

***Skandinaviske Signaler* (1894-1895)**

Skandinaviske Signaler [SKS] [Scandinavian Signals], subtitled for *Musik, Teater, Literatur og Kunst* [For music, theater, literature and art], consists of nine issues: seven appeared in 1894 and two in 1895.¹ During its first year of publication each number contains eight pages—including the double issue no. 7 (October-November 1894)—while each of the two 1895 numbers contain only four pages. The journal, which does not contain a prospectus, was published by the Kgl. Hof-Musikhandel Henrik Hennings in Copenhagen and printed by the firm of Rasmussen & Olsen, also in Copenhagen. Its format is approximately 23.4 cm x 30.7 cm.,² with text on continuously paginated pages arranged in two columns.

The copy of the journal in the Royal Library of Denmark contains a two-page printed advertisement in German bound into the front of volume one. The text of its first page invites Germans in the music trade to advertise in the Danish periodical for “it is the only music periodical in the Scandinavian countries with a regular print run of between 4,000 and 5,000 copies and [because] ... it will be read by everyone interested in music and involved in the music industry.” The advertisement also promises an excellent rate for advertisers and free translation. Moreover, it claims that the journal will be intended for professional musicians and amateurs as well as for the music market and industry in Denmark, Norway, Sweden, and Finland, and, notes that copies of the journal will be sent free of charge in Scandinavian countries to book and music dealers, music-instrument makers and manufacturers, piano factories, piano dealers, directors of theaters, conductors, teachers, musicians, artists of the stage, hotels, and cafés.

The journal’s director Henrik Hennings³ (1848-1923)—who later became owner of the Kgl. Hof- Musikhandel—is not referred to in *Skandinaviske Signaler* as its editor. Rather, his name appears discretely in parentheses in the journal’s heading after the name of his publishing firm, allowing one to conclude that he was not only the journal’s principal editor but also its creator. Hennings was a music publisher and composer of songs and piano pieces. He studied at the Royal Danish Academy of Music at the time of its founding in 1867 and later studied political science and law. In his time Hennings was a prominent figure in Copenhagen: from 1880 to 1887 he was the manager of the Royal Court and Music Trade, and, from 1902 to 1910 he managed the Nordisk Musikforlag.

As a publisher Hennings tried to promote the publication of works by Nordic composers such as Stenhammar, Sjøgren, Enna and Lange-Møller, and, at the same time, to encourage foreign artists to give concerts in Denmark. Hennings’s broad spectrum of interests, which is reflected in the journal, was apparently made the most of to attract the greatest possible number of readers.

¹ In 1894 seven numbers were published: one in April, May, June, August, and September; a double number appeared in October-November. The two 1895 issues do not contain dates.

² The size of the pages vary slightly.

³ Henrik Jacob Christian Amalius Otto, called Henrik.

The journal's regularly appearing features are biographical articles treating a Scandinavian composer, theater director, singer or pianist (with an illustration of the featured personality);⁴ a short story about Chopin which continued over seven numbers (from two through eight); the columns "Dur og moll" [Major and minor], "Foyer" [Green-room],⁵ "Tekniske, økonomiske og lign. Meddelelser" [Technical, economic, and similar news]; and, "Fra Teater- og Koncertliv" [From theater and concert life], and, finally, advertisements. Reviews of newly-published music were also often present.

A significant article which deserves mention is the very first biographical study devoted to the Swedish composer Franz Berwald (April 1894). It was written by Adolf Lindgren (1846-1905), a music scholar from Uppsala University, who contributed a great deal to Swedish music literature. Other contributors include Angul Hammerich (1848-1931) and Wolfgang Hansen (1864-1918). Hammerich, who wrote an article about the pianist Frits Hartvigson, was connected to the University of Copenhagen from 1896 to 1922 as a private Associate Professor of Music. Hansen was both a piano teacher at the Royal Music Academy in Copenhagen and an actor. He contributed a review of two books dealing with the viola alta (May 1894), an experimental form of the viola designed for the Bayreuth orchestra. Three obituaries also merit mention; namely, those devoted to Philipp Spitta, Emanuel Chabrier, and Anton Rubinstein. Despite the quality of a number of significant articles, however, the journal contains an increasing number of anecdotes about composers and musicians as its short publication run comes to an end.

To conform to modern standards nouns are not capitalized in bracketed editorial commentary; they are however capitalized in direct quotations from the journal. This publication is based on a copy of the journal in the Royal Library, Copenhagen.

⁴ Biographical articles do not appear in nos. 8 and 9. They are replaced in no. 9 with an anecdote about Gluck.

⁵ The columns "Dur og moll" and "Foyer" do not appear in no. 7.