



RUED LANGGAARD

**COMPLETE WORKS**  
**FOR VIOLIN AND PIANO** VOL. 3

GUNVOR SIHM, BERIT JOHANSEN TANGE

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GUNVOR SIHM VIOLIN BERIT JOHANSEN TANGE PIANO

### Aubade (Morgenständchen) BVN 23 (1907)

- 1 Allegretto con sentimento - Più mosso e con brio - Tempo I. . . . . 5:33

### Violin Sonata No. 2, *Den store mester kommer*

(The Great Master Cometh) BVN 167 (1920-21). . . . . 26:35

- 2 I. Poco animato con devozione - Allegro -  
Poco tranquillo - Allegro - . . . . . 6:09
- 3 II. Frenetico - Poco più tranquillo - . . . . . 4:40
- 4 III. Lento rigoroso - Grave - Fieramente - . . . . . 5:16
- 5 IV. Poco tranquillo - Lento - . . . . . 2:40
- 6 V. Femenile e virile e con lustro - Più lento solennemente. . . . . 7:50
- 7 V<sup>b</sup>. Facile elegante cattolica! (alternate ending, 1920/1948)\* . . . . . 7:17

### Vægtters (Night Watchman's Song) BVN 10 (1906)\*

- 8 Andante tranquillo. . . . . 2:33

### Violin Sonata No. 3 BVN 312 (1945-49). . . . . 23:20

- 9 I. Allegro sempre. Præcist og eftertrykkeligt  
(Precisely and emphatically). . . . . 6:07
- 10 II. Allegro. . . . . 4:27
- 11 III. Scherzo. Grazioso fiero. . . . . 4:16
- 12 IV. [Ingen tempoangivelse] (No tempo indication). . . . . 4:05
- 13 V. Finale. Allegro molto. . . . . 4:25

Total 65:21

\*World premiere recording



Rued Langgaard in Arild, Kullen (Sweden), summer 1906.

## AN ECCENTRIC ROMANTIC *by Bendt Viinholt Nielsen*

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Rued Langgaard was born on 28 July 1893 in Copenhagen and died on 10 July 1952 in Ribe. Already as an 11-year-old boy he had a remarkable debut as an organist and organ improviser, and when he was nineteen his first symphony had its first performance in Berlin by the Berlin Philharmonic. In the early 1920s, Langgaard experienced a brief interest in his symphonic works in Germany, where his most progressive compositions, *Music of the Spheres* (1916-18) and *Symphony No. 6* (1919-20) had their first performances. In Denmark, however, the music scene regarded the introverted and solitary soul-filled composer with considerable scepticism. An artistic breakthrough never came, and after Langgaard had had his opera *Antichrist* turned down by the Royal Danish Theatre, he reacted strongly by turning his back on modernism and openly criticising Danish musical life. Langgaard's religiously and symbolically tinged conception of music accorded badly with the anti-Romantic, down-to-earth attitude that predominated in Denmark after 1930. Musical life followed the norms and the aesthetic track laid down by Carl Nielsen, and there was no room for an eccentric Romantic like Langgaard. After a struggle lasting many years to gain a position as organist within the Danish state church, in 1940 Langgaard was appointed cathedral organist in Ribe. After his death in 1952, it looked as if he would remain a parenthesis in Danish musical history. A performance of *Music of the Spheres* in 1968, however, started a renaissance for Langgaard's music, and today, now that his main works are known, he is counted among the most important Danish composers of the 20th century.

Rued Langgaard's music is characterised by great stylistic variation. His works are often complex and unconventional in form and borne by a striving towards expressive, image-creating and visionary modes of expression. In his music there are elements that point forward to the 1960s and the avant-garde, minimalism and postmodernism of subsequent decades.

### **Rued Langgaard's works for violin and piano 1907-1950**

Langgaard's compositions for violin and piano are like fixed points in his production, since all four main phases of his musical development are represented within this genre. A sonata in three movements with the title *Digtning – Rosengården in memoriam* (Poetry – Rosengården in

memoriam) (1918) would have been an interesting supplement, but the work has quite simply disappeared and must therefore be dispensed with in this collected recording of Langgaard's compositions for violin and piano, which comprises three CDs.

Langgaard was taught the violin as a child, but only for a short while, for at the early age of ten he began to study the organ, which was to become his main instrument. The impulse to write music for the violin was, however, a completely natural one, as his aunt was married to the violinist Axel Gade (1860-1921), son of the composer Niels W. Gade and for a long period the leader of the Royal Danish Orchestra – and incidentally also a composer. Langgaard's first work for the violin, *Aubade* (1907), is dedicated to Axel Gade, who gave it its first performance. The first major chamber music work that Langgaard began after his grandiose B minor Symphony (No. 1) was a sonata for violin and piano (also in B minor), which he worked on between 1909-11. Only the first two movements were completed. They were performed separately in 1911 as independent pieces on their first performance by Axel Gade and the then 18-year-old composer. Four years later, Langgaard composed what was going to be his most comprehensive chamber music work, the 40-minute-long Violin Sonata No. 1. This work was composed in only four days in June 1915. Like the unfinished sonata and the almost contemporaneous String Quartet No. 1, in musical idiom and form it looks towards classical ideals. Sonata No. 1 was performed by Axel Gade in 1918 and was posthumously dedicated to him. But at the first performance in Stockholm, two years earlier, it featured the 25-year-old Danish violinist Gunna Breuning-Storm, with the composer of the same age at the piano.

Breuning-Storm was one of the few musicians who appreciated Langgaard's music, and it was naturally with her in mind that Langgaard, in 1920-21, wrote another sonata for violin and piano (No. 2). Breuning-Storm gave the sonata its first performance together with the composer in 1922 and played it a few more times during the 1920s, so for instance at an official Danish concert in Paris in 1923. Langgaard was not present, but Carl Nielsen – who also had a work included in the programme – was. In Violin Sonata No. 2, Langgaard has clearly allowed himself to be inspired by Nielsen's powerful musical idiom, which is however integrated into an experimental work in a single movement and with stark contrasts. The sonata, along with other works from 1920-24 – Symphony No. 6, the opera *Antichrist* and String Quartet No. 3 – is counted among Langgaard's major works. It was published in Berlin in 1922.

Almost 25 years were to pass before Langgaard contributed once more to the violin sonata genre. In the meantime he had drastically changed his musical idiom and adopted a neo-Romantic style of composition that was a continuation of compositions by such composers as Schumann, Wagner, Grieg and Niels W. Gade. In 1940, together with his wife Constance, he had moved from Copenhagen to Ribe to take up a post as organist and precentor at Ribe Cathedral. The 1930s had been a disheartening decade for the composer, and his composing had come to a halt. In Ribe his creativity returned, and in 1945 he wrote an extremely short violin sonata in one movement with nothing but repetitions, a work that in the following years was expanded time after time, until it had five movements and the title Sonata No. 3 in 1949. It is an example of Langgaard in a solely Romantic, nostalgic mood. But this work was succeeded by a whole series of new works for violin and piano, inspired by his collaboration with the violinist Haakon Raskmark, who came to Ribe in 1946 as a teacher at Ribe Teacher Training College. Langgaard and Raskmark played together privately, especially Romantic sonatas such as those by César Franck and Schumann, whose late sonatas were clearly a source of inspiration to Langgaard. In the veritable 'musical frenzy' that seized Langgaard in 1947-49, he wrote 14 pieces or movements for violin and piano. They were composed individually or in pairs and partly placed in the already mentioned Violin Sonata No. 3, partly grouped in Violin Sonata No. 4 and in *Écrasez l'infâme*, both of which are key works in Langgaard's late production. Added to these was *Short Violin Sonata* (1949), followed in 1950 by *Andante religioso*, which was performed in Ribe the same year. Apart from this piece, the works from the 1940s were not publicly performed during Langgaard's lifetime. Violin Sonata No. 3 only had its first performance as late as 1995, and at the Rued Langgaard Festival 2016 in Ribe it was possible for the first time to hear *Sunday Sonata* from 1949-50. The two first movements are for violin and piano, the last two for organ and orchestra.

Only *Aubade* and Violin Sonata No. 2 were published in Langgaard's lifetime, the other violin works recorded here are based on the Rued Langgaard Edition's critical musical material published in 2002-04. The BVN numbers used refer to Bent Viinholt Nielsen: *Rued Langgaard's Compositions. An Annotated Catalogue of Works. With an English Introduction*, Odense Universitetsforlag (1991).

## Aubade (Morgenständchen)

This small piece was composed in August 1907 at the fishing hamlet of Arild on the Kullen Peninsula in the southern Sweden, where the then 14-year-old Rued was on a summer holiday with his parents, Emma and Siegfried Langgaard. He dedicated the piece to his uncle, violinist Axel Gade. This somewhat 'salon-inspired' composition, printed in 1907, is in F sharp major and in a simple three-section form.

## Violin Sonata No. 2

This one-movement sonata belongs to the group of works which Langgaard created around 1920 and which comprises some of his most important compositions, including Symphony No. 6, *Music of the Abyss* for piano and, in particular, the opera *Antichrist* (1921-23). His music from this period is 'philosophy-of-life music', inseparably linked to apocalyptic ideas and – in the wake of the First World War – thoughts of a future, religious-idealistic society where a new kind of spiritual music was to play a major role. One of his sources of inspiration was the international theosophical movement *Order of the Star in the East*, whose followers were preparing themselves for an imminent, spiritual world upheaval. The energy, form and 'meaning' of the music is created in these works via clashes and interactions between musical statements of various natures and styles. We are clearly dealing with 'constructive' and 'destructive' elements. Only rarely, however, do these contrasting elements themselves seem to be clearly defined or demarcated. And precisely this would seem to be a cardinal point.

The Violin Sonata No. 2 was published in 1922 by the Berlin publisher Ries & Erler. It bore the motto 'The Great Master Comes', based on the well-known hymn by B.S. Ingemann (1789-1862) and with a parallel motto in German, 'Siehe, er kommt' – a quotation from the Song of Solomon (ch. II, v. 8) in Herder's German translation. Much later, Langgaard suggested another motto, namely Goethe's maxim 'Nemo contra Deum nisi Deus ipse' ('No one against God except God himself'). The composition had its first performance in Copenhagen in January 1922 by Gunna Breuning-Storm and Rued Langgaard. The work 'practically fell flat', one reviewer wrote, but it was nevertheless on the programme of an official Danish concert in Paris in 1923 – a choice that was subsequently criticised in the Danish press. The sonata had a total of four



First page of Langgaard's manuscript for the alternate ending of his Violin Sonata No. 2.

performances during the composer's lifetime, and although this sounds rather unimpressive, it is enough to gain the work a place among the most frequently performed Langgaard works in those days.

The sonata opens with a folk song-like melody which Langgaard later also adapted as a regular four-part hymn melody to the text 'The Great Master Comes'. The melody is followed in the lower register of the piano by a shadow-like reflection that becomes a main motif in the sonata. With an aggressive outburst in the piano and a short, declamatory violin figure a musical-psychological drama is set in motion. The violin figure contains an upward-leaping three-note figure (E-G-D), which is a second main motif in the work, and which is presented in 9-10 different transpositions. The innocent folksong melody develops for a while and is met by lush bell-like sounds in the piano, that also supplies 'comments' of a dramatic, gesticulating nature. The composition concludes with a 'finale' that has the strange heading *Feminile e virile con lustro* ('female and virile and lustrous'). It starts with an ingenious 'baroque' variation by the violin on the shadow version of the folksong melody, which is then mechanically imitated by the piano with a consistent use of dissonant tritones. With a final, strong repetition of the 'baroque' element in the violin, the destructive element is eradicated, and the sonata can end with the folksong melody in a brilliant D major – *triumphale, maestoso*.

In 1948, Langgaard noted down an alternate ending, which according to the composer corresponds to the ending he had originally planned in 1920 but not used. This conclusion contains a scherzo-like section based on an upward-leaping motif which has the heading *Lively elegant Catholic!* and the musical marking *Vittorioso!* (victorious) in the violin part. The conclusion continues as a repetition of the published version. On the CD, one can move directly forward to the alternate ending, track 7, recorded for the first time here.

### Night Watchman's Song

One of Rued Langgaard's earliest songs is *Night Watchman's Song*, composed in 1906 for a deep voice, violin or cello and piano. The composition was published by Edition Wilhelm Hansen in 1906 and dedicated to a friend of the family, the engineer and titular Counsellor of State William Fridericia (1842-1907). The lyrics comprise two traditional Danish night watchman's verses (those for 10 pm and 11 pm), the actual formulation of which is ascribed to hymn writer

Thomas Kingo (1634-1703). Normally, traditional melodies are used, but Langgaard chose to write his own.

### Violin Sonata No. 3

The work belongs to Langgaard's most retrospective compositions and seems to have been written mainly for use in his private duo collaboration with the violinist Haakon Raskmark in Ribe. It is a kind of 'accumulative work', which during four years, grew from one to five movements. It started in 1945 with the first movement (but without the violin cadenza middle section), which was followed in 1946 by the present 5th movement, after which came the scherzo (the present 3rd movement) in 1948. Later in 1948, the 1st movement was enlarged by a violin cadenza as an introduction and a repetition of this as a middle section in the movement. Finally, in 1948, the present 4th movement was composed, and in 1949, the 1st movement was divided, so that the violin introduction was excised and enlarged into an independent concluding section, giving rise to the present 2nd movement. So, the result is five movements.

Despite the well-known Romantic idiom, the form of the sonata is not conventional, rather what one could call 'intuitive'. There is no thematic work or any 'development' in any of the movements, except for modulations. There is neither a main theme nor a secondary one in the first movement, as is familiar from any traditional classical sonata. The movement has a ternary form (A-B-A), where the A section consists of a drawn-out theme which initially is heard no less than six times (the third and sixth times in truncated form). The contrasting B section is made up of a real violin cadenza. The second movement begins most unusually with a repetition of the cadenza from the first movement. After this, there is a concluding section of a strange, complex nature and without any logical connection with the first section of the movement.

In Violin Sonata No. 3, Langgaard's intention would seem to be a one-sided focusing on the 'charisma' of the music, its overt, insistent optimism. All movements are in the major key, and the outermost are in F major, as is the case with practically all of Langgaard's unproblematic-idyllic music. The sonata is one of the few instrumental works in Langgaard's production without any special title. A couple of suggestions have however been to the fore, including *Vesper light*, i.e. evening light or sunset light, and also the French word *cessé* (terminated), a kind of ironic comment on the style of the work, which is extremely outmoded, *passé*.



Gunvor Sihm and Berit Johansen Tange

**Gunvor Sihm** trained at the Royal Danish Academy of Music in Copenhagen, from where she graduated in 2014 under Professor Serguei Azizian. Before that she studied 2 years at San Francisco Conservatory of Music with Ian Swensen. Gunvor Sihm has won several prizes, among others the prestigious Van Hauen's Music Prize 2011, the Egil Harby Foundation's scholarship in 2015 and Gladsaxe Music Prize 2018. From 2011-15 she played in the 1st violins of Copenhagen Phil, until she won the position as 2nd Concertmaster for the 2nd violins of the Danish National Symphony Orchestra. She was a soloist with among others Odense Symphony Orchestra, Aarhus Symphony Orchestra, Tivoli Copenhagen Phil, Danish National Chamber Orchestra and, on several occasions, Copenhagen Phil.

With Nightingale String Quartet Gunvor Sihm has recorded the complete string quartets by Rued Langgaard for Dacapo Records. The series has received worldwide critical acclaim, highlighted as 'Chamber Choice' in BBC Music Magazine, 'Choice' in Gramophone Magazine, as well as being awarded a DR P2 Prize. The quartet was in 2014 named 'Gramophone Young Artist of the Year' for the Langgaard recording series and received the honorary award from The Carl Nielsen and Anne Marie Carl-Nielsen Foundation in 2017. Gunvor Sihm trained violin and chamber music with Serguei Azizian and Tim Frederiksen, who both have served as mentors. She plays a Guarnerius from 1725, kindly on loan from the Augustinus Foundation.

The pianist **Berit Johansen Tange** trained at the Royal Danish Academy of Music with Anne Øland and made her debut from the chamber music class in 2000. She has since 2002 held a position at the Academy as an accompanist and coach. Berit has performed as accompanist, chamber musician and soloist on numerous occasions, also outside Denmark, in Sweden, Finland, Scotland, France, Singapore and Malaysia.

Berit Johansen Tange has worked intensely with the music of Rued Langgaard. Besides the works for violin and piano it also applies to Langgaard's solo piano music and songs, and she performs every year at the Rued Langgaard Festival in Ribe. She has released three CDs with the works for solo piano by Langgaard on Dacapo Records. Berit Johansen Tange is co-editor of The Rued Langgaard Edition: *Collected works for piano*, published by Edition Wilhelm Hansen (2018).

Rued Langgaard blev født 28. juli 1893 i København og døde 10. juli 1952 i Ribe. Allerede som elleveårig havde han en bemærkelsesværdig debut som organist og orgelimprovisator, og da han var nitten, blev hans første symfoni uropført i Berlin af Berlinerfilharmonikerne. I begyndelsen af 1920'erne oplevede Langgaard en kortvarig interesse for sine symfoniske værker i Tyskland, hvor hans mest progressive kompositioner, *Sfærernes Musik* (1916-18) og Symfoni nr. 6 (1919-20), blev uropført. I Danmark betragtede musikmiljøet imidlertid den indesluttede og enspænderagtige komponist med betydelig skepsis. Et kunstnerisk gennembrud udeblev, og efter at Langgaard i midten af 1920'erne havde fået sin opera *Antikrist* afvist af Det Kongelige Teater, reagerede han kraftigt ved at vende modernismen ryggen og rette åben kritik mod det danske musikliv. Langgaards religiøst og symbolistisk farvede musikopfattelse harmonerede dårligt med den antiromantiske og nøgterne holdning, der blev dominerende i Danmark efter 1930. Musiklivet fulgte de normer og det æstetiske spor, Carl Nielsen havde udstukket, og der var ikke plads til en excentrisk romantiker som Langgaard. Efter mange års kamp for at opnå et embede som organist i den danske folkekirke blev Langgaard i 1940 udnævnt til domorganist i Ribe. Efter hans død i 1952 så det ud til, at han skulle forblive en parentes i dansk musikhistorie. En opførelse i 1968 af *Sfærernes Musik* satte imidlertid gang i en renaissance for Langgaards musik, og i dag, hvor hans hovedværker er blevet kendt, regnes han blandt det 20. århundredes betydeligste danske komponister. Rued Langgaards musik er karakteriseret ved stor stilmæssig variation. Hans værker er ofte sammensatte og ukonventionelle i deres form og båret af en stræben mod ekspressive, billedskabende og visionære udtryk. I hans musik findes elementer, der peger frem mod 1960'ernes og de følgende årtiers avantgarde, minimalisme og postmodernisme.

### Rued Langgaards værker for violin og klaver 1907-1950

Langgaards kompositioner for violin og klaver står som fikspunkter i hans produktion, idet alle fire hovedfaser i hans udvikling er repræsenteret i denne værkrække. En sonate i tre satser med titlen *Digtning – Rosengården in memoriam* (1918) ville have været et interessant supplement,

men værket er simpelthen forsvundet og må følgelig undværes i denne samlede indspilning af Langgaards kompositioner for violin og klaver, omfattende tre cd'er.

Langgaard blev undervist i violinspil som barn, men kun i kort tid, for allerede i tiårsalderen kastede han sig over orglet, som blev hans egentlige instrument. Hans tilskyndelse til at skrive violinværker lå dog lige for, idet hans faster var gift med violinisten Axel Gade (1860-1921), søn af Niels W. Gade og i en lang årrække koncertmester i Det Kongelige Kapel – i øvrigt også komponist. Langgaards første violinværk, *Aubade* (1907), er tilegnet Axel Gade og blev uropført af ham. Det første større kammermusikværk, Langgaard påbegyndte i forlængelse af sin grandiose h-mol-symfoni (nr. 1), var en sonate for violin og klaver (også i h-mol), som han arbejdede på 1909-11. Kun de to første satser blev fuldført. De blev uropført hver for sig som selvstændige satser i 1911 af Axel Gade og den dengang 18-årige komponist. Fire år senere komponerede Langgaard, hvad der skulle blive hans mest omfattende kammermusikværk, den 40 minutter lange Violinsonate nr. 1. Sonaten blev skabt i løbet af blot fire dage i juni 1915. Ligesom i den ufuldendte sonate og den næsten samtidige Strygekvartet nr. 1 er tonesprog og form orienteret mod klassiske idealer. Violinsonate nr. 1 blev opført af Axel Gade i 1918 og blev posthumt tilegnet hans minde. Men ved uopførelsen i Stockholm, to år tidligere, var det dog den 25-årige violinist Gunna Breuning-Storm, der var solist med den jævnaldrende komponist ved klaveret. Breuning-Storm var en af de få musikere, der gik ind for Langgaards musik, og det var givetvis med hende i tankerne, at Langgaard i 1920-21 skrev endnu en sonate for violin og klaver (nr. 2). Breuning-Storm uropførte sonaten sammen med komponisten i 1922 og spillede den endnu et par gange i 1920'erne, bl.a. ved en officiel dansk koncert i Paris i 1923. Langgaard var ikke til stede her, men det var Carl Nielsen, som også havde et værk på programmet. I Violinsonate nr. 2 har Langgaard tydeligvis ladet sig inspirere af Nielsens karske tonesprog, som dog integreres i et eksperimenterende værk i én sats og med store kontraster. Sonaten hører, sammen med andre værker fra årene 1920-24 – Symfoni nr. 6, operaen *Antikrist* og Strygekvartet nr. 3 – til Langgaards hovedværker. Den blev udgivet i Berlin i 1922.

Der skulle nu gå næsten 25 år, før Langgaard igen bidrog til violinsonate-genren. I mellemtiden havde han på drastisk vis skiftet spor og var slået ind på en nyromantisk retning i forlængelse af komponister som Schumann, Wagner, Grieg og Niels W. Gade. I 1940 var han, sammen med sin



hustru Constance, flyttet fra København til Ribe for at indtage embedet som organist og kantor ved Ribe Domkirke. 1930'erne havde været et modløst årti for komponisten, og han var gået i stå med at komponere. I Ribe vendte kreativiteten tilbage, og i 1945 skrev han en ultrakort violinsonate i én sats med lutter gentagelser, et værk, som i de følgende år blev udvidet igen og igen, indtil det i 1949 fremstod i fem satser som Sonate nr. 3. Det er Langgaard i det ensidigt romantiske, nostalgiske hjørne. Men værket blev fulgt op af en stribe nye værker for violin og klaver, inspireret af samspillet med violinisten Haakon Raskmark, der kom til Ribe i 1946 som lærer ved Ribe Statsseminarium. Langgaard og Raskmark spillede sammen under private former, især romantiske sonater af bl.a. César Franck og Schumann, hvis sene sonater tydeligvis var en inspirationskilde for Langgaard. I den veritable 'musikalske raptus', som ramte Langgaard 1947-49, skabte han 14 satser for violin og klaver. Satserne blev komponeret enkelt- eller parvis og dels anbragt i den nævnte Violinsonate nr. 3, dels grupperet i Violinsonate nr. 4 og i *Écrasez l'infâme*, som begge er nøgleværker i Langgaards sene produktion. Hertil kommer *Kort violinsonate* (1949), og i 1950 fulgte *Andante religioso*, som blev opført i Ribe samme år. Bortset fra dette stykke blev værkerne fra 1940'erne ikke opført offentligt i Langgaards levetid. Violinsonate nr. 3 blev uropført så sent som i 1995, og ved Rued Langgaard Festival 2016 i Ribe kunne man for første gang høre *Søndagssonate* fra 1949-50. De to første satser er for violin og klaver, de to sidste for orgel og orkester.

Kun *Aubade* og Violinsonate nr. 2 blev publiceret i Langgaards leve tid, de øvrige violinværker indspilles her efter Rued Langgaard Udgavens kritiske nodemateriale, publiceret 2002-04. De benyttede BVN-numre refererer til Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse*, Odense Universitetsforlag (1991).

### **Aubade (Morgenständchen)**

Dette lille stykke blev til i august 1907 i fiskerlejet Arild på Kullen i Sverige, hvor den dengang 14-årige Rued var på sommerferie sammen med sine forældre, Emma og Siegfried Langgaard. Han tilegnede stykket til sin onkel, violinisten Axel Gade. Kompositionen blev trykt i 1907. Det temmelig salonmusikprægede stykke er i Fis-dur og i en simpel, tredelt form.

### **Violinsonate nr. 2**

Denne ensatsede sonate hører til den værkgruppe, Langgaard skabte omkring 1920, og som omfatter nogle af hans væsentligste kompositioner, blandt andet Symfoni nr. 6, *Afgrundsmusik* (for klaver) og ikke mindst operaen *Antikrist* (1921-23). Hans musik fra denne periode er "livsanskuelsesmusik", uadskilleligt forbundet med apokalyptiske idéer og – i kølvandet på første verdenskrig – tanker om et fremtidigt, religiøst-idealisk samfund, hvor en ny slags åndelig musik skulle spille en hovedrolle. Han var blandt andet inspireret af den internationale teosofiske bevægelse *Order of the Star in the East*, hvis tilhængere forberedte sig på en snarlig, åndelig verdensomvæltning. Musikkens energi, form og 'betydning' skabes i disse værker gennem sammenstød og interaktion mellem musikalske udsagn af forskellig karakter og stil. Der er tydeligvis tale om 'konstruktive' og 'destruktive' elementer, som dog sjældent, hver for sig, forekommer klart definerede eller afgrænsede. Og netop dét synes at være en pointe.

Sonaten blev udgivet 1922 af berlinerforlaget Ries & Erler. Den bærer mottoet "Den store mester kommer" efter den velkendte salme af B.S. Ingemann (1789-1862) og med et parallelt motto på tysk, "Siehe, er kommt" – et citat fra Højsangen (kap. 2, vers 8) i Herders tyske oversættelse. Langt senere foreslog Langgaard et andet motto, nemlig Goethes sentens "Nemo contra Deum nisi Deus ipse" ("Ingen mod Gud uden Gud selv"). Kompositionen blev uropført i København i januar 1922 af Gunna Breuning-Storm og Rued Langgaard. Værket "faldt så godt som til jorden", skrev en anmelder, men det blev alligevel programsat ved en officiel dansk koncert i Paris i 1923 – et valg, der efterfølgende blev kritiseret i dansk presse. Sonaten opnåede i alt fire opførelser i komponistens levetid, og selv om det ikke lyder af meget, er det tilstrækkeligt til at skaffe værket en plads blandt samtidens hyppigst opførte Langgaard-værker.

Sonaten åbner med en folkevisepræget melodi, som Langgaard i øvrigt senere bearbejdede som en regulær firstemmig salmemelodi til teksten "Den store mester kommer". Melodien efterfølges i klaverets bas af en skyggeagtig spejling, som bliver et hovedmotiv i sonaten. Med et aggressivt udbrud i klaveret og en kort deklamatorisk violinfigur sættes et musikalsk-psykologisk drama i gang. Violinfiguren rummer en opadspringende tretonefigur (e-g-d), som er et andet hovedmotiv i værket og som præsenteres i 9-10 forskellige transponeringer. Den uskyldige folkemelodi folder sig en overgang ud og mødes af sødladne klokkeklange i klaveret,

som også leverer 'kommentarer' af dramatisk gestikulerende art. Kompositionen slutter med en 'finale' med den besynderlige overskrift *Feminile e virile e con lustro* ("kvindeligt og mandligt og glansfuldt"). Den indledes med violinens fyndige 'barok'-variation af folkemelodiens skyggeversion, men afløses af fabulerende variationer, som imiteres mekanisk af klaveret med konsekvent anvendelse af dissonerende tritonusklange. Med en sidste kraftfuld gentagelse af 'barok'-elementet i violinen udryddes det destruktive, og sonaten kan slutte med folkemelodien i lysende D-dur – *triumphale, maestoso*.

I 1948 nedskrev Langgaard en alternativ slutning, som ifølge komponisten svarer til den slutning, han oprindeligt havde planlagt i 1920, men ikke anvendt. Denne slutning rummer en scherzopræget del baseret på det opadspringende motiv og med overskriften *Livfuldt elegant katolsk!* og karakterbetegnelsen *Vittorioso!* (sejrsstolt) i violinstemmen. Slutningen videreføres som en gentagelse af den publicerede slutningsversion. På cd'en kan man springe direkte frem til den alternative slutning, track 7, som her er indspillet for første gang.

### Vægtervers

En af Rued Langgaards tidligste sange er *Vægtervers*, komponeret i 1906 for dyb stemme, violin eller cello og klaver. Kompositionen blev udgivet af Edition Wilhelm Hansen i 1906 og tilegnet en ven af familien, ingeniør og etatsråd William Fridericia (1842-1907). Teksten til sangen var to af de traditionelle danske vægtervers (til kl. 10 og 11), hvis konkrete udformning tillægges salmedigteren Thomas Kingo (1634-1703). Normalt benyttes traditionelle melodier, men Langgaard har altså valgt at lave sin egen.

### Violinsonate nr. 3

Værket hører til blandt Langgaards mest tilbageskuende kompositioner og synes skrevet først og fremmest til brug for hans private duosammenspil med violinisten Haakon Raskmark i Ribe. Det er en slags 'samleværk', der i løbet af fire år voksede fra én til fem satser. Det starter i 1945 med 1. sats (men uden midter-afsnittet med violinkadencen), så følger i 1946 nuværende 5. sats, dernæst scherzoen (nuværende 3. sats) i 1948. Senere i 1948 udvides 1. sats med en violinkadence som indledning og en gentagelse af denne som midterafsnit i satsen. Sidst i 1948 komponeres nuværende 4. sats, og i 1949 splittes 1. sats op, således at violinindledningen

fra 1948 udskilles og udvides med et selvstændigt slutafsnit, hvorved den nuværende 2. sats opstår. Det ender således med fem satser.

Trods det velkendte, romantiske tonesprog er sonatens form ikke konventionel, men snarere hvad man kan kalde 'intuitiv'. Der er intet tematisk arbejde eller nogen 'udvikling' i nogen af satserne, bortset fra modulationer. Der er hverken hovedtema og sidetema i første sats, som det kendes fra enhver traditionel klassisk sonate. Satsen er i ABA-form, hvor A-delen består af et udspundet tema, som i begyndelsen høres ikke mindre end seks gange (tredje og sjette gang i kort form). Den kontrasterende B-del udgøres af en reel violinkadence. Anden sats begynder højst usædvanligt med en gentagelse af kadencen fra første sats. Derefter kommer en afsluttende del af en besynderlig, sammensat karakter og uden logisk forbindelse med satsens første del.

I Violinsonate nr. 3 synes Langgaards hensigt at være en énsidig fokusering på musikkens 'udstråling', dens eksponerede, insisterende optimisme. Alle satser er i dur-tonalitet, og ydersatserne er i F-dur, sådan som det er tilfældet for næsten al Langgaards uproblematisk-idylliske musik. Sonaten er et af de få instrumentalværker i Langgaards produktion uden en særlig titel. Et par forslag har dog været fremme, blandt andet *Vesperlys*, altså aftenlys eller solnedgangsllys, og så det franske ord *cessé* (ophørt), en art ironisk kommentar til værkets stil, som for længst er passé.

**Gunvor Sihm** er uddannet fra Det Kongelige Danske Musikkonservatorium i København, hvorfra hun debuterede i 2014 under professor Serguei Azizian. Forinden studerede hun to år ved San Francisco Conservatory of Music hos Ian Swensen. Gennem årene har Gunvor Sihm vundet flere priser og er blandt andet blevet tildelt den prestigefulde Van HAUENS Musikpris i 2011, Harby Fondens Legat i 2015 samt Gladsaxes Musikpris i 2018. Fra 2011-15 var Gunvor ansat blandt 1. violinerne i Copenhagen Phil, indtil hun i juni 2015 vandt stillingen som 2. koncertmester i 2. violingruppen i DR Symfoniorkestret. Gunvor Sihm har været solist med flere af Danmarks symfoniorkestre bl.a. Odense Symfoniorkester, Aarhus Symfoniorkester, Tivoli Copenhagen Phil, DR Underholdningsorkesteret samt adskillige gange med Copenhagen Phil.

Sammen med Nightingale String Quartet har Gunvor Sihm indspillet samtlige strygekvartetter af Rued Langgaard for Dacapo Records. Serien er blevet modtaget meget positivt over hele verden og er bl.a. valgt som 'Chamber Choice' i BBC Music Magazine, 'Choice' i Gramophone Magazine og har vundet DR P2 Prisen. Kvartetten blev i 2014 udnævnt til 'Gramophone Young Artist of the Year' på baggrund af Langgaard-udgivelserne og modtog Carl Nielsen og Anne Marie Carl-Nielsens Legat i 2017. Gunvor Sihm er uddannet i violin og kammermusik af Serguei Azizian og Tim Frederiksen, der begge har tjent som forbilleder. Hun spiller på en Guarnerius anno 1725, venligst udlånt af Augustinus Fonden.

Pianisten **Berit Johansen Tange** er uddannet fra Det Kongelige Danske Musikkonservatorium hos Anne Øland og debuterede fra kammermusikklassen i 2000. Hun har siden 2002 været ansat som akkompagnatør og repetitør samme sted. Hun har optrådt som akkompagnatør, kammermusiker og solist i utallige sammenhænge, også uden for Danmark, bl.a. i Sverige, Finland, Skotland, Frankrig, Singapore og Malaysia.

Berit Johansen Tange har arbejdet intenst med Rued Langgaards musik. Ud over værkerne for violin og klaver gælder det hans soloklaverværker og sange, og hun er fast koncertgiver ved den årlige Rued Langgaard Festival. Hun har udgivet tre cd'er med soloklaverværker af Langgaard for Dacapo Records. Berit Johansen Tange er med-redaktør af Rued Langgaard Udgaven: *Samlede værker for klaver*, udgivet af Edition Wilhelm Hansen (2018).



**DDD**

Recorded at the Concert Hall, the Royal Danish Academy of Music, Copenhagen, on 18, 20-21 May 2018 (Violin Sonata No. 2), and on 12, 14-15 August 2019

Recording producer: Tim Frederiksen

Engineering: Ragnheiður Jónsdóttir

Editing, mix and mastering: Ragnheiður Jónsdóttir

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Liner notes: Bendt Viinholt Nielsen

English translation: John Irons

Proofreader: Svend Ravnkilde

Photo p. 4: © The Royal Library, Copenhagen, Department of Maps, Prints and Photographs.

Photos pp. 12, 21: © Caroline Bittencourt

Artwork: Studio Tobias Røder, [www.tobiasroeder.com](http://www.tobiasroeder.com)

Publishers:

Ries & Erler, Berlin (Violin Sonata No. 2), [www.rieserler.de](http://www.rieserler.de)

Edition Wilhelm Hansen, [www.wisemusicclassical.com](http://www.wisemusicclassical.com)

This release has been made in cooperation with the Royal Danish Academy of Music, Copenhagen

The recording was generously supported by Aage og Johanne Louis-Hansens Fond, Augustinus Fonden, Musikforlæggerne, Langgaard-Fonden, and William Demant Fonden



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Dacapo Records is supported by the Danish Arts Foundation

