

## *Tidsskrift for Musik* (1857-1859)

*Tidsskrift for Musik* [TFM] [Journal for music] was published in Copenhagen between 1857 and 1859—a period during which it was Denmark’s only music periodical—by the firm of its editor, Immanuel Rée. It was printed by I. G. Salomon.

The journal’s financial base rested chiefly on subscriptions with additional revenues from advertisements. In order to gain subscribers, Rée distributed a sample copy (year 1, issue 2), wherein readers were informed that they could subscribe to the journal’s eighteen annual numbers for two Rigsdaler, either in book-stores or at the business offices of Immanuel Rée.<sup>1</sup> While eighteen numbers were published during the journal’s first year, only twelve were produced in the second. Upon the death of Rée on 22 October 1859, the journal ceased publication having produced only eleven numbers in its third year. Thereafter, the journal was issued for a fourth year by Lose & Delbanco, the leading Danish music publisher of the first part of the nineteenth century. However, this publication differs so much in form and content from Rée’s that it is not treated in this publication.

The journal’s format is 19.2cm x 25.8cm; its pages are numbered and arranged in two columns. While during the first year the number of pages in each issue varied from four to eight, most contain eight pages. In the copy catalogued<sup>2</sup> there is also a collection of sixteen texts (comprising sixty-eight pages) entitled collectively *feuilletons* which are bound together at the end of the first year. It is likely that these *feuilletons*—which contain in the main biographical sketches of composers—were distributed individually with sixteen of the first year’s eighteen issues, and at a later point bound together.<sup>3</sup> Most of the numbers of the second year and all eleven numbers of the final year consist of eight pages. Some numbers, in 1858 and 1859, contain two four-page supplements<sup>4</sup> which consist of a section titled “Nyheder og Blandinger” [News and miscellaneous] and a brief column entitled “Bekjendtgjørelser” [Notices]. While the editor’s introduction to the first issue, and the advertisements which appear at the back are printed in Latin letters,<sup>5</sup> the main section appears in Gothic typeface.

During the first half of the nineteenth century there had been scattered attempts to establish an ongoing Danish music periodical. Among the more serious efforts was A. P. Berggréen’s *Musikalsk Tidende* which appeared only in 1836 and produced twenty issues.<sup>6</sup> However, most early Danish music periodicals were amateurish, difficult to keep alive, and interested few

<sup>1</sup> Located on Klosterstræde, Copenhagen.

<sup>2</sup> The copy located in the Danish Department of the Royal Library, Copenhagen, with signature 17-57-4, has been used for preparing this volume.

<sup>3</sup> Among the treated foreign composers are Schubert and Mozart. Of those Danish are Niels W. Gade and I. P. E. Hartmann.

<sup>4</sup> In year two there is a single supplement to nos. 8 and 9; and a second for no. 10. Year three’s supplements are to issues 1 and 8. See 58:55r, 58:62r, 59:5r, and, 59:51r.

<sup>5</sup> In later issues advertisements on rare occasion appear in gothic typeface.

<sup>6</sup> Others included *Musikalsk-artistisk Tidende* (1836, one number) and *Figaro: Journal for Literatur, Kunst og Musik* (1841-1842, six numbers).

readers. Part of the needed incentive to create a readership came around the middle of the century with the establishment of several new music institutions in the capital such as Musikforeningen (1836),<sup>7</sup> Studentersangforeningen (1839),<sup>8</sup> and Cæciliaforeningen (1851) which worked in the public's interest to promote music.<sup>9</sup> At the same time the country's growing wealth and rising educational level created a public interested in reading about music and having it in their homes. Learning to play the piano became "the thing to do" and house concerts became popular. Immanuel Rée, the editor and publisher of TFM, opened a music shop and publishing house in 1854.<sup>10</sup>

Rée was born in 1825. He belonged to a Jewish family which had emigrated from Hamburg to Fredricia at the beginning of the eighteenth century. His ancestors were well-known merchants and believed to be one of the oldest Jewish families in Denmark. Immanuel, who had studied medicine and political science, worked as a music teacher in Odense from 1853 to 1854. He later moved to Copenhagen where he opened a book and music shop and finally established a printing firm.<sup>11</sup> Rée was a man of initiative and efficiency, who carried his ideas through with great energy. Music being his primary interest he began publishing the *Musikalsk Anthologie udvagne stykker af Danske Operaer, Balletter, Sungespil og andre Sangcompositioner udsatte for Pianoforte* [Music anthology, selected pieces from Danish operas, ballets, Singspiel and other song compositions arranged for pianoforte] in 1856 and continued for several years. The anthology—which consists of periodically published selected pieces of nineteenth-century Danish opera, ballet, *Singspiel*, and songs arranged for piano—represents a remarkable initiative, especially for Danish theater music.<sup>12</sup> It contains music by Danish composers such as Niels W. Gade, I. P. E. Hartmann, Fr. Kuhlau, and F. L. Æ. Kunzen among others. To introduce the larger public to theater music, Rée also published in the anthology transcriptions of selected piano works with added texts. Most of the compositions were arranged by the composers themselves and half were printed for the first time.

In addition, Immanuel Rée published songs and piano music, and, in 1855 began publishing *Quartals-fortegnelse over danske Musikalier* [Quarterly list of Danish music]. This compilation of newly-published music, his teaching, his editing of relatively unknown Danish music, and his desire to raise his countrymen's level of knowledge about music, all worked as an incentive for him to establish a music periodical. In the introduction to *Tidsskrift for Musik's* first issue Rée writes that he realizes it would be beneficial to guide and instruct the public in the manner of foreign periodicals. As earlier Danish music periodicals were often created by individuals, each was more or less the achievement of a single person. After much reflection Rée

<sup>7</sup> The Musikforeningen [Music association] published music by Danish composers, arranged concerts and instrumental competitions (prizes).

<sup>8</sup> The oldest choir in Denmark, the Studentersangforeningen [Student song association] gave concerts both at home and abroad.

<sup>9</sup> The Cæciliaforeningen [Cæcilia society] was founded by Henrik Rung; it performed many great choral works, and published music.

<sup>10</sup> Dan Fog, *Musikhandel og nodetryk i Danmark efter 1750* (Copenhagen, 1984), I: 342.

<sup>11</sup> Rée had a relatively small publishing house from 1854 to 1859. The firm was taken over by Lose & Delbanco when he died.

<sup>12</sup> Dan Fog, *op cit.*

also chose to be the sole editor of TFM<sup>13</sup> and he probably wrote the majority of its reviews.<sup>14</sup>

In the introduction to volume one, the editor outlines the journal's proposed content stating that it will provide leading articles about music in general, announcements of compositions, reviews of performances and newly-created works, news from abroad, *feuilletons* with biographical and critical statements about important personalities, short stories about music, and, finally, advertisements.<sup>15</sup>

The journal always opens with a lead article which at times is followed by a second article. Thereafter follows a review section, or sections of varying content ranging from reviews of concerts to examinations of new works. Occasionally there is also an obituary<sup>16</sup> which appears in its own column or within the news and miscellaneous section which follows and which is a regular feature. The latter treats a wide variety of subjects from both home and abroad.

The lead articles are at times translated from German sources, as is the journal's first article by Gustav Schilling, "Musik som væsentlig dannelsesmiddel" [Music as an essential means for achieving refinement and good taste] adapted by Rée himself from the introduction to Schilling's *Musikalische Didaktik*,<sup>17</sup> and, Franz Brendel's *Geschichte der Musik* which appears through several numbers of the first year.<sup>18</sup> Lead articles are also borrowed and translated, though to a lesser degree, from Swedish sources such as *Ny tidning för Musik*.<sup>19</sup> In selecting articles for the journal, the editor has a tendency to put forward his views somewhat didactically, reflecting his intentions as a publisher and former teacher. There are also articles by Danish authors such as the theater historian Thomas Overskou<sup>20</sup> and the writer Hans Hagen Nyegaard.<sup>21</sup> Overskou contributed texts on "Beethoven's Symphonies," "Den dramatiske Musik i Danmark" [Dramatic music in Denmark], the "Concertmester Schalls Biographie" [Biography of the concertmaster Schall],<sup>22</sup> and many articles about opera in Denmark. Nyegaard also wrote an article on Wagnerian music drama. Carl Abraham Mankell, the German-Swedish music pedagogue,<sup>23</sup> contributed an article on Bellman.<sup>24</sup> In the later volumes the lead articles are

<sup>13</sup> See *Tidsskrift for Musik* I, no. 1 (1857): 1.

<sup>14</sup> In the second year (1858 no. 11, part 1) Rée writes that owing to persistent illness he has been prevented personally from being present at concerts and from reviewing them and that he has asked two respectable musicians, who remain, unidentified, to take on this responsibility.

<sup>15</sup> *Tidsskrift for Musik* I, no.1 (1857): 1.

<sup>16</sup> The obituaries deal with, for example, Glinka, Czerny, and Spohr, and the Dane George Gerson.

<sup>17</sup> Gustav Schilling, *Musikalische didaktik oder die Kunst des Unterrichts in der Musik*, (Eisleben, 1850-1851).

<sup>18</sup> The text was translated by Rée.

<sup>19</sup> See, for example, the unsigned article entitled "En Oversigt over Musikens Historie i Sverige" [A survey of music history in Sweden], TFM, II, no. 4 (1858): 1-4; no. 7: 1-4; no. 8-9: 10-16.

<sup>20</sup> Thomas Overskou (1798-1873), theater historian and author, was scene instructor at the Royal Theatre. He wrote comedies, translated original texts for plays, and adapted texts for *Singspiel*. In 1854 he wrote *Den Danske Skueplads* [The Danish theatre], 3 vols. (*Dansk Biografisk Leksikon*. XVII, 1939: 535).

<sup>21</sup> Hans Hagen Nyegaard (1824-1893) writer, poet, and lawyer.

<sup>22</sup> Reprinted from an 1835 issue of the Danish daily newspaper *Dagen*.

<sup>23</sup> Carl Abraham Mankell (1802-1868) organist, singing-master, and music director in high school gave popular lectures in the 1840s and published a series of papers, later published as *Illustreret Musikleksikon* (New Edition, ed. by P. Hamburger, Copenhagen, 1940).

often biographies of composers; foreign composers such as Beethoven, Schumann, Meyerbeer, and Czerny take up a more prominent position than Danish composers. In its first year TFM is especially occupied with Beethoven's music (the Ninth Symphony receives particular attention). Later, interest in Beethoven is challenged by that for Wagner.

The column "Anmeldelser af udkomne Musikalier" [Information about recently-published music] treats a limited number of works, generally no more than three, that the editor wishes to focus attention upon: first, an overview of the works in question is offered, and, thereafter follows a more detailed examination of each composition. Throughout TFM's publication reviews of many performances in Denmark and abroad, and, reviews of new music have regular columns and occupy the foremost position. New Danish music will either be listed under the column "Fortegnelse over danske Musikalier" (List of Danish music) or a few works will be mentioned separately in detail with remarks concerning performances, performers, and the musical work themselves. The column "Nyheder og Blandinger" [News and miscellaneous] offers information about concerts, operas, new compositions, performances, and newly-published books and music.

A predominant number of contributors, apart from the editor himself, employ pseudonyms which have proven to be difficult to identify. While the articles from abroad are translated from foreign journals, the concert reviews from abroad are likely written by Danes living or traveling outside the country.

TFM is very informative. It represents an important step forward towards offering a general, broader, and higher quality Danish music journal than previously existed.<sup>25</sup> It is also a periodical that reflects more the musical life of the times than in those previously published in Denmark.<sup>26</sup> Thus, it throws light on the musical trends absorbing Copenhagen's music public of the day. Generally, however, TFM does not bring to light problems for discussion, nor does it invite debate. Its intention is mainly to inform and instruct in the interest of refinement and good taste.

To conform to modern standards nouns are not capitalized in bracketed editorial commentary; they are however capitalized in direct quotations from the journal. This publication is based on a copy of the journal in the Royal Library, Copenhagen.

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<sup>24</sup> Carl Michael Bellman (1770-1795), a Swedish poet who dedicated his life to poetry, song, and sitar playing. His best-known collections of poems are: *Fredmans epitlar* (1790) and *Fredmans songs* (1791). The placement of this article in the journal does not follow the norm; it appears immediately preceding the news and miscellaneous section.

<sup>25</sup> This is revealed, for example, in the column "Anmeldelser af udkomne Musikalier" (Information about recently published music).

<sup>26</sup> This can be seen, for example, in the column "Nyheder og Blandinger" (News and Miscellaneous).