

# *As you like it* in Gothenburg 1920

## Wilhelm Stenhammar's incidental music in interaction with play, place and pastoral concerns

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Large, it must be, the theatre, so that there is room, affordable room for all; simply and without unnecessary glitter must the house rise up so that even the humblest of citizens will dare to enter; simple and clean must also the auditorium be, free of distracting ornaments, so that nothing, nothing may divert attention from the art.<sup>1</sup>

In 1909, the Gothenburg newspaper *Handelstidningen* initiated a discussion on whether the city ought to install its own permanent theatre, and if so, according to which principles. The questions were phrased as enquiries into whether or not the 'theatre situation' in Gothenburg could be considered adequate, and if not, what steps might ideally be taken. The paper invited a range of high-profile individuals to give their views, including the composer and the Gothenburg Symphony Orchestra's chief conductor, Wilhelm Stenhammar. The quotation above is part of Stenhammar's response, which not only voiced unequivocal support for a permanent theatre but also went quite far in outlining what it should be for and how it should operate. For Stenhammar a theatre needed to serve two purposes: the integrity of art, and the accessibility of that art to a broad section of society. Some of his rhetoric incorporates a critique of the theatre scene in Stockholm, which he thought decadent, lacking in artistic principles, and elitist.<sup>2</sup> The rivalry between the capital and the second largest city is not insignificant here, as part of Gothenburg's aim was to improve on the conditions afforded the arts in Stockholm, and in the process establish that Gothenburg, as a localised entity, could rival the capital both artistically

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1 'Stor skall teatern vara, så att där blir plats, och billig plats för många, enkelt och utan prålände grannlåt skall huset resas, så att äfven de ringa i samhället skola våga sig därin, enkelt och rent och utan störande prydnader skall äfven åskådarerummet vara, ty intet får vända uppmärksamheten från konstväcket [...].' (Wallner, 1991, Part II, p. 591; in part also in Nolin, 1991, p. 14.) All translations from Swedish are, unless otherwise stated, the author's.

2 For a comprehensive account of these debates, see Nolin (1991) and Wallner (1991, Part II, pp. 586-603). Nolin quotes Stenhammar extensively on his critique of Stockholm as a cultural centre consisting of private theatres offering low comedy of little artistic value on the one hand, and the glittering façade of the Royal Dramatic Theatre, where less immaculately turned-out visitors might feel unwelcome, on the other: 'Stockholm har sin försumpade opera, Stockholm har vidare ett meningslöst antal privatteatrar, där dåliga operetter, slippriiga franska farser, den renaste idioti och den snuskigaste sängkammardramatik utgöra stommen i repertoaren. Stockholm har slutligen dramatiska teatern. Skinande vit och förgylld, dyrbart smyckad och pyntad, så att en fattig stackare skäms för sin inte aldeles nypräссade kavjakostym, när han ska stiga därin.' (Nolin, 1991, pp. 13-14)

and socially. This aspect, if perhaps of only tangential relevance overall, nevertheless underlines one of the tenets that this article aims to explore: namely that art, as artistic endeavour, is not in itself an ephemeral or abstract practice but remains connected to specific places, and that both the contexts and conditions (in the broadest possible sense) of those localities are part of the creation of any artistic text.

The specific profile of the citizenry of Gothenburg also to some extent influenced the voices heard in the debate, and some of the developments that would follow. Gothenburg was a city of merchants, derived from its own historic development as a shipping and sea-faring centre. There was therefore a large enough group of local inhabitants with the economical means to support artistic ventures, and a long tradition of philanthropic agency. In addition, most of the members of this group had a very personal relationship with one or more of the arts and saw art, literature, theatre and music as something utterly essential to modern life.<sup>3</sup> Stenhammar was therefore not alone in lamenting the current lack of a stable and well-housed theatrical venture, though the views on how to promote such activity diverged somewhat. Although no direct decision was taken following the questionnaire and the resulting articles, a year later  *Göteborgs teaterförening* was formed, and when Gothenburg finally welcomed the Lorensbergsteatern in 1916 – although at this stage still entirely privately funded and owned by restaurateur Sophus Petersen – it did so with an approach that had been given time to be debated and developed in the public sphere for several years previously.

Lorensbergsteatern was referred to as 'Sveriges modärnaste teater' ('Sweden's most modern theatre') by its contemporaries.<sup>4</sup> At 59 metres long and 30 metres across, it was at the time the second largest in the country, and could seat up to 1000 people, with 'excellent' views from all seats due to the steep rise of the auditorium. From the outside it appeared 'modest yet monumental', with money spent more on making both auditorium and stage technology the most modern possible than on any lavish exterior. It had a permanent rotating stage, with modern, so called 'horizontal lighting' for maximum light-effect, and an orchestra pit which could be expanded to hold an orchestra of up to 70.<sup>5</sup> Its first artistic director was Mauritz Stiller, and the opening play was August Strindberg's *A dream play*, a choice which gives an indication of the direction in which it was hoped the theatre would develop. In 1917 a local limited company formed (*Aktiebolaget*

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3 'Vi behöva frihamnen *och* teatern' ('we need the free port *and* the theatre'), as Stenhammar put it (emphasis original). See Nolin (1991, p. 11) for a more extensive discussion around the social make-up of Gothenburg at this time.

4 Article title in *Svenska scenen*, 1916:26, also used as chapter heading by Stribolt (1991, p. 20). Pär Lagerkvist, author, poet and later theatre critic, also called Lorensbergsteatern 'denna helt igenom moderna scen' ('this thoroughly modern stage'). Quoted in Lagerroth (1978, p. 61).

5 See Stribolt (1991, pp. 20–41) for a full discussion of the building, its stage and technical aspects.

*Göteborgs Teater*), with the aims to 'nurture and secure dramatic art [in Gothenburg]',<sup>6</sup> and when Petersen was no longer able to finance Lorensbergsteatern, a private initiative (of which Stenhammar was part) secured donations for continued operation.

It is for this theatre that Stenhammar wrote the incidental music to Per Lindberg's production of Shakespeare's *As you like it* in April 1920, and on which this article centres. Lindberg had taken over as artistic director from the 1919–20 season and had brought in both the exceptionally talented scenographer Knut Ström,<sup>7</sup> as well as Wilhelm Stenhammar as musical director, to the artistic team.

Wilhelm Stenhammar (1871–1927), a prolific composer as well as pianist and conductor, counts as one of the most significant figures in Swedish musical history. He was especially central to musical life around the turn of the century and into the early twentieth century. Stenhammar's own education was both solid and broad, including training in Berlin, and he collaborated actively with many contemporary musicians (most notably as pianist with Tor Aulin's string quartet). His compositional output encompasses chamber and piano music, choral and solo songs, as well as large-scale orchestral repertoire (including two symphonies), music for seven plays, and two operas. He was both a choral and orchestral conductor, and arrived in Gothenburg as Artistic Director of the Gothenburg Symphony Orchestra (*Göteborgs orkesterförening*) in 1907 – a post he would keep until 1922.<sup>8</sup>

Stenhammar had already composed incidental music to *A dream play* in 1916,<sup>9</sup> and in 1919 Lindberg and Stenhammar worked together, first on a new play by Hjalmar Bergman, *Lodelezzi sjunger*, again with stage music by Stenhammar, and later on Gluck's *Orpheus and Eurydice*. The latter production was regarded as a first step towards the new expressions the Lorensberg team were seeking, and it enjoyed great success – turning into such a significant and inspiring event in the cultural life of the town that another musical production for the end of the season was considered. Although another opera would have been their first choice, local circumstances prevented it. The theatre had actors to hand, but no singers, and the cost of hiring was ultimately too prohibitive for local conditions and limitations in possible revenue. Instead, and in full accordance with the kind of dramatic art Lorensbergsteatern wished to engage with as a serious and relevant theatre, the choice fell on Shakespeare's play *As you like it*.

Bo Wallner, one of the foremost scholars on Stenhammar, suggests that this particular Shakespeare comedy might have been chosen because it seems to 'demand' music, and

6 'vårda och trygga den dramatiska konsten' (Nolin, 1991, p. 15).

7 For more on Knut Ström, see von Rosen (2010).

8 For a summative biography and list of works, see for example Rotter-Broman (2014).

9 See Björnberg (2016) for further discussion on this music.

therefore lends itself particularly well to a project which is fundamentally theatrical but in which a high degree of musical expression and involvement could be incorporated. Stenhammar's music for the production consists of 24 pieces, mostly quite short and composed to fit with, around, and in addition to both text and action. It is scored for a small chamber orchestra of six strings, woodwind, horns, trumpets (plus four ceremonial trumpets), harp and one large drum. The score in manuscript form (it has never been published) has precise instructions in Stenhammar's hand for where in the play the music occurs, and also often pertaining to how it should be played and from where it should sound.<sup>10</sup> In pre-performance comments on the production, Per Lindberg drew attention to the fact that the orchestra sits 'not in its usual place' but is 'scattered around', so as to make the music sound 'as if it was coming from inside the forests and reverberating across the vast open spaces' (1941, p. 144).<sup>11</sup> Much of the time, however, the main body of the orchestra stays in a designated place in the middle of the stage, in a slightly lowered area, hidden in the first scenes behind a staircase which impersonates the court setting, and then behind a small grassy hillock.<sup>12</sup>

Wallner also likens the Lorensberg production of *As you like it* with a 'Gesamtkunstwerk' – not so much along Wagnerian principles, but in reference to the degree of co-creativity between the director, scenographer and composer-conductor which seems to have infused the production's shape and expression (Wallner, 1991, Part III, p. 342). Lindberg was a young and modern director, already well acquainted with new approaches and techniques for the theatre from both Sweden and abroad, including those of Max Reinhardt.<sup>13</sup> His ideas of a theatre, in which the focus is on the ensemble play and on the integrated relationship between all components of the production, seem to have guided the work of Lorensbergsteatern, and are also highly relevant for analysing and interpreting Stenhammar's music for this play.

The music seems in many ways well established as an integral part of the play from the outset, suggesting not least through its physical position an integrated narrative

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10 The handwritten score, which will be referred to throughout the article, is kept by The Music and Theatre Library of Sweden, Stockholm, together with a stage plan drawn by Stenhammar and notes on each scene by Per Lindberg (Hdskr. 295:7). Warm thanks for assistance with access as well as kind permission to reprint the stage plan (Illustration 1).

11 'Orkestern sitter inte på sin vanliga plats – den är spridd vida omkring och dess musik skall liksom tona inifrån skogarna och utöver vidderna.' The pre-performance introduction was published in the magazine *Mellanakt*, which Lorensbergsteatern produced on Lindberg's initiative in six issues 1919–20 with an aim to present upcoming performances as well as engage with various artistic debates and discussions.

12 Stenhammar's Swedish original in the manuscript reads: 'Central klangkälla i en försänkning midt i scenen. (Försänkningen maskeras i de första scenerna af den höga trappupbyggnaden, sedermera af den genom hela stycket kvarstående gråskullen.)' See Illustration 1.

13 For more on Per Lindberg, see for example Bergman (1966, pp. 503–547, especially pp. 535–544), Romdahl (1944), and Lagerroth (1978).

involvement. It is an involvement in which its role and voice lie, this article will argue, as it helps to establish and interpret the play's and the production's connectedness to the conditions of specific places and spaces, while also phrasing, through its own expression, questions around modernity and pastoral ideals with which the play and production as a whole engage. It might be heard to connect to the locality of Gothenburg itself through Stenhammar and his very concrete role in the cultural life of the town (seen for example in the participation in the theatre discussions above, or highlighted in the title bestowed on him in 1916 as Honorary Professor at Gothenburg University College). It is also, and at the same time, physically linked to the performative space of Lorensbergsteatern with its specific layout, equipment and conditions, and the aural soundscape it creates for this space helps – to a considerable extent – to both narrate and perform the play. The juxtaposition between place as concrete and physically anchored on the one hand, and space as an imagined and sensed condition or emotional truth on the other, is a tension that runs throughout both play and performance. Considering (the) music as able to express and interrogate both of these will help our understanding of some of the seminal issues addressed by the text and the production.

### Setting scenes: to the forest

*As you like it* opens in the household (whereabouts unspecified) of Oliver, the oldest son of Sir Rowland de Bois. There we first meet Orlando, who is 'rustically kept' (i.e. not educated or trained) by his older brother before being banished from the household altogether. He heads for the court of Duke Frederick, who in turn has usurped his older brother Duke Senior and driven him away. At Duke Frederick's court we also meet his daughter, Celia, and her beloved cousin, Rosalind, the daughter of Duke Senior. After a wrestling match both Orlando and the two cousins flee or are banished respectively (and separately) to the Forest of Arden, where the rest of the play takes place.<sup>14</sup>

In accordance with the theatrical aims of the first act, Stenhammar's opening music, the 'Intrada', aims to establish a location and set up the narrative. It does so with startling immediacy: two ceremonial trumpets enter the auditorium from the right and open a fanfare. They are echoed after four bars by two further trumpets appearing on the left, answered with a contrasting theme by horns on stage. The trumpets then move forward through the auditorium and up onto the stage, continuously in dialogue with the horns

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14 As far as can be established, it is assumed that the Lorensberg production adhered relatively faithfully to the original text, as translated by C. A. Hagberg in 1864, with a few editions (there appears to be a cut of scenes 2 and 3 in Act II, and a re-ordering of the following scenes [scene 5 before 4 and 6 jointly], as well as a late cut of Act III, scene 1 as the change of scenery could not be achieved swiftly enough [see Stenhammar's note at the end of the manuscript]). For simplicity, the English names will be used throughout the article when referring to characters in the play.

already on stage, and deliver their full final fanfare-like sequence from the stage, facing out onto the auditorium. As the curtains part, the trumpets also leave the stage, opening up the scene for the start of the action they have just heralded.

With this brass opening, Stenhammar not only introduces and announces two very significant instrumental voices in the production but also creates an aurally delineated place for the play in which to unfold. The fanfares by the ceremonial trumpets relate very closely to the court setting through connotation, and function well as shorthand for characteristics based on established structures, ceremony and hierarchy. In that sense they announce a closed space, defined and limited by regulated confines – both physical and behavioural, and further enforced in the way they take charge of and dominate the auditorium – and set up the ante-space to the un-regulated forest-life to come as Shakespeare's text itself does. The echoes, or rather pre-echoes, of that forest-space are heard in the responding horns, sounding from the stage and anchoring the sound as it moves across the auditorium. While the trumpets employ rigid-sounding figures of repeated notes and intervals circulating within the chords of the tonic and the dominant, advocating in turns the 'home' note of E $\flat$  and its bright fifth (B $\flat$ ), the horns seem to respond with an alternative sonority from the stage as they introduce the subdominant, lingering on their first note (A $\flat$ ) as if to emphasise its contrast. The effect is further underscored by the subsequent reinterpretation of A $\flat$  as the fifth of D $\flat$ , a move that brings a modal inflection to the 'Intrada'. (Figure 1.<sup>15</sup>)

**Act 1. Intrada.**

The musical score for 'Act 1. Intrada' is presented in three systems. The first system is for 4 Trumpets, with a treble clef and a dynamic marking of *f*. The melody consists of eighth-note triplets and quarter notes, primarily using the notes E $\flat$  and B $\flat$ . The second system continues the trumpet part with more complex rhythmic patterns, including sixteenth-note triplets. The third system shows the horn part, which begins with a sustained A $\flat$  note, then moves to a D $\flat$  note, and finally plays a short melodic phrase. The horn part is also marked with a dynamic of *f*.

Figure 1.

15 All musical examples have been transcribed to sounding pitch for ease of reference.

The trumpets' appearance in the auditorium has the further effect of claiming the *whole* theatre, including the audience, as a stage, as well as causing the music to inhabit the very concrete space of the theatre itself. And there are further, very tangible and physical connections here between this specific room and the music. They are articulated most directly in the stage sketch Stenhammar drew alongside the manuscript of the music (see Illustration 1), as well as in the detailed directions for place and movement of the instruments that occur within the musical score itself. Furthermore, during the compositional phase, Stenhammar often sat in on the rehearsals, following text and acting, and moulding the accompanying music very directly into this specific interpretation of the text – thus further connecting it with the particular time and particular place of this production.<sup>16</sup> The opening music then, apart from setting up a place of action and a sonoric space, from the outset also establishes itself as an active co-narrator, while the dialogue between trumpets and horns also hints at some of the tensions both play and music will explore as the production develops.

After the introductory act, *As you like it* is played out in a forest-scape. The location of the forest holds significant meaning in the play and is therefore worth examining. Believed to have been first performed at The Globe in 1599, Shakespeare's play is based quite closely on Thomas Lodge's prose romance *Rosalynde* from 1590, with some names altered and a couple of characters added. In *Rosalynde* the characters escape into the [Forest of the] Ardenne (now in southeast Belgium), which in Shakespeare's version has become the Forest of Arden.<sup>17</sup> The ancient Forest of Arden in central England is a real place, though already by Shakespeare's time it had been severely reduced to make way for habitation and cultivation. Maurice A. Hunt makes the connection that Arden was Shakespeare's mother's family name, and that choosing this particular setting imbues the forest in *As you like it* with a certain degree of nostalgia, a 'Warwickshire of Shakespeare's mind' (2008, chapter 4, pp. 77-103). Nostalgia is at its core a longing for something once possessed (or imagined) which is now out of reach and which is often very closely linked to a particular place. Hunt's argument draws on the distance between London, where Shakespeare was working, and the home surroundings of Warwickshire, a minimum of a 4 or 5 days' walk away. Seeing the named setting of *As you like it* as partially a nostalgic vision underlines its potential to be simultaneously a specific, concretised locality and a place primarily existing only in the mind, imbued with abstract

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16 Per Lindberg writes in his recollections (1941; edited in Nolin, 1991, p. 155) of Stenhammar that 'he sat in the auditorium with a stop-watch in his hands, capturing the moods and timing the intervals between lines and scenes, so as to carry one mood over to another through the music! ('han satt i teatersalongen med tidtagarur i handen, fångade stämningarna och tog tid på pauserna mellan repliker och scener, för att med musik föra över den ena stämningen till den andra'.)

17 The Lorensberg production, with Hagberg, calls it 'Ardennerskogen', thus confusing these two localities.

Shakespears "Som ni behagar"  
 Lorensbergsteatern 1920.

Hdskr. 295:7

Regi: Per Lindberg.  
 Dekorationer och kostymer: Nunt Kron.  
 Musik: W. Th. Herhammar.

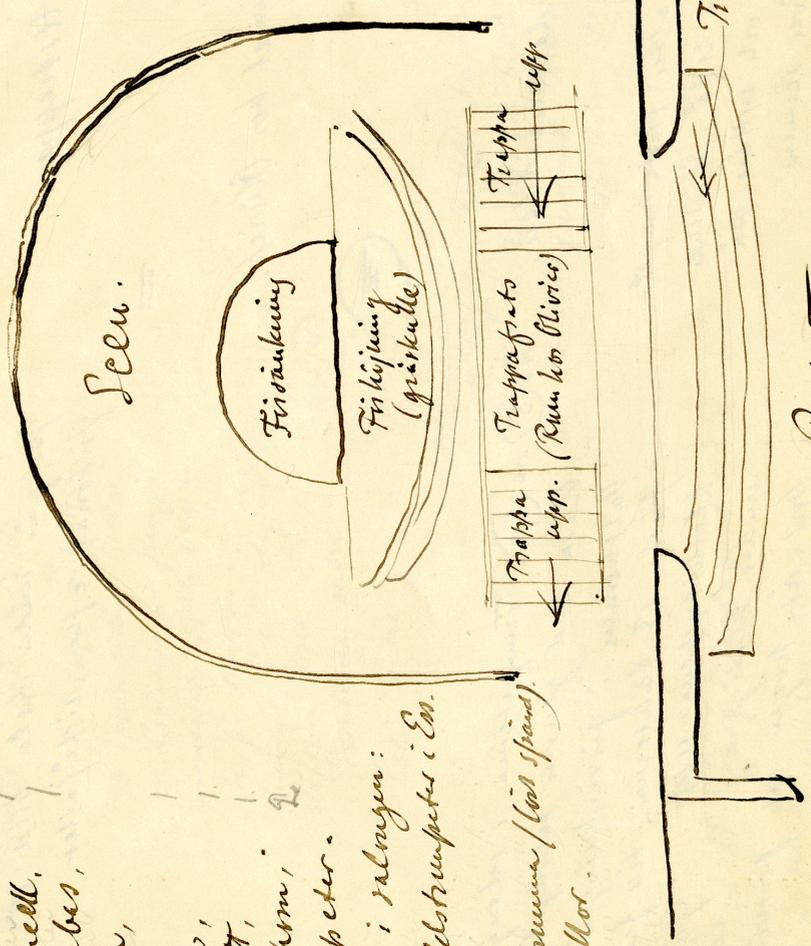
[Per Lindbergs och W. Th. Herhammars  
 musik- och kostymteckningar till  
 Shakespears "Som ni behagar"]



Instrumenter:

- 2 violiner,
- 2 altvioliner,
- 1 violoncell,
- 1 kontrabas,
- 1 baspa,
- 1 flöjt,
- 1 oboe,
- 1 fagott,
- 3 valthorn; 2
- 2 trumpetor.

Denutom i salongen:  
 4 hårbållstrumpeter i Em.  
 på scenen  
 1 stor trumma (lös spänd)  
 för skällor.



Parkett

Illustration 1. Stenhammar's stage plan for *As you like it* at Lorensbergsteatern. The Music and Theatre Library of Sweden, Hdskr. 295:7.

## Murikregi:

Central klauvskälla i en försvärning mitt i scenen.  
[Försvärningen maskeras i de frösta scenerna af den  
högst bebyggade byggnaden, sedd ur en af den genom  
hela stycket kvarstående gräskullen:]

## Akt I.

### Intrada.

Risolden (i kortym, agerande) i  
salongen, valthornen uppe på scenen  
(fälld sida).

### Bild I. Rum hos Olivier.

(Malesper, Akt I. scen 1.)

Efter vidafaller under ordkorningen  
frumvigler och frumputfanter orai-  
erande ad libitum brötning fanfarer  
i n: 2 på scenen under knappen  
vill venster.

conditions – the forest as a 'hypothetical' space. It also highlights the function of distance, of Warwickshire or Arden as 'not here'. The setting of *As you like it* then becomes primarily 'somewhere else', an otherworldly place, somehow separate or different from our own present existence. As such it might function as a play-room for trying out new or different actions and approaches, and this relates closely to how the play itself emphasises its own theatricality and 'hypotheticality': its potential character as a wedding play enables it to foreground its own sense of spectacle, and from the title onwards it plays with similes and potentials.<sup>18</sup>

Hunt's paralleling of the play's Arden with Shakespeare's Arden also extends to emotional and spiritual conditions of the (or a) place, understanding it as an expression of a 'longing for [his] origins, where he first lived and first met the world' (2008, p. 79). This, I think, is an attempt at localising, in an almost overly concrete way, the specific place to which to tie, or anchor, the play, and the play itself seems to resist such validation. It would of course lose much of its universality if it was to that extent reliant on a connection with one specific place only, but the tensions between denoted places as carriers of particular meaning and 'unspecified', hypothetical spaces as enabling universal questioning, are nevertheless relevant here.

As Rosalind and Celia determine to set out for Arden, disguised as men, Rosalind closes the first act with the lines: 'Now go we in content / To liberty and not to banishment' (Act I, scene 3, lines 141-142).<sup>19</sup> In the translation by C. A. Hagberg, which was used for the Lorensberg production, a slight shift in nuance has occurred, and the phrase (in re-translation) is rendered as: 'So let us set forth without falsehood / to freedom and not to slavery' ('Så låt oss tåga utan hyckleri / till frihet hän och ej till slaveri'). The contradiction of Rosalind and Celia setting out 'without falsehood' while dressed and attempting to pass themselves off as men seems here not to have been of particular concern, nor any compromise perceived in 'freedom' or 'liberty' in the concealment of certain aspects of their individual identities. This points to a conceptualisation of 'true' existence which is focused less on individual characteristics than on the removal of the societal structures that are being left behind in the transfer from urban to natural locales. Location, and agency within that location, then becomes the determining context and condition for such exploration.

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18 See for example Watson (2006), particularly chapter 3, 'As You Like It: Simile in the Forest'. In Watson's words, '[t]he remarkably extensive use of "if" in *As You Like It*, is another way Shakespeare signals that all the world's hypothetical' (p. 101).

19 When discussing and referencing the play in Shakespeare's original, all quotations are taken from and references given to the Royal Shakespeare Company (RSC) edition from 2010, edited by Jonathan Bate and Eric Rasmussen, as listed in the bibliography. All Swedish translations used are from C. A. Hagberg's 1868 translation, unless otherwise stated.

For the closing of Act I, as the play prepares for the transition to the Forest of Arden and its enabling set of locations and conditions, Stenhammar originally composed a lilt-ing violin solo melody, which with a settled d-minor tonality and brief phrases would have expressed little more than melancholically tinged uncertainty. This section was however removed when a late cut in Act III left Stenhammar's original No. 12 redundant, and he instead decided on using it here.<sup>20</sup>

No. 12 is more elaborate than the original violin solo it replaces, as it rushes in with upward pizzicato figures (cued as starting at curtain fall, immediately after Rosalind's last stanza), then settles on an energetic string accompaniment (Figure 2a, bars 9 and 10) over which a wistful, and rather melancholic melody in the first violin floats (Figure 2b). The agile strings at the opening might suggest energy, liveliness, and fun, foreshadowing the action and games which will be played out in Arden over the next few acts. The contrasting solo line can be perceived as carrying a somewhat more pensive and perhaps undecided shade. It contrasts extended held notes and slow triplets with occasional ornamental semi-quaver turns, and might be heard to suggest a space which is delineated by given perimeters but within which exploration is still possible. It seems first to 'mark' its outer boundaries (the octave As) but then starts exploring territory beyond them in the final repeat of the theme. That the boundaries are not quite set and might indeed be further explored is suggested by Stenhammar's subtle way of handling the harmony. While the pizzicato ostinato suggests d minor as the home key, though eschewing clarity by avoiding D as a bass note, the violin's melody suggests the Aeolian mode with A and E as rivalling key notes. E is given particular weight (thus sharpening the tonal opposition to the d-minor ostinato) in the final repeat of the theme, where the solo line rises beyond its former upper boundary (A) towards a high E. The following stepwise descent to E an octave below all but establishes a Hypoaeolian mode with E as key note – until the final, but far from conclusive, drop to A.

The result of all this tonal ambiguity – between the string ostinato and the solo melody, and within the solo line itself – is music that unsettles initially perceived or expected delimitations, and through modified sonorities and scope achieves a more nuanced expression. As *As you like it* develops, this instance of expanded (tonal) possibilities, coloured with shades of ambiguity and uncertainty, will be followed by others.

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20 In the manuscript, No. 12 remains as No. 12.

Nº 12.

Presto

Violins  
1  
Violas  
2  
Cellos

*pizz.*  
*f*  
*ff*  
*f*  
*ff*  
*f*  
*ff*

"etc in infinity" [continue repeating this under the violin solo]

*p*  
*p*  
*p*

Figure 2a.

*espressivo e con passione*

Solo Violin

*3*

Figure 2b.

## The Forest of Arden as locale

The beginning of Act II, and our first encounter with Arden, is again heralded by an 'Intrada' (No. 5). The trumpets have been moved to the balcony in the auditorium ('salongsvinden'), and the horns again answer them from the stage. This kind of 'sonorising' of the entire theatre space reinforces the extension of the proceedings on stage into the realm of the space of the audience and heightens their inclusivity, and functions as an aural re-enforcing of the actual and physical extension of the stage into the auditorium Lindberg had built for the production.<sup>21</sup> It also articulates the idea that the space of the forest 'denotes the theatre itself' (Fitter, 2010, p. 135), as both music and setting serve to fragment the boundaries between actor and observer, and re-draw them to enclose the whole theatre into this extended stage, this 'globe' in which the unfolding play-acting and testing of different realities (can) take place.

As if to further enact and underline the change of placement for the action to come, the horns gradually withdraw during their final extension to the 'Intrada'. Their disappearance is marked in the score and graded from 'still quite close' ('ännu tämligen nära') to 'disappearing' ('försvinnande') and 'far away, ebbing out' ('långt borta, förtonande'). If the ceremonial trumpets have close links with the court setting, in virtue of their connotations of function as well as through their declamatory, static and unadorned musical language, horns have long been fluently associated with forest pursuits (particularly in the German tradition) and their various connotations, and since at least Weber's *Der Freischütz* it has been possible to tie them to more pronounced ideas of specific places and geo-cultural denominations.

Horns can then be used as an easy shorthand for denoting particular types of environment, and in the opening to Act II, the joint yet separate appearance of trumpets and horns articulates the separation of the locales they represent, yet allows them to remain connected. While the aural declamations of the horns here serve to denote a new space, different from the court setting, by gradually disappearing once it has been established, they also intensify the present, and the action about to begin. Their disappearing sound seems to have drawn us in, and 'led' us to the forest. By taking their sound away, however, they also leave the stage expectant and focus the gaze on the impending narrative development.

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21 Lindberg expands on this connection in the pre-performance introduction in *Mellanakt*. He is aiming to achieve, he says, 'a special, gracious but fearless connection between actors/action and audience!' ('en alldeles speciell, graciös men oförfärad förbindelse mellan spelande och publik!'). He also draws parallels to how the play would have been performed in Shakespeare's time, 'down in the yard' ('nere på gården'), referring to the setting of The Globe. Quoted in Romdahl (1944, p. 53).

The stage is thus set for Duke Senior, who proceeds to direct our encounter with Arden. He opens the act by greeting his 'co-mates and brothers in exile' ('mina vänner, bröder i min landsflykt') and in an extended speech outlines the contrasting natures of the forest and the court existence:

<i>Hath not old custom made this life more sweet</i>	Gör vanan icke detta lif mer ljuft
<i>Than that of painted pomp? Are not these woods</i>	Än flärdens pomp och glitter? Är ej skogen
<i>More free from peril than the envious court?</i>	Mer fri från fara än det falska hofvet?
<i>Here feel we not the penalty of Adam</i>	Här känna vi blott Adams syndastraff,
<i>The seasons' difference, as the icy fang</i>	Årstiders vexling, såsom: vintrens isklor
<i>And churlish chiding of the winter's wind</i>	Och stormens vilda tjut och ilska gläfs;
<i>Which, when it bites and blows upon my body</i>	Men när han biter så att skinnet svider
<i>E'en till I shrink with cold, I smile and say:</i>	Och krymper hop af köld, jag ler och säger:
<i>'This is no flattery; these are counsellors</i>	Det är ej smicker; den rådgifvaren
<i>That feelingly persuade me what I am.'</i>	Mig säger midt i synen hvad jag är.

(Act II: scene 1, lines 2-11)

The speech serves on the one hand to emphasise the advantage of his and his retinue's present 'choice' (or circumstances), but also to qualify the juxtaposition between court and forest as settings and environments. Contributing to that contrasting and qualifying, the horns, as they retreated during the 'Intrada', left a short theme (in 6/8 and two parts, mainly parallel thirds and sixths) behind. It has a short upward trajectory first to a seventh, then, after a short circulation, up to the octave before coming back down to land on an open dominant. The phrase bounces upwards but descends more serenely, and although it is not convincingly in either a major or a minor tonality (ending on an open fifth), it seems to combine a certain clarity and openness again with a tinge of melancholy. (Figure 3.) For its position as an introduction to the forest-scape, and appearing as it does so directly adjacent to Duke Senior's introduction to Arden, we might consider this a 'forest theme': like the Duke, it articulates very distinctly a contrasting mood to the one the (court) trumpets expressed in their fanfares. The horns are more expressive and more flexible, incorporating more varied rhythmical patterns, but perhaps also communicating something partially less certain – the warmer sonorities come with what could be perceived as a more pensive mood, sounding out and containing more ambiguity than the bombastic trumpet phrases.

N<sup>o</sup> 5 (end)

(långt borta, förtynande) [far away, dying out]

Horns

dim.....

Figure 3.

The forest connection of this theme is further articulated in its next appearance as an introduction to Amiens' first song, 'Under the greenwood tree' ('Den som vid lummig stig'), which appears later in Act II. 'Under the greenwood tree' is the first song of five in the play. It is often suggested that *As you like it* calls for more music than most other Shakespeare plays.<sup>22</sup> But the function of the five songs, individually or collectively, is none the less ambiguous, as is to some extent also their character. David Lindley, in *Shakespeare and music* (2006, p. 140), juxtaposes the musical character of *As you like it* in general with what he calls the 'curiously inessential' quality of the songs. Of the five songs, the first two are performed by Amiens, a character with no further role in the play than to sing, a third by page boys, similarly without any other tasks, and the last two by hastily assembled and incidental crowds. The songs express no particular personality on the part of those who sing them, and can therefore be regarded as some of the purest examples of what Lindley refers to as 'performed' song in the whole Shakespeare canon (ibid.). Lindley's definition is based on a distinction between what he terms 'called-for' songs and 'impromptu' songs – the latter category referring to songs which can be regarded as continuation of speech or a further expression, and revealing something about the singer, while the former separates song and performer. Both Lindley and previously John H. Long, the latter in a substantial study of Shakespeare's use of music from 1955, consider these songs to some extent separate from the play and regard them as 'framed'. For Long, this refers to the way the songs are deliberately placed in individual short scenes – either, he suggests, to give prominence to them, or because they have been inserted at a later stage, once the play was already written (1955, p. 140). They are in this respect not 'essential' to the plot, but do, in Long's opinion, nevertheless 'fully exploit the dramatic situation the moment they occur' (ibid.). Lindley similarly notes that none of the songs 'directly advances the plot of [the] play', but considered as 'formal' songs,

22 Wallner suggests this might be why Lindberg and Stenhammar settled on it, as a 'musical' play in lieu of the full-scale opera that economics ruled out. Lindberg also, separately, makes a reference to Shakespeare's very 'musical diction' ('brett musikaliska diktion') in his introduction to the production in *Mellanakt*, and cites it as something 'new' for the actors to work with. Quoted in Romdahl (1944, p. 53).

they might be seen to contribute to the mood and character of particular scenes, condition our understanding of those they are being performed for, and work to define the society within which they function (Lindley, 2006, p. 168).

Part of the songs' perceived 'inessentialness' comes from the very loose way with which they are called for in the text. 'Under the greenwood tree' is only introduced by the word 'song' and seems ostensibly to be a musical act of Amiens (a Lord in Duke Senior's party) to entertain Jaques (*ibid*<sup>23</sup>) and others in their party. At the same time the song is clearly connected to, and an extension of, Duke Senior's speech in the opening act of the scene. It invites those who seek pleasure and ease to look for it in the forest, and those who wish to leave strife and worldly concerns to 'come hither'. In Hagberg's translation the greenwood tree has become a leaf-strewn path to a copse of linden trees, a surreptitious flagging of the geo-cultural difference in the landscapes involved. But Hagberg's 'välkommen' carries the same invitation to the place denoted as the English, an invitation that by the un-specificity of its recipients extends beyond the listening on-stage group to the full realm of the play as well as into the audience. While such performative outwardness opens up for audiences to participate more directly in the emotions a musical utterance might produce, it also enables a sharing out of issues with which it engages, and extends the scope for where they can be considered. The inclusiveness of Stenhammar's soundscaping of the performance as discussed earlier here reverberates against textual outward engagement and fore-fronting of the play's intentions, at a very fundamental level, of asking questions not only of itself, but of us, its audience.<sup>24</sup>

The invitation to the greenwood trees or linden copse very clearly distances its qualities from those of the rigid and regulated, urban existence:

<i>Under the greenwood tree</i>	Den som vid lummig stig
<i>Who likes to lie with me,</i>	Vill hvila sig med mig
<i>And tune his merry note</i>	Och sjunga dagen lång
<i>Unto the sweet bird's throat,</i>	Med fåglarna sin sång,
<i>Come hither, come hither, come hither:</i>	Välkommen, välkommen till linden!
<i>Here shall he see</i>	Han störd ej är
<i>No enemy</i>	Af andra här
<i>But winter and rough weather.</i>	Än vintren och skarpa vinden.

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23 The RSC edition has Jaques as 'a melancholy traveller', but the Lorensberg programme lists him as part of Duke Senior's retinue.

24 For an in-depth discussion of the various ways in which aspects of the play can be understood to have engaged very directly with its contemporary audience, see for example Fitter (2010).

<i>Who doth ambition shun</i>	Den som för bygdens frid
<i>And loves to live i' the sun,</i>	Försakar flärdens strid,
<i>Seeking the food he eats,</i>	Som skördar själf och sår
<i>And pleased with what he gets,</i>	Och nöjs med hvad han får,
<i>Come hither [...]</i>	Välkommen, välkommen till linden! [...]

(II:5, 1-7; 35-40)

Stenhammar's two-part introductory horn theme here seems to lead us into the forest and to a glade where rocking strings provide a lush meadow-like softness on which the song can recline.<sup>25</sup> The melodic material includes a slow, step-wise constructed arch for the verse, a slightly more energised introduction to the chorus, a single out-of-sequence minor chord to colour the word 'störd' ('disturbed'), and a final upward leap of a fourth to finish on, echoed a bar later by the horns (their single appearance in the song). For the second verse, Stenhammar adds a four-part male chorus, which enhances the harmony while repeating the word 'welcome', enveloping us in inviting warmth and drawing on a highly locally anchored tradition of male voice choral expression. (Figure 4.)

## Nº 6 (second verse)

Figure 4.

As the original text localises the setting of the scene through its greenwood (songs about which are of 'high antiquity' in England, according to Seng [1967, p. 10]), this version of the song places the Arcadian vision through both text and music in a local landscape, creating a sonic imprint of the pastoral idyll in the lushly lilting strings and gently minor-coloured harmony. Stenhammar thus underlines in the music the song's own rhetoric, which is to present an untroubled and comforting pastoral ideal.

25 In the score is a stage direction which indicates that everyone should be 'lying down'. This is not in Stenhammar's hand, however, but seems to have been added when the score was used for a later production (the writing is also in Norwegian, not in Swedish). This later production seems to have aimed at reproducing the original, however, as most of the additional other markings are transfers from Stenhammar's stage directions at the end of the manuscript, and includes the same cuts and reorganisations throughout. This particular stage direction seems further corroborated in a contemporary review by Isaac Grünewald, as quoted in Romdahl (1944, p. 55).

The next song, 'Blow, blow thou winter wind' ('Blås, blås du vintervind'), might be regarded as a kind of 'twin-song' to 'Under the greenwood tree', as it turns its summery lushness and ease to wintry hardship:

<i>Blow, blow, thou winter wind,</i>	Blås, blås, du vintervind!
<i>Thou art not so unkind</i>	Hur skarp emot min kind
<i>As man's ingratitude;</i>	Du också vara må,
<i>Thy tooth is not so keen,</i>	Så grymt du icke bränns
<i>Because thou art not seen,</i>	Som otacks plåga känns
<i>Although thy breath be rude.</i>	I själens djup ändå!
<i>Heigh-ho! sing, heigh-ho! unto the green holly:</i>	Hej ho! Sjung hej ho, hej ho i det gröna!
<i>Most friendship is feigning, most loving mere folly:</i>	Falsk är ju all vänskap, och fjollor de sköna.
<i>Then, heigh-ho, the holly!</i>	Vill slikt du ej röna,
<i>This life is most jolly.</i>	Så fly i det gröna!
<i>Freeze, freeze, thou bitter sky,</i>	Frys, frys, du vinterfrost!
<i>That dost not bite so nigh</i>	Så djupt ej tär din rost
<i>As benefits forgot:</i>	Som en välgärning, glömd.
<i>Though thou the waters warp,</i>	Mer lindrigt är ditt band
<i>Thy sting is not so sharp</i>	Af is kring haf och land,
<i>As friend remembered not.</i>	Än köld i själen gömd.
<i>Heigh-ho! sing, heigh-ho! [...]</i>	Hej ho! Sjung hej ho [...]

(II:7, 178-194)

Both these songs draw their imagery directly from the landscape and its changing seasons, but the protecting and nurturing summer forest has now become that harsh and bitter winter foreshadowed earlier. Architecturally sound-scaping this contrast, the vocal line of this song is more restless, combining angular leaps and running scale figures, 'chased' by shorter figures in the accompaniment. This song is also introduced by a short horn announcement, but this one is harsher and more uncompromising: an almost angry, unyielding fanfare-like short outburst. The chorus of the song ('Heigh-ho! sing, heigh-ho!'), however, is articulated as a modern take on a minstrel-inspired idiom as the strings first answer the vocal line in short echoes, then 'strum' a bar of vertical chords in a lute-imitation, before withdrawing and giving way to the horn fanfare again. (Figure 5.) The final upwards leap of a fourth in the vocal line in the previous song recurs here, and is further developed: both of the first two stanzas of the chorus end in such a leap, while the last two expand the same leap to a sixth. There is a suggestion of a void in these intervals, and also of a disconnect – rather than resolving the songs, it makes them end on what feels like a temporary platform, even if they are harmonically logical conclusions.

## N° 11

Amiens

Hej - ho! Sjung hej ho, hej ho i det grö - na!\_\_\_\_\_

Violins

*f*

Cellos & Basses

Falsk är ju all vän - skap och föl - lor de skö - na.\_\_\_\_\_ Vill slikt du ej

*pizz.* *f* *arco* *p*

Figure 5.

The suggestion that, in Shakespeare's play, these songs might have as their function the 'conveying [of] colour of scene and sense of atmosphere' (Noble, 1923, quoted in Seng, 1967, p. 76) regards them partially as scenery, perhaps even in lieu of absent actual décor or props. But although they are textually and atmospherically adherent to such roles, their capacity extends beyond mere mood-enhancement and into commentary on those scenes. In Stenhammar's settings, these songs suggest not only a spatial scene, but also an interrogation of the space they inhabit, with which we are invited to engage and whose conditions we too may question. 'Under the greenwood tree' appears just after Rosalind, newly arrived in Arden, declares that she 'like[s] this place / And willingly could waste my time in it' (II:4, 95-96), prefacing the song's concluding and unstable question-like vocal leap with an open invitation to consider what kind of time could be spent here, and to what purpose. 'Blow, blow thou winter wind' is preceded by Jaques' speech on the seven ages of men, which draws attention – if somewhat gloomily – to the fleeting moments in which we live, but although seemingly dominated by a mood of futility, also contains an underlying enquiry of how most relevantly to approach those moments.<sup>26</sup> Both songs 'advise' a close connection with the landscape (or the 'green outdoors' as the Swedish translation phrases it), and in Stenhammar's characterisation of these songs several aspects of this close engagement with an idealised life in harmony with nature could be heard to be articulated and brought to the fore.

26 'All the world's a stage / And all the men and women merely players' et cetera. ('Ja, hela världen en skådebana är / och alla menskor, så män som kvinnor, spela på densamma.') (II:7, 142-168.)



Illustration 2. Sketch for décor by Knut Ström, 1920. Göteborgs Stadsmuseum (GTM:994).

## Pastoral question(ing)s

Both these songs hang large-print pastoral labels around their necks. Singing, Lindley claims, is what characterises literary shepherds. He takes as example the influential *Arcadia* by Philip Sidney, where each book is concluded with a series of set-piece song contests, and points out that songs were also included in Lodge's *Rosalynde*, the (pastoral) forerunner to *As you like it*. Apart from potentially responding to popular and performative conventions,<sup>27</sup> these songs might then also be understood as contributing to the play's engagement with pastoral questioning. A pastoral ideal generally concerns itself with a romanticised notion of life lived in (perfect) harmony with nature, according to the seasons and the changing availability of water and pasture, in open expanses of land lacking (urban) restriction, and with a humble regard for the nature with which to co-exist. Visions of a pastoral existence might focus on a *locus amoenus*, a 'pleasant place', and an idyllic landscape, typically containing similar natural features as those encountered in the above songs, sought in the pursuit of the idea of an existence of almost 'perfect leisure'. As Rasmussen and DeJong (2016) recently summarised it:

The early modern pastoral was an idealised, harmonic setting, innocent, pleasant and alluring in the rural beauty it presented. This emphasis on simplicity and beauty contrasted sharply with the often cruel political arena of the royal court, the grimy streets of major metropolitan

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<sup>27</sup> Lindley suggests a general popularity for songs in contemporary plays (and in particular in children's plays, apparently) with which *As you like it* wanted to compete as one possible reason for the songs' inclusion.

centres, and the sickness infecting the country's body. Whether written or performed, the early modern pastoral represented an inexpressibly attractive, impossibly romanticised alternative to the grim realities of early modern life.

The contrasts, and conflicts, outlined here between civil society and pastoral ideals are the same that can be traced in a central painting by one of the artists whose imagery inspired the visual setting of the Lorensberg production: Titian, or Tiziano Vecellio.<sup>28</sup> Titian's *The pastoral concert* (often referred to in French as 'Le Concert champêtre')<sup>29</sup> depicts two Venetian aristocrats who find themselves in an imagined landscape with two women of idealised beauty. The women pour water and play the flute – possibly in an allegory of poetry – but remain 'unreal' figures: they exist only in the imagination of the two men they inspire, and this becomes then an improbable meeting of representatives from two separate worlds. Titian seems to juxtapose them, but by connecting them through poetry and music also makes them confront each other in this particular landscape.

Titian here uses the landscape not as simple décor, but as a reflection of a state of mind and a poetic condition, and creates a setting in which might be sought the 'perfect balance' between man and nature. As Titian's visual expression of these themes directly inspired the 'stylised Arcadian landscapes' (Bergman, 1966, p. 542) of the Lorensberg production, a direct and deliberate engagement with such pastoral issues is here visualised. Where Titian's figures might be understood as interrogating the co-existence of the urban and the rural, in the manner of a literary pastoral setting up a rural vantage point from which to critique the urban world, so *As you like it* can be thought of as engaging in the juxtaposition of a perfect, Arcadian existence in perceived 'harmony' with nature, and the clashing world of man and society, evidenced by its practices and acts. In the play these latter conflicting elements surface not only in arguments and greed, but also in the search through the woods by the characters for their own identity, their desire for meaningful connections with others, and the wish for collective coherence and purpose. And as in Titian's 'imagined' pastoral all communication could be considered to occur through music and poetry,<sup>30</sup> so the Lorensberg production allows both poetry and music to be significant voices in the discussion around this pastoral questioning. Lindberg highlights this interaction and the seminal communicative role of the music itself when he comments that Stenhammar created 'a complete, miniature pastoral, woven into the

28 See Romdahl (1944, p. 44) for an anecdotal description of how the Titian theme was arrived at for the Lorensberg production. Also referenced in Wallner (1991, p. 348).

29 Previously believed to be by Giorgione, it is now considered to be by his pupil Titian, painted around 1509. It is currently in the Louvre.

30 For an elaboration of this point and a general analysis of *The pastoral concert*, see <<https://www.louvre.fr/en/oeuvre-notices/pastoral-concert>>

poetry' (quoted in Nolin, 1991, p. 144). This further strengthens the understanding that Stenhammar's score acts as an integral player on the stage and has the ability to contribute its own commentary on the issues that the play and the production as a whole grapple with and lay out.

Although in the Scandinavian tradition the forestscape has particular connotations which are not directly identifiable with those of idealised pastoral fields and pastures, in *As you like it* the Forest of Arden is nevertheless to be understood as a version of the pastoral, as it uses 'the forest space [...] within the ideological terms that the pastoral represents' (Scott, 2011, p. 2).<sup>31</sup> The word 'forest' is in itself ambiguous, referring historically (and contemporaneously) to both 'physical and legal spaces', and could in Shakespeare's Britain encompass landscape types from marsh, bog and fen, to pasture, cultivated and uncultivated land, as well as woodland (ibid., p. 4). Derived from Latin words for 'outside' or 'out of doors', the original designation of forests in England related to the ownership of the deer that inhabited them (Wilson, 1992, p. 2). A site of sanctuary, writes Richard Wilson (1992), the forest was 'the frontier between common law and feudal rights', and he draws attention in particular to the many actions carried out by the characters in *As you like it* which could be seen as 'illegal' and regarded as 'felonies associated with forest rioters' (pp. 13-14). In addition, as Charlotte Scott suggests, it is also a place that 'supports the exploration of antithesis [...] and the juxtaposition of containment and imagination' (2011, p. 4). While the forest, and the Forest of Arden in particular, is then on the one hand a very specific and concrete place, it is on the other hand also a concept conceived through its ability to be an abstractly constructed location for particular actions and explorations. As Richard Marienstras writes (1985, p. 15):

The woods in which the Greek lovers of *A Midsummer Night's Dream* get lost, or the Forest of Arden, are only metaphorical places of wildness: what is discovered there is a kind of amorous licence, an 'animality' which is a property of civilised man and a constant part of his nature [...] These woods are rather places for individual discoveries, romantic refuges from the corruption of the Court or the force of the mighty. In other words, the tradition of the forest as a refuge is maintained.

Stenhammar's soundscaping of both location and action might be heard to elaborate on these understandings of the forest-scape and the contradictory actions it may contain. One such example might be found in the music for one of the scenes in Act II, No. 9 (Figure 6), which is later repeated in one of the more extensive sections in the score, No. 17. The latter accompanies all of scene 5 in Act III, in which Silvius (a young shepherd)

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31 Charlotte Scott also points out, however, that A. Stuart Daley (1983) reminds us that most of the play actually takes place on grazed pasture land and that the woody scenes are few and relates only to the Duke's seclusion.

## N° 9

*Andante sostenuto, dolce espressivo*

Oboe

Violas (arco)

Violas, Cellos & Basses (pizz.)

*p*

*tr*

*tr*

Figure 6.

entreats Phoebe (a shepherdess) to let him love her, while she mocks his intent and declares instead her love for Rosalind (in disguise as a young man, and wise with it). Stenhammar opens this particular scena with an almost identical repeat of No. 9: a gentle oboe melody over a string accompaniment which in its earlier appearance introduces an Arcadian landscape (specified as such in the manuscript's stage directions). With only the lower strings as accompaniment, the solo oboe picks out a wistful tune in a folk-like idiom, moving in arching figures upwards, lingering on intermediate intervals and embellishing them, before returning to a place near the beginning (though modified). At the final development of its loose theme however, the music takes the harmonic progression into a somewhat unexpected place for two bars: in a hitherto secure c minor (alternating E $\flat$  major) tonality, in bars 13-14 the solo oboe raises the seventh to a B-natural (and very briefly the sixth to A-natural) and creates, for these two bars only and at the climax

of the tune, a mood which hints towards the melodic minor. It might be possible in this movement to hear echoes of Stenhammar's Symphony No. 1 from 1903, particularly its Andante movement. It is the only part of the symphony Stenhammar himself allegedly wanted to keep,<sup>32</sup> and it features a solo oboe which resonates against the one above, as it creates a slightly pensive mood of the 'sweet melancholy' contained in the oft-imbued Nordic atmospheric concept of *vemod* through an arching, stepwise constructed main theme that meanders gently above supporting strings and across imagined rural pastures. The incorporation of a shade of modal tonality in the later theatre versions of this oboe expression might be heard mainly to achieve a 'flavour' to the mood, but in doing so it also introduces what conceptually could be taken for unexpected, or perhaps 'foreign', elements into the otherwise relatively familiar and perceivably anticipated soundscape.

In No. 17, then, Stenhammar reuses this 'Arcadian' vision for a scene which might be considered to overtly flaunt its pastoral imitations through its connection to amorous shepherds and shepherdesses, and thereby strengthens the role of this section to engage with pastoral concerns. At this point it also follows on from the only direct reference to anything pastoral in the score. The previous No. 16 is particularly interesting as it is the only music with any overt reference to anything pastoral (through its title, 'Pastorale') and it comes between the end of scene 2 and the start of scene 3 in Act III. There is however no change of scenery written in here (only a curtain fall), so unlike the other music which occurs between scenes, this has no additional practical role to cover or assist any scene changes. Thus it is a rare and arresting instance of the music having sole command of the moment, and the intense illumination serves to bring to the fore the music's own voice.

In the 'Pastorale' (Figure 7), the tension between what we could regard as expected and/or familiar and 'safe' musical territory on the one hand, and the extension of tonal and modal boundaries to incorporate less established and more challenging elements on the other, is particularly overt, and as it is articulated, impossible to miss. Announcing the pastoral scene with introductory cow bells (or rather 'sheep bells' in the Swedish), No. 16 consists of a continuous drone in the violas on an open fifth, above which a solo bassoon line meanders. The solo bassoon moves in similar melodic patterns as those constructed in earlier movements: an opening upwards leap of a fourth, followed by ascending and descending figures which appear generally bounded to some repeated patterns, but also lingers on certain 'plateaus' by way of ornamentation. Both the violas' open fifth

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32 Stenhammar did ultimately not dedicate this symphony to Sibelius, although he had promised to do so, as he did not consider it of high enough standard.

## N° 16. Pastorale

Allegretto

Bassoon

Viola

*p*

## Pastorale (bars 52–61)

Allegretto

Bassoon

Viola

*p*

Figure 7.

and the instrumentation of the bassoon draw heavily on (aural) connections with folk traditions and bucolic sounds, and in a lilting 6/8, with consistently strong downbeats, it has the air of a slow and steady dance. But although the key is set up as an initially straight-forward C major, the tonality gradually develops modal characteristics, as if stretching its original idiom exploratively into different and less well-known regions. Almost surreptitiously at first, it finally makes a bold and uncompromising statement in the last phrase: after the preceding bars might have led us to believe we are nearing conclusion as they circle around the key notes of the dominant, the final downwards swoop suddenly and unexpectedly starts on a very prominent and unmistakably 'blue' note high in the register (a diminished seventh in the C-major tonality). Eight years later Maurice Ravel would put an equally prominent blue note into his *Boléro*, and the similarity in this pre-echo is both startling and effective.

We might consider then that Stenhammar's music engages with the narrative with multifaceted expressions. At times it joins in directly with the action to underline narrative points, stopping suddenly at poignant or dramatic moments, or adding to softer or more pensive moods with gentle accompaniment. At other times, it provides a more

elaborate commentary. In Act III, scene 2, for example, in which we meet Orlando pinning onto trees verses of (bad) love poetry dedicated to Rosalind, the music joins in the game. As Orlando reaches his final exclamation of the wonderfulness of Rosalind, the music provides a bright resolution in acknowledgment of his heightened emotional state. But as Rosalind later finds the poems and reads them out, it matches her repeats of the '-lind' in her name with the top notes of each phrase to almost comical effect – as if the music is mocking Orlando with her. The intended alignment is very clearly marked in the score, and as 'lind' is not only the second half of her name but in Swedish also a tree (linden), Stenhammar achieves a double emphasis on both name and nature which blurs the lines between them.

Throughout the score there is also a recurrence of a short motif, in different permutations but always containing an upwards figure of a dotted quaver to semi-quaver, jumping to a longer, held note, sometimes stopping there, and sometimes returning downwards either by a logical harmonic resolution or through elaborate melismas. The interval covered between the starting note and the long, held note shift but always seem to be covering a similar void: either a sixth in isolation (Figure 8), or a repetition of the figure first to a seventh and then a third time, now overshooting the octave and stretching into the ninth. The way the pattern recurs throughout the score in different keys and contexts but repeatedly seems not to lead anywhere or resolve into anything beyond its own starting point, gives these empty leaps an air of an aural question mark. This interpretation is strengthened in how the motif is hinted at for the first time at the end of Act I, before the change of scene into the Forest of Arden. The re-location is, as discussed, a change into the unknown, and the lack of resolution in the early variant of this motif might foreshadow the openness in the narrative: the possibilities and choices awaiting, and the uncertainty of the outcome of the interactions with the conditions of the forest-scape and with others within it. Later on, and in the scenes referred to above with Orlando and Rosalind, the pattern first executes its three repetitions during Orlando's enthralled monologue, expanding its leaps stepwise until it reaches the ninth, from which it folds contentedly back down into the tonic. We might be tempted to think that with this move, the music has answered its own question, and that the answer is love (as

N<sup>o</sup> 8. (bars 12–16)

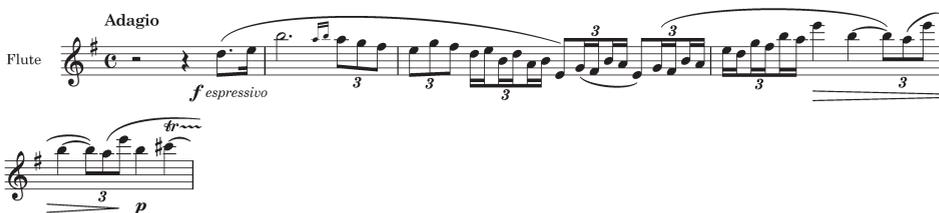


Figure 8.

embodied by Orlando's poetry and actions). But then the pattern comes back again, in a different key, and now those seemingly mocking '-lind's of Rosalind's occur precisely on the top notes of each of these phrases. As they balance precariously high in the air, resonating solitarily into an un-determined space, they leave us with ambiguous articulations which at the very least seem to resist single narratives.

Bo Wallner has written of Stenhammar's incidental music as breaking new ground by being neither a kind of dislocated 'filler' nor just an interpretative comment, but functioning in an intimate role as interconnected and interwoven with the play and the action – of which some of the above would be examples. I would argue further, however, that this music is not in any of those senses simply subordinated to other expressions of the play, but has an individual and independent voice to contribute.

As the play goes on to ask its questions of our relationships with our ideals and with others, so too does Stenhammar's music. With its juxtaposition of more traditional sonorities and more explorative soundscapes, its recurring challenges to expected or common structures, a continuously present question mark, and an insistent interrogation of how we relate to our traditions and our romanticised notions of close connections with a traditionalised landscape, it might be heard to engage with one of the core questions of both the play and the particular Lorensberg production: the role and place for 'pastoral' traditions and ideals in an increasingly modern world.

## Modern pastorals and social agency

In 1922, two years after the Lorensberg production, Ralph Vaughan Williams premiered his third symphony with the subtitle 'The pastoral'. Confounding its contemporary (and later) audiences both structurally and thematically, it is in fact not about 'lambkins frisking at all, as most people take for granted',<sup>33</sup> but draws instead on Vaughan Williams' own experience of the First World War (he served as a medical orderly), and incorporates sounds taken directly from the battlefield in the shape of a central trumpet solo. Herbert Howells argued in a contemporary review that the pastoral 'ideal' was not a collective given,<sup>34</sup> and its relevance and use, at this particular point in time, in need of scrutinising and (re)evaluation. He finds the mood of Vaughan Williams' expressively titled symphony quiet and contemplative, almost throughout eschewing jollity and ease, and instead emphasising stillness and remoteness of being to allow for deeper penetration into retrospection. Daniel Grimley (2010) similarly writes about Vaughan Williams' musical vision post-war as 'predicated on loss and abstraction' and suggests that his modernity lies in

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33 Vaughan Williams in a letter to Ursula Williams in 1938, quoted widely in the literature around the symphony.

34 If you were to 'prick the multitude with this "pastoral" pin', Howells says, you would 'awaken it to firmly held ideas, infinitely various, and individual' (Howells, 1922, p. 126).

this 'more ambivalent response to ideas of the pastoral' and 'its associated images of loss and withdrawal' (p. 150). After the First World War, it no longer seemed possible for early twentieth-century artists to regard the pastoral idiom with innocent nostalgia, or to be able to believe in it as a representation of notions of divine justice. It might however now be possible to *recreate* it, and to use it instead to interrogate the modern and the new.

Vaughan Williams, like Stenhammar, explores the pastoral ideals at least in part through aural connections with place or 'locale'. This is most overtly foregrounded in 'The pastoral' through the clearly framed trumpet solo in the second movement, which is an imitation of a bugle horn Vaughan Williams heard practising (including the wrong notes) in the mornings in the war-torn landscape at Écoivres. Grimley writes of this most poised moment in the symphony that it becomes 'a deeply ambivalent gesture, a pastoral topic whose meaning has been thoroughly reconfigured, both through its relationship with a particular musical tradition, and through its own local context' (Grimley, 2010, p. 163). Where most of Vaughan Williams' symphony seems to engage with an absence, this trumpet solo is undeniably, and in contrast, present. It is highly anomalous in the context of the symphony, Grimley points out, and as such it 'fractures the pastoral illusion, however bleak, that the preceding bars had managed to maintain' (ibid.). In the original score the passage is in C major, rather than the published E $\flat$  major, as Vaughan Williams had initially wanted cavalry trumpets: perhaps it is a somewhat circumstantial point of connection, yet it underlines the way both Stenhammar and Vaughan Williams use their soundscapes to explore its connotations and meaning through sonic expressions. To Grimley, it is the horns that later in the movement assimilate the anguished expression of the trumpet, modifying it by their own timbre and neutralising it. The horns in Stenhammar's music are similarly in dialogue with the utterances of the ceremonial trumpets, as he juxtaposes their respective sonic connotations. But the horns are also used to challenge the rigidity and forcefulness of the trumpets, allowing their own closer connection to the landscape of which they are part to carry forth, like Vaughan Williams' horns, a 'sense of human warmth and companionship' (ibid., p. 164).

In the way Grimley hears the *moderato pesante* in Vaughan William's 'Pastoral' symphony as 'a "Tudorbethan" pavan' which interrogates the popular pageants and nation-building devices in Britain (p. 165), so Stenhammar's musical interpretation of *As you like it* might be heard as an attempt to question historicity and to suggest new ways in which to engage with traditional approaches, using them as tools rather than as a part of an uncritical quest for preservation. For nearly ten years up to 1918, Stenhammar undertook extensive counterpoint studies, which were to inform most of his works from the 1910s onward. These studies might be seen as revealing Stenhammar's search for 'a guiding

principle' which would allow him to achieve 'creativity in the age of modernisation without breaking the tradition itself' (Rotter-Broman, 2014). And although works by Vaughan Williams do not appear on the programmes from the Gothenburg Symphony Orchestra for this period, and a concrete connection between his music and Stenhammar's may therefore not be possible to prove here, there do seem to be a number of points of connection between the musical visions of Stenhammar and Vaughan Williams. When Howells highlights some of Vaughan Williams' techniques used in the 'pastoral' symphony as its 'heart and mind' (1922, p. 132), they reverberate with those employed by Stenhammar for *As you like it*: the use of fifths, common chords, folk-song derived idioms and modal inflections (as a 'world of colour') among others. It seems possible, then, to conceive of Stenhammar's and Vaughan Williams' respective engagement with pastoral and societal questions in the early 1920s as employing musical responses which in both instances are connecting with contemporary issues, issues which are anchored in local specificities yet wrestle with concerns of much wider scope and broader geo-cultural relevance.

For art and artistic endeavours, it might be considered that one seminal impact of the war was to make impossible 'unreflective culture optimism', as the literary historian Erik Hjalmar Linder puts it.<sup>35</sup> The world did no longer seem so well-ordered, or 'marching safely towards a better future' (Linder, 1952, p. 360).<sup>36</sup> The war had revealed a tangled web of conflicting wills and less benign intents. In artistic approaches then, there were dreams of new technology, but also of new societies and new human beings, and a particularly Swedish kind of modernism saw a pendular swing between, on the one hand, 'the desire to raise art above the representation of reality and the everyday', and, on the other, the 'ambition of giving it a function in society, asserting its role in the social space' (Widenheim, 2002, p. 44).

The 'project' of Lorensbergsteatern and the debate that preceded it show very clearly an awareness of the processes through which art might achieve such a function. As *you like it* is in this context then not just a comedy – highly entertaining though the production seems to have been – but a theatrical experience which holds meaning, and which has the potential to engage with, and engage *us* with, issues through which art and society are connected. Lindberg and the Lorensberg team considered it of utmost importance to minimise the distance between the audience and the staged world – in both concrete and ideological terms. The aim is echoing through the physical gestures of a stage built up to extend into the audience, and through the emphasis on inclusivity in the production of *As you like it*. But it also finds ideological expression in the in-house

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35 'den oreflekterade kulturoptimismen'

36 'tryggt marscherande mot en bättre framtid'

magazine *Mellanakt*, which was published with at least a partial aim to increase the local audience's ability to understand and appreciate the artistic content of the upcoming productions. In its second issue (1920), for example, it highlighted its aim to attract a 'broad' audience, citing as examples of deliberate action towards this goal their subscription series for their regular bourgeois audience, the great interest shown from the working class, and the school shows put on for the 'growing generation' (quoted in von Rosen, 2010, p. 69).<sup>37</sup> In its fourth issue, the magazine conducted an extended discussion on technical aspects of the theatre, on modernity and on aesthetics of art ('konstnärlighet'), and it is clear from *Mellanakt* alone that Lorensbergsteatern wished to become a relevant and legitimate agent on a symbolic level: it aspired to influence the general debate around art and theatre both locally and nationally, and to be incorporated, acknowledged and accepted as a player in the intersections between theatre and society (von Rosen, 2010, pp. 69-70).

This debate, around modern theatre's aesthetic means of expression and of its role and place in modern society, gathered particular pace in Sweden around 1918, and the 'trumpet fanfares' from Lorensbergsteatern were, according to the theatre historian Gösta M. Bergman (1966, p. 503), a considerable force in the lead-up to the breakthrough of Modern Theatre in Sweden in 1919/1920.<sup>38</sup> The artistic and aesthetic vision of Per Lindberg seems here to have been seminal. Lorensbergsteatern was considered the country's first 'reformteater' along German lines and wished to be a 'folkteater' with democratising tendencies, aiming to produce serious as well as aesthetically and artistically aspirational theatre for as broad an audience as possible.<sup>39</sup> In articles in the Gothenburg papers which discuss the productions during the 1919/1920 season, Lindberg clearly emphasises that the theatre is 'the art form of the close future, as it is the people's',<sup>40</sup> and in a kind of declaration of his vision in *Scenen* in May 1920, he underlines that the theatre is 'one of society's foremost agents of power' (quoted in Lagerroth, 1978, p. 88). And if it is not, he continues, then it is not theatre.<sup>41</sup> Lindberg's 'formula' for theatre at this time, the theatre historian Ulla-Britta Lagerroth concludes, is a scene art which at the same time holds a mirror up to modern life and influences and shapes its context (ibid., p. 89). A few years later Lindberg would expand on these ideas, now solidified and matured, in a polemic article in *Dagens Nyheter* in June 1926. Here he puts forward an emphatic

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37 'det uppväxande släktet'

38 Bergman considers Swedish theatre to have 'matured' after the end of the war to be able to consider an aesthetically focused theatre debate, which precedes immediately Lindberg's and Ström's era at the Lorensberg, as well as Olof Molander's debut as director at Kungliga dramatiska teatern in Stockholm in the autumn of 1919. He also draws attention to Pär Lagerkvist's 'Modern teater' from 1918 as a key text in this context.

39 See for example von Rosen (2010, p. 67).

40 'den närmaste framtidens egen konstform, då den är folkets'

41 'en av samhällets främsta maktfaktorer. Och är den inte detta, så är den icke teater.'

demand for a 'democratic' theatre, which could stand up to the increasing competition from the film medium, be free from commercialism and a 'blinkerred illusion of reality', and which could be a 'home' for everyone (not only a privileged few), and a mirror to 'our society of today' (quoted in Lagerroth, 1978, p. 175). For Lindberg, the methods through which to achieve this aim began with the physical shape of the theatre, a stage which both connected with the orchestra pit and reached into the auditorium, and lighting which could 'bring the actor closer to the audience' (ibid., pp. 174–175). It seems then that the 1920 production of *As you like it* was in every way a considered staging and enactment of far-reaching and deeply held convictions around core ideas of what theatre could and should be, and an articulation of the voice it ought to have in debates that needed to shape both society and humanity.

## Conclusion

'It is no accident', says Roger Deakin (2008, p. 6) 'that in the comedies of Shakespeare, people go into the greenwood to grow, learn and change'. Deakin here identifies two significant characteristics of the forest: a separate and different 'elsewhere' which we go 'into', and a place which we might seek out for the different perspectives we might be able to find within it or through our being there. Both are, as he points out, reasons why characters and events are moved into the forest in some of Shakespeare's plays, including *As you like it*. The National Trust (2017) calls the Forest of Arden a 'fantastic forest' and suggests that 'forests and woodlands fill Shakespeare's plays with a sense of wildness and rebellion, inverting social norms and providing a touch of fantasy'. The forest-space, in other words, can act not just as a place for internal philosophising, but as an interactive arena in which to try out agencies not possible, permissible or plausible in the 'real' world. These interpretations underline the capacity of the forest as being both a physical and geo-natural place, but also a separate and un-real space. Thus it contrasts not just the natural or rural against the man-made or urban, but also an abstracted space to the concrete, 'real' world.

At the end of *As you like it*, however, all the visitors apart from Duke Senior leave Arden and return to 'non-pastoral' lives. The forest here is fiction. It is not only a place they (we) go into, but also one from which they (we) must return. Life in the forest is not 'real' in this sense: new-found insights and relationships need to be taken back to into our actual worlds and subjective lives to be given substance and concrete form. As the interlude in Arden is over, the characters return, bringing their experience of the forest with them, and their continued lives are the better for incorporating the vision of the Arcadian life, the knowledge of an ideal which is impossible to live but possible to strive for. It is also better for an understanding of our relationship to the forest – which here

stands, in equal measure, for landscape as a natural world and a rural place, as much as for our pastoral yearnings and our need for anchoring our traditions to specific places.

While Shakespeare constructs *As you like it* to simultaneously incorporate pastoral aspects and to challenge them, so too does Stenhammar's music both embrace and question: employing aspects of the pastoral ideals through the use of folk-derived textures and recognisable expressions while also exploring how they might be employed for a modern era which by necessity needs to question its onward trajectory and its relationship to those inherited ideals. Some of the textures, instrumentation and musical elements Stenhammar uses are, for example, closely related to those of Beethoven's iconic 'Pastoral symphony'. Stenhammar conducted this symphony in Gothenburg 11 times between 1908 and 1920, including at so-called 'popular' concerts and in programmes for schools. Not only do we then know that Stenhammar was closely familiar with Beethoven's musical representations of 'cheerful feelings' awakening, the 'merry gathering of country folk' or the 'shepherd's song', so too would many in his audience have been. Various extracts of Mendelssohn's *Midsummer night's dream* were also frequently included in the concert programmes, and these evocations of Shakespearean forests and glades might also be considered recognisable in their idiom. But in the music for *As you like it*, Stenhammar also challenges our relationship with those pastoral traditions and values as it incorporates unresolved melodic phrases and tries out different moods, many tinged with wistfulness or melancholy, thus providing its own engagement with, and commentary on, the issues the play itself brings to the fore. The voice of this music in this way travels not only between the Lorensberg auditorium and its local context, but reaches beyond it and engages with the social and historical concerns both of its own time and beyond its immediate audience.

It was 'love for the great poetry and for the theatre and a burning belief in their message to man as invaluable and essential',<sup>42</sup> in Lindberg's words (quoted in Romdahl, 1944, p. 42), which fuelled the productions, and productivity, at Lorensbergsteatern. The production of *As you like it* was a considerable success, and the reviews were 'united in praise' (ibid., p. 55).<sup>43</sup> The heading for the review in *Svenska scenen*, which could be considered as representative for the collective press response, called Lorensbergsteatern 'The foremost stage in the country' ('Landets främsta scen'), and the general impression was that with this production the Lorensberg team had achieved a new kind of stage art.

But although the production was praised for its aesthetic coherence and sparkle ('den mest helgjutna teaterkonst' – a kind of 'complete form of theatrical art', to a contempo-

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42 'Kärlek till den stora dikten och till teatern och (med) en brinnande tro på deras budskap till människorna såsom omistligt och nödvändigt'

43 'enstämmigt lovordande'



Illustration 3. Final act of *As you like it*, Lorensbergsteatern 1920. Göteborgs Stadsmuseum (GTM:5045:19/20).

rary reviewer<sup>44</sup>), neither contemporary critics nor later commentators pay much attention to Stenhammar's music. It is noted that it is there, and in passing that it may generally be enhancing one aspect or another, or, as for Lagerroth (1978, p. 539), consolidating the underlying pulse of the drama (a 'dew-fresh stage-play to a musically shaped rhythm'<sup>45</sup>). Specific aspects or examples are not mentioned or considered, however, and so for its own voice or part in the play, it appears not very clearly heard. As this article attempts to highlight, this is a considerable oversight. The voice of – any – music is capable, on any level, of providing a dialogue with both audiences and texts, relating at the same time closely both to its own locality and a wide-reaching historicity. Stenhammar's close-reading of not only the play itself but of the particularity of the Lorensberg production, its visions and its aims, is a forceful agent in the theatrical experience – as memorable as the live horses that were apparently at one point brought on stage, and providing infinitely more numerous layers to an understanding of the concerns in post-war, early-modern, twentieth-century Western Europe with which the music converses.

Music in Shakespeare, suggests Erin Minear (2011, p. 3), might be understood to circle around three connected aspects: 'its paradoxical relationship to temporality, its simultaneous expressivity and opacity, and its infectiousness'. It always seems to 'offer

44 Isaac Grünewald i *Stockholmstidningen*, quoted in Romdahl (1944, p. 55).

45 'en daggfrisk scenisk lek med musikaliskt gestaltad spelrytm'

the beguiling promise of a return to sanity, access to a transcendent truth that will set things right'. Joseph M. Ortiz (2011, p. 2) speaks with Portia in *Merchant of Venice* when he highlights 'music's promiscuous ability to sustain an infinite number of verbal meanings'. Rather than assuming an unreflective and general mood-enhancing function for this 'incidental' music then, by acknowledging and illuminating its acute presence and independent voice, we might instead reveal that what Stenhammar sounds out through it are the tensions between different ways of living, both individually and collectively: between the values of the urban, ordered, civilised society, and the ideals inherent in pastoral and rurality, perhaps in particular through their links to history and tradition, and often articulated through a relationship with a particular geo-cultural connection.

'The [Elizabethan] forest is not a comprehensive landscape', says Scott (2011, p. 2), 'rather, it emerges as a habitat for multiple voices, which occupy a transitional space – literally and metaphorically – between the past and the future'. At the conclusion of his introduction of Arden, Duke Senior juxtaposes the qualities of their natural surroundings to those left behind in urban society:

<i>And this our life exempt from public haunts</i>	Och detta lif, från verlds-bråk fjerran, finner
<i>Find tongues in trees, books in the running brooks,</i>	hos träden språk, i källans spegel böcker.
<i>Sermons in stones, and good in everything.</i>	i träden gudligt tal och godt i allt.

(II:1, 15-17)

As the horns retreat to let the Duke introduce us in this manner to the space of exploration Arden represents, they also lay it open to their audience, and invite them in to engage with it. *As you like it* becomes then the means of probing the tensions between pastoral and modern, and of exploring the aspects of us as humans that our placement in a natural and rural condition reveals and challenges. Stenhammar articulates these experiences aurally, and localises them into a relevant Swedish context – partly through the domesticised locales, but also through the musical characteristics fetched from local traditions and a local romanticisation connecting sounds with certain understandings of these landscapes. But while 'civilised' society is receiving securely placed and one-dimensional 'fanfaric' treatment which echoes around the room and envelopes players and audience alike, the rural pastoral is less secure. The recurring insertion of the question-like motif hints at something uncertain and unresolved, and the tonal and harmonic instability which makes brief, unexpected appearances makes the aural pastoral sway. The songs may put forward attempts of a simplifying approach, but they are ultimately fractional, temporary, and their moments pass us swiftly by, only leaving us poised to look further on from those slightly unstable and ambiguous intervals on which they end. In one of the most poignant moments, the B♭ in the bassoon solo in the 'Pastorale' re-

veals the underlying insecurity of not only a tonal language and trajectory but also the permeating fractures in the society which is its context. The 'foreign', uncontained flattened seventh, appearing seemingly out of nowhere, simultaneously sounds out a keenly coloured sense of nostalgia for things lost and irretrievable while allowing the possible prescience of sounds which point to alternative paths forward.

Stenhammar's music for Lorensbergsteatern's *As you like it* is indeed then, as Bo Wallner emphasised, far from incidental. Instead it identifies, interrogates, and exemplifies our continuous and evolving questioning of how we determine and shape the spaces in which we live out our collective humanity, and how we relate to immediate, fleeting and historic places as part of that development. 'Yes, ladies and gentlemen', Lindberg says in the pre-performance introduction, 'we are playing for You! [...] We have both town and sea and mountains and forests and farms and magic.'<sup>46</sup> Stenhammar's music for this performance is undeniably anchored in the modern theatre auditorium of Lorensbergsteatern while also connecting with urban communities and rural spaces outside it, and is at the same time reviewing both history and present while engaging most intimately with the future. As Shakespeare's *As you like it* itself, it is an exploration of time and place, of where we have come from and where we might be going. And ultimately, the continuous and consistently relevant question it asks, is how we might indeed like it.

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46 'Ja mitt herrskap! Vi spela teater för Er! [...] Vi ha både stad och hav och berg och skog och ladugård och feerier.' Quoted in Romdahl (1944, p. 54).

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## Abstract

### *As you like it* in Gothenburg 1920: Wilhelm Stenhammar's incidental music in interaction with play, place and pastoral concerns

This article focuses on Wilhelm Stenhammar's incidental music to the 1920 production of Shakespeare's play *As you like it* at the Lorensbergsteatern in Gothenburg. It examines how the music relates to seminal ideas in the play, to the particular Lorensberg production, and to contemporary society. It suggests ways in which interconnected notions of place and pastoral values, grounded in understandings of the historicity of particular landscapes, might inform aesthetic expressions as well as highlight the contemporary relevance of the production, and argues that the musical voice is central to this insight. Furthermore, the article examines Stenhammar's music in its context of being at the temporal cross-road between historical and modern values, aesthetics and ideologies, particularly those contained in pastoral values or landscape ideologies. While negotiating these concerns, Stenhammar's music, this article suggests, embraces both particularly local issues and issues that reach out to wider contexts and times.

## Keywords

Wilhelm Stenhammar; William Shakespeare; *As you like it*; Lorensbergsteatern; Gothenburg; theatre music; pastoral; landscape.

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