8. INSTRUMENTAL MUSIC

Swedish output in the instrumental field is relatively sparse during this period, at least compared with the torrent of music produced on the continent. One might have expected more after the burgeoning interest in all forms of music during the Gustavian era, but of its composers only Hæffner is still active after 1810, and he devoted himself almost exclusively to vocal works, as did the younger generation of composers. This had much to do, of course, with the fact that instrumental performance was not as deeply established amongst the upper and middle classes as it was on the continent.

As mentioned earlier, piano playing and chamber music were actively cultivated in certain homes. In the capital, many of the court orchestra musicians were popular guests in the musical salons and across the country, the piano gradually becoming the de rigueur instrument in the music-cultivating home. However, until the mid 1800s, Sweden's composers were hampered by the meagre publication of instrumental music, over and above that for piano or guitar.

The conditions for symphonic composition during this era were particularly unfavourable. At first, orchestral music could only really be performed by a single orchestra – the Royal Court Orchestra in Stockholm – whose main task was to perform opera and *sångspel* music. However, it did "assist" at numerous concerts where the theatre's singers or musicians performed solo numbers. At such times, it often played one or more overtures, symphony movements or even an entire symphony. But there was little room for Swedish symphonic creations. On top of this, there was no professional schooling for composers in the country, something that is more noticeable in the instrumental genre than in the vocal. Until 1858, when the Royal Swedish Academy of Music's conservatory acquired a competent teacher in the field, ambitious composers would have to travel to Europe to obtain a decent education and – equally importantly – hear the wide variety of music being performed in the larger cities.

PIANO AND CHAMBER MUSIC

Edouard Du Puy, Joachim Nicolas Eggert and Bernhard Crusell, the three most skilled instrumental composers around 1810, had all been schooled in composition on the continent. Du Puy studied in Berlin around 1791, Eggert in Braunschweig in 1800–02 and Crusell at the Paris Conservatory in 1803–04. Du Puy and Eggert later had private students in composition, while Crusell mainly seems to have given lessons in his own instrument, the clarinet. Du Puy is thought to have taught Franz Berwald during his time as *hovkapellmästare* in the 1810s, and the young Berwald performed many times as soloist in Du Puy's violin concertos. Eggert had several students, including Erik Drake and Martin de Ron, until his life was cut short by an untimely death in 1813.

Eggert left behind some dozen chamber music works, all in the Viennese Classical style along the lines of Haydn and Mozart. His nine string quartets recall the young Beethoven in their vigour. They all follow the Classical model with a first movement in sonata form, a melodious second movement – ideally with violin figurations – a rustic third movement and a rondo finale. Only one of the quartets was published in Germany, as well as a piano quartet, a wind sextet and a symphony, through the agency of Erik Drake and Carl Schwencke (1816–18).

The instrumental works in Du Puy's abundant production are often hard to date. Many of them are short, variations and the like, and some are concertante. A good many of his polonaises, contradances, waltzes and ecossaises for clavier were probably written during his first stay in Stockholm in the 1790s or in Denmark in the early 1800s. But one of his last works is a quintet in A minor for bassoon and strings. Only two movements were completed by the time of his death (1822) and the third, a rondo, was composed by his colleague and court orchestra oboist Carl Braun. The bassoon is quite concertante in this work, the style of which touches on the more contemporary French elegance. At the end, Braun quotes a theme from the first movement as a nod to Du Puy, after which he has the finale ebb away pianissimo.

Crusell is – like Berwald – the only 19th century composer in Sweden who had much of his instrumental output republished in the 20th. The reason for this is the melodious beauty and variety in his works, as evidenced by the effective figurations in the clarinet, which is the lead instrument in most of them. The style settles somewhere between the elegantly virtuosic, but somewhat cool, French concertishness and the warmer German expressiveness heard primarily in Mozart.

The following opus list comprises Bernhard Crusell's chamber music and concertos for clarinet as well as some orchestral works (year of publishing, with year of republishing in brackets):

1. Clarinet concerto in E-flat major	1812
2. Quartet for clarinet and strings in E-flat major	1812 (1960)
3. Concertante for clarinet, bassoon, horn and orch. in B major	1816 (1961)
4. Quartet for clarinet and strings in C minor	1817 (1970)
5. Clarinet concerto in F minor	1818 (1962)
6. Three duos for two clarinets	1821 (1960)
7. Quartet for clarinet and strings in D major	1823 (1970)
8. Quartet for flute and strings in D major (arr. of op. 7)	1823
9. Divertimento for oboe and string quartet in C major	1823
10. (skipped number)	
11. Clarinet concerto in B major	c. 1828 (1977)
12. *Introduction et air suédois* for clarinet and orch./piano	c. 1830 (1977)

As already intimated, Crusell placed less value on thematic work and robustness of form than the Viennese classicists, preferring to follow the French models, which adhere to a more rhapsodic form, elegant melodic language and imaginative figuration, and which Crusell synthesised in his own personal way. The concertante traits are not as prominent in the chamber music works as they are in the solo concertos, these are instead are more reminiscent of composers such as Mozart and Weber.

De Ron, the above-mentioned Eggert student, was a businessman by profession but devoted himself eagerly to chamber music. His output was not large, and he died at the young age of 28 in 1817. In three string quartets and a quintet for piano and wind he adopts Eggert's Viennese Classical style, albeit with shorter and formally less developed movements. There are, however, moments of originality and it is these that make the works interesting.

Drake, the other Eggert student, composed only a handful of instrumental works, although he did have a certain influence on the neo-Romantic circles around Rääf, Livijn and Atterbom and as a melody collector for Geijer & Afzelius and later on numerous students during his time as a teacher at the Royal Academy of Music. In around 1816 he made the acquaintance of Carl Schwencke, a highly proficient pianist and composer from Hamburg. Drake copied his entire production up to 1824. Alongside dance music (quadrilles, waltzes and ecossaises), which doubtlessly were put to good use in all the salons and stately homes that Schwencke visited, are songs in various languages, a symphony, two piano concertos and a collection of piano music. Some variation pieces were composed and printed in Sweden, such as variations on Gubben Noak, of which 25 were produced by Drake (although only 16 were included in the printed version of 1824). Five piano sonatas from 1817–19 exhibit somewhat surprising touches of early music romanticism. Three of them were composed in Sweden, including a violin sonata. But in general Schwencke chose to have his works published by French and German music publishers.

The Royal Court Orchestra boasted many composers. Beside Du Puy, Braun and Crusell, whom we have already mentioned, there were various members of the Berwald family, primarily Franz. His half-cousin Johan Fredrik, *hovkapellmästare* from 1822 to 1849, also composed a fair amount of music. However, his chamber music was mainly the product of his juvenility, and seven of his eight string quartets are talented but hardly original. Many of them have three-movements and the character of divertimentos. The eighth is a much more mature work and was published in Stockholm (1822), an extremely rare achievement in Sweden for this genre. Unlike his early quartets, there are some romantic traits here and the finale rondo concludes surprisingly with a Russian theme ("chanson russe") and an epilogue morendo.

Most of Erik Gustaf Geijer's chamber music appeared at this time (the 1820s). Geijer, a historian by profession, was also an excellent improviser at the piano and a great admirer of Mozart, Haydn and Beethoven. He wrote a dozen or so sonatas for different settings, including some quartets and a piano quintet. Some works were left uncompleted and all of them were completed quickly with little retouching. Now thematically frisky, now musically weak, they are also highly uneven. Geijer had only a "double sonata" in F minor for four-handed piano published (1820) himself. His piano quartet in E minor was also published (1865), and there are a number of additional piano pieces that display more romanticism than his more classical chamber music works.

While Geijer's works are based on a deep affection for the classicists, author Carl Jonas Love Almqvist exhibits an almost provocative dilettantism in his *Fria fantasier för pianoforte* (1847–48). According to Wilhelm Bauck, who helped Almqvist with the printing of some of the pieces, he was no music aficionado and rarely listened to music, "the works of the greatest masters existing not for him" (Aftonbladet 13/10, 1874). Almqvist had his musical

imagination heedlessly rework the forms and factures of the time. The 26 pieces depict, according to their poetic titles, situations ("Segelfart till Tynnelsö", "Antuna majfest") or exotic scenes ("Gazellerna i Sycomorskogen", "Soar Onqui"). Here are distinctive and graphic whims, romantic moods and some folk touches, but the workings are monotonous and the piano parts hardly "effective". A typical ploy is the sudden use of fermata over individual phrase endings – a kind of romantic clairvoyance.

Composition of a professional kind one meets, however, in two important pianists who were active in Sweden in the 1840s: Edmond Passy and Jan van Boom. Both studied for leading European virtuosos, Passy for John Field in St Petersburg in the 1810s and van Boom (probably) for Hummel and Moscheles in the 1820s. Passy was born in Sweden, while van Boom was from the Netherlands, having settled there in 1826. As musicians and composers they follow quite similar trajectories. Both were busy concert performers into their 40s, both were successful teachers and both wrote their own piano primers. As composers they initially represented the virtuosic style of the time that was pianistically rewarding, melodious, entertaining and impressive when at its best, but also at times trite and bombastic. Both aimed deeper than drawing-room and virtuosic music, however, and devoted themselves as time went on more to chamber music, vocal music and scenic works.

Passy's first published composition is a variations piece (printed 1813 in *Musikaliskt tidsfördrif*). He later progressed from the Clementi-inspired figuration technique in the earlier works on a nocturne coloratura à la Field to the stylistic diversity seen in the piano composition for four hands *Polyaoedéide*, in which one detects the influences of Schubert and Alkan, with the last movement presenting a pastiche of Mozart's "alla turca" from the A major sonata (k. 311). In the chamber music genre, Passy produced a couple of piano trios and three string quartets.

Van Boom spent a few years on the continent in his 30s around 1840. Details of these years are scant, but they seem to have made him a better, more profound composer, replacing his earlier paraphrases and variations with sonatas and chamber pieces. In 1848 he stepped off the virtuosic path and became a piano teacher at the Royal Swedish Academy of Music, teaching such students as Ludvig Norman, Hilda Thegerström and Richard Andersson.

Roughly half of van Boom's vast output was published by Swedish and foreign publishing houses. The early variation pieces, opera paraphrases and fantasies on Swedish folk melodies and dances, evince a figuration technique that seems to derive from the finger exercises in Hummel's piano primer (1828). In the early 1840s, Sigismund Thalberg and his "three-hands technique" seems to have been the model to emulate. In the later works, like in six impromptus, the figurations are increasingly tinctured by chromatic passing tones and suspensions, which can be interpreted as the influence of Chopin. The music is also imbued with more warmth and sensuality than previously. For instance, the salon style is represented by *Frithiof på hafvet* (c. 1850), a tone painting for piano, which depicts with great effect the calm sea passage, the storm and the "happy homecoming". Ambitions of a completely different kind we find in a *Stor sonat för piano*, which is one of the first to be printed by the Swedish Art Music Society (1861). The style here is very Beethovenian in its assiduous motif-work and its weave of power and lyricism.

Another composer-pianist during this time is Adolf Fredrik Lindblad, who differs in several respects from the above. A rare public performer, he devoted most of his time to teaching; he also composed almost nothing for solo piano until his later years, and the works he then did publish (*Smärre kompositioner*) are far remote from the salon-virtuosity of his synthesis of Bachian and Mendelssohnian polyphony. On the other hand he dedicated much of the 1830s and 40s to chamber music, composing no fewer than ten string quartets (six of them remaining unprinted until 1911). However, the music is tranquil, often charmingly classical-romantic and not without originality. Much more drama can be found in the two

lively violin sonatas printed in 1842 by Schotts (Mainz) and dedicated to two people who meant a great deal to Lindblad's musical development, namely Jonas Falkenholm, violinist and mainspring of the Mazer chamber music circle, and Geijer, his friend and rival song composer from Uppsala.

Many other musicians also tried their hand as piano composer in the mid-1800s, or ventured into the demanding terrain of chamber music. Some examples can be named. Bengt Wilhelm Hallberg studied composition for Franz Berwald in 1849–50 and composed nocturnes, string quartets and a string sextet. His greatest contribution he made, however, as an organist, choirmaster and hymnologist in Landskrona. Joseph Czapek made a profound impact on essentially all quarters of the Gothenburg music scene from 1847, but his many compositions – dance music, marches, small pieces, cantatas, etc. – are generally of an occasional character. Fredrik Wilhelm Klint was a student of van Boom's and while he had one of his string quartets printed (1882), he made his living as an organist and piano teacher in Stockholm and on Gotland.

Around the 1860s three accomplished Swedish composers appeared on the chamber music scene: Jacob Edvard Gille, Hermann Berens and Ludvig Norman. All three had sterling compositional skills and left a rich legacy. Many of these works are both melodious and interesting, even if they are largely ignored nowadays on the concert market. All three were employed, for varying lengths of time, as a theatre conductor.

While Gille, Berens and Norman all based their chamber music on the German classical-romanticism, their personal profiles are quite different. Norman is characterised by a warm intimacy and a certain tendency towards compositional complication comparable to that of Schumann. Berens is more "musikant" and elegant and more akin to Mendelssohn. Finally, Gille has a melodic vein that calls to mind Schubert.

Gille was an organist in Stockholm's Catholic church (1850–76), for which he composed a number of church music works. However, he was also very interested in chamber music and composed, amongst other pieces, three violin sonatas, three piano trios, three piano quartets (two of which with wind instruments) and three string quartets, the first dedicated to the Mazer String Quartet Society. Unlike Crusell, A.F. Lindblad or Franz Berwald, Gille never forged relations with continental music publishers and only one of the above works was ever printed (a piano trio from 1863).

Hermann Berens underwent an interesting development as a composer. After a thorough musical training in Germany he established himself as a pianist and travelled in 1847 at the age of 21 to Sweden, where he worked as a piano teacher and chamber musician. He eventually became teacher of composition at the Royal Conservatory of Music in Stockholm between 1861 and 1880 (with the exception of 1867–68, when Franz Berwald occupied this position).

In his earlier years, Berens composed a number of piano works – fantasies, etudes, paraphrases, etc. – almost all of which were published by German and sometimes Swedish music publishers, and many of which possess a certain salon-virtuosity and brilliance, such as *Grand scène italienne* (op. 42), which interrogates a Bellini-esque (after Vincenzo Bellini) melodic motif, or an era-typical pleasant petit-bourgeoisieness, as in the character pieces in *Dorfgeschichten* (op. 40), six "rustic scenes" dedicated to his friend J.A. Josephson. But Berens also gradually developed another line, primarily in his chamber works, composing, amongst other settings, for the unusual piano four hands, violin and cello. Being neither a piano quarter nor a piano trio, it had to be given a freshly minted designation, and Berens plumped for "sällskapskvartet" (or *Gesellschaftsquartette*, roughly "society quartet"). He wrote four such multi-movement *Gesellschaftsquartettes* (op. 23, 48, 72 and 80), the later ones in particular being perfectly valid chamber music works in the German romantic

tradition. Three string trios (op. 85) are chamber music gems, deserving of a reprint as recently as 1977. The only string quartet (op. 78) is an interesting work with recurring motifs.

Other noteworthy composers include Andreas Randel and his *Stråkkvartett i G-dur*. In the summer of 1856, Randel visited Härnösand, where the local music society had the idea to defray the publication cost of the quartet. This happened in 1850, the consequence of which was the formation of the Swedish Art Music Society, which in 1860 started to publish major Swedish compositions in note form. Of these, we have already mentioned van Boom's *pianosonat* (1861) and Gille's *Pianotrio* (1863), and of the chamber works we may add Bauck's *Stråkkvartett i G-dur* (1863) and Oscar Hylén's *Stråkkvartett i D-dur* (1870). While Randel's and Bauck's quartets are conservative Haydn imitations, Hylén, one of Berwald's few students of composition, bespeaks a more modern, vibrant approach in the four rather brief movements.

ORCHESTRAL WORKS

As already mentioned, Du Puy, Eggert and Crusell were the finest composers of instrumental music in the 1810s. Du Puy had already composed three concertos for his own instrument, the violin, back in the 1790s, as well as several concertos for other instruments of unknown date. At any rate, both a clarinet concerto in E major and a bassoon concerto in C minor were played in Stockholm in 1811, exhibiting Du Puy's modern style, one that was almost on a par with the instrumental works of Weber. He also composed a number of smaller works for orchestra, including polonaises, one of which for solo violin and Janissary setting. He composed no symphony, however.

Eggert, on the other hand, did, four of which remain – one, in C minor, printed in Leipzig – which were performed on many occasions during his lifetime in Stockholm. Three of the symphonies are of four-movements, while a fourth (also in C minor) is more experimental and contains a funeral march and a finale with two fugues. The style is fresh, virile and personal, and could have easily been modelled on the late Haydn. Eggert handles the sonata form expertly and the works are well worth a revival.

Crusell's works include three clarinet concertos, the F minor concerto being probably the last, despite its not having the highest opus number. Crusell largely follows the prevailing pattern for solo concertos here, given by Kreutzer and Rode amongst others, but does so with unique mastery and a somewhat darker clarinet timbre, apart from in the closing passages of the finale-rondo, which segues onto fiery brilliance and into a major key. The work most frequently played during Crusell's lifetime is his three-movement *Concertante* for orchestra and three solo instruments (clarinet, horn and bassoon). On its first outing in 1808, it was played by three musicians from the Royal Court Orchestra: Crusell himself, hornist Johann Michael Hirschfeld and bassoonist Johan Conrad Preumayr. The first movement is uncommonly long in order to give the soloists the space to display their virtuosity, the hornist's part being a particular surprise given that the instrument he played was the natural horn of the age.

Many members of the Royal Court Orchestra composed, especially the violinists: August Berwald (member 1815–60), who had studied for Spohr, Johann Adolf Ferdinand Beer (1822–34), Johan Jakob Nagel (1830–65), Andreas Randel (1828–64), who had studied violin technique for Baillot and composition for Cherubini in Paris, and Eduard d'Aubert (1841–73, after nine years in Gothenburg), to name but a few. All of these men were industrious chamber musicians, mostly in private but also in public, and composed works of varying lengths and degrees of seriousness.

The most interesting composers amongst the above-named violinists are arguably Nagel and Randel. Nagel was said to have been a student of Paganini's and composed, amongst other works, a *Grandes variations à la Paganini* and, on his trip to America in 1841, a violin concerto in A major. But like Paganini he was also a guitarist and published in Stockholm some "easy pieces" collections for guitar solo or duo.

Randel was more multifaceted than Nagel and arranged or composed music for a number of plays as well as songs and chamber pieces. And for his own instrument, the violin, he wrote four concertos. The earlier ones rarely stray from the virtuosic trail laid by the French violin school, as exemplified by the likes of Viotti and Randel's teacher Baillot. However, in the fourth, which is really one long movement in D major, he reaches something more symphonic, despite the inevitable dominance of the violin. Randel's most popular work seems to have been his *Fantasi öfver svenska folkvisor* for violin and orchestra (and in a version for violin and piano), composed around 1844 at a time of renewed interest in Swedish folk melodies. *Stockholms Figaro* wrote of a repeat performance on 2 March 1845 that the music "still seems to powerfully galvanise the audience".

Concertante variations on Swedish folk melodies were admittedly nothing new. When cellist Bernhard Romberg and pianist Ferdinand Ries arrived in Stockholm in 1813, having been driven out of St Petersburg by Napoleon's Russian campaign, they performed such newly composed pieces, with Romberg playing variations on "Swedish national melodies" and Ries *Airs nationaux suédos avec variations*, according to the title of the Swedish print. While this was for solo piano, the work was also published for piano and orchestra by a German publisher (op. 52). However, by 1804 Crusell had already performed the first version of what would later be published as *Introduction et air suédois varié* for clarinet and orchestra. For these variations Crusell chose the popular drinking song "Goda gosse, glaset töm" (Åhlström–Franzén, printed 1795 in *Skaldestycken satte i musik*), but Ries – with whose help? – opted for three folk tunes: a lullaby, used already by Bellman ("Lilla Carl, sov sött"), a "Scanian peasant dance" and *Kvarndansen*. In 1813, Johan Fredrik Berwald, who accompanied Ries on his trip from St Petersburg, presented a similar variations work called *Svenska folkvisor* for violin and orchestra (now lost). Ries and Berwald had both intended to continue their virtuoso careers in England, but while in Gothenburg Berwald received a summons to the Royal Court Orchestra in Stockholm, where he became violinist and later chief conductor.

Over the following decades, countless variations and paraphrases were composed on folk melodies, such as Swedish harpist Edvard Pratté's *Introduktion och variationer over Näckens polska* (c. 1815). While this indeed demonstrates an interest amongst composers and audiences in folk melodies, their musical treatment also shows a fascination for the reworking and transformation of the simple melodies from raw material into polished virtuosity. What makes Randel's *Fantasi* new is the greater space it gives to the folk melodies, the greater respect for their intrinsic value, and the lesser space it allows to virtuosic escapades. The work was also produced at a time of renewed interest amongst Stockholm audiences for folk melodies, ignited by Dybeck's "evening entertainments" with Nordic folk music (1844) and J.N. Ahlström's *Hemlandstoner* for small orchestra (1845). In both cases, folk melodies were presented in a multipart setting but without virtuosic figurations or the like. With *Värmlänningarna* (1846), in which the melodies were arranged by Randel, the folk melodies obtained a natural home at the theatre and in the concert salon. Another indication of this is Ahlström and P.C. Boman's *Valda svenska folksånger, folkdansar och folklekar* (1845), which in being primarily intended for use in the home were set apart from other more academic collections (such as Geijer and Afzelius).

Folk music had little influence on orchestral compositions otherwise, with the exception of the odd overture to the kinds of play where peasants played an important part or when there was an allusion to some mediaeval ballad. For instance, Ahlström refers in the overture to *Urdur* (1851) to "Näckens polska" – the play is about the water sprite's daughter – while August Söderman in his handful of overtures alludes here to a ballad melody (*Marsk Stigs döttrar*, 1866), uses there his own new material in a folk-music spirit or "folk tone" (*Några timmar på Kronoborgs slott*, 1858, used anew in *Orleanska jungfrun*, 1867).

Most Swedish composers, including Brendler and van Boom, Passy and Randel (who confined themselves mainly to their own instruments) and many others besides, never ventured into the demanding symphony genre, daring only to make small forays in the form of a freestanding overture or a single symphonic movement. Jacopo Foroni composed three highly professional concert overtures during his time as *hovkapellmästare* in the 1850s (printed in score form in Italy). The third is of particular interest in this context since it was dedicated to Otto Lindblad and based on Swedish folk melodies, and according to a notice in the score was composed for a "divertissement national".

With the outdoor music that started to spread in Stockholm and other cities in the 1830s and 40s came a new genre of tone painting for orchestra, one at which Swedish composers

also tried their hand. The Stockholm Garden Society, which was run by pastry cook W. Davidson, was here the ambitious successor of the Parisian "concerts à la Musard". In the mid-1840s, regimental bands played *Slaget vid Brunkeberg 1471* (C.F. Sandberg and Franz Weller), *Simulacren vid Gripsholm* (anon.) and *Pompejis sista dag* (J.M. Rosén). This latter, the most famous of all and a musical interpretation of Bulwer's popular novel (1834), was embellished at its performance with fireworks mimicking the eruption of Vesuvius. The piece had been orchestrated by Royal Court Orchestra musician Carl Ludvig Heinrich Winckler, flautist and leader of the Västgöta regimental band. Rosén also added his voice to the ongoing debate with such tone paintings as *Det vilande representationsförslaget* and *Die Schreckenstage von Paris*, the latter composed about the Paris Commune of 1871 during a visit to Hamburg. Symphonist Franz Berwald also contributed to the genre with pieces like *En lantlig bröllopsfest*, *Karl XII:s seger vid Narva* and *Gustaf Adolph den stores seger och död vid Lützen*, which was performed at packed concerts in Stockholm's Great Church and Gothenburg Cathedral in 1845–46.

These works could perhaps be called "symphonic poems", had this title not traditionally been applied to works of the kind the Liszt created in the 1850s, that is to say elaborate symphonic pieces with sophisticated motif and theme-work. But the above-named works are too loosely jointed and potpourri-esque to be considered Lisztian. Swedish works of the symphonic poem kind do not appear until later with Fritz Arlberg (*I skogen*, 1877) and Andreas Hallén. On the other hand, Liszt-devotee Bedrich Smetana was inspired during his years in Gothenburg (1856–61) to compose several symphonic poems on Nordic motifs. Two of them, *Frithiof* and *Vikingafärden* (Plavbè vikingu) were left unfinished, but *Hakon Jarl* was completed in 1861 and dedicated to the people of Gothenburg by way of thanks for their hospitality. The work depicts the defeat of Hakon Jarl at the hands of the Christian king Olaf in Norway. Smetana cites no folk melodies and the concluding chorale is his own invention.

Like Berwald, Gille was also tempted into the realm of programme music. In the autumn of 1846 he performed a concert comprising the tone painting *Minne af Gustaf Adolf vid Lützen* for choir and orchestra and the musical nature-painting *Höst-jagten* for soloists, choir, orchestra and horn music, upon which he was declared "one of our most promising young tone artists" (Stockholms Figaro 184 No 42). A regular four-movement symphony, *Midsommarfesten*, followed in 1850, a kind of "pastoral symphony" with diverse terpsichorean and idyllic passages. Gille has a fluid, somewhat operatic melodic style, which re-appears in another few symphonies, the most substantial of which seems to be *Symfoni i c-moll* (probably 1860s), in which he adopts a good deal of Beethoven's symphonic technique.

The most important symphonists during this period were A.F. Lindblad, Berwald and Norman, whose symphonies, while based on the foundations laid by Beethoven, Mendelssohn and – as far as Norman is concerned – Schumann, are very different to each other. Lindblad's two symphonies (performed 1832 and 1855, respectively) are characterised by a breadth and a calm, despite their superlative symphonic treatment and thematic contrasts. Berwald's four symphonies (1842–45) are thrilling and vehement, possessed of a kind of steely romanticism that differs starkly from Lindblad's softer romantic palette. Finally, Norman displays in his three symphonies (1859, 1870 and 1881) a depth, a complexity and an intensity that is highly personal and that places him somewhere between Schumann and Brahms.

Apart from these symphonies, disparate attempts were made by other composers, three of whom had studied at the Leipzig conservatory: J.A. Josephson, G.E. Winroth and Albert Rubenson. Josephson's *Symfoni i Ess-dur* (1846–47) is a lively work with a surprisingly solid architecture. Winroth was less successful with his *Symfoni i g-moll* (c. 1850), which plagiarises in several places a couple of well-known symphonies by Mozart and Beethoven. Rubenson, finally, composed the most modern of these works – his *Symfoni i C-dur* (1847–

51). It is fresh and dynamic and leaves us wondering why he did not write any more symphonies in the remaining half century of his life. Instead, he composed two *Symfoniska intermezzi* (1860 and 1871), both of which comprise three-movements and fair number of folk themes.

When it comes to works for solo instruments and orchestra, the situation for Swedish composers seems not to have been particularly conducive. Some larger works by Du Puy, Crusell, Randel and Nagel have already been mentioned, but most of the works that appeared in this genre were smaller in nature – variations, fantasies, elegies, etudes and so forth. Foreign virtuosos naturally played only the continental repertoire, and the Swedish artists performed the same or – if Swedish music was the order of the day – their own works. Thus were the circumstances for the above-named artists/composers. But Franz Berwald, who composed several solo concertos, was never performed, since he never took the stage himself. J.N. Ahlström performed his own Weber-inspired piano concerto in the 1830s; violinist Adolf Fredrik Lindroth composed and played a similarly three-movement violin concerto – a considerably insipid relative of Mendelssohn or Spohr. Another violinist, Anders Pettersson, is said to have composed a couple of violin concertos (since lost). Of all these works – and there are probably more hidden away somewhere – it is Crusell's and Berwald's that still feature on the contemporary repertoire.