

MUSIC PUBLISHERS, MUSIC DEALERS, INSTRUMENT MANUFACTURE

The various elements of the blossoming music scene from the late 18th century onwards – the growth of the public concert, more commonplace music teaching in homes and schools, the establishment of the Royal Academy of Music and the creation of a national opera – all converged to fuel a demand for sheet music and musical instruments.

While instruments were made to order by local craftsmen, some, despite a protectionist tariff policy, were also imported. Between 1756 and 1816 there was a blanket ban on imports, which boosted domestic manufacture. Throughout the period, production was the prerogative of craftsmen, a circumstance that lasted until 1846 with the abolition of the guild system.

The state encouragement of domestic production through the imposition of tariffs also applied to sheet music. In 1764, Henrik Fougts's printing workshop was granted a royal licence for 25 years to publish sheet music using movable type. His business closed after only a year, however, and it was not until 1783 that a new initiative was taken, when Olof Åhlström began his career as a printer and publisher of music. Åhlström benefited from an import tariff of 33% that coincided with a rising demand for sheet music, especially from private homes. A 20-year exclusive licence to "engrave or print" music in the country granted by King Gustav III in 1788 further cemented his position.

Music dealers

There was no real music trade in 18th century Sweden, a time when instrument makers sold their own and others' instruments and, to a modest degree, manuscript paper and sheet music as well. It was only when bookshops began to flourish in the towns and cities that sheet music became available for purchase or order. There was also the newly established music lending library, founded in Stockholm by Georg Johann Abraham Berwald in 1788.

It was the domestic sheet music production and burgeoning instrument manufacture that really set the stage for a proper music trade. That this was established in and long remained exclusive to Stockholm is not surprising, for in the early 1800s the city accommodated the country's only major urban population – 25% of the national total – and, not least, accounted for 60% of all urban commerce.

In 1803, Pär Aron Borg applied to the King for the right to establish a music store in the capital; he had been making a living selling sheet music from his home and was now hoping to grow his business. Only a couple of months after Berg's business had taken off, Ulrik Emanuel Mannerhjerta received a similar licence, given the court chancellor's belief that "competition in the same profession would redound to the choice of sheet music and public advantage with respect to the price" (after Wiberg 1955, p. 125). However, both gentlemen realised that such competition would be to the ruin of them both, and they embarked on a cooperative venture. By 1804, adverts were appearing in the press for their joint music store. Thus was established the music store that would not only prove a nursery for almost all large music dealers in Stockholm throughout the 1800s but would also survive until our own time.

Borg and Mannerhjerta imported sheet music from Europe's major music publishing houses, but also published material that they had printed at Åhlströms Kongl. Musiktryckeriet. It is evident from the newspaper advertisements that they even sold some instruments and strings, and, from 1805 onwards, loaned sheet music and instruments for a fee. The first catalogue of the store's new stocks of sheet music was inserted into *Dagligt Allehanda* at Christmas 1806. In 1814, they added a literary and music lending library to their business. In such "lending libraries", which were common in the 1800s, the public could pay a sheet music "subscription fee" for different durations, usually twelve, six or three months –

the longer the period you paid for, the more volumes you could borrow at any one time. In some cases, the fee could even serve as an instalment on a later purchase.

In 1808 Mannerhjerta became the sole owner of the store, but he was a poor businessman and it was probably only thanks to his employee Gustaf Adolf Östergren that it survived. Östergren bought out the indebted Mannerhjerta in 1816 and relocated the business from its old premises on Drottninggatan to Stora Nygatan, where it re-opened under the name G.A. Östergrens Bok- och MusikHandel.

Swedish music printing would undergo radical change in the early 1800s. In 1804, Mannerhjerta had travelled around Europe to forge links with the major music publishers and here had become acquainted with lithography, the new means of printing music. (An article on the method had appeared in Stockholms Posten back in July 1803.) Evidently, Mannerhjerta and Borg had had plans to open their own printing house when Åhlström's licence was expected to expire in 1808. Åhlström was, of course, loathe to have competition and had the foresight to apply to the King in 1803 for a 15-year extension to his licence (i.e. from 1808–1823), notice of which was not given until 1808. However, according to Mannerhjerta, Åhlström's licence could hardly cover the methods that had been developed after it has initially been granted back in 1788 – principally lithography but also the form of moveable type devised by Breitkopf in Leipzig. Consequently, in 1809 Mannerhjerta applied for a royal licence to establish a lithographic music printing house. The application was bandied back and forth between different referral bodies until 1812, when the process came to a halt. By this time, Mannerhjerta no longer had the wherewithal to push the matter further, and when it was resumed in 1817 it was at the initiative of Crown Prince Karl Johan. The Royal Academy of Music, which had always backed Åhlström, now opposed him and from 4 March 1818 anyone could freely print music using movable type or lithography. Åhlström retained his licence, however, for music engraving until 1823.

Mannerhjerta, holding his much prized licence at last, was, as normal, penniless, and it was two migrant stone printers from Berlin, Carl Müller and Ludwig Fehr, who opened the country's first lithographic establishment. Akademiska Boktrykeriet in Uppsala (W.F. Palmblad) opted, on the other hand, to procure a set of the Breitkopf types, an example that was copied by many of the country's larger printing houses, which acquired moveable type for printing music as and when needed.

The 1820s was the decade of establishment, with a great many new lithographic printing works opening not just in the capital but around the country. Although most of them had music as a sideline to art reproduction, Carl Müller remained faithful to music and in 1826 entered into partnership with Östergren's music store. Thus had Borg and Mannerhjerta's dream been fulfilled: to combine a music dealership with a music printing house.

Once music printing had been thus liberated, music publishing blossomed. A particularly lucrative affair was the reprinting of popular foreign music since there were no legal hindrances to do so. Imported sheet music was still subject to tariffs, and transport costs pushed prices up even more. Like Östergren, most music dealers ended up collaborating with a lithography works or acquired their own. The business thus expanded; apart from selling sheet music, books, charts, strings and manuscript paper and establishing lending libraries, music dealers also became music publishers and, in some cases, printers. There was also, of course, the trade in musical instruments.

However, competition was stiff as booksellers also generally sold sheet music and instruments. Judging by the newspaper advertisements of the time, the city's general stores also sometimes sold sheet music. Notable amongst the more unusual outlets were Franska Kryddboden (a French spices shop), Handskboden (a glove shop) and Likkistemagasinet (literally the "coffin store", whose business was probably the sale of the estates of the deceased). As a consequence of such competition, the market was quickly cleaned up and by

the early 1930s there were only two music stores left: Östergren's (under new management from 1831) and Johan Carl Hedbom's (founded 1827).

In the 1830s, Abraham Hirsch and Abraham Lundquist entered the scene, two men who would come to dominate the Swedish music trade and music publishing until the end of the century. Hirsch had taken over the running of Östergren's in 1831 at the tender age of 17. When Östergren died in 1825 the firm had been taken over by his widow, who sold it to Abraham Solomonson in 1825. Solomonson died just two years later and the business passed to his widow Betty, who then sold it in 1837 to her brother Abraham. Hirsch kept the store's well-established company name until 1842, having renamed the publishing house and the printing house (purchased in 1838) a few years previously to Abr. Hirschs Officin.

More than any other, Hirsch made ties with booksellers in the provincial towns, something that was very much the secret of his success. In 1839 he reorganised Mannerhjerta and Östergren's lending library, which also made its 7,000 or so works available to people from the "nation's provinces", although with a "lending subscription" supplement to cover the cost of transport. Precisely this – distribution to other towns – was and remained a headache not only for music dealers but also booksellers and publishers. Some attempts had been made by private initiative back in the 1820s to coordinate the book and music trade, but it was not until 1843 that the Association of Swedish Publishing Houses was first established (renamed as the Association of Swedish Book Publishers in 1853). Hirsch, who was one of the founders, represented the association's fifth largest publishing house. The association distributed its members' products through a common office to its authorised agents around the country. It also had agents abroad. Hirsch, who was quite passionate about a Nordic collaboration in the music business, had himself 17 agents in Norway and 20 in Finland.

The extent of Hirsch's sheet music dealership and music publishing works is reflected in the various stock lists he issued and the countless adverts he placed in newspapers and magazines. His first real publishing catalogue was published in the early 1870s and was 172 pages long, subsequently even longer when he added a series of supplements. In 1874, Hirsch decided to sell the retail business. The publishing house, which he kept for another decade, was eventually taken over by his son Otto Hirsch.

Abraham Hirsch's music store served to nurture future music dealers and booksellers. The first who left to open his own business after a number of years of apprenticeship – the aforementioned Abraham Lundquist – would be his most serious competitor. Lundquist had joined Östergren's music store as an errand boy in 1830 and remained faithful to the business until 1837, but resigned when Hirsch became sole owner. After having partnered various music dealers and publishers for a few years, he teamed up in 1849 with Gustaf Rylander, who owned both a publishing works and a music store. Their joint venture blossomed and it was not long before they were hot on Hirsch's heels. In 1856 Lundquist became the firm's sole proprietor and was so successful that in 1865 he could title himself "purveyor of music to the Royal Court" (*hovmusikhandlare*). From 1863 he also had his own printing shop. Like Hirsch, Lundquist published numerous catalogues of his sheet music stock and – here too emulating Hirsch – a catalogue exclusively of his own publications. Lundquist ran his firm until his death in 1892.

Two other large music dealerships in Stockholm were opened by former assistants of Hirsch's. In 1849, Edvard Josephson opened his own business after 15 years in Hirsch's employ. Although he had acquired excellent connections with the large music publishing houses in Leipzig through his brother Jacob Axel, what came to interest him most was the instrument trade, for which he proved something of a pioneer.

In the following decade it was the turn of Nathan Elkan and Albert Schildknecht to open their own business after having worked for Hirsch. Like all music dealers of the time, they also ran their own publishing house, which soon grew so large that it was able to measure up

to both Hirsch's and Lundquist's. Of all the firm's assistants over the years, Carl Gehrman is of particular interest. He worked for Schildknecht in the latter half of the 1880s and in 1889 purchased Julius Bagge's music store, adding the publishing house three years later. After just over a decade, Gehrman ditched everything but the publishing business and ran the firm with great success until 1930 when it was restructured as a limited company and sold; it has still, however, kept its old name to this day. In 1943 Gehrman's bought up Hirsch's music publishing business, thus ensuring that the music store that first opened its doors in 1803 survived into modern times.

As a result of the expansion and consolidation of the music trade that took place in the 1840s, it split from the book trade in the capital and became an independent branch of business, so that by the 1880s there were fairly constantly 4 or 5 music dealerships in Stockholm; in the provinces, however, the book and music trade remained integrated.

Societal conditions and transportation possibilities in the country both placed effective obstacles in the way of the expansion of the music business. It could take a dealer in Helsingborg up to six months to obtain goods from Stockholm, and the poor bookseller way up in Piteå requested new catalogue items from one Christmas to be sent by the summer so that he could sell them by the next. The situation remained unchanged until the last decades of the 1800s, when economic growth and a more efficient transport sector led to a gradual improvement. Interest in music and cultivation spread to new social echelons, popular movements took music into their service, singing appeared on the school curriculum, music societies were formed, choirs emerged – developments that gave powerful impetus to the expansion of the music trade.

Eventually, new music dealerships spread like ripples on a pond from the old, established firms following a familiar pattern: assistants opening their own businesses. Carl Johnn, Carl Gehrman and Emil Carelius had all had their apprenticeships with Schildknecht, while Frans Huss and G.W. Beer had learnt the trade from Josephson's successor John Jacobsson. Carl Fredrik Svala and Carl Axel Söderlund had been assistants at Lundquist's for almost 40 years when they took over the venerable *hovmusikhandel* in 1913. Georg Lundquist, who inherited the firm from his father in 1892, retained the publishing house and the instrument trade, the latter of which he sold in 1920.

The music trade outside the capital

In the country's residential towns, where music societies and the like often embraced a rich music scene, the demand for sheet music was met by local copyists or bookstores that purchased material via Stockholm – in 1850, 75% of all import to Swedish towns went via the capital – or imported it directly themselves. It was not until around 1900 that music dealerships proper became established; however, unlike in Stockholm, out in the provinces there was an early, independent instrument trade that grew out of the activities of local craftsmen.

It was only Gothenburg that resembled Stockholm, albeit on a smaller scale. The city's first music store was founded back in 1820 by Carl August Holm, who faced competition a year later from S.M. Hilleström and bookseller F.A. Lincke. Of more significance was the bookstore that was opened by C.W.K. Glerup in 1826 and later taken over by N.J. Gumpert, who opened a music lending library in the late 1830s – as did C.F. Arwidson, who also ran a small music publishing business. In 1859 music teacher Albert Lindstrand founded an instrument and music store-cum-lending library, the biggest in the city. Lindstrand had also discovered that his pupils lacked access to instruments and sheet music and it was his private provision of such goods that eventually grew into a business. The firm survived until 1944, when it was made over to the Waidele Group. August Waidele had originally opened a music store in the 1890s in Söderhamn, where one of his achievements was the introduction of the

gramophone. In 1911 he transferred his lucrative business to Gothenburg, where he acquired his own instrument workshops (primarily manufacturing violins). By the early 1920s the group owned one of the country's largest music publishing houses.

From the early 1900s, virtually every small town in the country had its own music store. The growing number of such business and their desire to unhitch themselves from the book trade led to the formation of the Association of Swedish Music Dealers (*Svenska Musikhandlareföreningen*) in 1926. According to its directory from 1928, the association had 388 members around the country – music and instrument dealers, publishing houses, sheet music printers, instrument makers and instrument factories.

The music trade repertoire

The music dealers published different types of stock inventories, such as lending library catalogues, lists of items for sale, publisher directories, lists of imported sheet music published abroad and pure advertising brochures for particular musical genres. Most dealers also advertised widely in local and other towns' newspapers. We thus have ample opportunity to study what kind of music was popular.

But then one must not forget that there was a great deal of copying going on during the period, mainly for the drawing rooms and salons at first, but later also for the music corps – both civil and military – in the non-conformist church movement. The entrance of the accordion onto the scene is not noticeable in the music catalogues, while there was a substantial amount of music published for the pump organ (harmonium), which became popular at around the same time. The latter instrument, it must be said, was played by a class that could afford to buy sheet music.

We may allow ourselves some general observations: throughout the period, small-format music dominated, often arranged or written for piano, even if a great deal was also arranged for violin and flute. The library catalogues and their appendices that Gumpert's in Gothenburg published from 1846 to 58 and again in 1864, which contain over 2,700 works for piano alone, illustrate just how predominant piano music was.

One genre dominated for the entire century, namely dance music, the change in the nature of balls from the graceful group dances of the 1820s to the more lively partner dances of later decades notwithstanding. Back in 1844, Edvard Josephson wrote to his brother Jacob Axel (then in Leipzig) that Stockholm had been gripped by "polka fever" – Hirsch had sold out of a print run of 500 copies of "Le veritable polka" in just three weeks. One particular dance, however, survived all the vagaries of fashion and runs like a thread through the advertising columns: the perdurable waltz.

But dance music made up just part of the total range of sheet music available. Arrangements of various forms of known works were particularly popular throughout the century, including piano reductions of operas, oratorios, cantatas and masses as well as symphonies and other orchestral works. The overwhelming majority of composers represented in the catalogues were foreign, most of them long since forgotten – Burkhardt, Chwatal, Paër, Hünten and others. There were also the great masters, such as Auber, Cherubini, Beethoven, Haydn, Mozart, Rossini, Schubert and Weber.

The operas staged at the Royal Opera House in Stockholm were immediately published in various arrangements for "pianoforte" two or four hands. The arias, which were printed as solo songs, were especially popular. Judging by the catalogues, there was a particularly ready market for songs: the daughters of the bourgeoisie could, after all, both sing and play. In this, the publishing houses acted wisely in choosing songs with Swedish lyrics, for, as P.A. Borg's father noted back in 1806, the Swedish language was "to the Swede more readable than the French." Åhlström had realised the same, which according to Borg Sr explained the huge popularity of his *Musikaliskt tidsfördrif*, which was published uninterruptedly for 46 years

(1789–1835): an unbeatable record. Åhlström also reaped success with his *Skaldestycken satte i music* (1794–1823). However, it was probably not just the Swedish lyrics but also Åhlström's exclusive printing licence that was the key to his fortunes. It also transpired that all attempts to repeat the accomplishment as soon as the licence expired led to failure. Such was the fate, for example, of both Franz Berwald's *Musikalisk journal* (1819) and *Journal de musique* (1820), and Johan Magnus Rosén's *Normannnaharpan*, which was published in six volumes between 1832 and 33 containing only works by Swedish composers.

It was precisely with songs and smaller original works for piano that the Swedish composers started to appear in the 1820s and, above all, 1830s. A catalogue for Ågren's music store in Uddevalla (1844) contains no fewer than 24 Swedish composers: Franz Berwald, Crusell, Geijer, A.F. Lindblad, Struve, Prince Oscar, Emelie Holmberg, Montgomery (Mathilda Gyllenhaal) and Caroline Ridderstolpe to name but a few. The short piano pieces that were written in abundance often had imaginative titles, such as "En vansinnigs sista musikaliska tanke" (literally, "The final musical fancy of a madman"), published by Gustaf Rylander in the 1840s.

Most large Swedish music dealers gradually established links with different publishing houses on the continent – Lundquist was an agent for Peters' publishing house and Bagge had publishing rights for Augener's editions in Scandinavia. This thus secured access to "bargain editions" of works such as sonatas by Beethoven and Mozart. Classic practice pieces and etudes by Diabelli, Dussek and Czerny appear in most of the catalogues – evidently they have been played by piano students for generations.

Many music dealers tried to boost their income with various kinds of sheet-music periodicals. *Lördagsmagasin för gitarrespelare* (1839) was one of many magazines that reflected the popularity that the guitar enjoyed at the time as a solo and accompanying instrument. Others included:

- Journal för gitarr*, pub. by F.W. Hilderbrand (3 volumes, 1823–29)
- Necken, veckoblad för gitarr-spelare*, pub. by Jöns Boman (1832–33)
- Orphea* (3 v. of songs, 1832–34)
- Melpomene* (songs, 1833)
- Brage* (songs, 1834)
- Amanda* (songs, 1834–35)
- Lättare tonstycken för en och två gitarrer* (3 volumes, 1835)
- Philomèle* (songs, 1836–37)
- Svenska folkvisor*, arr. by J.P. Cronhamn (1839)
- Bibliotek för gitarr-spelare* (1840–41)
- Svenska folkvisor och folklekar* (1849)

This list also illustrates the awakening interest in folk music. Anthologies of folk tunes were published and republished continuously for decades, such as those of Richard Dybeck and J.N. Ahlström. The national-romantic spirit also came to shape another genre that appeared in the decades around 1850, namely collections of part songs, with the popular quartet and male choir songs being particularly lucrative for the publishers. One of Hirsch's greatest successes was *Odinslund och Lundagård*, a series of student song volumes that he published from 1848 onwards. *Gluntarne* by Wennerberg was also a big hit for Hirsch and would play in indirect part in the copyright debate that flared up regularly in Sweden and that led to Sweden signing the Bern Convention in 1904. In the first half of the 1800s, music publishers were barely interested in the issue; if they noticed that a foreign piece caught on, they simply had it printed in Sweden. But when a Danish music publishing house released a

reprint of *Gluntarne* in 1869, hackles were raised and pressure was put on the Riksdag to prevent similar works of “piracy”.

Another category of part song should be mentioned, namely that which featured in song books for schools, which first started to become popular in the 1840s. Practical works of song theory and collections of children’s songs could also be used in school and at home. Even instrumental music for children starts to make an appearance in the advertisement columns. A catalogue for F.C. Askerberg’s music store from 1871 includes piano music for children by J.P. Landgren “suited to little fingers”.

It was not until the latter half of the 1800s that the publication of Swedish music became a more pronounced feature of the publishing house catalogues. The Swedish music publishing houses thrived on publications intended for domestic playing and they soared during the 1850s – like sales of the piano – and come the 1860s domestic music had been introduced to large swathes of the middle class. One product on which the publishing houses focused was the cheap album intended for mass distribution – at least by contemporary standards.

Apart from piano music in its various forms, the choice of material on offer at the better-stocked music stores was also quite rich for violin and other stringed instruments – and combinations of these – and flute. In fact, the piano became somewhat subordinated in the catalogues distributed by Östergren in the 1820s and later by Hirsch in the 1830s, which mainly included imported music for orchestra, harmony instrumentation, woodwind and brass, guitar and harp. But this highly varied array of instruments then disappeared, only to more or less reappear in the closing decades of the century, at which point additional instrumental combinations had appeared such as the brass sextet, brass octet and drawing-room orchestra. The music was effectively the same as for piano. The 1890s heralded a new era, which was perhaps most evident in the new trends in popular singing music, something that characterised, for example, Carl Johnn’s publishing house. No longer was there any room for arrangements of opera arias; it was now all vaudeville and “folk” songs, volumes of revue songs by Sigge Wulff and Emil Norlander fresh from the Stockholm stage. One volume was from the past, however: Carl Michael Bellman. No matter how much music tastes changed, different arrangements of *Fredmans epistler* and *Fredmans sånger* were continually re-released over the course of the century, and none other than Carl Johnn himself published a collection of transcriptions of Bellman tunes under the title *Hvem är som ej vår broder minns?*

The Swedish Art Music Society was formed in 1859 to promote the publication of Swedish art music. While its business was to publish mainly larger works by Swedish composers, it also invited Swedish musicians to engage in a composition competition, where the winning piece would be purchased and published and distributed by Julius Bagge’s music store. Bagge was Norman’s publisher but also gave out works by Randel, Hallström, H.T. Thunman and J.A. Josephson. The publishing house founded by Carl Gehrman in 1893 primarily published works by Swedish composers. An illustrative example is the 1906 catalogue, which is adorned with portraits of August Körling, Vilhelm Svedbom, Ludvig Norman and Emil Sjögren.

The instrument trade

When Borg and Mannerhjerta opened their music store in Stockholm in 1804 their business idea was also to sell instruments. However, in a letter to his father in 1806, Borg writes that “we are unable to deal in Musical Instruments since those manufactured abroad are prohibited from import; and those that have been manufactured, with respect to their modest number, have already been ordered or reserved” (quote after Wiberg 1943, p. 52). Even though the import ban was lifted in 1816 the initially high import tariffs put an effective stop to any great expansion of the trade in instruments, which still lay in the hands of the

instrument makers. Borg and Mannerhjerta and later Östergren virtually had to resort to selling second-hand instruments that had been deposited there. It was only when Albert Wilhelm Möller left Östergren in 1831 that a music store selling everything from manuscript paper, strings and instruments to printed sheet music and manuals was established. Möller imported and sold pianos, violins, violas, cellos, woodwind and brass instruments and harps, but most of all he conducted an extensive trade in guitars.

Other music dealers, such as Hirsch and Lundquist, also sold instruments, albeit to a lesser extent than Möller. Anders Petter Landin ran a guitar rental business in Gävle in the 1840s from his music and bookstore, operating a hire-purchase service. One pioneer in the instrument trade was Edvard Josephson, who opened his own business in 1849 after years of apprenticeship under Hirsch. In 1853 he relocated to new premises on Drottninggatan, where he had room not only to sell his selection of products but also to open a piano repository containing primarily instruments of Swedish manufacture. Following his former assistant's example, Hirsch opened his own piano repository at the end of the 1850s. The venture developed into an independent instrument store, which was taken over by Otto Hirsch in 1880. Judging by both newspaper advertisements and sheet music inventories, most music dealerships established in the latter half of the 1800s sold not only sheet music but also did a brisk trade in musical instruments.

Just as the music trade in Stockholm unhitched itself from the book trade in the 1850s, so the instrument trade separated from the music trade towards the end of the century. Some efforts to do just this had been made earlier; for example, Abraham Mankell had established back in the 1830s a repository that not only sold but also rented out instruments. Isidor Dannström opened his own piano repository in the old opera house in 1856 which was eventually turned over to J. Ludvig Ohlson. All the more instrument manufacturers followed suit and some even started to sell sheet music, and to acquire their own publishing and printing businesses. Thus created Ahlberg & Ohlson a complete music dealership appended to their brass instrument factory. A new element of the music trade appeared around the turn of the century: the sale of gramophones and gramophone records. If the directories of sheet music and instrument dealerships in Sweden are anything to go by, it seems that these novelties were primarily stocked by instrument shops.

Instrument manufacture

The domestic production of organs, harpsichords, clavichords and eventually fortepianos, lutes and stringed instruments was fairly extensive in the decades around 1800, but it would be going into too much detail to describe the individual masters. Most instrument builders were in Stockholm, the remainder residing in other towns and in the provinces.

Wind instrument manufacture was insignificant at the start of the century and was carried out mainly by braziers working at the brassworks and in the towns and cities. It only really started to pick up in 1818 when Johan W. Wahl opened his factory for woodwind instruments in Landskrona, which gradually expanded to brass. Two of his journeymen, Olof Ahlberg and Lars Ohlsson, founded a workshop in Stockholm in 1850, overtaking Wahl's monopoly on Swedish brass instrument manufacture a decade later. (Ahlberg & Ohlsson finally went out of business in 1959.)

The demand for wind instruments took off towards the end of the century with the materialisation of numerous civil (non-military) woodwind corps, while new production methods in Europe led to an unprecedented mass manufacture of instruments, which Sweden then started to import.

The piano was, to a certain extent, something of an exception in this regard. Already during the first half of the 1800s, a number of new firms had been established in the capital and out in the provinces, and unlike many of the previous generation, many of these newly

established masters had learnt their craft abroad. Piano manufacture was consolidated through the often long-lived factories founded in the latter half of the century by the likes of Johan Gustaf Malm sjö in Gothenburg (1843), O.B. Baumgardt in Stockholm (1857), August Hoffman, also in Stockholm (1859), Johan P. Nyström in Karlstad (1865) – who also built pump organs – and Östlind & Almquist in Arvika (1888).

The guitar, which during its first 25-year long heyday from 1820 had competed with the piano as the domestic instrument of choice, experienced a renaissance at the end of the century, especially within the revivalist movement. Instruments were imported from Austria, France, Germany and, later, Denmark. Sweden's first guitar factory was established in 1900 by Herman Carlson Levin in Gothenburg, who also manufactured mandolins, lutes and banjos.

The number of violin builders had declined since its boom period in the late 1700s, and instruments had to be widely imported. There were, however, some domestic manufacturers, such as cabinet-maker Nils Nilsson, who opened his violin making and repair workshop in Svedala in 1888. His firm, which moved to Malmö in 1894, still exists. Almost as old is the firm that was established in Stockholm in 1907 by Erik Lindholm.

New instrument types were also appearing, most importantly the accordion – or concertina as it was also called – which arrived in Sweden in the 1820s and which, at first, was also accepted into the country's drawing-rooms and salons. There was no demand to warrant domestic production, however, until the 1880s, when Johan Malm ling started to manufacture the instrument, by which time it had long forsaken the drawing room for the dance floor.