

## *Ny tidning för musik*

*Ny tidning för musik* [New journal for music], the most important Swedish music periodical of the mid nineteenth century, appeared from April 1853 through December 1857.<sup>1</sup> During the ten years following the publication of *Stockholms musik-tidning* [Stockholm music journal] (1843-1844), only two minor music periodicals were published in Sweden: *Musikalisk kyrkotidning* [The musical church journal] (1847-1850)—published by a teacher of music and gymnastics and sometime traveling organist Carl Erik Södling<sup>2</sup>—and *Mercurius* (1850-1854), renamed in 1852 *Triaden, tidning för kyrkomusikens och folkskolans vänner* [The triad, journal for friends of church music and the primary school], published by the schoolteacher C. J. Ericsson. Both periodicals were intended specifically for church musicians and teachers rather than for the general public. *Ny tidning för musik*, on the other hand, was a publication with varied content of general interest.

Like *Stockholms musik-tidning*, *Ny tidning för musik* was published by Abraham Hirsch. And, despite the ten years that separated the two journals, the new publication was regarded as a continuation of the earlier one.<sup>3</sup> Volume one of *Ny tidning för musik* contains issues appearing from April 1853 to June 1854. While the issues are numbered consecutively, issue numbers 27 to 52 contain a second series of issue numbers running from 1 to 26.<sup>4</sup> These indicate that the publisher altered his numbering system to conform with the calendar year. From January 1854 to December 1857 the journal produced fifty-two issues per year. While most issues appeared weekly, on occasion a double issue (containing two numbers) was published with a subsequent gap in the weekly pattern.<sup>5</sup> In 1857 there was a break in publication during July and August. In a note to the subscribers Hirsch promises that the volume will nevertheless contain fifty-two issues.<sup>6</sup> Consequently, every other number during the autumn of 1857 was a double issue.

Hirsch advertised *Ny tidning för musik* in the daily press and also in the journal itself (in 1855 as many as twenty-two times). These advertisements gave the different subscription prices for one year, and six months, with or without the journal's music appendices.<sup>7</sup> The

<sup>1</sup>In 1853 twenty-six numbers were published; the following years each contained fifty-two numbers.

<sup>2</sup>From 1850 to 1858 Södling lived in Buenos Aires, working there as an organist and teacher.

<sup>3</sup>In the preface to *Ny tidning för musik*'s first issue, the new journal is described as the heiress and daughter of *Stockholms musik-tidning*. *Ny tidning för musik*, 1853, 1: 1-2.

<sup>4</sup>Because only the 1853 issues are individually paginated, issue numbers are required for this year.

<sup>5</sup>The gap always occurred after a double issue, but not necessarily directly thereafter; at times two to three weeks would pass before a gap appeared.

<sup>6</sup>*Ny tidning för musik*, 1857: 223.

<sup>7</sup>From 1854 music appendices appeared at irregular intervals. These were published as separate items and have not been preserved with the copy of the journal used in the preparation of this publication. We know of the existence of the music appendices from lists that appear from time to time in the journal.

last such advertisement appeared in October 1857. It must therefore have come as a surprise when Hirsch in the last issue of 1857 informed his readers that the journal had achieved its aim and subsequently publication would cease. Hirsch thanked the subscribers for their constant support and his many collaborators for their contributions, but offered no further explanation for his action.

Unlike *Stockholms musik-tidning*, *Ny tidning för musik* never became a house organ for Hirsch's music shop and publishing house, nor was it dominated by reviews as was its predecessor. In the above-mentioned preface to the first issue, the journal's program was described as follows:

*Ny tidning för musik* . . . will report on all music activities of interest in the country and treat the stage, the concert hall and the musical press with equal force as well as, from time to time, glance at the scientific side of the art. The Royal Academy of Music and other music schools and societies, both within and outside of the capital, will not be ignored; in addition one will also find a continuous survey of news from abroad.<sup>8</sup>

This program was enhanced, as Hirsch reported to his readers in a note in 1854, with new items including short stories, biographies and obituaries, and articles on Swedish instrument makers.<sup>9</sup> This description of the journal's content was reprinted in both 1855 and 1856.<sup>10</sup>

The issues contain from one to three essays, short stories or articles, short news items, reviews, biographical notes or anecdotes and sometimes advertisements. The double issues allowed for longer contributions of up to seven pages.

The content of the journal conformed to Hirsch's program. The very first article offers an overview of musical life in Sweden during the past decade,<sup>11</sup> and in the last issues of volume five the history of music in Sweden is presented in a series of articles.<sup>12</sup> There are analytical reviews of music both Swedish and foreign in origin such as "Nya svenska original-kompositioner" [Contemporary Swedish compositions]<sup>13</sup> and "Nyutkomna sång- och piano-kompositioner" [Newly published songs and piano pieces].<sup>14</sup> The concert reviews cover not only events in the capital but also in other Swedish towns. For exam-

<sup>8</sup>*Ny tidning för musik*, 1853, 1: 1-2.

<sup>9</sup>*Ibid.*, 1854: 168, reprinted on p. 176.

<sup>10</sup>*Ibid.*, 1855: 408, 416; 1856: 8, 16.

<sup>11</sup>*Ibid.*, 1853, 1: 2-3.

<sup>12</sup>"En blik på tonkonsten i Sverige" [An outline of music history in Sweden], *ibid.* 1857: 321-327, 337-341, 345-352, 361-364, 369-375, 393-404, 409-411.

<sup>13</sup>*Ny tidning för musik*, 1855: 35-36.

<sup>14</sup>*Ibid.*, 1856: 228-229.

ple, in a report from Uppsala musical activities related to the conferring of doctors' degrees at the university are described in detail<sup>15</sup> and Göteborg's concert activities are the subject of numerous reviews. Opera performances and opera in general are treated in a number of articles and reviews. Among these are an article dealing with two new Swedish operettas<sup>16</sup> and an essay on Halévy's *Valentine d'Aubigny*.<sup>17</sup> Reviews of performances at the Royal Opera in Stockholm appear in almost every issue. There are also reports from a number of other cities—including Paris, Vienna, Breslau, Dresden, Hamburg, Cologne, Rome, Milan and London—most however are very short reviews probably translated from foreign newspapers and journals. The original sources are not specified. Musical life on the continent is also the subject of a number of original articles by Swedish correspondents and translations from foreign journals. A presentation of Parisian musical life is taken from the *Berliner Musik-Zeitung*<sup>18</sup> and a review of a performance in Wiesbaden of Wagner's *Tannhäuser* is translated from *Le Figaro*.<sup>19</sup>

There are also essays of a more scientific character—such as one treating Haydn's influence on modern instrumental music<sup>20</sup> and another on Beethoven's symphony in A.<sup>21</sup> A series of biographies entitled "Musikaliskt porträttgalleri" [A musical portrait gallery] could also be said to belong to this category. This series was published throughout the journal's run and contains twenty "portraits," many of them consisting of several articles printed in successive issues. "Portrait" no. XVI, for example, is a biography of the French composer Auber and includes an analysis of his works spread over eight issues.<sup>22</sup> There are other biographies as well with a more popular content often devoted to foreign artists visiting Sweden. For example, the tenor Aloys Ander, who came to Stockholm in 1855, is the subject of a biography published in June 1855.<sup>23</sup> A review of his performance appears in the same issue and his possible influence on the Swedish stage is discussed some issues later.<sup>24</sup> Ander's return to Stockholm in 1856 resulted in further reviews. He became very popular, especially with the ladies of the capital, who presented him with a silver laurel wreath.<sup>25</sup>

Short news items and reviews, brief biographies, and obituaries are usually published under the heading "Underrättelser från in- och utlandet [News from at home and abroad],

<sup>15</sup>Ibid., 1854: 203-206.

<sup>16</sup>Ibid., 1853, 16 & 17: 1-3; 19: 1-2.

<sup>17</sup>Ibid., 1857: 195-196.

<sup>18</sup>Ibid., 1854: 193-194.

<sup>19</sup>Ibid., 1857: 308-309.

<sup>20</sup>"Den moderna instrumental-musikens grundläggande genom Joseph Haydn" [The foundation of the modern instrumental music as laid down by Joseph Haydn], *ibid.*, 1853, 19: 4-6.

<sup>21</sup>"Beethovens A-dur Symfoni", *ibid.*, 1854: 341-343, 345-347.

<sup>22</sup>*Ny tidning för musik*, 1856, nos. 20, 23, 24, 26-30.

<sup>23</sup>Ibid., 1855: 179-180.

<sup>24</sup>Ibid., 1855: 181, 241-243.

<sup>25</sup>Ibid., 1856: 260-261.

a column that appears in every issue of the journal, with one exception, the last issue in 1857. Another column titled "Diverse" [Miscellaneous], published at irregular intervals, contains anecdotal information, usually about performers and composers.

Wilhelm Bauck, who edited the second volume of *Stockholms musik-tidning*, was also the editor of the first four volumes of *Ny tidning för musik*. Bauck wrote mainly reviews of concerts and opera performances in Stockholm, and contributed a small number of articles including one on the reorganization of the Royal Music Academy in Stockholm<sup>26</sup> and another analyzing the music in the new edition of the Swedish eighteenth-century poet and composer Carl Michael Bellman.<sup>27</sup> In 1857 Bauck's departure for Germany resulted in a series of articles from Berlin.<sup>28</sup> He returned to Sweden later in the year and continued to write reviews.

Pehr Conrad Boman,<sup>29</sup> who had written reviews in *Stockholms musik-tidning*, was one of the most important contributors to *Ny tidning för musik*. His well-researched and detailed articles include a study of Mendelssohn's oratorio *Elijah*,<sup>30</sup> and a biography of Gluck in the series "Musikaliskt porträttgalleri."<sup>31</sup> Writing on the Swedish composer Johan Berwald, Boman produced a comprehensive list of the composer's works (1856). Boman was also the author of the survey of Swedish music history mentioned above.<sup>32</sup>

The organist and composer Johan Leonard Höijer (1815-1884) succeeded Bauck as editor of *Ny tidning för musik* during 1857.<sup>33</sup> Höijer was the music critic of the daily newspapers *Dagligt allehanda* (during 1848-49), *Bore* (during 1850-51) and *Svenska tidningen* (during 1853-59). He wrote the only music encyclopedia (one volume, 1864)<sup>34</sup> published in Sweden during the nineteenth century. It was Höijer who edited the series "Musikaliskt porträttgalleri." He also contributed articles on songs and church music such as an analysis of Schubert's *Lieder*<sup>35</sup> and an essay on the interlude of the chorale.<sup>36</sup>

<sup>26</sup>Ibid., 1855: 337-339, 345-348.

<sup>27</sup>Ibid., 1856: 19-21.

<sup>28</sup>Ibid., 1857: 1-4, 9-12, 25-27, 41-46, 57-58.

<sup>29</sup>For further information about Bauck and Boman, see introduction to *Stockholms musik-tidning*.

<sup>30</sup>*Ny tidning för musik*, 1854: 209-211.

<sup>31</sup>Ibid., 1857: 12-16, 27-31, 33-37, 47-51, 65-69, 73-75.

<sup>32</sup>See footnote 12.

<sup>33</sup>See Åke Davidsson, "Den svenska tidskriftslitteraturen i Sverige under 1800-talet," *Svensk tidskrift för musikforskning*, 27 (1945): 111.

<sup>34</sup>J. Leonard Höijer, *Musik-lexikon, omfattande den theoretiska och praktiska tonkonsten, biographier öfver de förnämsta in- och utländske musikförfattare, tonkonstnärer och dilleteranter...* (Stockholm: Abr. Lundqvist, 1864).

<sup>35</sup>*Ny tidning för musik*, 1853, 11: 1-4.

<sup>36</sup>Ibid., 1854: 155-156.

While Bauck, Boman, and Höijer were the most important contributors there were also a number of occasional collaborators. Captain Hildebrand Hildebrandsson, who published a music periodical in the late 1820s,<sup>37</sup> contributed a set of articles on the organ.<sup>38</sup> The Swedish composer, poet, and politician Gunnar Wennerberg, who traveled extensively on the continent in the early 1850s, contributed a series of correspondence articles.<sup>39</sup> J. A. Josephson, composer and conductor, wrote from Leipzig and Paris. The critic and musician Albert Rubenson described the musical life of Copenhagen. Author and composer August Säfström contributed short stories, one with the imaginative title: "En flygels memoirer" [The memoirs of a grand piano].<sup>40</sup>

Many of the texts were of foreign origin, such as short stories by E. T. A. Hoffmann and the German writer Elise Polko.<sup>41</sup> The biographies were often either direct, though abbreviated, translations or were based on foreign sources. A lecture on Johan Jacob Froberger by Halévy was published in the last issue of 1853 and Ferdinand Hiller's summary of his conversations with Rossini appeared towards the end of 1855.<sup>42</sup> An article in 1856 on Beethoven<sup>43</sup> is a direct follow up to the lengthy biography published in *Stockholms musik-tidning* in 1844. The latter was based in part on the biography by F. G. Wegeler and F. Ries published in 1838; the source for the follow up article in *Ny tidning för musik* was a supplement to Wegeler's and Ries' work printed in 1845.

Almost three quarters of the 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.

W.B.	Wilhelm Bauck
-r-d-n	Pehr Conrad Boman
Bmn	Pehr Conrad Boman
F-g.	Carl Johan Fröberg
H.H.	Hildebrand Hildebrandsson
H-r.	Leonard Höijer
-n	J. A. Josephson
M.	Abraham Mankell
L.N.	Ludvig Norman
Eq.	Emil von Quanten

<sup>37</sup> *Läsning uti musikaliska ämnen* [Readings on musical subjects], four issues 1827-29.

<sup>38</sup> *Ny tidning för musik*, 1853, 21: 1-4; 24: 1-6; 1854: 81-82, 97-98, 188-191, 228-230, 260-262, 285-286.

<sup>39</sup> *Ibid.*, 1853, 14: 1-4; 15: 1-3; 16 & 17: 3-7; 18: 1-3; 19: 2-4; 20: 1-5; 22 & 23: 1-7; 25 & 26: 1-4; 1854: 1-5.

<sup>40</sup> *Ibid.*, 1854: 84-85.

<sup>41</sup> Elise Polko (1822-1899) was originally a singer who, after her marriage, began to write romanticised accounts of the life of composers and musicians.

<sup>42</sup> *Ny tidning för musik*, 1855: 377-380, 395-397, 409-410.

<sup>43</sup> *Ibid.*, 1856: 316-317, 325-327, 346-347.

R-n	Albert Rubenson
G. W-g.	Gunnar Wennerberg

*Ny tidning för musik* was undoubtedly a professional periodical of high standing, and one apparently appreciated by its readers, judging from its relatively long five-year publication run. However, despite public interest, the number of subscribers was probably not sufficient to sustain the journal's existence.

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