

Editorial

Dear readers,

Welcome to Volume 106 of *Svensk tidskrift för musikforskning* / *Swedish Journal of Music Research (STM-SJM)*!

This volume includes ten peer-reviewed articles. Our Nordic profile is maintained, with contributions from both Norway and Finland, in addition to one from the US/Netherlands. The proportion of articles written in English is steadily increasing: in this volume eight out of ten.

Unlike Volume 105, which, somewhat late, celebrated the composer Wilhelm Stenhammar's 150th anniversary, the present volume has no special theme. Instead, it reflects something of the breadth of current music research, with, as it happened, a certain emphasis on various branches of music history broadly conceived, with content relating to sports, marketing, politics and theatre, just to mention a few of the topics represented among the contributions.

In the first article, *Bjørnar Utne-Reitan* traces the development of the complex relationship in Norway between music theory – traditionally viewed as a taught subject rather than a research discipline – and musicology as a scholarly discipline. However, while not recognized as a discipline, or even sub-discipline, in its own right, research in music theory, under the umbrella of musicology, has not been totally absent in Norwegian music research. The author sees a recent development in Norway towards recognition of music theory as a distinct research field, under the influence of international, especially Anglo-Saxon, trends.

Kaj Ahlsved has studied a rich material of Swedish published scores from 1900–1939 with music related in different ways to sports: from instrumental compositions created to be performed (for instance by wind orchestras) in celebration of major events, like the Stockholm Olympic Games of 1912, to popular songs, not created to meet the needs of sports clubs or organizers of sports events, but profiting on the general interest in sports by using sports-related themes, including mentions of famous athletes. The latter category grew towards the end of the period, but the printing of sheet music decreased as recordings became the main medium for music.

As part of a larger research project, *Åsa Bergman* presents a case study on the marketing strategies of the Gothenburg Symphony Orchestra in the years 2018–2021, showing how the orchestra's advertising campaigns, based on a view of music as a commodity, emphasized contradicting values: music as an exclusive, yet affordable experience, a commodity for luxury consumption but at the same time possessing the quality of sustainability.

Lars Berghlund and *Maria Schildt* have examined the activities of the Italian musicians hired by Queen Christina of Sweden in the years preceding her abdication and

conversion to the Roman Catholic faith. The authors hold that, contrary to what has been generally believed, the musicians were not an opera troupe but mainly performed church music, which can be viewed as a kind of preparation for Christina's coming conversion.

Erling Bjurström discusses two systems of assigning value to musical works: *charts*, associated with popular ('low') culture and based on the degree of commercial success, and *canons*, associated with 'high culture' and based on expert judgements of artistic quality. Although the difference persists, the author finds a certain converging tendency linked to a (sub-)genre-based diversification of both canons and charts, driven by the growth of digital media.

Ann Werner and *Cecilia Ferm Almqvist* present results from a study of the websites of institutions of higher music education in three European countries (Estonia, Finland, Hungary), with special attention to issues of gender and nation. The authors find that traditional, both national and masculine, values are still prevalent in the the institutions' self-presentations for prospective students, although there are also differences between the three institutions which can be related to the political situation in the respective countries.

Louise Eulau discusses the film and theatre director Ingmar Bergman's use of music and sound in his 1952 radio adaption of Henrik Ibsen's play *John Gabriel Borkman*, with special attention to Beethoven's piano sonata, Opus 31, no. 2 ('The Tempest', in Sweden known as 'The Ghost Sonata', so named by August Strindberg), parts of which are frequently used in Bergman's version of Ibsen's play. The author finds that the music serves several functions on both a diegetic and meta-diegetic level, and she also draws parallels between the use of music in this production and Bergman's later TV film *Saraband*.

Lia Lonnert and *Helen Davies Mikkelsen* present a thorough description and analysis of a newly found manuscript written in the late 19th century by the Swedish harpist Adolf Sjöden, purporting to be a copy of a (now lost) collection of arrangements of songs for the Welsh triple harp by the famous 18th-century harpist John Parry (Ruabon). The article adds to the knowledge of the Welsh musical heritage, while also shedding some light on Sjöden's career and international musical activity.

Alan Swanson analyzes the Swedish 18th-century military officer and composer Arvid Niklas von Höpken's musical intermezzo *Il bevitore* (The Drinker), which exists only in manuscript form and was apparently not performed in the composer's lifetime. Though not composed by a professional musician, von Höpken's music is of high quality and makes good use of the musico-dramatic possibilities offered by the libretto. The author also discusses aspects of social class and gender in the libretto and launches a hypothesis concerning the probable author of the anonymous libretto.

Sven Björstedt has studied the critical reception in Sweden of the influential jazz pianist and composer Thelonious Monk, the 'High Priest of Bebop', from 1948, when he was first mentioned in the Swedish press, until the early 1960s, when he gave concerts in Sweden. The critics' judgements on Monk changed over time, from emphasizing his eccentricities and repeatedly criticizing his playing technique, to

recognizing his accomplishments as a master musician, both as performer and composer. The author discusses this development, using social constructionism as a theoretical tool.

The life and work of *Backa Anna Ivarsdotter* (1938–2024), Sweden's first female professor of musicology and a prominent scholar of 18th-century Swedish music as well as folk music, is portrayed by *Märta Ramsten*.

As always, the volume also contains a number of reviews of books on diverse musical topics, such as South African jazz, rap lyrics, East German music-making during the Cold War, a genealogy (in the Foucaultian sense) of the education of music teachers in Sweden, and mechanical musical instruments in Norway.

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We, as editors, are deeply indebted to all contributors to this volume. Special thanks are due to those music scholars who, be it in response to our requests or at their own initiative, have spent time and effort in writing reviews of recently published books for the benefit of their colleagues. Essential to a journal such as *STM-SJM* is also the collegial spirit of those who have taken upon them the unpaid and unrecognized task of reviewing the manuscripts that we have received. The regular meetings and other contacts between the editors and the Editorial Board have been fruitful, producing interesting ideas. Finally, we wish to thank the Royal Swedish Academy of Letters, History and Antiquities for their financial support.

Sverker Jullander, editor-in-chief

Carl Holmgren, editor

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The present volume, the fifth since I took over as editor-in-chief, will also be my last in this capacity. I wish to thank the board of the Swedish Society of Music Research (Svenska samfundet för musikforskning) for their support and encouragement over the years. I also wish to thank my fellow editor, Dr. Carl Holmgren, for excellent collaboration, many interesting conversations and numerous valuable contributions to the editorial work, especially with the book review section. It is a great pleasure for me to announce that Carl will stay on as co-editor. Finally, a warm welcome to the new editor-in-chief, Dr. Jonas Lundblad. With this highly qualified editorial team, I am convinced that the journal will be in good hands.

Sverker Jullander