

**Rued Langgaard Festival 2021 (2/9 – 5/9) Vienna
Alma Mahler, Alexander Zemlinsky and Rued Langgaard**

Subject to alterations

Rued Langgaard Festival takes a close look at the dream city of Vienna c. 1900, as seen through the music of the composers Alma Mahler and Alexander Zemlinsky, the words of Stefan Zweig and the pictures of Gustav Klimt.

The Indian poet Rabindranath Tagore is a point of contact between Langgaard and Zemlinsky, as both composers were inspired by Tagore and wrote music to his poems. This year marks the 150th anniversary of Zemlinsky's birth

Thursday, 2 September

The World of Yesterday Marathon

The book of the year at the Rued Langgaard Festival is Stefan Zweig's *The World of Yesterday* (1942). Here the Viennese Stefan Zweig (1881-1942) looks back at the world in which he grew up and which was to perish with him. 'Time itself supplies the images, all I do is write the accompanying words, and in the first instance it is not my own fate that I am relating, but that of a whole generation – my generation.'

The entire book is read aloud during the festival. Hear as much as you wish before and after the events, with the music student Jeppe Estrup reading aloud at the entrances to the festival venues.

Opening concert

Winner of the Rued Langgaard Competition 2021

15.00 at Sct. Catharinæ Kirke

With a shared first place, it was a tight race between the Absalon Quartet and the lied-duo Louise McClelland and Kristian Riisager at the first Rued Langgaard Competition. With original and gripping interpretations the two ensembles helped to shed fresh light from a new generation on Langgaard's music. This was particularly true of the

deeply felt moods of Langgaard's songs and the visionary *String Quartet no. 2*, where the sound of a distant train interacts with inner states of mind.

Rued Langgaard: *We thought of nothing at all* (Vilhelm Krag) BVN 100

Opening speech by Asbjørn Rønn-Simonsen, raised in Ribe, chairman of the Langgaard Foundation and promoter of the Rued Langgaard Masterclass and Competition

Rued Langgaard: *String Quartet Movement 'Italian Scherzo'*, BVN 408 (1950)

Rued Langgaard meets Vienna. Esben Tange, artistic director of the Rued Langgaard Festival.

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

- *Storm Clouds Receding*
- *Train Passing By*
- *Landscape in Twilight*
- *The Walk*

Rued Langgaard: *Four Songs* BVN 67 (1914). Excerpts (4')

- *Old Melody* (Thor Lange)
- *A Summer Sound* (Rued Langgaard)

Rued Langgaard: *Fünf Lieder* BVN 77 (1914). Excerpts (11')

- *Frühlingsgruß* (Eichendorff)
- *Morgendämmerung* (Eichendorff)
- *Was ist mir denn so Wehe* (Eichendorff)
- *Ich Weiß einen großen Garten* (Eichendorff)
- *Ein Fichtenbaum* (Heine)

Rued Langgaard: Two songs to texts by Emil Rittershaus (9')

- *Sterben* BVN 49 (1911)
- *Die Sonne meines Lebens* BVN 45 (1910)

Louise McClelland Jacobsen, soprano
Kristian Riisager, piano

Absalon Quartet

- Thera Ortved, violin
- Andreas Lienhøft Larsen, violin
- Caroline Risbo Gammeltoft-Hansen, viola
- Olga Chwaszczewska, cello

Parsifal in Ribe

18.55 Intro-fanfare played on hurdy-gurdies moving through Ribe up to the Cathedral Square.

19.00 The Cathedral Square and the Cathedral

Rued Langgaard was deeply interested in Wagner's last opera *Parsifal*, and it is a key to understanding Langgaard's own music. With *Parsifal* Wagner wished to create a festspiel to the sanctification of the theatre. This idea is continued in the musical drama *Parsifal in Ribe*, which was created to be performed on Ribe Cathedral Square and in the Cathedral as an initiation ritual for the Rued Langgaard Festival. *Parsifal in Ribe* consists of scenic tableaux from Richard Wagner's *Parsifal*, with the knight of the Grail, Gurnemanz, the sorceress Kundry and the saviour Parsifal.

Parsifal i Ribe (2013) with excerpts from Richard Wagner's *Parsifal* (1882)

Adaptation to a happening-mystery play by Esben Tange.

Arrangement, composition and instrumentation for brass and percussion by Bo Gunge.

Intermezzi with organ music by Rued Langgaard:

- *Nemo contra deum nisi deus ipse* BVN 217
- *Dante's 'Inferno'* BVN 421
- *Easter Monday* BVN 276.

(180' incl. interval)

Parsifal: Magnus Vigilius

Kundry: Brit-Tone Müllertz

Gurnemanz: Stephen Milling

Birgitte Ebert, organ

Schleswig Military Band (SMuK)

Conductor: Per-Otto Johansson

The old Hurdy-Gurdy - Music & Nostalgia: Kirsten and Sven Erik Gam

Local actors

Costumes: Birthe Hald

Lighting design: Lars Egegaard Sørensen

Video: Rune Grassov

Staging: Esben Tange

Langgaard Lounge

22.30 Hotel Ribe

Meet a number of the day's artists, enjoy a glass of Grüner Veltliner from Austria or a porter from Ribe Brewery and listen to dreamy Viennese music by Alexander Zemlinsky.

Alexander Zemlinsky: *Fantasien über Gedichte von Richard Dehmel*, op. 9 (1898) (12')

- *Stimme des Abends*
- *Waldseligkeit*
- *Liebe*
- *Käferlied*

Kristian Riisager, piano

Moderator: Jens Cornelius

Friday, 3 September

The Meaning of Life

10.30-11.15 Ribe Katedralskole

Søren Fauth, literary researcher and author, on will and suffering in Wagner's *Parsifal* and Rued Langgaard's music. Seen in the light of the

philosopher Arthur Schopenhauer's *The World as Will and Representation*.

**Den store Mester kommer (The Great Master cometh) – sing along!
11.40-12.15 Ribe Katedralskole**

The hymn *Den store Mester kommer* with its text by B.S. Ingemann played a special role for Rued Langgaard, and he composed music to it in a number of versions. Niels-Ole Bo Johansen, basing himself on Langgaard's music, has now created a new version in which everyone can take part. Listen also to two of Zemlinsky and Langgaard's most magical and dreamy pieces inspired by, respectively, the profusion of flowers in May and rays from outer space.

Alexander Zemlinsky: *Maiblumen blühten überall* (Richard Dehmel) for soprano and string sextet (1904) (10')

Rued Langgaard: *Upaaagtede Morgenstjerner* (Unnoticed morning stars) from *Symphony no. 14 The Morning* (1947-48) (8'). For string orchestra.

Niels-Ole Bo Johansen: *Den store Mester kommer - in Langgaard's own words (notes)*... (1920-24). Arrangement for vocal solo, youth choir, string orchestra and the young composer Andreas Egeberg Christiansen, based on various versions of Rued Langgaard's *Den store Mester kommer* (10'). First performance.

Lykke Appelon Ilkjær, soprano, student at The Royal Academy of Music in Aarhus and Aalborg
Choir and instrumentalists from Ribe Katedralskole and Esbjerg Kulturskole
RAMA Strings from The Royal Academy of Music in Aarhus and Aalborg
Conductor: Henrik Brendstrup

**Gitanjali Hymns and Rued Langgaard in German
15.00 Sct. Catharinæ Kirke**

In *Gitanjali Hymns* for solo piano, Rued Langgaard, basing himself on poems by Rabindranath Tagore, has created music of rare beauty that pays homage to the universe and the divine force that binds all creation together.

Rued Langgaard: *Gitanjali Hymns* (based on Tagore) BVN 149 (1918,1920) (30')

- I *The Light of thy Music*
- II *The Sky groans*
- III *The Far-Away Song*
- IV *Sailing*
- V *Summer Whisper*
- VI *Sky Solitude*
- VII *The restless Wind*
- VIII *The Sea of Silence*
- IX *Rainy Leaves*
- X *Golden Streams*

Berit Johansen Tange, piano

Interval

Presentation of *Rued Langgaard Perspektiven*, the first German book about Rued Langgaard. In 10 scholarly articles published in *Reihe Musikkontexte* a number of aspects are elucidated which are linked to Rued Langgaard's music, life and the culture of which he was part. Hear about the book and meet some of the authors.

Rued Langgaard, seen from Vienna.
Juri Giannini, editor of *Rued Langgaard Perspektiven*

Modern European musicology interprets Rued Langgaard.
Esben Tange

Rued Langgaard and the wealth of possible interpretations.
Bendt Viinholt Nielsen.

Rued Langgaard and the others.
Michael Fjeldsøe

Reading Langgaard's manuscripts.
Birgitte Ebert and Berit Johansen Tange

A glass of wine

Lyrical Symphony

20.00 The Cathedral

With the rarely played major work *Lyrical Symphony* Zemlinsky has created a gripping musical narrative about longing, love and farewell – in a refined Romantic idiom that shows Viennese culture from its loveliest side. Rued Langgaard's *A Thing of the Past* is a symphonic orchestral work inspired by the enchanting Nordic summer nights and completed in Ribe in 1941. Rued Langgaard began to compose the work as early as 1917 and it also exists as a version as *Symphony no. 5*, but for the first time it is now being performed in its final version. The concert starts with three songs by Alma Mahler, performed for the first time in Denmark in an orchestration by the Finn Jorma Panula.

Alma Mahler: From *Fünf Lieder*. Arranged for orchestra by Jorma Panula (1924/2021).

- *Der Erkennende* (Franz Werfel)
- *Lobgesang* (Richard Dehmel)
- *Hymne an die Nacht* (Novalis)

Rued Langgaard: *A Thing of the Past* for orchestra (1917-18, 1919, 1940-41) BVN 140 (20'). First performance of the 1941 version.

Interval

Alexander Zemlinsky: *Lyrical Symphony* for soprano, baritone and orchestra to a text by Rabindranath Tagore, op. 18 (1922-23) (43'). Poems from *Der Gärtner* (1913) *The Guardian of the Flowers* (Danish 1914)

- *I Ich bin friedlos, ich bin durstig nach fernem Dingen*

- *II O Mutter, der junge Prinz*
- *III Du bist die Abendwolke*
- *IV Sprich zu mir Geliebter*
- *V Befrei mich von den Banden deiner Süße, Lieb*
- *VI Vollende denn das letzte Lied*
- *VII Friede, mein Herz*

Trine Bastrup Møller, soprano
Jens Søndergaard, Baritone
Sønderjyllands Symfoniorkester
Conductor: Kristiina Poska

Langgaard Lounge

22.30 Hotel Ribe

Meet a number of the day's artists, enjoy a glass of Grüner Veltliner from Austria or a porter from Ribe Brewery and listen to rarely heard salon music by Rued Langgaard.

Rued Langgaard: *At the Hotel 'Kongen af Danmark', Niels Juelsgade (7')*. From *Sonata no. 3 'Memories of Harvest Time'*, BVN 268 (1941)

Kristian Riisager, piano
Moderator: Jens Cornelius

Saturday, 4 September

The Quiet City

11.00 The Cathedral

With Rued Langgaard's *Rosengård Songs* and some of Zemlinsky's and Alma and Gustav Mahler's finest songs in choral versions we can expect a concert that show to what extent the young Langgaard was related to composers from Vienna. All four composers display exquisite mood painting in music. In the works by Ernst Toch and Stefan Wolpe, both influenced by Viennese culture, we can get to know some of the new experiments typical of composers who attempted to resist the Nazis.

Rued Langgaard: *Evening Mood* BVN 109 (1915) (4')

Alma Mahler arr. Clytus Gottwald: *Drei frühe Lieder* (1910)

- *Die stille Stadt* (Richard Dehmel)
- *Laue Sommernacht* (Otto Julius Bierbaum)
- *Bei dir ist es traut* (Rainer Maria Rilke)

Alexander Zemlinsky arr. Clytus Gottwald: *Zwei Gesänge* from *Sechs Lieder auf Gedichte von Maurice Maeterlinck* op. 13 (1910, 1913)

- *Als ihr Geliebter schied*
- *Und kehrt er einst heim*

Gustav Mahler: arr. Clytus Gottwald: *Die zwei blauen Augen* (6') from *Lieder eines fahrenden Gesellen* (1884-5/1896)

Ernst Toch (1887-1964): *Gesprochene Musik* (Spoken music) (1930) (10')

- *oaoaoa*
- *ta tam ta tam ta tam*
- *Fuge aus der Geographie*

Stefan Wolpe (1902-1972): *To Kinesiske Gravskrifter* Op. 25 (1937) for choir and percussion (8')

Rued Langgaard: *Rosengaard Songs* BVN 164 (1919) (11')

- *Yes, I may kiss you, dearest love*
- *Behind the wall small roses grow*
- *The Tree*

Danish National Vocal Ensemble

Kasper Grøn og Relmu Levalle Campusano, percussion in *Two Chinese Epitaphs*

Conductor: Marcus Creed

Vienna – a modern romantic dream city

While the imperial city of Vienna was beginning to disintegrate, Freud was uncovering the dark depths of the human mind and artists were creating dream works of hitherto unknown beauty.

Personalities in Vienna around the year 1900

15.00 Sct. Catharinæ Kirke

Lecture by Christine Proksch, MA in comparative literary history, cultural journalist and author of, among other works, *Destination Vienna*. Resides in Vienna.

Destruction and Dream

As in Beethoven's symphonies, the hero finally triumphs in Mahler's *Symphony no. 1*, but now only in the underworld. The symphony is a grandiose musical scene in which nature, folk tale and existential crisis merge and the old world is laid in its grave. This paves the way for new artistic forms of knowledge, several of which derived from Vienna.

Gustav Mahler: *Symphony no. 1* (1884-89). Arrangement for Chamber orchestra by Klaus Simon.

Esbjerg Ensemble and musicians from Syddansk Musikonservatorium

The Viennese World of Yesterday – The Cloisters

Viennese café, with coffee and cakes. In cooperation with Quedens Gaard, Ribe.

Viennese café music played on wind instruments by members of Esbjerg Ensemble

I walk midst flowers

Kl. 20 Sct. Catharinæ Kirke

Songs by Alma Mahler, Alexander Zemlinsky and Rued Langgaard in a visual dialogue with pictures by Gustav Klimt, where nature and eroticism blend into a unity. In Zemlinsky and Alma Mahler we experience to an unusual extent a world rich in longing and intimations of death, with beauty as the omnipresent fellow player. And in Langgaard's songs there is an extra, ecstatic dimension. In the concert

interval, we take a close look at Alma Mahler's life when the actor Katrin Weisser appears in the form of Alma as she looks back at a life of art, with some of its most important players as the focal point.

Alexander Zemlinsky: *Sechs Lieder auf Gedichte von Maurice Maeterlinck* op. 13 (1910, 1913) (17')

- *Die drei Schwestern*
- *Die Mädchen mit den verbundenen Augen*
- *Lied der Jungfrau*
- *Als ihr Geliebter schied*
- *Und kehrt er einst heim*
- *Sie kam zum Schloß gegangen*

Rued Langgaard: Three songs to texts by Emil Rittershaus (16')

- *Für dich!* BVN 44 (1909)
- *Frühlingsnacht* BVN 48 (1911)
- *Im Mai* BVN 50 (1911)

Interval and intermezzo in the Cloisters

Meet Alma Mahler (8')

Monologue: Katrin Weisser

Text: Eva Sommestad Holten from the play *Alma Mahler*, first performance by Cph Chamber Performance.

Alma Mahler: *Vier Lieder* (1901-1911) (13')

- *Licht in der Nacht* (Otto Julius Bierbaum)
- *Waldseligkeit* (Richard Dehmel)
- *Ansturm* (Richard Dehmel)
- *Erntelied* (Gustav Falke)

Rued Langgaard:

- *Du Tropfen Thau* (4') from *Waldeslieder* (Oscar von Redwitz) BVN 81 (1914)
- *Marienlied* (Joseph von Eichendorff) BVN 76 (1914) (3')

Alma Mahler: *Fünf Lieder* (1900-1901) (13')

- *Die stille Stadt* (Richard Dehmel)

- *In meines Vaters Garten* (Otto Eric Hartleben)
- *Laue Sommernacht* (Otto Julius Bierbaum)
- *Bei dir ist es traut* (Rainer Maria Rilke)
- *Ich wandle unter Blumen* (Heinrich Heine)

Signe Asmussen, soprano

Sophie Haagen, mezzo-soprano

Berit Johansen Tange, piano

Lars Egegaard Sørensen, lighting design

Esben Tange, concept

Transfigured Night

22.30 The Cathedral

In his *String Quartet no. 2* Alexander Zemlinsky shows himself from his most passionate side. In music that alternates between high tension and a magically transfigured state of stasis, he recalls fateful events in the Viennese art environment. Despite the fact that the music is abstract, it is like an open book that grants access to emotional depths in the subconscious.

Alexander Zemlinsky: *String Quartet no. 2* (1913-15) (38')

- *Sehr mäßig - Heftig und leidenschaftlich - Andante mosso - Etwas rascher* –
- *Adagio* –
- *Schnell (die Achtel)* –
- *Andante - Allegro molto - Langsam - Andante*

Esbjerg Ensemble

Sunday, 5 September. Afternoon

Morning Service

10.00 Ribe Cathedral

Music by Rued Langgaard

Tagore, Freud, Strauss, Böcklin and Rodenbach – what did Langgaard read, see and hear?

13.00: Langgaard Salen, Kannikegården

Rued Langgaard was only a boy around the year 1900, but throughout his life he was deeply interested and drawn to this period. What things in the culture around 1900, though, left deep traces in his world of ideas and music?

Bendt Viinholt Nielsen delves into the sources and attempts to answer this question.

Trio con Brio in Vienna

15.00 Sct. Catharinæ Kirke

At the final concert featuring Trio con Brio, which was formed in Vienna more than twenty years ago, we experience the young Zemlinsky. With his *Clarinet Trio*, op. 3, here performed in a piano trio version, he impressed the ageing Brahms with darkly brooding, well-turned music than was not far removed from Brahms' own music. Experience too Alma and Gustav Mahler in a rare, harmonious musical meeting when the song *Licht in der Nacht* in a version created for the occasion introduces Mahler's *Piano Quartet*. In Rued Langgaard's piano trio *Mountain Flowers* inspiration comes from a mountain forest where there is a ghostlike sighing in the mountain peaks.

Rued Langgaard: Two pieces based on Rabindranath Tagore: *Gitanjali*

- *The Sea of Silence* (Version 1929) BVN 201 (1918/1929) (3')
- *Streams of Happiness* BVN 202 (1929) (4') First performance.

Alma Mahler: *Licht in der Nacht* in a version for cello and piano. From *Vier Lieder* (1915)

Gustav Mahler: *Piano Quartet in A minor* (1875-76) (10')

Johannes Brahms: *Piano Trio in C minor*, op. 101 (1886) (21')

- *Allegro energico*
- *Presto non assai*
- *Andante grazioso*

- *Allegro molto*

Interval

Rued Langgaard: *Mountain Flowers* (1908) Piano Trio (9')

Alexander Zemlinsky: *Piano Trio*, op. 3 (1895) (25')

- *Allegro non troppo*
- *Andante*
- *Allegro*

Trio con Brio, Copenhagen

Soo-Jin Hong, violin

Soo-Kyung Hong, cello

Jens Elvekjær, piano

Michael Andreas Grolid, viola (in Gustav Mahler: *Piano Quartet*)