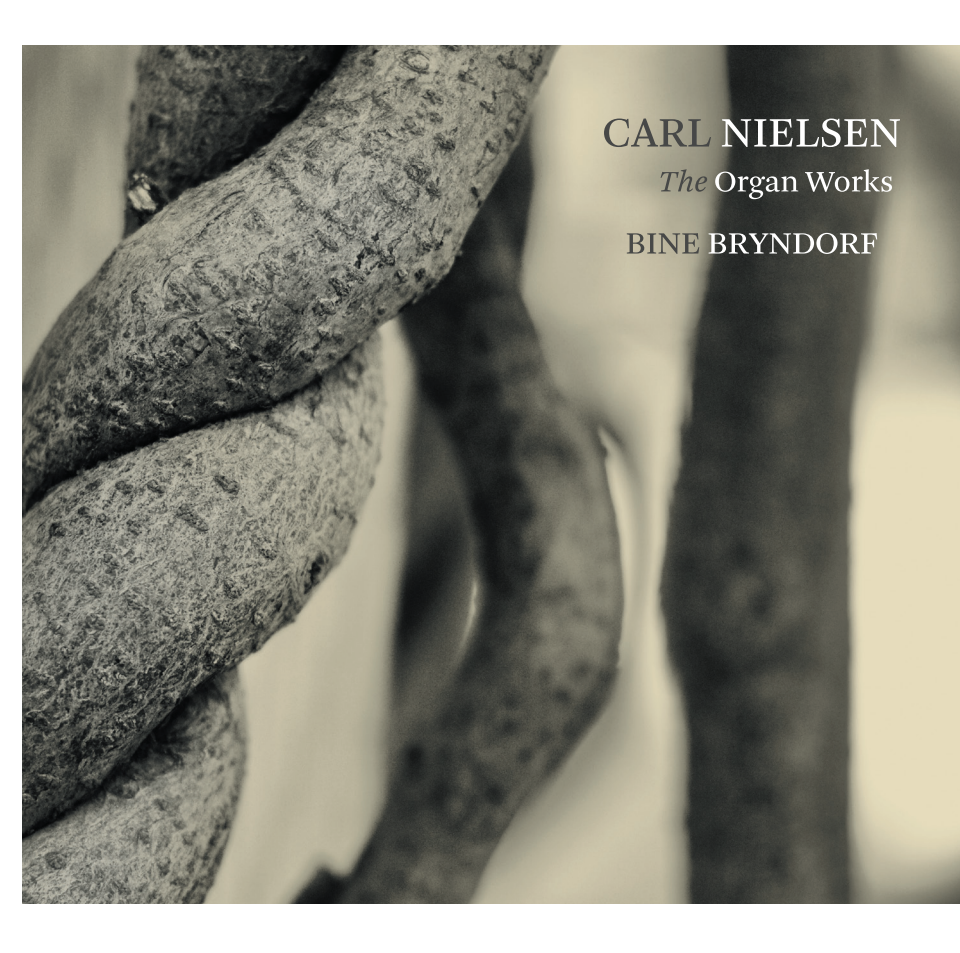




CARL NIELSEN

The Organ Works

BINE BRYNDORF

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BINE BRYNDORF organ

TORSTEN NIELSEN baritone

1	Fest-præludium ved Aarhundredskiftet (Festival Prelude for the New Century), CNW 84 (1901).....	2:00
	arranged for organ by Finn Viderø	
	29 Little Preludes for Organ, CNW 96 (1929) – Nos. 1-5.	6:08
2	I	1:46
3	II	0:53
4	III	1:07
5	IV	1:02
6	V	1:20
7	Naar jeg betænker Tid og Stund (As I consider time and day), CNW 185 (1914).	2:59
	for baritone and organ	
8	Et helligt Liv, en salig Død (A holy life, a blessed death), CNW 164 (1914).	3:17
	for baritone and organ	

9	29 Little Preludes for Organ, CNW 96 (1929) – Nos. 6-14.	11:40
10	VI	0:48
11	VII	0:50
12	VIII	0:44
13	IX	1:36
14	X	2:06
15	XI	1:42
16	XII	1:18
17	XIII	1:28
18	XIV	1:08
19	Forunderligt at sige (How wonderful to ponder), CNW 165 (1914)	3:32
	for baritone and organ	
20	Frisk op! Endnu engang (Refresh yourself in song), CNW 168 (1913-15)	2:05
	for baritone and organ	
21	29 Little Preludes for Organ, CNW 96 (1929) – Nos. 15-24	9:01
22	XV	0:42
23	XVI	0:48
24	XVII	0:58
25	XVIII	0:55
26	XIX	0:56
27	XX	0:51
28	XXI	0:54
29	XXII	0:44
	XXIII	1:13
	XXIV	1:00

30	Ak, min Rose visner bort (<i>Ah, my rose will fade away</i>), CNW 153 (1913-15).....	2:15
	<i>for baritone and organ</i>	
31	Guds Engle i Flok (<i>God's angels, unite</i>), CNW 170 (1913-15).....	1:35
	<i>for baritone and organ</i>	
	29 Little Preludes for Organ , CNW 96 (1929) – Nos. 25-29	6:29
32	XXV.....	1:22
33	XXVI.....	1:06
34	XXVII.....	1:22
35	XXVIII.....	1:40
36	XXIX.....	1:09
	Two Preludes , CNW 98 (1931).....	2:31
37	I.....	1:18
38	II.....	1:13
39	Melody , CNW 97 (1929)	1:01
40	Commotio , CNW 99 (1930-31).....	23:27

TOTAL 78:14

CARL NIELSEN'S ORGAN WORKS *by Bine Bryndorf*

Carl Nielsen (1865-1931), Danish composer, violinist and conductor, is best known today for his symphonies, his solo concertos and his many songs. But if one looks more closely at his list of works one is surprised by a wealth of music for all kinds of ensemble and for all occasions.

It is said that *Commotio* for organ was Carl Nielsen's last work. It was indeed his last major work, but typically for his working method, at the same time as *Commotio* he finished several smaller occasional compositions: *Grundtvig Easter Eve* for a benefit concert for the Grundtvig Church; *Allegro for Two Recorders* for a recorder compendium, *Song for Five-Part Mixed Choir for the Jubilee of the Danish Cremation Society on 23 March 1931 (From flame your life was given)* and *The Lay of the Nordic Harp* for the male choir *Bel Canto's* 25th anniversary. Nielsen was an extremely active participant in Danish musical life and ranged wide, perhaps because of his own background, having grown up in poverty on Funen, and enjoying great success later both nationally and internationally. His music affected both the common people and the elite, from the national hit *Jens Vejmand*, with which everyone could sing along, to the great symphonies and concertos, which were given repeated performances in Denmark, Sweden and Germany. The organ compositions reflect this same breadth: the commissioned works, the small preludes for use in the church service, and then there is the major work that grew out of inner necessity and desire, *Commotio for Organ*.

Nielsen had many organist friends and several composition pupils who were organists. Nevertheless we only have organ compositions from the last three years of his life. There might in fact have been an organ work earlier in Nielsen's life. In 1913, for the first time, he heard the German organist and professor Karl Straube from Leipzig giving a concert in Copenhagen, and it made a great impression. Nielsen wrote to his wife: "I have the urge to write a fantasia for organ and have already begun. It is tremendous how an organ can sound when a great master is handling it". He followed Straube attentively for some years, and Straube gave three songs by Nielsen their first performance when he

visited Copenhagen for the second time in 1914. But Nielsen wrote no fantasia for organ – other tasks came flooding in.

The Preludes

Not until 1929 did he write, at the urging of the organist Johannes Hansen, 29 *Little Preludes* for use in church services. Nielsen was very ill at that time, so this minor, specific practical task probably suited him very well. For preliminary studies he borrowed some Baroque organ music from the organist Peter Thomsen (1893-1976), organist at the Simeon Church 1918-50, editor of the publication *Dansk Kirkemusiker Tidende*, and he tried out the possibilities of the organ on the Marcussen & Reuter organ in Christiansborg Palace Chapel. The preludes were enthusiastically reviewed in the daily *Nationaltidende*, and the reviewer dwelt on the fact that the preludes reflected Nielsen's musical idiom retrospectively from the symphonies (1894-1925) through the opera *Saul and David* (1901) to the songs and the clarinet concerto (1928). In length and difficulty the preludes were probably well suited to church service use for most organists; on average they last one minute, and most of them are easy to deal with. But whereas the reviewer on *Nationaltidende* could hear associations with large parts of Nielsen's oeuvre, in church circles a different issue was in focus.

At the start of the 1900s there was much debate about a “true sacred music style” and what might be characteristic of such a style. Nielsen's good friend and partner from *A Score of Danish Songs* (1915), the organist Thomas Laub (1852-1927), had already started a movement in Danish church life before the turn of the century towards a simpler, more authentic type of sacred song; a tendency which could also be seen in the Germany of the time. Laub crowned his efforts in 1920 with his work *Musik og Kirke*, in which he advocated sacred song inspired by “the three major forms: the singing of the ancient church, that of the Palestrina period and Lutheran sacred song” (*Musik og Kirke*, p. 8). Laub sums up the sacred song of the 1800s at the end of the book: “The imagery [in the hymn texts] [...] is pushed into the foreground in the aesthetic song, as if it were the main thing, and the content is covered over” (*Musik og Kirke*, p. 174) and concluded that sacred art should in all things serve the Word. It is against this background that

one must understand the debate in church circles at the time on the concept of sacred music and the same circles' criticism of Nielsen's preludes. Nielsen's composition pupil Povl Hamburger thought for example that numbers 14 and 29 alone were suitable for church use (review in *Dansk Musiktidsskrift*). Carl Nielsen himself discussed the subject with Peter Thomsen and published a list of numbers that he thought “are unsuitable for church use in our time, that is Nos. 8, 11, 15, 18, 22, 26 and 28”, and numbers which “can be heard in the church, that is Nos. 1, 2, 3, 5, 7, 10, 12, 14, 19, 21, 25 and 29”. Certain numbers were not mentioned, because he did not dare have any opinion about them! Nielsen himself summed up the requirements for organ music in the church on the basis of the discussion with Peter Thomsen by saying that it should have:

- 1 Linear composition
- 2 Modulations as required by the motion of the parts
- 3 A certain ‘spaciousness’, so that the listeners do not get the impression that the music is the speech or reflections of one man.

Nielsen ends his contribution by saying that if he were to compose organ preludes again, he would take pains “to suppress personal taste and aspire to the crystal-clear values that lie latent in the will of the music itself, elevated above all kinds of feelings.” (Contribution to the periodical *Vor Ungdom*, quoted from John Fellow, *Carl Nielsen to his Contemporaries*, pp. 599-600). When one looks through the two lists, it is striking that it is the more lyrical preludes that have been put in the “minus” list, while the more polyphonic and homophonic/hymn-like ones have been put on the “plus” list. With his Baroque studies Nielsen had tried to accommodate the church people, yet in his own way he had created a collection of small, Nielsenesque snapshots.

He continued to write preludes; at least two more at the urging of Peter Thomsen, *Two Preludes*, CNW 98. And a single further prelude, which Nielsen had taken out of the first collection before printing, *Melody*, CNW 97, is also included here.

Commotio

But another major work had become pressing, and in it Nielsen followed up on his declared wish to “suppress personal taste and aspire to the crystal-clear values that lie latent in the will of the music itself ... elevated above all kinds of feelings” (see the quote above). The work must have been at the back of his mind for a long time, perhaps ever since Straube’s concerts in Copenhagen in 1913 and 1914. Nielsen went to his refuge Damgaard near Fredericia to find peace and quiet to finish the organ work and wrote home to his wife: “I am here for 10-12 days to put the finishing touches to a major organ work that I have wanted to try for many years”. To his good friend Vera Michaelsen he wrote: “It is perhaps foolish to create a work for which there may be no use and for which no one has asked, but I suppose we are all foolish when it comes down to it, and yet – – !” The work was created out of an inner urge and was not a commissioned work, but it was anticipated with the greatest interest by Nielsen’s many organist friends. *Commotio* is signed 27 February 1931 and a few days later Nielsen wrote to his wife: “Now my big organ piece is quite finished and I am happy about the work because it has been done with greater skill than all my other things; I myself must be the best judge of that, although not of what it is otherwise like in spirit. It is a large work and lasts I think about 22 minutes. Bach’s longest organ work (the Prelude and Fugue in E minor) is 368 bars long, mine is 511, so as far as size is concerned – – ? Bach is unattainable!” Nielsen was pleased with his new work and convinced of its quality. When the cathedral organist in Roskilde, Nielsen’s good friend Emilius Bangert, who premiered *Commotio*, wrote to comment on the work, voiced objections to the length and made suggestions for shortening it, Nielsen replied with great amiability – but was not persuaded to change anything! He managed to promise the first performance to two of his best friends, and in the end Emilius Bangert premiered *Commotio* in Aarhus Cathedral, while Peter Thomsen gave the first performance of the work in the Church of the Holy Spirit in Copenhagen. For the first performance in Lübeck Nielsen was asked to write programme notes:

“I do not really know how we should furnish the programme, but in the title I think we must furnish *Commotio* with a footnote, thus:

Carl Nielsen: Commotio for Organ, Op. 58*

**Motion, also spiritual.*

I do not want anything about ‘fantasizing’ in it. After all, the work is so rigorous in its form and part writing that I am incapable of doing anything firmer. – I would like the following, if more explanation is wanted than the title itself (overleaf), which I would really rather see it limited to:

The Latin word *Commotio* really applies to all music, but the word is used more specifically here as an expression of self-objectivization. – In a major work for the mighty instrument that is called the organ, and whose sound is conditional on the natural element which is called air, the composer must attempt to suppress all personal, lyrical feelings. – The expression becomes great and rigorous and demands a kind of dryness instead of the emotional, and must rather be envisioned with the ear than embraced by the heart.

The work is borne up by two fugues, to which introduction, intervening movements and coda cling like climbing plants to the trunks of the forest; however, the composer thinks that further analysis is superfluous.”

(Quoted from John Fellow, *Carl Nielsen to his Contemporaries*, vol. 2 p. 640, Gyldendal 1999).

In a letter to his son-in-law Emil Telmányi shortly before the completion of *Commotio*, he stressed the polyphonic element in the work: “None of my other works has demanded such great concentration as this: an attempt to reconstitute what is truly the only valid organ style, the polyphonic music that is especially suited to this instrument, which for a long time has been regarded as a kind of orchestra, which it absolutely is not. More on this when the occasion arises.”

Commotio consists of two long fugues and a third short fugue, a “final apotheosis” (Nielsen’s designation for the last short coda-like fugue in the pencil draft). The introduction is like a Baroque pedal-point toccata with two long pedal points with figured work in both hands above them. Many places in the work are clearly Baroque-inspired,

just as one can see the overall form as inspired by Buxtehude's preludes, for example. But the musical idiom is entirely Nielsen's. And in this there may be a parallel to another 'movement' of the time, the "organ movement" in Danish organ building, of using the old to create something new, not a copy but a new work from the old. Nielsen's "Motion" or "Movement" (the meaning of the word *Commotio*) and the Danish organ-building movement run parallel in the infancy of the organ movement. Nielsen would certainly not have been enough of an organ expert to share the thinking of the organ movement; but he must have heard of the new ideas from his organist friends; evidence of this is the letter to his son-in-law Emil Telmányi (see earlier in this section). *Commotio* is also amazingly well written for the instrument, both challenging and with a clear view of what is possible and what sounds good; this is impressive when one knows that the composer was not an organist himself. Nielsen has fully understood the capacity of the organ and the organist!

The organ

The organ at Nikolaj Kunsthall in Copenhagen is an important instrument in the history of Danish organ building. It was inaugurated on 27 February 1931 (the same day as Nielsen finished *Commotio*!) after the vicissitudes of an organ debate. Nikolaj was then a church that had been rebuilt at the start of the twentieth century in 1900, not with a view to restoring its former glory, but as a modern replica that was to have other functions than being a church. The inner city had enough churches, and shortly after the fire in the church in 1795 the original congregation has been divided up among other parishes. The organ was the result of a bequest whose implementation was obligatory, but for which there was no real need. It was therefore planned as a concert organ. The first plans from 1925 show a Late Romantic concert organ typical of the time with electro-pneumatic action and many string stops and octave couplings. However, the original plans underwent some changes, and in mid-1927 a sudden change to mechanical action and a more classic disposition was introduced. The French organist, physician, theologian and organ expert Albert Schweitzer had visited Copenhagen the same year. Perhaps his thoughts on an organ reform (published in a book from 1906 on German and French or-

gan building art and organ art) prompted the maker of the Nikolaj organ to think anew? In its final form the organ from 1930 became Denmark's first 'organ movement organ'. The previous year the organ builder Poul Gerhard Andersen from the firm of Marcussen & Søn had written about his thoughts on a Danish organ movement in a "Handbook for Organists" – thoughts that he later followed up on in his "Organ Book" from 1955.

The most important thing for the organ movement was the idea of returning to something more authentic, something from before the epoch of the Romantic organ. A review of the organ from April 1931 says among other things that the goal was an organ type "that is suited to the performance of polyphonic music and ... which *entirely* has its own sound – fundamentally different from that of the orchestra" (*Dansk Kirkemusiker Tidende*, April 1931, "Et nyt mekanisk Organ i Nicolai Kirkesal" (A new mechanical organ in Nicolai Church), p. 31). Nielsen must have been aware of this debate. At any rate his own comment with similar wording is evidence of this (see the section on *Commotio*). The builders were not to copy the old organs, but build on their basis. They therefore built a mechanical action and took a starting point in the disposition of the Baroque organ, but added modern stops and were willing to mix in new ideas: "As a special peculiarity of this disposition it must be stated that the seventh is used in a couple of the stops – indeed even the ninth has found a use – despite the fact that neither the seventh nor the ninth exist in classic organ dispositions. This is perhaps the very best proof that the intention has not been to make this organ an imitation of the classic organ type, but a re-creation of the organ on a classic basis" (review in *Dansk Kirkemusiker Tidende*). The reed stops are mellow, bought in from Germany and voiced by Marcussen. Perhaps the models were the mellow stops of the Compenius organ at Frederiksborg Castle? The other pipework is of Marcussen's own fabrication, and many of the sounds can also be found in the 1829 organ in the Palace Chapel, a few hundred metres from the Nikolaj Hall. The mechanism is good and sensitive, but very heavy in the coupling, just as in the Palace Chapel.

The reason for choosing the Nikolaj organ for the present recording is as follows: A copy of the first printed edition (1932) of *Commotio*, owned by the Royal Danish Library, has stopping added that fits with the Nikolaj organ. The former owner of this copy had

close connections with two organists who were close to Nielsen: Peter Thomsen and Finn Viderø. Both played *Commotio* several times for Nielsen in the summer of 1931 – Thomsen in Christiansborg Palace Chapel and Viderø in the Nikolaj Hall. The stopping in the first edition has been followed closely. A description of this and a major analysis can be found in “Registreringer til Carl Nielsens *Commotio*” on the Royal Danish Academy of Music’s website, www.dkdm.dk.

Festival Prelude for the New Century (*Fest-præludium ved Aarhundredeskiftet*), CNW 84, was printed for the first time on the front page of the newspaper *Politiken* on New Year’s Day 1901 (see the preface to the Carl Nielsen Edition, Series II Vol. 12). The work was written for piano but later arranged for organ by among others Finn Viderø. The piece is marked *Tempo giusto* (suitable tempo) with the addition *ff proud, with pomp*. The powerful start with grand E major triads underscores the pride and the pomp, and the 3/4 time with its regular crotchet motion in the bass gives the movement a certain march-like sound. It is easy to imagine the movement for a large orchestra with percussion and richly equipped with brasses – or for full organ! For that reason the work has also earlier gained a foothold in the organ repertoire in various transcriptions. For this recording I have chosen Finn Viderø’s transcription.

Selected songs

Carl Nielsen composed no chamber music for organ. One of his earliest works, the small *Romance* from Op. 2, CNW 61 (1889), has been performed on organ and oboe, but it was published for piano and oboe. Nevertheless there has been a tradition of performing many of Nielsen’s songs with organ, and three of Nielsens favourite songs were actually premiered with the organ.

On this recording is included a small selection from Nielsen’s collection *Salmer og Aandelige Sange* (Hymns and Spiritual Songs), subtitled “Nearly fifty melodies for homes, church and school”. The first three songs, CNW 165, 185 and 164, were composed in February 1914 and given their first performance the same year by Professor Karl Straube, organ, and Niels Rudolph Gade, baritone. N. R. Gade was the grandchild of the compos-

er Niels Wilhelm Gade and like Straube lived in Leipzig. In a letter of 24 November 1914 Carl Nielsen wrote to his wife Anne Marie Carl-Nielsen about the composition process:

“My dearest. Since you left I’ve written three hymns, of which two belong to the very best and one is probably the most beautiful I have yet composed. I like this melody so much that I have to play it to myself once in a while; it is so natural that when you first hear it you think you must have known it from tenderest childhood. Both the melody and its harmonies came to me straight away and of their own accord. It was so quiet here – the others had gone to bed:

How wonderful to ponder,
How strange to think forlorn,
That heaven’s king up yonder
In byre should be born,
The kingdom’s light and glory,
The living God’s own word,
No home with us His story,
In poverty, unheard!

The second melody, which I also think successful, is this hymn (old Danish hymn):

As I consider time and day
When this my life has ended,
My soul rejoices straightaway
Like birds to sunlight tended,
Oh day so mild,
My strife up-piled
Will have a blissful morrow!
To pleasant glee
On Jesus’ knee
I go from woe and sorrow.”

How wonderful to ponder, in Danish **Forunderligt at sige**, CNW 165, has a text by Hans Adolph Brorson, later reworked by N.F.S. Grundtvig. Today the melody is better known with its original Brorson text *Mit hjerte altid vanker* (My heart is always roaming – no. 125 in the Danish Book of Hymns). Carl Nielsen's pupil Paul Hellmuth collaborated with Nielsen on the harmonization. *Naar jeg betænker Tid and Stund* (As I consider time and day), CNW 185, has a text by Niels Pedersen. *Et helligt Liv, en salig Død* (A holy life, a blessed death), CNW 164, has a text by N.F.S. Grundtvig.

The last three songs have been chosen from the programme for a memorial concert for Carl Nielsen in Roskilde Cathedral on 9 June 1931 with the cathedral precentor Emilius Bangert and the Royal Court Singer Ingeborg Steffensen (see also *Musik i Roskilde, historisk årbog fra Roskilde Amt* 1996/97, p. 61).

Ak, min rose visner bort (Ah, my rose will fade away), CNW 153, and *Frisk op! Endnu engang* (Refresh yourself in song), CNW 168, both have texts by Hans Adolph Brorson and were written between 1913 and 1915. *Guds Engle i Flok* (God's angels, unite), CNW 170, with a text by N.F.S. Grundtvig, is from the same period and was in 1928 performed in a version for tenor, baritone and organ. That version unfortunately no longer exists.

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Unless otherwise stated, quotations come from the preface to the Carl Nielsen Edition – Organ Works.

Bine Bryndorf is a professor of organ and sacred music at the Royal Danish Academy of Music in Copenhagen and visiting professor at the Royal Academy of Music in London. She is also an organist at the Trinitatis Church in Copenhagen. She was born and grew up in Helsingør. At the age of 18 she moved to Vienna to study organ, harpsichord and church music. Later came the soloist class and further studies in Saarbrücken and Boston. Her most important teachers were Kristian Olesen (organ), Bjørn Hjelmborg (theory), Michael Radulescu and Daniel Roth (organ), William Porter (improvisation) as well as Gordon Murray (harpsichord). She has given concerts in most European countries, in Japan and USA and is in great demand as a jury member in international organ competitions and as a teacher at masterclasses. Chamber music has always been an important element in her activities. With Baroque as her stepping stone, she explores the entire spectrum of the organ repertoire. Bine Bryndorf has released several CDs for Dacapo, among others Dietrich Buxtehude's complete organ work, organ works by Bruhns og Scheidemann and a CD with music by Danish composer Niels la Cour (b. 1944). For Hänssler Classic she has recorded works by Johann Sebastian Bach.

Baritone **Torsten Nielsen** trained at the Royal Danish Academy of Music and further studied with Anthony Rolfe Johnson, among others. He is a member of the Danish National Vocal Ensemble, and as a soloist he has featured in works like Fauré's *og Duruflé's* requiems, Bach's passions and Christmas oratorio, Händel's *Messiah* and Mahler's *Lieder eines fahrenden Gesellen*. As a recitalist he often performs Schubert's *Winterreise* and *Die schöne Müllerin* as well as Schumann's *Dichterliebe*. Torsten Nielsen studied choral conducting under Professor Dan-Olof Stenlund and is featured in several recordings both as conductor and as soloist.



Bine Bryndorf

CARL NIELSENS ORGELVÆRKER af Bine Bryndorf

Carl Nielsen (1865-1931), dansk komponist, violinist og dirigent, er i dag mest kendt for sine symfonier, sine solo-koncerter og sine talrige sange. Men ser man nærmere på hans værkliste, overraskes man af en mangfoldighed af musik for alle slags besætninger og til alle lejligheder.

Man siger, at *Commotio for Orgel* var Carl Niensens sidste værk. Det var også hans sidste store værk, men betegnende for hans arbejde var, at han samtidig med *Commotio* færdiggjorde flere mindre lejlighedskompositioner: *Grundtvig-Paaske-Aften* til en støttekoncert for Grundtvigs Kirke, *Allegro for to blokfløjter* til et blokfløjtekompendium, *Sang for femstemmig blandet Kor ved Dansk Lighbrændingsforenings Jubilæum den 23. marts 1931* (*Af Flamme blev du avlet*) og *Kvadet om Nordens Harpe* til mandskoret Bel Cantos 25 års jubilæum. Nielsen var en uhyre aktiv medspiller i dansk musikliv og favnede bredt, måske på grund af sin egen baggrund; opvæksten i fattige kår på Fyn og den store fremgang han siden fik både nationalt og internationalt. Hans musik ramte både folket og eliten, fra det nationale hit *Jens Vejmand*, som alle kunne synge med på, til de store symfonier og koncerter, som fik gentagne opførelser i Danmark, Sverige og Tyskland. Orgelkompositionerne afspejler netop denne bredde: der er bestillingsværket, de små præludier til brug i gudstjenesten, og der er det store værk, som voksede frem af indre nødvendighed og lyst, *Commotio for Orgel*.

Nielsen havde mange organistvenner og adskillige kompositionselever, som var organister. Alligevel har vi kun orgelkompositioner fra de tre sidste år af hans liv. Det kunne ellers godt være blevet til et orgelværk tidligere i Niensens liv. I 1913 hørte han første gang den tyske organist og professor Karl Straube fra Leipzig give koncert i København, og det gjorde stort indtryk. Nielsen skriver til sin hustru: "Jeg har faaet Lyst til at skrive en Phantasi for Orgel og er allerede begyndt. Det er mægtigt som et Orgel kan lyde, naar en stor Mester tumler med det". Han fulgte opmærksomt Straube i en del år, og Straube uropførte tre sange af Nielsen, da han besøgte København for anden gang i 1914. Men Nielsen fik ikke skrevet nogen Phantasi for orgel, andre opgaver trængte sig på.

Præludierne

Først i 1929 skrev han på opfordring fra organist Johannes Hansen 29 smaa Præludier til brug ved gudstjenesten. Nielsen var meget syg på det tidspunkt, så den mindre og konkret-praktiske opgave har nok passer ham godt. Til forstudier lånte han noder af barok orgelmusik hos organisten Peter Thomsen (1893-1976), organist ved Simeons Kirke 1918-50 og redaktør for Dansk Kirkemusiker Tidende, og han afprøvede orglets muligheder ved Marcussen & Reuter-orglet i Christiansborg Slotskirke. Præludierne blev begejstret anmeldt i Nationaltidende, og anmelderen hæftede sig ved, at præludierne spejlede Nielsens tonesprog retrospektivt lige fra symfonierne (1894-1925) over operaen *Saul og David* (1901) til sangene og klarinetkoncerten (1928). I længde og sværhedsgrad har præludierne sikkert passer godt til gudstjenesteb brug for de fleste organister; de varer i gennemsnit et minut, og de fleste er nemme at gå til. Men hvor anmelderen i Nationaltidende kunne høre associationer til store dele af Nielsens værk, så hæftede man sig i kirkelige kredse ved noget ganske andet.

I starten af 1900tallet bølgede diskussionen om en “sand kirkemusikstil”, og hvad der kunne kendetegne en sådan kirkestil. Nielsens gode ven og samarbejdspartner fra *En Snes danske Viser* (1915), organisten Thomas Laub (1852-1927), havde allerede før århundredeskiftet startet en bevægelse i dansk kirkeliv henimod en enklere, mere oprindelig kirkesang; tendenser som også sås i samtidens Tyskland. Dette kronedes i 1920 med hans skrift *Musik og Kirke*, hvor han slog til lyd for en kirkesang inspireret af “de tre hovedformer: oldkirkens sang, Palestrinatidens og den lutherske kirkesang” (*Musik og Kirke*, s. 8). Laub sammenfatter om 1800tallets kirkesang til slut i bogen: “Billedsproget [i salmeteksterne] [...] bliver af den æstetiske sang skubbet i forgrunden, som var det hovedsagen, og indholdet dækkes” (*Musik og Kirke*, s. 174) og konkluderer, at den kirkelige kunst i ét og alt skal tjene ordet. På den baggrund skal man forstå tidens kirkelige kredses diskussion af begrebet kirkemusik og samme kreds’ kritik af Nielsens præludier. Nielsens kompositionselev Povl Hamburger mente eksempelvis kun, at nummer 14 og 29 var egnede til kirkebrug (anmeldelse i *Dansk Musiktidsskrift*). Carl Nielsen selv diskuterede emnet med Peter Thomsen og offentliggjorde en liste over numre, som han mente “ikke egner sig til kirkelig brug i vor Tid, nemlig Nr. 8, 11, 15, 18, 22, 26 og

28”, og numre som “kan lade sig høre i kirken, nemlig Nr. 1, 2,3, 5, 7, 10, 12, 14, 19, 21, 25 og 29”. Visse numre blev ikke nævnt, fordi han ikke turde have nogen mening om dem! Nielsen sammenfatter selv kravene til orgelmusik i kirken ud fra diskussionen med Peter Thomsen således, at den skal have en:

- 1 Lineær skrivemåde
- 2 Modulationer skal være betinget af stemmernes gang
- 3 Musikken bør have en vis “rummelighed” og ikke give indtryk af at være en enkeltmands tale eller betragtninger.

Nielsen slutter indlægget med, at skulle det endnu engang komme til komposition af orgelpræludier, så vil han umage sig med “Undertrykkelse af personlig Smag og stræbe imod de krystallklare Værdier, som ligger gemt i Tonernes Egenvilie, hævet over alle Slags Fornemmelser” (bidrag til tidsskriftet *Vor Ungdom*, citeret efter John Fellow, *Carl Nielsen til sin samtid*, s. 599-600). Når man ser de to lister igennem, er det påfaldende, at det er de mere lyriske præludier, som er kommet på “minus”-listen, mens de mere polyfone og homofone/salmeagtige er kommet på “plus”-listen. Nielsen havde med sine barokke forstudier søgt at komme kirkefolket i møde, men havde alligevel på egen vis skabt et mylder af små nielsenske øjebliksbilleder.

Han fortsatte med at skrive præludier, mindst to mere blev det til på opfordring fra Peter Thomsen, *To Præludier*, CNW 98. Og et enkelt mere er også taget med her, som Nielsen havde taget ud af den første samling før tryk, *Melodi*, CNW 97.

Commotio

Et andet større værk trængte sig dog på, og i det fulgte Nielsen op på sit udtalte ønske om at “undertrykke personlig smag og stræbe imod krystallklare værdier [] hævet over alle slags fornemmelser” (se citatet ovenfor). Værket må have ligget i baghovedet på ham længe, måske lige siden Straubes koncerter i København i 1913 og 1914. Nielsen tog til sit fristed Damgaarden ved Fredericia for at få fred og tid til at skrive orgelværket færdig og skriver hjem til sin kone: “Jeg er her en 10-12 Dage for at lægge sidste Haand på et større

Orgelværk som jeg i mange Aar har ønsket at prøve paa". Til sin gode bekendte Vera Michalsen skriver han, "Det er maaske fjollet at man udfører et Værk som der maaske slet ikke er brug for og som ingen har spurgt om, men vi er vel alle fjollede, naar det kommer til Stykket og dog -- -- !" Værket blev til ud fra indre drift, og var ikke noget bestillingsværk, men det blev imødeset med allerstørste interesse fra Nielsens mange organistvenner. *Commotio* er signeret den 27. februar 1931, og få dage efter skriver Nielsen til sin kone, "Nu er mit store Orgelstykke helt færdigt og jeg er glad for det Arbejde fordi det er gjort med større Dygtighed end alle mine andre Ting; det kan jeg jo nok selv bedømme, derimod ikke hvordan det ellers er i Aanden. Det er et stort Værk og varer vist cirka 22 Minutter. Bachs største Orgelværk (Præludium og Fuga i e moll) er paa 368 Takter, mit er 511, saa hvad Omfanget angaar --? Bach er uopnaaelig!" Nielsen var glad for sit nye værk og også overbevist om dets kvalitet. Da domorganisten i Roskilde, Nielsens gode ven Emilius Bangert, som uropførte *Commotio*, skrev for at kommentere værket og gjorde indsigelser mod længden og forslag til forkortelse, svarede Nielsen meget venligt tilbage -- men lod sig ikke overbevise til at ændre noget! Uropførelsen kom han til at love til to af sine bedste venner, og det endte med, at Emilius Bangert uropførte *Commotio* i Aarhus Domkirke, og at Peter Thomsen førsteopførte værket i Helligaandskirken i København. Til førsteopførelsen i Lübeck blev Nielsen bedt om at skrive programkommentarer:

"Jeg ved ikke rigtigt hvorledes vi skal forsyne Programmet, men i Titlen maa vi vist hellere forsyne *Commotio* med en Fodnote,

Saaledes altsaa:

Carl Nielsen: Commotio for Orgel Op. 58*

**Bevægelse, også aandelig.*

Jeg vil ikke gerne have noget om "phantaserende" ind. Værket er jo saa strengt i sin Form og Stemmeføring at jeg ikke evner at gøre noget fastere. Jeg kunne tænke mig følgende ifald man vil have mere Forklaring end selve Titlen (omstaaende) som jeg egentlig helst saa det indskrænket til:

Det latinske ord, *Commotio* gælder igrunden al Musik, men Ordet er her især benyttet som et Udtryk for Selv-Objektivering. I et større Værk for det mægtige Instrument som kaldes Orgel og hvis toner er betingede af det Naturelement som kaldes Luft, maa Komponisten forsøge at undertrykke alle personlige, lyriske Fornemmelser. Opgaven bliver stor og streng, kræver Tørhed fremfor Følelse og maa hellere beskues med Øret end favnes af Hjertet. Værket bæres af to Fugaer, hvortil Introduktion, Mellemsatser og Koda klamrer sig, som brede Slyngplanter til Stammer i Skoven, men Komponisten mener at videre Analyse er overflødig" (citeret fra *John Fellow: Carl Nielsen til sin samtid*, vol. 2, Gyldendal 1999).

I et brev til svigersønnen Emil Telmányi kort før færdiggørelsen af *Commotio* betonedes han det polyfone i værket: "Intet af mine andre Arbejder har krævet saa stor Koncentration som dette: Et Forsøg paa at genopbygge den virkelig eneste gældende Orgelstil, nemlig den polyfone Musik som passer specielt for dette Instrument, som i lang Tid er blevet betragtet som et Slags Orkester, hvad det aldeles ikke er. Mere herom ved Lejlighed."

Commotio består af to store fugaer samt en tredje kort fuga, en "Slutapoteose" (Nielsens betegnelse af den sidst korte coda-lignende fuga i blyantkladden). Indledningen ligner en barok orgelpunkt-toccata med to lange orgelpunkter med figurværk i begge hænder ovenover. Mange steder i værket er tydeligt barokt inspireret, ligesom man også kan se hele den overordnede form som inspireret af eksempelvis Buxtehudes præludier. Men tonesproget er helt og aldeles Nielsens. Og heri kan ligge en parallel til en anden bevægelse i samtiden, dansk orgelbygnings "orgelbevægelse", med udgangspunkt i det gamle skaber man noget nyt, ikke en kopi men et nyt værk ud fra det gamle. Nielsens "Bevægelse" (ordet *Commotios* betydning) og dansk orgelbygnings bevægelse forløber parallelt i orgelbevægelsens spæde start. Nielsen har givetvis ikke været så orgelkyndig, at han har taget del i orgelbevægelsens tanker. Men han har må have hørt om de nye ideer fra sine organistvenner, derom vidner brevet til svigersønnen Emil Telmányi (se tidligere i dette afsnit). At *Commotio* så også er forbløffende godt skrevet for instrumentet, både udfordrende og med klart sigte for hvad der er muligt, og hvad der klinger godt; det er imponerende, når man ved, at komponisten ikke var organist selv. Nielsen har til fulde forstået orglets formåen og organistens!

Orglet

Orglet i Nikolaj Kunsthall i det centrale København er et vigtigt instrument i dansk orgelbygnings historie. Det blev indviet 27. februar 1931 (samme dag som Nielsen blev færdig med *Commotio*!) efter en omskiftelig orgelsag. Nikolaj Kirke var blevet genopbygget i starten af 1900-tallet, ikke til fordums storhed, men som en moderne replika, der skulle have andre funktioner end kirke. Indre by havde kirker nok, og den oprindelige menighed var allerede kort efter kirkens brand i 1795 blevet delt op på andre sogne. Orglet var en testamentarisk gave, man var forpligtet på at udføre, men egentlig ikke havde behov for. Det blev derfor planlagt som koncertorgel. De første planer fra 1925 viser et tidstypisk senromantisk koncertorgel med elektropneumatisk traktur og mange strygestemmer og oktavkoblinger. De oprindelige planer undergik imidlertid en del ændringer, og midt i 1927 skete et pludseligt markant skift til mekanisk traktur og en mere klassisk disposition. Den franske organist, læge, teolog og orgelekspert Albert Schweitzer havde været på besøg i København samme år. Måske hans tanker om en orgelreform (udgivet i en bog fra 1906 om tysk og fransk orgelbygningskunst og orgelkunst) har bevæget Nikolajorglets ophavsmænd til at tænke nyt? Orglet blev i sin endelige form fra 1930 Danmarks første 'orgelbevægelsesorgel'. Året forinden havde orgelbygger Poul Gerhard Andersen fra firmaet Marcussen & Søn skrevet om sine tanker omkring en dansk orgelbevægelse i "Haandbog for Orgelspillere", tanker som han siden fulgte op på i "Orgelbogen" fra 1955.

Vigtigst for orgelbevægelsen var tanken om at vende tilbage til noget mere oprindeligt, noget før den romantiske orgelepoke. I en anmeldelse af orglet fra april 1931 hedder det blandt andet, at man stræber efter en orgeltype, "som egner sig til Fremførelse af polyfon Musik og som helt igennem har sin egen Klang – væsensforskellige fra Orkestrets" (*Dansk Kirkemusiker Tidende*, april 1931, "Et nyt mekanisk Orgel i Nicolai Kirkesal", s. 31). Nielsen må have kendt til denne diskussion. I hvert fald vidner hans egen kommentar med lignende ordlyd om dette (se afsnittet om *Commotio*). Man ville ikke kopiere det gamle, men bygge på dets grund. Derfor byggede man mekanisk traktur og tog sit udgangspunkt i de barokke orglers disposition, men byggede moderne stemmer og iblandte også gerne nye ideer: "Som en særlig Ejendommelighed ved denne

Disposition maa anføres, at Septimen er anvendt i et par af Stemmerne – ja, endog Nonen har fundet Anvendelse – til trods for at hverken Septimen eller Nonen findes i klassiske Orgeldispositioner. Dette turde maaske være det allerbedste Bevis paa, at det ikke har været Hensigten, at dette Orgel skulle være en Efterligning af den klassiske Orgeltype, men derimod en Genskabelse af Orglet på klassisk Grund" (*Dansk Kirkemusiker Tidendes* anmeldelse). Rørstemmerne er milde, indkøbt fra Tyskland og intoneret af Marcussen. Måske har forbillederne været Compeniusorglets milde stemmer? Det øvrige pibeværk er Marcussens egen fabrikation, og mange klange kan genfindes i 1829-orglet i Slotskirken, få hundrede meter fra Nikolaj Kunsthall. Mekanikken er god og følsom, dog meget tung når man kobler, ligesom i Slotskirken.

Nikolajorglet er valgt til denne indspilning, fordi der på Det Kongelige Bibliotek findes et eksemplar af førsteudgaven (1932) af *Commotio* med tilskrevne registreringer, som passer til Nikolajorglet. Førsteudgavens ejer havde tæt forbindelse til to organister, som har været tæt på Nielsen; Peter Thomsen og Finn Viderø. Begge spillede *Commotio* flere gange for Nielsen i sommeren 1931, Thomsen i Christiansborg Slotskirke og Viderø i Nikolaj. Registreringerne i førsteudgaven er fulgt nøjagtigt. En beskrivelse af dem samt en større analyse findes i artiklen "Registreringer til Carl Nielsens *Commotio*" på Det Kgl. Danske Musikkonservatoriums hjemmeside, www.dkdm.dk.

Fest-Præludium ved Aarhundredeskiftet, CNW 84, blev trykt første gang på forsiden af dagbladet Politiken nytårsdag 1901 (se forordet til CNU serie II bind 12). Værket er skrevet for klaver, men siden arrangeret for orgel af bl.a. Finn Viderø. Stykket har betegnelsen *Tempo giusto* (passende tempo) og tilføjes *ff stolt, pompøst*. Den magtfulde start med store E-dur-treklange understreger det stolte og pompøse, og 3/4 takten med den taktfaste fjerdedelsbevægelse i bassen giver satsen et vist marchpræg. Det er nemt at tænke sig satsen for stort orkester med slagtøj og rigt besat med messingblæsere – eller for fuldt orgel! Derfor har værket også tidligt vundet indpas i orgelrepertoiret i forskellige transskriptioner. Til denne indspilning har jeg valgt Finn Viderøs transskription.

Udvalgte sange

Carl Nielsen komponerede ikke nogen kammermusik for orgel. Et af hans tidligste værker, den lille Romance fra Op. 2, CNW 61 (1889) har været opført for orgel og obo, men den blev udgivet for klaver og obo. Ikke desto mindre har der været tradition for at opføre mange af Nielsens sange med orgel, og tre af Nielsens yndlingssange blev ligefrem uropført med orgel.

Denne indspilning indeholder et udvalg fra Nielsens samling *Salmer og aandelige Sange*, som har undertitlen "Halvhundred nye Melodier for Hjem, Kirke og Skole". De tre første sange, CNW 165, 185 og 164, er komponeret i februar 1914 og uropført samme år af professor Karl Straube, orgel, og Niels Rudolph Gade, baryton. N.R. Gade var Niels Wilhelm Gades barnebarn og ligesom Straube bosat i Leipzig. I et brev af 24. november 1914 skriver CN til sin hustru Anne Marie CN om kompositionsprocessen:

"Min egen kære Ven. Siden du rejste har jeg skrevet tre Salmer, hvoraf de to hører til de allerbedste, og den ene vistnok den smukkeste jeg endnu har komponeret. Jeg er selv saa glad for den Melodi, at jeg spiller den af og til for mig selv, den er saa ligefrem, at du maaske ved at høre den første Gang vil synes du har kendt den helt fra din spædeste Barndom af. Baade Melodien og dens Harmonier kom straks helt af sig selv. Her var saa stille, de andre var gaaet i Seng:

Forunderligt at sige
og sært at tænke paa
at Kongen i Guds Rige
i Stalden fødes maa
at Himlens Lys og Ære
det levende Guds Ord
skal husvild hos os være
som Armods Søn paa Jord

Den anden Melodi, som jeg ogsaa synes lykkedes er denne Salme (gl. dansk salme):

Naar jeg betænker Tid og Stund
da skal jeg heden fare
min Sjæl sig fryder mangelund
som Fugl ved Dagen klare
Oh, Dag saa blid,
da al min Strid
skal faa en særlig Ende
til Glæden sød,
i Jesu Skød,
jeg gaar fra min Elende!"

Forunderligt at sige, CNW 165, har tekst af Hans Adolph Brorson, senere bearbejdet af N.F.S. Grundtvig. I dag er melodien mere kendt med sin oprindelige Brorson-tekst "Mit hjerte altid vanker" (nr. 125 i Den danske Salmebog). Carl Nielsens elev Paul Hellmuth samarbejdede med Nielsen om harmoniseringen. *Naar jeg betænker Tid og Stund*, CNW 185 har tekst af Niels Pedersen. *Et helligt Liv, en salig Død*, CNW 164, har tekst af N.F.S. Grundtvig.

De sidste tre sange er udvalgt fra programmet fra en mindekoncert for Carl Nielsen i Roskilde Domkirke den 9. juni 1931 med Domkantor Emilius Bangert og Kgl. Kammer-sangerinde Ingeborg Steffensen (se også *Musik i Roskilde – Historisk årbog fra Roskilde Amt* (1996/97), s. 61).

Ak, min rose visner bort, CNW 153, og *Frisk op! Endnu engang*, CNW 168, har begge tekst af Hans Adolph Brorson og er skrevet mellem 1913 og 1915. *Guds Engle i Flok*, CNW 170, med tekst af N.F.S. Grundtvig er fra samme periode og blev i 1928 opført i en version for tenor, baryton og orgel. Denne version findes desværre ikke længere.

© Bine Bryndorf, Virum, oktober 2016

Hvor intet andet er angivet stammer citater fra forordet til Carl Nielsen Udgaven, Orgelværker.

Bine Bryndorf er professor i orgel og kirkemusik ved Det Kongelige Danske Musik-konservatorium og gæsteprofessor ved Royal Academy of Music i London. Hun er desuden ansat som organist ved Trinitatis Kirke i København. Hun er født og opvokset i Helsingør. Som 18-årig flyttede hun til Wien for at studere orgel, cembalo og kirkemusik. Siden fulgte solistklasse og videregående studier i Saarbrücken og Boston. Hendes væsentligste lærere var Kristian Olesen (orgel), Bjørn Hjelmberg (teori), Michael Radulescu og Daniel Roth (orgel), William Porter (improvisation) samt Gordon Murray (cembalo). Hun har givet koncerter i de fleste europæiske lande, i Japan og USA og er meget efterspurgt som jurymedlem ved internationale orgelkonkurrencer og som underviser ved masterclasses. Kammermusik har altid været en væsentlig del af hendes virke. Med udgangspunkt i barokmusikken beskæftiger hun sig med hele orgelrepertoirets store bredde. Bine Bryndorf har udgivet flere cd'er for Dacapo, deriblandt Dietrich Buxtehudes samlede orgelværker, orgelværker af Bruhns og Scheidemann og en cd med musik af Niels la Cour, derudover værker af Johann Sebastian Bach for Hänssler Classic.

Barytonen **Torsten Nielsen** er uddannet fra Det Kongelige Danske Musikkonservatorium med videre studier hos bl.a. Anthony Rolfe Johnson. Han er fast medlem af DR Vokal-Ensemblet og har som solist optrådt i bl.a. Faurés og Duruflés requier, Bachs passioner og juleoratorium, Händels *Messias* og Mahlers *Lieder eines fahrenden Gesellen*. Som lied-sanger optræder han ofte med Schuberts *Winterreise* og *Die schöne Müllerin* samt Schumanns *Dichterliebe*. Torsten Nielsen er tillige uddannet kordirigent hos professor Dan-Olof Stenlund og medvirker ved flere cd-indspilninger både som dirigent og solist.

Naar jeg betænker Tid og Stund

7 Naar jeg betænker Tid og Stund,
da jeg skal heden fare,
min Sjæl sig fryder mangelund,
som Fugl ved Dagen klare,
o Dag saa blid,
da al min Strid
skal faa en salig Ende!
Til Glæden sød
i Jesu Skød
jeg gaar fra min Elende.

Eja, min Sjæl, vær frisk og bold
glæd dig i Krist, din Herre!
thi Døden, som var Syndens Sold,
dig nu skal Frelse være;
Straf var den før,
nu er den Dør
og Gang til Himmerige,
nu er min Død
en Søvn saa Sød,
al Sorg med den maa vige.

Sørg ej, hvor du skal komme hen,
naar du herfra skal vige,
dig favner trygt en fuld tro Ven,
som dig kan aldrig svige;
Guds egen Søn
gør for dig Bøn,
at du skal hos ham blive,
sin Fred og Ro
i Himmelbo
han ogsaa dig vil give!
Niels Pedersen

As I consider time and day

As I consider time and day
When this my life has ended,
My soul rejoices straightaway
Like birds to sunlight tended,
Oh day so mild,
My strife up-piled
Will have a blissful morrow!
To pleasant glee
On Jesus' knee
I go from woe and sorrow.

My soul! be valiant, well within,
Rejoice in Christ, your master!
For death, the wages of your sin,
Will save you from disaster;
A loss before,
Now is the door
To a divine hereafter,
My death is now
A sleep somehow,
All sorrow turned to laughter.

So, mourn not where you're coming to
When you depart the living,
A friend embraces you so true,
So faithful and forgiving;
God's only son
Will pray for one
That they may stay beside Him,
His calm and peace
He would release
If even sinner tried him!
Niels Pedersen

Et helligt Liv, en salig Død

⁸ Et helligt Liv, en salig Død
hinanden kærlig møde,
som Fuglesangen sagte,
sød en liflig Aftenrøde;
de to kan aldrig skilles ad,
den Helligaand gør ingen glad,
som ej vil helliggøres.

At have stridt den gode Strid
og vandret ufortrøden
paa Livets Vej til Endens Tid,
kun det er sødt i Døden;
vel den, som Herren tro har tjent,
Guds Vilje gjort, sit Løb fuldendt,
i Fred han skal henfare.

O Simeon, du Hjertens Mand,
det var din Lod og Lykke!
du rolig stod paa Gravens Rand
i Herrens Vingers Skygge;
i Dødens Port med snehvidt Haar
du sang om Evighedens Vaar,
som Fugl i Frydens Lunde.

Den Gang du Jesus tog i Favn,
da aabned sig tillige
for Øje dit i Jesu Navn
hans søde Himmerige;
du sang: "Nu farer jeg i Fred
thi, Himlens Gud! din Salighed
mig svæver alt for Øje."
N.F.S. Grundtvig

A holy life, a blessed death

A holy life, a blessed death
Will fondly meet each other
Like warbling bird song, sweet in breath,
With sunset glow, its mother;
Those two can never separate,
The Holy Ghost does no one rate
Who wants no consecration.

Thus, having fought the better strife
Undauntedly, then wander
Till end of time this way of life,
That's seen as sweet up yonder;
He who has served our Lord in truth,
Has done God's will, e'en from his youth,
In peace he has departed.

Oh Simeon, you hearty man,
It was your fate and blessing
How you with snow-white hair began
Quite close to death, expressing
Your mind in gleeful springtime song,
That lasts with Him forever, long,
Like birds in grove of rapture.

When you took Jesus in your arms
Your faith in Him did harden,
And you could see the coming charms
Of heaven's promised garden;
You sang, "I travel now in peace
To God in heaven! blest release
Is always in my vision."
N.F.S. Grundtvig

Forunderligt at sige

¹⁸ Forunderligt at sige
og sært at tænke paa,
at Kongen i Guds Rige
i Stalden fødes maa,
at Himlens Lys og Ære,
det levende Guds Ord,
skal husvild blandt os være,
som Armods Søn paa Jord!

Hvi lod du ej udspænde
en Himmel til dit Telt
og Stjernefakler brænde,
du store Himmelhelt!
hvi kom ej aabenbare,
da du i Svøb blev lagt,
den himmelske Hærskare
til Tjeneste og Vagt!

Selv Spurven har sin Rede,
kan bygge dér og bo;
en Svale ej tør lede
om Nattely og Ro;
de vilde Dyr i Hule
har hver sin egen Vraa;
skal sig min Frelser skjule
i fremmed Stald paa Straa?

Nej kom! jeg vil oplukke
mit Hjerte, Sjæl og Sind,
ja bede, synge, sukke:
Kom, Jesus, kom herind!
Det er ej fremmed Bolig,
du har den dyre købt!

How wonderful to ponder

How wonderful to ponder,
How strange to think forlorn,
That heaven's king up yonder
In byre should be born,
The kingdom's light and glory,
The living God's own word,
No home with us His story,
In poverty, unheard!

Wherefore were not distended
The heavens for your tent,
And starlit torches tended
When you to us were sent?
Wherefore with you in swaddle
Was heav'nly host disbarred,
Their manifest to model
Your service and your guard?

The sparrow has its dwelling,
The nestlings to protect;
A martin is a telling
Example in effect;
In holes the beast and creature
Has each its proper nook;
Why should my Saviour feature
A hidden, straw-born look?

Nay, come! I'll open gently
My heart and soul and mind,
Then pray and sing intently:
Come, Jesus, come and find
It will not suit a stranger,
But you from up above!

Her skal du hvile rolig,
i Kærligheden svøbt!
N.F.S. Grundtvig

Frisk op! endnu en Gang

¹⁹ Frisk op! endnu en Gang
vi vil med Bøn og Sang
i Aanden os forene,
at sjunge, hvad vi mene:
Vor Rigdom, Lyst og Ære
skal Jesus ene være!

Gak, sorrigfulde Sind,
gak med i Stalden ind,
Gud vil sin Søn dig skænke,
hvor kan du dig da krænke?
Vor Rigdom ...

Saa skal ej Korsets Tvang,
ej Døden selv en Gang
os fra vor Jesus rive,
men det skal derved blive:
Vor Rigdom ...
Hans Adolph Brorson

Ak, min Rose visner bort

³⁰ “Ak, min Rose visner bort,
bliver baade bleg og sort!
Ak, mit Blomster stod
før som Mælk og Blod,
falmer nu fra Top til Rod!”

Har du da din Tro forgæ't?
Hvem har skabt dig, véd du det?
Han, din Skaber véd

You'll rest here in no danger,
All swaddled in my love!
N.F.S. Grundtvig

Refresh yourself in song

Refresh yourself in song
And prayer straight and strong,
In spirit be united
By singing unaffrighted:
Oh Jesus, be our treasure,
Our only prize and pleasure!

Betake, oh mournful mind,
Yourself, the crib to find,
God's son we are receiving,
So how can you be grieving?
Oh Jesus ...

Compulsion of the Cross
Nor death, the final loss,
Can tear us from our Jesus,
His arms forever seize us:
Oh Jesus ...
Hans Adolph Brorson

Ah, my rose will fade away

“Ah, my rose will fade away
first to pale, so dark decay!
Blossom of repute,
Milk and blood to boot,
Withers now from top to root!”

Is your faith what you forgot?
Who created you, or what?
He, your Maker, may

ogsaa bedst Besked,
sørg du ej, men tro og bed!

Jesu Blod for dig udrandt,
og hans Aand du fik til Pant,
Himlen skal du naa,
tvivler du da paa,
dine Smuler her at faa?

Op med dit beklemt Sind,
kig kun i Guds Himle ind!
Hør hans Engles Sang,
se hans Helgens Rang,
dér skal du og staa en Gang!
Hans Adolph Brorson

Guds Engle i Flok

³¹ Guds Engle i Flok! synger lifligt i Kor,
som den første Jul,
om Barnet, Guds-Barnet, som fødtes paa Jord,
om Jesus, vor Helt og vor Herre!

Guds-Folket paa Jord! tager Barnet i Favn,
som den første Jul!
Med Fred kom vor Frelser i Faderens Navn:
Vor Jesus, vor Helt og vor Herre!

Al Æren er Guds over højeste Sky,
for den glade Jul,
i Billede sit har han skabt os paa ny,
med Jesus, vor Helt og vor Herre.
N.F.S. Grundtvig

Know about your way,
Do not grieve, but trust and pray!

Jesu blood your privilege,
And His spirit held in pledge,
Heaven shall you reach,
Do you doubt His speech
Here are crumbs enough for each?

Open your uneasy mind,
Look, God's heaven you will find!
Saints unfaltering
Hear His angels sing,
Where, one day, you too they'll bring!
Hans Adolph Brorson

God's angels, unite

God's angels, unite! sing in chorus your praise,
Like the first Noel,
Of God's child, the child that was born to
amaze:
Of Jesus, our hero, our Saviour!

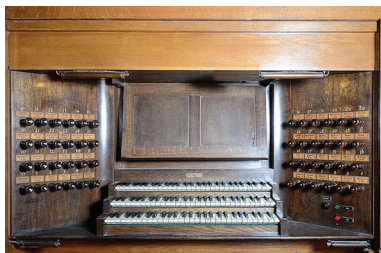
God's people on Earth! hold this child in
embrace,
Like the first Noel!
The son of our Father brought heavenly grace:
Our Jesus, our hero, our Saviour!

The glory above is all God's through and
through
For the glad Noel,
We were in his image created anew,
With Jesus, our hero, our Saviour.
N.F.S. Grundtvig

The organ at Nikolaj Kunsthall: Marcussen & Son (Sybrand Zachariassen)

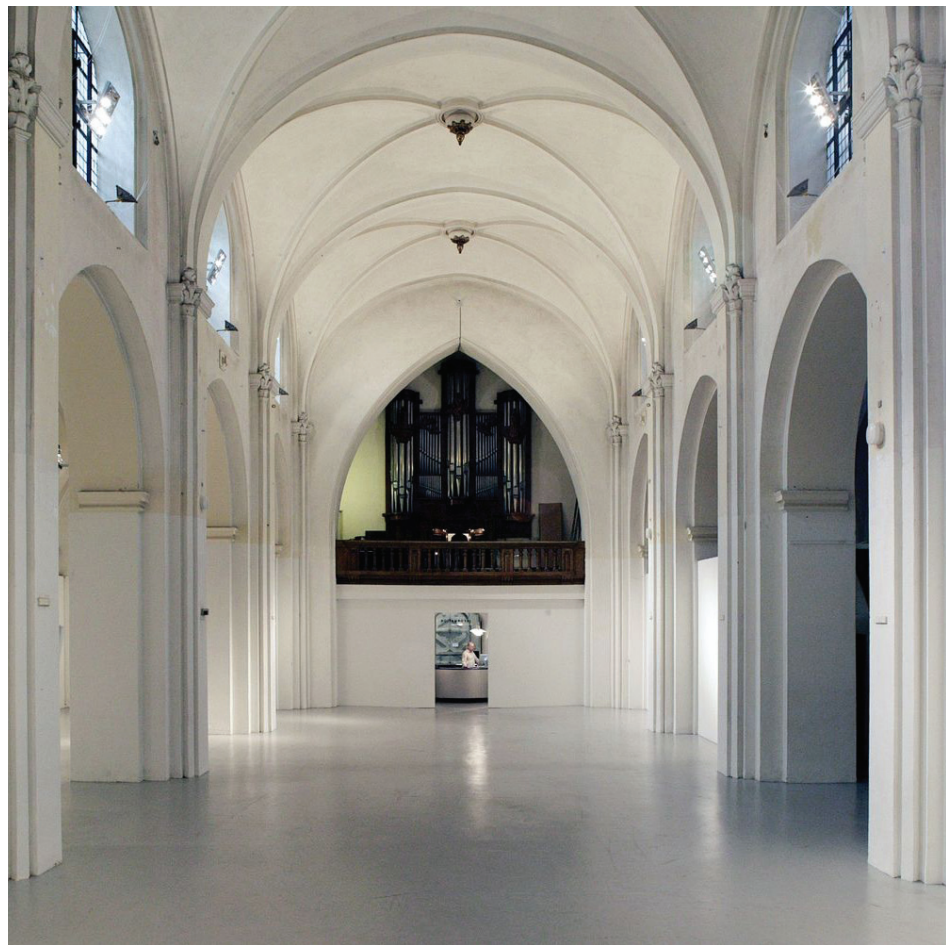
Final disposition, November 1930:

Hovedværk I (Great)	Brystværk III	Svelleværk II (Swell)	Pedal
Quintatøn 16'	Hulfløjte 8'	Principal 8'	Principal 16'
Principal 8'	Principal 4'	Gedakt 8'	Subbas 16'
Spidsgambe 8'	Gedaktfløjte 4'	Quintatøn 8'	Oktav 8'
Gedakt 8'	Nasat 2 2/3'	Oktav 4'	Gedakt 8'
Oktav 4'	Oktav 2'	Spidsfløjte 4'	Rørquintatøn 4'
Rørfløjte 4'	Terz 1 3/5'	Gemsehorn 2'	Blokløjte 2'
Oktav 2'	Rørfløjte 1'	Sivfløjte 1 1/3'	Cornet 4 f.
Cornet 3 f.	Septima 2 f.	Sesquialtera 2 f	Mixtur 6 f.
Mixtur 5 f.	Mixtur 3-4 f.	Mixtur 4-6 f.	Trompet 16'
Cymbel 3 f.	Krumhorn 8'	Dulcian 8'	Trompet 8'
Dulcian 16'		Regal 8'	Skalmetje 4'
Trompet 8'			



44 stops, Manual C-g''', Pedal C-g'
Couplers: Great-Swell, Great-Choir, Pedal-Great, Pedal-Swell, Pedal-Choir
Ventil for Pedal, Ventil for Great (to wind chests with mixtures and reeds)
Balanced swell step for the swell division (3rd Manual).
2 – originally blind – stops “Noli me tangere” to the right of the player are used for tremulants for 2nd and 3rd manuals.

Read more about the organ p. 10 and p. 22 (på dansk)
Registrations are available at www.dacapo-records.dk





Recorded at Nikolaj Kunsthal, Copenhagen, on 14-16 February 2016

Recording producer: Eskild Winding

Sound engineer and mastering: Clemens Johansen

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Liner notes: Bine Bryndorf

English translation of liner notes: James Manley

English translation of song texts: Holger Scheibel, MA, with Stuart Henney (consultant), for the Carl Nielsen Edition, the Royal Library, Copenhagen

Proofreader: Svend Ravnkilde

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Design: Denise Burt, www.elevator-design.dk

Publishers: The score for Commotio used on this recording is published by Edition-S, www.edition-s.dk.

That of Festival Prelude, originally written for piano, is the arrangement by Finn Videro (1906-1987), available on manuscript at the Royal Library in Copenhagen. All other titles are published by Edition Wilhelm Hansen, www.ewh.dk.

The new Catalogue of Carl Nielsen's Works (CNW) is used in the titles on this release, replacing previous opus numbers.

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Bine Bryndorf is gratefully thankful to Nikolaj Kunsthal for use of the organ for this recording. Also warm thanks to Isaac Lee and Simon Enig for assisting as stop pullers.

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DANMARKS NATIONALE
MUSIKANTOLOGI

Dacapo Records, Denmark's national record label, was founded in 1986 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.

