CARL NIELSEN

Orgel Album

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Organ Album

SAMPLE

Carl Nielsen: Orgel Album - Organ Album

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Udgivelsen er muliggjort med støtte fra Carl Nielsen og Anne Marie Carl-Nielsens Legat

Forord

Skønt Carl Nielsen flere gange i løbet af sit liv viste interesse for orglet, gav han sig først for alvor i kast med at komponere for instrumentet i sine sidste leveår. Det resulterede i samlingen "29 små præludier for orgel eller harmonium" op. 51 samt det monumentale værk "Commotio" op. 58.

Blandt Carl Nielsens øvrige værker finder man dog anden musik, der egner sig for transskription for orgel, og derfor består nærværende *Orgel Album* dels af et udpluk af "29 små præludier", dels af en række transskriberede værker. Disse arrangementer er forsøgt tilrettelagt, som havde de været komponeret for orgel, og derfor er der fra udgiverens side taget enkelte friheder i forhold til forlægget mht. stemmeføring, frasering og dynamik. Alt er dog udarbejdet i største respekt for komponisten, og det er et håb, at mange vil få glæde af at kunne føje disse værker til det ellers sparsomme Nielsen- repertoire.

"Fest-præludium ved århundredskiftet" blev komponeret i 1900 og offentliggjort første gang på forsiden af *Politiken* nytårsdag 1901. Præludiet er skrevet for klaver, men dets pompøse karakter leder tankerne hen på en højtidelig, bred orgelklang. Stykket har da også tidligere været udgivet i arrangement for orgel, bl.a. i en bearbejdelse af Finn Viderø.

Carl Nielsen blev i 1929 opfordret til at skrive en række præludier til gudstjenestebrug, og det resulterede i samlingen **"29 små præludier for orgel eller harmonium" op. 51**. Til inspiration havde han studeret en række værker af bl.a. Frescobaldi, Scheidt og Pachelbel, og det har sat sig tydelige spor i musikken. Præludierne kan ses som Carl Nielsens bidrag til tidens reformbestræbelser inden for orgelmusikken. En reform der gjorde op med romantikkens følelsessværmeri og søgte tilbage til en ren kirkestil med renæssancens og barokkens musik som ideal. Helt som idealet er store dele af fortolkningen overladt til den udøvende musiker, og Carl Nielsen noterer at "Metronomangivelserne må betragtes som kun tilnærmelsesvise og rette sig efter rum og instrument". Med Carl Nielsens samtykke bragte *Dansk Kirkemusiker-Tidende* en lille opsats vedrørende dynamik og registrering i præludierne. Her fremgår det, at "et 'mixturorgel', som råder over mange - og milde - blandede stemmer" er at foretrække og "Indenfor de enkelte stykker bør ingen registreringsændring finde sted". Der foreslås desuden en række vejledende styrkegrader. Disse er angivet i parentes i denne udgivelse. I rækken af præludier skiller Præludium III sig ud ved at være udpræget homofon og ved at have en markant og bærende basstemme. Det er tvivlsomt, om Carl Nielsen har forestillet sig enkelte af præludierne spillet med pedal. Men da det i denne sats er oplagt og på mange måder enklere at spille basstemmen i pedalet, bringes præludiet i et arrangement for orgel med pedal.

I tredje sats af Carl Nielsens blæserkvintet op. 43 fra 1922 præsenterer han sin egen melodi til **"Min Jesus, lad mit hjerte få"** i en række variationer. Temaet plus otte af disse variationer er udvalgt her til en lille suite, der kan benyttes både liturgisk og som et koncertstykke. Carl Nielsen skrev selv om værket i en programnote: "Temaet til disse variationer er melodien til en af C.N.s åndelige sange, som her er lagt til grund for en række, snart muntre og barokke, snart elegiske og alvorlige variationer, der til sidst ender med temaet i al sin enkelhed og ganske stilfærdigt i udtrykket". "Min Jesus, lad mit hjerte få" blev sunget som den første salme ved Carl Nielsens begravelse, og den sidste variation "Andantino festivo" fra blæserkvintetten blev spillet af Det Kgl. Kapels Blæserkvintet, mens hans kiste sænkedes i graven.

Klaverstykket **Drømmen om "Glade jul"** blev komponeret i december 1905 til en samling med julemusik udgivet af *Dansk Tonekunstnerforening*. Stykket, der oprindeligt er komponeret i E-dur, er her sat en enkelt tone ned, så det kan realiseres på de fleste orgler. Det er kun salmens første linje, der citeres, men sat over for Carl Nielsnes karakteristiske kromatik og harmonik, opstår der et stemningsfuldt lille tonemaleri.

"Tågen letter" må regnes for et af Carl Nielsens mest berømte stykker. Det er skrevet for fløjte solo og harpe og indgår i eventyrspillet "Moderen" fra 1920. Carl Nielsen udarbejdede selv en version for soloklaver af satsen, og det er den version dette orgelarrangement er udformet efter.

Bagerst i hæftet præsenteres en sats fra melodramaet **"Snefrid"** komponeret i 1893. Carl Nielsen komponerede musik til ikke færre end 22 skuespil, og der gemmer sig megen interessant musik i disse sjældent opførte værker. Bl.a. denne orkestersats med betegnelsen "Andante quasi sostenuto". Der er i denne udgivelse indsat et gentagelsestegn for at give satsen lidt mere længde.

Lasse Toft Eriksen

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Preface

Despite the fact that during the course of his life Carl Nielsen often showed an interest in the organ, he did not seriously set about composing for the instrument until a year or two before he died. This gave rise to the collection "29 Short Preludes for Organ or Harmonium" op. 51 as well as the monumental work "Commotio" op. 58.

Among the rest of Carl Nielsen's works there is, however, music that lends itself to being transcribed for the organ, and for this reason the present *Organ Album* consists partly of a selection of "29 Short Preludes" and partly of a number of transcriptions. The aim has been to attempt to prepare these arrangements as though they had been composed for the organ, and for this reason the author has allowed himself a measure of freedom in relation to the original with regard to scoring, phrasing and dynamics. Everything is, however, elaborated with the greatest respect for the composer, and it is to be hoped that many people will find it rewarding to be able to add these works to the otherwise scanty Nielsen repertoire.

"Festival prelude at the turn of the century" was composed in 1900 and published for the first time on the front page of *Politiken* New Year's Day 1901. The prelude was written for piano, but its grandiose character calls to mind the solemn, majestic sound of the organ. The piece has in fact earlier been published in arrangements for the organ, including one by Finn Viderø.

In 1929 Carl Nielsen was invited to write a number of preludes for service use and this resulted in the collection **"29 Short Preludes for Organ or Harmonium" op. 51**. For the sake of inspiration he had studied a number of works by composers including Frescobaldi, Scheidt and Pachelbel, and this can be clearly discerned in the music. The preludes may be seen as Carl Nielsen's contribution to the efforts of the time to reform organ music. This reform put an end to the sentimentality of the romantic era and returned to a pure, ecclesiastical style founded on the ideals of renaissance and baroque music. As is the case with these ideals a large part of the interpretation is left to the performer, and Carl Nielsen notes that "Metronome indications should only be considered to be approximate and be determined by the acoustics of the church and the instrument". With the approval of Carl Nielsen the periodical *Dansk Kirkemusiker-Tidende* published a short article about the dynamics and registration of the preludes. Here it emerges that "'a mixture organ' which offers many - and mild - mutations" is preferable, and "within the individual pieces there should be no changes of registration". In addition a number of dynamics are suggested as guidelines. These are indicated in brackets in the present edition. In the series of preludes Prelude III stands out from the rest in that it is markedly homophonic and that it has a firm and distinctive bass line. It is doubtful whether Carl Nielsen had imagined that some of the preludes should be played using the pedals. But since it seems obvious to do so in this piece and is in many ways easier to play the bass on the pedals, the prelude is printed here in a version for an organ with pedals.

In the third movement of Carl Nielsen's Wind Quintet op. 43 from 1922 he presents his own melody for **"Min Jesus, lad mit hjerte få" ("My Jesus, may my heart receive")** in a set of variations. The theme plus eight of these variations are selected here to comprise a short suite which can both be played in a liturgical context and as a concert piece. Carl Nielsen himself wrote about the work in a programme note: "The theme of these variations is the melody for one of C.N.'s sacred songs which here forms the basis of a number of variations, which at one moment are gay and grotesque and then elegiac and serious and which finally end with the theme in all its simplicity and somewhat quietly in expression". "Min Jesus, lad mit hjerte få" was sung as the first hymn at Carl Nielsen's funeral, and the final variation, "Andantino festivo" from the Wind Quintet, was played by The Royal Theatre's Wind Quintet while his coffin was lowered into the grave.

The piano piece **Drømmen om "Glade jul" (The dream about "Silent Night")** was composed in December 1905 for a collection of Christmas music published by *Dansk Tonekunstnerforening*. The piece which was originally in E major has here been transposed down a tone so that it is playable on most organs. Only the first line of the carol is quoted, but when this is combined with Carl Nielsen's characteristic chromaticism and harmony, an evocative little tone poem results.

"Tågen letter" ("The Fog is lifting") may be considered to be one of Carl Nielsen's most famous pieces. It was written for solo flute and harp and forms part of the fairy-tale allegory "Moderen" from 1920. Carl Nielsen himself transcribed the movement for piano solo and it is this version the organ arrangement here is based on.

At the end of the album a movement from the melodrama **"Snefrid"**, composed in 1893, is presented. Carl Nielsen composed music for no fewer than 22 plays, and much interesting music is to be found among these seldom performed works, among which is this orchestral movement with the indication "Andante quasi sostenuto". In this version a repeat sign is added to make the piece a little longer.

Lasse Toft Eriksen *(English translation: Gwyn Hodgson)*

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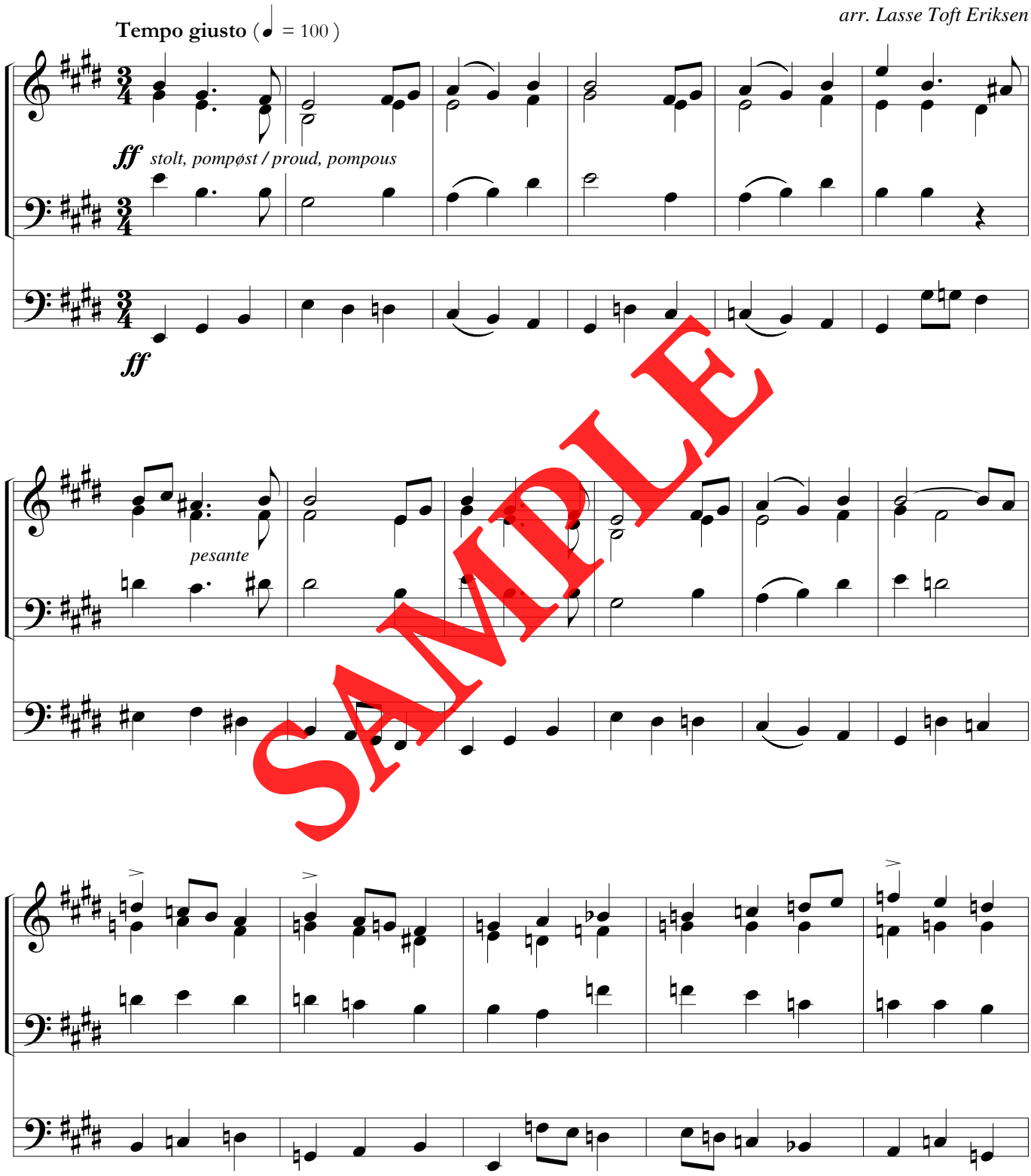
Fest-præludium ved århundredskiftet

Festival prelude at the turn of the century

Carl Nielsen
arr. Lasse Toft Eriksen



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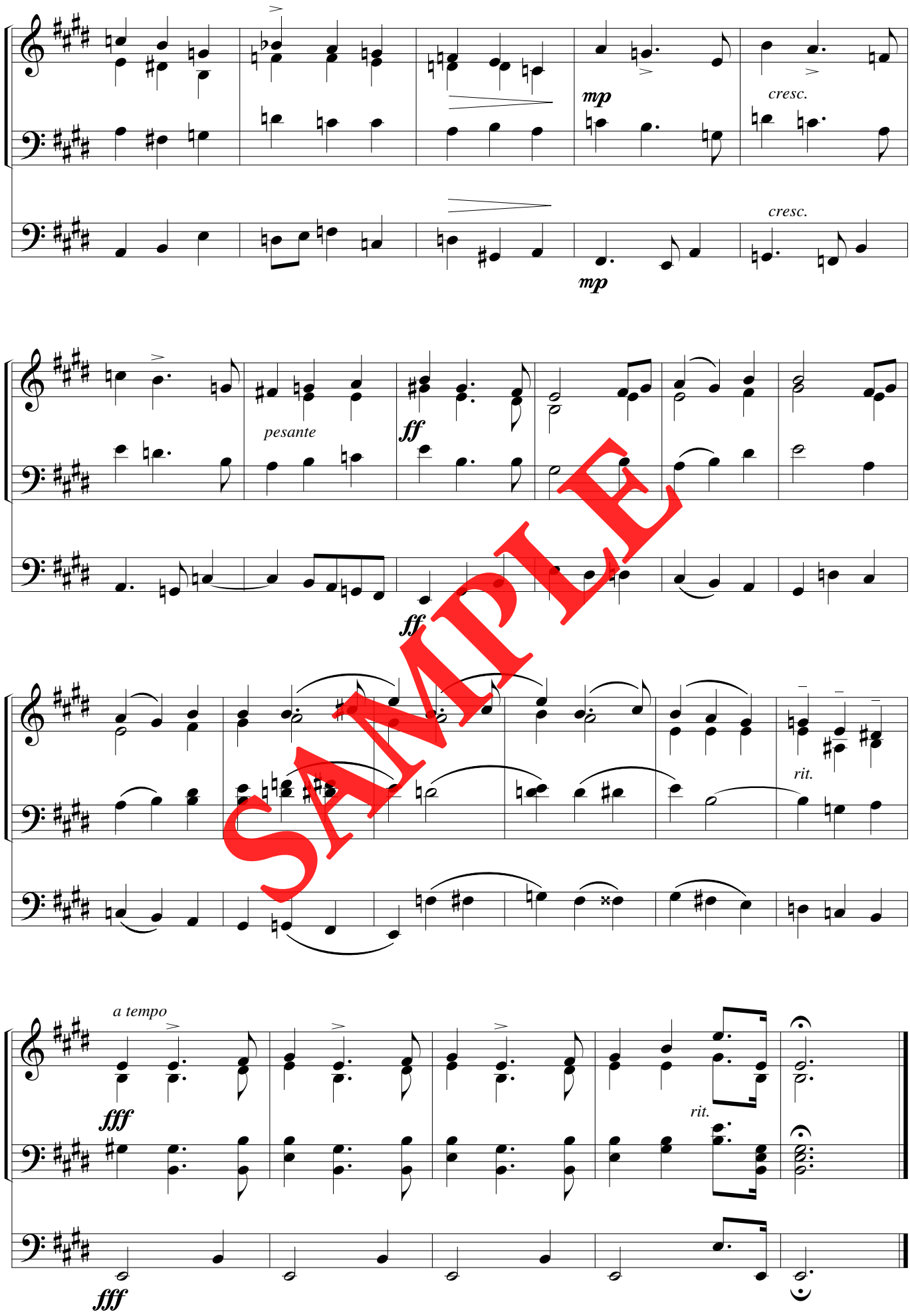

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8 Præludier

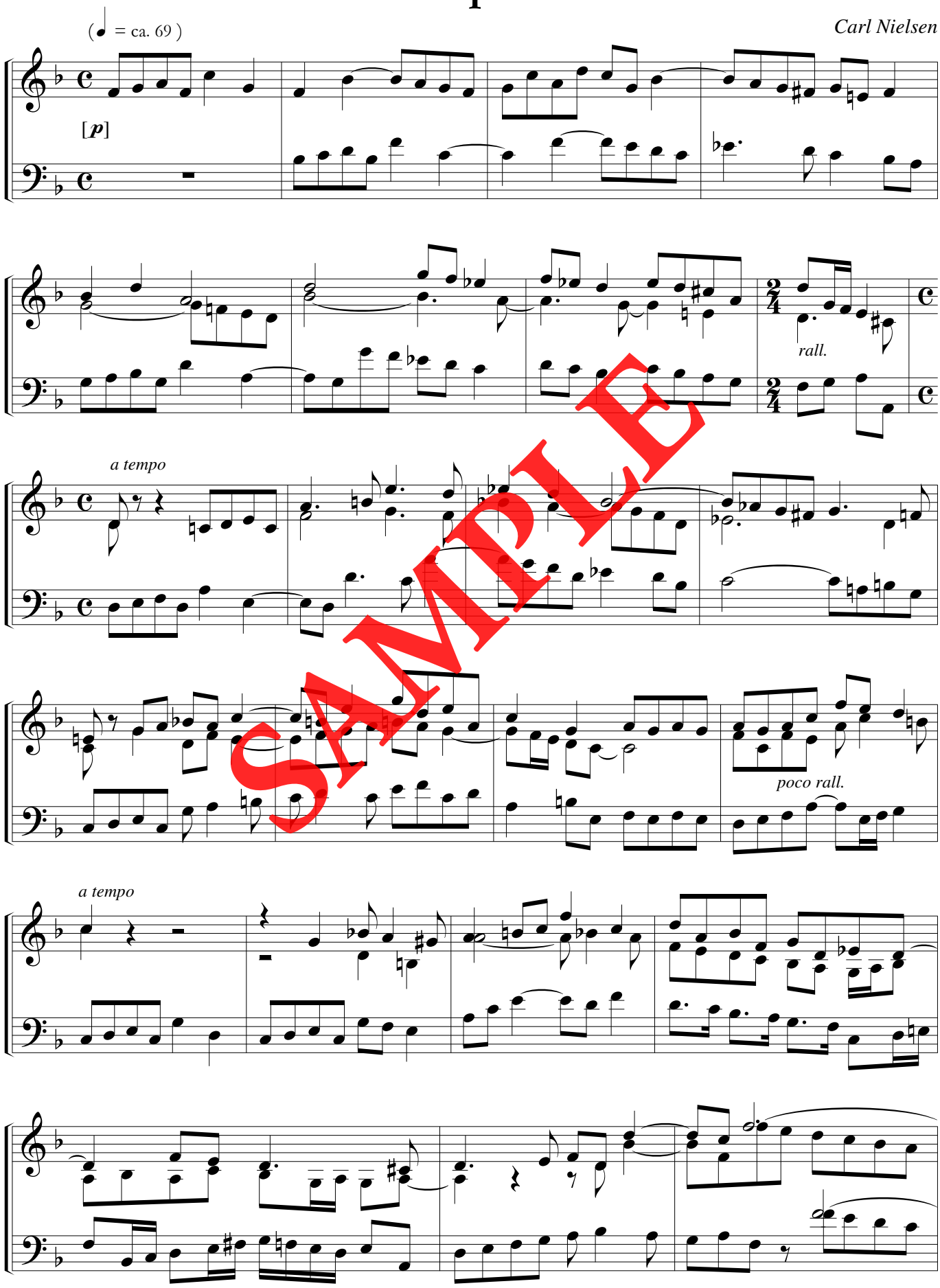
fra "29 små præludier
for orgel eller harmonium", op. 51

8 preludes

from "29 Short Preludes
for Organ or Harmonium", op. 51

I

Carl Nielsen



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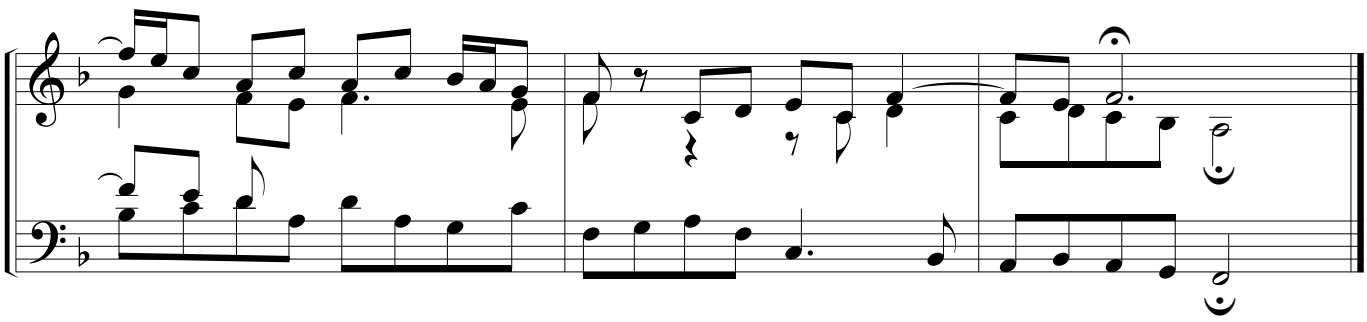

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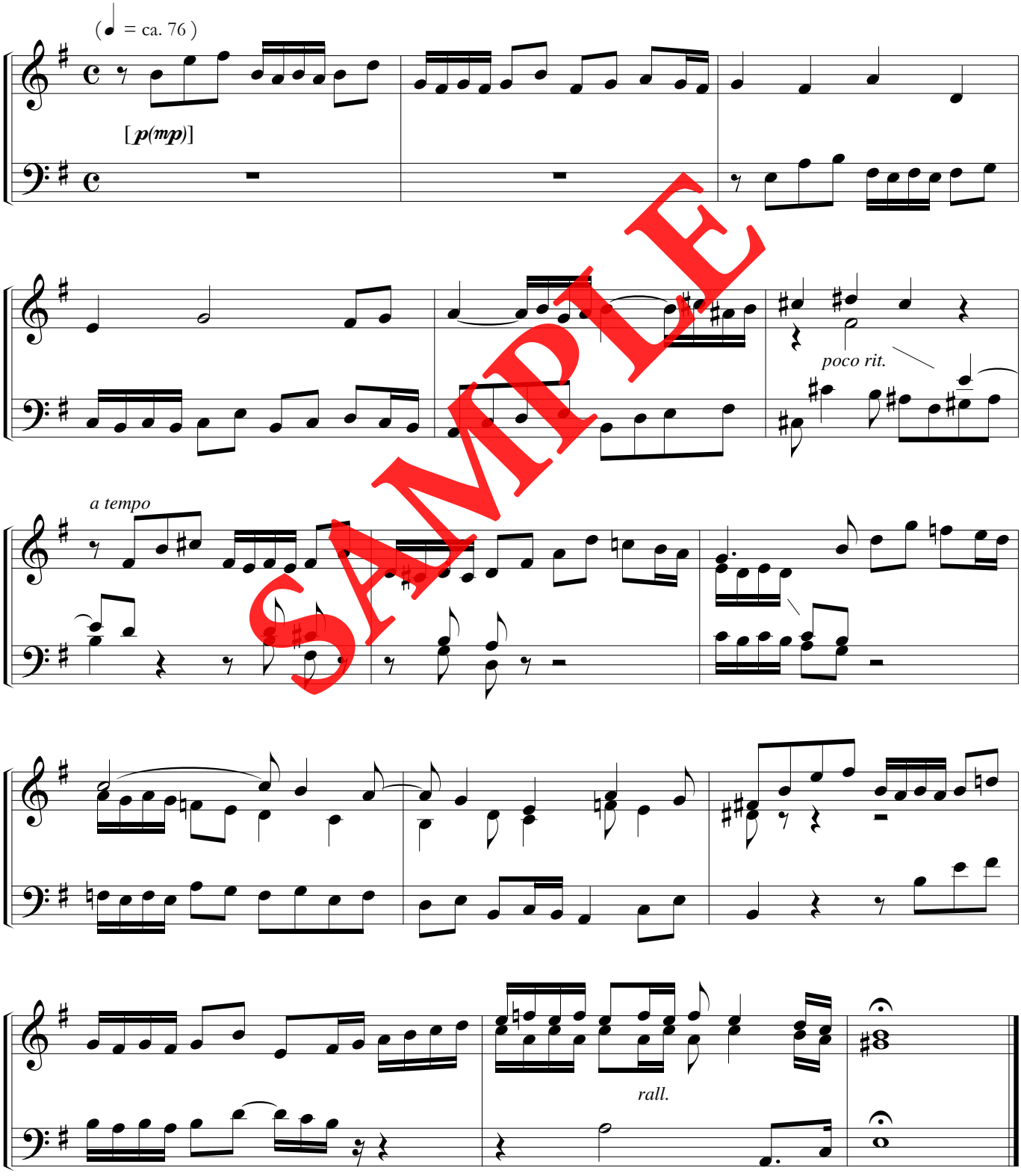

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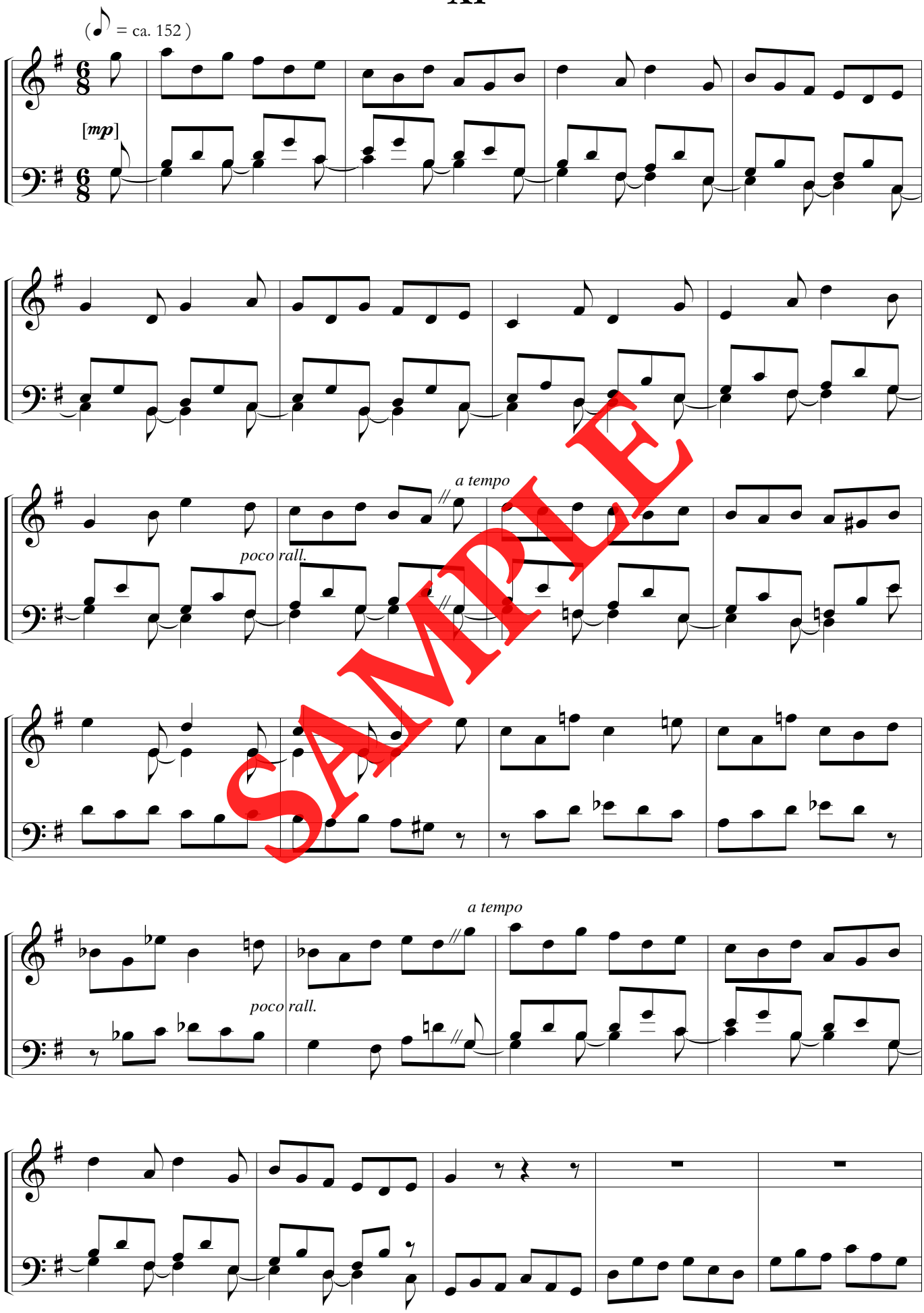

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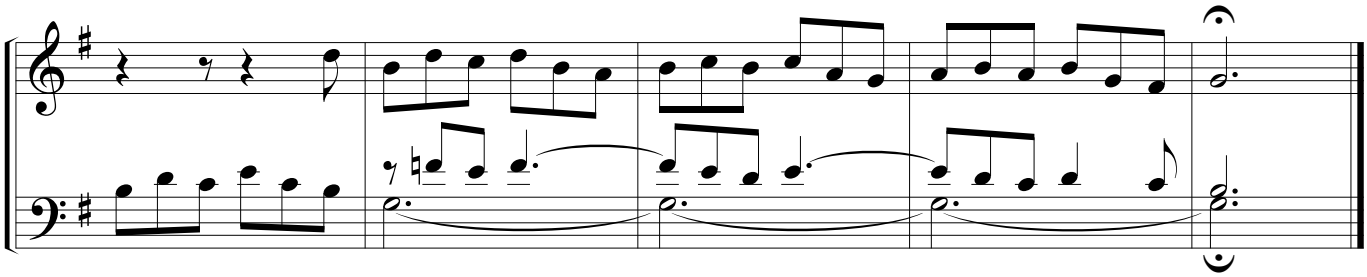

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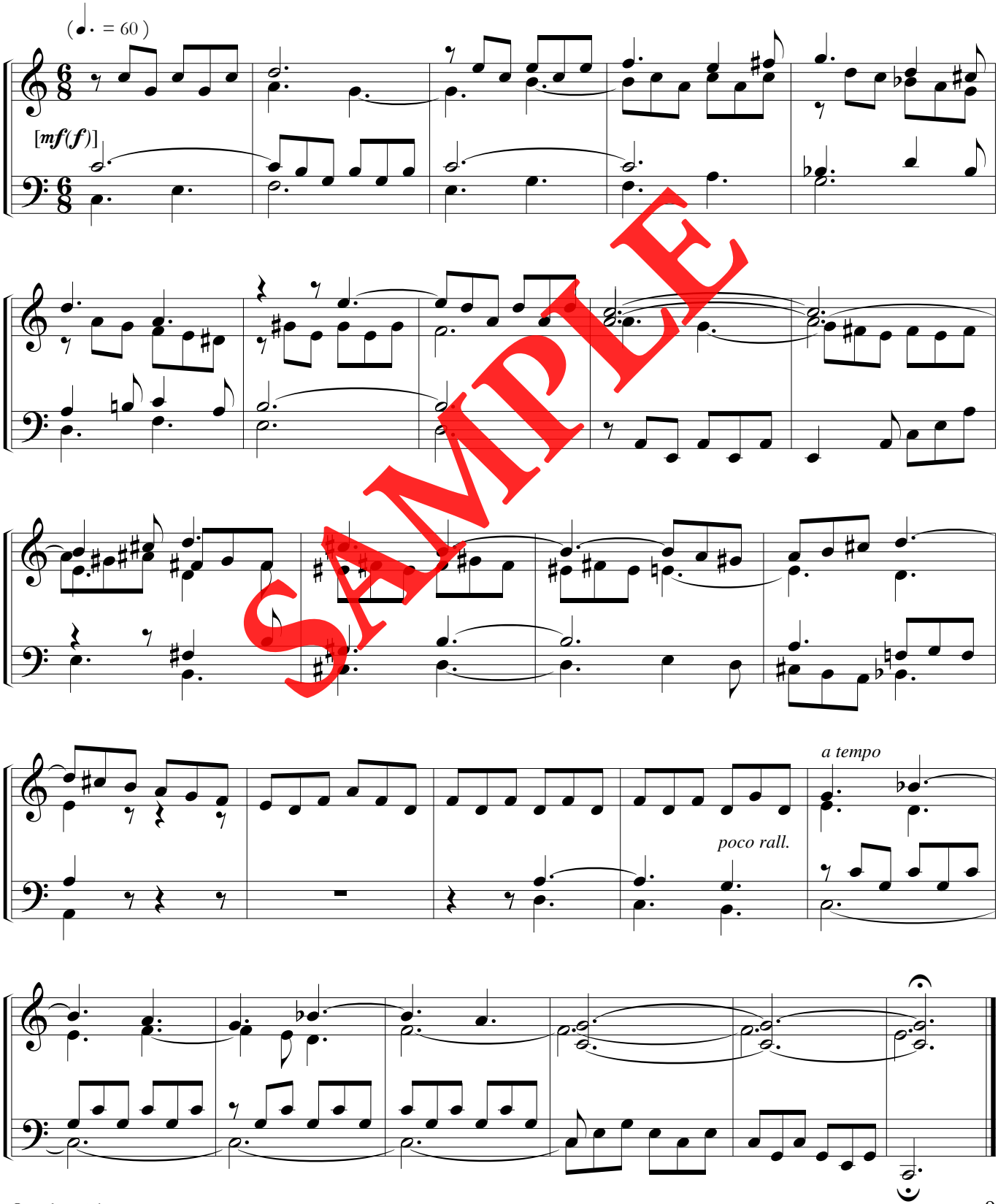

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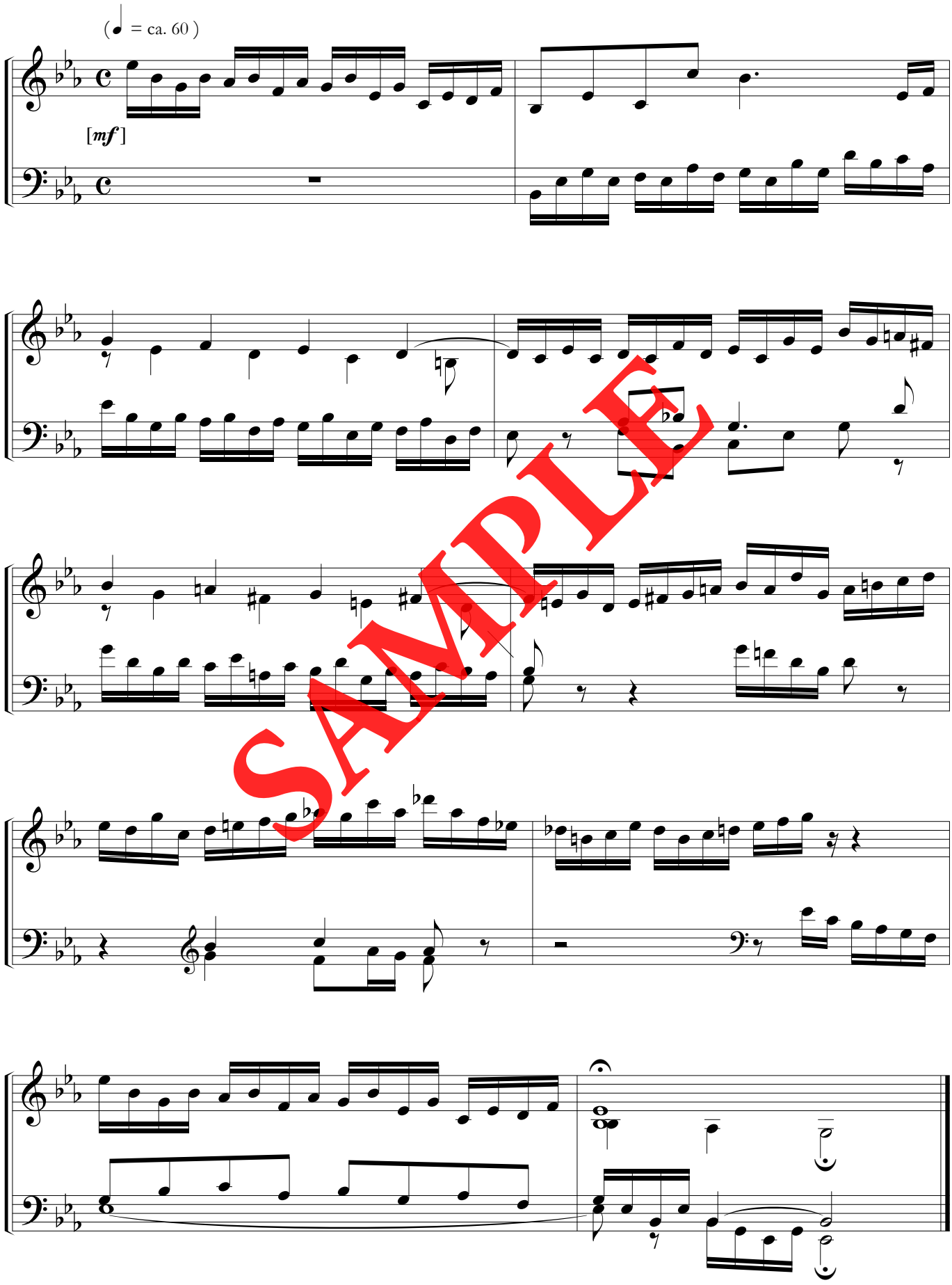

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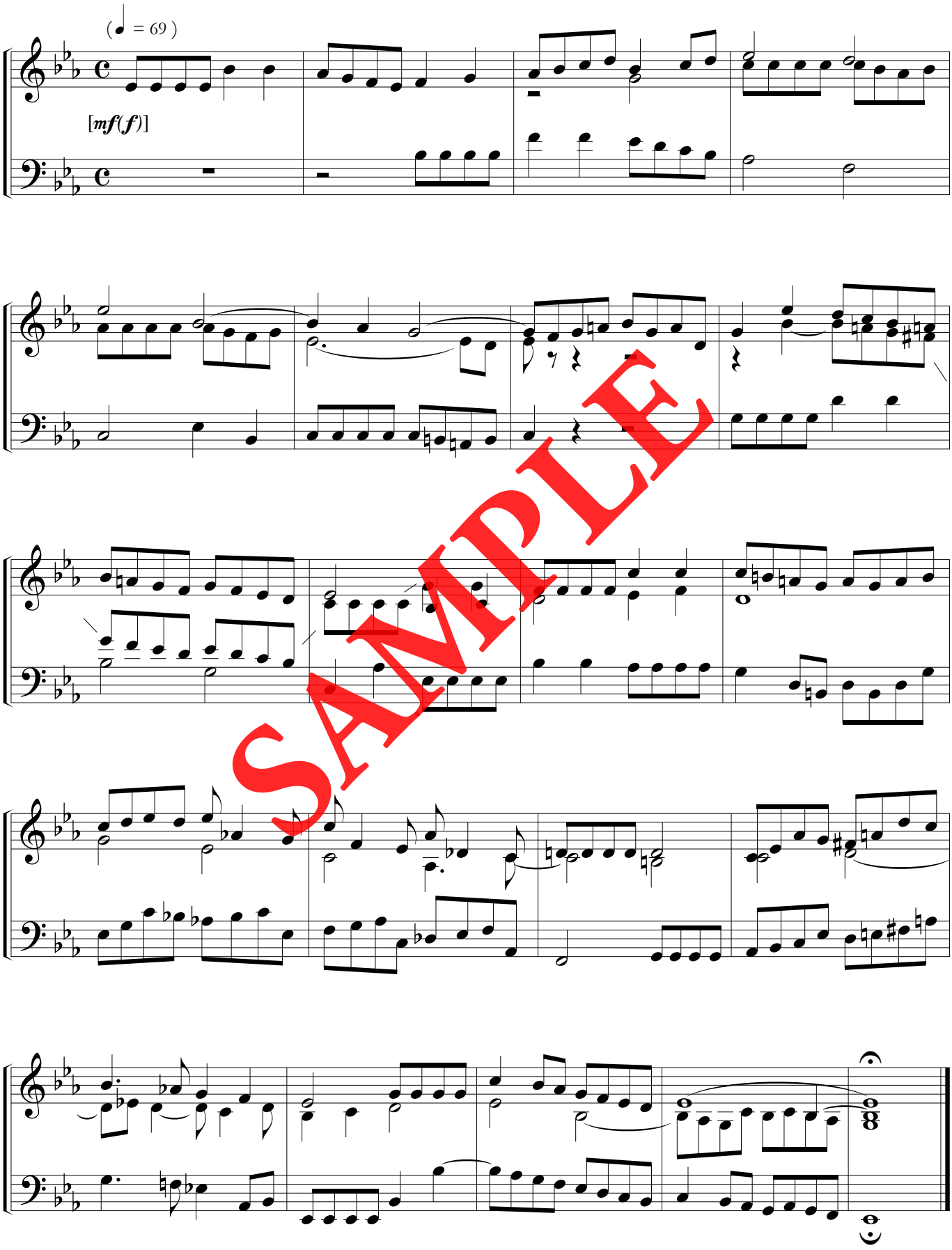

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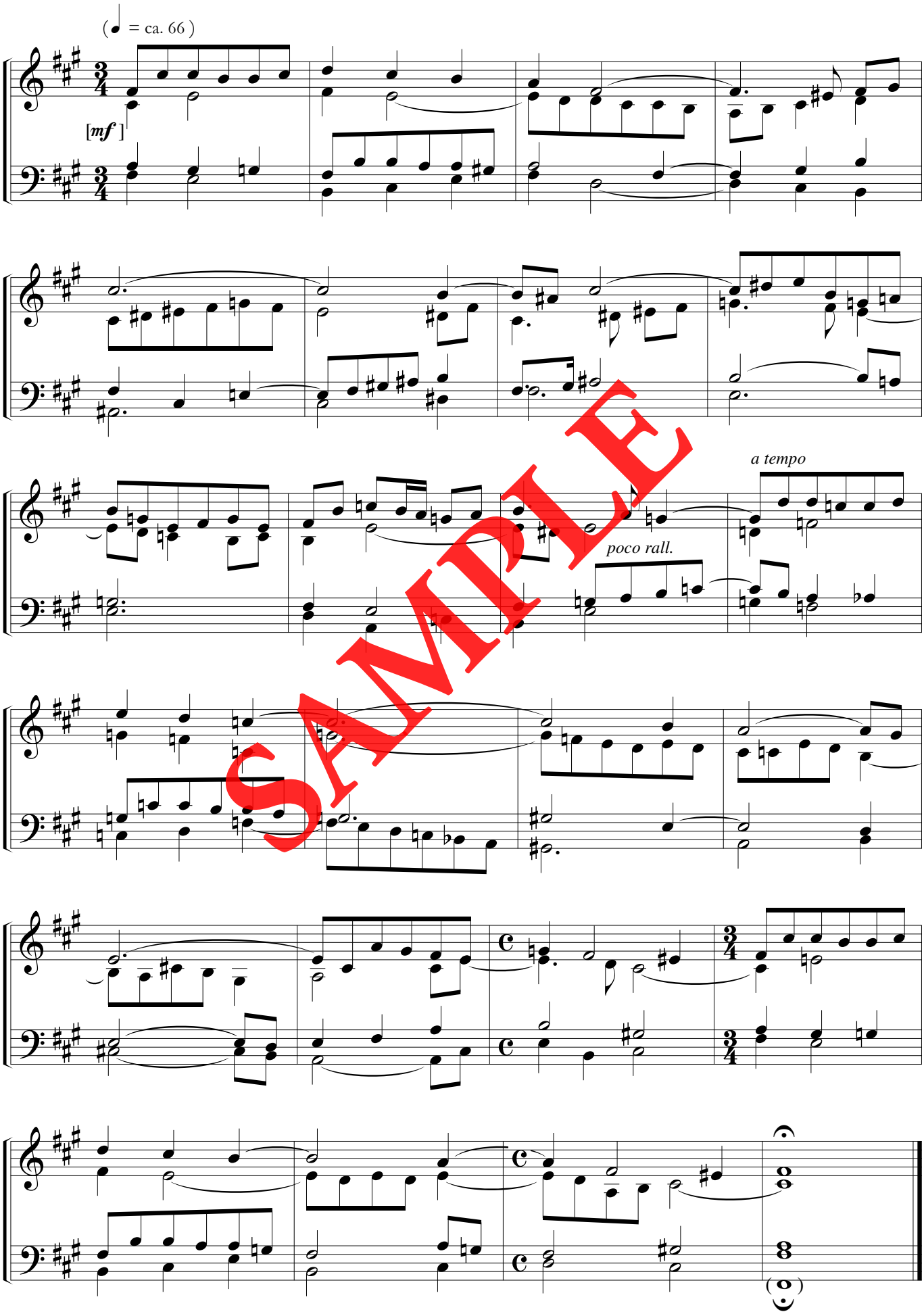
XXVII



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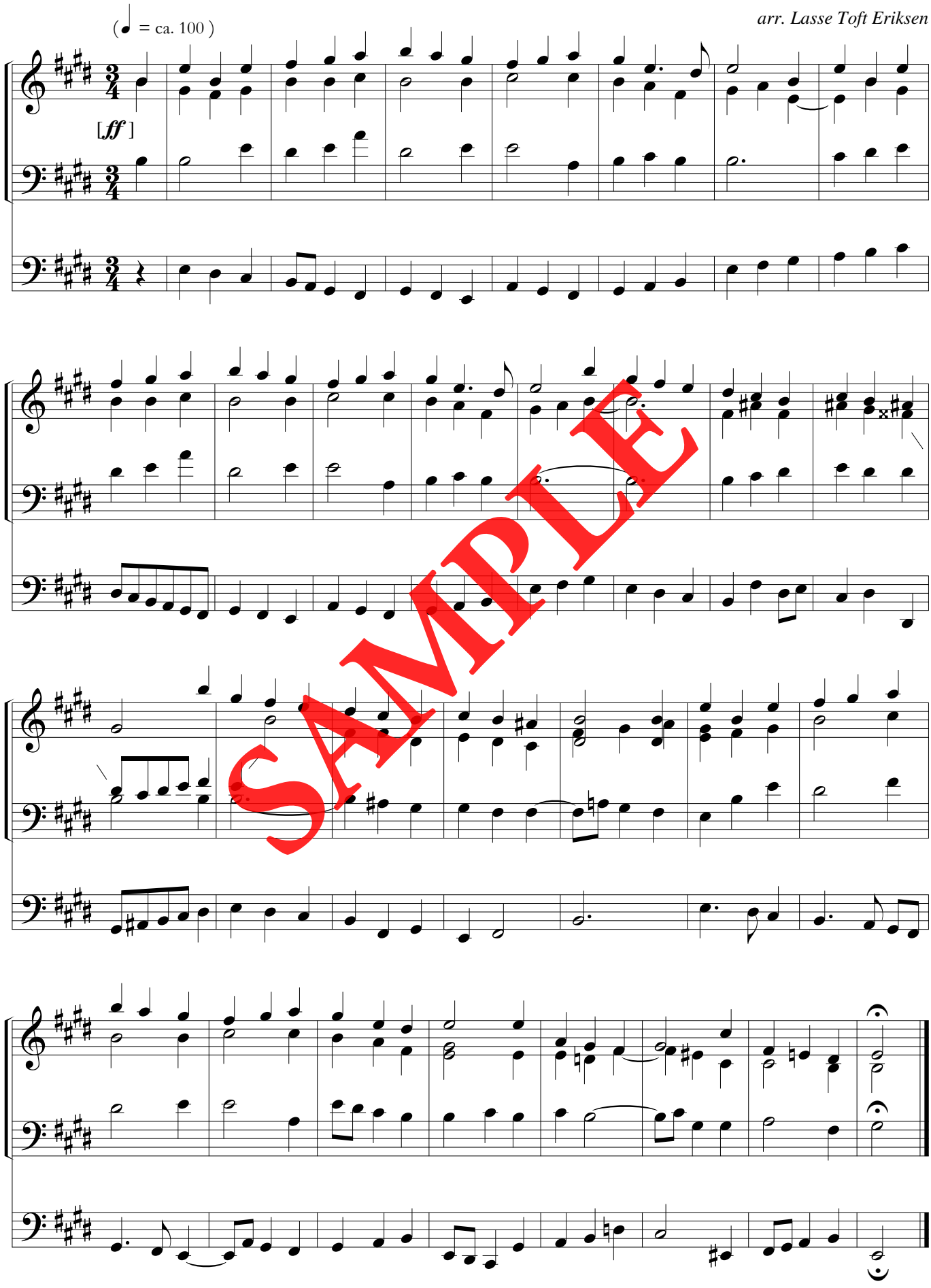
III

arr. Lasse Toft Eriksen



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Min Jesus, lad mit hjerte få

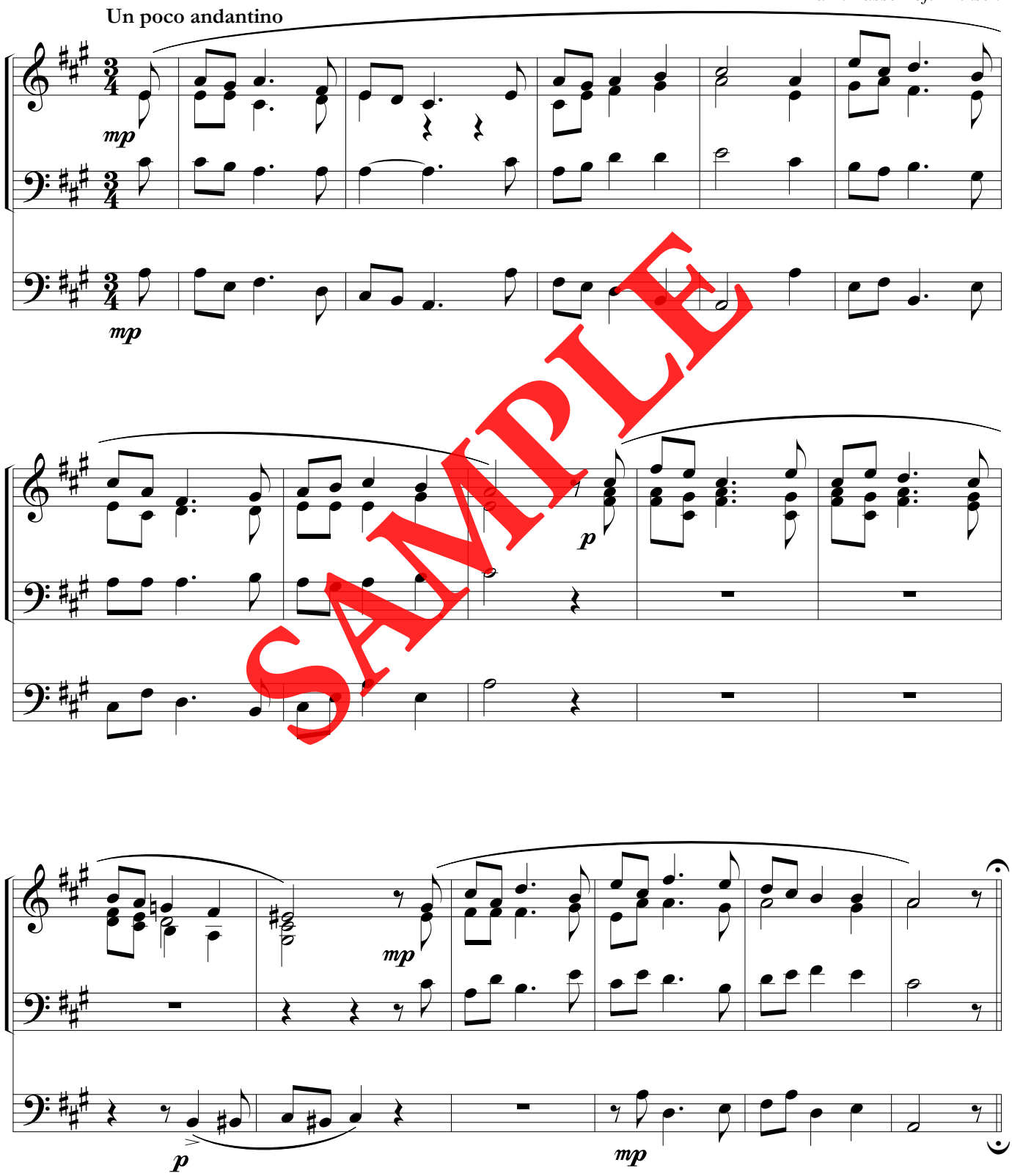
Tema med variationer
fra blæserkvintet, op. 43

Min Jesus, lad mit hjerte få

(My Jesus, may my heart receive)
Theme with variations
from Wind Quintet, op. 43

Tema / Theme

Carl Nielsen
arr. Lasse Toft Eriksen



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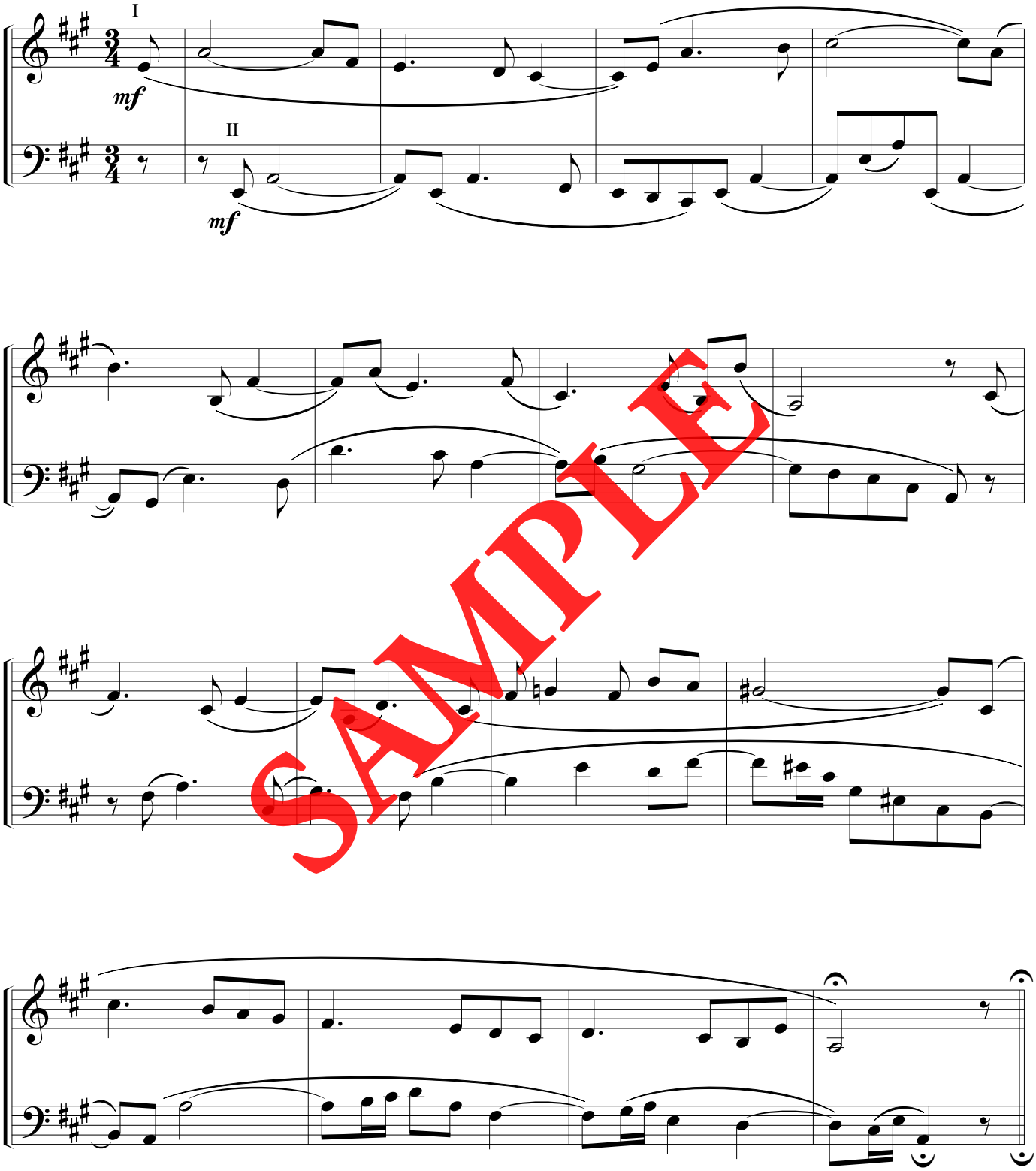
Variation 1



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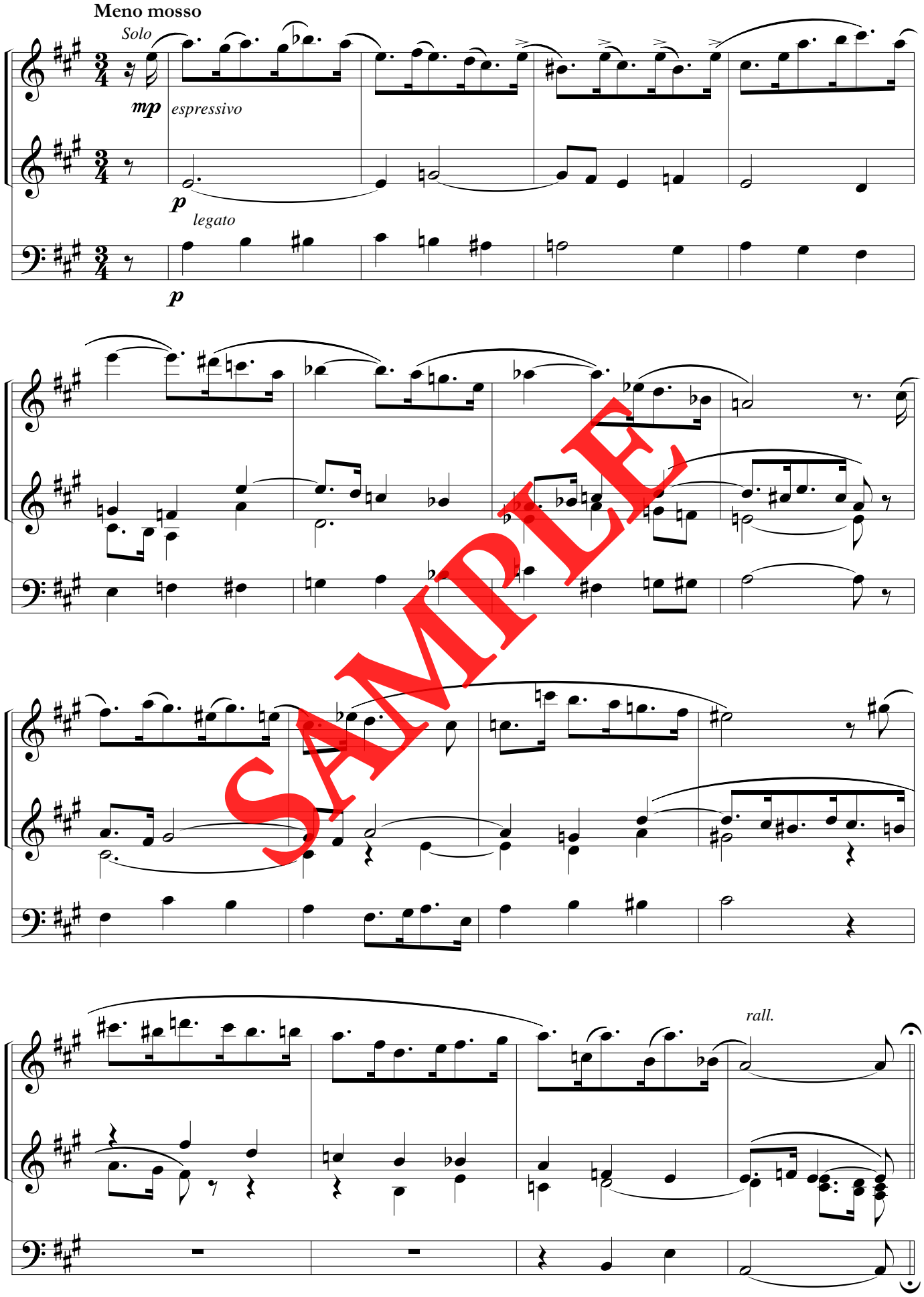
Variation 2



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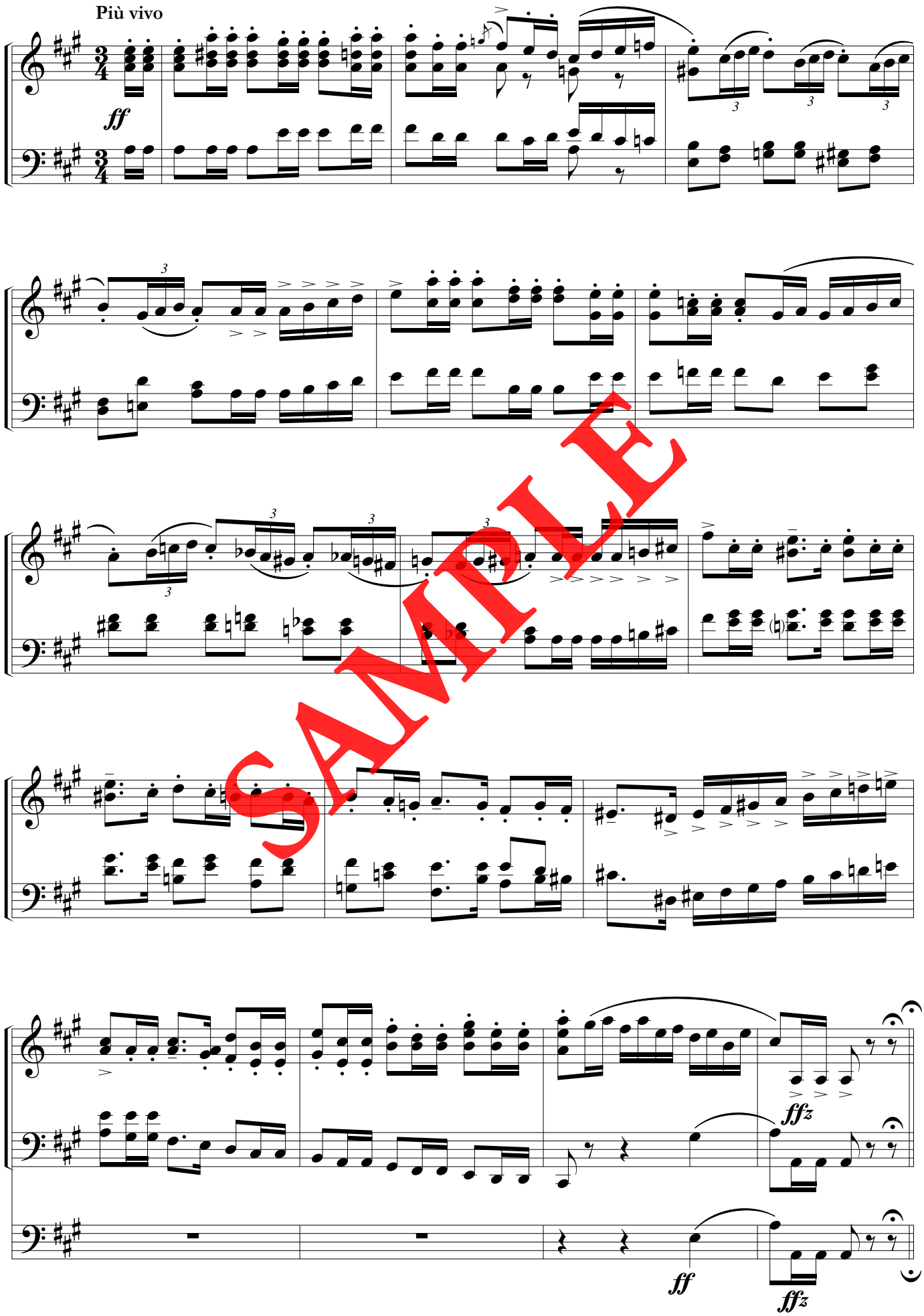
Variation 3



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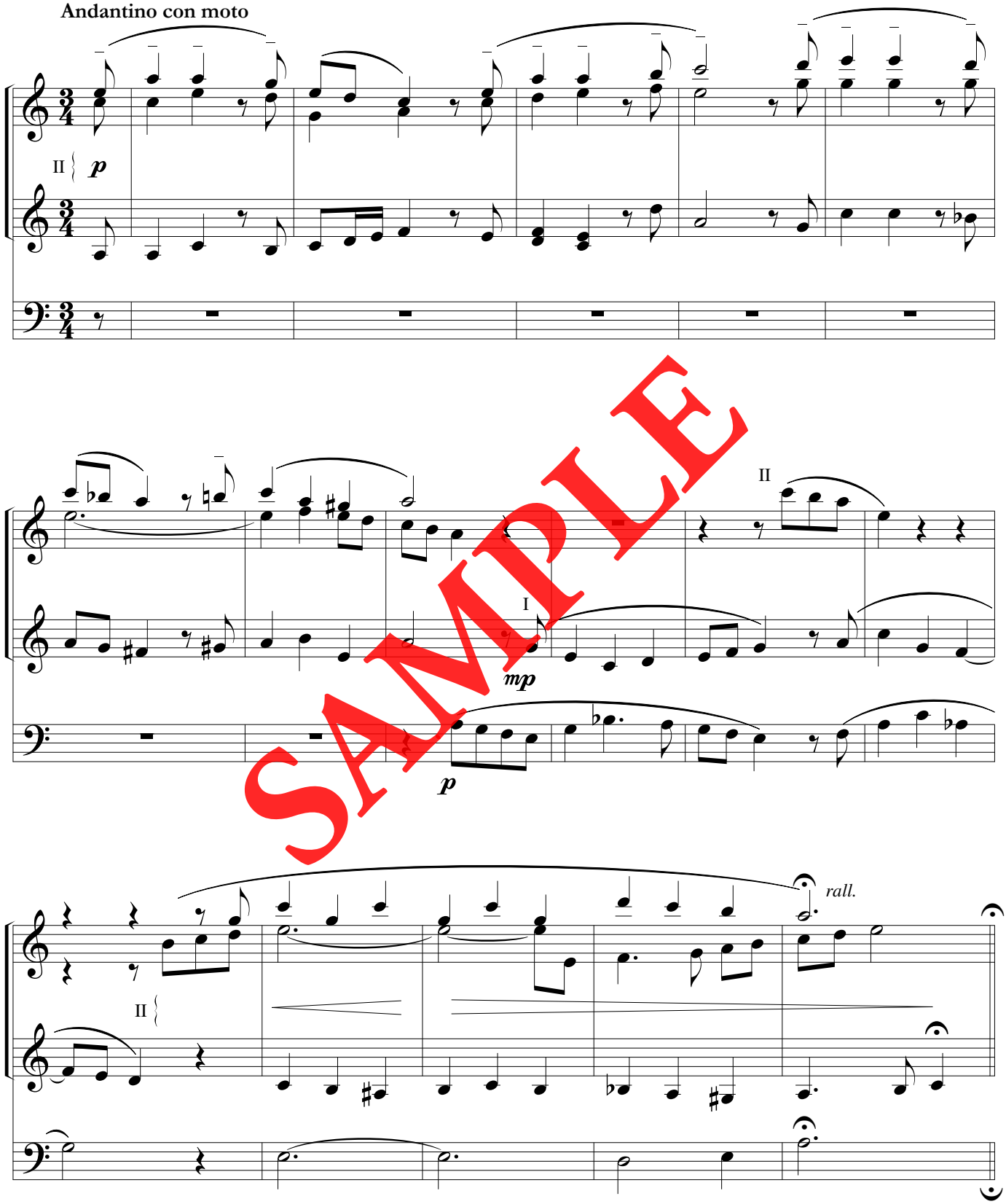
Variation 4



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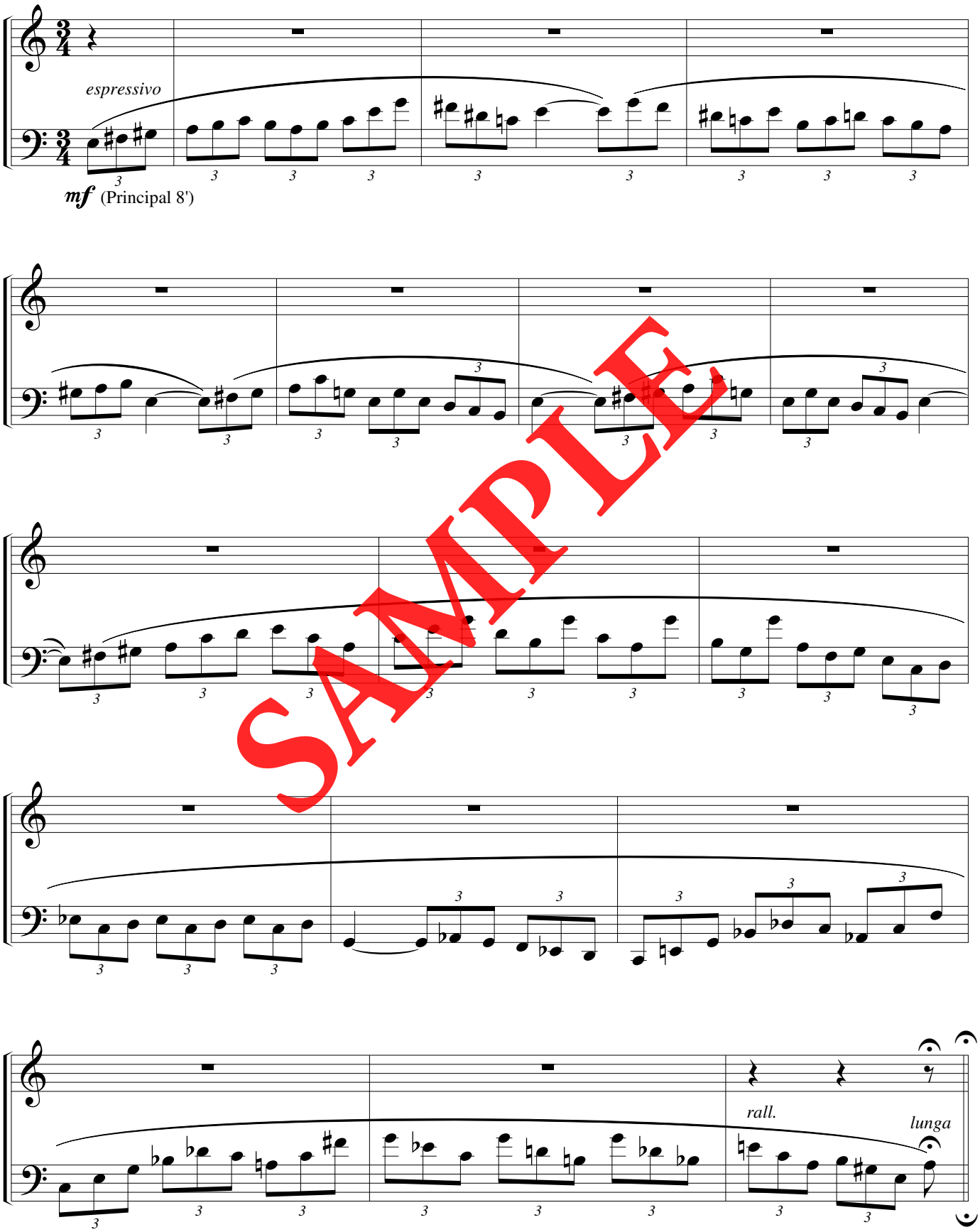
Variation 5

Un poco di più



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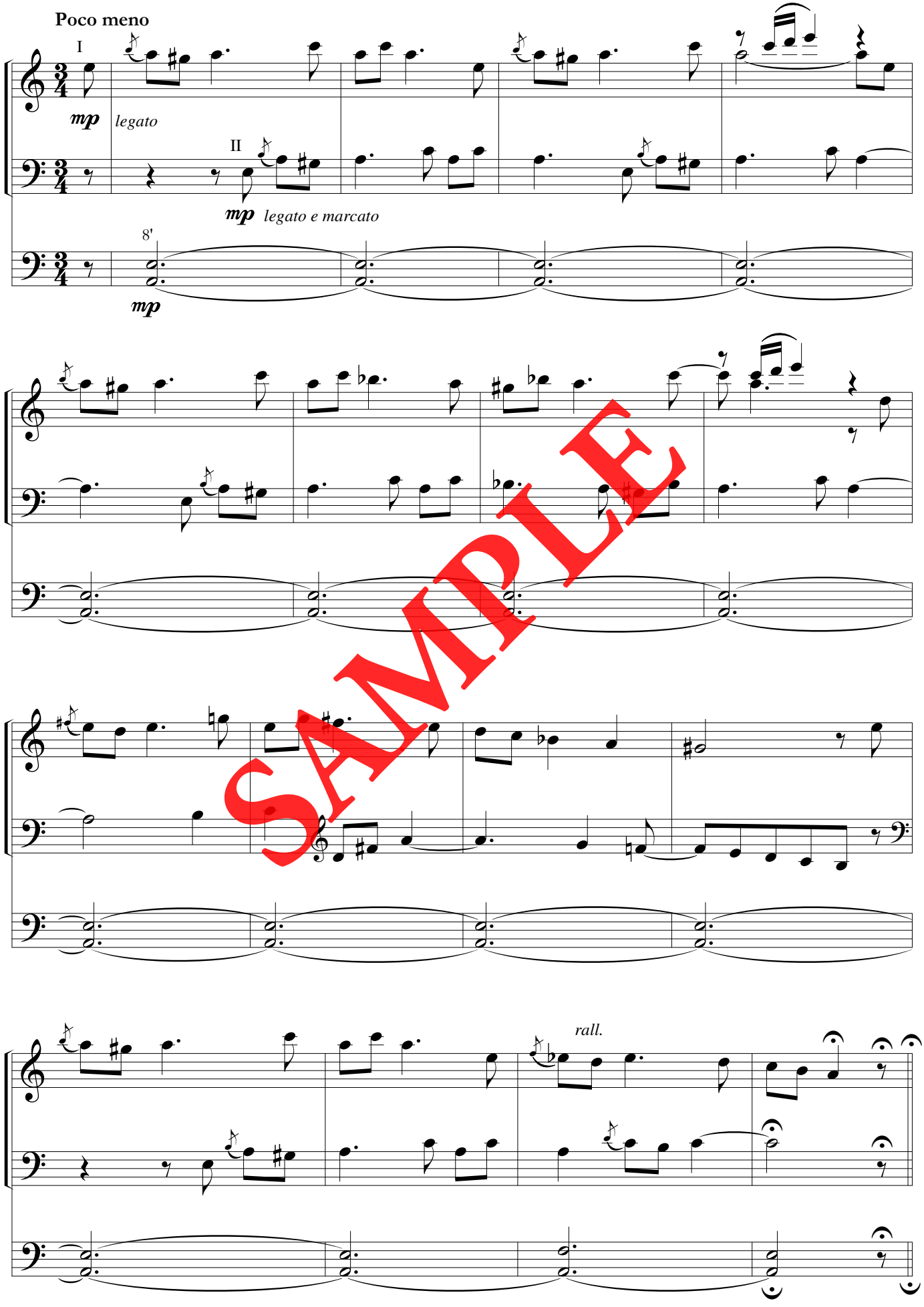
Variation 6



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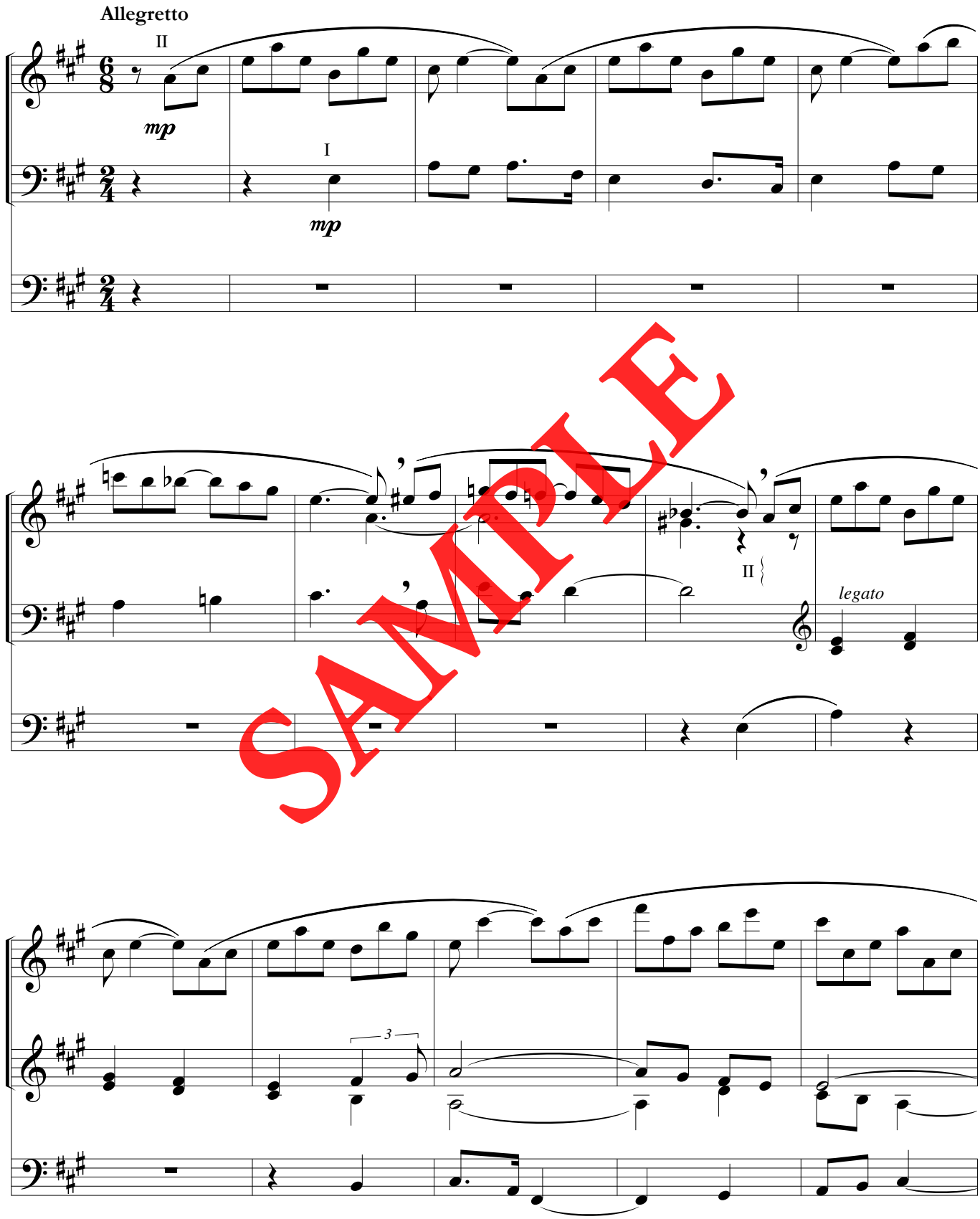
Variation 7



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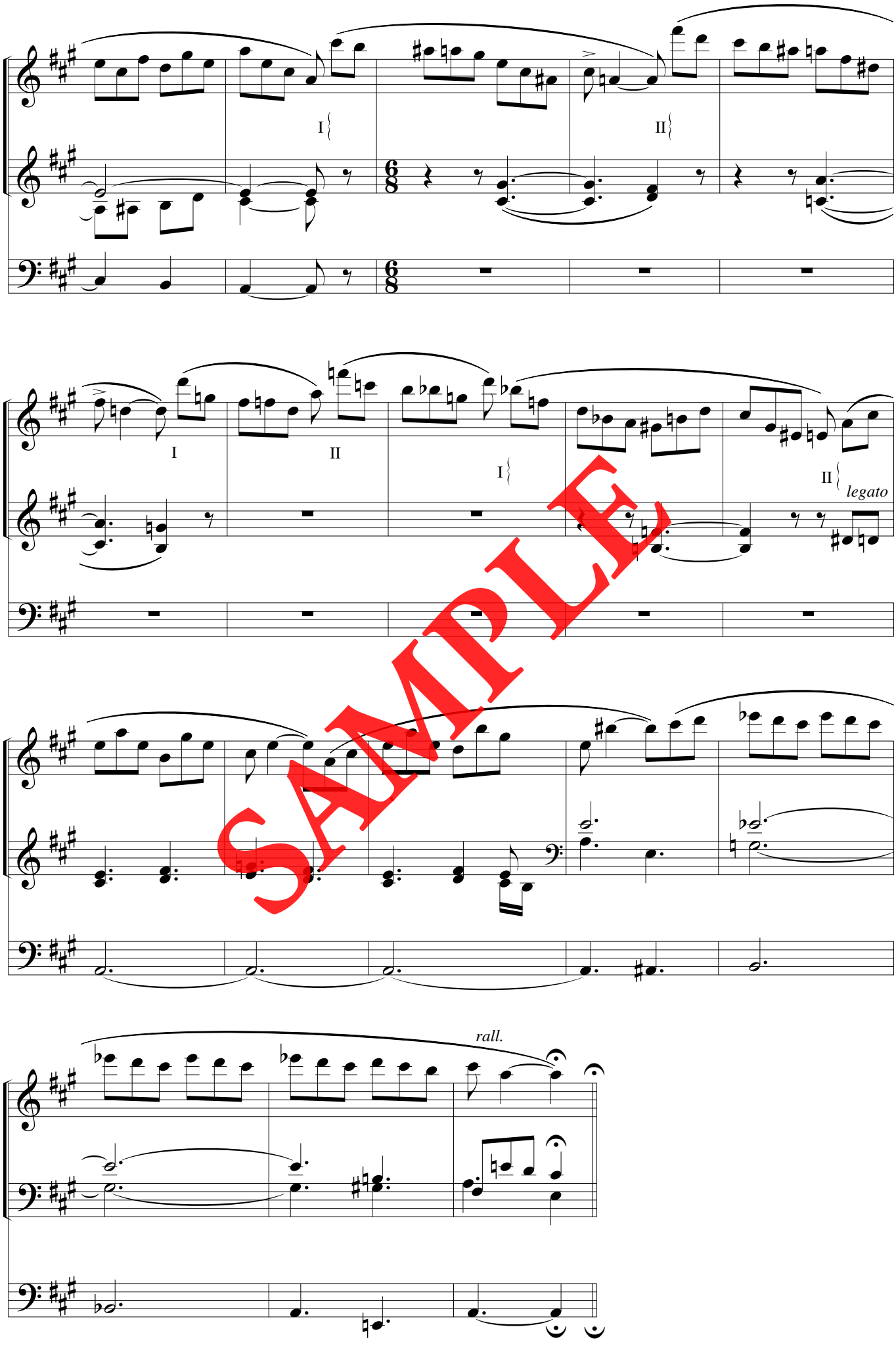

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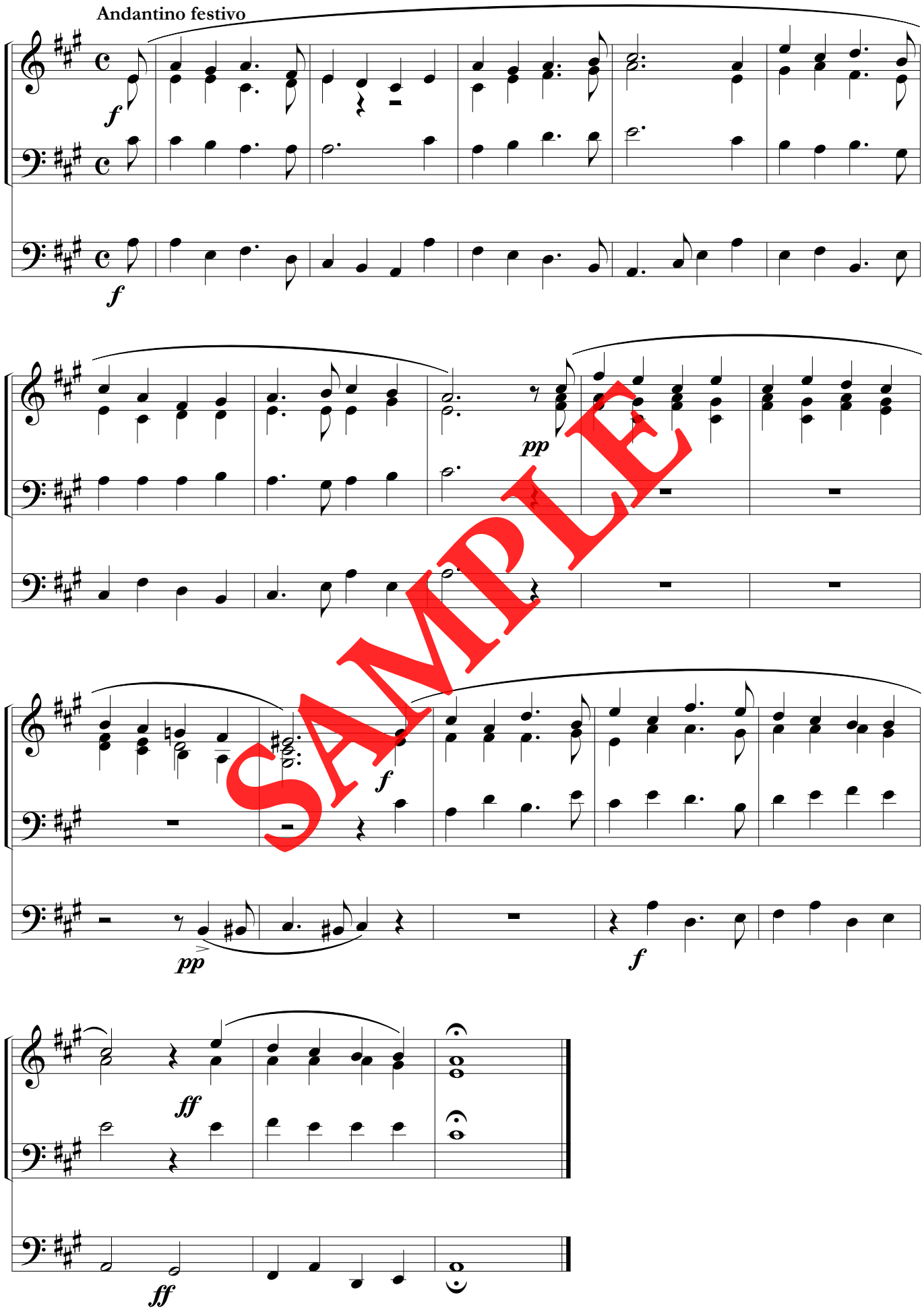
Variation 8



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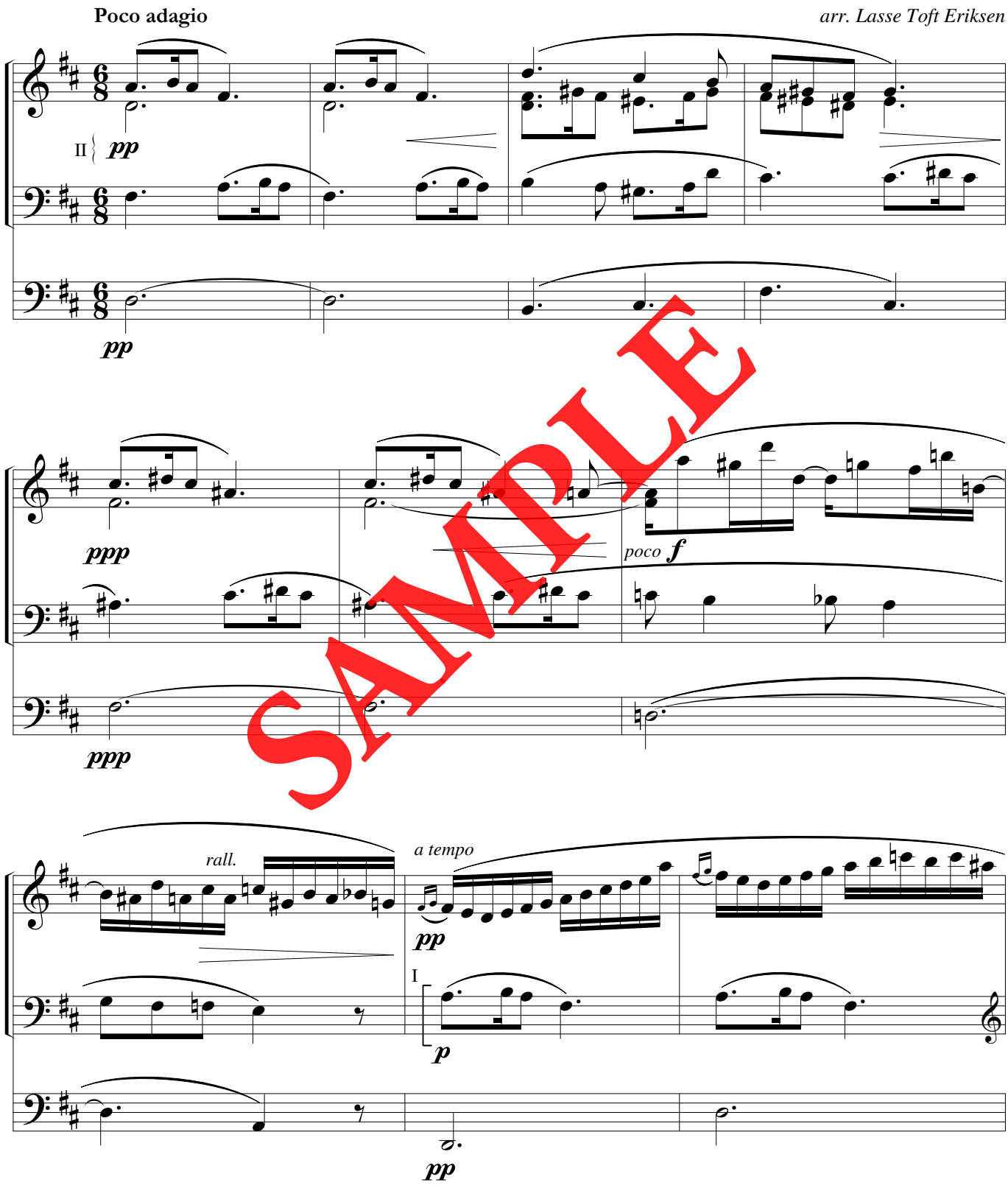
Drømmen om "Glade jul"

The dream about "Silent night"

Carl Nielsen
arr. Lasse Toft Eriksen



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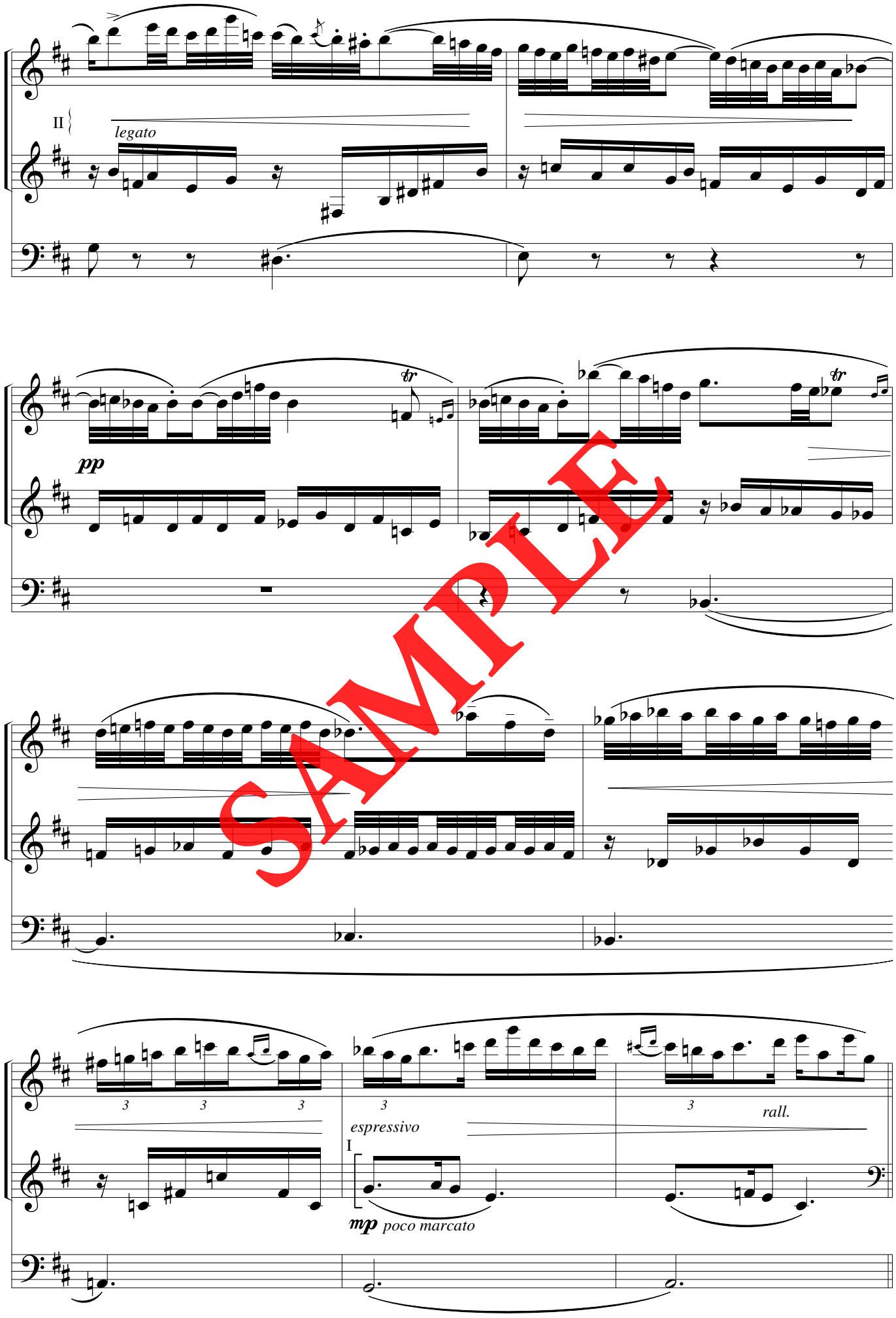

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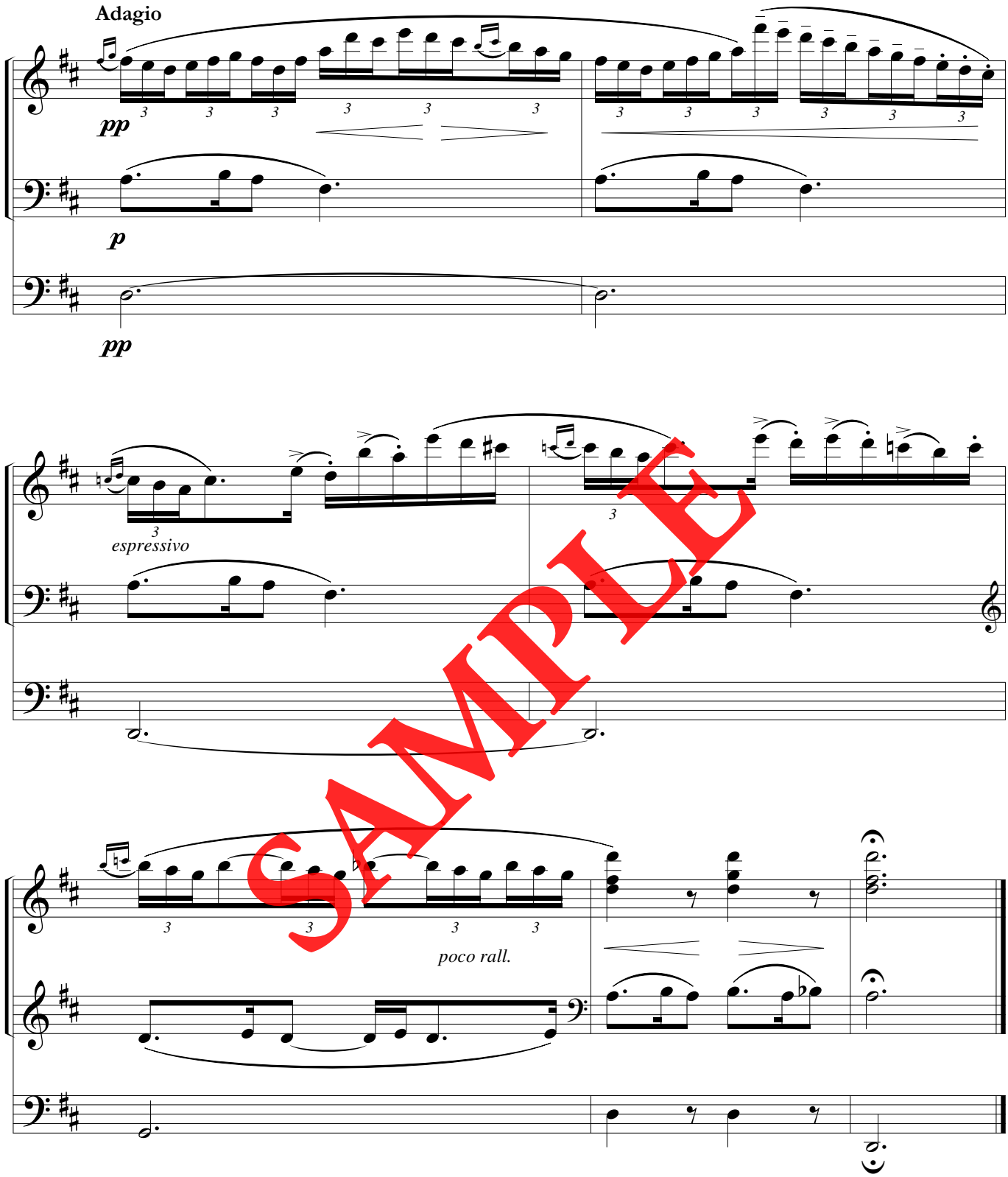

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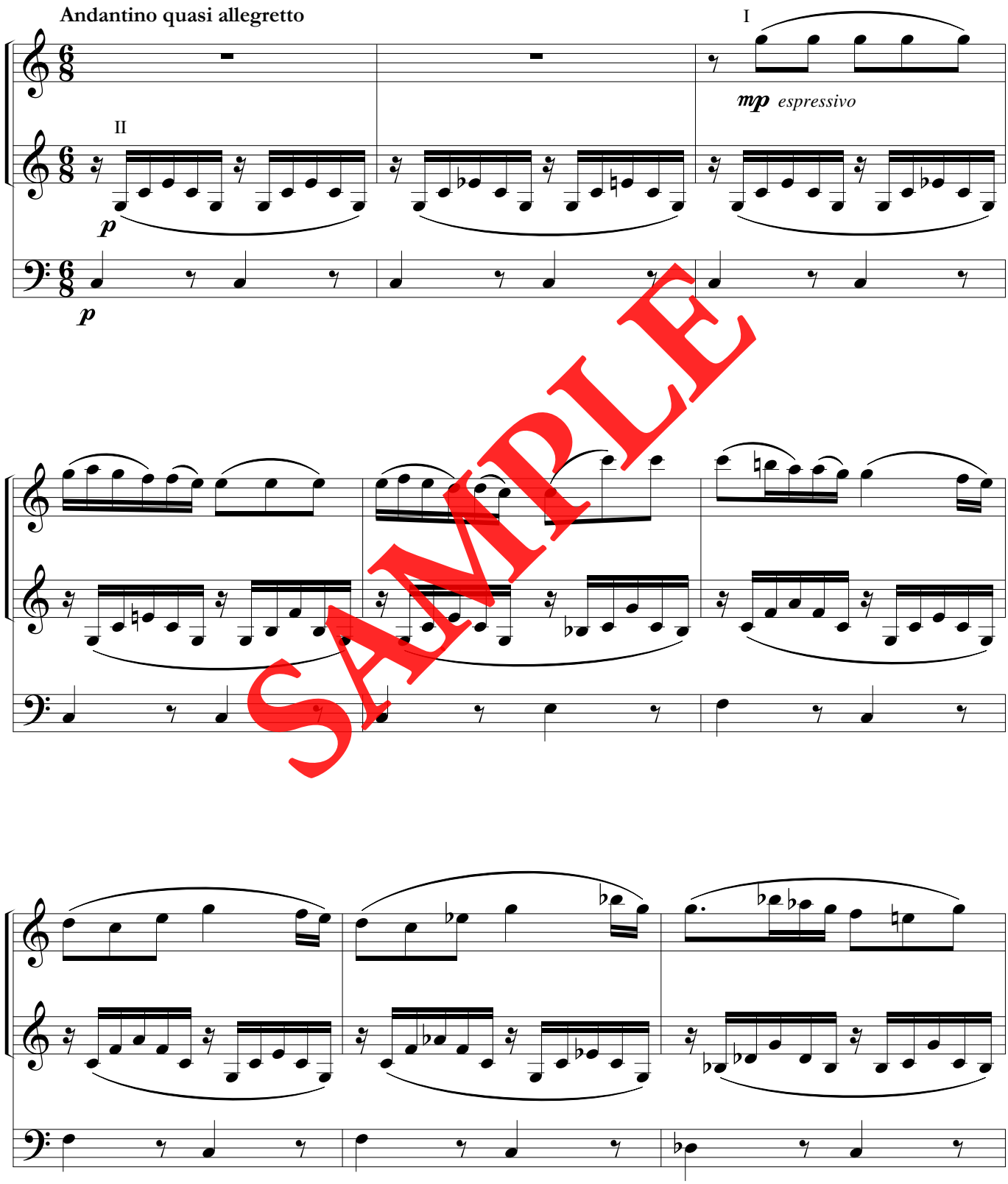
Tågen letter
Fra eventyrspillet "Moderen", op. 41

The fog is lifting
From the play "The Mother", op. 41

Carl Nielsen
arr. Lasse Toft Eriksen



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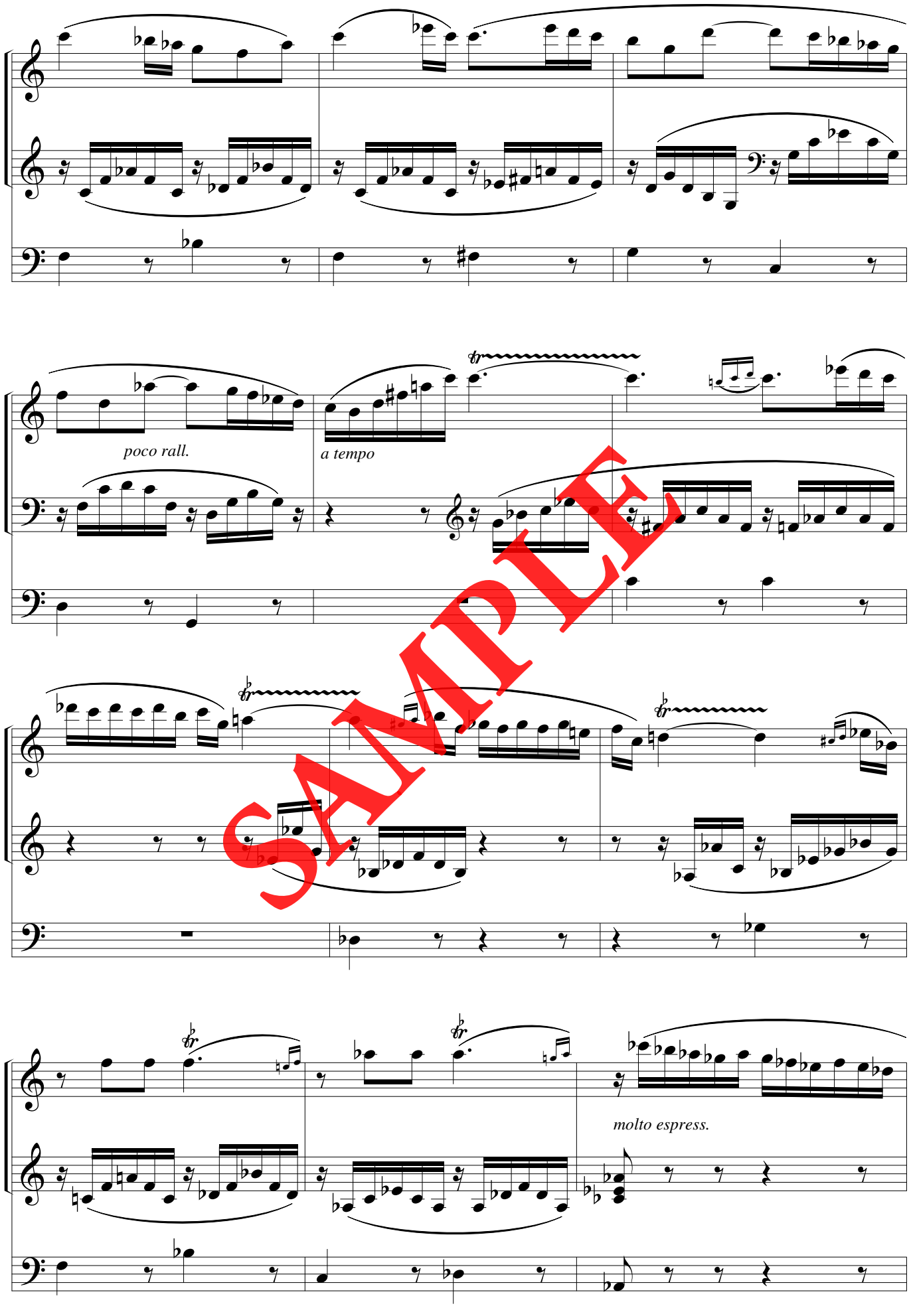

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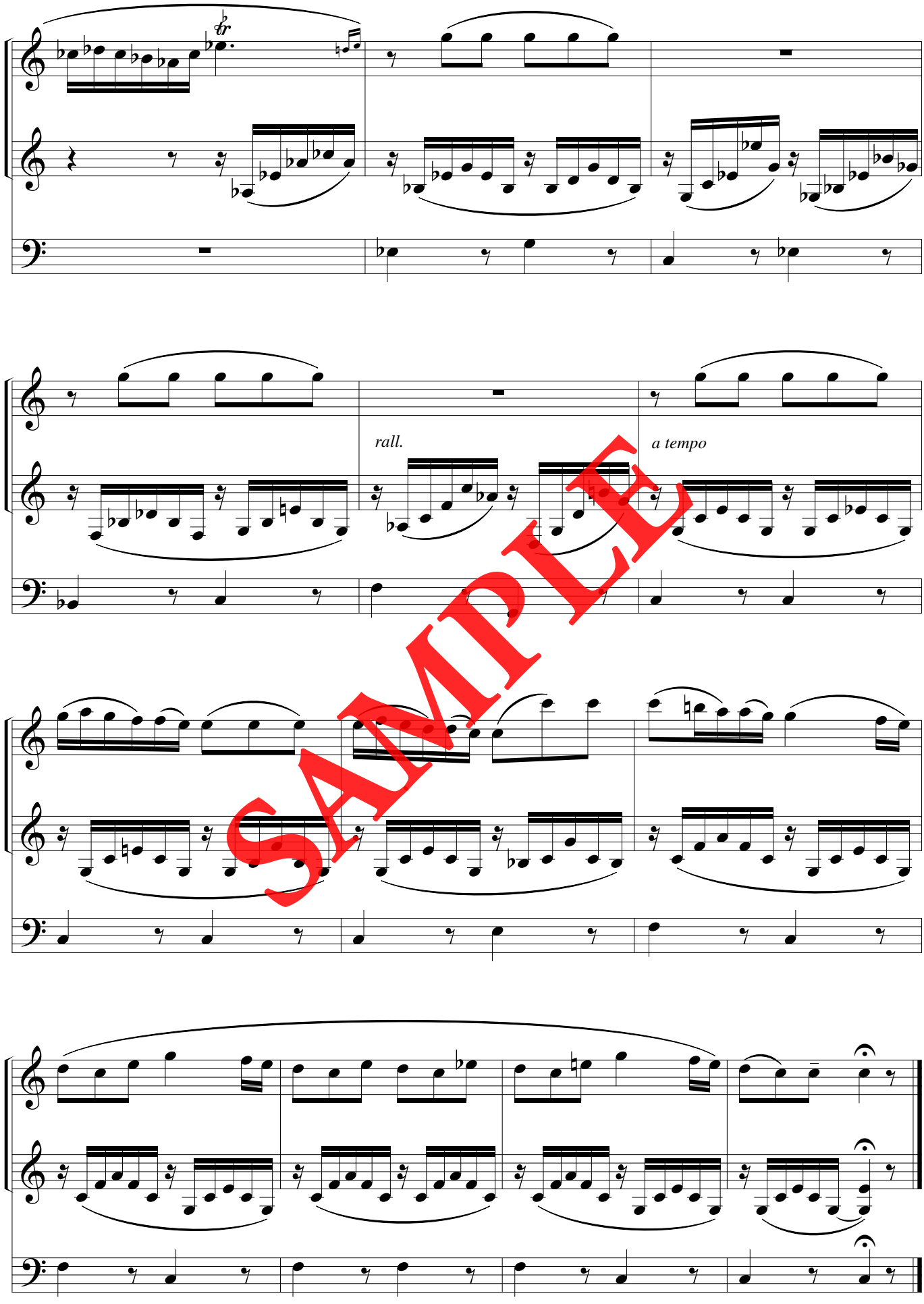

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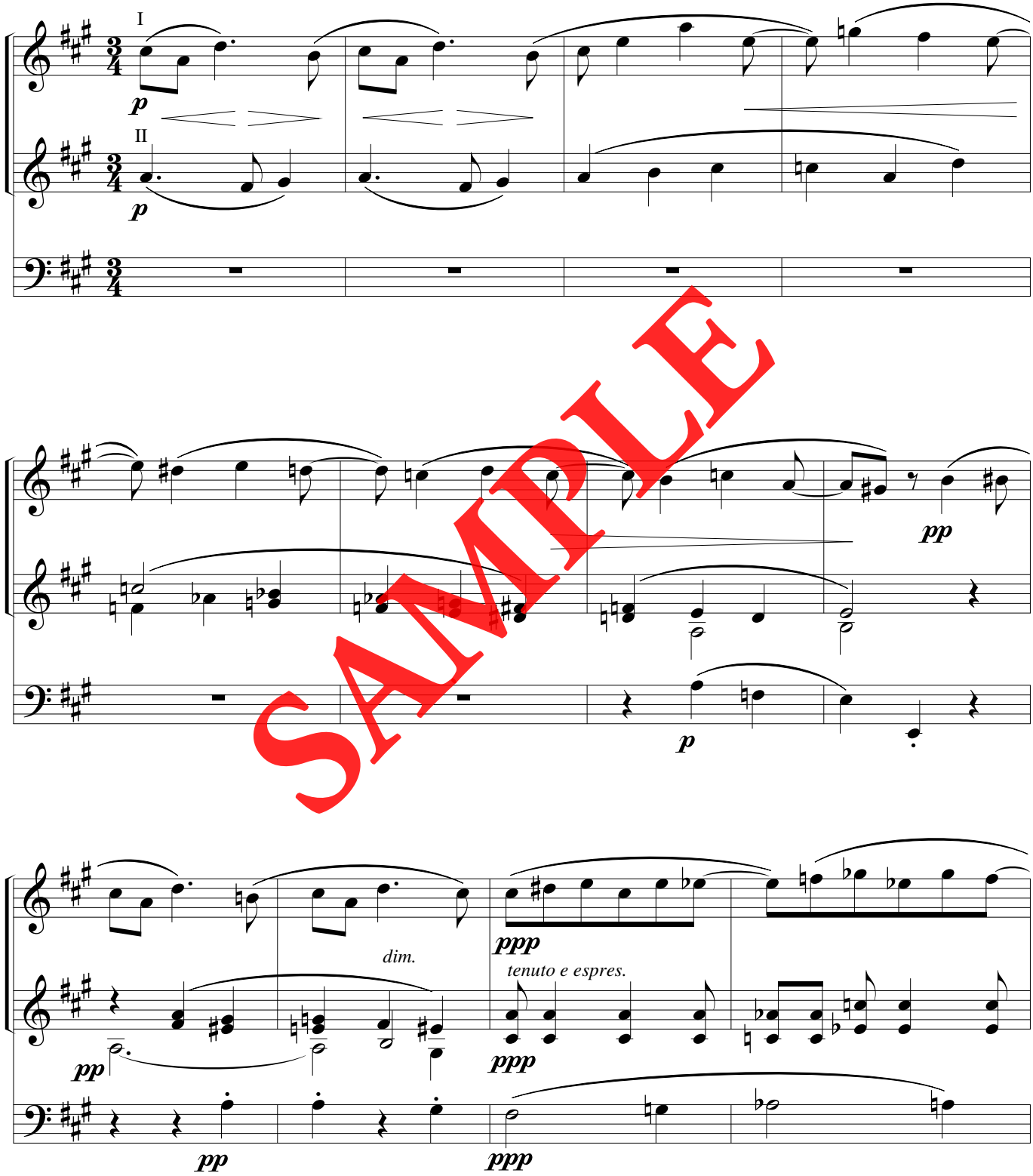
Andante quasi sostenuto

Fra melodramaet "Snefrid"

Andante quasi sostenuto

From the melodrama "Snefrid"

Carl Nielsen
arr. Lasse Toft Eriksen



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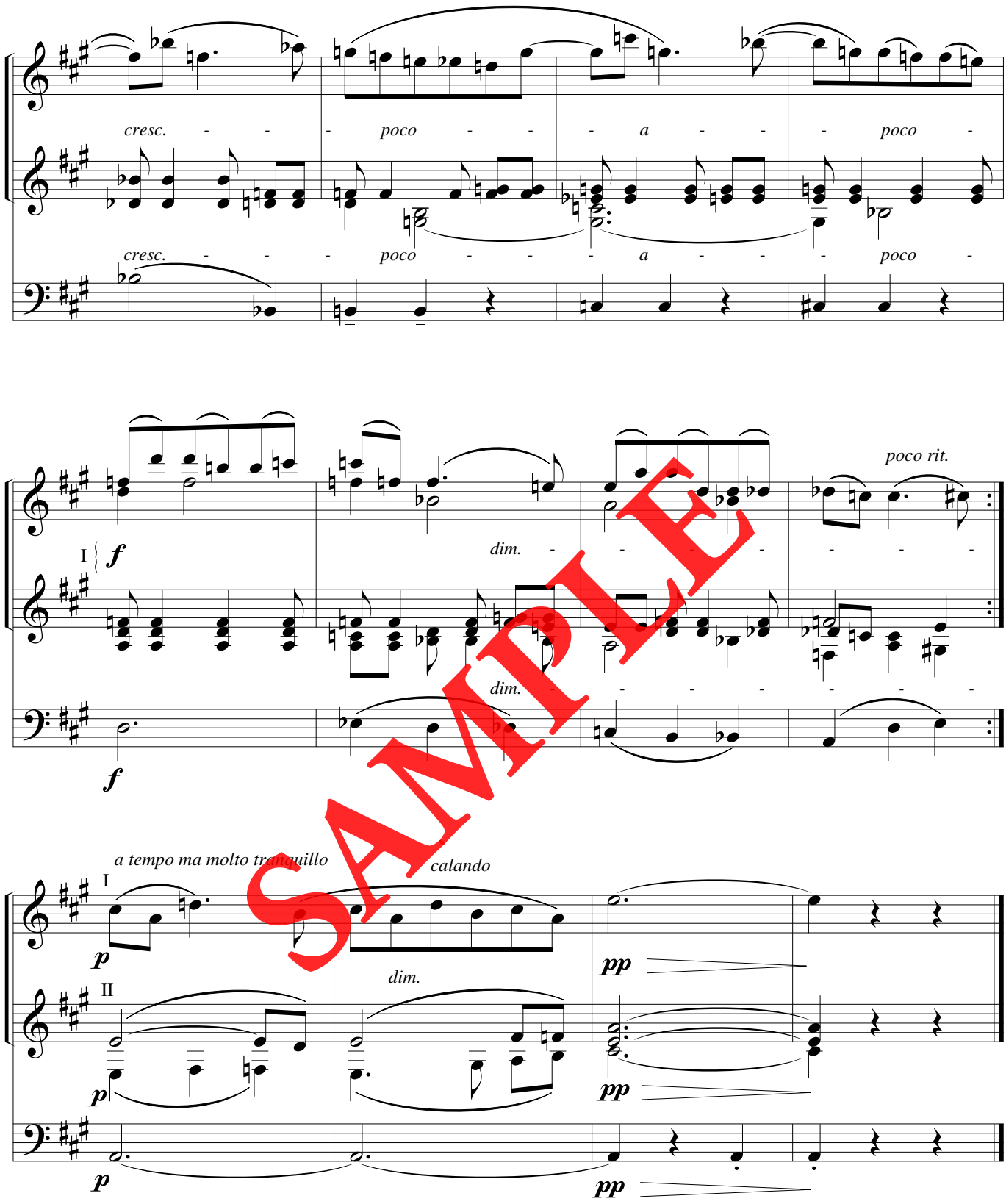

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Indhold:

Fest-præludium ved århundredskiftet 4

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En kort biografi

Den danske komponist Carl August Nielsen blev født den 9. juni 1865 i et fattigt landarbejderhjem i Sortelung nær Nørre Lyndelse, syd for Odense. Faderen var maler og tjente ekstra som landsbymusikant og Carl Nielsen blev tidligt sendt ud for at tjene. Som dreng fik han violinundervisning og i en lokal musikforening stiftede han bekendtskab med den klassiske orkestermusik. I 1879 konkurrerede han sig ind i regimentsmusikkorpset i Odense, hvor han lærte at spille signalhorn og altbasun. I 1884 blev han optaget på *Musikkonservatoriet* i København med violin som hovedfag. Efter aflagt eksamen konkurrerede han sig i 1889 ind på en plads som 2. violin i *Det Kongelige Kapel*. Carl Nielsen havde da allerede markeret sig som komponist, bl.a. med sit op. 1, "Lille Suite for Strygere". I 1890 modtog han *Det Anckerske Legat*, der gav ham mulighed for at tage ud på en længere studierejse til Tyskland, Frankrig og Italien. Her mødte han den to år ældre billedhugger Anne Marie Brodersen, som han blev viet til under opholdet. I 1905 fratrådte han stillingen i *Det Kongelige Kapel*, og tre år senere udnævntes han til 2. kapelmester ved *Det Kongelige Teater*, en stilling, han beholdt til 1914. Året efter overtog han dirigentposten i *Musikforeningen* i København. I årene 1916-19 var han tilknyttet Konservatoriet som teorilærer og fra 1916 til sin død havde han sæde i dets direktion.

Blandt Carl Nielsens hovedværker skal nævnes de 6 symfonier, operaerne "Saul og David" og "Maskarade", koncerter for henholdsvis violin, fløjte og klarinet, kammer- og klavermusik og en lang række sange og salmer. Carl Nielsen udgav desuden erindringsbogen "Min fynske barndom" (1927) samt essaysamlingen "Levende Musik" (1925).

SAMPLE

A short biography

The Danish composer Carl August Nielsen was born 9th June 1865 in a poor farm worker family in Sortelung outside Nørre Lyndelse, situated south of Odense. His father was a painter and made an extra income from playing as a fiddler, and at an early stage Carl Nielsen was sent out to work. As a boy he had violin lessons, and in a local music society he became familiar with classical orchestral music. In 1879 he became a member of the regimental band in Odense, where he learned to play the bugle and alto trombone. In 1884 he entered the *Conservatoire* in Copenhagen, where the violin was his main instrument. He obtained his diploma in 1886 and three years later secured a position as 2nd violinist in *The Royal Danish Orchestra*. Carl Nielsen had already made his mark as a composer with works including his op. 1, "Little Suite for Strings". In 1890 he was awarded a scholarship, *Det Anckerske Legat*, giving him the opportunity to study in Germany, France, and Italy. In Paris he met the two years older sculptor Anne Marie Brodersen whom he married during his stay there. In 1905 he resigned from his post in *The Royal Danish Orchestra*, and three years later he was appointed assistant conductor at *The Royal Theatre*, a position he retained until 1914. The following year he took over the position of conductor in the *Philharmonic Society* in Copenhagen. From 1916 to 1919 he was a teacher of theory at the Conservatoire, and from 1916 until his death he was on its board of directors.

Among the principal works of Carl Nielsen are the 6 symphonies, the operas "Saul og David", and "Maskarade", concerts for violin, flute, and clarinet respectively, chamber and piano music and many songs and hymns. In addition Carl Nielsen published the book of memories "Min fynske barndom"(1927), and the essays "Levende Musik" (1925).