

Infinity – Rued Langgaard Festival 1-4 September 2022 **Per Nørgård, Else Marie Pade and Rued Langgaard**

The central theme of the festival is infinity and cosmic sounds in visionary works by Rued Langgaard, Else Marie Pade and Per Nørgård, who this year is celebrating his 90th birthday.

As a contrast, concrete music with sounds from everyday life created by young composers, Else Marie Pade and from Langgaard's piano, which, after 70 years, has now returned home to Ribe.

Thursday 1 September

Ongoing during the festival:

- Sit-down concerts. Oscar Micaelsson plays excerpts from *Summer Holidays in Blekinge* on Rued Langgaard's piano.
- Friday and Saturday, every hour on the hour between 9.00 and 19.00 (and Sunday 9.00-14.00) Else Marie Pade's *Seven Circles* (1958) (7,17') will be performed in the ruins of Kannikegården. At 14.00, however, the new works by Kristian Mølholm Larsen, Eros Pollaro and Johan Jøker Laustsen, which will be given their premiere at the opening concert.

Opening concert

From The Music of the Spheres to Langgaard's piano **16.00 The Cathedral Square**

During Rued Langgaard's *Sfærernes Musik* sounds can be heard from an alien planet in the section *The Gospel of Flowers*. You can hear them here in an electronic version created for The Cathedral Square and the soprano Carina Tybjerg Madsen. As well as completely new works by three young composers from the Electronic Music and Sound Art line at the Danish National Academy of Music (SDMK), inspired by Else Marie Pade's electronic star-work *Seven Circles* and Per Nørgård's infinity series. The opening concert concludes with short walks to the ruins in Kannikegården and The Old City Hall, as Rued Langgaard's piano – a beautiful Bechstein grand piano from the 1890s – which, after many years, has now returned to Ribe.

Opening speech by Flemming Just, Director of Southwest Jutland Museums.

Rued Langgaard: *Gospel of Flowers* from *The Music of the Spheres* (1916-18)
Electronic version by Asger Langberg Søndergaard. First performance.
Carina Tybjerg Madsen, soprano

Downpour from Infinity by Esben Tange

Kristian Mølholm Larsen: *Body* (7') First performance.
Eros Pollaro: *Cosmo* (9') First performance.
Johan Jøker Laustsen: *Seven Circles for manipulated organ* (7') First performance.

As a conclusion to the opening concert at 16.45, 17.00 and 17.15:

- Else Marie Pade: *Seven Circles* (1958) (7.17') performed in the ruins of Kannikegården.
- Oscar Micaelsson plays excerpts from Rued Langgaard's *Summer Holidays in Blekinge* (1916) on Langgaard's piano in The Old City Hall.

Cycle I Watchman's Song **20.00 Sct. Catharinæ Kirke**

Marathon performance of all of Rued Langgaard's works for violin and piano, in a dialogue with a number of works by Per Nørgård for solo cello. The two movements of Per Nørgård's Sonata no. 2 represent complementary sides of life, 'off stage' and 'on stage', the two sides of a coin or yin and yang.

Rued Langgaard was an out-and-out Romanticist as a teenager. In *Aubade* – which Langgaard composed at the age of 14 – the expression is beautiful and chaste. A couple of years later, Langgaard, in his unfinished *Sonata* opens up an intense inner emotional life with violent contrasts. In the second half, however, he abandons himself to a supernatural beauty. In his *Sonata no. 2 (The Great Master Cometh)*, Langgaard plays through themes from *Antichrist*, making use of his melody to Ingemann's hymn *The Great Master Cometh*, he introduces the idea of God the Father sitting at the melting pot, waiting for the moment when he can see humanity in his own mirror image in the purified silver. A bonus at this concert is the first performance of *Watchman's Song* by the 12-13 year-old Rued Langgaard.

Per Nørgård: *Sonata for solo cello no. 2: Sonata in due tempi* (1980) (18')
- Solo intimo (1953) (10')

Rued Langgaard: *Aubade* BVN 23 (1907) (6')

Rued Langgaard: *Sonata* (unfinished) 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)

Interval and Watchman's Song in a procession from the cloisters into the church.

Rued Langgaards: *Watchman's Song* BVN 10 (1906) with bass singer (3')
First performance.

Per Nørgård: *Sonata for solo cello no. 2: Sonata in due tempi* (1980) (18')
- Solo in Scena (1980) (8')

Rued Langgaard: *Sonata no. 2 'The Great Master Cometh'* BVN 167 (1920-21) (27')
- Poci animato con devozione – Allegro – Frenetico – Poco più tranquillo – Lento rigoroso – Grave – Poco tranquillo – Femminile e virile e con lustro

Jakob Kullberg, cello

Gunvor Sihm, violin
Berit Johansen Tange, piano

Jens Sønderstrup, bass
Henrik Lykke, watchman in Ribe

Langgaard Lounge – Langgaard's piano
22.30 The Old City Hall

Listen to Oscar Micaelsson play on Rued Langgaard's piano and meet some of the day's artists, who will answer questions from those present while we enjoy a glass of Rued Langgaard porter from Ribe Brewery.

Rued Langgaard: excerpts from *Gitanjali Hymns*, *Insanity Fantasy* and *Little Summer Memories*.

Oscar Micaelsson, piano

Host: Karen Bendix

Friday 2 September

Member of the Resistance and Danish pioneer of electronic music
10.30-11.15 Ribe Katedralskole

Lecture: Henrik Marstal on Else Marie Pade

24 hours in Copenhagen 1958 – The Sound of Ribe 2022
11.40-12.15 Ribe Katedralskole

The Sound of Ribe 2022 (3') A

A sound art work created by pupils at Ribe Katedralskole in collaboration with students at the Danish National Academy of Music (SDMK).

Else Marie Pade: *Symphonie magnétophonique* (1958) (19.27')

A video projection of Else Marie Pade's score, which shows everyday sounds from trilling larks and a milkman's whistling via bicycle bells and trams during rush hour to evening dance music and finally heartbeats and snoring.

Langgaard's piano
14.00 The Old City Hall

Free sit-down concert. Oscar Micaelsson plays excerpts from Rued Langgaard's *Summer Holidays in Blekinge* (1916) on Langgaard's piano – a beautiful Bechstein grand piano from the 1890s – which, after many years, has now returned to Ribe.

The tears of music

15.00 Sct. Catharinæ Kirke

With the variations based on a theme that portrays softly flowing tears by the English Renaissance composer John Dowland, this concert is swathed in black mourning crape. In Per Nørgård's *I hear the rain*, water is also present in an inspiration of the sound of a seashore down by The Indian Ocean which meets Michael Strunge's view of rain as seen through a city window. And with Rued Langgaard's four songs to texts by Norwegian poets and his *Rosengard Songs*, linked to the memory of lost love, the scene is set for an unusually evocative concert.

Per Nørgård: *I hear the rain* (Michael Strunge) (1989/1992) (6')
Maya Dances (excerpts from *Siddharta* 1974-79) (4')

John Dowland: *Lachrimæ antiquae* (old tears) (1604) (arr. Paul Hillier)

Rued Langgaard: *Evening Mood* (Jørgen Moe) BVN 109 (1915) (4')
(*Sinfonia interna* conclusion)
Enticing Tones (J.S. Welhaven) BVN 112 (1916) (5')
The Mountain Maid (Erik Bøgh) BVN 114 (1916) (3')
The Autumn Bird (Herman Wildenvey) BVN 141 A (1918) (9')

John Dowland: *Lachrimæ gementes* (sighing tears) (1604)
(arr. Paul Hillier)
Lachrimæ tristes (sad tears)

Rued Langgaard: *Rosengard Songs* (Thor Lange) BVN 164 (1919) (11')
- *Kiss you I may, my dearest*
- *Behind the wall grow roses small*
- *The tree*

John Dowland: *Lachrimae Veræ* (true tears) (1604) (arr. Paul Hillier)

Per Nørgård: *Wie ein Kind* (1980) (16')
- *Wiegen-lied* (Adolf Wölfli)
- *Frühlings-lied* (Rainer Maria Rilke)
- *Trauermarsch mit einem Unglücksfall* (Adolf Wölfli)

ARS NOVA Copenhagen

Conductor: Paul Hillier

Langgaard's piano

17.00 The Old City Hall

Free sit-down concert. Oscar Micaelsson plays excerpts from Rued Langgaard's *Summer Holidays in Blekinge* (1916) on Langgaard's piano – a beautiful Bechstein grand piano from the 1890s – which, after many years, has now returned to Ribe.

Gilgamesh

Ribelund Festsal

Per Nørgård's *Gilgamesh* is a pioneer major work in contemporary Danish opera, and it was awarded the Nordic Council Music Prize in 1974. The text is based on one of the oldest accounts of the Creation, the 4000-year-old Gilgamesh epic from Mesopotamia, which portrays the super-hero and anti-hero Gilgamesh, who both loses and gains love in his restless search for power and eternal life. The singers and musicians performing in the opera do so on an equal footing in a mythological universe around which the sun-god Shamash – the conductor – orbits, and in which the audience get right up close to the dramatic events. And with music which, permeated by beauty beyond new and old, open up completely new horizons, the scene is set for a musical-dramatic experience that is unequalled.

For the first time, the Rued Langgaard Festival invites you inside Ribelund, which, despite its position in the heart of Ribe, is an unknown place to many people. An obvious choice of venue for this 4000-year-old actuality.

19.00 The World of Gilgamesh

Introduction to the Gilgamesh epic, on which Per Nørgård's opera *Gilgamesh* is based.

Lecture: Nicole Brisch, PhD and Assistant Professor in Assyriology at the University of Copenhagen and Ulla Koch, PhD in Assyriology.

20.00

Per Nørgård: *Gilgamesh* Opera (in 6 days and 7 nights), for 6 instrumental and vocal ensembles. (1971-72) (90')

Libretto by the composer (based on the Babylonian epos).
Gilgamesh, King of Uruk: David Danholt, tenor

Enkido, primitive man: Leif Jone Ølberg, baritone
Aruru, God of Creation, Lord of Animals: Carina Tybjerg Madsen, soprano
Ishtar, Goddess of Love and War: Louise McClelland, soprano
Huwawa, demonic giant: Joar Sörensson, tenor
Siduri, divine serving maid: Snæfrídur Björnsdóttir, soprano
Utnapishtim, the immortal, the wise one: Johannes Bötker, bass
Utnapishtims wife: Åsne Sandegren, mezzo-soprano

Citizens of Uruk

Anna Theresa Torgersson, Anna Gerda Sylvest, soprano
Christina Herrestahl (also Ishara), Astrid Lychou, contralto
Didrik Wisén, Jakob Nilsson, tenor
Jens Sønderstrup, Victor Kassebeer (also priest), bass

Beasts of the Forest

Nicole Chan, Anna Christine Bauer, Anna Hjortkjær, Victoria Sjögren, soprano

Musicians:

Charlotte Norholt (EMV), Stefan Diaconu (EE), Sofia Ericson (DJM), Viktoria Skokanova (DJM), flute
Peter Kirstein (EMV), oboe
Fatima Trives-Escolano (EMV), Ron Chen-Zion (EE), Wei Pan (DJM), clarinet
Lloyd Griffin (DJM), Ernst Remmel (DJM), trumpet
The Bull of Heaven: Jonathan Henneveld (DJM), trombone
Kasper Grøn (SDMK), Mathias Haslund Birch (SDMK) Oskar Hjorth (SDMK), percussion
Chiara Sannicandro (EE), Carlota Combis Clara (EE), Signe Madsen (EMV), violin
Sanna Ripatti (EMV), viola
Jonathan Slaatto (EMV), cello
Mathæus Bech, double bass
Steaphanie Schaimbeul (DKDM), harp
Frederik Munk Larsen, guitar, lute
Christian N.K. Hansen, mandolin (DJM)
The Serpent: Johannes Christensen (SDMK) slide whistle, comb, harmonica, recorders, etc.
Torben Sminge, electronic sounds

Shamash, The Sun God: Magnus Larsson, conductor

Urshabani, Ferryman of the Underworld, Dan Møller
Scorpion beings: Peter Brun, Henrik Lykke, Anne Nielsen
Young Gilgamesh: Casper Møller Henriksen

Staging: Esben Tange

Lighting design: Lars Egegaard Sørensen

Vocal instruction: Helene Gjerris

Producer: Signe Møldrup Zink

Rehearser: Oscar Micaelsson

Constumes: Birthe Hald, Birte Nørgaard, Lene Unnerup, Kamma Marthinsen

Scenery and requisites: Theo Rieck, Peter Bruun

A cooperative venture between Esbjerg Ensemble (EE), Ensemble MidtVest (EMV), The Royal Danish Academy of Music (DKDM), The Danish National Academy of Music (SDMK) and Det Jyske Musikkonservatorium (DJM).

Langgaard Lounge – Per Nørgård improvisation

22.30 Hotel Ribe

Experience a video recording with the 89-year-old Per Nørgård together with musical friends and meet some of the day's artists, who will answer questions from those present while we enjoy a glass of Rued Langgaard porter from Ribe Brewery.

Improvisation 2021-22 (20')

Per Nørgård, Jakob Kullberg and Kresten Osgood. First showing.

Host: Karen Bendix

Saturday 3 September

Langgaard's piano

10.00 The Old City Hall

Free sit-down concert. Oscar Micaelsson plays excerpts from Rued Langgaard's *Summer Holidays in Blekinge* (1916) on Langgaard's piano – a beautiful Bechstein grand piano from the 1890s – which, after many years, has now returned to Ribe.

The winner of the Langgaard Competition 2022 – Achilles and the Tortoise

11.00 Sct. Catharinæ Kirke

At the second Rued Langgaard Competition in May in KoncertKirken in Copenhagen a number of highly talented Lied duos participated. The young duo Laura Hilden and Ruben Høgh was awarded a fine first prize after two days of competition, during which they impressed everyone with colourful interpretations characterised by a gripping narrative. For this concert, they have compiled a personal programme with songs by the Austrian composer Franz Schrecker who, like Langgaard, had a predilection for the dark and the dramatic. The programme does, however, contain playfully light-hearted songs about nature and love by Per Nørgård and Rued Langgaard.

Per Nørgård's *Achilles and the Tortoise* is virtuoso music that balances on dangerous ground and is based on the famous paradox of the Greek philosopher Zenon, in which he proves that Achilles will never be able to catch up with the tortoise if the tortoise is given only a slight head start. You can also listen to Hans Abrahamsen, who studied under Per Nørgård, talk about his great Danish fellow-composer.

Rued Langgaard: *Im Mai* (Emil Rittershaus) BVN 50 (1911) (5')

Franz Schrecker: *Fünf Gesänge für tiefe Stimme* (1909) (15')

- *Ich frag' nach dir jedwede Morgensonne* (aus "Tausend und ein Nächten")
- *Dies aber kann mein Sehnen nimmer fassen* (E. Ronsperger)
- *Die Dunkelheit sinkt schwer wie Blei* (E. Ronsperger)
- *Sie sind so schön, die milden, sonnenreichen* (E. Ronsperger)
- *Einst gibt ein Tag mir alles Glück zu eigen* (E. Ronsperger)

Per Nørgård: From *6 Songs* op. 14 (1955-57/1972) to texts by Danish poets (7')

- *Vinternat* (Jens August Schade)
- *På Himmelbjerget* (Jens August Schade)
- *Den jyske blæst* (Johannes V. Jensen)

Rued Langgaard: (13')

- *Lys Nat* (Vilhelm Kragh) from *Five Erotic Poems* BVN 99 (1915)

- *Vi tænkte slet ikke* (Vilhelm Kragh) from *Four Songs* BVN 100 (1915)
- *Skum* (Ewald Sundberg) from *Youth* BVN 340 (1947)
- *Der Tod das ist die kühle Nacht* (Heinrich Heine) from *Lyrisches Intermezzo von Heinrich Heine* BVN 101 (1915)
- *Das Auge* (Emil Rittershaus) BVN 47 (1911)

Interval

Per Nørgård: *Achilles and the Tortoise* (1983) (10')

Hans Abrahamsen in conversation with Esben Tange about Per Nørgård

Per Nørgård: *Achilles and the Tortoise* (1983) (10')

Laura Hilden, mezzo-soprano

Ruben Høgh, piano

Kristoffer Hyldig, piano

Langgaard's piano

13.00 The Old City Hall

Free sit-down concert. Oscar Micaelsson plays excerpts from Rued Langgaard's *Summer Holidays in Blekinge* (1916) on Langgaard's piano – a beautiful Bechstein grand piano from the 1890s – which, after many years, has now returned to Ribe.

Cycle II Lunar Dreams

15.00 Sct. Catharinæ Kirke

Marathon performance of all of Rued Langgaard's works for violin and piano, in a dialogue with a number of works by Per Nørgård for solo cello. In his *Sonata no. 4* Per Nørgård invites us to enter a dream-world, and via the title *Rhizome*, which comes from biology and designates a rootstock, a tangled network of roots, hidden beneath the earth's surface, Nørgård makes it clear that anything may happen.

Rued Langgaard writes his *Violin Sonata no. 3* in the mid-1940s, when he cultivates the past with a retrospective look towards Niels W. Gade, though with quirky details that are highly typical of him.

In *Sonata no. 1 Violen* the young Rued Langgaard cultivates a Romantic, passionate mode of expression that contains reminiscences of such composers as Grieg, Brahms and Richard Strauss. By means of the title *Violen*, which is related to the Italian term *viola*, Langgaard expresses the fact that it is the deep register of the violin which is particularly made use of.

Per Nørgård: *Sonata no. 4 for solo cello. Rhizome* (2007) First suite
Lunar Dreams (17')

- Unducted
- No Exit
- The White Room
- Driven
- Exit/Exiled

Rued Langgaard: *Violin Sonata no. 3* (1945-49) (24')

- Allegro sempre. Precisely and emphatically
- Allegro
- Scherzo. Grazioso fiero
- Espressivo
- Finale. Allegro molto

Interval

Rued Langgaard: *Sonata no. 1 Violen* BVN 94 (1915; rev. 1945) (41')

- Maestoso fiero espressivo
- Molto allegro scherzoso
- Lento cogitoso
- Molto allegro marcato

Jakob Kullberg, cello

Gunvor Sihm, violin

Berit Johansen Tange, piano

Langgaard's piano

17.00 The Old City Hall

Free sit-down concert. Oscar Micaelsson plays excerpts from Rued Langgaard's *Summer Holidays in Blekinge* (1916) on Langgaard's piano – a beautiful Bechstein grand piano from the 1890s – which, after many years, has now returned to Ribe.

Banquet – Songs from a Wall. Not included in the festival pass.

17.30 Ribe Katedralskole

Banquet, community singing and popular songs by Else Marie Pade, composed while a prisoner at the Frøslevlejren camp during the Second World War.

Per Nørgård: *Plant a tree to grow tall* (Piet Hein) (1967). Community song.
(<https://johnirons.blogspot.com/2022/06/piet-hein-du-skal-plante-et-tr.html>)

Else Marie Pade: *Songs from a Wall* (Else Marie Pade) (1944-45/2005).

Udvalg af fem slagere. (Selection of five hits)

- *Du og jeg og stjernerne*
- *Hvis du vidste*
- *Swingsko*
- *Hjertets underfulde rytme*
- *En lille melodi med forår i*

Mathias Kvistborg, vocal

Nickolai Fanger-Jessen, vocal

Anna Bak Jessen, piano

The infinity series

20.00 Ribe Domkirke

The infinity series

20.00 Ribe Cathedral

In 1968, Per Nørgård ignited the discovery of Rued Langgaard's music when he presented his fellow-composer with the score of the visionary major work *The Music of the Spheres*. During that same period, Nørgård created his infinity series, which opens up new musical horizons closely connected to the infinite expanse of the universe. At this large-scale concert, in which the whole of Ribe Cathedral is included in Bo Gunge's realisation of *The Music of the Spheres*, we will also witness the birth of an infinity series in *Voyage into the Golden Screen* – a form of music in which Per Nørgård sets the scene for our being able to 'rediscover ourselves as cosmic beings'.

The concert also features *Voyage into the Broken Screen*, where, as a composer of mature years, Per Nørgård pays tribute to his Nordic predecessor Sibelius and further develops the infinity series of his earlier days. Lastly, the concert offers no less than a world premiere of Hans

Abrahamsen's orchestral transcriptions of three of Langgaard's *Gitanjali Hymns*, which pay homage to the universe and the divine force that unites everything in it.

Per Nørgård: *Voyage into the Golden Screen*
for chamber orchestra (1968) (20')

- I Lento molto
- II Lento, poco rubato

Rued Langgaard: Three pieces from *Gitanjali Hymns* (based on Tagore) (1918) for orchestra. Transcribed by Hans Abrahamsen (2020) (15'). First performance

- *The Sea of Silence*
- *Rain-heavy Leaves*
- *Golden Streams*

Interval

Per Nørgård: *Voyage into the Broken Screen – Hommage à Sibelius* for string orchestra (1995) (5'). Danish first performance.

Rued Langgaard: *Music of the Spheres* for solo voices, choir, orchestra and distant orchestra BVN 128 (1916-18) in the version *Space Journey to Music of the Spheres*. Designed by Bo Gunge for a spatial performance in a cathedral (35')

Carina Tybjerg Madsen, soprano
Vor Frelser Kirkes Kor
Sønderjyllands Symfoniorkester
Students from Det Jyske Musikkonservatorium (distant orchestra in Music of the Spheres)
Conductor: David Niemann
Choir rehearsals: Mikkel Andreassen
Lighting design: Lars Egegaard Sørensen

Langgaard Lounge – I Ching 22.30 Ribe Katedralskole

Listen to an iconic percussion work by Per Nørgård.

I Ching is a 1000-year-old Chinese book of oracles which, by combining yin and yang in so-called hexagrams, gives insight into a number of life's states of being.

Per Nørgård: *I Ching* (25') (1982-83)

- I. Thunder Repeated: The Image of Shock (hexagram no. 51)
- II. The Taming Power of the Small – 9 sounds (hexagram no. 9)
- III. The Gentle, the Penetrating (hexagram no. 57)
- IV. Towards Completion: Fire over Water (hexagram no. 64)

Per Nørgård: *I Ching* (25') (1982)
Christian Martinez, percussion

After the concert we continue:

Hotel Ribe

Meet some of the day's artists, who will answer questions from those present while we enjoy a glass of Rued Langgaard porter from Ribe Brewery.

Host: Karen Bendix

Sunday 4 September

Divine Service

10.00 Ribe Cathedral

With music by Rued Langgaard and Per Nørgård.

Langgaard as a pioneer

11.30 and 13.15 Langgaard Salen, Kannikegården

Lecture by Bendt Viinholt Nielsen on the infinite and the concrete in Rued Langgaard's music and conceptual world.

Langgaard's piano

12.00 The Old City Hall

Free sit-down concert. Oscar Micaelsson plays excerpts from Rued Langgaard's *Summer Holidays in Blekinge* (1916) on Langgaard's piano – a beautiful Bechstein grand piano from the 1890s – which, after many years, has now returned to Ribe.

Langgaard's piano

14.00 The Old City Hall

Free sit-down concert. Oscar Micaelsson plays excerpts from Rued Langgaard's *Summer Holidays in Blekinge* (1916) on Langgaard's piano – a beautiful Bechstein grand piano from the 1890s – which, after many years, has now returned to Ribe.

Cyklus III Prayer

15.00 Sct. Catharinæ Kirke

Marathon performance of all of Rued Langgaard's works for violin and piano, in a dialogue with a number of works by Per Nørgård for solo cello. *Sprayer* is the subtitle of the first and last movements of Per Nørgård's Solo Sonata no. 3, while the middle movement is described as 'scream'. In the last years of his life, Rued Langgaard cultivated extremes to an increasing extent. On the one hand, peaceful heavenly abandonment and, on the other hand, the absurd, where the music is in danger of disintegrating as a result of insane fury. Both aspects can be heard in *Sonata no. 4 Parce nobis, Jesu, Écrasez l'infâme* (Crush the infamous) and in *Sunday Sonata. Small Grand Symphony*, which includes an organ, and Jakob Kullberg is let loose in a free interpretation of an orchestral piece of 16 bars. We conclude with *Short Violin Sonata*, which features pleasantly vigorous music.

Per Nørgård: Sonata no. 3 for cello solo *Sonata breve: What is the word* (1999) (8')

- Lento
- Imposante
- Andante

Rued Langgaard: *Andante Religioso* BVN 407 (1950) (5')

Rued Langgaard: *Sonata no. 4 Parce nobis, Jesu* BVN 376 (1949) (20')

- *Doux!* Not fast
- *Prière*
- *Scherzo* Fast, elegant
- *Presto furioso*
- *Finale Allegro*

Interval

Rued Langgaard: *Écrasez l'infâme* (Crush the infamous) BVN 385 (1949) (6')

- Precisely and emphatically
- Same Tempo
- Precisely and emphatically
- Precisely and emphatically
- Precisely and emphatically

Rued Langgaard: *Sunday Sonata. Small Grand Symphony* BVN 393 (1949-50) (15')

- Poco allegro marcato (violin and piano)
- Slowly, urgently (violin and piano)
- (organ)
- Moderato. Precisely and emphatically (orchestral piece freely interpreted by Jakob Kullberg)

Short Violin Sonata BVN 372 (1949) (4')

Allegro – Adagio divota – Scherzo agitato – Finale. Lively!

Jakob Kullberg, cello

Gunvor Sihm, violin
Berit Johansen Tange, piano

Birgitte Ebert, organ