



HÖGSKOLAN FÖR SCEN OCH MUSIK

Den klingande verklighetens föränderlighet

Mot ett vidgat gestaltungsutrymme

Tomas Löndahl

Akademisk avhandling för filosofie doktorsexamen i musikalisk gestaltning med inriktning interpretation vid Högskolan för scen och musik, Göteborgs universitet, som med tillstånd av Konstnärliga fakultetens dekan offentligt kommer att försvaras måndagen den 30 maj 2022.

Disputationen inleds **kl. 13.00 i sal C 602** med en konversation mellan Tomas Löndahl och pianisten/tonsättaren Johan Ullén om avhandlingens syn på det musikaliska verket, notbildens funktion och artistens gestaltungsutrymme. Därefter framför Johan Ullén Ludwig van Beethovens pianosonat i f-moll op. 57 ("Appassionata") med utgångspunkt i avhandlingens konstnärliga förhållningssätt.

Disputationen fortsätter sedan **kl. 14.00 i sal A 505**.

Artisten, Fågelsången 1, Göteborg

Fakultetsopponent:

Professor Johannes Landgren, Kungl. Musikhögskolan, Stockholm

Abstract

Title: Den klingande verklighetens föränderlighet: Mot ett vidgat gestaltungsutrymme
English title: The Changeability of Sounding Reality: Towards an Expanded Space for Interpretation

Language: Swedish, with a Summary in English

Keywords: The musical work concept, space for interpretation, cross-boundary sounding solutions, interpretation as transformation, experimental approach, parametrical reconfigurations, laterally added musical material, artistically informed improvisation, interpretational explorations

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The dissertation contains a Research Catalogue Exposition with the experimental interpretations, available at URL: <https://www.researchcatalogue.net/view/1606017/1606018>

For artists, the impact of the symbols in a score on interpretational positions may on some occasions be experienced as problematic. This is especially the case for artists, experiencing the classical musical tradition to have an inhibitory influence on their performances. The aim of this dissertation is to investigate – within the field of notated western art music – the performing artist's potential space for interpretation and its possibilities to expand.

One prerequisite for the investigation is to explore how this space can be expanded through a relativization of the correlations between the musical work, the symbols of the score, and the sounding music. Different views on work concepts and on symbols are discussed and problematized, resulting in a formulated new approach to the score.

Two series of experiments with works by the Swedish composer Ludvig Norman (1831–1885) were preceded by research on the context of the works, as well as by analyses of the notated musical parameters of the scores. The outcomes from these investigations, together with the new approaches towards the work concept and the notated symbols, formed the premisses for an artistically informed freedom during the interpretational explorations. These explorations included deliberately amended or recomposed versions of the music, and parametrical improvisations based on artistic investigations beyond the original notations. At times musical material not emanating from the notated symbols were also added. This intertwining of thorough research and analysis with an experimental approach, changed the preconditions for the interpretational solutions. Within the widened and flexible space for interpretation, the musical parameters – through the intentional and open-ended reconfigurations of them – were allowed to acquire new properties and new relationships with each other. New sounding realities and new artistic insights were thereby developed, as well as unconventional and cross-boundary ways of interpretational realisations.

My articulated method to combine an acquired artistically informed freedom with a new permissive view on the work concept thus displayed sounding solutions, where exploring and expanding interpretative spaces could unleash new and unexpected expressions. In that sense this dissertation contributes to the field of musical interpretation far beyond the music of Norman.