

# Editorial

Dear readers,

Welcome to Volume 105 of *Svensk tidskrift för musikforskning / Swedish Journal of Music Research (STM-SJM)*!

Among the many events in 2021 celebrating the 150th anniversary of Wilhelm Stenhammar was a scholarly symposium, ‘New Perspectives on Wilhelm Stenhammar’, which took place in Gothenburg 11–13 November 2021. The symposium was organized in collaboration between the Royal Swedish Academy of Music, the Academy of Music and Drama at the University of Gothenburg, and the Swedish Wilhelm Stenhammar Society, with financial support from Riksbankens Jubileumsfond (The Bank of Sweden Tercentenary Foundation). The presenters at the symposium were invited to submit expanded versions of their papers to this journal, and we are pleased to be able to present seven such articles, which form the main content of this volume. The articles reflect the wide spectrum of approaches to Stenhammar that were addressed in the symposium, ranging from in-depth analysis of individual works to broad socio-musicological study.

The study of Wilhelm Stenhammar and his music operates under rather special conditions. Previous research on the composer rests largely with one man, Bo Wallner (1923–2004), Professor of Music History at the Royal Swedish College of Music, whose monumental three-volume study of the composer and his time (*Wilhelm Stenhammar och hans tid*, 1991) remains one of the greatest achievements of Swedish musicology, to the extent that it for a long time worked as a hindrance rather than a stimulant for others to engage in scholarly work on this composer. It is therefore all the more gratifying to note that now, more than thirty years after the Wallner triptych, this ‘block’ can be considered removed. Nevertheless, any music scholar venturing into the field of Stenhammar research will find themselves obliged to build on and relate to Wallner’s work, by supplementing, modifying, or questioning his findings, applying new methodologies to the same material, etc. In this volume, the reader will find many interesting examples of new approaches to research on Stenhammar.

The impetus to a new, post-Wallner approach to Stenhammar studies came not from inside Sweden but from Germany, with the 2001 doctoral dissertation of *Signe Rotter* (later *Rotter-Broman*), who has remained a leading Stenhammar scholar and who was also instrumental in the planning of the 2021 Stenhammar symposium. Her contribution to this volume quite appropriately takes an international perspective on Stenhammar, considering him as a European modernist. Rotter-Broman argues for an understanding of musical modernism as linked to the composer’s ‘temporal self-reflection’, his understanding of himself as a modernist. This self-reflection of Stenhammar’s, in conjunction with his European, but also Nordic, outlook, serves as an

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analytical tool in the reading of the finale of his Third String Quartet that concludes the article.

An international perspective is also present in *Daniel Grimley's* contribution, an in-depth – but also context-oriented – analysis of the *Overtura* of Stenhammar's Italy-inspired orchestral *Serenade*. The author argues that, inseparable from the presence of the South European landscape, the music is also imbued with a strong element of affect: mood, atmosphere or *stämning* (a Swedish word with multiple connotations, often used in discussions of [musical] art in Stenhammar's time, also by himself). As Grimley puts it, the article sketches 'an affective methodology for interpreting Stenhammar's work'.

As in the two preceding articles, geographical aspects are present in *Annika Lindskog's* contribution, but here even more pronounced: 'place' is a key concept in her article. The point of departure is three songs by Stenhammar set to poems by Bo Bergman, in which 'place' takes on different meanings and connotations: a forest flower representing the specifically Swedish relationship to nature; a cityscape (Stockholm) with sounding echoes of the 18th-century singer-songwriter Carl Michael Bellman; and 'home' as opposed to increasingly hostile surroundings. Using the songs as examples of the close relationship between music and place, Lindskog, a scholar of literature as well as of music, demonstrates how the poet and the composer engage in artistic 'place-making'.

*Christina Ekström* presents a biographical study on Wilhelm Stenhammar's father, the composer and architect Per Ulrik Stenhammar, well known in both these capacities in his day but later naturally overshadowed by his famous son. P. U. Stenhammar was part of an upper bourgeoisie circle in Stockholm with Low Church leanings, which influenced his work, in which sacred repertoire had a prominent place, alongside, for example, chamber music. Today remembered mainly for a couple of solo songs, he also composed in larger forms, including oratorios. The article focuses on Stenhammar Sr's different musical roles as composer and performer, his religious and secular musical environments and his music aesthetic ideals.

*Anne Reese Willén* has mapped the public musical life of Stockholm from mid 19th century until Wilhelm Stenhammar's move to Gothenburg in 1907, in terms of leading musicians, institutions, venues, and the relationships between them. Her research is presented not only in words but also in 'network graphs' derived from a database of concerts and other public musical events during this period. Special attention is given to Stenhammar's musical networks in the beginning of his career. Reese Willén argues that, contrary to what has been assumed, chamber music was a normal part of musical life in Stockholm even before the debut of the Aulin Quartet, with Stenhammar as its 'fifth member' from the 1890s.

*Dan Olsson* discusses the role of folk music in Stenhammar's professional life and especially his relationship to the budding folk music movement, a relationship clearly more distant than that found among fellow artists such as Hugo Alfvén and Anders Zorn. The author concludes, however, that Stenhammar may have taken a greater interest in folk music than is usually supposed, and points especially to the fact that

Stenhammar actively and in different ways encouraged the use of modern recording equipment for the assembling and scholarly study of folk music.

It has been generally assumed that Wilhelm Stenhammar, as Kapellmeister of the Gothenburg Orchestra Association (today the Gothenburg Symphony Orchestra), initiated the founding of the Association's orchestra school (today the Academy of Music and Drama at the University of Gothenburg). *Anders Carlsson* has studied available sources in search of evidence of Stenhammar's involvement in the creation of the school, but has found nothing to support this assumption; the idea of a school seems to have been formed within the Association's governing board, in order to fulfil several wishes, including an increase in the size of the orchestra and a more regular income for its members. At the same time (1916–1917), another problem was solved, when Wilhelm's cousin, Elsa Stenhammar, offered to transfer her own choir school as well as her own choirs to the Association, a generous (but for a long time unrecognized) move that provided the Gothenburg Orchestra Association with its own high-quality Concert Hall Choir.

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In addition to the Stenhammar section, the present volume also includes three articles on other topics.

*Michael Talbot* has studied an anonymous manuscript in the Wenster collection in Lund University Library and has been able to attribute it to the Italian 18th-century composer Antonio Lotti, employed at the Dresden court. The manuscript consists of parts to a concerto for oboe and orchestra. The form is unusual for a concerto: each of the movements is conceived in three sections, as in a da capo aria. The author shows that the music is actually arranged from three opera arias by Lotti and concludes that the arrangement was made by the composer himself, since Lotti's only other known oboe concerto, unusually, uses the same 'aria' form in its three movements.

*Liisamajja Hautsalo* and *Heidi Westerlund* present a case study of 'local opera', that is, a music drama written and performed by local forces and whose subject matter has a connection to the region. In the case studied, the Kymi River opera, the theme is taken from the local history. Using Christopher Small's concept of 'musicking', the authors focus on the creation or restoration of local identity and place memory through the work with the opera. At the same time the project helps fulfil goals of cultural and educational policy while also providing equal opportunities for participation. Accordingly, the political nature of local opera is emphasized.

*Mischa van Kan* discusses electronic (electroacoustic) music in terms of cultural heritage, based on written sources and interviews with staff members and users of Elektronmusikstudion (EMS) in Stockholm. While this genre of music was from the beginning considered by its practitioners and others as the music of the future, there is today an increasing, though not universally embraced, awareness of the heritage aspect; an example of this is the renewed interest in previously discarded technical equipment. Although today's composers and sound artists may not always think in terms of heritage during their own work in the EMS studio, the author concludes that reflections on the

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past may influence the creative work while also contributing to a broader, many-faceted historiography of electroacoustic music.

In addition to the ten articles presented above, this volume also includes five reviews of books on various topics: a pioneering female Danish musicologist, critical music pedagogy, recordings of tradition-bearers of Swedish folk music, the economic history of the Royal Swedish Academy of Music, and the question of what is ‘Nordic’ in the music of the Nordic countries.

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Thanks are due to all contributors to this volume: authors and book reviewers but also reviewers of another kind, the ca. 20 anonymous scholars who have contributed their expertise aiding us editors in selecting and preparing manuscripts for publication. We also wish to thank the Royal Swedish Academy of Letters, History and Antiquities for their financial support.

*Sverker Jullander*, editor-in-chief

*Sven Bjerstedt*, editor

*Carl Holmgren*, editor

*Eva Sæther*, editor

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The present volume of *STM-SJM* is the last in which Sven Bjerstedt and Eva Sæther serve as co-editors. I wish to thank them most sincerely for their much-appreciated work with the journal and their contribution to the excellent team spirit of the editorial staff. Special thanks to Sven for assuming the main responsibility for the book review section.

*Sverker Jullander*