

*Abstracts*

Juni 2010 bevilgede FKK midler til forskningsprojektet *Performativitet i Bent Lorentzens musikdramatik og kammermusik*. Denne artikels forfatter har derfor i halvandet år arbejdet ca. en dag om ugen med forskningsprojektet. Som det ofte går med humanistisk forskning, ændrer fokus sig undervejs. Denne artikel beretter om forskningsprojektets baggrund og oprindelige fokus – og hvad der siden hændte. Foreløbige resultater og perspektiver beskrives og diskuteres. Et vigtigt formål med artiklen er desuden at formidle erfaringer med samspillet af dimensionerne forskning og formidling i humanistisk forskning.

This is a report from a research study supported by the The Danish Council for Independent Research | Humanities (FKK) 2010-12: *Performativity in selected operas and chamber works by Bent Lorentzen*. Lorentzen (b. 1935) is the most productive opera composer in contemporary Danish opera: he has composed 15 stage works between 1963 and 2009. 14 of these have been staged in opera houses in Denmark and abroad, many of them have seen two or more different productions. Both in his operas and in his chamber music, Lorentzen has worked in close collaborations with musicians and singers, with the explicit ambition of meeting the audience in a field of resonance, long before the concept of 'performativity' was coined theoretically. The report presents the study design and objectives, however, the report of what actually happened reflects the circumstances of many humanistic studies of living phenomena: changes in focus and objectives have been inevitable, and not only for the bad.