

Rued Langgaard
Christmas Moods

Louise McClelland Jacobsen
Laurits Dragsted

Rued Langgaard (1893–1952)

Christmas Moods

Louise McClelland Jacobsen, soprano

Laurits Dragsted, piano

- | | | |
|---|--|-------|
| 1 | Nu stråler atter juleskær (Emilie Thorup, 1857–1890) (c. 1919; BVN 162)* | 1:53 |
| | Jul (Jenny Blicher-Clausen, 1865–1907) (1915; BVN 107)* | 11:17 |
| 2 | I. Julestemning | 2:20 |
| 3 | II. Juleklokkerne (rev. 1940; BVN 253) | 3:03 |
| 4 | III. Julekvæld | 3:21 |
| 5 | IV. Det ringer på jord | 2:31 |
| | To åndelige sange (1914/1941–42; BVN 256)* | 5:13 |
| 6 | I. At tro (Emilie Thorup, 1857–1890) | 2:34 |
| 7 | II. Jeg er træt og går til ro (Luise Hensel, 1798–1876; in Danish by Kristian Arentzen, 1823–1899) | 2:38 |
| | From Fem sange , BVN 103 (1915) | |
| 8 | I. Ved Kyrkhult Kirke (Rued Langgaard, 1893–1952) | 1:59 |

*World premiere recordings 20:22



Rued Langgaard

Christmas Moods

By Bendt Viinholt Nielsen

Rued Langgaard (1893–1952) was an outsider and eccentric who experienced countless setbacks as composer and musician during his life, while his artistic victories were few. Though he yearned for a position as organist, he had to wait until 1941 before he was appointed to a secure position, as cathedral organist in Ribe. His romantic artistic outlook found no resonance in an anti-romantic and functionalist age. After his death much of his music was forgotten, and only anecdotes about this peculiar man kept his memory alive. But in the 1960s a renaissance for his music began. In the last 25 to 30 years Langgaard's works have been published, recorded and performed extensively. Internationally, his major works have impressed, especially Symphony No. 1, *Music of the Spheres*, and his doomsday opera, *Antikrist*, which has recently played to full houses over several seasons at the Deutsche Oper in Berlin.

Like all the other music he wrote, Langgaard's songs had to be 'rediscovered'. The 132 songs he left date, for the most part, from the years 1914–1918, when he was at the beginning of his 20s. Only 27 songs were published during his lifetime, none of them securing a lasting place in the Danish song repertoire. The publication in 2016 of Langgaard's complete songs provided the first opportunity to take an overview of his huge and valuable output of songs. Stylistically, his songs extend widely, from powerful romantic gestures to delicate sounding and impressionistic expressions.

A great number of the texts Langgaard set to music were by female authors. In this release it is only Langgaard himself who provides a text by a male. In the years around 1900 Jenny Blicher-Clausen (1865–1907) was a popular poet and novelist whilst Emilie Thorup (1857–1890) and the German Luise Hensel (1798–1876) were only known for their religious poetry. Langgaard came from a home where a missionary evangelism went in hand with Theosophical and symbolist ideas, and his music bears the stamp of that background. He wrote a number of spiritual songs and psalms in traditional four-part settings; however, the three songs on this release feature a piano accompaniment. '**Nu stråler atter juleskær**' (The Glow of Christmas Gleams Once More) is from around 1919, while the *To åndelige sange* (Two Spiritual Songs) were originally composed in 1914, but revised in 1941–42. 'Jeg er træt og går til ro' (I Am Tired and Now Would Rest) can be found in Den Danske Salmebog (The Danish Psalm Book) is sung in church to a romantic melody by Jørgen Malling.

Jenny Blicher-Clausen's four Christmas poems were published in 1907. In November 1915 Langgaard set them to music with the shared title, *Jul* (Christmas). 'Juleklokkerne' (The Christmas Bells) was the only one to be performed in Langgaard's lifetime, and only twice: in 1916, and again 30 years later, when the song was performed in Ribe Cathedral with Langgaard's wife, Constance, as soloist. Langgaard had revised the song in 1940, and it is the later version that is recorded here. Blicher-Clausen used church bells as a strong and recurring symbol in the four poems, which gave Langgaard rich possibilities to imitate the sound of bells, something he liked and did regularly, even in orchestral works. The accompaniment

in 'Julestemning' (Christmas Mood) and 'Det ringer på jord' (On Earth There's Ringing) allude to bells: in the central part of 'Juleklokkerne' they ring, then finally in the last section of three in 'Julekvæld' (Christmas Eve), we hear 'from forest and valley', the village church bells, ringing Christmas in. The bells bear witness to peace and happiness at Christmas time. The songs have an unusually positive mood for Langgaard, and a warm and uplifting atmosphere emanates from the little song cycle.

'Ved Kyrkhult Kirke' (At Kyrkhult Church) is the first of *Fem sange* (Five Songs), which Langgaard composed to his own words in 1915. He describes the summery atmosphere of the Swedish spa town Kyrkhult in Blekinge, where he had stayed with his parents for several summers, for the last time in 1913. All senses are activated in Langgaard's text: we hear, feel and smell, and the atmosphere is made by what we see out in the distance, turning our gaze towards the sky and down towards the earth. The manifold sensory impressions on the church hill that Sunday morning are gathered, finally as a mournful sigh. The music is simple, with the character of a hymn and the tempo marking *Andante religioso*. Unusually, Langgaard had a certain degree of success with this song, which he accompanied himself on a number of occasions.



Louise McClelland Jacobsen

Born in Copenhagen with Danish-New Zealand roots, soprano **Louise McClelland Jacobsen** has swiftly established herself as a rising star in the classical music scene. Her musical training spans prestigious institutions, including the Royal Danish Academy of Music, the Hochschule für Musik und Theater in Hamburg, and the Opera Academy in Copenhagen. Currently, she is honing her craft on the two-year soloist programme at the Opera Academy in Copenhagen. As a member of the Academy's Young Artist Ensemble, she has already graced the stage of the Royal Danish Theatre in notable roles, including the High Priestess in Verdi's *Aida*, Pamina in Mozart's *The Magic Flute* and most recently the role of Lauretta in Puccini's *Gianni Schicchi*.

McClelland Jacobsen has performed as a soloist with an impressive array of orchestras, among them the Danish National Symphony Orchestra, Jönköping Sinfonietta, the Royal Danish Orchestra and Concerto Copenhagen. Her talent has been recognised through prestigious awards, including the Carl Nielsen and Anne Marie Carl-Nielsen Talent Prize and the Léonie Sonning Talent Prize. Most recently, she was crowned 'Talent of the Year 2024' by the Danish Broadcasting Corporation's P2.

In 2021, she won the inaugural Rued Langgaard Competition alongside pianist Kristian Riisager, with whom she later, in November 2023, released the critically acclaimed Langgaard album *Songs* on Dacapo Records. The album received widespread praise, with *BBC Music Magazine* describing their performance as one of 'sensitivity and intelligence'.

Pianist **Laurits Dragsted** is a graduate of the soloist class at the Royal Danish Academy of Music. He has previously been a Young Artist at the Royal Danish Theatre and is now one of the country's most sought-after young répétiteurs. In the autumn of 2023, he conducted the Royal Opera Choir backstage during Verdi's *Aida* and has recently served as répétiteur for a number of productions at the Royal Danish Opera, including *La traviata*, *La bohème*, *Don Giovanni*, *Carmen*, *Manualen*, *The Seven Deadly Sins*, *Aida* and *Peter Grimes*.

Dragsted is a prizewinner of the Copenhagen Lied Duo Competition and regularly performs Lied concerts at festivals, including the Hindsgavl Festival, Hvide Sande Festival and Lindegaard Concerts. He made his debut as continuo pianist at the Royal Danish Theatre's production of Rossini's *Cinderella* in the autumn of 2022 and regularly performs with the Royal Danish Orchestra. In the 2023/24 season, he held a contract with the Opera Academy in Copenhagen and is also a permanent associate of the Malko Academy for Young Conductors.

Julestemninger

Af Bendt Viinholt Nielsen

Rued Langgaard (1893-1952) var en outsider og excen-triker, som oplevede utallige nederlag som komponist og musiker i sit liv, mens de kunstneriske sejre var få. Skønt han tragtede efter et embede som organist, lykkedes det ham først at få en fast stilling i 1940, hvor han blev domorganist i Ribe. Hans romantiske kunstsyn fandt ingen genklang i en antiromantisk og funktionalistisk tidsalder. Efter hans død blev musikken glemt, kun anekdoterne om den mærkelige mand holdt sig levende. Men i 1960'erne satte en renæssance for hans musik så småt ind. I de sidste 25-30 år er Langgaards værker blevet udgivet, indspillet og opført i betydeligt omfang. Internationalt har hans hovedværker gjort indtryk, særligt Symfoni nr. 1, *Sfærernes musik* og dommedagsoperaen *Antikrist*, som senest har gået i flere sæsoner for fulde huse på Deutsche Oper i Berlin.

Langgaards sange har ligesom al anden musik, han skrev, skullet 'genopdages'. De 132 sange, han efterlod, blev for langt de flestes vedkommende til i årene 1914-18, hvor han var i begyndelsen af 20'erne. Kun 27 sange blev udgivet i hans samtid, og ingen af dem opnåede en permanent plads i det danske lied-repertoire. Udgivelsen i 2016 af Langgaards samlede sange gav for første gang overblik over hans uhyre værdifulde sangproduktion. Stilmæssigt spænder sangene vidt, fra den voldsomme, romantiske gestus til klangligt delikate og impressionistiske udtryk.

En stor del af de tekster, Langgaard satte i musik, var af kvindelige forfattere. I udgivelsen her er det kun Langgaard selv, der med én tekst repræsenterer det mandlige køn. Jenny Blicher-Clausen (1865-1907) var omkring 1900 en populær digter og romanforfatter, mens Emilie Thorup (1857-90) og tyske Luise Hensel (1798-1876) kun er kendt for deres religiøse digte. Langgaard kom fra et hjem, hvor missionsk vækkelseskristendom gik i spænd med teosofiske og symbolistiske idéer, og hans musik bærer præg af denne baggrund. Han skrev et antal åndelige sange og salmer i traditionel firstemmig udsættelse; de tre sange på denne udgivelse er imidlertid med klaverakkompagnement. "Nu stråler atter juleskær" er fra omkring 1919, mens de *To åndelige sange* oprindeligt blev til i 1914, men blev genkomponeret i 1941-42. "Jeg er træet og går til ro" findes i Den Danske Salmebog og synges i kirken til en romantisk melodi (af Jørgen Malling).

Jenny Blicher-Clausens fire juledigte blev udgivet i 1907. I november 1915 satte Langgaard dem i musik under fællestitlen *Jul*. "Juleklokkerne" blev som den eneste opført i Langgaards tid, dog kun to gange: i 1916 og igen 30 år senere, hvor sangen blev opført i Ribe Domkirke med Langgaards hustru, Constance, som solist. I 1940 havde Langgaard revideret sangen, og det er denne, nye version, som er indspillet her. Blicher-Clausen benytter kirkeklokker som et stærkt og gennemgående symbol i de fire digte, hvilket har givet Langgaard rig mulighed for at imitere klokkeklang, noget han i den grad yndede og dyrkede, endog i orkesterværker. Akkompagnementet i "Julestemning" og "Det ringer på jord" illuderer klokker, i den midterste del af "Juleklokkerne" klinger de, og til sidst i den tredelte sang, "Julekvæld", hører man "fra skov

og fra dal” landsbykirkernes klokker, som ringer julen ind. Klokkerne vidner om fred og glæde ved julens budskab. Der er en for Langgaard usædvanlig positiv, varm og opløftende stemning over denne lille sangcyklus.

”Ved Kyrkhult Kirke” er den første af *Fem sange*, som Langgaard skrev til egne tekster i 1915. De skildrer sommerlige stemninger fra den svenske kurby Kyrkhult i Blekinge, hvor Langgaard opholdt sig flere somre sammen med sine forældre, sidste gang i 1913. Alle sanser bliver aktiveret i Langgaards tekst til Ved Kyrkhult Kirke: vi hører, mærker, dufter, og stemninger skabes idet vi ser ud mod det fjerne, retter blikket mod himlen og ned mod jorden. De mangfoldige sanseindtryk denne søndag morgen på kirkebakken samler sig til sidst i et vemodigt “ak”. Musikken er enkel og hymnepræget med tempobetegnelsen *Andante religioso*. Langgaard havde undtagelsesvis en vis succes med denne sang, som han selv akkompagnerede ved en del lejligheder.



Laurits Dragsted

Sopranen **Louise McClelland Jacobsen** er født i København og har dansk-newzealandsk baggrund. Hun er uddannet på Det Kongelige Danske Musikkonservatorium, Hochschule für Musik und Theater Hamburg samt Operaakademiet i København og studerer nu på den toårige solistklasse (Young Artist Programme) på Operaakademiet. Hun optræder allerede på Operaen og er medlem af teatrets Young Artist Ensemble, hvor hun blandt andet haft roller som tempelsangerinde i Verdis *Aida*, Pamina i Mozarts *Tryllefløjten* og senest rollen som Lauretta i Puccinis *Gianni Schicchi*.

Hun har været solist med talrige orkestre, blandt andet DR Symfoniorkestret, Jönköping Sinfonietta, Det Kongelige Kapel og Concerto Copenhagen, og modtaget både Carl Nielsen og Anne Marie Carl-Nielsens Talentpris og Léonie Sonnings Talentpris. Senest er hun blevet udnævnt til 'Årets Talent 2024' af DR P2.

Hun har også været prismo dtager ved flere konkurrencer, og vandt blandt andet den første Rued Langgaard-konkurrence i 2021 sammen med pianisten Kristian Riisager, med hvem hun senere, i november 2023, udgav Langgaard-albummet *Songs* på Dacapo Records. Albummet modtog stor kritikerros og blev af BBC Music Magazine beskrevet som skabt med "følsomhed og intelligens".

Pianisten **Laurits Dragsted** er solistuddannet fra Det Kongelige Danske Musikkonservatorium. Han har tidligere været Young Artist ved Det Kongelige Teater og er i dag en af landets mest efterspurgte unge repetitører. I efteråret 2023 dirigerede han Det Kongelige Operakor på bagscenen til Verdis *Aida* og har i de seneste år været repetitør på en række af Operaens produktioner, herunder *La traviata*, *La bohème*, *Don Giovanni*, *Carmen*, *Manualen*, *De syv dødssynder*, *Aida* og *Peter Grimes*.

Laurits Dragsted er prismo dtager ved Copenhagen Lied Duo Competition og optræder regelmæssigt med liedkoncerter på festivaler, herunder Hindsgavl Festival, Hvide Sande Festival og Lindegårds Koncerter. Han debuterede som continuo-pianist ved Det Kongelige Teaters opsætning af Rossinis *Askepot* i efteråret 2022 og spiller jævnligt med Det Kongelige Kapel. I sæsonen 2023/24 har han haft kontrakt ved Operaakademiet i København og er desuden fast tilknyttet dirigentskolen Malko Academy for Young Conductors.

Nu stråler atter juleskær
Emilie Thorup (1857-1890)

- 1 Nu stråler atter juleskær
Fra himmelrigets sale,
Og julelyset tændes her
I jordens skyggedale;
Hver sjæl, som har sin frelser kær,
Om Betlehem vil tale.

O, gid med hjerte, sind og sans
Jeg kunne agte nøje
På julestjernens klare glans
Og se med åndens øje
For krybbebarnet strålekrans
Guds engle sig at bøje!

Jeg tror på dig, i klude svøbt,
Guds kraft i skjul forborgen;
Jeg tror på dig, som fri har købt
Min sjæl fra syndesorgen;
Jeg tror på dig, som mig har døbt
Til evighedens morgen!

Julestemning
Jenny Blicher-Clausen (1865-1907)

- 2 Vintersolen står i brand.
Glødende lig i sommerrosen
med sin purpurrøde rand
går den ned bag ellemosen.

Fjerne landsbyklokkers klang
sig i vindens leg foroven
blander til en dæmpet sang
mellem bakkerne bag skoven.

The Glow of Christmas Gleams Once More
Emilie Thorup (1857-1890)

The glow of Christmas gleams once more
From Heaven's halls so sightly,
And Christmas candles as before
In earth's dark vales burn brightly;
Each soul that has its Saviour dear
Of Bethlehem will now speak here.

Oh that with heart and mind and sense
I could observe intently,
The Christmas star's gleam so intense,
With inner eye so gently –
Before the haloed manger child
God's angels all bowed down and smiled.

In you I trust, a babe as yet,
God's power that's still quite hidden,
In you I trust, who paid my debt
And saved my soul when bidden;
In you I trust, who me baptised
To eternal dawn in Paradise!

Christmas Mood
Jenny Blicher-Clausen (1865-1907)

The winter sun's ablaze.
A glowing corpse in the summer rose
with its rim of purple red
it sinks behind Ellemosen marsh.

The village bell's far distant sound
blends in the play of the winds on high
to a muted song down by the ground
among the hills behind the wood.

Sælsom i sin dybe fred
toner mod os juleklokken,
sælsomt lutres vi derved,
bliver børn i barneflokkene, –

går igen foruden gys,
på en barnefod, der springer
gennem stuer fyldt med lys,
ind, hvor julesalmer klinger.

Juleklokkerne

Jenny Blicher-Clausen (1865-1907)

- 3 Ud fra de syngende,
åbnede lydhuller
lokker og kalder det –
ned fra de snefyldte,
frynsede, fnuggede
grankogler falder det – – –
Farver i fineste fosforglans
lysene lægger sig,
hvor under sølverne,
dunhvide snetæpper
skovbunden dækker sig – –

Du, som gik fredsforladt
ude, hvor knugende
ensomhed kåred dig,
føjte de sugende
stikkende blikke
svide og såre dig,
frigør din sjæl og dit hjerte,
det frysene, lukkede,
frigør din tanke, hvor længe
og sart den end sukede!

Profoundly peaceful and yet strange
the Christmas bells ring out to us
Strange too how we thus are purified
becoming children in one great flock, –

moving forwards free from fright
on children's feet that lightly run
through rooms now full of Christmas light
in to where carols are being sung.

The Christmas Bells

Jenny Blicher-Clausen (1865-1907)

Out from the singing,
opened sound-holes
comes calling, enticing –
down from the snow-filled,
fringed and fluffed
pine-cones it's falling – – –
Colours in finest phosphorus gleam
settle now glittering,
where with silvery
down-white snow-carpets
the woodland floor covers itself – –

You who went restlessly
out where oppressive
loneliness chose you,
who felt the tugging,
piercing gazes
scorch and wound you,
set free your soul and your heart,
now freezing and tight shut,
set free your thoughts, no matter
how long and pained it might sigh!

Fred- og frydbringende
kalder de kimende
julekvældsklokker dig –
dybt i Guds kærlighed
bunder den bævende
tone, der lokker dig.
Du, som gik træet
på en jord, som er kold,
i en verden, som elsker
det larmende,
gå efter klokken
og kast dig
med fryd i Gudsarmene.

Julekvæld

Jenny Blicher-Clausen (1865-1907)

- 4 I den dybeste dal af den dybeste skov,
hvor sneen fyger tæt,
hvor sneen er blød som et åndedræt,
hvor granerne fanger
de lydløse snefnug over lydløse gange,
der samler de sig til en munter terzet:
Blåmejse, stillids og spurv! – en kvartet
af bogfinke, kvækerfugl, dompap, musvit – :
“Kvivit! Kvivit!
Der er juleneg rejst foran skovfogdens hus!”
Et kvidder – og hele den brogede skare
er som blæst bort i et eneste sus – !
Men fra skov og fra dal
og fra bakkernes hæld
ringer kimende klokker
til julekvæld!

Bearer of peace and joy,
the chiming Christmas bells
call out to you –
deep in God's love is the
resonant quivering
tone that entices you –
You who walked tiredly
over an earth that is cold,
in a world that loves
that which makes noise,
follow the bell
and throw yourself
joyfully into God's arms.

Christmas Eve

Jenny Blicher-Clausen (1865–1907)

In the deepest vale of the deepest wood,
where the snow packs tight,
where snow is as soft of human breath,
where the pines catch
the silent snowflakes over silent passages,
there there gathers a cheerful trio:
blue titmouse, goldfinch and sparrow! – a quartet
of chaffinches, bramblings, bullfinches, great tit –:
'Cheep-cheep! Cheep-cheep!
Corn sheaves have been raised at the forester's door!
A chirruping – and all the motley chorus
seems blown away just at one gust –!
But from woodland and valley
and the slopes of the hills
bells ring out
to Christmas Eve!

Det ringer på jord

Jenny Blicher-Clausen (1865-1907)

- 5 Det ringer på jord til lov for Gud:
– klokkerne kime, –
der farer et strålende frelsebud
over den hele verden ud.
Der falder rim, der skinner sol over dale!

Kom med til kirken, min unge brud,
– klokkerne kime, –
hør, hvor de ringer vor glæde ud,
de åbner for lys, de stænger for slud.
Der falder rim, der skinner sol over dale!

Så ung og frejdig du foran går,
– klokkerne kime, –
hvor tror du, vi færdes til næste år?
hvad er det, dit strålende blik mig spår? –
Der falder rim, der skinner sol over dale!

Stands kærestel! und dig et øjeblik's rast,
– klokkerne kime, –
slyng nu din arm om min nakke fast
og ønsk mig et "Glædelig jul" i hast –
Der falder rim, *der skinner sol over dale!*

At tro

Emilie Thorup (1857-1890)

- 6 At tro, det er at lægge
sig ned ved korsets fod
og begge arme strække
vor Herre Krist imod!
At tro, det er at slippe
sin egen herlighed

On Earth There's Ringing

Jenny Blicher-Clausen (1865–1907)

On earth there's ringing in praise of God:
– The bells are all chiming, –
a Saviour is come is the message they tell
to the whole of the world.
Rime-frost is falling, sunshine is lighting the valleys!

Come to church also, my fair young bride,
– The bells are all chiming, –
hear how they tell of our happiness,
they let in the light, they shut out the sleet.
Rime-frost is falling, sunshine is lighting the valleys!

So young and so cheerful you move on ahead,
– The bells are all chiming, –
Where do you think we'll be one year from now?
What is it that your bold look holds in store?
Rime-frost is falling, sunshine is lighting the valleys!

Stop, my love! Grant yourself one moment's rest,
– The bells are all chiming, –
Put your arms round my neck in an embrace,
a quick 'Merry Christmas' you've just time to wish –
Rime-frost is falling, *sunshine is lighting the valleys!*

Believing

Emilie Thorup (1857-1890)

Believing is lying down
At the foot of the cross
And stretching out both arms
To Christ the Lord!
Believing is letting go
Of one's one glory

og fly til nådens klippe
i Jesu kærlighed!

At tro, det er at bygge
sit liv på Herrens ord
og søge fred og lykke
kun der, hvor Jesus bor!
At tro, det er at hvile
på hans fuldbragte værk,
af død at kunne smile,
i sorg at være stærk!

At tro, det er at takke!
Guds vej er nådens vej;
går stejlt det op ad bakke,
Guds-barnet klager ej.
At tro, det er at tage
sin frelser fast i hånd
og vandre alle dage
vejledet af Guds ånd!

Jeg er træt og går til ro
Luise Hensel (1798-1876); på dansk ved
Kristian Arentzen (1823-1899)

7 Jeg er træt og går til ro,
lukker mine øjne to;
Fader, se med kærlighed
til mit ringe leje ned!

Har i dag jeg, kære Gud,
syndet imod dine bud,
vær mig nådig, vær mig god,
slet det ud for Jesu blod!

And fleeing to the rock of mercy
In Jesu's love!

Believing is building
One's life on the Lord's word
And only seeking peace and joy
Where Jesus resides!
Believing is resting
In his completed work,
Is smiling at death
And being strong in sorrow!

Believing is thanking!
God's path is the path of grace;
If it is a hard uphill climb,
God's child does not complain.
Believing is taking
One's saviour by the hand
And wandering all one's days
Led by God's spirit!

I Am Tired and Now Would Rest
Luise Hensel (1798-1876); translated into
Danish by Kristian Arentzen (1823-1899)

I am tired and now would rest,
Close my eyes and rest my head;
Father, so I may be blessed
Gaze with love down on my bed!

If today I have transgressed,
May I still, dear Lord, be blessed,
For your Son's blood, by your grace,
This wrong deed, Lord, please erase!

Se, o Herre, til os ind,
os, som har det samme sind,
sæt, o Gud, din englehær
om al verden fjern og nær!

Stå de syge hjerter bi,
luk de trætte øjne i,
giv os alle fred og ro
i vor Herres Jesu tro!

Ved Kyrkhult Kirke
Rued Langgaard (1893-1952)

- 8 Hører du klang af salmen histinde,
mærker du strejf af duftende vinde?
Ser du histude bag kirken fremme
de ensomme lande med åser som drømme –
Gyldent et kors fra spirets top
sig løfter højt mod himlen op!
Roser på grave skælver i fred,
og dugtårer rinder fra bladene ned.
Ak, søndagsmorgen over lande!

All of those most near to me,
In your hand may they safe be,
All, both great and small, if true
Be commended, Lord, to you!

Stand by all those sick at heart,
From moist eyes let tears depart,
Let the moon ride up above
Light the world up with your love!

At Kyrkhult Church
Rued Langgaard (1893-1952)

Do you hear the sound of hymns within,
feel the gentle touch of fragrant winds?
Do you see behind the church far away
the lonely ridges that dream through the day –
A golden cross at the top of the spire
Towards the sky stretches higher and higher!
Roses on graves tremble gently at peace,
And dewdrops slowly drip from the leaves.
Ah, Sunday morning throughout the land.

Recorded at the Concert Hall of the Royal Danish
Academy of Music, Copenhagen, July 2024

Recording producer: Ragnheiður Jónsdóttir
Engineering, mixing, mastering: Ragnheiður Jónsdóttir

© & © 2024 Dacapo Records, Copenhagen

Christmas Moods, by Bendt Viinholt Nielsen, translated
from the Danish by Colin Roth. English translation of
song texts by John Irons (The Rued Langgaard Edition).
The translations attempt to convey the content and feel
of the original poems, which does not necessarily mean
that they can replace the originals in performances of
the songs.

Photo p. 3 © The Royal Danish Library; p. 6 © Victoria
Elmas; p. 10 © PR

Publisher: The Rued Langgaard Edition (critical edition
by Ole Ugilt Jensen and Bendt Viinholt Nielsen),
published by Edition Wilhelm Hansen,
www.wisemusicclassical.com

With support from Dansk Solistforbund and
Solistforeningen af 1921



DAC-DA2040 www.dacapo-records.dk

**DANMARKS NATIONALE
MUSIKANTOLOGI**

Dacapo Records, Denmark's national record label, was founded in 1989 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.