

long biography

Written by Peter Lindroth

Tuesday, 03 June 2008 20:48 - Last Updated Friday, 31 January 2014 11:23

"I, Peter Lindroth, was born in 1950 in Norrköping, Sweden.

At age 10 I commenced my piano studies.

The whole business of reading music was a sad chapter. Equipped with a decent ear I would pick up what organist Allan Asberg, my teacher, was playing, only to go home and practice from memory. Needless to say that a week later, when I presented the result, I thereby also presented an entirely new composition. I therefore had to start from scratch, to many tears, a couple of times.

At around the same time I also started going to concerts with the Norrköping Symphony Orchestra (SON), well, not just concerts, I also got to go to the auditorium a couple of times, alone, to listen to the rehearsals with Herbert Blomstedt conducting the orchestra.

In 1960 the Music Classes* of Norrköping was started, and I was in its first year.

I wanted to become a composer, but instead I was taught that music was actually already written, by the Old Masters, who also happened to be the assistants to God.

Music was to be pleasant, clean and nice.

I'd read lots of composer biographies and understood more than well that nothing would have been more foreign to the old masters than all this silliness surrounding their music here. Real music is a matter of life and death, and has nothing to do with niceness - I knew that.

However, one learned sight-reading, and to recognize various intervals. I have lived very well off of that, for a very long time! And for this I am eternally grateful to the Music Classes of Norrköping.

Otherwise, to me, the Music Classes was an inhibiting, prejudiced, condemning environment, strongly affected by non-denomination Christian teachers that nearly extinguished my desire for music.

Autumn '63 everything changed. Music came to life again. The Beatles were the rescue, the delivery, they were real.

The Beatles and some of the other English bands performed their songs, usually with incredibly banal lyrics, with a heat, bordering on desperation that elevated the banalities to urgent, life determining poetry. Music ablaze!

That's how all true art has to be experienced.

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I learned the first simple chords, with bleeding fingers, on my mother's old broken Levin guitar, on which the neck had loosened to the point that the strings were an inch high. During these years everything revolved around pop songs, guitar chords, pop programs on the radio, English pop magazines and the Swedish edition of MAD. So, at age 13 my world of ideas was in place: Beethoven, John Lennon & MAD. One could say the rest is really just digging deeper.

In 1965 I started "The Hippopotamuses" with a couple of classmates. That came to be the starting point of a crooked music road. Throughout the rest of my years at school my main occupation was really playing in bands.

After having finished National Service I worked as a music teacher, theatre musician and as a touring dance band musician.

1973 The Music College of Gothenburg. After various school breaks due to touring and a transfer to The Royal College of Music in Stockholm, I graduated in 1979.

In the autumn of 1979, with two fresh albums behind me - one being my debut as a producer, "Tonarsdrommar" (which sold gold), by the group "Noice", and the other being my own solo album, "It's A Shame" - I started to think about the future and the music.

Somewhere, deep within, there was still that silenced child who wanted to be a composer and called for attention. On the advice of my theory teacher in Gothenburg, composer Pavol Simai, I contacted Sven-David Sandstrom, and became his private student.

The solo album was a success among the critics, but sold poorly even though the title track, "It's A Shame", became a number one hit on the chart "European pop jury" in May 1980. My band wasn't very succesful, and I started to accept job offers as a piano player. Without planning it, I suddenly found myself in a position with lots of work as a freelancing pianist, and more work as a producer. I composed during the day and worked as a musician at night.

In 1984 I wrote my first orchestra piece, "For The Orchestra", which, four years later, also came to be the first performed piece by composer Peter Lindroth. The first performance in 1988 with SON was an important milestone. It confirmed that what I was doing was real, not just a pie in the sky.

Sven-David Sandstrom had encouraged me all along to take a diploma course in composition. Somewhat reluctantly I finally applied, and returned to The Royal College of Music in 1989. There I studied with S-D S, Par Lindgren, Bill Brunson and Lars-Erik Rosell. I continued to work as a musician in parallel with my studies, however. In 1993 I left school and went out into the world. "

1994 - member of Foreningen Svenska Tonsattare, FST (Society of Swedish Composers)

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2003 - selected to the board of Foreningen Samtida Musik (Society of Contemporary Music)

2007 - 2013 Chairman of Foreningen Samtida Musik

2007 - member of SKAP (Society of Swedish Composers of Popular Music)

*There's an audition, and the children who are selected change to classes where, at least in my days, you had less wood-work, less art, less sports and lots of music lessons centred around classical music, choir singing, music theory etc.