

## Abstract

Ett tonalt välordnat samhälle eller anarki?  
Estetiska och sociala aspekter på svensk konstmusik 1945–1960  
A Tonally Well-Organized Society or Anarchy?  
Aesthetical and Social Aspects on Swedish Art Music 1945–1960

Doctoral dissertation in Swedish with an English summary, 242 pages  
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The period between 1945 and 1960 is in many ways interesting. It is a period in Sweden, which is characterized by modernity. It is also an interesting period in Swedish musical life concerning art music. Modern music (i.e., atonal and twelve-tone music) has always faced a resistance, which has come from the public, the academics, social prejudices, or the critics. During the 1940s and 50s, modern music is an object for debates and discussions of different kinds. The subject matter varies from the music's societal purpose, the composers' moral responsibility and the critics' inability to judge modern music, to the music's dehumanization. It is, however, not only modern music that meets with resistance; music of a more traditional kind (i.e., tonal music) is also an object of debates, discussions, and resistance.

This thesis is a study of the intellectual history of Swedish art music which focuses on discourses and debates. The study concerns aesthetic and social trends, which exist in a coherent discourse. The intellectual historical perspective means that I am searching for the specific places of ideas in history. The ideas, which emerge in the debates, are thereby put in relation to more general current trends that deal with modernity. The purpose of the study is thus to describe and analyse some of the central ideas which certain actors expressed (composers and critics), and thereby give insight in, and knowledge of, an important period (1945–1960) in Swedish musical life.

The central theme of this study is art music as a part of the concept of modernity. The *zeitgeist* of the period 1945–1960 is characterized in terms of an enlightenment thought, where arts, sciences, and politics are intertwined. Depending on what kind of social function music is considered to have, it seems that the most progressive music, i.e., radical music, is not consistent with the concept of modernity: radical music does not encourage solidarity, but fragmentation. Rather, it is traditional tonal music, which is politically progressive. Therefore modernity and modernism do not go hand in hand.

*Keywords:* Swedish Art Music, Swedish Music History, Intellectual History, Historiography, Debates, Discourse, Monday Group, 1945–1960, Chamber Music Association *Fylkingen*, Chamber Music Association *Samtida Musik*, Klas-Thure (Claude Loyolla) Allgén, Ingmar Bengtsson, Karl-Birger Blomdahl, Sven-Erik Bäck, Jan Carlstedt, Hans Eklund, Yngve Flyckt, Sven-Eric Johanson, Maurice Karkoff, Hans Leygraf, Ingvar Lidholm, Bo Linde, Quentin Skinner, Alf Thoor, Bo Wallner