

## Rued Langgaard Festival 2024 4-8 September

### Belief – Anton Bruckner, Benna Moe and Rued Langgaard

In 2024, the Rued Langgaard Festival starts earlier than usual on Wednesday, 4 September, as Anton Bruckner was born on precisely this day 200 years ago. During his lifetime, Rued Langgaard was one of the first who sought to get Bruckner's music performed in Denmark.

Although they lived in different periods, both Bruckner and Langgaard firmly believed that music can bring us closer to a spiritual reality. This is especially obvious in Bruckner's monumental symphonies, of which Symphonies nos. 4, 7 and 8 will be performed in various versions in Ribe Cathedral and the old abbey church of Sct. Catharinæ.

**The organ** plays an important role at the festival since both Bruckner and Langgaard were organists who gained inspiration from this great instrument. The same applies to the Danish composer Benna Moe (1897-1983), who deserves to be rediscovered. She composed in a late-Romantic style and her music ranges widely, from folk music to religious songs and colourful music played on a cinema organ.

*Dora – Summer 1913* is the title of a new musical performance for an actor, a soprano and a pianist about Rued Langgaard's great love, Dora From, whose identity has only recently been made public. The performance reveals how Langgaard's infatuation with Dora followed him throughout his life. Through Dora as an older woman who looks back over his meetings with Rued, we gain a better understanding of the romantic and ecstatic music during this period. Dora is played by Lotte Andersen, and

*Dora – Summer 1913* will be given its first performances at the Rued Langgaard Festival.

At Rued Langgaard Festival 2024 a two-year **choral project** culminates in two concerts, and when local choirs from Ribe, South and Southwest Jutland as well as Det Unge Vokalensemble and the festival audience meet on the cathedral square at the opening concert **The Cathedral Square sings**, among the works to be performed is *The Death of Queen Dagmar* in a new arrangement, inspired by Rued Langgaard's fantasia based on the folk song.

The festival experience '**a state of Langgaard**' – with a blend of music, talks, urban space and social events – is to be developed further in 2024, with special focus on the magic hours when day and night change places. With the **picture of the year**, Johan Thomas Lundbye's *Den opgående sol over havet* (The Sun Rising over the Sea, 1838), forming the backdrop for the visual staging of the concerts, the focus is on a Romantic artist who, with his sense of metaphysical perceptions of nature, forms a bridge to the three thematic composers of the festival. And with the poetical concert walk **Rued Langgaard's morning**, which starts at sunrise and takes place around Ribe Art Museum and down by Ribe River, musicians from various genres meet in a new interpretation of Langgaard's *Symphony no. 14 – The Morning*.

### Programme

**Motherboard: *Only the voice remains*.** The sculpture and sound installation *The Break* has been designed by the scenographer Peter Schultz and will be placed on the cathedral square throughout the festival.

The title *Only the voice remains* comes from a poem by the Iranian writer Forugh Farrokhzad.

By means of *The Break* the ‘human voice’ and ‘the voice of nature’ can be experienced reflected in the surroundings.

### **Wednesday 4. September**

#### **Early evening**

#### **Dora – Summer 1913**

##### **17.00 Teatret Drakomir**

First performance of *Dora – Summer 1913* – a musical presentation of Rued Langgaard’s great love (70’).

Dora From was Rued Langgaard’s great love, and the feelings were mutual, even though they never formed a pair. Eleven years after Langgaard’s death, Dora looks back on the meetings they had and on Rued Langgaard the composer, someone she understood better than anyone else.

The performance is based on a course of events compiled by Henrik Engelbrecht and Esben Tange.

Further development and text: Lotte Andersen and Esben Tange

Dora: Lotte Andersen

Signe Asmussen, soprano

Berit Johansen Tange, piano

Staging: Esben Tange

Scenography: Simone Bartholin

Costumes: Birthe Hald

Lighting: Steffen Graumann

Songs and piano pieces by Rued Langgaard:

*Hawthorn* from *Flower Vignettes II* BVN 424 (1951)

*Forget-me-not* from *Flower Vignettes I* BVN 56 (May 1913)

*Erinnerung* from *Lieder von Goethe* BVN 60

*Hawthorn* from *Flower Vignettes I* BVN 56 (May 1913)

*Gleich und Gleich* from *Lieder von Goethe* BVN 60 (1913)

*Summer Whisperings* from *Gitanjali Hymns* BVN 149 (1918)

*On a Trip* from *Summer Holiday in Blekinge* BVN 123 (1916)

*Vergeblich* from *Lieder von Goethe* BVN 60 (1913)

*Melody* (Elisabeth Varshejevskij. Text: Thor Lange) BVN 86 (1914/1941)

*Sponsa Christi, taedium vitae* (The Bride of Christ, Ennui).

*Fantasia virtuosa*. BVN 297 (1944)

*Five Erotic Poems* (Vilhelm Krag) BVN 99

*Presto fiero* from *Sonata no. 2 Ex est* BVN 222 (1934. 1934-41, 1945)

*Scherzo* BVN 186:2 (1925)

*Sterben* (Emil Rittershaus) BVN 49 (1911)

*Autumn Angel* from *Insanity Fantasia* BVN 327 (1947/49)

*Forget-me-not* from *Flower Vignettes II* BVN 424 (1951)

#### **Today is Bruckner’s birthday**

##### **20.00 Sct. Catharinæ Kirke**

##### **Bicentenary celebration**

Bruckner referred to his Symphony no. 4 as ‘romantic’, and from the outset it is as if we are part of a dream where a signal bids a new day welcome, and where we then move out into nature, hear a serenade to a beloved and go hunting.

Rued Langgaard originally played his *Preludio patetico* with great success in Berlin in 1913, where *Symphony no. 1 Cliffside Pastorals* was given its first performance. He later wrote this shorter version, in which he pays tribute to Niels W. Gade by quoting Gade’s melody to the hymn *Syng højt min Sjæl* (Sing out, my Soul). In *Deserted Streets*, which is to be played ‘Fast and torridly’, we can visualise Rued Langgaard on one of his desperate nocturnal walks in Ribe.

Bruckner and Langgaard both loved to improvise on the organ. It will be most exciting to hear Philip Schmidt Madsen let the two composers meet in notes created on the spur of the moment.

Rued Langgaard: *Preludio patetico* BVN 231 (1913-35) (6')

Rued Langgaard: *Deserted Streets* BVN 373 (1949) (4')

Improvisation à la Bruckner on Rued Langgaard's *The Great Master Cometh* BVN 175 (1922)

Interval

Anton Bruckner: *Symphony no. 4* WAB 104 (1873-88)

Arrangement for organ by Thomas Schmögner (65')

- Bewegt, nicht zu schnell
- Andante quasi allegretto
- Scherzo: Bewegt. Trio: Nicht zu schnell. Keinesfalls schleppend
- Finale. Bewegt, doch nicht zu schnell

Philip Schmidt-Madsen, organ

### **Thursday 5 September**

#### **Dora – Summer 1913**

##### **11.00 Teatret Drakomir**

(see 4/9 17.00)

#### **Langgaard's piano**

##### **15.30 Det Gamle Rådhus (The Old City Hall)**

Sit-down concert with Benjamin Arnika Skydsgaard, who plays mood pieces by the festival's three composers on Rued Langgaard's historic Bechstein grand piano From Rued

Langgaard's Catholic-inspired *Chiesa madre* (Mother Church) via Anton Bruckner's *Erinnerung* to Benna Moe's dreamy *Gondolier's Serenade*.

Visit also the Rued Langgaard exhibition on the first floor of Det Gamle Rådhus.

#### **Festival opening – the Cathedral Square sings**

##### **16.30 The Cathedral Square sings**

Det Unge Vokalensemble, along with hundreds of choral singers from Southwest Jutland, Southern Jutland and the festival audience, join together in community singing in the heart of Ribe. With a newly composed festival fanfare, an arrangement made for the occasion, the moving adagio from Bruckner's *Symphony no. 7* and completely new vocal music by Signe Lykke the stage is set for a memorable event.

Jonas Hunt: *Langgaard Fanfare* on 'The Great Master Cometh' BVN 175 for brass quintet. First performance (2')

Opening speech. Bishop Elob Westergaard

Rued Langgaard: *The Great Master Cometh*. Motet (church melody) (B.S. Ingemann) BVN 175 (1922). Four verses. Solo, choir, tutti. Prelude for brass ensemble. Arrangement: Jonas Hunt

The spirit of the place: Festival leader Esben Tange

Benna Moe: *Catholic anthem* (Edgar Allan Poe). Arrangement for choir and brass ensemble by Jonas Hunt.

Anton Bruckner: *Locus iste* (This place) Graduale WAB 23 (1869) (3')

Anton Bruckner. *Adagio* from *Symphony no. 7*. Choir and brass ensemble. Text: Ave Maria. Arrangement by Jonas Hunt.

Motherboard: *Only the voice remains* (2024) (5')  
Prologue to Friday's opera performance around the sound installation *The Break*.  
Katinka Fogh Vindelev, soprano  
Morten Grove Frandsen, countertenor  
Signe Lykke, composer

Benjamin Friis Nielsen: *Elegy – The Death of Dagmar* (2023) in an arrangement for brass ensemble. First performance (2')

The folk song *The Death of Queen Dagmar*. Children's choir, boys' choir, girls' choir, youth choir, male choir, female choir, adult choir, public choir and brass ensemble. Arrangement by Rued Langgaard and Benjamin Friis Nielsen.

Det Unge Vokalensemble  
Local choirs from Ribe, Bramming, Esbjerg; South-west and Southern Jutland.  
Messing septet from the Danish Academy of Music (RDAM)  
Conductor: Poul Emborg

### **Langgaard's piano 17.30 Det Gamle Rådhus**

Sit-down concert with Benjamin Arnika Skydsgaard, who plays mood pieces by the festival's three composers on Rued Langgaard's historic Bechstein grand piano. From Rued Langgaard's Catholic-inspired *Chiesa madre* (Mother Church) via Anton Bruckner's *Erinnerung* to Benna Moe's dreamy *Gondolier's Serenade*.  
Visit also the Rued Langgaard exhibition on the first floor of Det Gamle Rådhus.

### **Bruckner's map of Austria 19.00 Langgaard Salen**

Hear about the culture of which Bruckner was a part – first as a choirboy in the St. Florian Monastery near Linz, then as a country teacher in the Austrian province and finally as an organist and composer in the imperial city of Vienna.  
Talk by the literary figure and Austrian connoisseur Jørgen Herman Monrad.

### **Langgaard Talents 20.00 Sct. Catharinæ Kirke**

The young mezzo-soprano Marie Borup and the Romanian pianist Stefan Macovei took the audience by storm at this year's Rued Langgaard Competition. With a strong scenic presence, they have taken his music to heart. In a programme created for the occasion, Marie Borup and Stefan Macovei focus on a dramatic romanticism and cosmic awareness.  
When Det Unge Vokalensemble and Poul Emborg took part in the Festival in 2023, the idea germinated for a choral arrangement of Langgaard's beautiful *Unnoticed Morning Stars*. This is now being given its first performance with a text by one of Langgaard's favourite poets, Jenny Blicher-Clausen. Listen also to choral music by Bruckner as well as to a number of songs by Benna Moe, which, after decades lying in manuscript form at The Royal Library, are at last being performed.

Franz Schubert: *Der Wanderer* (Georg Philipp Schmidt) D 489 (1816)

Rued Langgaard:

- *Das ist ein Brausen* from *Lyrisches Intermezzo* von Heinrich Heine BVN 101 (1915)
- *Für dich* (Emil Rittershaus) BVN 44 (1909)
- *Sterben* (Emil Rittershaus) BVN 49 (1911)

Olivier Messiaen: *Harawi. Chant d'amour et de mort* (Songs of Love and Death) (1945)

- *X Amour oiseau d'étoile* (Love bird of a star)
- *XI Katchikatchi les étoiles* (Katchikatchi the stars)
- *XII Dans le noir* (In the dark)

Rued Langgaard:

- *Sie schläft* (Emil Rittershaus) BVN 36 (1909)
- *Stormy Evening* (Vilhelm Krag) from *4 Songs* BVN 100 (1915)
- *Du Tropfen Thau* from *Waldeslieder* (Oscar von Redwitz) BVN 81 (1914)
- *Im Mai* (Emil Rittershaus) BVN 50 (1911)

Marie Borup, mezzo-soprano

Stefan Macovei, piano

Interval

Rued Langgaard: *Belief* (Emilie Thorup) from *Three Spiritual Songs* (1914) BVN 88

Anton Bruckner:

- *Afferentur regi* (They shall be brought to the king) WAB 1 (1861)
- *Vexilla regis* (The royal banner) WAB 51 (1892)

Rued Langgaard: *The Sun yonder goes to Rest* (Thor Lange) from *Lenau Moods* BVN 138 (1917) Arrangement by Jonas Hunt. (4')

Benna Moe:

- *Evening Song* (Signhild Enlund)
- *First Meeting* (Alex Graff)
- *Who believes what we hear* (K.L. Aastrup)

- *Among the night's stars* (Johannes Jørgensen)
- *Stars are being lit in the evening blue* (Johannes Jørgensen)

Rued Langgaard:

- *Unnoticed Morning Stars* from *Symphony no. 14 The Morning* BVN 336 (1947-48) in a choral arrangement by Harold Thalange. Text: *At Sunrise* (Jenny Blicher-Clausen). First performance. (8')

Det Unge Vokalensemble

Marie Borup (solo in *The Sun yonder goes to Rest*)

Conductor: Poul Emborg

Visual staging: Lene Juhl

**Langgaard Lounge**

**22.00 Porsborg**

Meet some of today's artists, who will answer questions from the audience while we enjoy a Rued Langgaard porter from Ribe Brewery.

The composer Signe Lykke from the group of artists Motherboard talks about inspiration derived from the Iranian poet Forugh Farrokhzad and her own poem *Only the voice remains*.

Kirstine Elise Pedersen, cello, and Mathæus Bech, double bass, perform their arrangement of Rued Langgaard's *String Quartet no. 3* BVN 183 (1924).

Host: Karen Bendix

## **Friday 6 September**

### **Superstition in Ribe**

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

When does belief become superstition? And when is superstition good or bad?

In the old city of Ribe, superstition led to cruel witch trials. And today, the Hex (= witch) museum is housed in the flat where Langgaard spent the last months of his life.

Talk by the historian Maria Østerby Elleby, who was involved in the creation of the museum.

The talk is introduced by:

Benna Moe: *Catholic Anthem* (Edgar Allan Poe)

Rued Langgaard: *Belief* (Emilie Thorup) BVN 88:1 (1914) from *Three Spiritual Songs*.

Det Unge VokalEnsemble

Pupils from Ribe Katedralskole's second-year music class

Conductor: Poul Emborg

### **Only the voice remains**

#### **11.45-12.15 The Cathedral Square**

Motherboard: *Only the voice remains* (2024) (30')

Opera performance of the interdisciplinary group Motherboard's work about the human voice in all its diversity, based on the poem *Only the voice remains* (1976) by the Iranian poet Forugh Farrokhzad. The performance takes place around the sound installation *The Break*, designed by the scenographer Peter Schultz, which will be on display on the Cathedral Square throughout the festival.

Katinka Fogh Vindelev, soprano

Morten Grove Frandsen, countertenor

Andreas Borregaard, accordion

Brittanie Brown, dancer

Max Wallmeier, dancer

Signe Lykke, composer

### **Langgaard's piano**

#### **12.30 Det Gamle Rådhus (The Old City Hall)**

Sit-down concert with Benjamin Arnika Skydsgaard, who plays mood pieces by the festival's three composers on Rued Langgaard's historic Bechstein grand piano. From Rued Langgaard's Catholic-inspired *Chiesa madre* (Mother Church) via Anton Bruckner's *Erinnerung* to Benna Moe's dreamy *Gondoliers Serenade*.

Visit also the Rued Langgaard exhibition on the first floor of Det Gamle Rådhus.

### **Ich ruf zu Dir**

#### **14.00 Sct. Catharinæ Kirke**

With music by Johann Sebastian Bach and Sofia Gubaidulina's *De profundis*, profound belief is involved in this concert. In a number of folksong-inspired songs by Rued Langgaard, we also move out into nature, which is the setting for both melancholy and high spirits. In original music – as well as arrangements made for the occasion by Bjarke Mogensen – we experience the vast range of the accordion, on its own and also together with the violin and the human voice.

Johann Sebastian Bach: *Erbarme dich mein, o Herre Gott* BWV 721 (1703-07) (4')

Accordion solo. Arrangement.

Rued Langgaard: *Andante Religioso* BVN 407 (1950) (5'). Violin and accordion. Arrangement.

Vyacheslav Semynov: *Kalina Krasnaya* (golden roses). Fantasia based on a Ukrainian folk melody. (7')

Rued Langgaard: From *Russian Songs* BVN 126 (1916). *No Shelter, Flight, Poor, poor little Girl and Dance Melody* (Folk songs by Thor Lange) (7')  
Singing voice and accordion. Arrangement.

Benna Moe: *Catholic Anthem* (Edgar Allan Poe) (1933)  
Vocal and accordion. Arrangement.

Rued Langgaard: *Ich kenn' den blassen Engel nur zu gut* (Emil Rittershaus) (1914) (6')  
Singing voice and accordion. Arrangement.

Johann Sebastian Bach: *Ich ruf zu Dir, Herr Jesu Christ* BWV 639 (1708-17) (3')  
Accordion solo. Arrangement.

Sofia Gubaidulina: *De profundis* (1978) (13')  
Accordion solo

Johann Sebastian Bach: *Aus Liebe will mein Heiland sterben* (1736). Aria from the Matthew Passion BWV 244 (5')  
Soprano, violin and accordion. Arrangement.

All arrangements by Bjarke Mogensen.

Bjarke Mogensen, accordion  
Louise McClelland Jacobsen, soprano  
Josefine Dalsgaard, violin

**The Eternity of the Moment**  
**Approx. 15.15 Sct. Catharinæ Kirke**

After the concert *Ich ruf zu Dir* there is a book launch of Esben Tange's *The Eternity of the Moment. Mood and montage in Rued Langgaard's music and the art of the period.*

Music by Rued Langgaard and with the sopranos Signe Asmussen and Louise McClelland Jacobsen as well as the pianist Berit Johansen Tange.

**Dora – Summer 1913**  
**17.00 Teatret Drakomir**  
(see 4/9 17.00)

**Apocalypse**  
**20.00 The Cathedral**

In Rued Langgaard's *String Quartet no. 3*, here being given its first performance in an orchestral arrangement, good and evil fight each other to the very last note. And with Thomas Dausgaard's choice of title *Rabbia* (rage), which Langgaard used for a while, all is lined up for an intense orchestral experience that takes us through the entire gamut of human emotions. *Symphony no. 8* marks a high point in Anton Bruckner's symphonies, which can best be compared with entering a large cathedral with an immensely high ceiling. In the course of four full-size movements we move through a world characterised by mystery and deathly omens, which is why the symphony has been given the name 'Apocalypse'. So the finale has even more the feel of redemption about it when light at last triumphs.

Rued Langgaard: *Rabbia*. String Quartet no. 3 BVN 183 (1924) in an arrangement for symphony orchestra by Thomas Dausgaard. First performance. (15')

- *Poco allegro rapinoso* (rapaciously)
- *Presto scherzoso artificioso* (imaginatively)
- *Tranquillo – Scherzoso schernevole* (mockingly)

Interval

Anton Bruckner: *Symphony no. 8* (75')

- Allegro moderato
- Scherzo: Allegro moderato. Trio: Langsam – Scherzo da capo
- Adagio. Feierlich langsam, doch nicht schleppend
- Finale. Feierlich, nicht schnell

Sønderjyllands Symfoniorkester

Conductor: Thomas Dausgaard

Visual staging: Lene Juhl

### **Bruckner yodels**

#### **22.30 Sct Catharinæ monastery and church**

In Bruckner's *Abendzauber* we find ourselves in moonlit mountains, where the sound of a nightingale moves our thoughts heavenwards, accompanied by yodelling. In Rued Langgaard's *Florete flores* – being performed here – and *Adorazione* the inspiration is from Catholicism, with a view of both heaven and hell.

Rued Langgaard: *Evening Mood* (1915) BVN 109 (3')

Anton Bruckner: *Abendzauber* (Heinrich von der Mattig) WAB 57 (1878) tenor-baritone, male choir, distant yodelling choir and 4 horns. (7')

Rasmus Gravers Nielsen, tenor

Horn-players from The Royal Danish Academy (RDAM)

The Danish National Vocal Ensemble

Conductor: Martina Batic

In the church:

Rued Langgaard: *Florete flores* (Blossom you flowers) (Book of Sirach, The Apocrypha) BVN 273 (1942) soprano, contralto and harmonium (6') First performance.

Rued Langgaard: *Adorazione* (Adoration) BVN 223 (1934) solo piano. (11')

Louise McClelland Jacobsen, soprano

Signe Asmussen, soprano

Philip Schmidt-Madsen, harmonium

Kristoffer Hyldig, piano

### **Saturday 7 September**

#### **Langgaard's morning**

#### **8.00 Ribe Kunstmuseum, garden and down by Ribe Å**

A poetical morning walking concert in the garden of Ribe Kunstmuseum, down by Ribe Å, along Sct. Nicolai Gade and inside the museum. Inspired by Johan Thomas Lundbye's *Sunrise over the Sea* (1838) and Rued Langgaard's *Symphony no. 14 The Morning* (1947-48), we move through the phases of the symphony: The introductory fanfare – Unnoticed Morning Stars – Marmorkirken's church bells ring – Weary they rise to Life – Radio-Caruso and Compulsive Energy – Dads' Rush to the Office – Sun and Beech Wood.

The music of Langgaard's morning is created by musicians from the worlds of classical, rhythmic and folk music, with Langgaard's *Symphony no. 14 The Morning* their point of departure. Bente Bramming talks about life and longing in Lundbye, who died in an accident at the age of 29.

The morning concludes with coffee and a Langgaard pretzel.



Bjarke Mogensen, accordion  
 Louise Dam Eckardt Jensen, saxophonist and composer  
 Christian Martinez, percussion (Esbjerg Ensemble)  
 Kerstin Thiele, flute (Esbjerg Ensemble)  
 David Daniel Dinu, oboe (Esbjerg Ensemble)  
 Annti Salovaara bassoon (Esbjerg Ensemble)  
 Jonas Frølund, clarinet  
 Villads Hoffmann, cittern and guitar (Stundom)  
 Emma Kragh-Elmøe, violin and viola (Stundom)  
 Julian Svejgaard, piano (Stundom)  
 Ribe Kammerkor  
 Ribe Domkirkes Pigechor  
 Ribe Domkirkes Ungdomschor  
 Kirstine Elise Pedersen, cello  
 Mathæus Bech, double bass  
 Jonas Hunt, conductor  
 Bente Bramming, vicar  
 Concept: Anne-Mette Villumsen and Esben Tange

### **Langgaard's piano**

#### **11.00 Det Gamle Rådhus (The Old City Hall)**

Sit-down concert with Benjamin Arnika Skydsgaard, who plays mood pieces by the festival's three composers on Rued Langgaard's historic Bechstein grand piano. From Rued Langgaard's Catholic-inspired *Chiesa madre* (Mother Church) via Anton Bruckner's *Erinnerung* to Benna Moe's dreamy *Gondoliers Serenade*. Visit also the Rued Langgaard exhibition on the first floor of Det Gamle Rådhus.

### **Locus iste**

#### **11.30 The Cathedral**

In choral music we come really close to the deep religiosity which Bruckner became a part of in the Saint Florian monastery near Linz, where he grew up. And in the secular choral works we hear a poignant and naive depiction of nature and love. With several of Langgaard's most beautiful and evocative choral songs the stage is set for a moving meeting between the two composers.

#### Anton Bruckner:

- *Locus iste* (This place was created by God) Graduale WAB 23 (1869) (3')
- *Os justi* (The mouth of the righteous speaks wisdom) Graduale WAB 30 (1879) (5')
- *Pange lingua* (Tell, my tongue) Anthem WAB 33 (1868) (5')

#### Rued Langgaard:

- *In memoriam Ansgarius* BVN 286 (1943) (4')
- *If only you would tear open* BVN 310 (1945) (1')
- *Should from dark clouds thunder roll* (Brorson) BVN 423 (1951) (1')

#### Anton Bruckner:

- *Christus factus est* (Christ became obedient) Graduale WAB 11 (1884) (5.30')
- *Ave Maria* (Hail Mary) WAB 6 (1861) (3.30')

#### Rued Langgaard:

- *Alluring Sounds* (J.S. Welhaven) BVN 112 (1916) (6')
- *The summer mountain-pasture girl* (Erik Bøgh) BVN 114 (1916) (3')

- *The autumn bird* (Herman Wildenvey) BVN 141 A (1918) (9')

Anton Bruckner:

- *Das edle Herz* (Ernst Marinelli) WAB66 (1857) (3')
- *Du bist wie eine Blume* (Heinrich Heine) (1861) (64) (2')

Rued Langgaard: *The Rosengard Songs* (Thor Lange) BVN 164 (1919) (12')

- *I surely may kiss you, my heart's delight*
- *The small roses sit behind the wall*
- *Tired*

The Danish National Vocal Ensemble  
Conductor: Martina Batic

**Benna Moe's organ**  
**15.00 Sct. Catharinæ Kirke**

Benna Moe – like Anton Bruckner and Rued Langgaard – loved the organ. In *Alpine Suite* she paints the changing moods of a day in the mountains. In doing so, imagination takes over, contours blur and Benna Moe's preference for mystery can be sensed.

In his Fugue in D minor, Bruckner has been inspired by the great organ master of the Baroque, Johann Sebastian Bach. And with the Scherzo from the so-called *Symphony no. 0*, which the self-critical Bruckner withdrew, we are dealing with powerful music that is now increasingly being played.

The concert ends with Langgaard's *Nemo contra deum nisi deus ipse* (No. one against God except God Himself) and *As Lightning is Christ's Second Coming*. Both works are enormously dramatic and deal with the time before a great fire will destroy the world.

- Benna Moe: *Festiva Music, C major* (1980) (4')
- *Cantilena, A minor* (1972)
  - *Legend, C minor* (1980)

- Benna Moe: *Alpine Suite Opus 12* (14')
- *Morning – Sunrise*
  - *Shepherds' flutes*
  - *Evening*

Improvisation on the chorale *Befiehl du deine Wege*

Anton Bruckner: *Fugue, D minor* (1861) (4')  
*Scherzo. Symphony no. 0. Transcription: Erwin Horn* (7')

Rued Langgaard:

- *First Sunday in Advent. 'The Day is Near'* BVN 210,1 (1930)
- *Fourth Sunday in Advent. 'Comfort Ye my People'* BVN 210,4 (1930)
- *Nemo contra deum nisi deus ipse* Fantasia. BVN 217 (1932-33) (12')
- *As Lightning is Christ's Second Coming* BVN 341 (1948) (6')

Flemming Dreisig, organ.

Flemming Dreisig knew Benna Moe and talks about her after the concert in an interview with Esben Tange.

**Dora – Summer 1913**  
**17.00 Teatret Drakomir**  
(see 5/9 17.00)

## **In the flowering time**

### **20.00 Sct. Catharinæ Kirke**

In *Variations on 'O Sacred Head once Wounded'* Rued Langgaard recalls a time irrevocably lost with the death of his father, Siegfried Langgaard, in early 1914. In *The Flowering Time* we find ourselves in a dream world full of religious sensations.

*String Quintet* in F major is Anton Bruckner's most important chamber work, and with an extra viola we experience here a particularly rounded version of the classical string quintet. The music is intimate and grandiose at one and the same time. The quintet also alternates between romantic, melodious themes – where time is allowed to stand still – and high-voltage drama.

Rued Langgaard: *Variations on O Sacred Head once Wounded* BVN 71 (1914-15) (16')

- Introduction: Solenne sostenuto, lento
- Variations I-VII

Langgaard: *In the Flowering Time* (Alvilde Prydz) BVN 136 (1917) Soprano and string quartet (10')

- The bells ring out above the town
- Quiet organ sounds

## Interval

Anton Bruckner: *String Quintet in F major* WAB 112 (1878-79) (43')

- Gemäßigt
- Scherzo: Schnell
- Adagio
- Finale: Lebhaft bewegt

Louise McClelland Jacobsen, soprano

Nightingale String Quartet  
Eva Katrine Dalsgaard, viola  
Visual staging: Lene Juhl

## **Langgaard Lounge**

### **22.30 Hotel Ribe**

Meet some of today's artists, who will answer questions from the audience while we enjoy a Rued Langgaard porter from Ribe Brewery.

Host: Karen Bendix

## **Sunday 8. September**

### **Communion Service**

#### **10.00 Domkirken**

Rued Langgaard: From *Symphony no. 14 The Morning* (1947-48). Arrangement for choir and organ.

- *Introductory fanfare*. The Star of the Kings... (from Paul's First Epistle to Timothy) (2')
- *Sun and Beech Wood*. Vivat species! (Long live beauty!) (Rued Langgaard) (1')

Ribe Kammerkor  
Ribe Domkirkes Pigeor  
Ribe Domkirkes Ungdomskor  
Jonas Hunt, conductor  
Birgitte Ebert, organ

### **Rud and Dora: 'Catholic in mind set'?**

#### **11.30 and 13.00 Rued Langgaard Salen**

A Catholic thread runs through Rued Langgaard's life and music, as can also be noticed in the piano work *Sponsa Christi taedium*

*vitae* (Bride of Christ, ennuï) BVN 297, which will be performed in *Dora – Summer 1913*. Ever since the identity of Rued Langgaard's great love, Dora From, became known in 2017, it has been obvious that Langgaard's interest in Catholicism is closely linked to Dora.

Talk by Bendt Viinholt Nielsen.

### **Langgaard's piano**

#### **12.00 Det Gamle Rådhus (The Old City Hall)**

Sit-down concert with Benjamin Arnika Skydsgaard, who plays mood pieces by the festival's three composers on Rued Langgaard's historic Bechstein grand piano. From Rued Langgaard's Catholic-inspired *Chiesa madre* (Mother Church) via Anton Bruckner's *Erinnerung* to Benna Moe's dreamy *Gondolier's Serenade*.

Visit also the Rued Langgaard exhibition on the first floor of Det Gamle Rådhus.

### **Bruckner's 7th.**

#### **15.00 Sct. Catharinæ Kirke**

In the first part of the concert, Benna Moe and Rued Langgaard meet in music that has to do with religious moods. In *At Kyrkhult Church*, Rued Langgaard recalls moments in the summer of 1913 when in the spa town of Kyrkhult he met Dora From, his contemporary, who turned out to be the love of his life. In *Symphony no. 7*, Anton Bruckner's *Symphony no. 7* his love of his great idol Richard Wagner culminates. And in the Adagio he gives a moving commemoration of Wagner, who died in Venice while Bruckner was composing his music. In the instrumentation of Schönberg's pupils in Vienna a highly distinctive world of sound is cultivated, where piano and harmonium create a magical sounding board for the brass and strings.

Benna Moe: *Ave Maria* (Bengta Klockhoff-Dalén) op. 23.  
Singing voice, organ and violin obligato.

### Rued Langgaard: Songs

- *Marienlied* (Eichendorff) BVN 76 (1914) (3')
- *Auf dem Kirchhof* (Liliencron) BVN 245 (1914/1940s) (2')
- *At Kyrkhult Church* (Langgaard) from *Five Songs* BVN 103 (1915) (2')
- *A sun is shining* (Langgaard) from *Five Songs* BVN 103 (1915) (2')

### Interval

Anton Bruckner: *Symphony no. 7* in E major WAB 107 (1881-83)  
Chamber music version by Arnold Schönberg pupils Hanns Eisler, Erwin Stein and Karl Rankl for string quartet, double bass, clarinet, horn, four-handed piano and harmonium (1921) (65')

- Allegro moderato
- Adagio: Sehr feierlich und sehr langsam
- Scherzo: Sehr schnell – Trio: Etwas langsamer
- Finale: Bewegt, doch nicht schnell

Benjamin Friis Nielsen organ

Louise McClelland Jakobsen, soprano

Kristoffer Hyldig, piano

Rosemarie Nielsen, piano

Philip Schmidt-Madsen, harmonium

Esbjerg Ensemble

Joel Bardolet, violin (in Benna Moe)

Kristina Edin, double bass