

Nature. Grieg and Langgaard
Rued Langgaard Festival 5-8 September 2019

Thursday 5 September

Peer Gynt. Festival opening

16.30 The park at the entrance to Sct. Catharinæ Kirke

Edvard Grieg wrote some of his most captivating and popular music for the play by Henrik Ibsen about the country boy Peer, who based his life on fantasies and egoism, but who was gradually brought to maturity by life and by his life's great love. *Peer Gynt* will be performed in a special version tailored to the park outside Sct. Catharinæ Kirke and the evocative cloisters, which are also included in the performance.

Official opening of the festival by May-Britt Andrea Andersen, Chairperson of the Culture & Leisure Committee, Esbjerg Municipality

Rued Langgaard: *Ribe, Early Morning* BVN 386 (1949) (6')

- Along the Cemetery Wall
- Wild Ducks
- Minuet

Brass Music Quartet from The Royal Academy of Music, Aarhus/Aalborg

Into the realm of Peer Gynt. Esben Tange

Peer Gynt in Ribe (43')

Version by Connor McLean of Edvard Grieg's *Peer Gynt* (Henrik Ibsen) op. 23 (1874-75) for soloists and the Esbjerg Ensemble

Peer Gynt: Frederik Rolin, baritone

Solveig: Dénise Beck, soprano

Anitra: Andrea Pellegrini, mezzo-soprano

Ribe Men's Choir, Ribe Boy's Choir and people's choir

Nils Økland, Hardanger fiddle

Esbjerg Ensemble

Conductor: Henrik Vagn Christensen

Costumes: Birthe Hald

Staging: Esben Tange

Edvard Grieg in brief

19.00 Langgaard Salen

Katrine Ganer Skaug, leader of Esbjerg Ensemble, on Grieg's importance in a Norwegian and European perspective.

The G minor Ballade

20.00 Sct. Catharinæ

Edvard Grieg was profoundly indebted to Norwegian folk music, and he was highly enthusiastic about the distinctive music for the Hardanger fiddle, to which a personal tone is added in *Pictures from Folk Life*. Grieg said about the poignant *Ballade in G minor*, which is also based on folk music, that it had been written 'with the heart's blood in days of sorrow and despair'. In *Flower Vignettes II*, composed late in his life, Rued Langgaard displays himself from his more soulful side, whereas in his highly original *Insectarium*, first performed many years after his death, he reveals a wicked sense of humour.

The concert is accompanied by Romantic images of Norwegian mountains.

Edvard Grieg: *Pictures from Folk Life* op. 19 (1869-71) (15´):

- From the mountain – with Hardanger fiddle prelude
- The bridal procession passes by – with Hardanger fiddle prelude
- From the carnival

Edvard Grieg: *Lyric Pieces III and V* Selected (17´):

- Butterfly op. 43 no. 1 (1886)
- To Spring op. 43. no. 6 (1886)
- March of the Dwarfs op. 54 no. 3 (1891)
- Notturmo op. 54 no. 4 (1891)
- Bell-ringing op. 54 no. 6 (1891)

Tunes for the Hardanger fiddle

Harald Sæverud: *Ballad of Revolt* (1943) from *Tunes and verses from Siljustøl* (4´)

Intermission

Rued Langgaard: *Flower Vignettes* BVN 424 (1951) (8´)

- Red hawthorn
- Water-lily
- Forget-me-not
- Daisy

Rued Langgaard: *Insectarium* BVN 134 (1917) (10´)

- *Forficula auricularia* (Earwig): Tempo ad libitum
- *Acridium migratorium* (Migratory locust): Mosso! Mosso!
- *Melnetha vulgaris* (Cockchafer): Rubato
- *Tipula oleracea* (Daddy-Long-Legs)
- *Libellula depressa* (Dragonfly): Presto
- *Anobium pertinax* (Deathwatch beetle): Tempo ad libitum
- *Musca domestica* (Common housefly): Agitato – Langsomt – Tempo I
- *Julus terrestris* (Millepede): Prestissimo
- *Culex pipiens* (Mosquito)

Jesper Koch: *The Mirror of Reason* (2005) (dedicated to Pål Eide) (3´)

Edvard Grieg: *Ballade in G minor*. Ballade in the form of variations on a Norwegian melody for pianoforte op. 24 (1875-87) (19´)

Pål Eide, piano

Nils Økland, Hardanger fiddle

Lighting design: Lars Egegaard Sørensen

Langgaard Lounge

22.30 Det Gamle Rådhus (The Old City Hall)

Meet a number of the day's artists, enjoy a Rued Langgaard porter from Ribe Brewery and listen to modern interpretations of folk music from Norway and Fanø.

Improvisations on folk tunes from Norway and Fanø (15´)

Nils Økland, Hardanger fiddle

Musicians from Esbjerg Ensemble

Moderator: Jens Cornelius

Friday 6 September

Henrik Ibsen's nature

10.30-11.15 Ribe Katedralskole

Lecture on internal and external nature in Henrik Ibsen and in *Peer Gynt* and *The Lady from the Sea*. Given by Associate Professor Emeritus at University of Copenhagen and Henrik Ibsen expert Jørgen Haugan.

In the mountains

11.40-12.15 Ribe Katedralskole

Grieg was a great admirer of Holberg, and on the occasion of the bicentenary of the writer's birth Grieg wrote a string of wonderful pieces that form a bridge between the baroque period and his own age. Three of Grieg's Norwegian mountain melodies can be heard here in a rare arrangement by the Danish composer Ludolf Nielsen.

Edvard Grieg: *From Holberg's Time*. Suite in the old style. Orchestrated for strings op. 40 (1884) Excerpt (13')

- Prelude
- Air
- Rigaudon

Rued Langgaard: *The great white folk we see* (Norwegian folk tune) (H.A. Brorson). Arranged. BVN UB4. Four-part version. Strings.

Edvard Grieg: *Six Norwegian Mountain Tunes* op. 134 (1886) Excerpt (5'). Arranged for chamber orchestra by Ludolf Nielsen

- Spring dance. from Numedal
- Lullaby. 'Baadnlåt' from Valdres
- Spring dance. From Vinje

RAMA Strings from The Royal Academy of Music, Aarhus/Aalborg.

Conductor: Henrik Brendstrup

Thelma

15.00 Langgaard Salen

With *Thelma*, the Norwegian film director Joachim Trier has created a modern drama in which some solid-frozen Norwegian nature shows itself to have magic powers closely related to the depths of the human mind.

Joachim Trier: *Thelma* (2017) (120')

19.00 Langgaard Salen

Introduction to Rued Langgaard's *Sinfonia interna*.

Jens Cornelius

Sinfonia interna – The Music of the Spheres

20.00 Ribe Cathedral

Sinfonia interna (Internal Symphony) is the title of a major work Rued Langgaard wrote in his youth, with texts by the Norwegian poets Vilhelm Kragh and Ewald Sundberg. In the prologue *Sea and Sun*, which

Langgaard originally composed as a prelude to Henrik Ibsen's *The Lady from the Sea*, Langgaard depicts in the music a gleaming, white swan in the light above the surface of the sea, and in the musical picture *The Dream* we meet a man and a woman who, like birds, fly out into space.

Langgaard dreamt of performing *Sinfonia interna* together with the visionary planetary music *The Music of the Spheres*, which is performed here in Bo Gunge's version, with the musicians of the orchestra and the choir singers placed between and among the audience.

The two sections of the concert are introduced by some of Grieg's most evocative pieces. In *Spring* nature in the mountains shows itself from its most beautiful side, while Grieg in *Bell-ringing* allows time and space to merge.

Edvard Grieg: *Two elegiac melodies* op. 34 (1880). Two Vinje songs orchestrated for strings. (8')

- The heart's wounds ('Den særde')
- Spring

Rued Langgaard: *Sea and Sun* (Vilhelm Kragh) BVN 102 (1915) (8'). For mezzo-soprano and orchestra. First performance.

Henrik Ibsen: *The Lady from the Sea* (1888). Monologue with excerpts from Mrs Ellida Wangel's lines (5').

Rued Langgaard: *The Dream* (Ewald Sundberg) BVN 98 (1915-16). For soprano (Idéa), tenor (The Dreamer), choir and orchestra. (28')

Intermission

Edvard Grieg: *Bell-ringing* Lyric Pieces V op. 54. (1891) Arr. Anton Seidl/Edvard Grieg (4')

Rued Langgaard: *The Music of the Spheres* for soloists, choir, orchestra and distant orchestra BVN 128 (1916-18) in the version *Space Journey to the Music of the Spheres*. Arranged by Bo Gunge for a spacious performance in a cathedral. (40')

Dénise Beck, soprano

Andrea Pellegrini, mezzo-soprano

Sidse Lund Henriksen, mezzo-soprano

David Danholt, tenor

Meike Bahnsen, recitation

Vor Frelser Kirkes Kor

Sønderjyllands Symfoniorkester

Students from The Royal Academy of Music, Aarhus/Aalborg. (distant orchestra in *The Music of the Spheres*)

Conductor: Tabita Berglund

Choir rehearsals: Mikkel Andreassen

Lighting design: Lars Egegaard Sørensen

Concept: Esben Tange

The Christ Chord I

22.00 The Cathedral Square at Kannikegården.

The 24-hour work *The Christ Chord* begins. The work has the nine-note final chord from *The Music of the Spheres* as its starting point, the chord which Langgaard called *Christ*. Via nine tone-generators, placed in the ruins of Kannikegården, transmissions are made to monitors on the Cathedral Square. Every hour on the hour until Saturday 7/9 at 22.00, the work enters a new phase that is activated live by Niels Lyhne Løkkegaard.

Niels Lyhne Løkkegaard: *The Christ Chord*. 24-hour work for 9 tone-generators, 2 organs and choir. First performance.

Langgaard Lounge

22.30 Det Gamle Rådhus

Meet a number of the day's artists, enjoy a Rued Langgaard porter from Ribe Brewery and listen to the first performance of the newly established Langgaard Band.

Niels Lyhne Løkkegaard talks about *The Christ Chord* and about growing up in Rued Langgaard's shadow in Ribe.

Student Festival. Presentation of media products by students from Ribe Katedralskole.

Langgaard Band with Kirstine Elise Pedersen, cello and Mathæus Bech, double bass (15')

Moderator: Jens Cornelius

Saturday 7 September

Aubade

11.00 Sct. Catharinæ

Rued Langgaard was a full-blooded Romantic as a teenager. In *Aubade* – which Langgaard composed at the age of 14 – the music is beautifully expressed and chaste. Several years later, in the incomplete *Sonata*, Langgaard opens up a highly intense emotional life with violent contrasts, particularly in the large-scale piano part. Towards the conclusion, however, one senses a supernatural beauty, particularly in the heavenward-striving violin part.

Edvard Grieg's *Violin Sonata no. 3*, which was composed in Grieg's home Troldhaugen in Bergen, is his last major chamber music work. Here Grieg shows himself as a mature artist. Folk music is now only sensed as a distant shadow, while Grieg himself comes to the fore with a concentrated, dark expression in which magically singing melodies alternate with free-rein virtuoso sections characterised by a fierce temperament.

Rued Langgaard: *Aubade* (Morgenständchen) BVN 23 (1907) (5')

Rued Langgaard: *Sonata* (incomplete) BVN 41 (1909-11) (25')

- Energico marcato non mosso – Lento molto – A Tempo (Maestoso e con energico) – Più lento – Lento (Molto allargando)
- Andante con espressione – Andante con moto – Più mosso e con moto – A tempo (Andante con moto) – A tempo primo (Andante con espressione)

Edvard Grieg: *Violin Sonata no. 3 in C minor* op. 13 (1886-87) (23')

- Allegro molto ed appassionato
- Allegretto espressivo alla Romanza
- Allegro animato

Dorota Anderszewska, violin

Amalie Malling, piano

The Christ Chord II and ‘Hvad est du dog skjøn’ (How fair thou art)

14.30 Ribe Cathedral

The 24-hour work *The Christ Chord* enters its 17th hour. The sounds from 9 tone-generators placed in the ruins of Kannikegården are transmitted to the cathedral, where they enter into a dialogue with the two organs.

Promenade concert from 14.30-15.00. The audience is welcome to stroll around the cathedral. This is followed by a choral concert with Concert Clemens.

Only extremely rarely did Grieg compose music for religious texts, but with *Ave maris stella*, which is a medieval hymn of praise to the Virgin Mary, he made an exception. And with *Four Hymns*, which were the last pieces that Grieg managed to compose, he created profoundly original music where lovely Norwegian folk tunes enter into a synthesis with Romantic harmonies and baroque poetry by, among others, Brorson.

Rued Langgaard's *Rosengård Songs*, which were composed 100 years ago and which today are some of Langgaard's most-loved works, are unique eternal music in which pain and beauty are two sides of the same coin. The first three songs by Langgaard are rich in nature mysticism and a yearning for love, and they are enacted in a Norwegian mountain universe. Langgaard never visited Norway, but through the poets' descriptions a world was opened up to him with which he felt a strong affinity.

Niels Lyhne Løkkegaard: *The Christ Chord*. 24-hour work for 9 tone-generators, 2 organs and choir. First performance

Edvard Grieg: *Ave maris stella* (Thor Lange) (1893) (3') From *Two religious choruses* op. 156

Rued Langgaard: *Enticing tones* (J.S. Welhaven) BVN 112 (1916) (5')

Rued Langgaard: *The Mountain Maid* (Erik Bøgh) BVN 114 (1916) (3')

Rued Langgaard: *The Autumn Bird* (Herman Wildenvey) BVN 141 A (1918) (9')

Rued Langgaard: *Rosengård Songs* (Thor Lange) BVN 164 (1919) (11')

- Kiss you I may, my dearest
- Behind the wall grow roses small
- The tree

Edvard Grieg: *Four Hymns* Op. 74 (1906) (24') Choir a capella with baritone solo.

- How fair thou art (Brorson)
- God's Son has set me free (Brorson)
- Jesus Christ is ascended (Thomissøn)
- In Heaven (Lourentii)

Niels Lyhne Løkkegaard and Birgitte Ebert, organs

Magnus Kjelstad, baritone

Concert Clemens

Conductor: Carsten Seyer-Hansen

Haugtussa

20.00 Sct. Catharinæ

Edvard Grieg was profoundly stirred by the nature mysticism in Arne Garborg's cycle of poems *Haugtussa* and in his song cycle based on the poems he has created a dreamlike atmosphere and a moving portrait of the young woman Veslemøy, who, while fleeing from the realities of the outside world, comes into contact with magic forces. *Six poems*, which is Grieg's last work to texts by Henrik Ibsen, moves from dark thoughts about the end of life and loneliness as an artist to exuberant joy at the meeting with nature and spring.

In the songs by the young Rued Langgaard, the dream of a profound love is linked to a sensing of the impressive nature of the Nordic countries in poetry by the Norwegian poets Vilhelm Krag and Ewald Sundberg. In most of the songs it is a question of a longing that is never fulfilled. On the other hand, nature seems to be as if enchanted, and in several of the songs bells feature, which add a religious dimension to them.

Visual accompaniment of pictures by Edvard Munch, where nature and the human mind coalesce.

Rued Langgaard: *Cow-bells in the pine forest* from *Summer Holidays in Blekinge* BVN 123 (1916) for solo piano (3')

Edvard Grieg: *Cow Call* (1895) (Arne Garborg) (6')

Edvard Grieg: *Six poems* op. 25 (1876) (Henrik Ibsen) (10')

- Fiddlers
- A Swan
- Album Lines
- With a Water Lily
- Departed!
- A birdsong

Rued Langgaard: *Four Songs* BVN 100 (1915) (10')

- To the muffled sound of the evening bells (Holger Drachmann)
- The Tryst 'The graves lie in the moonlight' (Vilhelm Kragh)
- Stormy evening (Vilhelm Kragh)
- We thought of nothing at all (Vilhelm Kragh)

Rued Langgaard: *2 Twilight Songs* (Ewald Sundberg) BVN 106 (1915-16) (6')

- Now the bluebells' bells are ringing
- Now the song of twilight murmurs to us

Intermission

Edvard Grieg: *Haugtussa* Song cycle based on Arne Garborg's epic Op. 67 (1895-98) (27')

- The Enticement
- Veslemøy
- Blueberry Slope
- The Tryst
- Love
- Kidlings' Dance
- Hurtful Day
- At the Brook

Signe Asmussen, soprano

Berit Johansen Tange, piano

Lighting design: Lars Egegaard Sørensen

Presentation: Esben Tange

The Christ Chord III and Unnoticed Morning Stars

22.00 Ribe Cathedral

The 24-hour work *The Christ Chord* enters its final hour. The sounds from 9 tone-generators placed in the ruins of Kannikegården are transmitted to the cathedral, where they finally die out when meeting a human choir.

Bjarke Mogensen concludes the evening all on his own with his accordion. After *Dream Catcher* by Poul Ruders, in which cosmic strains are heard, comes *Åse's death*, which is an emotional highwater mark in Grieg's *Peer Gynt* music. In *Unnoticed Morning Stars*, heard here for the first time in an arrangement for accordion, in the loveliest of sounds Rued Langgaard turns his gaze on Venus, which can only be seen around sunset and sunrise.

Niels Lyhne Løkkegaard: *The Christ Chord*. 24-hour work for 9 tone generators, 2 organs and choir. First performance

Poul Ruders: *Dream Catcher* (4') from *Serenade of the Shore of the Cosmic Ocean* (2004)

Edvard Grieg: *Peer Gynt* op. 23 (1874-75) Excerpts (10') (arr. Bjarke Mogensen)

- Åse's death
- Anitra's dance

Rued Langgaard: *Unnoticed Morning Stars* (7') from *Symphony no. 14 'The Morning'* BVN 336 (1948) (arr. Bjarke Mogensen)

Bjarke Mogensen, accordion

Vor Frelzers Kirkes Kor

Conductor: Mikkel Andreassen

Sunday 8 September

Morning Service

10.00 Ribe Cathedral

With music by Edvard Grieg and Rued Langgaard

Nature and weather in Langgaard's music

13.00 Langgaard Salen

Lecture by Bendt Viinholt Nielsen

Rosengardsspil

15.00 Sct. Catharinæ

String Quartet in G minor is one of Grieg's most substantial and dramatic chamber music works. It was composed at a time of personal crisis, and by integrating the Ibsen song *Spillmenn*, which describes an artist who puts the love of his life at stake in favour of art, Grieg clearly indicates what is happening. *Fugue in F minor* is a student work, composed during his studies in Leipzig, but already here one can sense Grieg's preference for what is emotionally charged.

The two quartets by Langgaard are both from 1918, but differ widely. In *String Quartet no. 2*, Langgaard pays homage to speed and tempo in the movement *Departing Train*, while in the other movements he

wakens memories of lost time. *String Quartet no. 6 in one movement*, which was originally performed under the title *Rosengårdsspil* (based on a Swedish folksong melody), is both ingenious and nostalgically dreaming music in which the 25-year-old Langgaard recalls a lost love, a drama enacted in Kyrkhult in Blekinge, Sweden, at the house called 'Rosengården'.

Edvard Grieg: *Fugue in F minor for string quartet* op. 109 (1861) (4')

Rued Langgaard: *String Quartet no. 2* BVN 145 (1918) (25')

- Receding storm clouds
- Departing train
- Landscape at twilight
- Walk

Intermission

Rued Langgaard: *String Quartet no. 6 in one movement* BVN 160 (1918-19) (15')

- Poco tranquillo – Poco vivace... Semplice, non mosso (Swedish folksong melody)

Edvard Grieg: *String Quartet no. 1 in G minor* op. 27 (1877-78) (32')

- Un poco andante – Allegro molto ed agitato
- Romanze
- Intermezzo
- Finale

Nightingale String Quartet