

Editorial

Dear readers,

Warmly welcome to Volume 104 of *Svensk tidskrift för musikforskning / Swedish Journal of Music Research (STM-SJM)*! The volume includes six peer-reviewed scholarly articles on widely different topics, in addition to twelve reviews of books on music, scholarly works as well as other relevant literature. In addition, we are pleased to present a re-view in a different sense, a look back on the origins and beginnings of the annual Swedish national music research conference, ‘Musikforskning idag’ (Music research today), which has also been important to this journal, in that several articles published in *STM-SJM* began life as paper presentations in ‘Musikforskning idag’. The author, Gunnar Ternhag, professor emeritus of musicology, initiated these conferences in the late 1990s when he served as chair of the Swedish Society for Music Research.

But let us return to the articles in the present volume. *Håkan Lundström* contributes a study of Carl August Sandstén, entertainer and composer of popular songs, active in south-east Sweden in the 1870s. Lundström discusses Sandstén’s activities and strategies in his combined roles as singer-songwriter, entrepreneur and publisher of broadside chapbooks. His songs were often inspired by recent events or directed towards specific target audiences. The author suggests that the widespread use of the barrel organ (the instrument that Sandstén used to accompany himself in performing) may have influenced the prevalence of a limited number of songs in major keys typical of the folk repertoire of the day.

Andreas Helles Pedersen presents a history of the digital music archive of the Danish Broadcasting Corporation (the Danish public service radio company). The article offers unique insights into the inner life of this database and the opportunities its metadata provides for human-machine interaction and the creation of a non-linear approach to music history – opportunities, however, not (yet) available to the public. The article is perhaps of special interest to Swedish readers, since Swedish public service radio has chosen a quite different path, largely relying on an external commercial actor (Spotify) for its digital library.

Jonas Lundblad offers an in-depth study of the French philosopher Gilles Deleuze’s understanding of the composer Olivier Messiaen. Messiaen is mentioned and discussed in several of Deleuze’s writings, especially the famous *A Thousand Plateaus* (co-written with Félix Guattari). Deleuze’s focus is, however, less the actual music than the composer’s ideas on musical composition, expressed in his writings and including well-known elements such as rhythm, birdsong and tone colour. Lundblad discusses Messiaen’s significance to Deleuze’s thinking on music in relation to the influence of the leading post-war avant-garde composer Pierre Boulez. He finds that Deleuze’s reception of Messiaen adds an ecological dimension to the Boulezian modernist outlook.

Editorial

In recent decades, music theory and analysis has broadened its domain, being no longer confined to Western classical music. However, this development is not without its problems. *Fredrik Lidin* sees traditional analytical methods as not genre-neutral but rather tailor-made for Western classical music based on the major scale. A consequence of the use of such analytical tools for genres such as rock, pop and jazz, with their subgenres, is that harmonic features quite ‘normal’ in their stylistic context, tend to be treated as deviations or anomalies. Lidin, therefore, proposes and demonstrates a new graphical tool for harmonic analysis, called *harmonic shapes*, which, according to the author, offers a ‘chaos of possibilities’ equally well suited to the analysis of widely different harmonic styles.

Staffan Albinsson has studied the professional career and activities of the unmatched star singer of the nineteenth century, Jenny Lind, from an economic-historical perspective. He examines her incomes at different stages of her career (of astronomic dimensions for her time) and discusses the nature and extent of her ever-growing involvement in various charitable activities, including generous donations for both social and artistic purposes. The author argues that Lind’s world-wide fame and financial position should not be compared to that of present-day opera singers but rather to artists such as Rihanna and Taylor Swift.

Ann-Marie Nilsson presents a thorough study, based on a wealth of archival material, of the types of brass instruments used in Swedish cavalry bands in the first half of the nineteenth century. This was a period of transition, from natural instruments (horns and trumpets) with their limited possibilities, to keyed and, later, valve instruments. This development was partly driven by the fact that the duties of military musicians were not confined to signals and marches but also included performances of ‘civilian’ music, such as arrangements from popular operas. The author emphasises that ‘old’ and ‘new’ instrument types were in parallel use in the same bands during several decades.

* * *

In 2022, we have had the pleasure of welcoming a new member of the editorial team, Carl Holmgren, senior lecturer in music education at Umeå University, but with research interests extending to other musical disciplines combined with a solid understanding of the more technical aspects of scholarly publishing.

As we write this, we find ourselves in the midst of the exciting process of joining the new online national platform for open-access journals, run by the National Library of Sweden. This is a major organisational change that fundamentally affects the various processes involved in the production of *STM-SJM*. To begin with, our online home will be the National Library’s platform ‘Publicera’ (<https://publicera.kb.se/>). All exchange of information and comments between the editors and other parties involved, such as authors, reviewers, and others, will take place through the platform’s online system for submissions and reviews.

'Publicera' is based on Open Journal Systems (OJS), a free and open-source manuscript management and publishing system used by journals worldwide.

This will considerably facilitate internal and external communication for all parties. Moreover, articles will be assigned a permanent identifier in the form of a DOI number, making them easier to find. This means that our journal will meet current international standards for open-access scholarly journals. The system also provides readers of the journal with the opportunity to register in order to be informed of the publication of new articles and other materials. You will, of course, still be able to access the journal via the old website, where the database with earlier issues, from the start in 1919, will remain, at least for the time being.

The existence of a journal such as *STM-SJM* is dependent on the unpaid work of many, some of them mentioned by name in the journal, such as authors of articles and book reviews, but also others, first and foremost our anonymous reviewers, whose work remains essential for maintaining and developing the scholarly quality of the journal. We are immensely grateful to all those who have joined in our efforts to make *STM-SJM* meet the highest standards of musical scholarship. Our thanks are also due to NordForsk, the Royal Swedish Academy of Letters, History and Antiquities, and the Royal Swedish Academy of Music for their financial support.

Sverker Jullander, editor-in-chief

Sven Bjerstedt, editor

Carl Holmgren, editor

Eva Sæther, editor