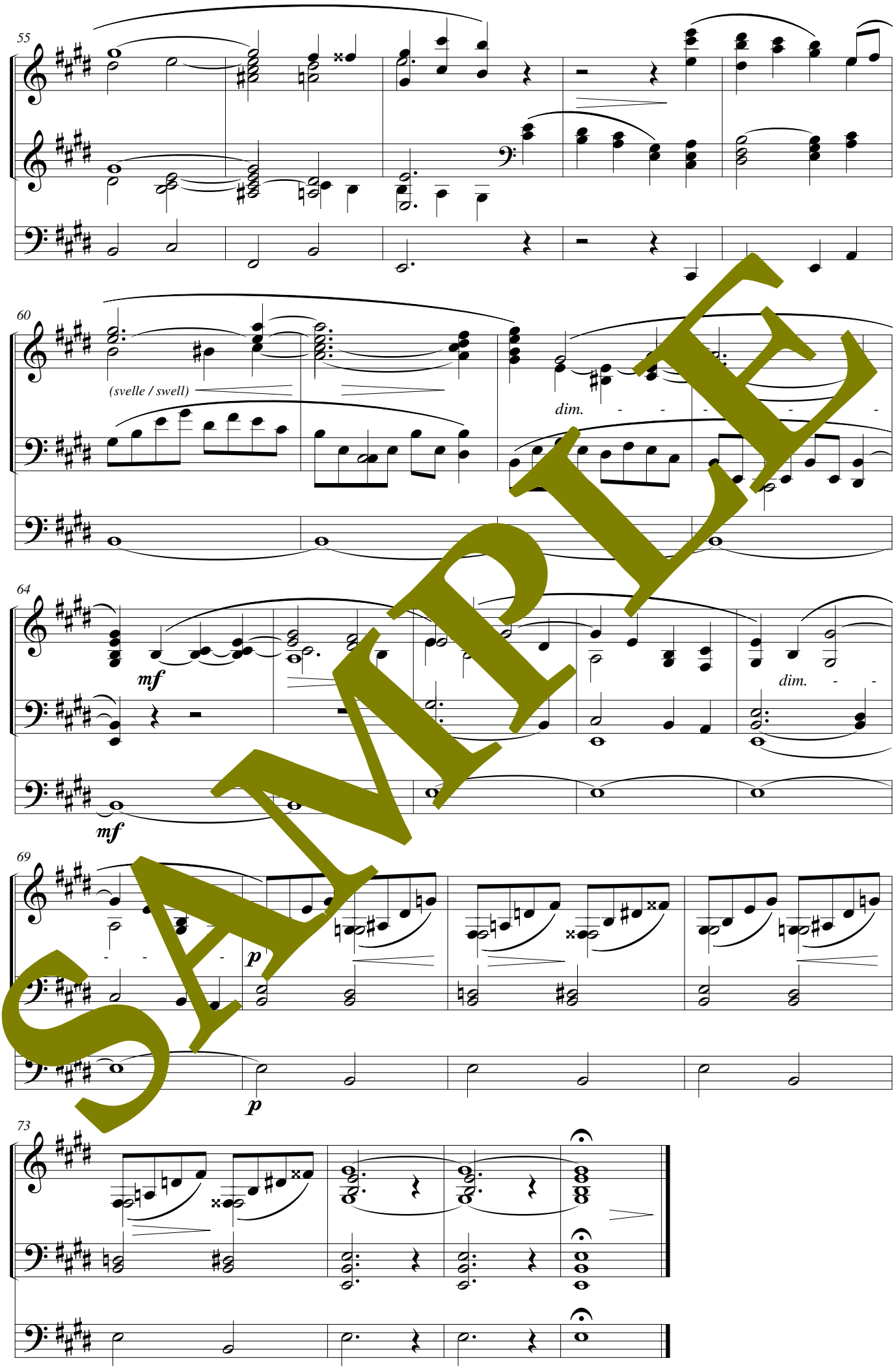


SAMPLE

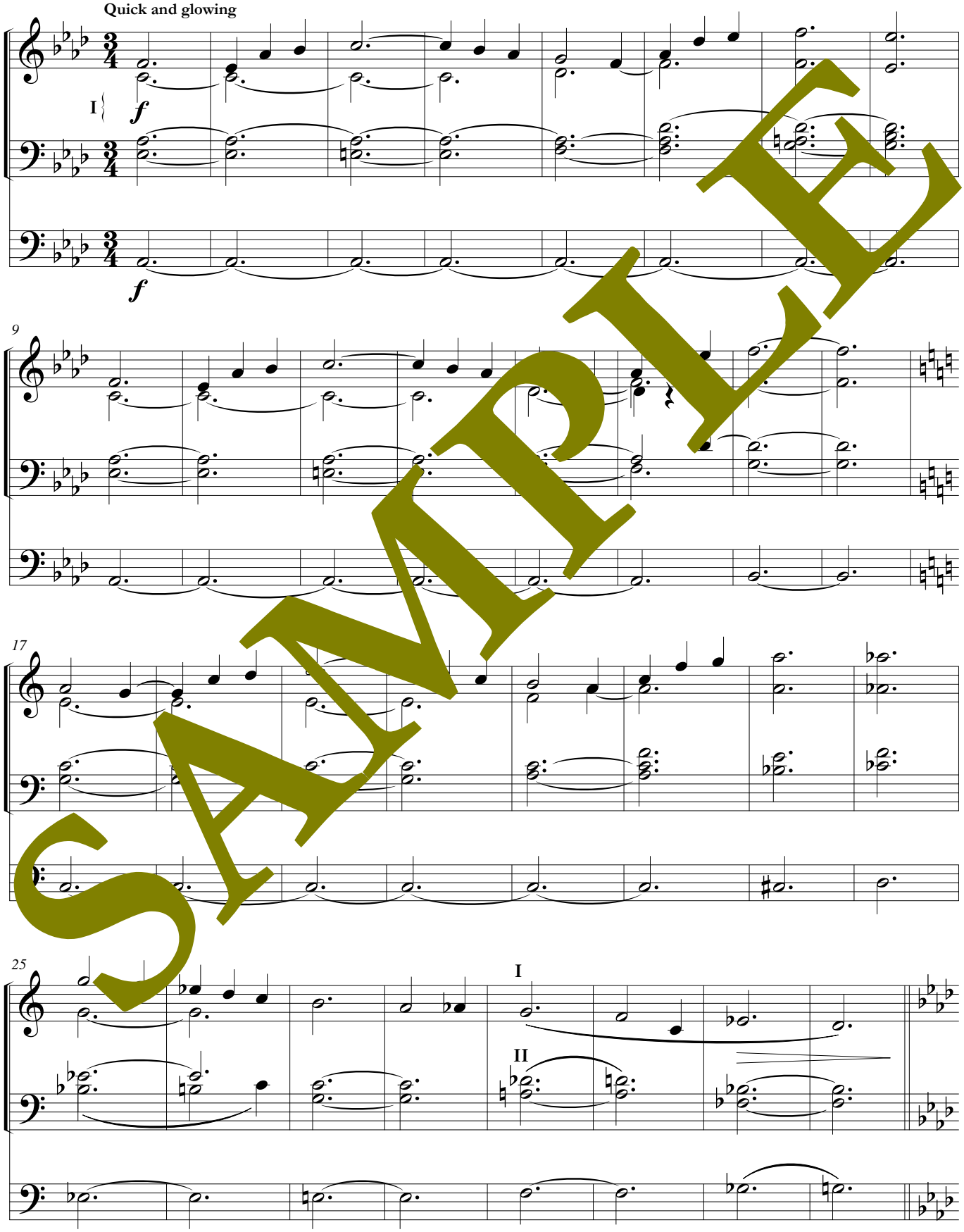
Rued Langgaard: Orgel Album © Forlaget Mixtur

Øde gader

Deserted Streets

Hurtigt og glødende
Quick and glowing

Rued Langgaard, BVN 373



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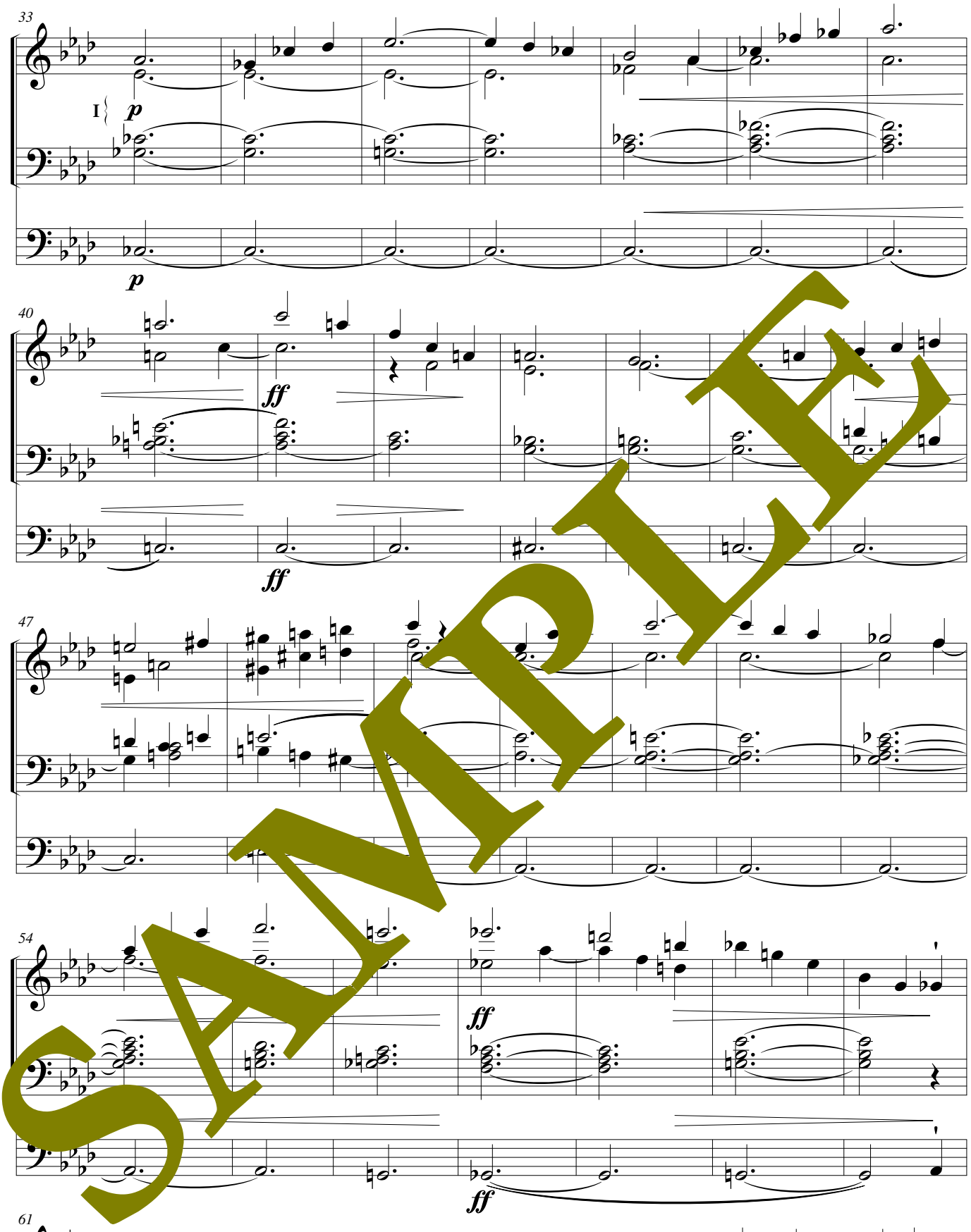

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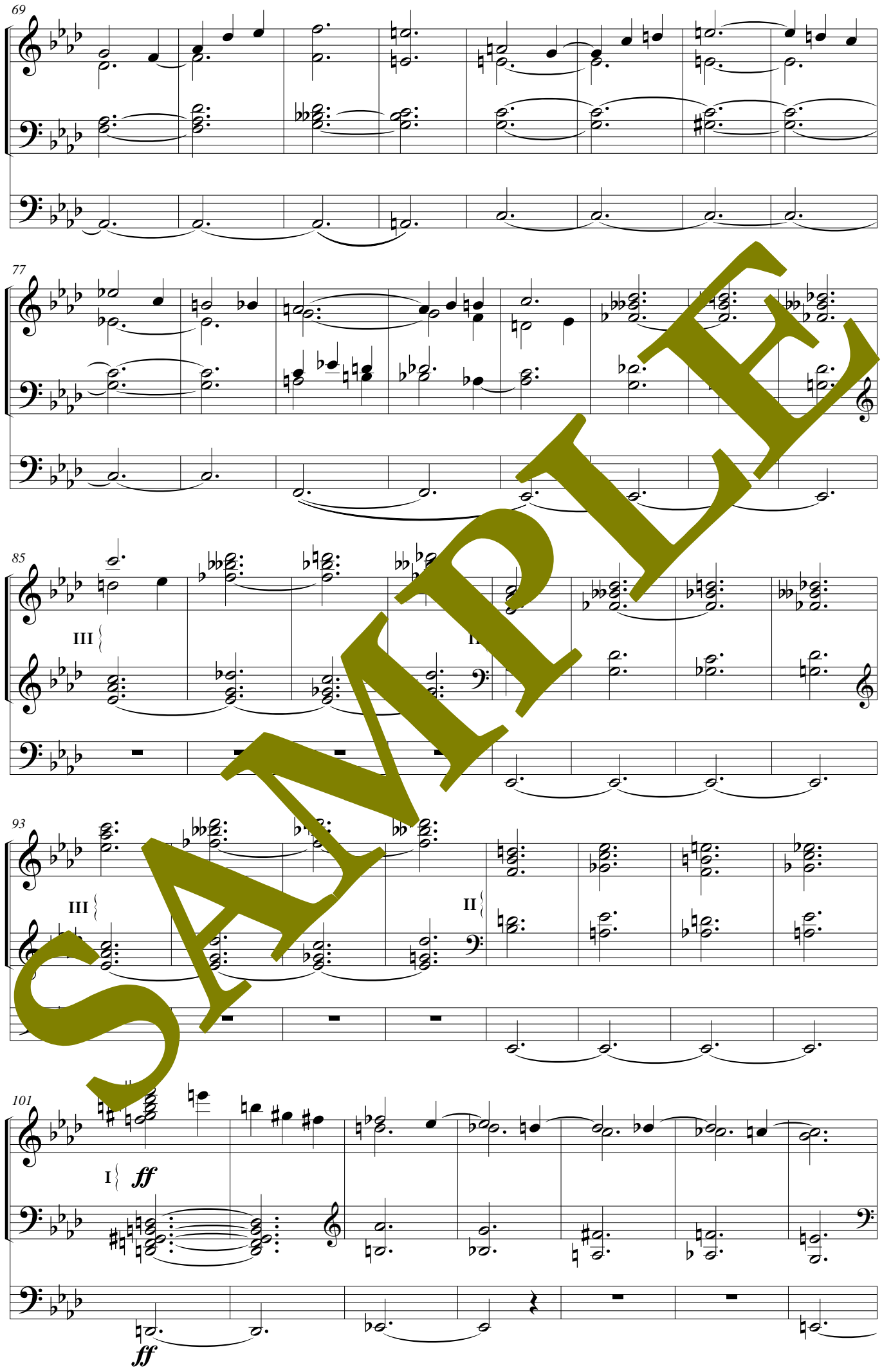

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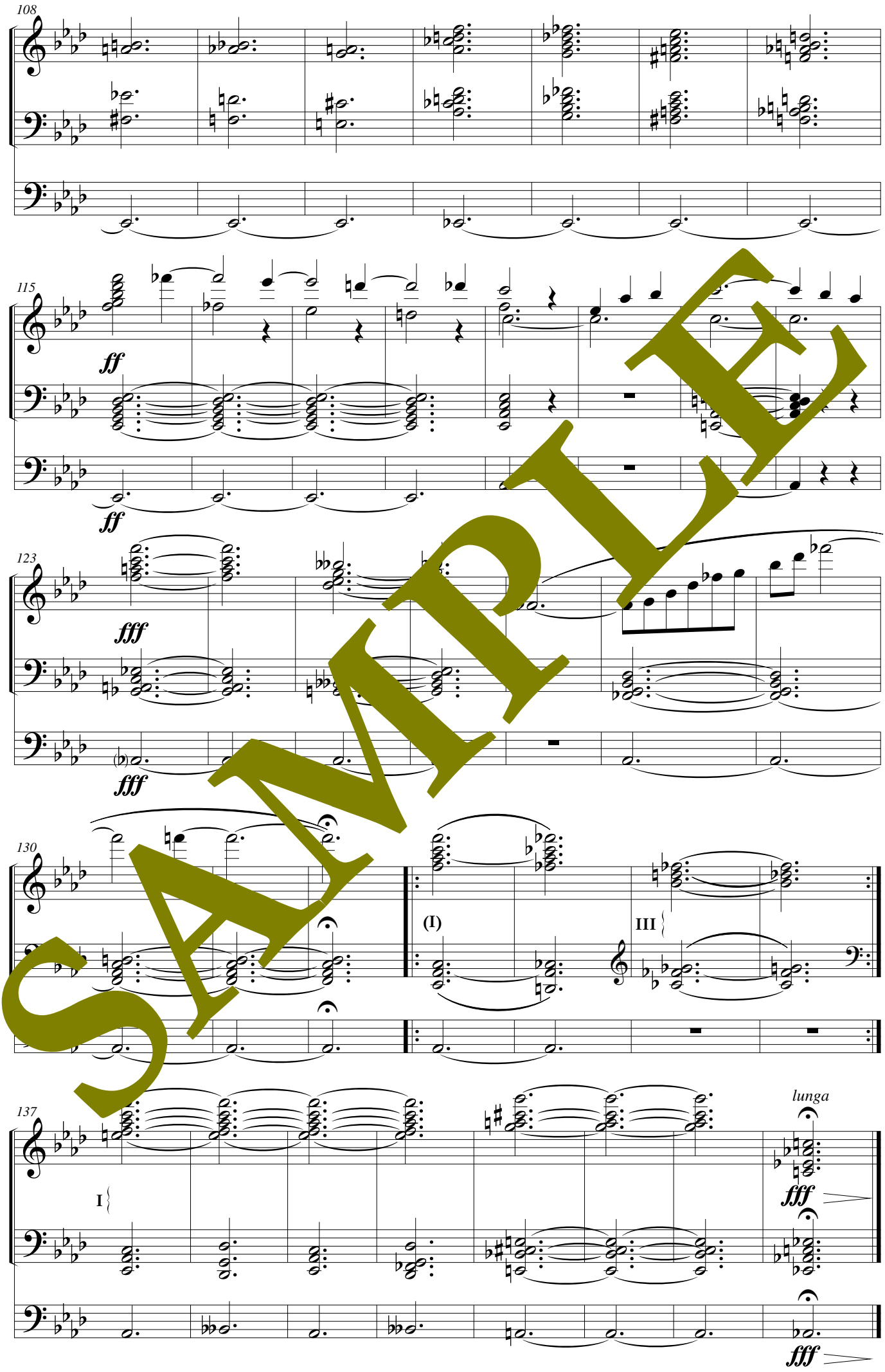


SAMPLE

Rued Langgaard: Orgel Album © Forlaget Mixtur

Som lynet er Kristi genkomst

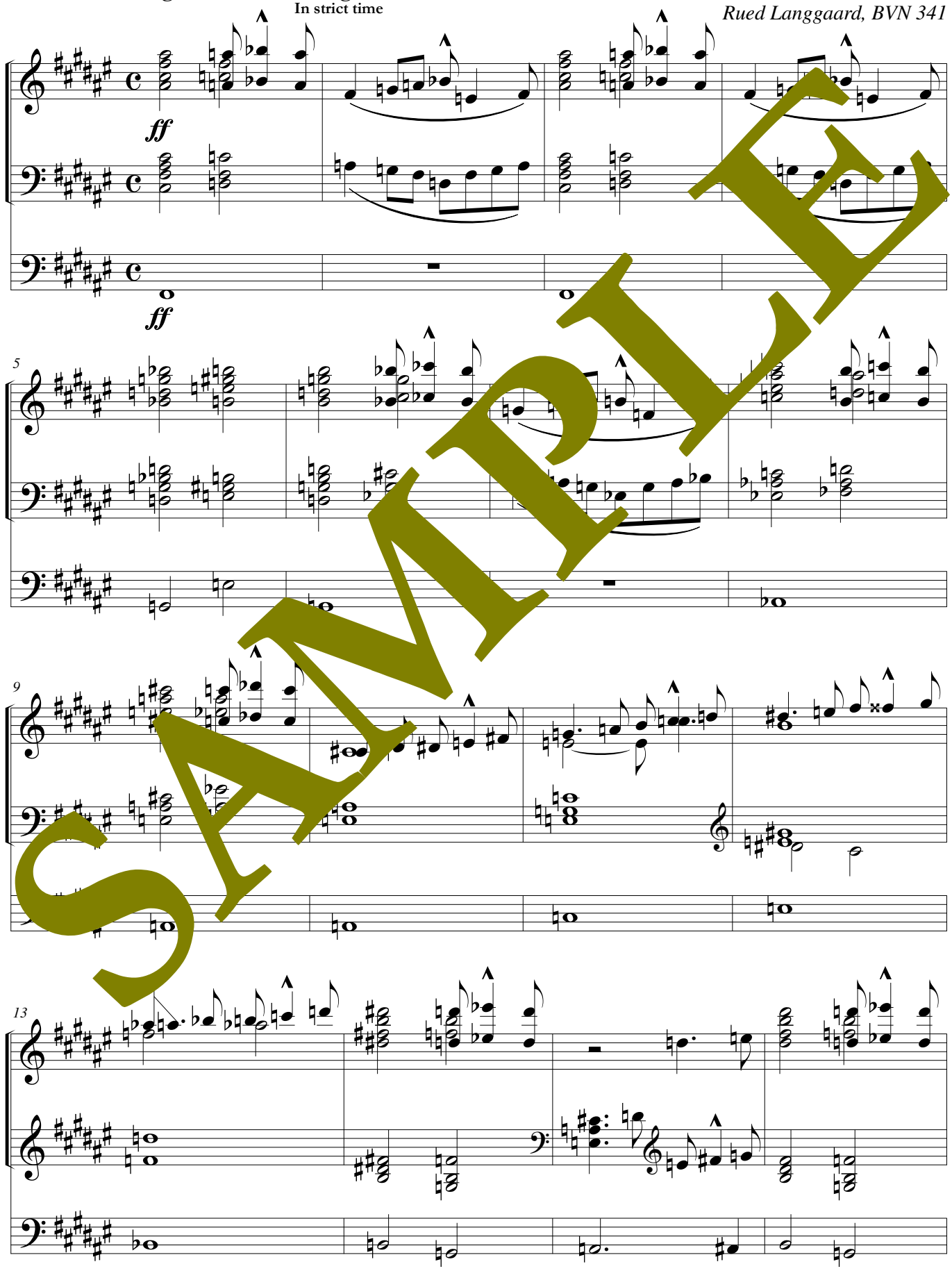
(Matt. 24,27)

Like Lightning will be the Coming of the Son of Man

(Matt. 24,27)

Allegro marcato - streng takt ♩ = 100
In strict time

Rued Langgaard, BVN 341



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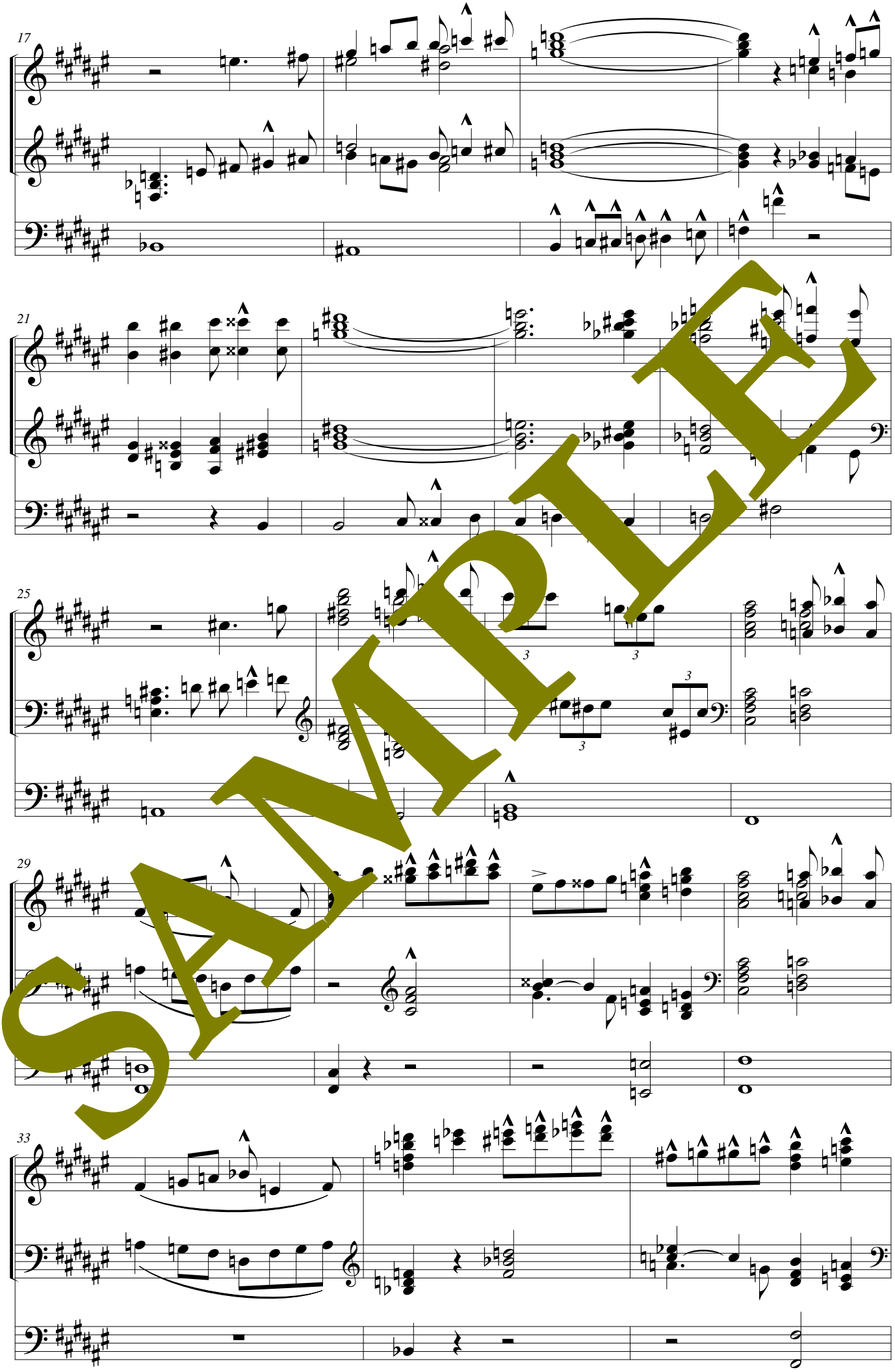

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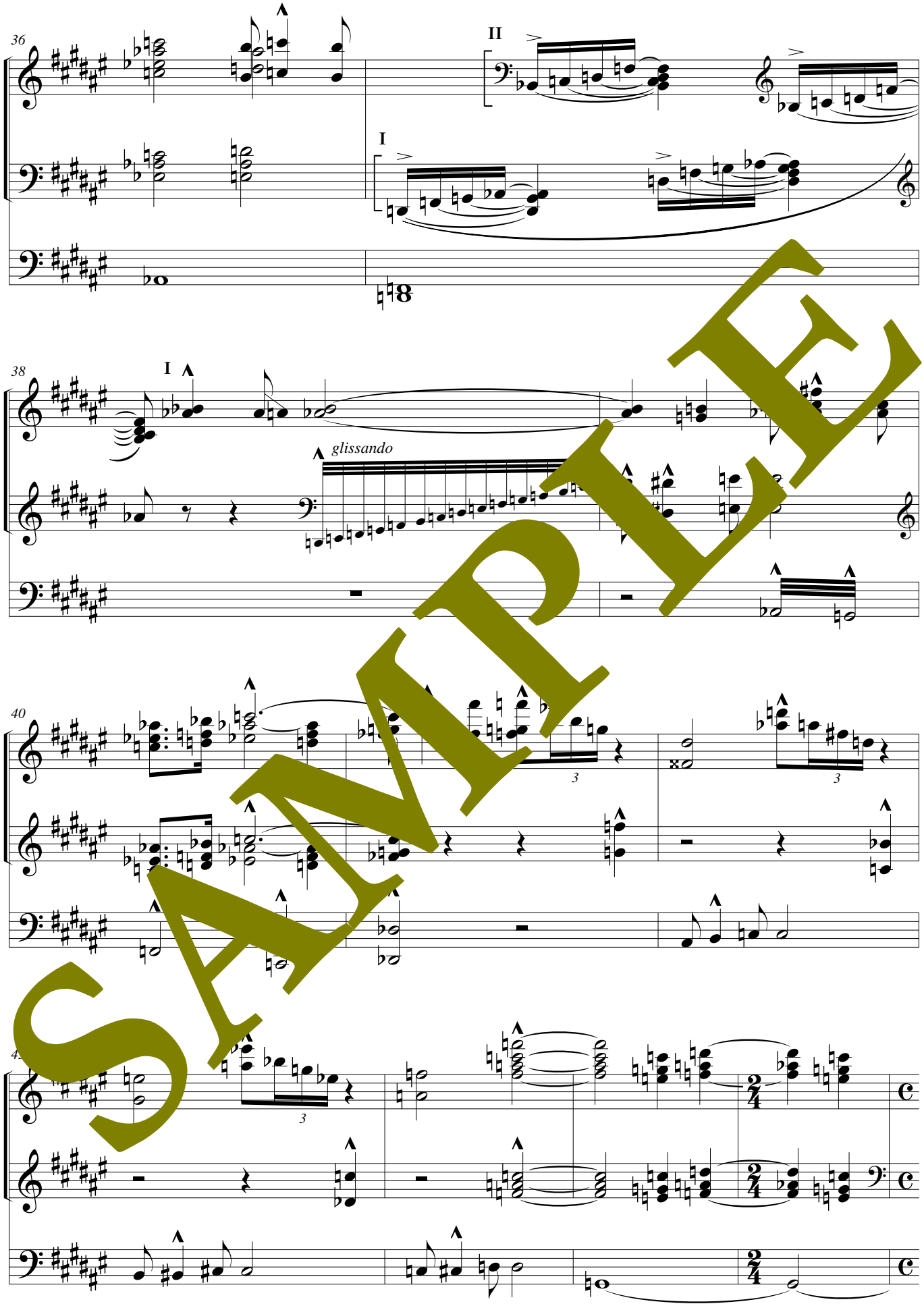

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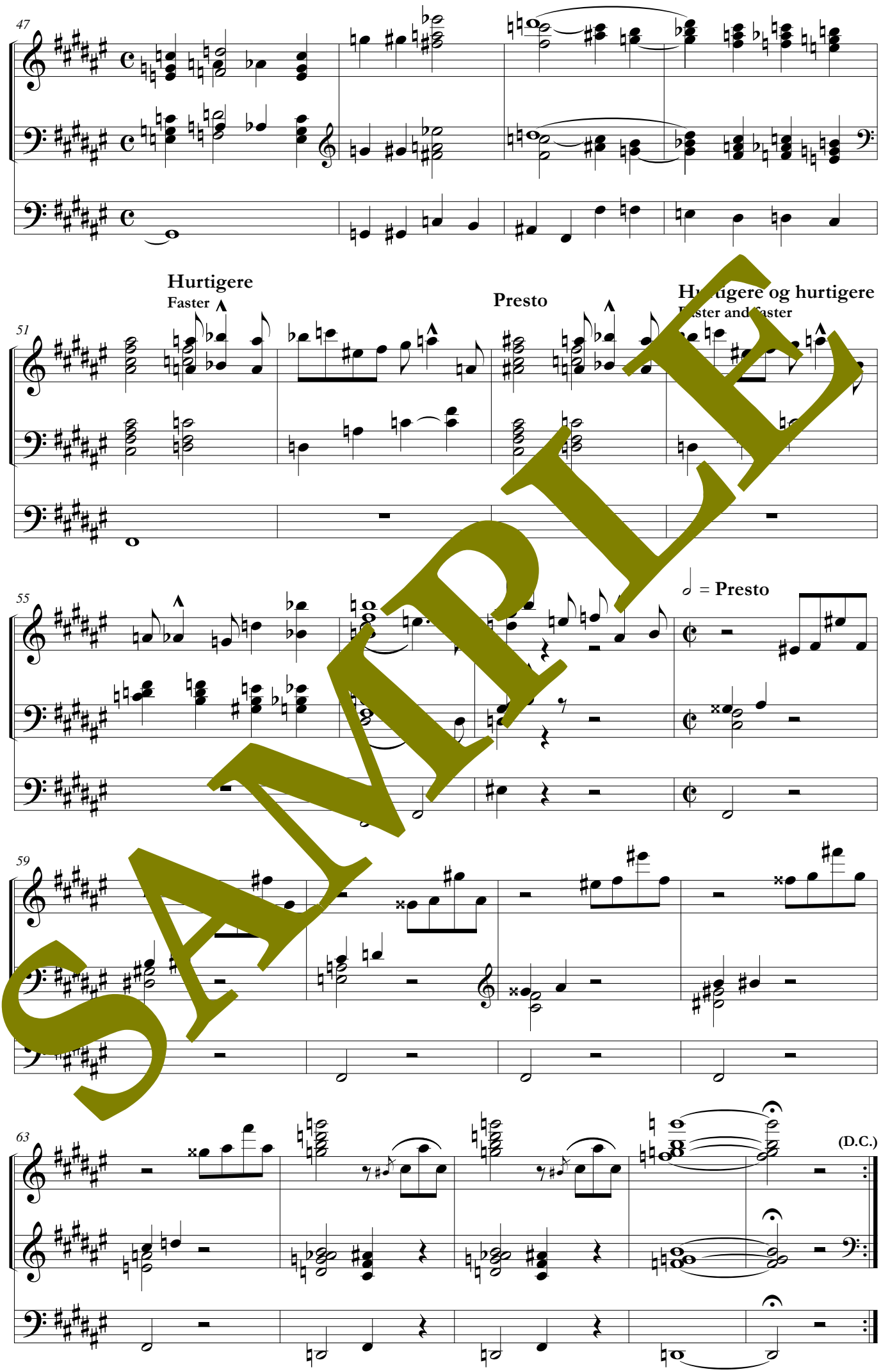

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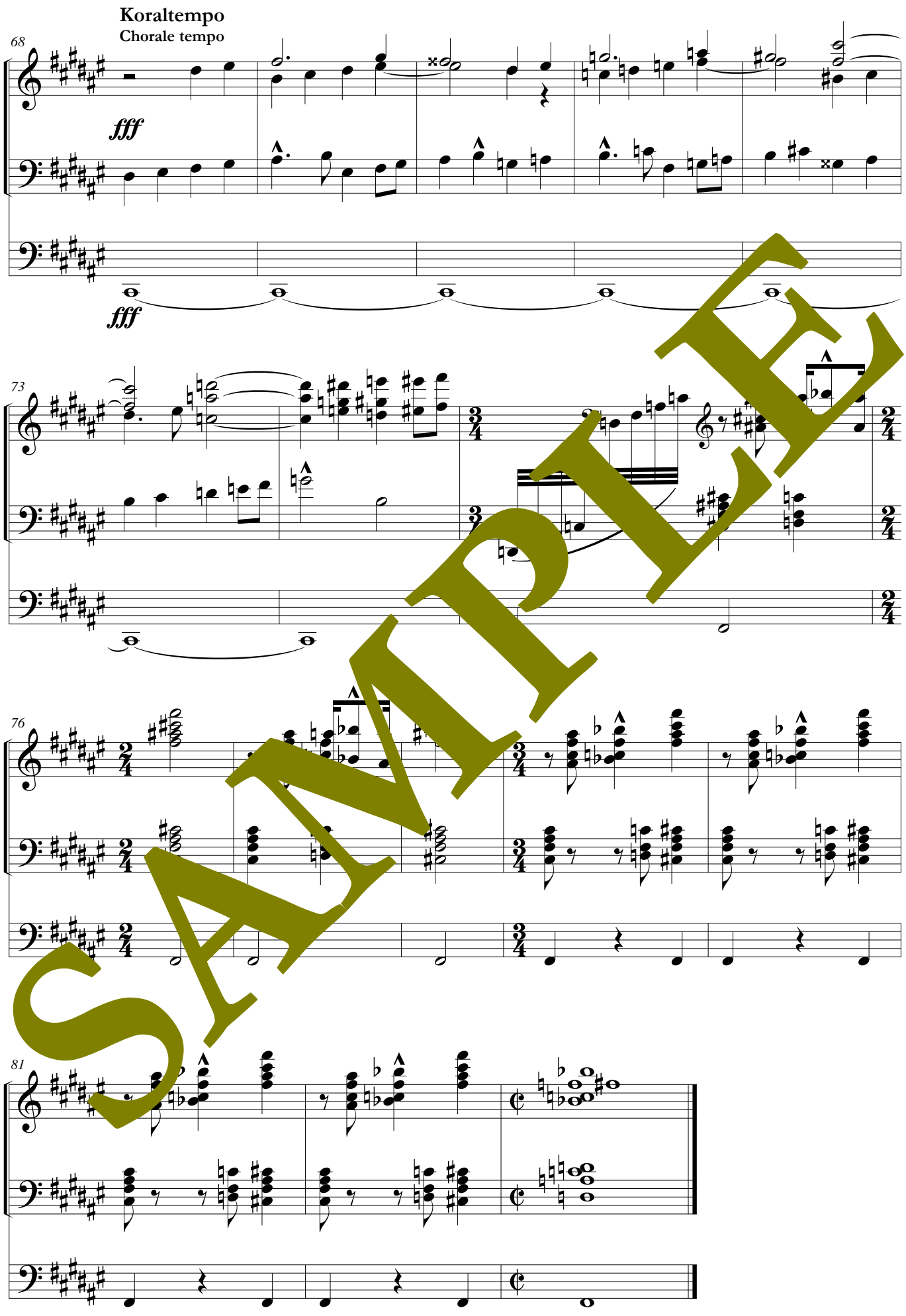


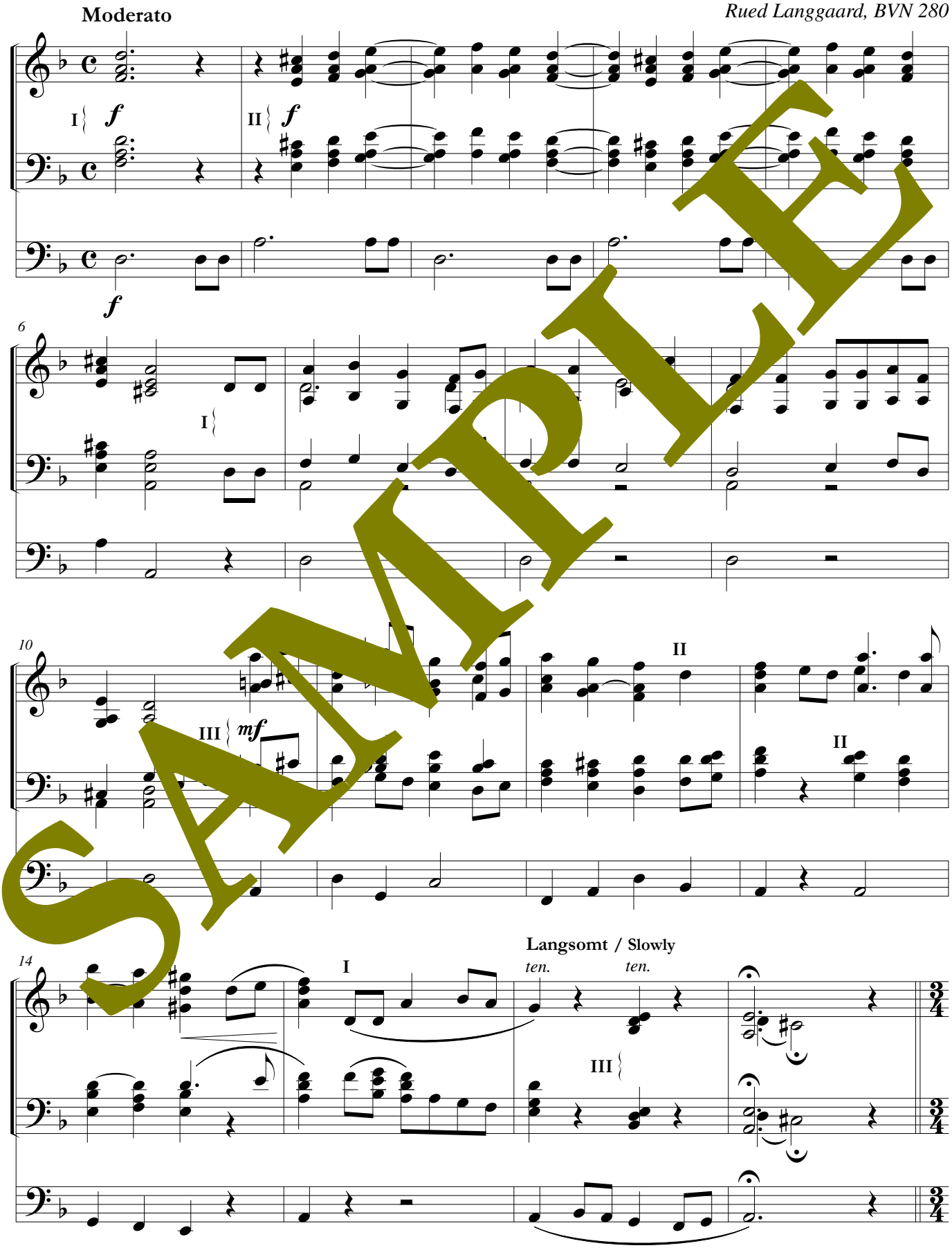
SAMPLE

Rued Langgaard: Orgel Album © Forlaget Mixtur

Fantasi over
"Dronning Dagmar ligger i Ribe syg"

Fantasy on
'The Death of Queen Dagmar'

Rued Langgaard, BVN 280



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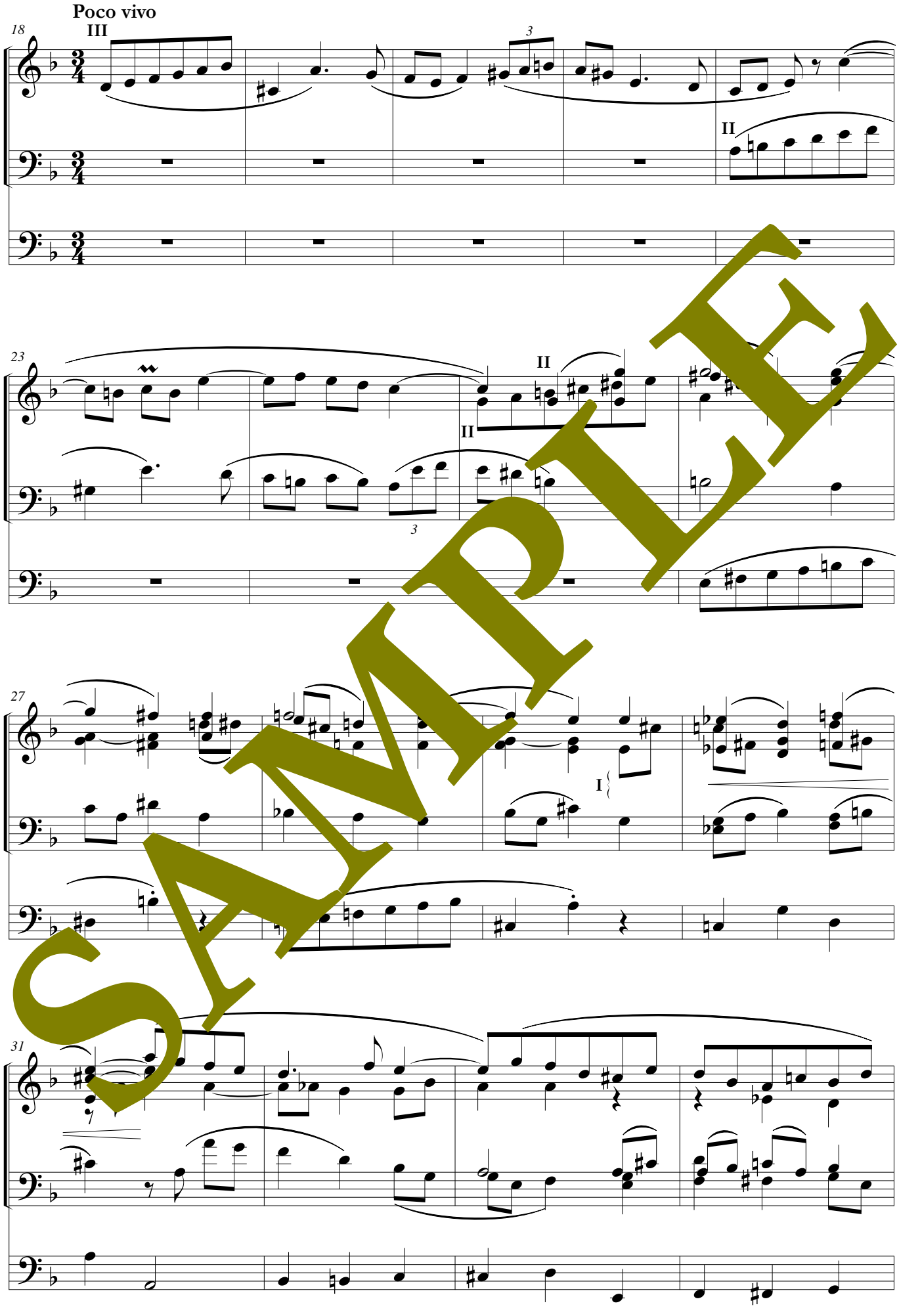

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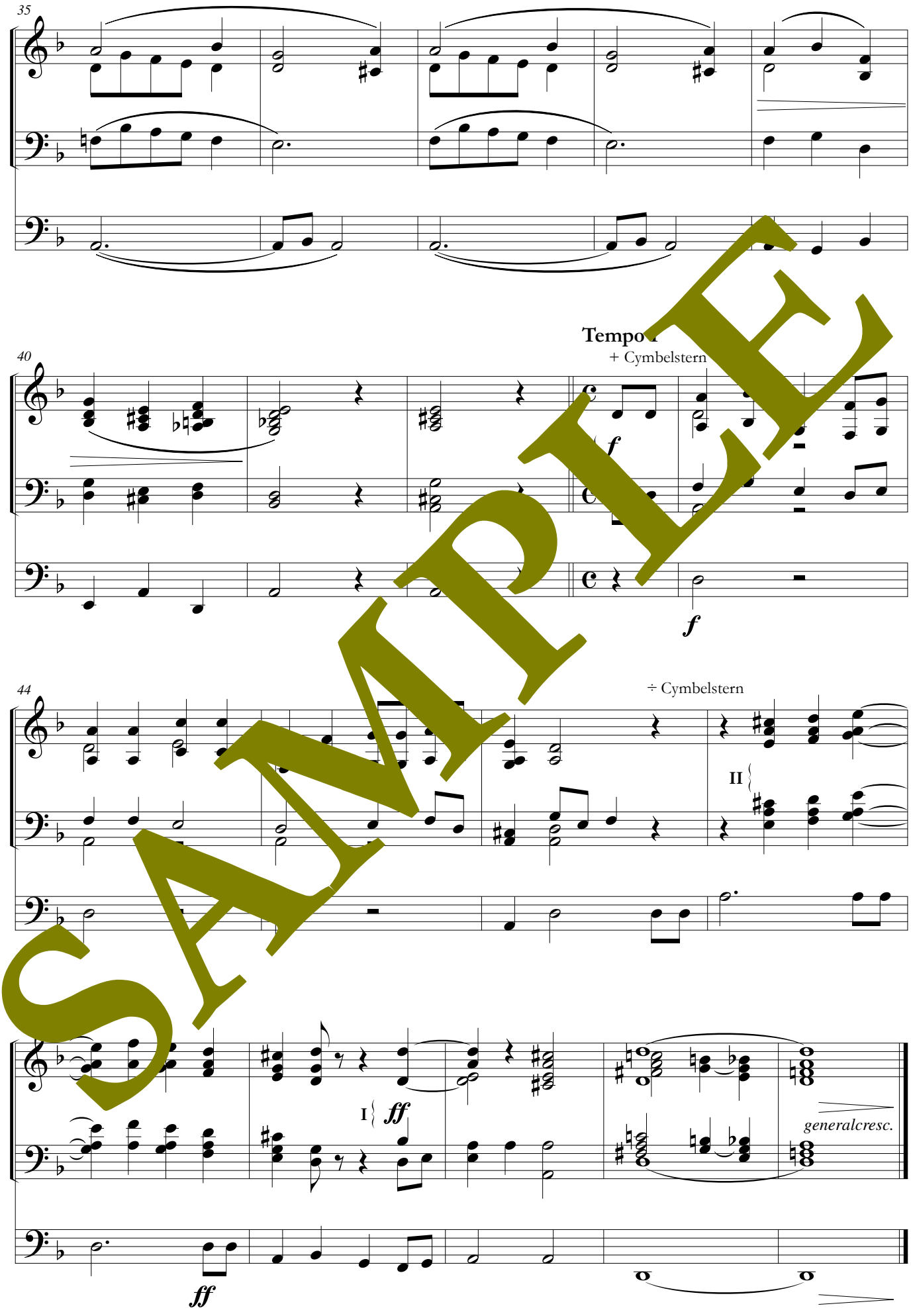

SAMPLE

Rued Langgaard: Orgel Album © Forlaget Mixtur

En kort biografi

Den danske komponist Rued Langgaard (døbt Rud Immanuel Langgaard) blev født den 28. juli 1893 i København. Begge hans forældre var pianister og hjemmet var udover musik præget af en dyb religiøsitet. Faderen var en filosofisk natur med visionære tanker om musikkens og kristendommens samspil og Langgaard, der lige fra barnsben havde et kompliceret sind, blev opdraget til, at den "sande" musik (af komponister som Wagner og Gade) kunne bane vejen til det guddommelige.

Langgaard viste tidligt usædvanlige musikalske evner. Som 7-8-årig komponerede han sine første små klaverstykker og 11 år gammel debuterede han som orgelsolist ved en koncert i *Marmorkirken*. I 1908 havde han sin komponistdebut med kor- og orkesterværket *Musae triumphantes* og i 1913 blev hans monumentale 1. symfoni *Klippepastoraler* uropført af *Berlinerfilharmonikerne*. I ungdomsårene prægedes hans musikalske udtryk af de romantiske strømninger i Tyskland, men omkring 1916 blev hans stil mere eksperimenterende og grænsesøgende. Tysk modernisme og Carl Nielsens tonesprog (som han ellers ikke var opdraget til) fængede og inspirerede ham. Fra denne periode stammer bl.a. det fascinerende værk *Sfærernes Musik* og dommedagsoperaen *Antikrist*.

I starten af 1920'erne opførtes flere Langgaard-værker med succes i Tyskland. Hjemme i Danmark, hvor Carl Nielsen dominerede musiklivet, var det sværere for en person med Langgaards religiøse og noget verdensfjerne natur at få fodfæste. Han forsøgte gang på gang at få operaen *Antikrist* antaget til opførelse på *Det Kgl. Teater* - uden held. Langgaard langede ud efter dansk musikliv med bebrejdende avisartikler og klagebreve, der naturligvis ikke gavnede hans sag.

Midt i 1920'erne vendte han modernismen ryggen og søgte tilbage til barndommens musikalske idealer med Niels W. Gade som bærende inspirationsgrundlag. I tiden der kom, kæmpede Langgaard med sit musikalske udtryk og omarbejdede/omdøbte sine værker på kryds og tværs. I 1935-37 komponerede han det store orgeldrama *Messis*, der kan tolkes som en kirkemusikalsk trosbekendelse - i stærk opposition til tidens mere nøgterne "kirkestil".

Efter utallige forsøg på at få en organiststilling i København blev Langgaard i 1940 ansat som domorganist i Ribe. Mange nye - især kirkemusikalske - værker så dagens lys op igennem 40'erne og fra Ribe-årene stammer også de 8 sidste af de i alt 16 symfonier. Hans stil var fortsat kraftigt inspireret af den romantiske og senromantiske epoke men ofte iblandet en særegen desperation og opløsning af traditionel form og logik. Meget få af Langgaards større værker blev opført i hans sidste leveår. Rued Langgaard døde i Ribe den 10. juli 1952.

Efter Langgaards død gik hans musik i glemmebogen, men med en opførelse af *Sfærernes Musik* i slutningen af 1960'erne begyndte interessen for hans musik at brede sig. Musikforskeren Bendt Viinholt Nielsen (BVN) har med sin forskning og sine bøger om Langgaards liv og værker banet vejen for at Langgaards musik i dag er kommet til ære og at han i dag regnes blandt det 20. århundredes betydeligste danske komponister.

A short biography

The Danish composer Rued Langgaard (baptised Rud Immanuel Langgaard) was born on 28 July 1893 in Copenhagen. His parents were both pianists and he grew up in a home steeped in music and religion. His father was of a philosophical nature, with visionary ideas about the interaction between music and Christianity and Langgaard, who was of a complex nature ever since infancy, was brought up to believe that 'true' music (by such composers as Wagner and Gade) could pave the way to the divine.

Langgaard displayed unusual musical talent at an early age. At the age of 7-8 he composed his first short piano pieces, and when he was 11 he made his debut as a solo organist at a concert in *Frederik's Church* (also known as *The Marble Church*). In 1908, he had his debut as a composer with the choral and orchestral work *Musae triumphantes* and in 1913 his monumental 1st Symphony (*Cliffside Pastorals*) was given its first performance by *The Berliner Philharmoniker*. As a young composer, his musical expression was strongly influenced by Romantic tendencies in Germany, but around 1916 his style became more experimental and exploratory. German modernism and the tonal language of Carl Nielsen (whose music he was not brought up to revere) caught his imagination and inspired him. From this period also stems the fascinating work *The Music of the Spheres* and the 'Church opera' *Antichrist*.

In the early 1920s, a number of works by Langgaard were successfully performed in Germany. Back home in Denmark, where Carl Nielsen dominated musical life, it was more difficult for a person with Langgaard's religious and somewhat unworldly nature to gain a foothold. He repeatedly attempted to get his opera *Antichrist* accepted for performance at *The Royal Theatre* - but to no avail. Langgaard launched reproachful attacks on Danish musical life in newspaper articles and letters of complaint - which, naturally enough, did not further his cause.

In the mid 1920s, he turned his back on modernism and returned to the musical ideals of his childhood, with Niels W. Gade as the main basis of his inspiration. In the period that followed, Langgaard struggled with his musical idiom and reworked/renamed his works in diverse directions. In 1935-37, he composed the large-scale organ drama *Messis*, which can be regarded as a musical confession of faith - in stark contrast to the more sober 'church style' of the age.

After numerous attempts to gain an organ post in Copenhagen, Langgaard was finally accepted for the post of cathedral organist in Ribe. Many new works - especially of church music - saw the light of day during the 1940s, and from his years in Ribe come the last eight of a total of 16 symphonies. His style was still strongly influenced by the Romantic and late-Romantic era, but often mixed with a distinctive desperation and a dissolution of traditional form and logic. Very few of Langgaard's major works were performed during his final years. Rued Langgaard died in Ribe on 10 July 1952.

After his death, his music sank into oblivion, but with a performance of *The Music of the Spheres* in the late 1960s the interest in his music started to spread. The musicologist Bendt Viinholt Nielsen (BVN), via his research and his books on Langgaard's life and works, has paved the way for Langgaard's music to become appreciated and for him to be now considered as one of the most important 20th century Danish composers.

Indhold:

Præludier

Første søndag i advent (Dagen er nær) 4
Anden søndag i advent (Himlens kræfter skulle røres) 7
Tredje søndag i advent (Trøster mit folk) 10
Fjerde søndag i advent (Glæder eder) 12
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