

Svensk musiktidning

Svensk musiktidning [Swedish music journal], the most important and longest running nineteenth-century Swedish music periodical, was published in Stockholm from 1 January 1880 to 1 May 1913. The journal was initially titled *Necken: svensk musiktidning*.¹ In the 15 December 1880 issue, the journal's editor Alfred Lundgren announced that he was too busy to carry on, and passed the periodical on to the music publishing company Huss & Beer. The publication then continued under the name *Svensk musiktidning*.²

The journal produced twenty-four issues annually through 1883; these appeared at the beginning and in the middle of each month. From 1884 the number of issues was reduced to twenty, with no issues being published during July and August, the "dead season." In 1899 the two June issues were printed as a double issue. This arrangement continued until 1902, when the double issue became the last issue of the year. The unexpected death of the editor Frans Huss in March 1912 resulted in a gap in the journal's publication until 1 September when a double issue appeared. In a note to the readers the new editor, Gunnar Norlén, promised to publish a complete volume. To fulfill his promise Norlén then produced five issues and completed the volume with a quadruple issue. During the spring of 1913 *Svensk musiktidning* appeared irregularly and finally ceased publication after printing a double issue, no. 7/8.

During its thirty-four year publication run *Svensk musiktidning* had five different editors and publishers. The first volume, *Necken*, was edited and published by Alfred Lundgren. When Huss & Beer firm took over as publisher in 1880, Adolf Lindgren and Fredrik Vult von Steijern were engaged as editors. Vult von Steijern left after half a year and Lindgren carried on alone. In 1884 he became publisher and was joined by Frans J. Huss as editor. From 1885 until March 1912 *Svensk musiktidning* was managed by Huss who then functioned both as publisher and editor. In the autumn of 1912 Gunnar Norlén took over responsibility for the journal. His engagement as publisher and editor lasted about a year, until the journal's demise in May 1913.

Throughout its run *Svensk musiktidning* suffered from a weak financial base. Consequently, the journal regularly published both brief appeals for new subscribers and long announcements, in the first and last issue of each volume, in which the journal's purpose and contents were described, and its subscription prices (for one year, half a year and a quarter) reiterated.³ Moreover, many of its announcements included appeals to pass

¹The journal's first issue was published twice. The second printing was titled "andra upplagan" [second edition], but apart from these two words is a reprint.

²In 1892 *Svensk musiktidning* was given a subtitle *Nordisk musikblad* [Nordic music journal] which was kept until the final issue.

³The annual subscription price was almost the same throughout the run of the journal. It began at five Swedish crowns, increased to six in 1881 and was reduced to five again in 1887. In comparison, the price for one kilogram of butter was 1.56 Swedish crowns in 1880 and 2.01 in 1913.

on the issue to friends and acquaintances and encourage them to subscribe. Sometimes the appeal included a veiled threat: "should, contrary to expectations at the end of the year, *the number of subscriptions still remain low*, we will not be prepared to take the risk [of continued publication]."⁴ Huss writes time and time again that, for example, "the editor cannot go on with his sacrifices for the sake of the journal,"⁵ and that "it has only been possible to continue publication of the journal up till now, thanks to the financial sacrifices of the publisher."⁶ In 1891 the situation improved somewhat when Huss received an annual publication grant from the state. Nevertheless, it seems reasonable to assume that it was probably lack of public interest which in the end undermined the journal's financial base and led to its demise in 1913.

In the preface to the journal's first issue, the publisher Alfred Lundgren described the program of *Svensk musiktidning*, writing that it will report on all musical activities of importance both at home and abroad, that it will include articles, in a popular style, on the theory, aesthetics and the history of music, as well as biographies (often illustrated) of both native and foreign artists and composers. He also noted that each issue will include at least one piece of music for piano or piano and voice,⁷ and, that anecdotes and short stories will also be published.⁸

The journal's content conforms to its program. Certain sections—such as "Musik och teater" [Music and theatre],⁹ "Från utlandet" [From abroad], "Hvarjehanda" [Miscellaneous], "Från musikpressen" [From the musical press]—appear regularly, though not in every issue. A biographical article and at least one piece of music appears in each.¹⁰

When the journal passed on to Huss & Beer in 1881, the new publishers together with the two editors, Adolf Lindgren and Fredrik Vult von Steijern, outlined their views of the journal's content,¹¹ quoting, in fact, from Lundgren's original preface. They aimed to satisfy both amateurs and professionals and planned to extend the review section by engaging correspondents in major Swedish cities, elsewhere in the Nordic countries, and abroad. They stated that pieces of music would continue to appear, but only as separate supplements and not as part of the journal. A list of collaborators was also given.

⁴Adolf Lindgren, Frans Huss, "Anmälan," *Svensk musiktidning* 3, no. 24, (1883): 185.

⁵Redaktionen, "Tillkännagifvande," *Svensk musiktidning* 6, no. 20 (1886): 153.

⁶Redaktionen, "Prenumerationsanmälan," *Svensk musiktidning* 14, no. 20 (1894): 155.

⁷While music supplements were part of the subscription, they could until 1883 be bought separately (as could single issues of the journal). Probably in an attempt to increase the number of subscribers, the music supplements from 1883 became tied exclusively to the annual subscription.

⁸Redaktionen, "Anmälan," *Necken: Svensk musiktidning* no. 1 (1880): [1]-2.

⁹This was later given the title "Från scenen och koncertsalen" [From the stage and the concert hall].

¹⁰The first volume also had a separately printed music supplement.

¹¹Huss & Beer, "Anmälan," *Svensk musiktidning* 1, no. 1 (1881): [1].

In fact, the journal continued much as in the previous year. The news section was enlarged and given a new heading: "Från in- och utlandet" [From home and abroad]. There were only a few reviews of printed music, but many advertisements for Huss & Beer's music shop and music lending library. Beginning in February, a list of very brief obituaries, with the dubious title "Dödslista" [Deathlist],¹² appears in every other issue.

The journal's format remained unchanged in the following years, and, there are no noticeable differences, either in the form of a program declaration or in the actual content and layout, even when Frans J. Huss became sole editor and publisher in 1885. A typical issue from the late 1880s contained a biography with a portrait, an article on music history, aesthetics or theory, perhaps a brief text on a special Swedish concern or a short story, a list of new printed music, the columns "Från scenen och koncertsalen" [From the stage and the concert hall] and "Från in- och utlandet" [From home and abroad], and one or two brief obituaries.

In 1892 a new subtitle, *Nordisk musikblad* [Nordic music journal], was introduced. According to Huss, this was to reflect an expansion in the journal's content.¹³ In fact, however, the only visible difference is that the names of the Nordic countries appear quite often as subtitles in the column "Från in- och utlandet" [From at home and abroad]. In 1895, these subtitles are replaced with "Från våra grannländer" [From our neighboring countries]. In 1899 the title of the column itself changes to "Musiknyheter" [Music news] with three sub-titles "Från hufvudstaden och landsorten" [From the capital and the provinces], "Från våra grannland" [From our neighbouring countries] and "Från andra land" [From other countries]. Eventually the main title disappears and towards the end of the journal's run, "Från hufvudstaden och landsorten" was the only part of the column to appear regularly.

The *Svensk musiktidning* of the 1890s is not much different from that of the 1880s, though the number of articles with biographical content increased at the expense of the more scientific essays. This becomes more and more noticeable as time passes. There are also more music reviews and lists of newly-published music. In fact, the column "Musikpressen" [From the musical press] appears in more than half of the issues. Letters from abroad describing the musical life of various cities had been published from time to time, but they were featured more regularly towards the end of the 1890s.

However, it is not these changes that are remarkable but rather the uniformity of *Svensk musiktidning* throughout its thirty-four-year run. The biographical articles are the common denominator for all issues. These vary in content from a general biography to more detailed studies including discussion of works. Ludvig Norman¹⁴ and August Söderman¹⁵ are among the Swedish composers treated. Södermann's works were the

¹²This column was in 1883 given the more neutral heading "Dödsfall" [Deaths].

¹³Redaktionen, "Prenumerationsanmälan," *Svensk musiktidning* 12, no. 1 (1892): 3.

¹⁴H., "Ludvig Norman," *Svensk musiktidning* 5, no. 7 (1885): 49-50.

¹⁵L. N., "Johan August Söderman, biografisk skizz af L. N.," *Svensk musiktidning* 2, no. 24 (1882): 187-89.

subject of a series published in 1889.¹⁶ Among the foreign composers, Beethoven is still very popular, but there are almost twice as many references to Wagner. A biography of Wagner already appeared in the journal's second issue.¹⁷ An essay on Wagner and Schopenhauer was published in 1884¹⁸ and the Wagner-Liszt correspondence is the subject of an 1890 article.¹⁹ Wagner's style and influence on young composers was discussed in 1900²⁰ and in 1904 Wagner's role as a revolutionary (in 1849) was described,²¹ to cite only a few examples.

Not only composers, but also artists, instrumentalists, singers and writers were the subjects of numerous biographies. For example, in an 1880 series Adelina Patti's life and career are described.²² There are also a number of articles both on singers at Kungl. teatern [the Royal opera] in Stockholm, such as Carl Fredrik Lundquist—better known as "Lunkan"²³—John Forsell²⁴ and Dina Edling,²⁵ and, on the internationally-known Swedish sopranos Jenny Lind and Kristina [Christine] Nilsson. Many of the foreign artists who visited Stockholm are also discussed.²⁶

In accordance with the journal's program we also find articles on the theory, history and aesthetics of music. The very first issues offer a series on the present state of music in Sweden, "Om villkoren för blomstringen af vår nationella tonkonst" [On the conditions for the flourishing of our national art music].²⁷ "Konsonans och dissonans : harmonisk studie" [Consonance and dissonance: studies in harmony] is the title of another long series in 1885.²⁸ An article on rhythm, approaches the topic from the point of view of aesthetics.²⁹ These and similar essays, often written specifically for *Svensk musiktidning*, were more frequent during the 1880s. In the following decades the number of such

¹⁶ Adolf Lindgren, "August Södermans manuskriptsamling, anteckningar af A. L.," *Svensk musiktidning* 9, no. 1 (1889): 75-77; 9, no. 11: 82-83; 9, no. 12: 91-92.

¹⁷ "Richard Wagner," *Necken: Svensk musiktidning* no. 2 (1880): 9-10.

¹⁸ Robert von Hornstein, "Wagner och Schopenhauer," *Svensk musiktidning* 4, no. 2 (1884): 13-14.

¹⁹ "Brefvexlingen mellan Wagner och Liszt," *Svensk musiktidning* 10, no. 2 (1890): 10-11; 10, no. 3: 18-19.

²⁰ Richard Batka, "Blandad konst, af R. Bathka," *Svensk musiktidning* 20, no. 2 (1900): 11; 20, no. 3: 19.

²¹ "Richard Wagner som revolutionär," *Svensk musiktidning* 24, no. 14 (1904): 106-07.

²² Adeline Patti, "Adeline Patti," *Necken: Svensk musiktidning* no. 13 (1880): 93-94; no. 14: 97-98; no. 15: 102; no. 16: 105-06.

²³ A. L., "Carl Fredrik Lundqvist," *Svensk musiktidning* 10, no. 5 (1890): 33-35. 20, no. 3 (1900): 17-19; 24, nos 19 and 20 (1904): 145-46; 31, no. 3 (1911): 17-18. [The 2nd, 3rd and 4th articles are unsigned]

²⁴ "John Forsell," *Svensk musiktidning* 18, no. 9 (1898): 65-66.

²⁵ F. H., "Dina Edling," *Svensk musiktidning* 8, no. 1 (1888): 1-2; 12, no. 12 (1892): 89-90.

²⁶ "Tre utländska tonkonstnärer, i dessa dagar gästande hufvudstaden: Georg Anthes, Charles Gregorowitsch, Georg Schneevoigt," *Svensk musiktidning* 21, no. 3 (1901): 17-18.

²⁷ Orfeus, "Om villkoren för blomstringen af vår nationella tonkonst," *Svensk musiktidning* no. 1 (1880): 2; no. 2: 10-11; no. 4: 28-29.

²⁸ Adolf Lindgren, "Konsonans och dissonans : harmonisk studie" [Consonance and dissonance: a study of harmony], *Svensk musiktidning* 5, no. 15 (1885): 113-14; no. 16: 123-124; no. 17: 129-130; no. 18: 137-38; no. 19: 147; no. 20: 154-55.

²⁹ "Rytmikens betydelse såsom självständigt läroämne" [Rhythm as an independent subject for teaching], *Svensk musiktidning* 8, no. 15 (1888): 116.

articles declined and original works were replaced by extracts from books or translated material, the one exception being two long series relating to the history of Swedish music.³⁰

Essays on music pedagogy and education are found throughout the journal's run. Many of these are concerned with teaching music to children. As such training supposedly had a good effect on their morale, music was regarded as an important part of general upbringing and schooling.³¹

Svensk musiktidning was published in Stockholm and the column "Från scenen och konsertsalen" [From the stage and the concert hall] which appeared in most issues, was devoted to musical life in the capital. Stockholm's only permanent orchestra in the nineteenth century was Hovkapellet, the orchestra of Kungl. teatern [the Royal opera]. In addition to the stage productions, this orchestra also gave concerts. These were discussed in an 1882 article in which the author claimed that the concerts were too short, and that the repertory was drab and contained too little contemporary music.³² In spite of the lack of a permanent symphony orchestra, Stockholm had a rich and varied musical life thanks to the establishment after 1800 of a succession of musical associations. One of the most successful was Musikföreningen [the Music association], which gave a number of concerts with the help of Hovkapellet, members Stockholm's many theatre orchestras and amateurs.³³ The complete concert repertory of "Musikföreningen" from 1881 to 1898 was published in 1898 and shows a wide repertoire, from major choral works and orchestral pieces to instrumental solo pieces.³⁴

Tor Aulin, violinist and composer, gave about one hundred concerts in Stockholm with his quartet between 1887 and 1912. These are faithfully reviewed, and the quartet—as well as Aulin himself—are both discussed and depicted in illustrations in the journal.³⁵ Aulin was one of the initiators of Konsertföreningen [the Concert association], which was

³⁰Tobias Norlind, "Sveriges musikhistoria [under] Dren 1630-1730" [Swedish music history], *Svensk musiktidning* 20, no. 9 (1900): 67-68; 20, no. 10: 74-75; 20, nos. 11 & 12: 82-83, 85. *Ibid.*, "Källorna till svenska musikens historia" [The source material to the Swedish music history], *Svensk musiktidning* 21, no. 13 (1901): 95-97; no. 14: 103-04; no. 15: 112; no. 16: 118-20; no. 17: 126-27; no. 18: 135-36; no. 19: 143-44; no. 20: 151-52.

³¹Aloys Hennes, "Musiken i hemmet och ungdomens musikaliska uppfostran" [Music in the home and the music education of young people], *Svensk musiktidning* 1, no. 10 (1881): 80-81. C. Haass, "Om musikalisk uppfostran" [On musical upbringing], *Svensk musiktidning* 15, no. 16 (1895): 124; 15, no. 17: 131-32; 15, no. 18: 139-40. Hermann Ritter, "Vår tids musikaliska uppfostran" [The music education of our time], *Svensk musiktidning* 27, no. 6 (1907): 42-43.

³²V., "Symfonikonserterna" [The symphonic concerts], *Svensk musiktidning* 2, no. 1 (1882): 3-4.

³³A number of these associations are described in "Musikföreningen," *Svensk musiktidning* 1, no. 5 (1881): 38.

³⁴"Musikföreningen i Stockholm 1881-1898," *Svensk musiktidning* 18, no. 9 (1898): 66-68.

³⁵"Aulin'ska stråkvartetten," *Svensk musiktidning* 12, no. 8 (1892): 57-59. Aulinska kvartettens jubileum," *Ibid.*, 7, no. 7 (1897): 49-51. "Musiknotiser från hufvudstaden och landsorten", *Ibid.*, 32, no. 3 (1912): 23.

established in 1902.³⁶ This orchestra eventually became the symphony orchestra of Stockholm.³⁷

Göteborg, then as now, Sweden's second largest city, could in 1905 already pride itself on having a permanent symphony orchestra. A concert hall was inaugurated the same year. A description of the building and the program of the opening concert was published in *Svensk musiktidning* in February 1905.³⁸ Like Stockholm, Göteborg had seen a number of music associations, orchestras, and choruses come and go during the nineteenth century. Göteborg also had a quartet society, the Eugene Sundberg's quartettsällskap, which is still functioning today. Operas and operettas were performed at Nya teatern (from 1880 Stora teater), a privately run theatre. All these activities are reflected in numerous reviews of and articles about Göteborg's concert life.³⁹

Svensk musiktidning also reported on musical activities in other Swedish cities, either in the form of short notices under the headings "Från in- och utlandet" [From at home and abroad] and "Musiknotiser" [Music notes] or in the form of letters. Reports from the university towns of Uppsala and Lund, which both had orchestras, are particularly rife during the 1880s.⁴⁰

Notes on musical life in the major European cities appear regularly in the column "Från in- och utlandet," and the articles from correspondents, which contain numerous contributions from Swedes who, travelling abroad, reported on musical activities. In 1882, when the Swedish soprano Signe Hebbe travelled to Paris via Berlin she sent letters from both cities,⁴¹ and later from London.⁴² Musical life in Newcastle-on-Tyne and London are also described in a number of letters. And, during the journal's last decade the musical season in Italy is treated extensively. In fact, the letters from Rome and Milan can almost be regarded as a regular column. There are many notes and reports from New York focusing particularly on the Metropolitan Opera House, and from other locations in the United States describing concerts given by Swedish artists.

Reviews of newly-published music appear under the heading "Musikpressen" [The musical press]. These are fairly infrequent during the 1880s, but later increase in number.

³⁶The first concert season was given a brief presentation in October 1902. See "Musiknotiser," *Svensk musiktidning* 22, no. 14 (1902): 111.

³⁷From 1914 it received financial support annually from the Stockholm city council. The orchestra is now renamed the Royal Philharmonic orchestra.

³⁸Olallo Morales, "Göteborgs nya konserthus," *Svensk musiktidning* 25, no. 14 (1905): 28-29; 25, no. 15: 39.

³⁹For example, see "Från in- och utlandet," *Svensk musiktidning* 11, no. 4 (1891): 32; and "Musiknotiser från huvudstaden och landsorten," *Svensk musiktidning* 31, no. 16 (1899): 127.

⁴⁰In all, there are forty-six references to Uppsala and twenty-six to Lund. These include concert reviews, overviews of the musical life, etc.

⁴¹Signe Hebbe, "Carmen i Berlin," *Svensk musiktidning* 2, no. 10 (1882): 76.

⁴²*Ibid.*, "Lucca som Cherubim, från vår flygande korrespondent," *Svensk musiktidning* 2, no. 15 (1882): 113.

Some reviews are very detailed⁴³ while others consist of only a list of works or of brief notes.⁴⁴ At times, reviews concentrate on, or list, publications from one publisher, e.g., Elkan & Schildknecht,⁴⁵ Abr. Hirsch⁴⁶ and Abr. Lundquist.⁴⁷

Although the content of *Svensk musiktidning* followed a fairly regular pattern with recurring items such as biographies and columns, it also included short stories, anecdotes, "Visdomsord" [Words of wisdom], jokes, announcements etc. Together, this rich fabric offers a mine of information about musical life in Sweden at the end of the 19th and beginning of the 20th century.

We know very little about J. Alfred Lundgren (1843-?) the initiator of *Svensk musiktidning*. He was a graduate of the Musikaliska akademien [Royal Academy of Music] in Stockholm where, between 1862 and 1866, he studied music theory and history, organ, piano and composition. Lundgren composed light music and wrote books on music theory,⁴⁸ which were advertised in *Svensk musiktidning* in 1880. In the journal's first volume, most contributions are unsigned, and only one review can be identified as being by Lundgren.⁴⁹ What he did after 1880, when he passed the journal on to Huss & Beer is not known, and to date, it has not been possible to determine the date of his death.

The music company Huss & Beer—which consisted of a shop, lending library and publishing house—took over the journal from Lundgren in 1881 and engaged two editors, Adolf Lindgren (1846-1905) and Fredrik Vult von Steijern (1851-1919). Von Steijern left *Svensk musiktidning* after half a year to become managing director of Central-tryckeriet, a printing house in Stockholm. He did not however leave the music field altogether, for in 1885 he became the music critic of *Dagens nyheter*, one of Stockholm's major newspapers. Von Steijern was one of the promoters of Wagner's music in Sweden and belonged to the inner circle of Cosima Wagner in Bayreuth. During his six months as editor of *Svensk musiktidning*, Vult von Steijern was responsible for the column "Från scenen och konsertsalen," which contained reviews of opera and theatre performances in the capital. Adolf Lindgren studied, among other things, music theory at Uppsala University. In 1874 he became music critic of the newspaper *Aftonbladet*⁵⁰ and also served as music editor of the first modern Swedish encyclopedia, *Nordisk familjebok* [The Nordic family encyclopedia] (1875-1899). During his editorship of *Svensk musiktidning* (1881-1884) Lindgren contributed many highly authoritative essays on a variety of subjects including biography, music theory, history and aesthetics. In 1882 he

⁴³"Musikpressen," *Svensk musiktidning* 1, no. 23 (1881): 189-90; 1, no. 24: 196-97.

⁴⁴"Från scenen och konsertsalen," *Svensk musiktidning* 30, no. 16 (1910): 125-26.

⁴⁵"Musikpressen," *Svensk musiktidning* 5, no. 20 (1885): 157-58; and 19, no. 20 (1899): 152-53.

⁴⁶*Ibid.*, 6, no. 8 (1886): 62.

⁴⁷*Ibid.*, 22, no. 18 (1902): 139-40.

⁴⁸"Populär, teoretisk och praktisk harmonilära" and "Pianoteknikens grunddrag," *Necken: Svensk musiktidning* no. 24 (1880): 140.

⁴⁹Alfred Lundgren, "Musikpressen," *Necken: Svensk musiktidning* no. 9 (1880): 72.

⁵⁰He continued as critic until his death in 1905.

wrote a series on the conductors of the Hovkapellet in Stockholm.⁵¹ With some additional material this was later published as a book.⁵² Lindgren also wrote reviews, both of newly-published music and performances. While editor he wrote approximately one-hundred signed articles and reviews. After he left the editorship he continued to write for the journal, contributing in 1888-1889 a detailed overview of the manuscript collection of the Swedish composer August Söderman.⁵³ Lindgren's last article, which deals with the history, definition and characterization of chamber music, was published in 1904.⁵⁴ Lindgren is regarded as one of the pioneers of Swedish musicology. His articles reveal his familiarity with contemporary musicological issues, and, his in-depth reviews are regarded as an important source for the study of musical life in Sweden at the end of the last century.

In 1884 Lindgren was joined as editor by Frans J. Huss (1830-1912). Huss, like Lindgren, had studied in Uppsala, but due to ill-health he left the university before completing his degree. He worked as a music teacher in Mariestad and eventually moved to Stockholm where, together with G.W. Beer, he bought one of the capital's well-established music firms in 1876.⁵⁵ Huss left the business after two years, but the company carried on under the same name until Beer sold it in 1886.

Initially, Huss wrote mainly biographical articles for *Svensk musiktidning*, but when he took over as sole editor and publisher in 1885, he became responsible for the review section. At first he often signed his articles and reviews "H." or "F.H.," but from the end of the 1880s nearly all his contributions are unsigned. According to his obituary,⁵⁶ Huss wrote more than six hundred biographies for the journal, in addition to reviews and articles on other topics.⁵⁷

Huss had no immediate family. For twenty-eight years he had dedicated his life to *Svensk musiktidning* and it was probably due to his hard work and modest needs that the journal was able to survive, for it had never been a financial success. When he died suddenly on 7 March 1912, it took almost six months to find a successor who was prepared to carry on with *Svensk musiktidning*. Gunnar Norlén (1884-1966), a musicologist and music teacher living in Uppsala became the new editor and publisher. He had great plans for the journal, wanting to expand it with a special section on church music for which he had

⁵¹Adolf Lindgren, "Galleri af svenske kapellmästare" [Gallery of Swedish conductors], *Svensk musiktidning* 2, no. 1 (1882): 4-5, 2, no. 6: 44-46; 2, no. 7: 52-54; 2, no. 9: 68-70; 2, no. 10: 77-78; 2, no. 11: 85-86; 2, no. 13: 101-02; 2, no. 14: 109-11; 2, no. 15: 117; 2, no. 16: 121-22; 2, no. 17: 131.

⁵²*Ibid.*, *Svenska hof-kapellmästare 1782-1882*, (Stockholm, 1882).

⁵³"August Södermans manuskriptsamling," *Svensk musiktidning* 8, no. 13 (1888): 98-99; 8, no. 14: 107-09; 8, no. 15: 113-14; 8, no. 16: 122-24; 8, no. 17: 132-34; 8, no. 18: 138-39; 8, no. 19: 146-47; 9, no. 4 (1889): 26-28; 9, no. 5: 34-36; 9, no. 7: 51-52; 9, no. 8: 59-60; 9, no. 10: 75-77; 9, no. 11: 82-83; 9, no. 12: 91-92.

⁵⁴"Om kammarmusik," *Svensk musiktidning* 24, no. 1 (1905): 4-5.

⁵⁵John Jacobssons Musikhandel, formerly Eduard Josephsons Musikhandel, established 1849.

⁵⁶"Frans J. Huss," *Svensk musiktidning* 32, nos. 4-5 (1912): 25-26.

⁵⁷The Huss letter collection at Statens musikbibliotek contains numerous letters with biographical information, and source material for his many articles.

engaged Oscar Strandberg in Stockholm. However, most of his plans seem to have come to naught, and there is hardly a trace in the journal of the many prominent collaborators listed in the last issue of 1912. Biographies and obituaries are undoubtedly written by Norlén himself⁵⁸ as is probably most of the unsigned material.

Svensk musiktidning had many prominent collaborators during its long run. Johan Lindegren (1842-1908) composer, church musician and teacher of counterpoint at the Royal Academy of Music in Stockholm contributed reviews and articles on musical aesthetics in the first volume of the journal.⁵⁹ While the conductor and composer Ludvig Norman (1831-1885) was the subject of numerous articles, he also contributed biographical sketches to the journal on three other Swedish composers Franz Berwald, August Söderman and Adolf Fredrik Lindblad.⁶⁰ The songs of the eighteenth-century Swedish poet and musician Carl Michael Bellman were very popular and new editions were regularly issued. Research on Bellman's melodies was undertaken by, among others, the theatre historian Johan Flodmark (1837-1927) who published a series of articles in 1882 on the subject.⁶¹

Excerpts of books also appeared in the journal. One such example was *L'Étude du chant*,⁶² by the Swedish mezzo soprano Henriette Nissen-Saloman (1819-1879). The volume was originally published in French, with excerpts being translated into Swedish for the journal.⁶³ Nissen-Saloman's operatic career was mostly outside of Sweden; from 1859 to 1873 she was professor of singing at the St. Petersburg Conservatory.

One of *Svensk musiktidning's* most prolific contributors was Hildegard Werner (1834-1911), a piano and violin teacher educated both at the Royal Academy of Music in Stockholm, and in Paris. In 1872 she accepted a position as music teacher in Newcastle-on-Tyne, a position she left after a few years to begin a career as an independent violin teacher, pianist and chamber musician. In 1885 Werner established "The Mignon Orchestra," a female orchestra which she conducted; she was also leader of a youth orchestra. A music critic and journalist, Werner wrote articles not only in the Swedish musical press, but also in English music journals. For twenty years (1886-1907) she wrote "Musikbref fra England" [Music letters from England] in *Svensk musiktidning*. She

⁵⁸The articles are unsigned, but written in such a way that it is clear that the editor is the author.

⁵⁹For example, Ludvig Norman, "Melodi och harmoni" [Melody and harmony], *Necken: Svensk musiktidning* no. 5 (1880): 34; no. 6: 43; no. 7: 53; no. 10: 74, 79; no. 11: 81-82; no. 12: 90-91.

⁶⁰Ludvig Norman, "Franz Berwald, biografisk skizz af L. N.," *Svensk musiktidning* 1, no. 17 (1881): 133-35. Ibid., "Johan August Söderman, biografisk skizz af L. N.," *Svensk musiktidning* 2, no. 24 (1882): 187-89. Ibid., "A. F. Linblad som instrumental kompositör," *Svensk musiktidning* 3, no. 23 (1883): 178.

⁶¹Johan Flodmark, "Bellman-melodiernas ursprung" [On the origin of the Bellman melodies], *Svensk musiktidning* 2, no. 8 (1882): 57-58; 2, no. 9: 66-68; 2, no. 10: 73-75; 2, no. 11: 81-83; 2, no. 12: 89-91; 2, no. 19: 147-48; 2, no. 20: 158-59; 2, no. 21: 164-65.

⁶²Henriette Nissen-Saloman's *L'Étude du chant* was published with parallel texts in French, Russian and German in St. Petersburg in 1880.

⁶³Nissen-Saloman, *Svensk musiktidning* 4, no. 2: 10; no. 3: 18-19; no. 6: 42-43; no. 10: 74; no. 11: 82; no. 12: 91-92; no. 14: 107; no. 15: 115-16; no. 16: 122-23; no. 17: 130-31.

also contributed biographies⁶⁴ and correspondence from her many trips on the continent.

Another fairly regular contributor during the late 1880s and 1890s was the composer and organist Gösta Geijer (1857-1914) who became a music teacher in Malmö in 1896. While his articles mainly offer overviews of musical life in Copenhagen and Skåne, the southern region of Sweden, he also wrote about Edvard Grieg as composer of lieder.⁶⁵ The church musician and chorus leader Hugo Lindqvist (1861-1941) wrote texts on issues relating to church music biographical articles, and translations of German texts, including short stories.

At the turn of the century Tobias Norlind (1879-1947)—a musicologist educated in Lund, Munich and Berlin—provided articles on music history. Of particular importance are two long series published in 1900 and 1901 on the history of music in Sweden and the sources for research in this field.⁶⁶ Norlind became assistant professor of literature and music history at the University of Lund in 1909 (at that time Sweden had no chair of musicology). Norlind was an ardent collector of folk music and folklore. In 1919 he was appointed director of Stockholm's Music Museum, a position he held until his death. Norlind was one of the founders of the Swedish Society for Musicology and is regarded as one of pioneers of Swedish musicological research.

In 1898 Carl von Platen (1863-1929)—signing with the pseudonym "Anteros"—published his first review (from Rome) in *Svensk musiktidning*.⁶⁷ Many similar followed: from Italy, primarily, but also from other European countries. Between 1898 and 1913 von Platen wrote ninety-eight letters with reviews of performances, some short biographies and general brief overviews of musical life in various cities. Little is known about von Platen except that he seems to have had private means and spent most of his time travelling on the continent collecting autographs and visiting opera houses, concert halls and theatres. He published a collection of his essays in three volumes⁶⁸ as well as books⁶⁹ on actors and ballet dancers.

Svensk musiktidning also published texts of foreign origin in translation, such as short stories by the German writer Elise Polko.⁷⁰ Ferdinand Hiller's summary of his conversations with Rossini, previously published in *Ny tidning för musik* in 1855, was reprinted in 1887 and 1896.⁷¹ Wagner was not only a popular subject in the journal but

⁶⁴For example, see "Sir Arthur Sullivan," *Svensk musiktidning* 12, no. 9 (1892): 65-67.

⁶⁵Gösta Geijer, "Edvard Grieg som romanskomponist," *Svensk musiktidning* 7, no. 14 (1887): 107-08.

⁶⁶See fn. 30.

⁶⁷Anteros, "Brefkort från Rom" [Postcard from Rome], *Svensk musiktidning* 18, no. 7 (1898): 52.

⁶⁸*Från östan och västan* [From the east and the west], (1904-09).

⁶⁹*Sceniska artister från Shakespeares tid till våra dagar* [Artists of the stage from the time of Shakespeare to the present], 1919; *Ballettens stjärnor* [Stars of the ballet], 1922.

⁷⁰Elise Polko (1822-1899) was originally a singer who, after her marriage, began to write romanticized accounts of the life of composers and musicians.

⁷¹Ferdinand Hiller, "Samtal med Rossini (1855)," *Svensk musiktidning* 7, no. 3 (1887): 20-21; 7, no. 4: 28. 16, no. 6 (1896): 43-44; 16, no. 8: 58-60.

also an author, as his writings—including “Något om orkestrar och deras ledning” [Something about orchestras and their conductors]⁷² and “‘Tannhäuser’ i Paris”⁷³—were printed throughout the run of the journal. Berlioz’s short story “Musikaliska äfventyr i Böhmen” [Musical adventures in Bohemia] was published in 1900.⁷⁴ There are also texts by Eduard Hanslick, the majority of which deal with opera—such as Domenico Cimarosa’s *Il Matrimonio segreto*,⁷⁵ Mascagni and Italian opera,⁷⁶ Richard Wagner and his *Parsifal*⁷⁷ and the operas of Meyerbeer.⁷⁸

The vast majority of contributions are either unsigned or signed with an unidentified pseudonym or with initials. The following table lists the pseudonyms and initials of the authors we have been able to identify.

A.L.	Adolf Lindgren
Alfr. L.	Alfred Lundgren
Anteros	Carl von Platen
B.V.H.	Bengt Vilhelm Hallberg
C.E.S.	Carl Erik Södling
C.R.N.	Carl Rupert Nyblom
C-I L.	Carl Landtmansson
F.H., Fr.H. H., J.F.H	Frans Huss
G.N.	Gunnar Norlén
Gösta Gr., G-a Gr, Gösta.-r-., G. Gr.	Gösta Geijer
-h-	Fritiof Cronhamn
H.W.	Hildegard Werner
Hugo L., H. L-t., H.L.	Hugo Lindqvist
I.D.	Isidor Dannström
J. Sbg	Johannes Svanberg
J.F.	Johan Flodmark
J.F.L.	J.F. Lagergrén
J.M. R-n, R-n	Jan Magnus Rosén
L.H.V., V.	L. Héritte-Viardot
L.N.	Ludvig Norman
O.B.	Oscar Byström

⁷²Richard Wagner, “Något om orkestrar och deras ledning,” *Svensk musiktidning* 1, no. 16 (1881): 124-26.

⁷³“Tannhäuser i Paris 1860, bref af Richard Wagner,” *Svensk musiktidning* 22, no. 3 (1902): 18-19; 22, no. 4: 26-27.

⁷⁴Hector Berlioz, “Musikaliska äfventyr i Böhmen,” *Svensk musiktidning* 20, no. 7: 52-53; 20, no. 8: 60-61; 20, no. 12: 87-89.

⁷⁵Hanslick’s study of Cimarosa’s opera *Il Matrimonio segreto* was originally published in *Neue freie Presse*. See *Svensk musiktidning* 12, no. 1 (1884): 62.

⁷⁶“Italiensk nutidsmusik bedömd af W. Langhams och E. Hanslick,” *Svensk musiktidning* 12, no. 1 (1892): 132-33.

⁷⁷“Edv. Hanslick om Rich. Wagner och hans *Parsifal*,” *Svensk musiktidning* 15, no. 3 (1895): 19-20.

⁷⁸Eduard Hanslick, “Giacomo Meyerbeer, vid firandet af hans 100-åriga födelsedag,” *Svensk musiktidning* 24, no. 12 (1904): 90-92.

O.M.
Orfeus, J.L.
P.-B.
R. N-n
S.H.
T.R.
WB

Olallo Morales
Johan Lindegren
Wilhelm Peterson-Berger
Richard Norén
Signe Hebbe
Ture Rangström
Wilhelm Bergsten

All references to the Royal opera in Stockholm are found in the index under its official Swedish name Kungl. teatern. Artists with stage-names or women using their maiden name and later married name(s) are found under each separate name with no cross-references.