

Editorial

Dear readers,

Welcome to explore Volume 107 of *Svensk tidskrift för musikforskning/ Swedish Journal of Music Research!*

Although our journal has attained a venerable longevity, it remains young in spirit. The year 2025 has been marked by a number of changes and preparations for new phases in the journal's trajectory. Foremost among these was the departure of Sverker Jullander, who served as Editor-in-Chief during a period of five years. His deep sense of responsibility, careful deliberations and meticulous attention to detail - qualities for which Sverker is known within the community of music scholars - have served the editorial work well. During his time, the journal was transformed into an open-access online publication hosted on Publicera, a platform developed and maintained by the National Library of Sweden (Kungliga biblioteket). Sverker also placed a distinct emphasis on a Nordic profile and outreach, which is evident not least in the broad competence gathered in our editorial board.

Throughout 2025, the migration to Publicera was completed. Our rich archive, spanning more than a century of scholarship, has been transferred to the new platform. This arduous enterprise has included a significant amount of digitisation and has integrated the history of the previously printed journal together with our former parallel electronic journal *STM-Online*. This project has been managed by the board of the Swedish Society of Music Research (Svenska samfundet för musikforskning) and has been carried out by Nicole Vickers and Theodor Modin. As editors, we are most grateful for their joint efforts on our behalf.

Several forward-looking initiatives have been undertaken in cooperation with the editorial board and the board of the Swedish Society of Music Research. The journal's layout is subject to alterations in the present volume and our coming 2026 publications. We also continue a previously initiated journey towards a more international outlook and a more inclusive approach to the diversity of music-related disciplines. The journal will place further emphasis on the quality and originality of published scholarship and thereby open for submissions regardless of nationality. While continuing to serve as a channel for Scandinavian research to reach international debates, we will attend to global concerns and debates beyond geographical restrictions. Our mission will be to function as a multidisciplinary platform where insights from different strands of music research coalesce and foster future scholarship.

Such an approach is already manifest in the seven research articles and the review articles gathered in the 2025 volume. Music pedagogy is represented by two vital contributions. Linn Hentschel opens new avenues of inquiry in her investigation of two trans*individuals' experiences of singing in music educational settings during hormone

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replacement therapy. Based on a quantitative survey and adopting a socio-cultural perspective, Anna Backman Bister, Cecilia Jeppsson, Maria Timoshenko-Nilsson and Pia Bygdéus map out the relationship between Swedish choral conductors' experiences of singing in their youth and their current leadership practices. Artistic research is represented by Jesper Nordin's reflections on the evolution of the software *Reactional Music* from a personal tool into a musical engine for interactive experiences, primarily in video games.

The American music theorist Steven Harper continues his previous explorations in *STM-Online* of the music of Swedish modernist composer Åke Hermanson, focusing this time on rotational form in the work *In Sono*. Maryam Nourzaei, Imani Sanga and Boudina McConnachie – active in Sweden, Tanzania and South Africa, respectively – offer a premier ethnomusicological study of what they term *mamaby* songs, performed within Afro-Baloch communities in Iran and retaining musical traditions related to East African music.

Swedish contributions to European music history are investigated in two different studies. Maria Schildt provides a close reading of the reception and Lutheran adaptation of G. B. Pergolesi's *Stabat mater* in Sweden between the late 1740s and 1809. Finally, the literary historian Ulla Åkerström presents an account of the influential Swedish author Ellen Key's 1906 experiences of Wagner performances at Bayreuth, including her admiration for and correspondence with Cosima Wagner.

In September 2025, a proposed Swedish cultural canon was announced. The project to create such a canon plays a pivotal role in the joint cultural policy of the parliamentary coalition on which the incumbent government is based. This enterprise has sparked lively debates, including within *Svensk tidskrift för musikforskning / Swedish Journal of Music Research*. Toivo Burlin questions the canon's ideological agenda and the selection of ten musical works included in the proposal. He receives a response from Mattias Lundberg – who served as the expert on musical matters within the project – to which Burlin provides a final reply.

As editors, we wish to express our profound gratitude to all contributors to the journal, particularly those whose work appears in this year's volume. The authors of review articles also provide a highly valuable service to our field. We also extend our heartfelt thanks to colleagues whose anonymous peer review of submitted manuscripts is essential to the scholarly community and instrumental in maintaining the quality of our published work. Both our editorial board and the board of the Swedish Society of Music Research have provided most valuable support and feedback throughout the year. Finally, we gratefully acknowledge the financial support of the Royal Swedish Academy of Music and Letterstedtska föreningen, which has enabled us to carry out our editorial work.

Jonas Lundblad, editor-in-chief

Carl Holmgren, editor