

NIELS VIGGO BENTZON *The Tempered Piano* PER SALO



NIELS VIGGO BENTZON (1919-2000)

The Tempered Piano

PER SALO

The Tempered Piano (Selections from Books I-II, IV-V, VII-VIII and XIII, 1964-1996)

A personal cycle combined by Per Salo

[1]	Prelude and Fugue in C major, Book VII	2:11
[2]	Prelude and Fugue in C minor, Bk. I	2:34
[3]	Prelude and Fugue in C sharp major, Bk. VIII	0:55
[4]	Prelude and Fugue in C sharp minor, Bk. II	3:54
[5]	Prelude and Fugue in D major, Bk. VIII	1:35
[6]	Prelude and Fugue in D minor, Bk. VIII	4:34
[7]	Prelude and Fugue in E flat major, Bk. II	3:43
[8]	Prelude and Fugue in E flat minor, Bk. IV	4:03
[9]	Prelude and Fugue in E major, Bk. VIII	1:19
[10]	Prelude and Fugue in E minor, Bk. V/IV	2:20
[11]	Prelude and Fugue in F major, Bk. IV	3:58
[12]	Prelude and Fugue in F minor, Bk. VIII	5:12

[13]	Prelude and Fugue in F sharp major, Bk. XIII/VIII	2:18
[14]	Prelude and Fugue in F sharp minor, Bk. VII	3:12
[15]	Prelude and Fugue in G major, Bk. V	2:07
[16]	Prelude and Fugue in G minor, Bk. IV	3:11
[17]	Prelude and Fugue in G sharp major, Bk. IV/XIII	3:07
[18]	Prelude and Fugue in G sharp minor, Bk. IV	6:24
[19]	Prelude and Fugue in A major, Bk. VII	2:00
[20]	Prelude and Fugue in A minor, Bk. VIII	4:21
[21]	Prelude and Fugue in B flat major, Bk. V/IV	2:24
[22]	Prelude and Fugue in B flat minor, Bk. IV	2:38
[23]	Prelude and Fugue in B major, Bk. V	2:36
[24]	Prelude and Fugue in B minor, Bk. II	7:27

Books I (1964), II (1975), IV (1978), V (1978), VII (1989), VIII (1989), XIII (1996)

Total: 78:05

IN A CATEGORY OF HIS OWN *by Jens Cornelius*

During his own lifetime, Niels Viggo Bentzon became the very symbol of modern music in Denmark. An unstoppable creative force who, right from his breakthrough in the early 1940s, was in a category of his own. In the 1960s, he almost became Denmark's 'national modernist', for better or for worse, and he retained that status even among those who had never heard his music. No one could keep up with everything he composed, for his enormous oeuvre numbers 700-800 works – and there is still no clear overview of it.

In addition, there was his ardent life as an improviser who often erased the borderline between the now and what was written down. Niels Viggo Bentzon composed at lightning speed and was able to write down entire works in the twinkling of an eye. He was well aware of the fact that his working method did not guarantee that all the opus numbers were of the same calibre. On the other hand, his best works could also come into being within an incredibly short space of time, e.g. the benchmark Volume 1 of his series *The Tempered Piano*, which was composed in only a fortnight. Bentzon was bipolar and openly revealed that he worked round the clock when the ideas came and had to be written down because he knew only too well of periods when it was impossible for him to create anything at all.

Niels Viggo Bentzon was born in 1919 into a family with deep intellectual and musical roots. His father was a professor of law and briefly rector of the University of Copenhagen. His mother was a pianist, a grandchild of the 19th-century key figure in Danish music, J.P.E. Hartmann, whose paternal grandfather, the composer Johan Hartmann, had immigrated from Germany in the 18th-century. Over the years, the Hartmann family had become intertwined with such other Danish composer families as Gade, Hamerik, Horneman and Langgaard to form one large composer genealogical tree. Niels Viggo Bentzon's cousin, Jørgen Bentzon, was also a composer.

Niels Viggo Bentzon studied piano, organ and the theory of music at The Royal Danish Academy of Music in 1938-42 under teachers from Carl Nielsen's circle of associates, including the pianist Christian Christiansen and the music theorist Knud Jeppesen. As a composer, on the other hand, Bentzon was self-taught. His vast created world of music started almost like a bolt

from the blue in 1939, the same year he had his debut as a pianist. In 1942 he had his breakthrough with the *Toccata* for piano, and in 1947 he created a sensation at the ISCM Festival of new music with his piano work *Partita*. The floodgates had been opened and the music poured out. In the 1940s with mainly neo-classicist works inspired by Stravinsky and Hindemith, and in the 1950s with many works based on the idea of musical metamorphosis.

Around 1960, Niels Viggo Bentzon and other composers of his generation were confronted by a new avant-garde – the serial and electronic music from Central Europe, and he started to wonder if his music was suddenly no longer 'modern' enough. This marked the beginning of his most tumultuous period, the 1960s, during which, with inspiration coming from such sources as the Fluxus movement, he threw himself into experiments that broke new ground, with a preference for the absurd and the surreal. Happenings in the public space, improvised TV and radio broadcasts, visual art and imaginative literature were among his forms of expression, and Bentzon emerged as the obvious front figure for a culture in change. But the urge to be provocative also gave him the undesired role of a modernist clown, and that image started to get in the way of his output of more classicistic works. From now on, his audience was never quite sure if his music was seriously intended or not, and, despite their high artistic quality, the works from the earlier decades began to be put on the back burner.

Artistically speaking, however, Bentzon was liberated by the process. He discovered that he was now able to work with inspiration coming from the entire inheritance of musical history. He referred to it himself as 'symbiotic music' because he had merged with his predecessors and idols, such as Bach, Brahms and Schönberg, on which his life as a musician was based. With the great span of his genius, Bentzon could be both an outsider and a classical composer at one and the same time.

For almost 60 years, Niels Viggo Bentzon was extremely active as a concert pianist. His many piano works were mainly written for his own concert repertoire, and even though he had supreme mastery of the symphony orchestra, piano music was his most important mode of expression. 'I am fused with the piano – it is so physical to me,' he himself said – and that also was what it looked like when he played.

The primaeval force of his creative current meant that he was not afraid to characterise his way of writing as 'a-intellectual'. But that is to belittle his unique talent, for Bentzon thought quite simply in complete musical forms and structures. His unique genius made him a lone figure, and there is hardly any other artist in Denmark who has staked his whole personality as a composer and musician in the way that he did, has dared everything and won most of it while allowing everyone to follow him in his life-long artistic process.

Jens Cornelius, 2019



The original score title page of *The Tempered Piano*, Book IV.
Handwritten by Niels Viggo Bentzon (1978, © Edition Wilhelm Hansen)

THE TEMPERED PIANO (1964-1996) by Per Salo

'All I do is write down what comes. Sometimes a huge amount comes, at other times nothing at all. I'm not in control.' That is how Niels Viggo Bentzon described his own process of composing when I once asked him how he had planned and composed this enormous work. 'They are almost frozen improvisations, and when I've written it down, I don't do very much more with it. If it's good or bad is something other people must decide.'

I have never forgotten these sentences. For precisely this statement, that 'other people must decide what is good or bad', is what gave me the idea for this recording.

Niels Viggo Bentzon (who always signed himself NVB) composed his first collection of preludes and fugues in all major and minor keys in 1964. The inspiration came from Johann Sebastian Bach's *Das Wohltemperierte Klavier*, but also from Paul Hindemith's *Ludus Tonalis* (1942) and Dmitri Shostakovich's 24 Preludes and Fugues (1952), which were both modern versions of *Das Wohltemperierte Klavier*. Ten years later, NVB composed Volume 2, and over the years he continued to compose a number of complete volumes. The final collection, Volume 13, was composed as late as 1996. Unfortunately, only Volume 1 was printed and published, while the rest only exists in manuscript form that is extremely hard to read. This enormous cornerstone of Danish piano music has therefore never had the wide circulation that one could have hoped for.

I met NVB – or just Niels Viggo as he used to be called – for the first time in the late 1970s in a private family context. I was immediately fascinated by his vast knowledge and exuberant, charismatic personality. He had already been an institution for several decades by that time – both as a pianist and a composer, fields within which he gave me much good advice. Later on, at the Royal Danish Academy of Music in Copenhagen, I and a great many of my fellow students had him as a teacher of musical form – a subject that NVB had made his own. Many of us from back then are sure to have had our awareness aroused by him of such composers as Scriabin, Bartók and Schönberg. Over the years, I got the opportunity to play many of NVB's works for him, both organ and piano works as well as various chamber music combinations. Most intense,

and rewarding for me, was our collaboration in the 1990s on recordings and performances of a whole range of his piano works.

To record a complete version of *The Tempered Piano* is a quite enormous assignment. As a result of NVB's rejection of the idea that the individual pieces ought to belong together in a kind of overall structure within each collection, I have therefore constructed a cycle of 24 preludes and fugues. The pieces have been selected from seven of the thirteen volumes from the entire 1964-96 period, i.e. volumes 1, 2, 4, 5, 7, 8 and 13, in such a way that they form a single whole.

Is it possible to observe major stylistic and compositional differences between the various time periods when one selects pieces in this way that have been written during a span of 30 years? The surprising – but unequivocal – answer is: No.

NVB's characteristic, powerful but at times extremely poetical style is to be found everywhere in his output, right from the early works of the 1940s to the late compositions from the 1990s. This fact has made it possible for me, when selecting to 'shuffle the cards' and construct a cycle based solely on the quality, expression, the balance between the pieces, constructional sequences, etc. For example, the CD ends on a note that is big with fate, but the Prelude & Fugue in B minor actually comes from Volume 2 (1976), whereas one of the most feather-light pieces, Prelude in F sharp major, was written as late as 1996.

To me, *The Tempered Piano* is one of the works by NVB which best illustrates the extreme contrasts to be found in his music. I have always felt that each prelude or fugue possesses a very sharply defined mood, which in most cases falls within the following fairly clearly demarcated categories or 'archetypes':

THE MANIC – JUPITERSQUE – FRISKY

Preludes & fugues in C major, D major, E flat major, F major, A major and B flat major

THE DEPRESSIVE – SAD – MELANCHOLY

Preludes & fugues in D minor, A minor, B flat minor, B minor and the preludes in F sharp major, F sharp minor, G sharp minor and the fugues in G major and G minor

THE ROGUISH – SARCASTIC – DEFIANT

Preludes & fugues in C sharp major and E major, the prelude in G major and the fugues in F minor and B flat major

THE VIOLENT – DIONYSIAN - CATASTROPHIC

Preludes & fugues in E flat minor, F minor, G minor, B minor and the fugue in G sharp minor

Apart from this, the individual pieces range widely when it comes to style, form and character. The fugues, in particular, are a fine study of how differently this form can be interpreted. Some of the fugues have been written in a strict Palestrinian vocal style, others resemble the two-part inventions of Bach, some are in twelve-tone-like chromatic style, some sound like jazz, others are completely free aphorisms.

To me, the best pieces in *The Tempered Piano* represent some of the finest and most inspired piano music from the 20th century. I hope that the selection on this release can help shed light on this great music, music that NVB himself referred to as his musical will and testament.

Per Salo, 2019

PER SALO

Pianist Per Salo was born in 1962. Studied piano and organ in Denmark, Italy and USA. He studied piano under Esther Wagning, John Damgaard and Seymour Lipkin, and organ under Grethe Krogh and Flemming Dreisig. He holds a diploma degree as organist from the Royal Danish Academy of Music, Copenhagen and also a master's degree in Piano Performance from Juilliard School of Music, New York. He has been employed as the pianist/organist in the Danish National Symphony Orchestra since 1989.

Per Salo is one of Denmark's leading pianists and is an extremely active soloist and chamber musician. His repertoire includes a great number of Danish and present-day works, and many Danish composers have written music especially for him – including Per Nørgård, who wrote and dedicated his piano concerto *Concerto in due Tempi* to Salo. In September 2019, Per Salo and violinist Christina Åstrand are soloists in the premiere of Allan Gravgaard Madsen's *Nachtmusik*, a new double concert for violin and piano dedicated to the soloists and performed together with the Danish National Symphony Orchestra in the Concert Hall of DR Koncerthuset.

For many years, Salo has played with Christina Åstrand in Duo Åstrand/Salo. The duo has a considerable concert activity and CD production behind them, the emphasis being on Danish music.

Salo's concerts have taken him to many venues in Scandinavia, Europe, Korea and the USA, and he has received numerous awards and scholarships, including Gladsaxe Music Prize and the Danish Music Critics Artist Prize.

As soloist, Per Salo has recorded a great many CDs with music by, among others, Niels Viggo Bentzon (*Works for Piano*, Kontrapunkt, 1992), Per Nørgård (*Concerto in due Tempi*, Chandos, 1996), Emil Hartmann (*Piano Concerto*, Dacapo Records, 2005) and Michael Mantler (*For Two*, ECM, 2011).



Per Salo

Niels Viggo Bentzon blev i levende live selve symbolet på moderne musik i Danmark. En ustoppelig kreativ kraft, der lige fra sit gennembrud i begyndelsen af 1940'erne var i en kategori for sig selv. I 1960'erne blev han nærmest Danmarks "nationalmodernist" på godt og ondt, og han beholdt den status også hos dem, der aldrig havde hørt hans musik. Ingen kunne følge med i alt, hvad han komponerede, for hans enorme produktion er på 700-800 værker – det fulde overblik mangler stadigvæk.

Dertil kom hans ivrige liv som improvisator, der ofte udvirkede grænsen mellem nuet og det nedskrevne. Niels Viggo Bentzon komponerede med lynets hast og kunne nedfælde hele værker på et øjeblik. Han var helt afklaret med, at hans arbejdsmetode ikke garanterede, at alle opusnumre var på samme niveau. Omvendt kunne hans bedste værker opstå på utrolig kort tid – for eksempel det skelsættende 1. bind i serien *Det tempererede klaver*, der blev komponeret på bare 14 dage. Bentzon var bipolar og fortalte åbent om, at han arbejdede i døgndrift, når idéerne kom og måtte skrives ned, fordi han alt for godt kendte til perioder, hvor det var umuligt for ham at skabe noget som helst.

Niels Viggo Bentzon blev født i 1919 i en familie med dybe intellektuelle og musikalske rødder. Hans far var juraprofessor og en kort overgang rektor for Københavns Universitet, og hans mor var pianist, barnebarn af 1800-tallets nøglefigur i dansk musik, J.P.E. Hartmann, hvis farfar, komponisten Johan Hartmann, var indvandret fra Tyskland i 1700-tallet. Hartmann-slægten blev med årene flettet ind i andre danske komponistfamilier som Gade, Hamerik, Horneman og Langgaard til ét stort komponiststamtræ, og også Niels Viggo Bentzons fætter, Jørgen Bentzon, var komponist.

Niels Viggo Bentzon uddannede sig som pianist, organist og i musikteori på Det Kongelige Danske Musikkonservatorium i 1938-42 hos lærere fra Carl Nielsens omgangskreds, blandt andet pianisten Christian Christiansen og musikteoretikeren Knud Jeppesen. Som komponist var Bentzon derimod selvlært. Hans kæmpemæssige skaberværk begyndte nærmest ud af det blå i 1939, samme år, han debuterede som pianist. I 1942 fik han et gennembrud med sin *Toccata* for klaver, og i 1947 skabte han sensation ved ISCM Festivalen for ny musik med klaverværket

Partita. Der var blevet åbnet for en sluse, og musikken fossede ud. I 1940'erne med overvejende neoklassicistiske værker med inspiration fra Stravinskij og Hindemith, og i 1950'erne med mange værker formet efter idéen om musikalsk metamorfose.

Omkring 1960 blev Niels Viggo Bentzon sammen med andre komponister fra sin generation konfronteret med en ny avantgarde, den serielle og elektroniske musik fra Centraleuropa, og han begyndte at overveje, om hans musik pludselig ikke længere var "moderne nok". Det blev indledningen til hans mest tumultariske periode, 1960'erne, hvor han med inspiration fra blandt andet Fluxus-bevægelsen kastede sig ud i grænseoverskridende eksperimenter med forkærlighed for det absurde og surrelle. Happenings i det offentlige rum, improviserede tv- og radioudsendelser, billedkunst og fabulerende skønlitteratur blev en del af hans udfoldelser, og Bentzon fremstod som den oplagte frontfigur for en kultur i opbrud. Men provokationstrangen gav ham nok også en ufrivillig rolle som modernistisk klovn, og det billede kom til at stå i vejen for hans produktion af mere klassicistiske værker. Fra nu af vidste publikum ikke rigtig, om hans musik var alvorligt ment eller ej, og på trods af den høje kunstneriske kvalitet gik værkerne fra de foregående årtier lidt i glemmebogen.

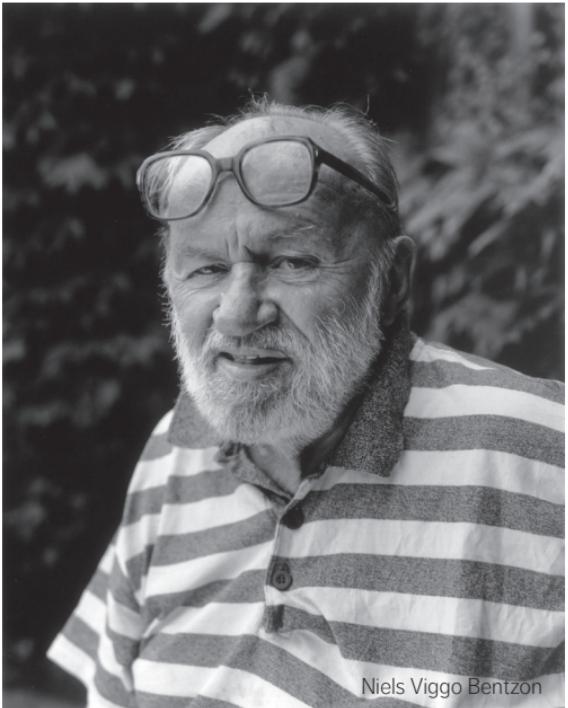
Kunstnerisk set blev Bentzon dog befrriet af processen. Han oplevede, at han nu kunne arbejde med inspiration fra hele den musikhistoriske arv. "Symbiotisk musik" kaldte han det selv, fordi han var gået i ét med de forgængere og idoler, for eksempel Bach, Brahms og Schönberg, som hans musikerliv byggede på. Med sit store vingefang kunne Bentzon være både outsider og klassiker på samme tid.

Niels Viggo Bentzon var i næsten 60 år meget aktiv som koncertpianist. Sine mange klaver-værker skrev han først og fremmest til sit eget koncertrepertoire, og selv om han også havde en suveræn beherskelse af symfoniorkestret, var klavermusikken hans vigtigste udtryksmåde. "Jeg er sammenvokset med klaveret – det er så fysisk for mig", sagde han selv, og sådan så det også ud, når han spillede.

Urkraften i hans kreative strøm gjorde, at han ikke var bange for at karakterisere sin skrive-måde som "a-intellektuel". Men det er at forklare hans enestående talent, for Bentzon tænkte simpelthen i færdige musikalske former og strukturer. Hans unikke begavelse gjorde ham til en

ener, og der er næppe nogen anden kunstner i Danmark, der på den måde har sat sig selv i spil som komponist og musiker, vovet det hele og vundet det meste, mens han tillod alle at følge med i den livslange kunstneriske proces.

Jens Cornelius, 2019



Niels Viggo Bentzon

DET TEMPEREREDE KLAVER af Per Salo

"Jeg skriver bare det ned, der kommer. Nogle gange kommer der en hel masse, andre gange kommer der ingenting. Det er jeg ikke herre over." Sådan beskrev Niels Viggo Bentzon selv kompositionsprocessen, da jeg engang spurgte ham, hvordan han havde planlagt og komponeret dette enorme værk. "Det er nærmest frosne improvisationer, og når jeg har skrevet det ned, gør jeg ikke så meget mere ved det. Om det så er godt eller skidt – det må andre afgøre."

Disse sætninger har jeg aldrig glemt. For netop udtalelsen om, at "andre må afgøre, hvad der er godt eller skidt," har givet mig idéen til denne indspilning.

Niels Viggo Bentzon (som altid underskrev sig NVB) komponerede i 1964 sin første samling af præludier og fugaer i alle dur- og mol-tonearter. Inspirationen kom fra Johann Sebastian Bachs *Das Wohltemperierte Klavier*, men også fra Paul Hindemiths *Ludus Tonalis* (1942) og Dmitri Sjostakovitjs 24 præludier og fugaer (1952), som begge var moderne udgaver af *Das Wohltemperierte Klavier*. Ti år senere komponerede NVB det 2. bind, og hen over årene fortsatte han med at komponere flere komplette bind. Den sidste samling, bind 13, blev komponeret så sent som 1996. Desværre blev kun det 1. bind trykt og udgivet, mens resten foreligger i svært læselig håndskrift. Denne enorme hjørnesten i dansk klavermusik har derfor slet ikke fået den udbredelse, som man kunne have håbet.

Jeg traf NVB – eller slet og ret Niels Viggo, som han blev kaldt – første gang i slutningen af 1970'erne i privat, familiemæssig sammenhæng. Jeg blev med det samme fascineret af hans enorme viden og sprudlende, karismatiske personlighed. Han havde allerede i flere årtier været en institution i dansk musikliv – både som pianist og som komponist, inden for hvilke fag han gav mig talrige gode råd. Senere på Det Kongelige Danske Musikkonservatorium i København oplevede jeg ham, ligesom riktig mange af mine medstuderende, som lærer i formlære – et fag, som NVB havde gjort til helt sit eget. Mange af os studerende fra dengang har sikkert her fået åbnet vores bevidsthed for komponister som blandt andet Skrjabin, Bartók og Schönberg. Igennem årene fik jeg lejlighed til at spille mange af NVB's værker for ham, både for orgel- og

klaverværker samt forskellige kammermusikkombinationer. Mest intenst og givende for mig, var vores samarbejde i 1990'erne omkring indspilninger og opførelser af en lang række af hans klaverværker.

At indspille en komplet udgave af *Det tempererede klaver* er en ret uoverskuelig opgave. Som konsekvens af NVB's avisning af, at de enkelte stykker skulle høre sammen i en slags overordnet struktur inden for hver samling, har jeg derfor sammensat en cyklus på 24 præludier og fugaer. Stykkerne er valgt fra syv af de 13 bind fra hele perioden 1964-96, nemlig bind 1, 2, 4, 5, 7, 8 og 13, således at de fremstår som et hele.

Kan man så iagttage store stilistiske og kompositoriske forskelle mellem de forskellige tidsperioder, når man på den måde udvælger stykker, skrevet over 30 år? Det overraskende – men utvetydige – svar er: Nej.

NVB's karakteristiske, kraftfulde men også yderst poetiske stil, kan man finde overalt i hans produktion, lige fra de tidlige værker fra 1940'erne til de sene kompositioner fra 1990'erne. Dette faktum har muliggjort, at jeg i udvælgelsen har været fri til at "blande kortene" og sammensætte en cyklus alene ud fra kvalitet, udtryk, balance stykkerne imellem, opbygning af forløb med mere. For eksempel stammer CD'ens sidste meget skæbnetunge skæring, Præludium og fuga i h-mol, fra bind 2 (1976), mens et af de mest fjerlette, Præludium i Fis-dur, er skrevet så sent som 1996.

For mig er *Det tempererede klaver* et af de NVB-værker, som bedst illustrerer de ekstreme kontraster, man finder i hans musik. Jeg har altid følt, at hvert præludium eller fuga besidder en meget skarpt defineret sindsstemning, som for det meste falder inden for følgende ret afgrænsede kategorier eller "arketyper":

DET MANISKE – JUPITERISKE – OVERSTADIGE

Præludier & fugaer i C-dur, D-dur, Es-dur, F-dur, A-dur samt B-dur

DET DEPRESSIVE – TRISTE – VEMODIGE

Præludier & fugaer i d-mol, a-mol, b-mol, h-mol og præludierne i Fis-dur, fis-mol, gis-mol samt fugaerne i G-dur og Gis-dur

DET SKÆLMSKE – SARKASTISKE – TRODSIGE

Præludier & fugaer i Cis-dur og E-dur, præludiet i G-dur samt fugaerne i f-mol og B-dur

DET VOLDSOMME – DIONYSISKE – KATASTROFALE

Præludier & fugaer i es-mol, f-mol, g-mol, h-mol samt fugaen i gis-mol

I øvrigt spænder de enkelte stykker vidt i stil, form og karakter. Særligt fugaerne er et spændende studie i, hvor forskelligt denne form kan tolkes. Nogle af fugaerne er skrevet i streng Palestrina-inspireret vokalstil, andre som tostemmige inventioner af Bach, nogle i tolvtone-lignende kromatisk stil, nogle som jazz, andre som helt frie aforismér.

For mig repræsenterer de bedste stykker i *Det tempererede klaver* noget af den fineste og mest inspirerede klavermusik fra det 20. århundrede. Jeg håber, at udvalget på denne udgivelse kan være med til at belyse denne store musik, som NVB selv omtalte som sit musikalske testamente.

Per Salo, 2019

PER SALO

Pianisten Per Salo er født i 1962. Studerede klaver og orgel i Danmark, Italien og USA – klaver hos Esther Wagning, John Damgaard og Seymour Lipkin og orgel hos Grethe Krogh og Flemming Dresig. Han har diplomeksamen som organist fra Det Kongelige Danske Musik-konservatorium, København samt en mastergrad som pianist fra Juilliard School of Music, New York. Han har været ansat som pianist/organist i DR SymfoniOrkestret siden 1989.

Per Salo er en af Danmarks førende pianister og er en særdeles aktiv solist og kammer-musiker. Hans repertoire består af mange danske og nutidige værker og mange danske komponister har skrevet musik til ham – herunder Per Nørgård, som skrev og dedikerede sin klaver-koncert *Concerto in due Tempi* til Salo. I september 2019 er Per Salo og violinisten Christina Åstrand solister i uropførelsen af Allan Gravgaard Madsens *Nachtmusik*, en ny dobbeltkoncert for violin og klaver, der er tilegnet solisterne og opføres sammen med DR SymfoniOrkestret i DR Koncerthuset.

Salo har i mange år spillet sammen med Christina Åstrand i Duo Åstrand/Salo. Duoen har en omfattende koncertvirksomhed og CD-produktion bag sig, med hovedvægt lagt på dansk musik.

Salos omfattende koncertvirksomhed har bragt ham rundt i Skandinavien, Europa samt Korea og USA, og han har modtaget talrige priser og legater, herunder Gladsaxe Musikpris og Musikanmelderringens Kunstnerpris.

Som solist har Per Salo indspillet adskillige CD'er med musik af blandt andre Niels Viggo Bentzon (*Works for Piano*, Kontrapunkt, 1992), Per Nørgård (*Concerto in due Tempi*, Chandos, 1996), Emil Hartmann (*Piano Concerto*, Dacapo Records, 2005) og Michael Mantler (*For Two*, ECM, 2011).

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

