

**Fire. Alexander Scriabin and Rued Langgaard**  
**Rued Langgaard Festival 2020, 3/9-6/9**

**Thursday 3/9**

**The Mystery. Festival opening**  
**The Cathedral Square, 16.30**

When Alexander Scriabin died in 1915 at the age of 43, he left behind sketches for the introduction to *The Mystery*, a large-scale ritual work that was to be performed over seven days in a temple-like building at the foot of the Himalayas in India – with the participation of instrumentalists, singers and dancers and a work that appealed to all the senses. The audience were not only to listen but also to take part, and Scriabin imagined to himself that *The Mystery* would lead to a spiritual world revolution. With Scriabin's sketches as their point of departure, Bo Gunge and Lars Møller have composed *The Mystery at the Conception of the Dream*, a musical liturgy that draws on classical music, jazz and world music.

*Pre-theme fanfare*

Official opening of the Festival by Ulla Visbech, Head of Culture, Esbjerg Municipality

*Theme fanfare*

The world of Scriabin – into *The Mystery*. Esben Tange.

Bo Gunge and Lars Møller: *The Mystery at the Conception of the Dream* (35') First performance. Adaptation and arrangement of Alexander Scriabin/*The Mystery*.  
*Introductory Action* (1903-15)

Celebrant and The Wanderer: Jakob Bloch Jespersen (Bass baritone)  
Percussion group: Christian Martinez (Esbjerg Ensemble), Anders Elten and Tomek Szecepaniak

The Orchestra: Lars Møller (conductor/tenor saxophone), Kasper Wagner (alto saxophone), Jesper Riis (trumpet), Mia Engsager (trombone), Klaus Løhrer (bass trombone and dhunchen), Thor Madsen (guitar), Kaspar Vadsholt (bass) og John Riddle (drums)

Vor Frelser Kirkes Kor, Esbjerg

A voice: Sidse Lund-Bach Henriksen

The Lur Orchestra 'Det Herlige Enfoldige Lurendrejerlaug udi Brørup by'

Big Band Ribe

Yoga group: Kirsteine Bennike Solten, Dagmar Kristine Fabricius Bjørnskov, Sigen jette

Gjerluf Kristiansen

Conductor: Mikkel Andreassen and Lars Møller

Concept: Esben Tange, Bo Gunge, Lars Møller and Jakob Bloch Jespersen.

**Alexander Scriabin in brief**  
**19.00 Ribe Cathedral**

Despite the fact that Alexander Scriabin only composed for piano and orchestra, he was a visionary composer who came to play a unique role in the history of both Russian and European music.

Lecture by Bertel Krarup, music historian and former principal of the academy of music

**In memory of a father - Langgaard String quartet marathon I**  
**20.00 Sct. Catharinæ Kirke**

Rued Langgaard's collected works for string quartet, which are being performed here in their entirety for the first time, provide us with a rare insight into a composer who ranges from a Romantic and deeply personal, retrospective style to a modern, expressive mode of expression.

In *String Quartet no. 1* and *Variations on 'Mig hjertelig nu længes'* (I have this heartfelt longing), Rued Langgaard recalls a lost time that was gone forever with the death of his father Siegfried Langgaard at the beginning of 1914. A few years later, Langgaard puts this new world to music with a visionary machinery music in *String Quartet no. 2*. Late in life, Langgaard started on yet another string quartet, but breaks off the projects after having a few thoughts on the matter, noting in the score: 'Ah, why continue? Who cares about beautiful new music'. The unfinished quartet has never been given a concert performance, so it is high time.

Rued Langgaard: *String Quartet Allegro grazioso* (1950) (1') Fragment. First performance.

Rued Langgaard: *String Quartet no. 1* BVN 68 (1914-15 rev. 1936) (38')

- Andante ma non troppo
- Allegretto scherzando
- Grave
- Sostenuto

Interval

Rued Langgaard: *Variations on "Mig hjertelig nu længes"* BVN 71 (1914-15) (15')

- Introduction: Solenne sostenuto, lento
- Var. I: Andante sostenuto
- Var. II: Poco lento sempre tranquillo
- Var. III: Lento
- Var. IV: Andante sostenuto – Lento – Andante sostenuto
- Var. V: Poco allegro tranquillo
- Var. VI: Tranquillo sospirando
- Var. VII: Poco allegro maestoso – Allegro fiero – Più tranquillo

Rued Langgaard: *String Quartet no. 2* BVN 145 (1918) (26')

- Receding storm clouds
- Departing train
- Twilight landscape
- Walk

Nightingale String Quartet

### **Langgaard Lounge**

#### **22.30 Ribe Cathedral**

Meet some of today's performers, enjoy a Rued Langgaard porter from Ribe Brewery and listen to Langgaard's *Sponsa Christi tedium vitae*, which smoulders with religious ecstasy, and Scriabin's *Sonata no. 10*, which twirls with trills, and about which Scriabin remarked: 'My tenth sonata is an insect sonata. Insects are born of the sun... they are the sun's kisses.'

Rued Langgaard: *Sponsa Christi tedium vitae* (The ennui of Christ's Bride) Fantasia virtuosa BVN 297 (1944) (5')

Alexander Scriabin: *Sonata no. 10* op 70 (1912-13) (12')

Gustav Piekut, piano

Moderation: Jens Cornelius

### **Friday 4/9**

#### **RagaMeditation morning concert**

##### **9.00 Processionsgangen, Kannikegården**

Start the day with a RagaMeditation, in which classical music from India is interpreted on a solo saxophone. Hear also about Alexander Scriabin and Rued Langgaard's oriental inspiration and about oriental and African mysticism and traditional music that underlies *The Mystery*, performed at the opening concert of the Festival.

*RagaMeditation* in classical Indian Dhrupad style (25')

Lars Møller, saxophone

Panel discussion and dialogue with the audience (25')

Lars Møller, Bo Gunge and Esben Tange

Rued Langgaard: *Gitanjali-Hymns* (After Tagore). Excerpts.

- *The restless wind* (3')

Berit Johansen Tange, Piano

### **Ego**

#### **10.30-11.15 Ribe Katedralskole**

Both Alexander Scriabin and Rued Langgaard were artists with a quite distinctive self-awareness. They held the view that by their music they could change the course of the world.

Lecture by Søren Schauser, lecturer and author of books that include *Ego. Det tænkende menneske fra hulemand til verdensborger* (Thinking man from cave man to world citizen)

### **Into the music**

#### **11.40-12.15 Ribe Katedralskole**

Get close to the music and the musicians in Nightingale String Quartet, which is in the middle of a Langgaard Marathon, in which all of Langgaard's nine string quartets are being performed in the space of three days.

Also gain insight into the prelude of *Antichrist* as well as music by Scriabin, here re-interpreted by The Langgaard Band Dybfølt Kvintet and students at Ribe Katedralskole.

Rued Langgaard: *Rosengardsspil* BVN 153 (1918) Excerpts.

Rued Langgaard: *String Quartet no. 3* BVN 183 (1924) Excerpts.

*Antichrist* Prelude. Arrangement: Mathæus Bech

*Prometheus/The Music of the Spheres*, Metamorphoses. Arrangement: Mathæus Bech

Nightingale String Quartet

Kirstine Elise Pedersen, cello and Mathæus Bech, double bass (members of Dybfølt Kvintet)

Students from Ribe Katedralskole

#### **Rosengard Music - Langgaard String Quartet Marathon II**

##### **15.00 Sct. Catharinæ Kirke**

Rued Langgaard's collected works for string quartet, which are being performed here in their entirety for the first time, provide us with a rare insight into a composer who ranges from a Romantic and deeply personal, retrospective style to a modern, expressive mode of expression.

In the spa town of Kyrkhult in Blekinge, where Rued Langgaard lived in the house Rosengaarden, the young composer experienced the love of his life in summer 1913. Time and again, Langgaard returns to these watershed time. This is the case in the three quartets from 1918, where nostalgic dream and classical simplicity form a synthesis. And it also applies to the short piece *In the Chapel of Holmen Church*, which after having been mislaid can now at last be given its first performance.

*In the chapel of Holmen Church (Small String Quartet)* BVN 388 (1949) (1') First performance (version for string quartet).

Rued Langgaard: *Rosengardsspil* BVN 153 (1918) (26')

- Interior
- 'Mozart'
- Falling drop
- Rococo

Rued Langgaard: *String Quartet in A flat major* BVN 155 (1918) (23')

- Allegro con brio
- Molto allegro scherzando
- Lento dolente
- Allegro agitato

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

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

Nightingale String Quartet

### Concert introduction

#### 19.30 Sct. Catharinæ Kirke

Introduction to Scriabin's colours, Prometheus and Antichrist

Søren Schauser, author and lecturer at the Royal Danish Academy of Music.

### Fire – Prometheus and Antichrist

#### 20.30 Ribe Cathedral

Scriabin's last major work, *Prometheus*, which has the subtitle *Le Poème de Feu* (Poem of Fire), is based on the myth of Prometheus, who stole fire from the gods so as to give it to humanity. In a vibrant, modern musical idiom where melody and harmony dissolve into one great synthesis one senses Scriabin's conception of Prometheus as the flame of wisdom. Apart from a choir, orchestra and solo piano, *Prometheus* was been composed for

a clavier à lumières (keyboard with lights) which, based on a colour scale in which all colours have a meaning, is projected synchronically with the music.

Langgaard described his major work *Antichrist* as a 'Mystery Opera'. In the first five images of the opera – *The Light of the Wilderness – Vainglory – Despair – Lust – Every man against his Neighbour* – various aspects are portrayed of the 'Megalomania of the Ego', which leads to a turning point in the final image *Perdition*, when the Day of Judgment takes place, and the old world is devoured by flames.

*Antichrist* is a signature work for the Rued Langgaard Festival, and as with the staging in 2015, Langgaard's instructions for direction and scenography are adhered to. These include gas lights with 'flickering gas flames', 'broad gas flames' and 'wind-swept gas flames'.

Alexander Scriabin: *Prometheus, Le Poème de Feu* (Poem of Fire), for piano, orchestra, choir and clavier à lumières Op. 60 (1910) (Michael Kurth version) (21')

### Organ in flames – interval and intermezzo on the cathedral square

The pictorial artist Ea Borre has created a work for this year's festival that is a physical manifestation of Rued Langgaard's fate-motif. The work consists of a mechanical organ installation that deals with Rued Langgaard's fascination with fire and light.

The fate-motif, which is made up of the notes A flat – F – D – B flat, occurs in a number of Langgaard's works, where it is most often played at an increasing, insane tempo. The motif would seem to be a personal symbol of fate connected with the fin-de-siècle period.

In the piano sonata *Le Béguinage* (1948), second movement, the fate-motif can be heard with the following remark alongside precisely these four notes: 'Unreasonable remark concerning this leitmotif: when this motif is played, the performer is to stand up at each depression of the pedal so that it can be so violent that the piano and pedal gradually fall to pieces.'

Ea Borre: *Manifestation of Rued Langgaards fate-motif* (15')

Performer: Ea Borre

Rued Langgaard: *Antichrist* BVN 192 (1921-23, revised (1926-30) (100')

Arrangement which takes account of the Covid-19 epidemic by Michael Schønwandt  
Opera with prologue, six images and a conclusion.

Text by the composer.

Lucifer and A Voice: Simon Duus baritone

Mystery Mood's Echo: Trine Bastrup Møller soprano

The Mystery Mood and The Lie: David Danholt, tenor

The Mouth that speaks great Words: Gert Henning-Jensen tenor

Dejection: Adam Frandsen tenor  
The Beast in Scarlet: Peter Lodahl tenor  
The Great Whore: Signe Asmussen, soprano  
Hate: Frederik Rolin baritone  
God's Voice: Elof Westergaard

Kristoffer Hyldig, piano  
Choir of Vor Frelzers Kirke  
Symphony Orchestra of Southern Jutland  
Conductor: Michael Schønwandt

Staging: Esben Tange  
Lighting design and special effects: Lars Egegaard Sørensen  
Costumes: Birthe Hald  
Production Assistant: Bjørn Ibsen  
Director: Lotte Bille Glæsel

## Saturday 5/9

### The Church Desert of Noise and God's Effata

#### 10.00 Ribe Cathedral

Theological thoughts and ideas about Langgaard's Antichrist, a 'Church Opera' in which music, words and scenic tableaux interact.

Lecture by Elof Westergaard, Bishop of Ribe Diocese

### The Great Master comes – Langgaard String Quartet Marathon III

#### 11.00 Sct. Catharinæ Kirke

Rued Langgaard's collected works for string quartet, which are being performed here in their entirety for the first time, provide us with a rare insight into a composer who ranges from a Romantic and deeply personal, retrospective style to a modern, expressive mode of expression.

*String Quartet no. 3* is radical music, composed during the same period as *Antichrist*, and as in the opera we here experience a battle of notes when Langgaard confronts the destructive forces of time with the hymn tune *The Great Master comes*. In *String Quartet no. 5* from the following year, Langgaard's music is transformed. A lost past is sensed in the quartet, which for while was called 'Moods of Forgetfulness'. The past is also present in *String Quartet no. 4*, and in this instance it is once again the summer memories from Rosengården and Kyrkhult in Sweden – seen through a veil of beauty.

Rued Langgaard: *String Quartet no. 3* BVN 183 (1924) (15')

- Poco allegro rapinoso (rapaciously)
- Presto scherzoso artificioso (ingeniously)

- Tranquillo – Scherzoso schernevole (mockingly)

Rued Langgaard: *String Quartet no. 5* BVN 189 (1925) (30')

- Andante quasi andantino misterioso
- Scherzo grazioso
- Lento misterioso
- Lento – Allegretto quasi andantino... Molto allegro

Rued Langgaard: *String Quartet no. 4 'Summer Days'* BVN 215 (1931) (21')

- Andantino scherzoso
- Scherzoso
- Sostenuto – Allegretto, scherzoso... Allargando

String Quartet movement 'Italian Scherzo' BVN 408 (1950) (2')

Nightingale String Quartet

## Ecstasy

### 15.00 Ribe Cathedral

In the large orchestral work *Le Poème de l'Extase* Scriabin has created a shimmering, colourful music where he seeks ecstasy, which for Scriabin was the climax of all being, and which it was precisely possible to attain via art. Alongside the music, Scriabin wrote a 300-line poem which also has the title *Le Poème de l'Extase*, in which cosmos and spirit are united in a new world order with the artist at its centre. At the end of the poem it says: 'The universe proclaims with a joyful shout: I am!'

The music for *Le Poème de l'Extase* is presented here for the first time in a version for organ.

The concert begins with Langgaard's *Elias in the Storm* and *Nemo contra deum nisi deus ipse* (No one against God except God himself) based on a biblical text and a Goethe quotation respectively Both works are tremendously dramatic and deal with the last days, when fire is to destroy the world.

Rued Langgaard: *Elias in the Storm* BVN 204 (1930-31) (7')

Rued Langgaard: *Nemo contra deum nisi deus ipse* (No one against God except God himself) BVN 217 (1932-33) (15')

Alexander Scriabin: *Le Poème de l'Extase* op. 54 (1905-1908) (21') Arranged for organ by Erik Kolind. First performance.

Erik Kolind, organ

## Vers la Flamme

### 20.00 Sct. Catharinæ Kirke

Scriabin composed his *Piano Sonata no. 5* at the same time as the orchestral work and poem *Le Poème de l'Extase* and placed four lines from the poem above the sonata: 'I call you to life, oh mysterious powers! Drowned in the dark depths of the creative spirit, fearful intimations of life, I bring you boldness.' In the following piano works *Sonata no. 9 Black Mass*, *Deux Danses op. 73* and *Vers la Flamme* we experience mysticism in various guises. From the delectably caressing *Sonata no. 9* to the meeting with the all-consuming flame of light in *Vers la Flamme*.

*In the light of the fluttering autumn lamp* Langgaard takes us with him down to hell, where the flames devour the agonised souls, and where sparking accents ignite a bonfire in the music. In the early work *Fantasia-Sonata* we are in a Romantic world, rich in ecstasy, but also with a longing for something higher, which is implied in 'heavenly voice' towards the conclusion. Many years later in the piece *Autumn angel in fantasy of madness* Langgaard gazes once more towards the sky, where a bright gleam can be sensed in the beyond.

Lighting design based on Scriabin's theory of colours and pictures by Vasily Kandinsky

Alexander Scriabin: *Deux Danses op. 73* (1914) (7')

- *Guirlandes*
- *Flammes sombres* (dark flames)

Rued Langgaard: *In the light of the fluttering autumn lamp* Mood pictures in one movement BVN 206 (1930 1931-33) (9')

Rued Langgaard: *Fantasia-Sonata* BVN 121 (1916) (18')

Alexander Scriabin: *Piano Sonata no. 5 op. 53* (1907) (12')

### The nature of Fire – interval and intermezzo at Klostergården

Poetic academic lecture on fire and art (7')

Tore Tvarnø Lind, black-metal researcher and lecturer at the Department of Art and Cultural Studies.

Niklas Sivelöv: *Impromptu blanc* 5/9 2020

Alexander Scriabin: *Sonata no. 9 Black Mass op. 68* (1912-13) (9')

Rued Langgaard: *Fantasy of Madness* BVN 327 (1947/49) Excerpts  
- *Autumn Angel* (6')

Alexander Scriabin: *Vers la Flamme, Poème op. 72* (1914) (7')

Niklas Sivelöv, piano

Lighting design: Lars Egegaard Sørensen

Concept: Esben Tange

### A look into the realm of glory

#### Dybfølt Kvintet – Debut

#### 22.30 Ribe Cathedral

Dybfølt Kvintet is a new ensemble with musicians from various musical environments, that re-interprets Rued Langgaard's music by playing new arrangements of original works. At its debut concert, Dybfølt Kvintet begins with the prologue to *Antichrist*, about which Langgaard said: 'God's will, lifts our hope towards the realm of glory'. In *Gradually insane tempo*, which is based on the piano piece *The Music of Hell-Spheres*, the motif A flat – F – D – B flat, which was a personal symbol for Langgaard, plays a crucial role.

*Antichrist*, Prologue

*Cowbells in the pine forest* (from *Summer holiday in Blekinge*)

*Waltz to Rued* (*Andante religioso*)

*Swedish* (from *Summer holiday in Blekinge*)

*The restless wind* (from *Gitanjali Hymns*)

*The yonder sun goes to rest* (from *Lenau moods*)

*String Quartet no. 3* – Poco allegro rapinoso (rapaciously)

*Symphony no. 2, Spring bride* – Moderato con poco moto

*Prometheus/Music of the Spheres*, *Metamorphoses*

*Gradually insane Tempo* (*Music of Hell-Spheres*)

*Waltze to Rued*, Repeat

Henrik Goldschmidt, oboe

Adi Zukanovic, keyboard

Lena Jonsson, violin

Kirstine Elise Pedersen, cello

Mathæus Bech, bass

Kira Martini, vocal

### Sunday 6/9

#### Divine Service

#### 10.00 Ribe Cathedral

With music by Langgaard

## Langgaard and the philosophical

### 13.00 Ribe Cathedral

Throughout his life, Rued Langgaard was interested in philosophy and music. The philosopher Severin Christensen played a special role and was of importance for Langgaard's conception of The Music of All Things – a future religious community in which art and music play a main role.

Lecture by Bendt Viinholt Nielsen, author of *The ecstatic outsider*, Rued Langgaard's annotated catalogue of works, etc.

## Abyss and musical jokes

### 15.00 Sct. Catharinæ Kirke

For a period of almost 10 years, the young Rued Langgaard wrote a series of widely differing original pieces of chamber music, ranging from the humorous to the apocalyptic. In *Scherzo* and *Augustinusiana* for string trio as well as in *Septet* we are on classical ground, with a twinkle in the eye, while there is a dream world rich in woodland moods and religious intimations in *At blossoming time* and *Lenau moods* for vocal and string quartet. Finally, in *Humoresque and Music of the Abyss* we can insight into the demonic powers that are also at work in the doomsday opera *Antichrist*. *Music of the Abyss*, which was originally composed for solo piano, but here gains an extra dimension by virtue of Allan Gravgaard Madsen's arrangement, written for Esbjerg Ensemble.

Rued Langgaard: *Scherzo on the Motifs C A and 'Ach, du lieber Augustin'* BVN 62 (1913)  
Two violins and cello. (6')

Rued Langgaard: *Augustinusiana. A musical joke* BVN 63 (1914) Two violins and cello.  
(5')

Rued Langgaard: *Humoresque* Sextet. Flute, oboe, cor anglais, clarinet, bassoon and snare drum. BVN 176 (1922-23) (12')

Rued Langgaard: *At blossoming time* BVN 136 (1917) (9')  
Two pieces to poems by Alvilde Prydz. Soprano string quartet

- *Bells are ringing over the town*
- *Quiet organ sound*

Interval

Rued Langgaard: *Lenau moods* BVN 138 (1917) (14')  
Mezzo-soprano and string quartet

- *Pale, quiet fading everywhere* Calmly
- *Through scrub and dark brambles* Not quickly

- *Gusts of wind over the lake danger* Quickly
- *Yonder sun goes to rest* Fairly slowly

Rued Langgaard: *Music of the Abyss*. A sonata for piano BVN 169 (1921-24) Arrangement (2015/2017) by Allan Gravgaard Madsen for Esbjerg Ensemble. (16')

- *Inflessibile mostrooso* (Strictly, fearfully)
- *Frenetico*, quasi rondo

Rued Langgaard: *Septet* Flute, oboe, 2 clarinets, 2 horns and bassoon BVN 95 (1915) (14')

Signe Asmussen, soprano  
Esbjerg Ensemble