

Abstracts

Michael Kube: »For this, you need distance«. Biography and Work between Self-staging and Reflection

Allan Pettersson is one of those composers which give the impression, even on first glance, that biography and oeuvre form an inner as well as an outer entity. At the same time, the confessional nature of his work and the pressing, expressive character of his scores in their almost exclusively sinfonic dimensions stands in contrast to a life showing hardly any dramatic experiences or events. However, not only his works demand a sophisticated analysis, even more so do the few stations of lasting effect in his outer biography as well as his writings and statements often referring to them. This is shown even by a cursory walk through these outer conditions, constellations and manifestations – summarized only briefly here – which generated the majority of those *topoi* determining the critical Pettersson reception.

Übersetzung: Claudia Brusdeylins

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Alexander Keuk: Adherence and Release. The constitution of a musical signature in the music of Allan Pettersson

Allan Pettersson's music eludes any categorization within the music of the 20th century and cannot be assigned to a certain direction of style. The purpose of this text is to specify the reasons and conditions of particular characteristics in Pettersson's symphonic works. The survey of evidently style-forming early compositions and the first three completed symphonies is related with Pettersson's biography and the composer's statements about music and style. After early attempts there can be named three compositions which form a basis and a repertory concerning the creation of the symphonies: the *Barefoot Songs*, quoted far often by Pettersson himself and forming a soulful »coming home«, secondly the 1st Violin Concerto being Pettersson's first musical appearance in public and which is style-forming in terms of harmony and motives. In the third place the *Seven Sonatas for 2 Violins* create a kind of catalogue of counterpoint and musical expression. The study shows how Pettersson achieves a musical standpoint by alienation and release of what he just has learned as a composition student. The three basis-works are linked to the first three completed symphonies considering the failure of the 1st symphony as an important component within the development and expansion of Pettersson's musical language. Motivic material in the 1st Violin Concerto and in the 2nd Symphony is

analysed to clarify the specific grammar in Pettersson's music. The maturity and diversity of the musical artistry shown in the first symphonies are evidence that the former determination of the middle symphonies as a chief work is obsolete.

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Jens Malte Fischer: »Con accento doloroso«. An Approach to Allan Pettersson and the 6th Symphony

The contribution takes as its starting point the more than curious history of Pettersson's impact and reception, which outside of his native Sweden only took off posthumously. To date, several misunderstandings may be noted with respect to his personality and his work. The suffering man (»Leidensmann«), the »proliferating« making of his great symphonies, the »continuous fortissimo« with which Pettersson allegedly overstrained his listeners and so on. The essay goes along with the few sober-minded voices who warn against too easily equating composition and tale of woe, and tries to take as an example the 6th symphony. This is done with a special focus on the extremely long »coda« (taking up around a third of the whole work) and the song quoted and worked through in the piece, and some great models are mentioned whom Pettersson doubtlessly had in mind without imitating them.

Übersetzung: Claudia Brusdeylins

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Martin Gelland: Forced Art: Pain and the Experience of Freedom. The Interplay of Allan Pettersson and Jean-Paul Sartre

When trying to examine in detail Allan Pettersson's essay »The Dissonance – the Pain – an Innocent«, created 1951 in Paris, it becomes clear right away that one needs to include the area of conflict posed by the Parisian music scene. His teacher René Leibowitz vehemently tried to portray social commitment according to Jean-Paul Sartre as an indispensable element of music. Sartre's essay »L'Artise et sa conscience« which arose from this discussion ultimately shows how in music one might experience a meaning immanent to it. Along those lines, such perspectives may be illustrated in Pettersson's own reflections as well. He wants to avoid an escape into the abstract as well as an isolating self-centered attitude in order to impart the interception of an individual experience of the world. For him, dissonance becomes the carrier of a pain immanent to it. If for Sartre, the work can diminish because of its topicality to an »Art of the Finite«, for Pettersson the realisation of a work of art can fail as forced art.

Übersetzung: Claudia Brusdeylins

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Martin Knust: The Reception of Allan Pettersson's Work in Sweden and Germany: A Comparison

This study about the reception of Allan Pettersson's work deals with the performances and broadcasting and also with the texts and films made about him and his music both in his homeland Sweden and in Germany. What was Pettersson's image? In which way was his music interpreted? How often was it played and is it played currently? The Pettersson receptions in Sweden and Germany, which have been non-synchronous and contrary in many respects, reveal some characteristic features about the music markets and politics in these countries. In Sweden, his music was appreciated mostly during about ten years after the spectacular first performance of his 7th Symphony in 1968. However, the interest in Pettersson faded quickly here after his death 1980. In West Germany, his breakthrough took place shortly after his death and his works were most often performed here until the mid-1990s. Until his 100th anniversary 2011 the interest in his music was declining but seems now to gain more appreciation, at least in Sweden.