

Stockholms musik-tidning

During the nineteenth century only about twenty music journals were published in Sweden, from the very modest *Euterpe* in 1823 to the comprehensive and long-lived *Svensk musiktidning* [Swedish music journal] at the end of the century.¹ While the earliest of these periodicals often had a personal touch—with the publisher usually doing all the writing and editing—the later journals were normally the product of an editorial committee or of an editor and staff.

Stockholms musik-tidning [Stockholm music journal], which appeared late in 1843, had in all only three Swedish predecessors: *Euterpe, musikalisk tidskrift* [Euterpe, musical journal] published by the bookseller W. Fabian Holmgrén in 1823 (a single issue only); *Läsning uti musikaliska ämnen* [Readings on musical subjects], 1827-1829 (four issues), published by the pianist and composer, Captain Hildebrand Hildebrandsson; and, *Tidning för teater och musik* [Journal for theater and music], 1835-1836, published by the writer and composer Jan Magnus Rosén. These three periodicals should be regarded primarily as “one-man operations” as they contain articles written by the editors themselves, and translations from foreign journals. *Stockholms musik-tidning* however presents a different picture. The journal had not only an editor who functioned as its main author, but also a number of Swedish contributors. Published by the firm of Abraham Hirsch, *Stockholms musik-tidning* appeared weekly from October 1843 to June 1844.² Each number contained four pages, with an occasional double issue of eight.

Abraham Hirsch (1815-1900) had a truly remarkable career as music dealer and publisher.³ His grandfather emigrated from Mecklenburg, Germany to Sweden in 1792; his father received Swedish citizenship in 1821. By 1829 Hirsch was employed as an apprentice by the music store Östergrenska musik- och bokhandeln. This, the first Swedish music store, was originally established in 1803 under the name Magazin de Musique. It sold mainly music, but functioned also as a lending library, instrument shop and book store, and eventually included a publishing house. With time it became the foremost music firm in Stockholm. In 1829, Hirsch's brother-in-law bought the business. When he died in 1831 Hirsch, at seventeen, took over the running of its daily operations. In 1837 he bought the firm from his sister and, under his energetic management, it became the largest company of its kind in the country. Hirsch's main interest was the publishing business and, in 1838, he set up his own lithographic press. He worked diligently to get

¹See also Åke Davidsson, “Den musikaliska tidskriftslitteraturen i Sverige under 1800-talet,” *Svensk tidskrift för musikforskning* 27 (1945): 95-126. An abbreviated English translation of this article appears in *Fontes Artes Musicae* 33 (1986): 194-210.

²1843, nos. 1-13; 1844, nos. 1-25/26.

³For more detailed information about Hirsch's company see Albert Wiberg, *Den svenska musikhandelns historia* (Stockholm, 1955): 193-216.

music publishers accepted on an equal footing with book publishers and was one of the initiators behind the establishment of the Swedish Publishers' Association in 1843. The music shop flourished under Hirsch's leadership. He reorganized the old lending library and expanded the instrument business, eventually into a separate establishment.

Hirsch's firm primarily published music by contemporary Swedish composers. Like many of his colleagues, however, he also reprinted popular works of foreign origin, but to his merit stopped this practice long before Sweden signed an international copyright agreement. Hirsch also imported music from abroad and had the catalogues of a number of German publishing houses available in his shop. Together with other music publishers Hirsch founded in 1860 *Musikaliska konstföreningen* [The musical art association], a cooperative venture publishing exclusively Swedish works, which, for economic reasons, would not otherwise have been printed.⁴ Hirsch had a wide-spread network of agents throughout Sweden. Book and music dealers functioned as extensions of his company, sold his products, and took orders for his lending library.

The numerous catalogues published by Hirsch's firm reflect the popular trends of the times.⁵ Short pieces for piano and songs with piano accompaniment dominate the early catalogues, while those published later show much greater diversity—solos for a variety of instruments, duets, trios, quartets etc. and orchestral works. Piano methods, dance music and strophic songs are found in all the catalogues, as are the equally popular arrangements—for piano or different combinations of instruments—of major symphonic works and of pieces from contemporary operas. One of Hirsch's great successes was his collections of songs for male quartet.

When Hirsch decided to publish a music periodical in 1843, success seemed almost guaranteed. There was need for such a journal and Hirsch was in the financial position to establish one. He advertised *Stockholms musik-tidning* in the daily press with an initial three-month subscription rate. In December 1843 readers were given the option of subscribing for either a half or quarter of a year.⁶ As an incentive to do so, a special music catalogue was issued quarterly from which subscribers could choose pieces of music without charge up to the same sum as their subscription fee. In spite of this generous offer *Stockholms musik-tidning* cannot have sold as well as was expected for the journal existed for only nine months.

⁴Musikaliska konstföreningen still exists and continues to publish works of contemporary Swedish composers.

⁵In all, thirty-eight Hirsch catalogues have been preserved. Some of these only include his own publications while others also cover the content of his shop and lending library. Of the latter the largest was published in 1852 and contains 9,367 items.

⁶*Stockholms musik-tidning* 1843, 11/12: 1.

In an unsigned introduction to the first issue, the editor writes that it is with some apprehension that the new music journal is launched.⁷ Although music lovers had often complained about the lack of a Swedish music periodical, previous attempts in the field, he maintains, had all been attacked by "cold and frost and shortly thereafter collapsed and died."⁸ The editor expresses the hope, however, that the contributions from his highly qualified collaborators, translated articles from the finest foreign journals as well as treatises on music will give the journal a sufficiently wide scope to make it live up to readers' expectations. He also states that he will be happy to receive contributions from readers, provided that the subjects treated fall within the general policy of the journal. Finally, the editor writes that while the journal is somewhat slimmer than envisioned, a favorable reception would increase the number of pages.⁹

In spite of the good intentions, however, success was not forthcoming. Abraham Hirsch implies as much in a note to the public in which he writes that such a specialized journal cannot, at least initially, "move forward with ease and freedom."¹⁰ He hopes, nevertheless, that the readers approve of the journal; namely, its objective reviews of musical events, reports from abroad and biographical articles on composers and artists. *Stockholms musik-tidning* does not seem to have sold well outside the capital. In an effort to remedy the situation Hirsch appeals to music societies throughout the country to send him news of their activities and reviews of their concerts. For the same reason Hirsch also invites all instrument makers to advertise their new inventions in his journal. There is no evidence that Hirsch's appeal met with success, for the journal's content remained unaltered.

It is not known who edited the first volume of *Stockholms musik-tidning*. In December 1843 Hirsch announced that Wilhelm Bauck (1808-1877) had agreed to take on the editorship for the following year. An organist, composer, and music critic of the newspaper *Aftonbladet* (since 1842), Bauck was also a teacher of music history and aesthetics at the Music Academy in Stockholm. In 1864 he was appointed professor.

The editor had several collaborators. Of these at least two contributed to the journal both in 1843 and 1844. Composer and critic Pehr Conrad Boman was employed as a senior accountant of Generaltullstyrelsen [Swedish board of customs]. He wrote reviews under the pseudonym initials "Bmn." While performances at Kungl. teatern [the Stockholm Opera] were the subject of most of his reviews, he also treated editions of new music.¹¹

⁷Ibid., 1843, 1: 1-2.

⁸Ibid.

⁹Ibid.

¹⁰Ibid., 1843, 11/12: 1.

¹¹Some of his lengthy reviews were published over two consecutive issues as was the case with his detailed discussion of Albert Lortzing's *Czar och timmerman* [*Zar und Zimmermann*] (1843, 6: 1-3; 7: 1-2) and Gluck's *Armide* (1844, 8: 1-3; 9: 1-2).

Boman wrote only one article "Publikens smak" [The public taste], in which he appealed to the opera director to include in the repertory not only works considered modern and popular, but also works of some of the older masters, such as Mozart. Like Boman, Jöns Peter Cronhamn wrote reviews. Some deal with concerts, but more important are his many reviews of new music publications. Cronhamn wrote, for example, about the chamber music of Swedish composer Adolf Fredrik Lindblad, Schubert's songs, Heinrich Wohlfahrt's piano method, and about a song collection by J. E. Nordblom intended as a tutor in primary and secondary schools. A composer and singing teacher, Cronhamn eventually became the permanent Secretary of the Royal Swedish Academy of Music.

There were others writing reviews as well. However, their identity is impossible to determine as their contributions are either unsigned or signed with an unidentified pseudonym. The following table lists the initials of those authors we have been able to identify.

-a-	Jöns Peter Cronhamn
Bmn.	Pehr Conrad Boman
O.o.	Oscar Patrick Sturzenbecker

Reviews occupy the predominant place in *Stockholms musik-tidning*. The majority treat musical events in Stockholm and new Swedish music publications (mostly Hirsch editions). However, a few reviews of musical events in other major European cities were sometimes included.¹² These were usually taken from foreign periodicals and newspapers and presented in translation.

The majority of the journal's articles had also been previously published in foreign periodicals and newspapers and appear in translation. These include short stories such as E. T. A. Hoffmann's "Musikkännaren" ("Der Kenner"), Heinrich Heine's report on the musical season in Paris (from the *Augsburger allgemeine Zeitung*) and an article on contemporary virtuosi (from *Neue Zeitschrift für Musik*). Biographies appear in almost every issue; notable examples are Robert Schumann's article on Niels W. Gade (*Neue Zeitschrift für Musik*), a biography of John Field based on a text by Gebhard, an article about Napoleon and Crescentini (*Wiener Musik-Zeitung*), and "Fragmenter ur Beethovens lefnad" [Fragments from the life of Beethoven] a series which extends over fourteen issues.¹³ There are also Swedish contributions. Sturzenbecker wrote a short story about Ferdinando Paër and a biography of Chopin; Swedish correspondents also contributed with letters from Brazil and Charleston, South Carolina. The column "Dur och moll" [Major and minor], found in most issues, contain brief notes on a number of subjects

¹²Among these are Schumann's review of a symphony by Niels W. Gade (43:29r) which originally appeared in the *Neue Zeitschrift für Musik*, Leipzig.

¹³Based on F. G. Wegeler and F. Ries, *Biographische Notizen über Ludwig van Beethoven* (Koblenz, 1838) and A. Schindler, *Biographie von Ludwig van Beethoven* (Münster, 1840).

ranging from concert programs and first performances (often abroad), to new editions, gossip and anecdotes. An advertisement for the music Hirsch published or for the periodical itself appears on the last page of about half the issues.

The last issue of *Stockholms musik-tidning* appeared on 21 June 1844; it contains an announcement stating that there will be a break in publication during the summer months, and that publication would resume in October. This, however, was not the case.

This RIPM publication is based on the copy of *Stockholms musik-tidning* found in Statens musikbibliotek [Music Library of Sweden], Stockholm.