

## ABSTRACT

Title of Dissertation: Post-1945 Danish Piano Trio Literature: A Recording  
Dissertation

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Dissertation directed by: Professor Rita Sloan

This recording dissertation surveys post-1945 literature written for piano trio (violin, violoncello and piano) by ten Danish composers.

The literature was first considered for inclusion by searching a database provided by the Danish Music Information Center ([www.mic.dk](http://www.mic.dk)). Scores were rented from the publisher Edition Wilhelm Hansen AS, or purchased from the publisher Samfundet til Udgivelse af Dansk Musik. An additional score published by Viking Musikforlag was used as well. The music was then studied and evaluated for selection. During the selection process, the following criteria were considered: 1) quality of the compositions; 2) recognition of the composers at the national or international level; 3) whether the compositions had been previously recorded; and 4) variety of compositional styles. The selected works are written by Niels Viggo Bentzon, Vagn Holmboe, Anders Koppel, Herman D. Koppel, Bent Lorentzen, Anders Nordentoft, Per Nørgård, Michael Nyvang, Karl Aage Rasmussen, and Poul Rovsing Olsen. The selected compositions were practiced, rehearsed, and performed under direct supervision of the composers and other expert musicians. In order to better understand the compositional style of each composer, relevant books, articles, and recordings were researched and studied.

This recording dissertation is supported by a written document. A subjective preference for program balance was exercised to determine the order of recorded



works. The written document is divided into chapters defined by composer, following the order of the recorded document, which include the composers' biographies and notes referring to the recorded compositions.

The recording took place at the Manzius Gaarden, Birkerød, Denmark during three sessions: July 31-August 2, 2002, March 2 and 3, 2003, and June 2-4, 2003.

The music for this dissertation was recorded by the members of the Jalina Trio; Line Fredens, violin, Janne Fredens, cello and Natsuki Fukasawa, piano. Aksel Trige, a well-respected recording engineer, was engaged for the recording and editing. Additionally, a Hamburg Steinway concert grand piano was rented and a Joseph Guarnerius filius Andreas Cremona violin (1706) was provided by the Augustinus Fonden, Denmark. The cellist used her own instrument, Vuillaume of Paris (c. 1850). The expense of this recording was partially paid by generous grants from the Augustinus Fonden, the Solist Foreningen af 1921, and the Dansk Musikerforbunds Kollektive Rettighedsmidler.

The compositions selected for this recording dissertation are assumed to be previously unrecorded, with the exception of Poul Rovsing Olsen's *Trio II*.



POST-1945 DANISH PIANO TRIO LITERATURE:

A RECORDING DISSERTATION

by

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Most of all, I thank my two partners in the Jalina Trio, violinist Line Fredens and cellist Janne Fredens for their willingness to complete this project. Their talents and friendship have had an invaluable impact on me.



### Note on Translation

All Danish texts were translated into English by Paul Østerballe and myself, unless otherwise noted. The original texts are sited in Appendix C.



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### List of Abbreviations

AUT	Århus Unge Tonekunstnere (Århus Young Composers)
DJM	Det Jyske Musikkonservatorium (The Jutland Academy of Music)
DKDM	Det Kongelige Dansk Musikkonservatorium (The Royal Academy of Music)



# 1. INTRODUCTION

## Overview of the Recording Dissertation

This recording dissertation surveys post-1945 literature written for piano trio (for violin, cello, and piano) by ten Danish composers. The selected works are written by Vagn Holmboe (1909-1996), Herman D. Koppel (1908-1998), Niels Viggo Bentzon (1919-2000), Poul Rovsing Olsen (1922-1982), Per Nørgård (b. 1932), Bent Lorentzen (b. 1935), Karl Aage Rasmussen (b. 1947), Anders Koppel (b. 1947), Anders Nordentoft (b. 1957), and Michael Nyvang (b. 1963). The earliest work selected was written in 1955 by Holmboe. Four works are from the 1970s and five are from the 1990s. The latest work is by Rasmussen, written in 1998.

“Before World War II Danish music was strongly influenced by (Carl) Nielsen, who composed in most genres”.<sup>1</sup> The immediate chronological successors of Carl Nielsen (1865-1931) represented in this dissertation are Vagn Holmboe and Herman D. Koppel. Although both were recognized as important young composers by the late 1930s, their true strength and stability as the major compositional forces in Denmark was only established after the war. The interruption of musical activities during the war, coupled with a new political outlook afterward, helped Danish composers seek out their own identities with less stylistic debt to Nielsen. Like other European music, Danish music was influenced by multiple elements: for example, folk and traditional music of non-Western European cultures, jazz, and rock, among others. Holmboe was profoundly influenced by the folk music of Romania, and he created a compositional style with the use of free counterpoint and a motivic development technique he called “metamorphosis”. Koppel, who was equally known

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<sup>1</sup>*Grove Dictionary of Music and Musicians*, 2001 ed., s.v. “Denmark”, by Sigurd Berg and Niels Krabbe, 396.



as a concert pianist, was influenced by rhythmic elements found in the music of Igor Stravinsky (1882-1971) and Bela Bartók (1881-1945) as well as in jazz.

From a slightly younger generation is Niels Viggo Bentzon, whose compositions were based on his highly gifted ability to improvise at the piano in the neo-classical style. He composed almost obsessively, producing more than 630 works. Poul Rovsing Olsen was influenced by the music of the Middle East and India. His field work research of Middle-Eastern traditional music was of a pioneering effort in Denmark.

In general, Danish composers were somewhat slow to react to the serialism technique presented by the Second Viennese School. Only in 1960 did Per Nørgård, Ib Nørholm (b. 1932), and Pelle Gudmundsen-Holmgreen (b. 1932) first attend the Darmstadt summer courses where they began experimenting and analyzing compositions that used serial techniques.

Perhaps the best-known composer represented in this recording dissertation is Per Nørgård who studied with Holmboe. The discovery of the “infinite series” technique in 1959 became the departure point to his mature style. Bent Lorentzen is a pioneering figure of Danish electronic music and his acoustic compositions show influences by the Polish School, namely composers Witold Lutoslawski (1913-1994) and Krzysztof Penderecki (b. 1933).

Karl Aage Rasmussen finds his unique style within traditional notation systems and instrumental techniques, yet his music is innovative and complex as is his philosophical mind. Anders Koppel represents a lighter side of Danish art music. His music, often in the style of *samba* and *tango*, has a decidedly “popular” character.

The youngest composers included in this recording dissertation are Anders Nordentoft and Michael Nyvang. These two composers studied rock music during their formative years. Nordentoft often draws inspiration from literary works while



Nyvang, who writes primarily in the electronic medium, considers visual imagery important to his approach.

## **Process of Finding the Topic**

I first encountered the music of Holmboe in 1997 when my piano, the Jalina Trio, entered a chamber music competition that required a performance of a Danish work. While searching for a Danish composition, I found that there is a wealth of Danish piano trio literature. As my trio is based in Copenhagen, the information provided by the Music Information Center ([www.mic.dk](http://www.mic.dk)) there was easily accessible. I discovered that there are nearly seventy piano trio works written post-1945. This number seemed unusually high because of two reasons: 1) Danish composers previous to 1945 produced very few piano trios, although Denmark had produced well-known and important composers including Dietrich Buxtehude (1637-1707), Niels Gade (1817-1890), and Nielsen. There are only two trios written by Gade and one by the lesser-known Lange-Muller. Nielsen did not write for the genre. These early works are rarely performed and do not occupy an important position in the piano trio repertoire. 2) Denmark's population (including that of Greenland and the Faroe Islands) is less than six million people, making it a rather small country.

After learning Holmboe's *Piano Trio Opus 64*, the Jalina Trio learned Nordentoft's *Doruntine*, and subsequently began enjoying incorporating Danish piano trio literature in our concert programs. At this point I realized there is much work to be done and that the many resources within Denmark would prove to be helpful.

## **Selection of Compositions and Preparation for the Recording**

During the selection process, the following criteria were considered: 1) quality of the compositions; 2) recognition of the composers at the national and international level; 3) whether the compositions had been previously recorded; and 4) variety of



compositional styles. There were some compositions that I knew I wanted to learn because I was already familiar with the composers' music and was fond of them: they are Per Nørgård, Karl Aage Rasmussen, and Hans Abrahamsen. Unfortunately, Abrahamsen's work was not available for inclusion because he withdrew his piano trio from his works-catalogue. The list of works the Jalina Trio considered is listed in Appendix B. The scores were rented or purchased from the publishers because they were not available in libraries. In some cases, when the scores were not published, I contacted the composers directly and requested a copy. With the mutual agreement of my trio partners, ten compositions were selected.

The selected compositions were practiced, rehearsed and performed under direct supervision of the composers and other expert musicians. In order to better understand the compositional style of each composer, relevant books, articles, and recordings were researched and studied. These materials are also listed in the bibliography; other recorded music by the represented Danish composers is readily available, mostly on the da capo label. Anders Beyer, an important writer on the subject of Danish music, has written several books, some translated into English. These make for a good starting point to acquaint oneself with Danish music. The Music Information Center's mission/identity statement is "Your First Gateway to Danish Music and Music in Denmark", and it certainly fulfills its mission more than satisfactorily. The organization is staffed by knowledgeable people and has published literature in English, including *Contemporary Danish Music 1950-2000*.

The recording took place at the Manzius Gaarden, in the city of Birkerød during three sessions: during the summer of 2002, and the spring and summer of 2003, each session lasting two to three days. The well-respected recording engineer Aksel Trige was engaged for the recording and editing. Additionally, a Hamburg Steinway concert grand piano was rented and a Joseph Guarnerius violin was provided by the Augustinus Fonden. The cellist used her own instrument, which is a



Vuillame à Paris. The expense of this recording was partially paid by generous grants from the Augustinus Fonden, the Solist Foreningen af 1921, and the Dansk Musikerforbunds Kollektive Rettighedsmidler.

The compositions selected for the recording dissertation are assumed to be previously unrecorded, with the exception of Poul Rovsing Olsen's *Trio II*. A subjective preference for program balance was exercised to determine the order of recorded works. The written document is divided into chapters defined by composer, following the order of the recorded document, and it includes the composers' biographies and notes referring to the recorded compositions.

### **Jalina Trio: My Partners**

The cellist of our trio, Janne Fredens, and I first met in 1994 at the Prague Academy of Music in the Czech Republic where I was studying as a recipient of Fulbright Scholarship. She and her sister Line, the violinist of the trio, are from Århus, a Jutland city of Denmark. They have each studied at Det Kongelige Dansk Musikkonservatorium (DKDM) in the Soloist Class as well as at the Det Jyske Musikkonservatorium (DJM). Line Fredens studied with Milan Vitek at DKDM. She has also studied with Boris Kushnir in Vienna and with Zakar Bron in Finland. She is the principal violinist in the Malmö Symphony Orchestra in Sweden. Janne has studied with Morten Zeuthen at DKDM, and studied in Prague with Miroslav Petras as well as with Hans Helmerson and Torleif Thedeen in Sweden.

The Jalina Trio played its first concert in 1995 and has since performed in Denmark, Sweden, Norway, the Czech Republic, Hungary, Italy, England, and Israel as well as in the United States, Japan and Australia. The trio has a compact disc that was released on the Classico label in February 2004. This recording contains trios of Brahms and Mendelssohn.



## 2. VAGN HOLMBOE (1909-1996)

Vagn Holmboe is considered one of the most important Danish composers immediately succeeding Carl Nielsen (1865-1931). Other composers of comparable stature are Niels Viggo Bentzon (1919-2000) and Herman D. Koppel (1908-1998). Born in Horsens in Jutland, the son of shopkeepers and amateur musicians, Holmboe knew at a young age that he wanted to become a composer. Despite this determination, he was virtually untrained when he applied for admission to the Kongelige Dansk Musikkonservatorium (DKDM)<sup>1</sup>. He applied by submitting a composition he had completed for string quartet (without opus) that was examined then by Nielsen. Holmboe was immediately accepted and admitted to the academy, studying there from 1927-1930, mainly with Knud Jeppesen (1892-1964) and Finn Høffding (1899-1997). He continued his studies in 1930 with Ernst Toch (1887-1964) in Berlin. His official compositional debut took place in 1932 in Copenhagen with a new composition for string trio. During the 1930s, he traveled frequently and his study of folk music in Romania (1933-1934) had a lasting influence on his creativity. Had he not contracted typhoid and been forced to return to Denmark, he would have continued east from Romania, experiencing and researching the folk music of many cultures. Holmboe's interest in folk culture is also reflected in the book he published entitled *Danish Street Cries*<sup>2</sup>, which is a collection and study of melodies sung by Danish street venders.

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<sup>1</sup>Det Kongelige Dansk Musikkonservatorium (DKDM) is commonly translated in English as the Royal Danish Academy of Music. In this dissertation, the word academy refers to the DKDM.

<sup>2</sup>Vagn Holmboe, *Danish Street Cries: A study of their musical structure and a complete edition of tunes with words collected before 1960* trans. Anne Lockhart (Skjern: Forlaget Kragen Aps, 1988).



Holmboe's first important success as a composer came in the year 1939 with his *Symphony No. 2*, which won the Kongelige Kapel Competition. With the prize money he bought land in Ramløse, in northeast Sjælland, and named his property Arre Boreale (Arre is the name of a nearby lake). There he planted many trees, surrounding himself with nature. Arre Boreale was to be his home for the next forty-plus years, and there he composed music and gathered with friends and noteworthy guests. The natural surroundings of Arre Boreale were essential to Holmboe's creative energy; this is true for many composers, including fellow Scandinavians, Nielsen, Jean Sibelius (1865-1957), and Edvard Grieg (1843-1907).

To make ends meet, Holmboe held various formal academic and professional positions, especially at the beginning of his career. From 1940-1947, he was a teacher of ear training and choir at the Royal Danish Institute for the Blind; and from 1947-1955 he was a critic at the nationally-distributed daily newspaper, *Politiken*. He began teaching at the academy in 1950, eventually earning a full professorship; it was at that moment he retired his position as critic. His fourth symphony, *Sinfonia Sacra* (1941, revised 1945), received its premiere performance by invitation at the inaugural concert of the Danish Radio Concert Hall in Copenhagen in 1945. In 1965, upon receiving a life-long grant that provided him an annual stipend from the state, he retired from the academy to devote himself to composing full-time. While teaching at the academy, Holmboe was very influential, attracting many gifted young composers who would later become leading composers, including Per Nørgård (b. 1932), Ib Nørholm (b. 1932), and Pelle Gudmundsen-Holmgreen (b. 1932).

Holmboe composed over 400 works, most notably 13 symphonic works and 20 string quartets (*String Quartet No. 21* was completed by Nørgård and published posthumously).



## **Trio, Opus 64 for Violin, Violoncello and Piano (1955)**

I: Allegro moderato

II: Andante

III: Allegro molto

Holmboe's compositional style is well-represented by his *Trio, Opus 64*. From the beginning of the work, the three instrumental parts progress in free counterpoint (example 1/1.1). The registers that Holmboe employs allow for a feeling of spacious *cantabile* in each instrumental part, and show his perceptive understanding of instrumental balance. Although Holmboe does not follow any classical formal structure<sup>3</sup>, he creates a sense of unity by using a technique he called "metamorphosis". Having expressed his disinterest in theoretical analysis,<sup>4</sup> this technique nonetheless can be associated with motivic development. The metamorphosis technique finds its inspiration in the observation of changes in nature;<sup>5</sup> he claimed that his intention was to write organic music because nature itself is organic.

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<sup>3</sup>Anders Beyer, *The Voice of Music*, trans. Jean Christiansen (Aldershot, U.K.: Ashgate Publishing Limited, 2000), 112.

<sup>4</sup>Ibid.

<sup>5</sup>Vagn Holmboe, *Experiencing music: a composer's note*, trans. Paul Rapoport, (U.K.: Toccata Press, 1991), 26.



### Example 1/1.1

*Allegro moderato*

The musical score for Example 1/1.1, titled "Allegro moderato", is presented for Violin (VIOL.), Viola (VCL.), and Piano (PIANO). The Violin part begins with a forte (f) dynamic and features a melodic line with dotted quarter notes and eighth notes. The Viola part also starts with a forte (f) dynamic and has a similar melodic pattern. The Piano part begins with a forte (f) dynamic and includes quick, scale-type passages and tremolo. The score is written in 4/4 time and spans four measures.

In the opening section of the first movement, three musical elements are subtly introduced in the melodies. The piano part begins with quick, scale-type passages, leading to the downbeat of the next measure, as well as passages which are written *tremolo*. The rhetorical string melodies are punctuated with dotted quarter notes and an eighth followed by four consecutive eighth notes. At measure 50, the music evolves, combining both new material and the beginning material (example 2/1.1 CD 1.1 - 2:00). The sense of harmonic departure to the dominant note G is felt from measure 19 (CD 1.1 - 0:47) all the way through measure 59 (CD 1.1 - 3:18), followed by a brief emphasis on the secondary dominant D. At measure 94, the cello part anticipates the return to the tonal center C (example 3/1.1 CD 1.1 - 3:57). There is a strong sense of return, quasi recapitulation, at measure 111 (CD 1.1 - 4:45). This is created by the very recognizable opening statement, clearly stated in the key of C.



Example 2/1.1



Example 3/1.1



The second movement, marked *Andante*, has a rhapsodic melody in D phrygian mode, which suggests an eastern European folk-like sound. Holmboe's preference for well-proportioned, gently curved melody is evident here (example 4/1.2). The string melodies are punctuated by a chordal piano part, which is built on open fourth and fifth intervals. Also apparent in the piano part is a strong pull between F-sharp and F-natural, which function as the major and minor thirds of the D triad. At measure 26 (CD 1.2 - 1:42), the movement progresses to a new section that is characterized by an irregular meter with the note D acting as a pedal tone. The opening melody is heard again, together with the cello melody from measure 14 (example 5/1.2 CD 1.2 - 1:48). Finally, the 7/8 meter section gradually transforms



itself back into the chordal writing heard at the opening in the piano part, followed by the opening melody (example 6/1.2 CD 1.2 - 2:26). The movement concludes with a D major triad.

Example 4/1.2



Example 5/1.2

Musical notation for Example 5/1.2, a piano score consisting of two systems of staves. The first system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The second system continues the vocal and bass lines. The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated. The notation includes various accidentals, phrasing slurs, and articulation marks.



### Example 6/1.2

The image displays two systems of musical notation. The first system consists of four staves: two for the upper strings (violin and viola) and two for the lower strings (cello and double bass). The upper staves feature a melodic line with various intervals and accidentals, while the lower staves provide a harmonic accompaniment. A piano (*p*) marking is present at the beginning of the first system. The second system also consists of four staves, continuing the musical ideas. It includes tempo markings: *piu tranquillo* (more tranquil) and *a tempo* (return to the original tempo). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The third movement, marked *Allegro molto*, is comprised of two main ideas: the energetic opening melody in the string parts (melody A) and the lyrical melody (melody B) first introduced by the violin in measure 9 (CD 1.3 - 0:09). As in the second movement, both melodies A and B are contoured with Holmboe's characteristic, well-proportioned melodic shape.

The example 7/1.3 (CD 1.3 - 2:50) illustrates an important section of this movement that is reminiscent of the first movement. At measure 178 (CD 1.3 - 3:51), the movement returns to the opening melody, quasi recapitulation. At measure 212



(CD 1.3 - 4:27), Holmboe again brings back the motive from the first movement, thus defining a cyclical structure to the composition as a whole. This unity shows the *Trio Opus 64* as an exemplary work of Holmboe's compositional style.

Example 7/1.3

The musical score for Example 7/1.3 is presented in two systems. The top system features a woodwind instrument (likely a clarinet or saxophone) in the upper staff and a piano in the lower staff. The piano part is marked *mp (sonoro)* and consists of a series of eighth notes in the left hand and a series of quarter notes in the right hand. The woodwind part has a melodic line with some rests and a final phrase. The bottom system continues the piano part with similar rhythmic patterns. The woodwind part has a melodic line with some rests and a final phrase. The score is written in a key with one flat (B-flat) and a 4/4 time signature.



### 3. HERMAN D. KOPPEL (1908-1998)

Despite minimal formal training as a composer, Herman D. Koppel successfully wrote works in virtually all areas including seven symphonies, numerous concerti, six string quartets, an opera (*Macbeth*), and more than a dozen chamber and solo piano works. During his lifetime he was equally known as the premier pianist in Denmark. A native of Copenhagen and from a Polish-Jewish family, his parents had emigrated to Denmark in 1907. They had hoped both he and his brother, Julius, would pursue music professionally, something the father could not do himself. Koppel entered the academy in 1926, where he studied piano with Rudolf Simonsen (1889-1947) and Anders Rachlew (1882-1970), and theory with Emilius Bangert (1883-1962). His compositional debut in 1929 was followed by a 1930 debut as a pianist, at which he programmed works by Johannes Brahms (1833-1897) as well the *Theme and Variations* by fellow Dane, Nielsen. During the same year, he gave another concert; this program was entirely devoted to the music of Nielsen. The works performed that evening include the *Symphonic Suite Opus 8*, *Chaconne Opus 32*, *Variations Opus 40*, *Klaver musik for små og store Opus 53 Nos. 2, 3a, 7, 14, 13, 21*, and the *Suite Opus 45*. Koppel remained a faithful advocate of Nielsen's music throughout his career.

After the two successful concerts of 1930, Koppel continued his piano studies in Berlin, London, and Paris, gradually gaining recognition as pianist *par excellence* in Denmark. He concertized throughout Scandinavia, England, Holland, France, and the former Soviet Union, until the Second World War and the Nazi occupation of Denmark disrupted his musical activities, forcing him and his family (wife Vibeke and two daughters) to escape from Skodsborg to Sweden in a "fragile rubber



dinghy”<sup>1</sup>. He returned from Sweden after the war and was immediately awarded the Ancker Grant (1945) and the Lange-Muller Scholarship (1946). Koppel also resumed teaching at the Royal Danish Institute for the Blind, where he had been employed since 1940. He retired from this position in 1949 when he became a member of the faculty at the academy. He became a full professor there in 1955, and until his retirement in 1996, enjoyed one of the most celebrated careers as a pianist in Denmark. All of his children, Therese, Lone, Thomas, and Anders are professional musicians, comprising one of the most influential music families in Denmark.

Of his compositions, the *Three Psalms of David for Choir, Tenor and Orchestra, Opus 48* (1949) established Koppel as an important compositional force, following its 1950 premiere in Copenhagen. Like many European composers of his generation, he was influenced by the jazz music he heard in the 1920s and 1930s; this influence is evident in his *Music for Jazz Orchestra, Opus 15* (1932). The compositional styles of Bela Bartók (1881-1945), Igor Stravinsky (1882-1971), and Sergei Prokofiev (1891-1953) influenced him as well, and he regularly programmed the music of these composers in his own piano recitals and concerto performances.

### **Trio, Opus 88 for Violin, Violoncello and Piano (1971)**

- I. Allegro con leggiero
- II. Vivace, sempre con leggierezza
- III. Tema con variazioni: Andante, con grazia
- IV. Toccata: Vivace, con forza

Koppel composed two works for piano trio: the *Nine Variations, Opus 80* (1969) and the *Trio, Opus 88* (1971). Opus 88 as a whole finds a sense of coherence

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<sup>1</sup>Jørgen Falck, “På skuldrene af Carl Nielsen - Herman D. Koppel pianist os komponist,” *Dansk Musik Tidsskrift* no. 56/3 (1981/1982): 114-124.



by the use of the same motive throughout the different movements, except for the last. The opening bar in the piano part of the first movement introduces the main motive, motive A (example 8/1.4). The third movement, in theme and variations form, uses this same motive again. Although the second movement motive is not identical to motive A, it is similar because of the prevailing intervals of fourth and tritone from the note E-flat (example 9/1.5). Another element that unites the first three movements is the similarity in the coda sections of each, where motive A appears in octaves. Koppel's strong motoric drive is apparent throughout the composition, and is especially strong in the last movement, entitled *Toccata*. Here the piano part is virtuosic, demonstrating Koppel's excellent grasp of both piano technique and sonority. The vibrancy and brilliancy of this work are well worth the efforts in mastering the demanding technical challenges.

Example 8/1.4





# Example 9/1.5

Handwritten musical score for piano, Example 9/1.5. The score is written on three systems of staves. The top system has a treble clef and a key signature of one flat. The middle system has a bass clef and a key signature of one flat. The bottom system has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'stacc.'



#### 4. POUL ROVSING OLSEN (1922-1982)

Growing up in a musical home where his father was an amateur cellist and pianist and his mother was an amateur singer, Poul Rovsing Olsen studied the piano as a child in the city of Randers, Denmark. Later, he studied organ in Århus while studying law at the Århus University. After this, he moved to Copenhagen where he studied at the academy from 1943-1946, taking piano lessons from Christian Christiansen (1884-1955) and harmony and counterpoint lessons from Knud Jeppesen. In 1948, he went to Paris to study composition with Nadia Boulanger (1887-1979) and analysis with Olivier Messiaen (1908-1992). Upon returning to Denmark, he received a law degree from the University of Copenhagen in 1949 and in 1950 successfully completed the examination to become a music teacher.

Rovsing Olsen's<sup>1</sup> early research of non-Western music proved a pioneering effort in Denmark.<sup>2</sup> For the *Danish Music Review*, he wrote "...I was most favourably impressed by neither Holmboe, Heiller nor Spisak, but by the demonstrations of classical Indian music."<sup>3</sup> In 1958, his diverse interests in foreign cultures motivated his first journey to the Arabian Gulf, visiting Kuwait, Bahrain, United Arab Emirates, Abu Dhabi, and Dubai as a part of the excavation team led by Danish archeologist,

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<sup>1</sup>Poul Rovsing Olsen is called Rovsing Olsen when referred to by last name in Denmark, to distinguish an otherwise common Danish name, Olsen.

<sup>2</sup>While in Paris, Rovsing Olsen went to the Guimet Museum to listen to the recordings made at the 1932 Music Congress in Cairo. Poul Rovsing Olsen, *Music in Bahrain: Traditional Music of the Arabian Gulf*. (Højberg, Denmark: Jutland Archaeological Society, 2002), 7.

<sup>3</sup>Poul Rovsing Olsen, "International Society for Contemporary Music (ISCM) 21st Festival in Copenhagen", *Danish Music Review* no. 22/4-5 (1947), 123-128.



R.V. Golub.<sup>4</sup> This first voyage was followed by five more during the next twenty years, totaling about seven months in duration. Røvsing Olsen also traveled to India, Iraq, Lebanon, Syria, Turkey, and Egypt to study the indigenous music. His research resulted in more than two hundred hours of recorded music, twelve published articles from the 1960s to the 1970s, and a book entitled *Music in Bahrain*<sup>5</sup>. He also became interested in the variety of instruments used in these cultures, subsequently purchasing many for his own collection.

Røvsing Olsen wrote over eighty orchestral, ballet, operatic, vocal, piano, and instrumental works; after 1943, his works incorporated elements of non-Western music. Among these are major works such as the opera *Belisa* (1964), and his last large work, the opera *Usher* (1980).

Røvsing Olsen's ethnomusicological research led him to teaching positions in ethnomusicology at the University of Lund (1967-1969) and the University of Copenhagen (1969 until his death). He also held many important positions in various organizations, such as executive board member (1967) and later president (1977-1982) of the International Folk Music Council,<sup>6</sup> Chairman of the Danish Section of NOMUS (1963-1972), and Chairman (1962-1967) and later board member (1967-1982) of the Danish Composers' Union. He also worked as a music critic for three Danish newspapers: *Morgenbladet* (1945-1946), *Information* (1949-1953), and *Berlingske Tidende* (1954-1974). He was awarded the Lange-Müller Stipend (1955),

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<sup>4</sup>Golub was a professor of prehistoric archeology at the Århus University and Director of the Prehistoric Museum, now known as the Moesgaard Museum.

<sup>5</sup>The manuscript for the book, *Music in Bahrain*, was prepared during the 1970s and the early 1980s, and was completed just before his death. It was published in 2000. See bibliography.

<sup>6</sup>Later known as the International Council for Traditional Music.



the Anckerske Legat (1956), the KODA Prize (1960), the Carl Nielsen Prize (1965), and the Statens Kunstfond Prize (1966, 1970, 1974).

## **Trio II (1976)**

I: Adagio - presto - adagio - presto - adagio - moderato - adagio - presto - adagio

II: Andante

III: Allegro vivace - meno mosso - tempo I

Clearly inspired by the music of non-Western cultures, *Trio II* by Røvsing Olsen exudes a mysterious and static mood at the opening of the first movement. As example 11/1.8 shows, the sparse writing for each instrument is marked by a limited choice of notes based on the tritone interval. The movement lacks any substantial melody; instead its repetitive rhythms (both in the *presto* and *moderato* sections) create a hypnotic atmosphere, influencing the ensuing movements. In movements two and three, the string parts are given the main melodic role. This is evident specifically at the rhapsodic opening of the second movement played by the cello, as well as in the last movement, where the quick melody in the violin part culminates in trance-like repetition. The *ostinato* in the piano part functions mainly as rhythmic accompaniment, marked by syncopation in the last movement (example 10/1.10). In addition to using passages of narrow-range based on chromatic and whole-tone scales, tertian harmonies and diatonic five-finger patterns are employed (example 11/1.8), as well as triads, and non-functional dominant seventh chords (example 12/1.10). It is the avoidance of functionality in the ordering of such elements that gives the music its non-Western characteristics. This influence of cross-genre styles makes this composition particularly attractive and compelling.



# Example 10/1.10

Allegro vivace (♩ = ca. 60)

G. P.

*pp*

G. P.

# Example 11/1.8

23 presto (tempo II)

*pp*

*pp*

# Example 12/1.10

44

*v*

*v*

*v*

*v*



## 5. BENT LORENTZEN (b. 1935)

A native of Stenvand, Jutland, Bent Lorentzen grew up in a musical environment. His father was an inventor by trade and a Wagnerite by hobby. The family often enjoyed musical evenings with young Bent accompanying at the piano, while his cousin, Kirsten Schultz, an operatic singer, performed. She married Svend Schultz (1913-1998), a distinguished Danish vocal composer. Bent often helped him with the copying of scores, which served as informal, yet important, training.

Lorentzen attended the Århus University where he studied with Knud Jeppesen. He continued his studies with Holmboe, Høffding, and Jørgen Jersild (b. 1913) at the academy. His early compositions show strong influences of Jersild, who was a neo-classicist at that time. Having taken a teaching position in theory at the Det Jyske Musikkonservatorium (DJM), he gradually developed his style while participating at the Darmstadt and Munich summer courses in 1965, where he also became passionately interested in electronic and serial music. He continued his studies in the field of electronic music at Stockholm Elektronmusikstudie from 1967-1968. By this time, he was regarded as the leading figure in Denmark in the field of electronic music.

During the 1970s, he was influenced by the music of the Polish School, especially that of Witold Lutoslawski (1913-1994) and Krzysztof Penderecki (b. 1933). It was in 1970 that he received his first international recognition upon winning the Prix Italia for his opera, *Euridice*. Prior to this, Lorentzen had founded the Århus Opera Group in 1963 and co-founded the Århus Unge Tonekunstnere (AUT) in 1966.

In 1971, he retired from teaching in order to compose full time. In 1982, he received a life-long grant from the Danish Arts Council, and this honor was followed by many more: the Serocki Prize in 1984, the Olivier Messiaen Organ Prize in 1988, the Music Poetry Prize of Belgium in 1989, the 1990 Danish Choir Composer of the



Year, the Vienna Modern Masters in 1991, and most recently the Carl Nielsen Prize in 1995. His works are performed and recorded by many well-known musicians, including a recent performance of his violin concerto by Cho-Liang Lin.

Lorentzen has written music for almost all types of genres, including orchestra (with numerous concerti), opera, chamber, and vocal and solo instrumental music, as well as music for the medium of film.

Lorentzen's fascination with sound began during the 1960s, and he has experimented extensively with sound produced in non-traditional ways but using traditional instruments. This can be heard in his operas, especially, where the singers, in addition to using traditional vocal technique, are also required to sing *glissandi* and in microtones as well as to yell and scream for expressive effect. The use of micro intervals is also explored by the wind and string instruments, for example in the solo trumpet section of *Regenbogen* (1991; concerto for trumpet and orchestra). In a piece entitled *Mambo* (1982; for clarinet, cello and piano), he experiments with blowing into mouthpieces that are not attached to the horns. All of these extended techniques are employed to realize what Lorentzen calls a "sonic thinking".<sup>1</sup>

## Contours

Version A: for Piano Trio (1978; revised in 2002).

*Contours* is available in a version for clarinet, violoncello and piano (1978; revised in 2002), as well as for the traditional piano trio instrumentation. The main difference between the original and revised piano trio versions is that in the earlier version, the aleatoric realization is emphasized. Instead of indicating duration by exact rhythmic notation, each section of music is given only approximate timings. In

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<sup>1</sup>Brian Morton and Pamela Collins, eds., *Contemporary Composers* with a preface by Brian Ferneyhough (Chicago: St. James Press, 1992), 575.



the revised version, specific *tempi* and cues are indicated for the instrumental parts to coordinate.

Indeed, “sonic thinking” is the most important aspect of *Contours*, as Lorentzen writes: “The main idea in this composition is the musical contours given to single tones, small figures or timbre.”<sup>2</sup> This idea is closely related to those of Karlheinz Stockhausen (b. 1928), who talked about “timbre composition” (emphasis on new sounds) and “moment form”,<sup>3</sup> where the composition encourages each new sound as it arrives instead of trying to relate events to each other. Each new section of *Contours* is clearly audible as the different textures and sounds are introduced.

*Contours* opens with a repeated harmonic played on the lowest B-flat string of the piano (played inside the piano), followed by the note D, which becomes the central pitch of the introduction. Lorentzen uses extended chromaticism, without resolution in the traditional sense, as melodic color and static background, demonstrating the influence of Lutoslawski. After the introduction (rehearsal number 8,<sup>4</sup> CD 1.11 - 1:17), Lorentzen works with two main “sonic” ideas: the slower chromatic and rhythmically free idea (A section), and the faster B section, which is driven by the pulsation of fast-moving chromatic notes. In the A section, the chromatic lines are accompanied by occasional arpeggiations in the extreme high register of the piano, which “sparkle like a diamond”<sup>5</sup> (example 13/1.11 CD 1.11 -

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<sup>2</sup>Bent Lorentzen, *Contours*, (Copenhagen: Edition Wilhelm Hansen AS, 1978, 2002), 2.

<sup>3</sup>Michael Raeburn and Alan Kendall, ed., *Heritage of Music, vol. 4, Music in the Twentieth Century* (Oxford: Oxford University Press, 1989), 283.

<sup>4</sup>The aleatoric sections, including the introduction, are written without bar lines.

<sup>5</sup>This comment was made by Bent Lorentzen, at the meeting of Lorentzen and the Jalina Trio in May, 2003.



4:52), as well as comparable fast arpeggiated passages played by the strings. In the B section, the pulsing chromatic passages become a static background against the distinctly heard motives. After several alternating textures (A and B), the music arrives at a synthesis of both at measure 173 (example 14/1.11 CD 11.1 - 11:54), where the slow chromatic line gradually accelerates, becoming *tremolo*. This eventually arrives at an *arpeggio*, initiated by the cello. In the final climactic section, the chromatic passages in the piano part and *arpeggii* in the string parts are played in counterpoint.

Example 13/1.11

The musical score for Example 13/1.11 consists of three staves. The top staff is for Violin (VI.) in treble clef, showing a series of arpeggiated chords. The middle staff is for Piano, with a grand staff (treble and bass clefs) showing a chromatic line in the right hand and a series of chords in the left hand. The bottom staff is for Cello (Vc.) in bass clef, showing a chromatic line. A dynamic marking 'f' (forte) is present in the piano part. A bracket with the number '3' and a downward arrow indicates a triplet in the piano part. A bracket with the number '8' and an upward arrow indicates an eighth-note figure in the piano part. The score is written in a key with one flat (B-flat) and a common time signature (C).



# Example 14/1.11

Handwritten musical score for Example 14/1.11. The score is written on three staves: Violin (Vl.), Viola (Vc.), and Piano (Pp.). The Violin part starts at rehearsal number 173 with a 'fingerslap' marking. The Viola part starts at rehearsal number 26 with a 'f' marking. The Piano part starts at rehearsal number 26 with a 'pp' marking and 'tre corde' instruction. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations like '1.' and '2.' above the Piano staff, and arrows pointing to specific notes in the Piano part.

The extended techniques found in *Contours* include playing harmonics on the strings and strumming directly on the strings inside the piano, as well as *col legno*, fingerslap, and slap *pizzicato* by the violin and cello. Special care should be taken by the violinist when executing the *glissandi* at rehearsal numbers 2 and 4, as these *glissandi* should span exactly the interval of a fifth.<sup>6</sup> The rehearsal numbers inside the upside down triangles indicate aleatoric sections, where the performers are free to shape dynamically and to play with rubato.<sup>7</sup> Also in these aleatoric sections, all of the parts arrive together on the notes grouped by dotted lines. Cues are indicated by arrows, for ease of execution. This style of composition is unique to the Jalina Trio and consequently, *Contours* has a special place in the Trio's repertoire.

<sup>6</sup>Ibid.

<sup>7</sup>Ibid.



## 6. PER NØRGÅRD (b. 1932)

The distinguished Danish composer, Per Nørgård was recognized early in his life as a promising young talent and his intense curiosity for discovery has continuously nourished his creativity.

Nørgård wrote his first composition at the age of ten years and began taking composition lessons with Vagn Holmboe at age seventeen. He was born in Gentofte, near Copenhagen, and the family moved early in his childhood to Nørrebrogade to open their drapery and dress making business; he resides there still today. At the academy, he continued composition studies with Holmboe and with Finn Høffding. In 1957, he traveled to Paris to study with Nadia Boulanger, and upon his return to Denmark in 1958, accepted a teaching position at the Carl Nielsen Academy of Music in the city of Odense. Also during this time, he worked as a music critic for *Politiken*. He taught at the academy starting in 1960, but cumulative conflicts between Nørgård and members of the senior faculty resulted in his resignation in 1965. Immediately thereafter he was employed at the DJM, and he continued his teaching there until 1994. His teaching attracted a number of young composers, including Karl Aage Rasmussen (b. 1947), Hans Abrahamsen (b. 1957), and Bent Sørensen (b. 1958). Along with his initiative for the formation of AUT, his teaching in Århus influenced the decentralization of music culture in Denmark.

The music of Sibelius and Holmboe had important influences on the young Nørgård until 1960; he believed that (his) “music should express the Nordic character and the authenticity of the Sibelius-experience”.<sup>1</sup> During the mid-1950s, Nørgård

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<sup>1</sup>Anders Beyer, *The Voice of Music: Conversations with Composers of Our Time*, trans. Jean Christiansen. (Aldershot, U.K.: Ashgate, 2002), 124. For the discussion of Nørgård’s “Nordic Mind”, read Hans Gefor’s article, *The Music of Per Nørgård: Fourteen Interpretative Essays*, 35-37. See bibliography.



corresponded with the aged Sibelius, and dedicated his *Sånger från Aftonland* (1956) to the Finnish master. Even during his sojourn to Paris in 1957, Nørgård was deeply immersed in the “Nordic” idea, feeling alienated from the mainstream European music trend he heard at Paris’ *Domaine Musicale* during his stay.<sup>2</sup>

By 1960, Nørgård felt the limitation of his technique and was profoundly affected by the many new compositions he heard at the Cologne International Society for Contemporary Music (ISCM). Nørgård’s work for six orchestral groups, *Fragment IV* (1959-1961), won the Gaudeamus Prize in 1962 and dates from this period. He later realized that much of the collage and constructivist techniques he used in this work are not audible in performance, causing him to withdraw this composition from his catalogue of works.

In 1959, Nørgård discovered what he calls “infinite row”, which he claims as his answer to the twelve-tone technique.<sup>3</sup> It is a serial technique based on two notes: the interval of the two notes is repeated in inversion, i.e., in mirror image, to find the third note; the interval of the second to the third note is repeated from the second note to find the fourth note (example 15/2.1). Example 15/2.1 b shows how the fifth note is found from the third note, by inverting the interval from the second to the third note; the sixth note is found from the fourth note by repeating the interval of the second to the third note. Nørgård discovered that this technique can create an infinitely continuous melody that stems from only two notes. It is worth noting that his “infinite row” technique shares the same concept, i.e., the evolving motive, with the “metamorphosis” technique, which is an important aspect of his teacher Holmboe’s style. The majority of Nørgård’s compositions written during the 1960s and 1970s are based on the “infinite row” technique. While composing his *Symphony*

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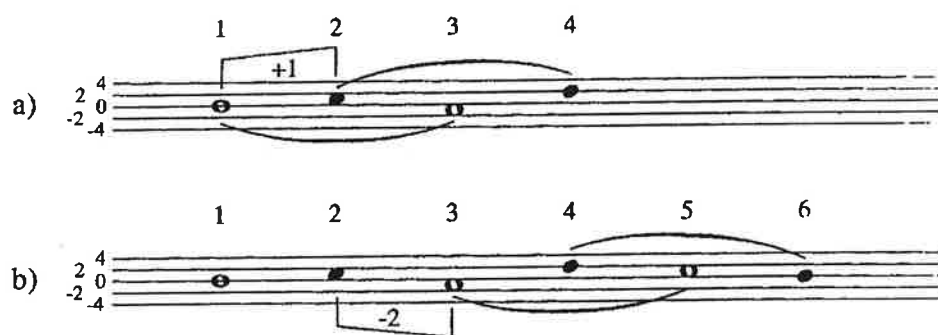
<sup>2</sup>Ibid., 124.

<sup>3</sup>Ibid., 131.



*No. 3 in Two Movements* (1972-1975), commissioned by the Danish Radio, he discovered the “infinite series” in rhythm and harmony as well. He used the theory of Golden Proportion, based on that of the medieval mathematician Leonardo Fibonacci (c. 1170-c. 1250) to determine rhythm, and to use natural harmonics as the basis for the harmony. The aural result of the “infinite series” is consonant, occasionally suggestive of tonality.<sup>4</sup>

Example 15<sup>5</sup>



In 1979, Nørgård encountered the works of the Swiss artist, Adolf Wölfli (1864-1930), at the Louisiana Museum of Modern Art in Humblebæk. This inspired stylistic change to the stability he had enjoyed for nearly twenty years; his works became more disjunct and dissonant as a direct influence of Wölfli’s works. Some of his compositions specifically quote the writings of Wölfli, such as *Die Göttliche Kirmes* (The Divine Circus, 1982), an opera in three acts based on Wölfli’s text, as well as his *Symphony No. 4* (1981), which has a subtitle from Wölfli’s writing,

<sup>4</sup>For further discussion of harmonic and rhythmic infinite series, consult Erling Kullberg’s article “Beyond Infinity”, 71-93 in *The Music of Per Nørgård: Fourteen Interpretative Essays*, ed. Anders Beyer. See bibliography.

<sup>5</sup>Ibid.



*Indischer Rosen Gaarten und Chineesischeer Hexen-See* (the Indian Rose Garden and Chinese Witch's Lake).

In recent years, Nørgård's works have once again become consonant and fluid in style, returning to the concepts of infinite row as an "indispensable means for realizing my rhythmic visions".<sup>6</sup>

### **Spell: Version for Piano Trio (1997)**

The piano trio version of *Spell* is actually a transcription by the Danish composer, Thomas Agerfeldt Olsen, of Nørgård's original piece, *Spell for Clarinet, Violoncello and Piano* (1973) with Nørgård's permission. Additionally, *Spell* derives its material from the solo piano piece *Turn* (1973), which Nørgård originally composed for clavichord. An account by cellist Morten Zeuthen of the first recording in 1975 of the clarinet trio version recalls a piano that was "tuned with pure fourths and fifths", thereby creating natural overtones.<sup>7</sup> This same version in its first publication of 1979 dismisses this tuning system.<sup>8</sup> *Spell* and *Turn* were created as "preliminary studies" for the *Symphony No. 3 in Two Movements*, along with three other works, *Lila* (1972) for eleven instruments, *Libra* (1973) for tenor, guitar, two mixed choruses, and two vibraphones, and *Singe die Gärten, mein Herz* (1974) for eight-voice mixed chorus and eight instruments.<sup>9</sup>

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<sup>6</sup>Anders Beyer, *The Voice of Music: Conversations with Composers of Our Time*, trans. Jean Christiansen. (Aldershot, U.K.: Ashgate Publishing Limited, 2002), 134.

<sup>7</sup>Morten Zeuthen, "Per Nørgård og luftfugteren", in *Mangfoldighedsmusik: Omkring Per Nørgård*, ed. Jørgen I. Jensen, Ivan Hansen, and Tage Nielsen (Copenhagen: Gyldendal, 2002), 61.

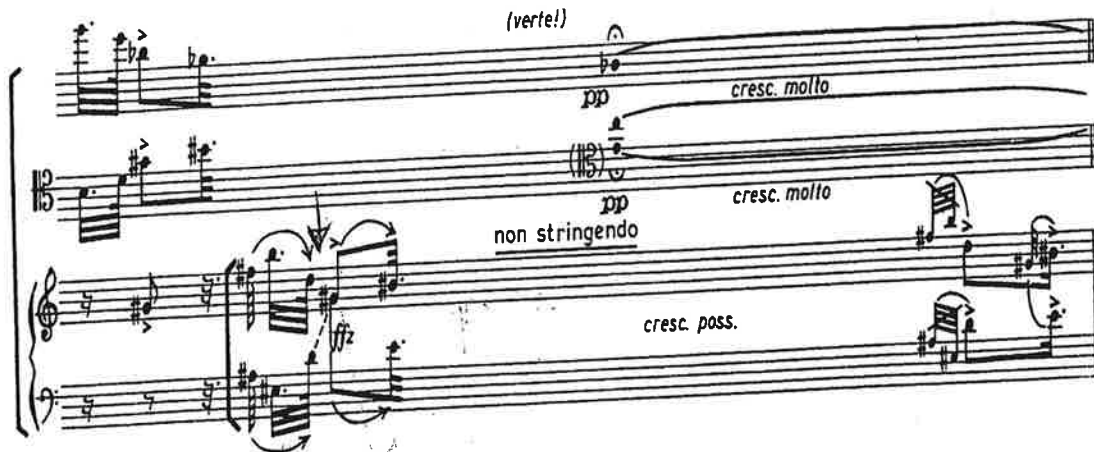
<sup>8</sup>At the time of the Jalina Trio's meeting with Nørgård in February 2003, this tuning system was not mentioned in the discussion.

<sup>9</sup>Per Nørgård, "Inside a Symphony", *Numus West* Vol. II No. 2 (Spring, 1975), 5-6.



*Spell* begins and ends with aleatoric sections, indicating one tempo (quarter note at m.m. 108) for the string parts and another (quarter note at m.m. 72) for the piano part. The notes are repeated at the performers' discretion until the sign [ appears, requiring different notes to *crescendo* and *decrescendo* as well as lengthen and shorten in duration. These elements create an effect suggesting that the notes are constantly evolving, resulting in varying levels of melodic ambiguity and clarity. Another notable technique is the use of evolving rhythms where two different types of arrows indicate that the first rhythm should evolve to the second (example 16/2.1 CD 2.1 - 10:07). In Nørgård's own term, the note G-sharp in example 16/2.1 is gradually "expelled".

Example 16/2.1



The main body of the work is characterized by continuous arpeggiations, suggesting a decidedly Baroque style (as in J.S. Bach's<sup>10</sup> *Das Wohltemperirte Klavier, Book I, Prelude in C*). *Spell* is composed without bar lines, which is another characteristic of Baroque style (as in the harpsichord preludes of Louis Couperin<sup>11</sup>).

<sup>10</sup>J.S. Bach (1685-1750).

<sup>11</sup>Louis Couperin (c. 1626-1661).



Nørgård favors this technique as “a clarification for the movement of each individual voice, since it is now . . . characterized by placement within the sound spectrum”.<sup>12</sup> Selected notes in the piano part are highlighted by means of doublings in the string parts (example 17/2.1 CD 2.1 - 6:30). According to Nørgård, the melody on page 18 line 2 of the violin part (example 18/2.1 CD 2.1 - 10:43) is a quotation from a song by Antonín Dvorák (1841-1904).<sup>13</sup>

Example 17/2.1

The image displays a musical score for Example 17/2.1. It consists of three staves. The top staff is a single melodic line, likely for a violin or flute, featuring a series of eighth and sixteenth notes with various accidentals. The middle staff is a bass line, marked with 'pizz.' (pizzicato) and 'p' (piano), showing a sequence of notes with some slurs. The bottom staff is a grand staff (treble and bass clef) for piano, marked with 'p sub. espr.' (piano, sublimely expressive), and contains a complex texture of many notes, including some with slurs and ties. The notation is in a key with several flats and includes various musical symbols like slurs, ties, and dynamic markings.

<sup>12</sup>Per Nørgård, “Inside a Symphony”, trans. L.K. Chrstiansen, *Numus West* Vol. II No. 2 (Spring, 1975), 6.

<sup>13</sup>Per Nørgård mentioned this at the meeting with the Jalina Trio in February, 2003.



Example 18/2.1



Other considerations may be given to the realization of this work, according to the meeting between the composer and the Jalina Trio. First, Nørgård suggests that the damper pedal indicated in the piano part on the last page be released gradually so that at the end of the piece, only the lowest B-flat should remain, however subtle it may be. This can be done with ease when using a concert grand piano, where the long bass strings create ample vibration. Secondly, the Jalina Trio found the realization of the second line of page 20 to be awkward. The piano part as well requires distributions that are very difficult to execute. After discussing these difficulties, Nørgård proposed that the score be rearranged so that both the violin part and the right hand of the piano part play in unison (example 19/2.1 CD 2.1 - 12:51).

The effect of the aleatoric sections in this work is kaleidoscopic and always different in each performance, which makes *Spell* a unique composition in the piano trio literature.



Example 19/2.1

Handwritten musical score for Example 19/2.1, consisting of four staves. The notation includes various musical symbols, dynamics, and performance instructions.

- Staff 1 (Treble Clef):** Features a melodic line with notes, rests, and slurs. Dynamics include *ff* and *ff*. A handwritten instruction *(slacc. e marc.)* is present.
- Staff 2 (Bass Clef):** Features a melodic line with notes, rests, and slurs. Dynamics include *ff* and *ff*. A handwritten instruction *sempre* is present.
- Staff 3 (Bass Clef):** Features a melodic line with notes, rests, and slurs. Dynamics include *ff* and *ff*. A handwritten instruction *sempre* is present.
- Staff 4 (Grand Staff):** Features a piano accompaniment with notes, rests, and slurs. Dynamics include *ff*, *pp*, and *ff*. A handwritten instruction *sempre* is present.

Performance instructions at the bottom of the staves include:

- \* Ped.*
- \* Ped.*
- \* Ped. ff*
- Ped.*



## 7. NIELS VIGGO BENTZON (1919-2000)

“It was more than an ordinarily promising debut – a young composer that skips several trial phases without one even sensing the need to point out the danger of having done so.”<sup>1</sup> Helped by this positive review written by Holmboe and published in *Dansk Musik Tidsskrift*, the twenty-one year old student Niels Viggo Bentzon began what is one of the most celebrated music careers in Denmark. A native of Copenhagen, Bentzon hails from a family with a long tradition of musicians, having composer J.P.E. Hartmann (1805-1900) as his great-grandfather, and composer Jørgen Bentzon (1897-1951) as an elder cousin. Young Niels Viggo Bentzon studied piano with his mother, Karen Bentzon, while taking jazz lessons from pianist Leo Mathisen (1906-1969). Bentzon eventually entered the academy in 1938, where he studied piano with Christiansen, theory with Jeppesen, and organ with Bangert. He graduated from the academy in 1942 and his official debut as a pianist followed in 1943. A self-taught composer, most of his compositions are dated after 1939, although his earliest compositions date back to 1934. His earliest indexed work, *Klaverfantasi, Op. 1A* from 1939, is the subject of the review by Holmboe.

Bentzon became a teacher of piano in 1945 at the DJM, remaining there until 1956. In 1950, he became a teacher of theory and analysis at the academy and was promoted to lecturer in 1960, retiring from this position in 1988.

Three-quarters of Bentzon’s 630-plus works are written for the piano (solo, duet and duo), including the massive *Det tempererede klaver* (The Tempered Klavier) vols. I-VIII. Each volume contains twenty-four preludes and fugues, lasting thirteen

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<sup>1</sup>Vagn Holmboe, “Ny musik”, *Dansk Musik Tidsskrift*, (database on-line) no. 14 (September 1939): 224-226. See appendix C for the original text.



hours in performance. Behind this productivity lies an ability and belief in the importance of improvisation.

The core of his creative force is a gift of improvisation which is exceptional in every meaning of the word - also in the sense that improvisation has low value in the modern arts, likely because its very nature is to discover the well-known and already digested, rather than the new. But for Bentzon, improvising is an expression of pure and unveiled inspiration, generous and purposeless, like nature itself.<sup>2</sup>

Of composition and improvisation, Bentzon comments:

In reality there is no difference at all between composition and improvisation for me. In the one case it is because one feels one has to write something down now and then, for otherwise no one else will be able to find out how to do it, and then one would have to sit and improvise all the time. For the substance and the material would be the same. All the same, there is a little more organization when one composes.<sup>3</sup>

Although Bentzon experimented with the twelve-tone technique (he wrote a book on this subject in 1953) and chance music during the 1950s and 1960s, his compositional language lies in tonality and neo-classical ideas, as expressed in an interview with Bertel Krarup:

The classical form, anchored in symphonic music, was embedded in my body from childhood, when (I used to hear) my mother play four-hands arrangements of symphonies. There are many colleagues of mine who oppose my idea, who rather think their way out of something in order to make

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<sup>2</sup>Karl Aage Rasmussen and Jesper Høm, *Toneangivende danskere: 11 Komponistportrætter i tekst og billeder*, (Copenhagen: Edition Wilhelm Hansen), 24. See appendix C for the original text.

<sup>3</sup>Bertel Krarup, *Niels Viggo Bentzon Piano Sonatas Nos. 3, 5 and 9*, dacapo 8.224103, 1999, compact disc liner notes, 4.



something else “new”; I do not do that... Really, what is new or old does not interest me. I do not know what it is; I cannot define what it is - at least not by what I understand to be new and old. If you take a look at my works you will see them stuffed full of conventional elements, that is, when viewed from a temporary, a momentary examination.<sup>4</sup>

In addition to being a productive composer and a virtuoso performer of his own works, Bentzon was a tireless explorer of many artistic fields, including writing (reviews, articles, and books on music, as well as fiction), drawing and painting. Karl Aage Rasmussen notes in his book, *Toneangivende danskere: 11 Komponistportrætter i tekst og billeder*, that Bentzon was a cultural personality with “larger than life” qualities.

### **Trio Quartro, Opus 553 Per Violino, Violoncelle e Pianoforte (1991)<sup>5</sup>**

I: Moderato ma non troppo

II: Largo

III: Allegro

The published score for the Trio Quartro exists in manuscript facsimile format, which shows energy and inspiration in the pen strokes. As Bentzon did not usually edit or revise his finished works, it is rather unusual that the last movement of this composition contains twenty-two measures (measures 44-64) added after completion.

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<sup>4</sup>Bertel Krarup, “Bentzon netop nu - et interview med Niels Viggo Bentzon”, *Dansk Musik Tidsskrift* (database online) no. 63/1 (1988/99): 17-24. See appendix C for the original text.

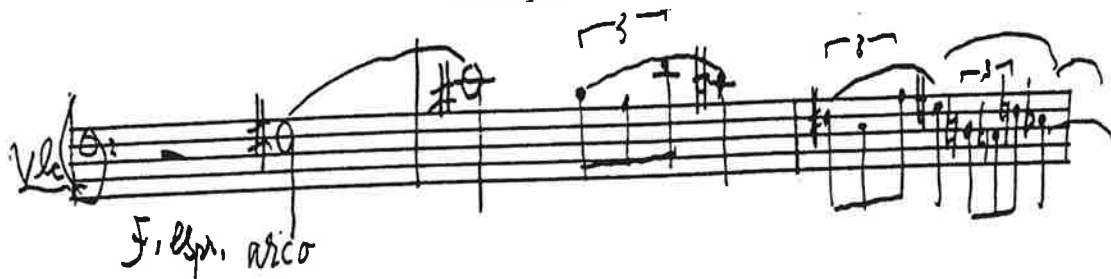
<sup>5</sup>Titled as spelled on the front cover of the score. On the title page, it is spelled *Trio Quarttro per Violino, Violoncello e Pianoforte*, and on the top of the score, it is spelled *Trio Quattro per Violino, Violoncello e pianoforte*.



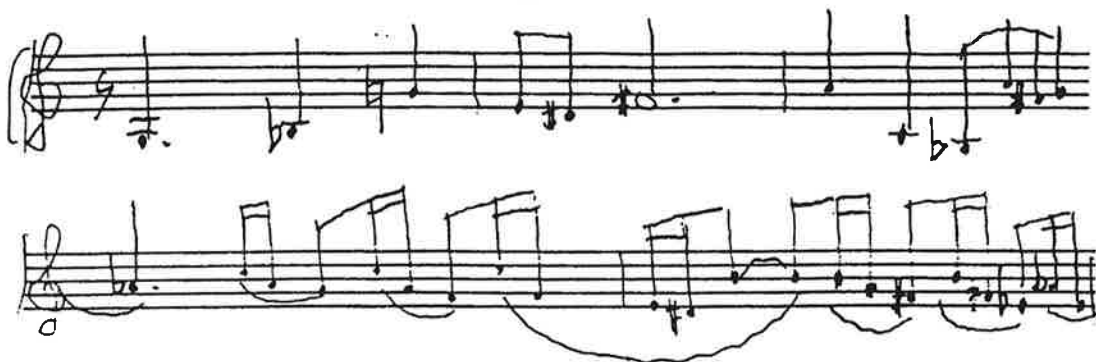
Chromatic passages and tertian harmonies are the sonic basis for the first movement. This movement is clearly sectional, and at measure 74 (CD 2.2 - 4:39) there is a strong sense of return followed by the resolution of the movement. The main melodies are transformed to a peaceful character at the end. At measure 97, for example (CD 2.2 - 5:33), the melody first heard at measure 14 returns within a streamlined texture as a duo in a parallel line at the interval of a sixth, between the violin and cello parts.

The cello opens the second movement with a lyrical theme. Treated sequentially, this theme is characterized by its ascending interval of a fifth, followed by falling gestures in succession (example 20/2.3). At measure 24 (CD 2.3 - 1:43), another ascending interval of a fifth leads to the interval of a sixth two measures later, intensifying in expressiveness. The following section, starting at measure 30 (CD 2.3 - 2:10), is a variation of the original cello theme (example 21/2.3).

Example 20/2.3

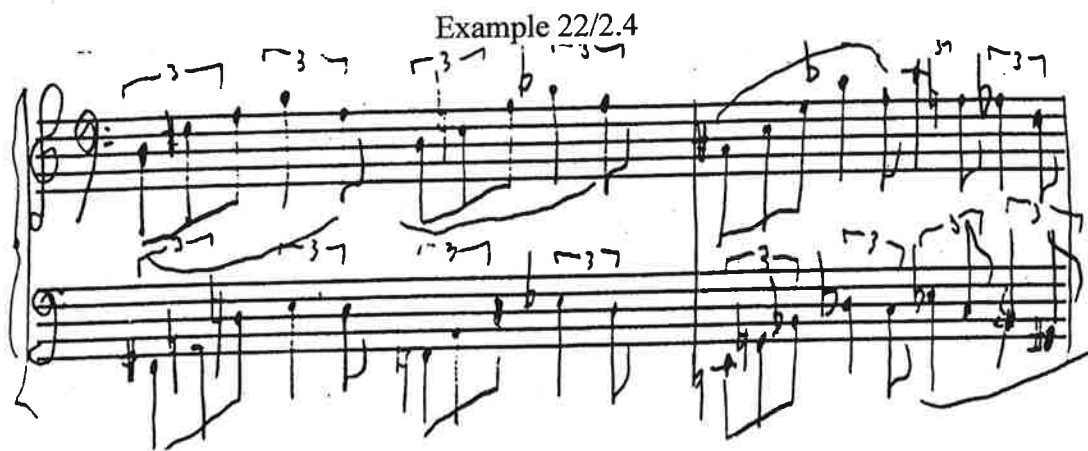


Example 21/2.3





The main theme of the last movement is presented at measure 3 and is characterized by ascending triplets leading to the highest pitch (theme A; example 22/2.4). Lyrical melodies (theme B) interrupt this rhythmic theme throughout the movement. For example, see measure 18 (CD 2.4 - 0:29) and measure 27 (CD 2.4 - 0:44). At the coda, starting at measure 65 (CD 2.4 - 1:53), the melodic and rhythmic components of both A and B are combined.



This work, defined by its improvisational quality, gives insight to Bentzon's stylistic preference in his vast compositional output.



## 8. ANDERS NORDENTOFT (b. 1957)

Born in Mors, Jutland, the son of an amateur organist father, Anders Nordentoft studied with many important Danish composers, including Hans Abrahamsen, Niels Viggo Bentzon, Ib Nørholm, and Per Nørgård, and studied violin with Milan Vitek, receiving a diploma from the academy. Additionally, he studied conducting in the United States with Harold Fabermann and has a background in rock music.

With his orchestral work, *Born* (1986), Nordentoft began to receive national recognition as a composer. Although his catalogue is not large (about forty works), he continues to receive commissions from orchestras and chamber groups such as the Århus Symphony Orchestra, for which he composed *Beggars Palace* in 2000. His works have been performed internationally, for example, by the Chicago Symphony Orchestra, and recorded by distinguished groups such as the London Sinfonietta, led by Elgar Howarth. Nordentoft received the Paul Schierbeck Grant in 1994 and the Carl Nielsen Prize in 1997.

### **Doruntine (1994)**

Like many of his compositions written since the late 1980s, Nordentoft's only composition for piano trio, *Doruntine*, bears an evocative title.<sup>1</sup> *Doruntine* is a female character from the medieval folklore-based novel by Albanian author Ismail Kadare.

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<sup>1</sup>Earlier works bear more traditional titles, e.g., *Duo for Violin and Flute* (1975), *Two Movements for Cello* (1978) and *Three Studies for Brass Quintet* (1984).



As a composer one must go for the ecstasy, I think, where the music leads the way to its own creation. One must simply embrace what comes, and trust that the music which arises is the only right one – this has been the law that I have followed.<sup>2</sup>

As his comments suggest, in *Doruntine* the notes follow freely one after another, creating an exotic atmosphere. Also, the freely-varied rhythms and frequently changing meters avoid a pronounced metric order. Although the dynamic markings are meticulous and detailed, it is curious to note that Nordentoft is known to change the text often in rehearsals.<sup>3</sup> While rehearsing under his tutelage, the Jalina Trio experienced this phenomenon. After initially hearing us perform the work, Nordentoft suggested the following changes: 1) added a *fermata* on the first chord in the piano; 2) changed the first cello entrance to *fp* instead of *pp*; 3) changed the cello entrance in measure 3 to *fpp*; 4) moved the *sfz* in measure 32 to the downbeat of measure 33; and 5) removed the note A played by the violin in measure 71. He is most interested in achieving the appropriate sound and atmosphere from the performance rather than dwelling on the correctness of the score; apparently, this is the reason for the ultimate flexibility in notation.

Although the cello part dominates the work, of particular interest in the piano part is the prolonged use of damper pedal. The entire work requires the piano part to be played without dampers, and the longest sustained pedaling occurs from measure 35-49. With careful attention to the layering of sound, the pianist is able to create a bell-like sonority, at times reminiscent of a wind chime. The Jalina Trio has

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<sup>2</sup>Anders Nordentoft, “At svæve over kloden”, *Dansk Musik Tidsskrift* (database on-line) no. 77/3 (2002/2003), 79. See appendix C for the original text.

<sup>3</sup>This account was made by Line Fredens, a former member of Artelas, a contemporary music group. Artelas has performed Nordentoft’s works.



experienced audiences responding particularly well to *Doruntine*, perhaps because of its colorful sounds and melodious tunes, as well as its programmatic nature.



## 9. MICHAEL NYVANG (b. 1963)

A native of Århus, Michael Nyvang studied jazz and rock music as a saxophonist during his formative years and continued his studies as a classical saxophonist at the academy. While there, he studied composition with Ib Nørholm and Hans Abrahamsen. He continued saxophone studies in Paris at the Conservatoire National Supérieure de Musique while studying composition with Tristan Murail (b. 1947). In 1989, he entered the DJM to study composition with Per Nørgård and Karl Aage Rasmussen, graduating in 1995 and continuing in the soloist class program until 1997.

*Movements for a Monument to the Loneliness of Our World* for solo piano (1986-1993), Nyvang's first major work, was written while he was a composition student in Århus. This work, lasting nearly one hour, took several stages in its creation. Completed in 1988, the first version has five movements, compared to seven in the final version. Both versions were premiered in Århus by Erik Kaltoft of the Lin Ensemble.<sup>1</sup>

Nyvang also studied computer music and acoustics at the Danish Institute of Electro-Acoustic Music, directed by Wayne Siegel. *Music for Virtual Orchestra* (1995), a set of four collages for tape, was composed there, having been commissioned by the Boxiganga Performance Theatre for multimedia performance.<sup>2</sup> Other noteworthy commissions Nyvang received include those from the Århus Sinfonietta and the Danish Radio Symphony Orchestra.

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<sup>1</sup>Jens Hesselager, "Nye plader" *Dansk Musik Tidsskrift*, (database on-line) no. 72/8 (1997/98), 277-279.

<sup>2</sup>Michael Nyvang, *Planetarium Music*. dacapo CD 8.224083, 1997, compact disc liner notes.



In 1995, the Danish Art Foundation granted a three-year scholarship to Nyvang, and in 1996, he lived five months in Paris, working as a composer with *Ensemble Sic*. He currently resides in Paris and his study of computer science at the Århus University, coupled with his special affection for the Danish-French relationship, inspired him to create a computer technology assistance company called the Naun's Project.

### **...Erosion - forvitring (1995)**

*...Erosion - forvitring* (...Erosion - Disintegration) was commissioned by Tsaj, an Århus-based piano trio and was premiered in 1995 at their AUT debut concert. Nyvang writes:

The title of my piano trio comes from an inspirational image I had while I was working on this trio; an image of a deserted and decayed factory building from the 20s, the roofs collapsed, windows partly broken. The trees and the ferns are growing all over (this decayed building). It is a vision of nature breaking through, and (re-)conquering the cultural landscape, which after time becomes crumbled and disintegrated. In music, I have tried to describe the quiet sound of desolation and decay; at the conclusion, there is an uprising of spring and new life.<sup>3</sup>

An interesting variety of extended techniques occurring in all three instrumental parts generates the sound effects that create a mysterious atmosphere in *...Erosion - forvitring*. The dynamic range for the first sixty measures remains mostly between *ppp* and *mp* (there are only five moments where the music rises to the level of *mf*). Nyvang's use of silence is also noteworthy. The extended techniques used include executing a *glissando* inside the piano over the strings with fingernails, knocking on the piano case, and the use of harmonics and slow quarter-tone *vibrato* in

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<sup>3</sup>Michael Nyvang, *...Erosion - forvitring*. (Copenhagen: Edition Wilhelm Hanson, 1995), Program note. See appendix C for the original text.



the violin and cello parts. Detailed descriptions are scattered throughout the score, e.g., “gradually increase bow pressure until noise”, and, “let the bow stop dead on the string” (example 23/2.6). Complex rhythms are used to create an improvised sound, portraying the noise and sounds of nature emanating from his inspirational image. This reflects his interest in the use of spectral compositional technique, a technique that uses the characteristics of specific sounds as the basis for constructing whole musical works, as in his *Music for Virtual Orchestra*. Nyvang writes of *Music for Virtual Orchestra*:

In a way it was like working with broad brushstrokes and work my way down to the details [*sic*]...an experience quite different from the tedious task of writing endless notes in a score to produce an orchestral sound that in my imagination may seem ever so simple...”<sup>4</sup>

Example 23/2.6

The musical score for Example 23/2.6 consists of three staves. The top staff is for violin, the middle for cello, and the bottom for piano. Above the violin staff, there are performance instructions: "Ritardando poco", "gradually increase bow pressure until noise", "a poco s.p. estremo", and "let the bow stop dead on the string". The violin part begins with a *ppp* dynamic, followed by a crescendo to *pp*, and then a further crescendo to *mf*. The cello part has a *p* dynamic and a *gliss.* (glissando) marked with a slur. The piano part has a *p* dynamic and a *ppp l.v.* (lento) marking. The score is written in a single system with a key signature of one flat and a common time signature.

<sup>4</sup>Michael Nyvang, *Planetarium Music*, CD 8.224083, 1997, compact disc liner notes.



In ...*Erosion-forvitring*, both the detailed instructions in the score and complex rhythmic notation accomplish this simplicity.



## 10. ANDERS KOPPEL (b. 1947)

Born in Copenhagen, Anders Koppel studied classical piano with his father Herman D. Koppel, and clarinet during his formative years and also composed from an early age. Anders Koppel avoided the traditional schooling expected of him, and at age twenty he and his older brother Thomas (b. 1944) formed Savage Rose, an experimental rock group that toured throughout Europe and the United States. He was the main lyricist for the group, of which he was a member until 1974. Subsequently, he co-founded the world-music group called Bazaar, a trio that performs the folk music of Romania, Bulgaria, and Turkey as well as improvisations and Anders Koppel's original works.

As a film composer, Anders Koppel's career began in the mid-1970s as well; he has composed scores for some 150 films to date. In addition, he has composed incidental music for fifty plays and three musicals, among them *Around the World in 80 Days* and *The Shadow*, as well as music for television broadcasts.

Koppel made his debut as a composer of art music rather late, in 1982, with his *Piano Quintet*. This work consists of two movements entitled *Prelude* and *Tango*, exemplifying his cross-genre style. In fact, *tango* and *samba* have always played important roles in his art music, as many of his works are inspired by this Latin music; examples include including *String Quartet* (1997) and *Concerto for Marimba and Orchestra* (1995). His catalogue also includes eight ballets, a genre he first successfully attempted in 1984. His recognition as a composer of art music in Denmark increases with each passing year; he has received such prestigious awards as a life-time grant from the National Arts Foundation (1988) and a commission from the Tivoli Pantomime Theatre for *Flaminia's Suitors* (1999). He is also twice recipient of the Robert Award in Denmark for the Best Film Score.



## Rivolta: Piano Trio No. 1 for violin, cello and piano (1992-1994)

RIVOLTA was composed in 1992 and revised in 1994. The title (Italian for “revolution”) refers to the two struggling spheres, two opposing motifs that permeate the work: one, in G-sharp minor, is a structure of increasingly intensified rhythmical gestures. The other, in C-major, a melodic and grave appearance. The two themes appear in different guises, ever recurring, competing, intensifying, reaching a frenzy. Finally, the tension is dissolved, before a concluding rhythmic outburst. [*sic*]<sup>1</sup>

The opening section, written in C minor, serves as an introduction; this material returns at the coda. It is characterized by a recurring main motive of closed melodic intervals, which are mostly seconds progressing in steady eighth notes marked by intermittent rests (see example 24/2.7).

Example 24/2.7

The musical notation for Example 24/2.7 consists of three staves. The top two staves are for violin and cello, and the bottom staff is for piano. The tempo is marked 'Grave (♩ = 48)'. The piano part is marked 'p ma marcato'. The notation shows a recurring main motive of closed melodic intervals, mostly seconds, progressing in steady eighth notes marked by intermittent rests.

The first “sphere” in G-sharp minor begins at measure 75. The underlying tango rhythm (*ostinato*) is enhanced by ornaments and passages, creating an improvised effect (example 25/2.7). The violin dominates the first *tango* section and the cello takes over as

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<sup>1</sup>Anders Koppel, *Rivolta: Piano Trio No. 1 for violin, cello and piano*. (Copenhagen: Edition Wilhelm Hansen AS, 1998), Preface/Programme Notes.



the main instrument following the return of the C Major section at measure 184. The broad C Major “sphere” has a rhythmic *ostinato* as well, comprised of four quarter notes with a quick upbeat (example 26/2.7). The piano part provides this ostinato throughout all three sections.

### Example 25/2.7

**Allegro con brio** (♩ = 128)

75

**Allegro con brio** (♩ = 128)



Example 26/2.7

153

Undeniably accessible, *Rivolta* occupies a similar place in the Jalina Trio repertoire as do the trios of Astor Piazzolla (1921-1992) and Paul Schoenfield (b. 1947).



## 11. KARL AAGE RASMUSSEN (b. 1947)

A leading figure in Denmark as a composer, writer, conductor, and director of festivals and ensembles, Karl Aage Rasmussen is a proud Jutlander from the city of Kolding. He took piano lessons as a child and by the age of fifteen, had performed Grieg's *Piano Concerto in A Minor* in Norway. He graduated with a degree in composition in 1970 from the DJM, having studied with Per Nørgård and Pelle Gudmundsen-Holmgreen (b. 1932). Subsequently, he joined the faculty there in 1971 and became a professor in 1988.

In 1975, he founded the Elsinore Players, a pioneering professional group in Denmark devoted to the performance of contemporary music repertoire. He was artistic director until 1985, a title he regained in 1987. He also founded the NUMUS (Nu Musik) Festival in Århus in 1978, and since 1991 has directed the Esbjerg Ensemble, a highly respected contemporary music ensemble based in the west Jutland city of Esbjerg. Having served on the National Music Council (1976-1979) and as Chairman of the National Arts Fund (1987-1991), Rasmussen has won the Carl Nielsen Prize (1991), the Wilhelm Hansen Composer Prize (1997), the Prix Italia (1986), the UNESCO Rostrum (1986), the Nordic Music Prize (1988), and the Royal Philharmonic Society Prize (1992). He currently resides in both Jutland and Rome.

An ability to articulate his ideas is apparent in his many published writings, which include articles for the Danish music journal, *Dansk Musik Tidsskrift*, and liner notes for compact discs, as well as a book of essays portraying eleven of his fellow Danish composers.<sup>1</sup>

Charles Ives (1864-1954), John Cage (1912-1992), Ferruccio Busoni

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<sup>1</sup>Karl Aage Rasmussen and Jesper Høm, *Toneangivende danskere: 11 Komponistportrætter i tekst og billeder*, (Copenhagen: Edition Wilhelm Hansen AS, 1991).



(1866-1924), György Ligeti (b. 1923), Eric Satie (1866-1925), Conlon Nancarrow (1912-1997), Josef Matthias Hauer (1883-1959), Stravinsky, and Nørgård have been influential composers for Rasmussen, although his compositional style is not derivative. Rather it is these composers' musical concepts which have inspired Rasmussen, as he explains in an interview with Anders Beyer:

...the simple fact that music is so much more than something we listen to. It is the present absence of this awareness that has led me to say that we live in an unmusical world submerged in music. Because as a spiritual and mental phenomenon music can be so infinitely more than that which sounds. It lies at the core of my way of thinking and from there it spreads in all possible directions. It has also helped open my ears to all those who have been overlooked and not heard. It isn't enough for me that music is aesthetically satisfying, for instance, or artistically, or stylistically successful. I search for something behind music, so to speak.<sup>2</sup>

At different points in my life composers have interested me for two reasons. Either they offer me some new possibilities, let's call them "technical" in the broadest sense of the word... Or, composers may change my mind models. I have been concerned with Stravinsky throughout most of my adult life. I was attracted by Busoni's theories of music. I am attracted by Satie, again, as a "thinker" because in the case of Satie we may question to what extent the music is music at all, if maybe it might just as well be read or perhaps should be perceived in a third way, beyond plain listening.<sup>3</sup>

Rasmussen's works dating from the 1970s can be categorized as collage music, in which he uses quotations, as in *Genklang* (1972, for piano four-hands, prepared piano, mistuned piano, and celesta) and *Berio Mask* (1977, for flute, clarinet, electric guitar, percussion, piano, violin, and cello). In the late 1970s, Rasmussen realized the structural limitations of compositions written in this style, and began

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<sup>2</sup>Anders Beyer, *Voice of Music: Conversations with Composers of Our Time*, trans. Jean Christiansen, (Aldershot, U.K.: Ashgate Publishing Limited, 2000), 22.

<sup>3</sup>Ibid., 32-33.



focusing his efforts on dramatic works, beginning with *Jephtha* (1976-1977), commissioned by the Jutland Opera. His interest in “time” in music also emerged in the late 1970s. From 1982, he began to reinvestigate the music of Stravinsky in order to analyze perception of movement; this “mind model” first manifests itself in his *A Symphony in Time* (1982), in which all of the four movements of the symphony are played simultaneously. Like the “hierarchical genesis” technique used by Nørgård, Rasmussen explores, in *Sinking Through the Dream Mirror* (1993, concerto for violin and orchestra), the use of melody in various *tempi*, resulting in a contrapuntally intertwined melody “like a huge network”.<sup>4</sup> His compositional genres include stage works, orchestral works (including three concerti), large and small ensemble works, string quartets, solo instrumental works, and vocal works.

### **Trauer gondol (1998)**

Dedicated to the memory of Alfred Schnittke (1934-1998), *Trauer gondol* was written for Trio Tsaj. This work is closely related to Rasmussen’s *Barcarolle* (1996; for solo piano),<sup>5</sup> a work inspired by the echoing church bells he heard in the city of Venice. The title also implies association with Franz Liszt’s (1811-1881) piano pieces entitled *La Lugubre Gondola* I and II, written in prediction of Richard Wagner’s (1813-1883) death while Liszt was visiting him in Venice during 1882.<sup>6</sup>

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<sup>4</sup>Ibid., 40.

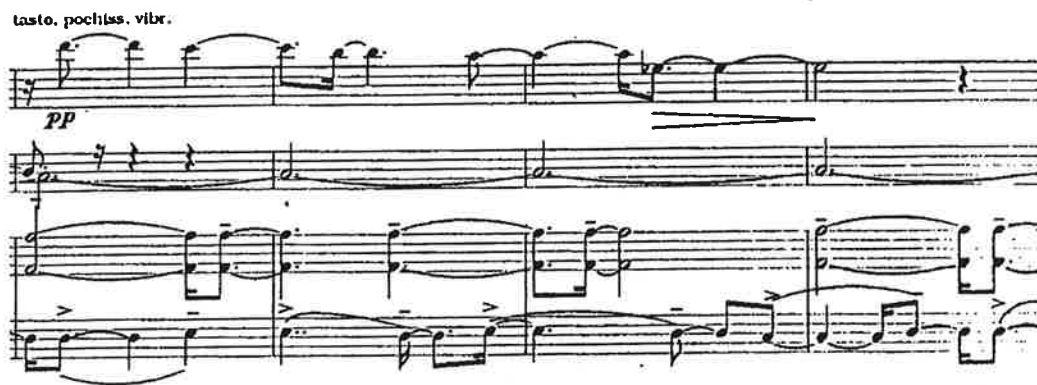
<sup>5</sup>This was discussed at the meeting between Rasmussen and the Jalina Trio in July 2002.

<sup>6</sup>Alan Walker, *Franz Liszt: Vol. 3 The Final Years 1861-1886*, (New York: Alfred A. Knopf, 1996), 426.



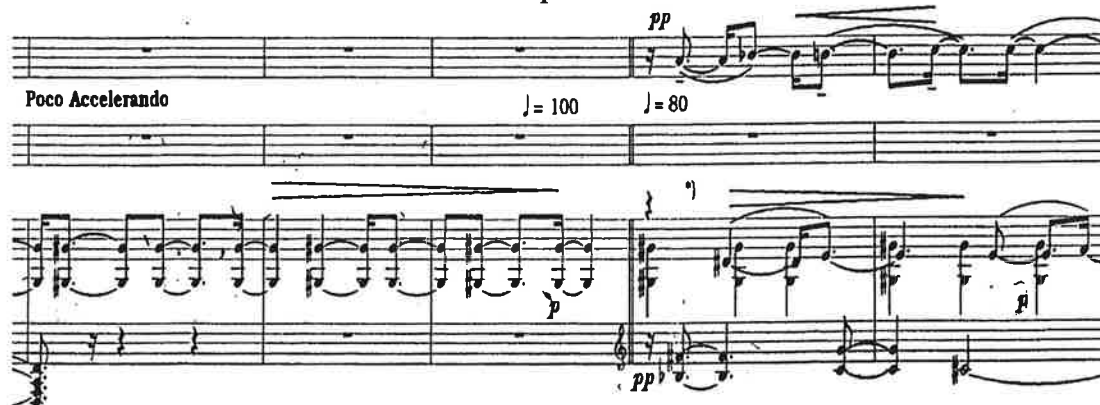
A particular challenge in executing *Trauer gondol* is Rasmussen's avoidance of articulated downbeat. This is accomplished with tied notes that reach over the bar line (example 27/2.8). The main melody, first stated in the piano part, is a disguised "Brahmsian" waltz.<sup>7</sup> As in the *Barcarolle*, there are continuous bell-like sustained chords throughout most of the piece.

Example 27/2.8



An example of time manipulation occurs in measure 101, marked *poco accelerando*, where the continuous chords of five sixteenth notes in duration (quarter note at m.m.100) become the same duration as the quarter notes at measure 104 (quarter note at m.m. 80; example 28/2.8).

Example 28/2.8

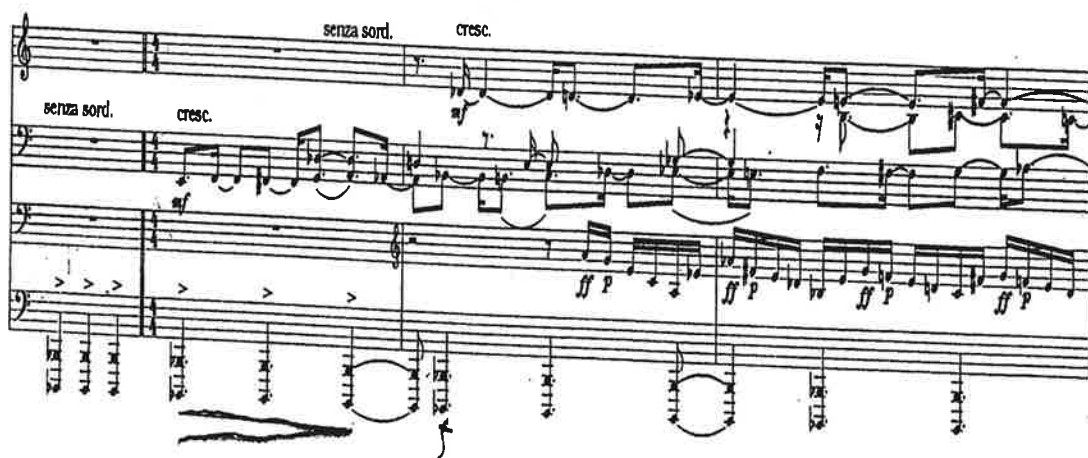


<sup>7</sup>This comment was made by Karl Aage Rasmussen at the meeting mentioned in footnote 5.



Another example of time manipulation can be observed in measures 167-172. The repeated quarter notes in 3/4 time (quarter note at m.m. 80) in measures 167-171 become the same speed as the pulsing dotted quarter notes in 4/4 time (quarter note at m.m. 120; example 29/2.8). At measure 172, the different lines executed by each instrument (and each staff in the piano part) become a giant manipulation of time, leading to the climax of the work at measure 188.

Example 29/2.8



Perhaps the most challenging composition in the selected works of this dissertation, *Trauer gondol* communicates something extraordinary beneath its thorny complexity .



## 12. CONCLUSION

Michael Hall concluded his "conducted tour of twentieth-century music" stating that "this century has produced more variety, more choice for the listener than any in the past".<sup>1</sup> This noted pluralism, as well as cross-genre and cross-cultural styles are reflected well in the microcosm of the Danish music scene. Denmark has enjoyed a renaissance of musical activities as the result of the many newly formed music societies and concert halls throughout the country. This activity level is reflected in the number of compositions produced for piano trio, initiated often by commission, during the past sixty years.

The quality of the music presented in this recording dissertation survey is admirably high and it is my hope that this dissertation will introduce and promote Danish music to the international community. I am pleased to note that the two compact disc recordings of this dissertation will be released by two record labels this year: the music of Vagn Holmboe, Anders Koppel, Anders Nordentoft, Per Nørgård, and Michael Nyvang will be released by the Classico label, and the da capo label will release the music of Niels Viggo Bentzon, Herman D. Koppel, Bent Lorentzen, Karl Aage Rasmussen, and Poul Rovsing Olsen.

There has been political change in Denmark, a new political party having taken office in November 2002. The Music Information Center moved to a new location as the result of their absorption by the Ministry of Culture. I am concerned about reported diminishing budgets for the arts; it may take some time to feel the impact of the diminished budgets, but surely it will be felt. It is my hope that there

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<sup>1</sup>Michael Hall, *Leaving Home: A Conducted Tour of Twentieth-Century Music* (London 1996), 266, quoted in Arnold Whittall, *Musical Composition in the Twentieth Century* (Oxford 1999), 389.



positive political changes that will again embrace the arts and that Danish music activity will continue to thrive.



## Appendix A

### List of Publishers

Niels Viggo Bentzon	<i>Trio Quartro, Op. 553 Per Violino, Violoncelle e Pianoforte</i> (1991) Edition Wilhelm Hansen AS
Vagn Holmboe	<i>Trio, Op. 64 for Violin, Violoncello and Piano</i> (1955) Viking Musikforlag Copenhagen
Anders Koppel	<i>Rivolta: Piano Trio No. 1 for violin, cello and piano</i> (1992-1994) Edition Wilhelm Hansen AS
Herman D. Koppel	<i>Trio, Op. 88 for Violin, Violoncello and Piano</i> (1971) Samfundet til Udgivelse af Dansk Musik
Bent Lorentzen	<i>Contours</i> (1978; revised in 2002) Edition Wilhelm Hansen AS
Anders Nordentoft	<i>Doruntine</i> (1994) Edition Wilhelm Hansen AS
Per Nørgård	<i>Spell: Version for Piano Trio</i> (1997) Edition Wilhelm Hansen AS
Michael Nyvang	<i>...Erosion - forvitring</i> (1995) Edition Wilhelm Hansen AS
Poul Røvsing Olsen	<i>Trio II</i> (1976) Samfundet til Udgivelse af Dansk Musik
Karl Aage Rasmussen	<i>Trauer gondol</i> (1998) Edition Wilhelm Hansen AS



## Appendix B

### List of Piano Trios Considered for Inclusion in this Dissertation.

Agerfeldt Olsen, Thomas. *Dedications* (1997).

Bentzon, Niels Viggo. *Trio for violin, cello og klaver, Op. 376* (1975).

\_\_\_\_\_. *Trio for violin, violoncel og klaver, Op. 118* (1958).

Eichberg, Søren. *Trio* (2003/2004).

Holmboe, Vagn. *Nuigen* (1976).

Hvidtfelt Nielsen, Svend. *Divertimento* (1995).

Koppel, Herman D. *9 Variationer* (1969).

Larsen, Svend. *Klavertrio* (1974).

Nørgård, Per. *Majmånemusik* (1988).

Schmidt, Ole. *Café/Café* (1992).

Thybo, Leif. *Klavertrio* (1976).

\_\_\_\_\_. *Klavertrio nr. 2* (1985).

Werner, Sven Erik. *Eclair* (1998).

\_\_\_\_\_. *Terrain vague* (1988).



## Appendix C

### Danish Texts

#### Chapter 7: NIELS VIGGO BENTZON

##### Footnote 1

Det var mere end en almindelig lovende debut, - en ung komponist, der springer en hel række, prøvestadier over; og her har man ikke engang fornemmelsen af, at måtte pege på faren derved.

##### Footnote 2

Kernen i hans kreative undrustning er en improvisatorisk begavelse som er enestående i alle ordets betydninger, -også i den betydning at improvisation har lav-konjunktur i den moderne kunst, vel fordi det er dens væsen snarere at opdage det velkendte og allerede fordøjede end det nye. Men for Bentzon er det 'improviserende' et udtryk for den rene, utilslørede inspiration, gavmild og formålsløs som naturen selv.

##### Footnote 4

BV - De klassiske former, derunder symfonien, de har været til stede i min krop helt tilbage fra min barndom, hvor min mor spillede symfonier fire-hændigt sammen med forskellige mennesker.

Der er mange af mine kolleger, ved jeg, de opponerer jo, de tænker sig altså ud af noget for at lave noget såkaldt nyt, det gør jeg ikke. Hvis det er nyt... hvad det formodentlig er, eller også er det ikke nyt, det ved jeg ikke. Altså nyt og gammelt interesserer mig ikke. Jeg ved slet ikke, hvad det er, jeg kan ikke definere det - altså hvad jeg forstår ved nyt og gammelt. Hvis du ser på mine sidste ting, er der jo propfuldt af konventionelle elementer i det, altså ud fra en temporær, en øjebliksbetragtning.

#### Chapter 8: ANDERS NORDENTOFT

##### Footnote 2

Man skal som komponist gå efter ekstasen, synes jeg, der hvor musikken fører an i sin egen skabelse. Man må tage imod det, som kommer simpelthen, og stole på, at den musik som opstår er den eneste rigtige - det har været den lov, jeg har fulgt.

#### Chapter 9: MICHAEL NYVANG

##### Footnote 3



Titlen på min klavertrio er en associativ arbejdstitel der er blevet hængende, jeg var under arbejdet med denne trio inspireret af forestillingen om en forladt og forfalden fabriksbygning fra 20'erne, taget er faldet ned, ruderne, delvist knuste, og over alt vokser der en frodighed af bregner og unge træer frem. Et syn af naturen der bryder frem og (gen)erobrer et kulturlandskab, der som tiden går bliver stadigt mere forvitret og nedbrudt. I musikken har jeg forsøgt dels at skildre den tyste stemning af forladthed og forfald, og dels i slutningen en opbrusen af forår og nyt liv.



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