

BRASS INSTRUMENTS IN SMALL SWEDISH WIND ENSEMBLES DURING THE LATE NINETEENTH CENTURY

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During the 1830s the clarinetist and composer Bernhard Crusell (1775–1838) led the regimental bands in Linköping (a Swedish town 210 km south of Stockholm) and wrote music for them. His compositions for band include a *Polonaise* for keyed bugle (ca. 1829?), and a *Fantasy on Swedish National Melodies* (1836).¹ Crusell was active during a crucial period in the history of brass instruments in Europe. Rotary-valve instruments were soon to replace keyed bugles (Sw. *kenthorn*), serpents, and other early brass instruments, and the development of regional styles of instruments and instrumentation for bands was in its infancy. Crusell's wind band music was soon to be played on the new instruments that are the object of this article.

Cultural contacts between Sweden and north Germany were close, and Swedish woodwind players generally used instruments of German design. But Sweden developed its own distinctive instrumentation for wind ensembles, with special types of wide-bore brass instruments of local manufacture. By approximately 1850 the Swedish valved *kornett* (in scores and part books, also called *cornett*[o], or *cornetti*)² in E♭ (sometimes called “piccolo”) and B♭ had replaced the *kenthorn*. There were also alto and tenor horns, as well as tenor and bass tubas. Soon the typical Swedish valved tenor trombone (Sw. *tenorbasun*) was developed from earlier models and became an indispensable member of wind bands and brass bands.³

Bands were “modern” at that time, and the tone of the instruments certainly had the charm of novelty. Eventually, however, they were adopted as the Swedish wind music *tradition*. Brass instruments of Swedish manufacture and of “Swedish model” were used by professional as well as amateur musicians for approximately 100 years. This article offers an account of some distinguishing characteristics of Swedish brass instruments and their use in ensembles.

Characteristics of Swedish brass instruments

Some quotations from German newspapers of the 1880s and 1890s illustrate the contemporary perception of the sound of Swedish brasses. From Karlsruhe in 1882 comes the following report concerning a Swedish cavalry band (*Kronprinsens Husarregementes Musikkår*, Figure 1), with a soft, smooth, and mellow sound:

The tone color of their instruments is softer than that of our cavalry bands, more like that of light infantry. There are fewer trumpets, in addition a light good attack; in this way a milder, soft tone is obtained.⁴

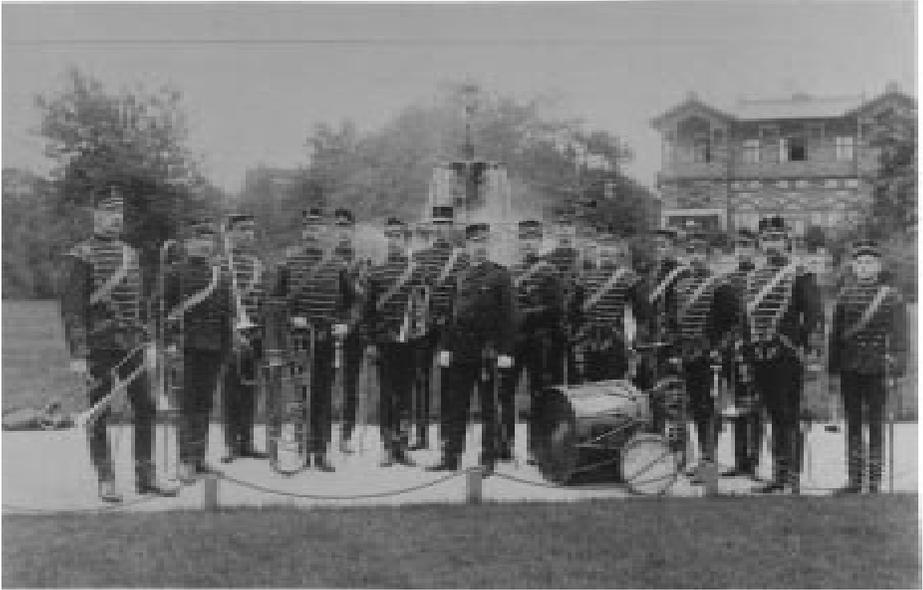


Figure 1

The band of *Kronprinsens Husarregemente*, Malmö, with their bandmaster N.G. Strömberg. Photo: Alvar Platen, Malmö (1891 or later). Malmö Museum, EH 2057.

The *Dresdner Nachrichten's* correspondent was impressed by “the melodious quality, the mellowness and delicacy of the sound,”⁵ and reports that the band was comprised of

only 16 gentlemen... [playing] two E \flat piccolos [E \flat *kornetts*], two B \flat cornets (flügelhorns [B \flat *kornetts*]), one B \flat trumpet, one E \flat trumpet, two alto [valved] trombones, two tenor [valved] trombones, one bass [valved] trombone, two basses in F and E \flat , timpani, drums, cymbals.... In ... arias, songs, and romances the performers on these instruments [i.e., percussion] used E \flat trumpets.”⁶

In 1889 another correspondent wrote lyrically about

the wonderfully soft sound of the instruments, never painful to the ear, even in the loudest *forte*, as with so many other brass bands.⁷

And even more poetically, from the *Strassburger Tageblatt* (1882),

Now their music sounds like the distant murmur of thunder, now like a *piano* being breathed into life on a grand piano by Erard.⁸

A Strasbourg journal reported on their concert at an exhibition (5 July 1895),

It is not brasses of shrill sonority with harsh attacks that the artists of the Swedish military music let us hear, but cornets, bugles, trombones, [and] deep basses in a most harmonious ensemble, fascinating by its soft and mellow expression.... It is as captivating as can be.⁹

From these reports we can deduce that German and French audiences were somewhat unfamiliar with Swedish instruments, instrumentation, and performance practice.

What instruments, then, did Swedish musicians play, and what types of ensembles did they employ? In the discussion that follows I will attempt to answer these questions, first by presenting some important Swedish makers of brass instruments—including some remarks on the problematic terminology pertaining to brass instruments during this period—and second, by delineating the instruments, ensembles, and instrumentations that came to be typical for Sweden.

Makers and suppliers of brass instruments

Swedish musicians did not play Swedish instruments exclusively. Some instruments were imported into Sweden by Swedish firms,¹⁰ and regimental bands could order and purchase their instruments directly from abroad. Most imported instruments came from Germany and central Europe. Swedes seem to have preferred to buy instruments from nearby Swedish workshops, however, principally Iac. V. Wahl and Ahlberg & Ohlsson, either from predilection or for practical and economic reasons.¹¹ These makers, working during the formative years of the Swedish brass tradition, were instrumental in creating and standardizing Swedish models as well as the sound of *kornetts*, the valved tenor trombone (*tenorbasun*), horns, and tubas heard in brass bands or mixed wind bands.

On terminology

Because of the close cultural contacts between Sweden and Germany during the nineteenth century, Swedish terminology relating to wind instruments is similar to that of northern Germany. Swedish “tenor” instruments, for example, are in B \flat , while the “alto horn” is in E \flat .

It is well known that terminology for wind instruments cannot be transferred directly from one language to another without the risk of fundamental misunderstandings. From its earliest days the *cornet à pistons* was called simply *piston* in Swedish, as in German. (A variant spelling, *pistong*, was also common in Swedish.) But eventually the term *kornett* superseded the original term *piston*, so that two distinctly different instruments might be called by the same name. Thus there are nowadays those who confuse the *kornett* (or “Swedish cornet,” as it is often called) with the *cornet à pistons*, or even think that the trumpet and the *kornett* are essentially identical.

The *cornet* and the *kornett* are in fact two different instruments. The *cornet* was developed from the post horn, the *kornett* from the Prussian and/or Swedish bugle.¹² I find it important to distinguish clearly between the two. One method is to retain the original

Swedish and German terms, though they may be regarded as somewhat old-fashioned today. Thus in this article, *kornett* will refer to the “Swedish cornet,” and *piston* to the *cornet à pistons*.¹³

Iac. V. Wahl¹⁴

Jacob (Iacob) Valentin Wahl (1801–1884) of Landskrona, the most prominent early manufacturer of valved brass instruments in Sweden, was one of the principal dealers of instruments for cavalry bands, such as the one mentioned above.¹⁵ By the age of seventeen he had begun to make woodwind instruments (flutes, clarinets, bassoons), and he later spent two years (1824–1826) in Germany learning—to the best of our knowledge—instrument-making techniques.

In a short time he built up a circle of customers, both amateur and regimental musicians, mainly in the southern part of Sweden. Thus he not only became the principal supplier to the three cavalry regiments in Skåne, but he also did a considerable amount of business with other parts of Sweden as well, until Ahlberg & Ohlsson took over much of the Swedish market. During its heyday in the 1840s, Wahl’s factory had as many as ten employees. In 1841 J.V. Wahl was appointed *associé* (associate) of the Royal Swedish Academy of Music. He died in 1887, but the firm continued until 1910. Tools from Wahl’s workshop, instruments, and his own “diary” (book of accounts, 1828–1835)¹⁶ are preserved at the museum of his home town Landskrona.

Some early Wahl instruments have a design very similar to instruments from makers in Berlin. Wahl is said to have used a Prussian instrument, made by August Heiser in Potsdam, as the model for his *kornett*.¹⁷ Like the early Prussian *kornett*, Wahl’s instruments are typified by a narrow, practically flareless bell, and rather wide, largely conical bore. Wahl’s early *kornett* model (Figure 2c), presumably adapted from Heiser’s model, is indeed very similar to one made by Heiser.¹⁸ This type of instrument remained in use longer in Sweden than in northern Germany.

Another characteristic of the *kornett* and other Swedish brass instruments is the so-called Swedish fingering (*svenska greppen*): the third valve lowers the harmonic series by two full tones rather than a tone and a half, an arrangement that seems to have been applied to the Prussian *Kornett* as well.¹⁹ The “Swedish model” did not come into the world fully developed. Experiments were made. Moreover, different kinds of mechanisms, as well as instruments with more than three valves, were tried out (see below). As time went on and Austro-Hungarian instruments began to supersede the older north-German instruments, these characteristics seem to have been regarded as typically Swedish, so even in some continental manufacturers’ pricelists we find “Swedish models” mentioned.²⁰

Caps, links, screws, mouthpieces, garlands, and other details were differently designed and decorated, and consequently characteristic of each workshop. Wahl’s instruments were said to be “mathematically constructed,” although it has never been explained what was “mathematical” about their design: it may have meant simply that they were carefully made. Helén Albertson has shown that instruments of the same type from Wahl’s factory show considerably less variation in their configuration than those from Ahlberg & Ohlsson,

which seem to be a little more irregular in their dimensions. Instruments built in Wahl's workshops are shown in Figures 2a-c, 6, and 8c. Notice the more or less flareless form of the *kornett* and the characteristic ferrule on its bell.



Figure 2a

E♭ *kornetts* by I.V. Wahl (left, before 1880?) and (right) by Ahlberg & Ohlsson. Design (and garland engraving?) would indicate manufacture as early as 1872; valve mechanism with serial number 1647 (1902) might have been substituted for an older mechanism.

(Details: see Figures 3 a–b and 4 a–b). Instruments in author's possession.

Photo by Nick Eastop, The Music Museum, Stockholm.



Figure 2b

Left: alto horn in E_b by Ahlberg & Ohlsson (ca. 1900?, serial number 388, with extra crook for “Swedish fingering”). Instrument in author’s possession.

Right: alto horn in E_b by I.V. Wahl. The Music Museum, Stockholm, F 107.

Photo by Nick Eastop, The Music Museum, Stockholm.



Figure 2c

Kornett in B♭ by I.V. Wahl. Kulturens Museum, Lund, K.M. 30512.

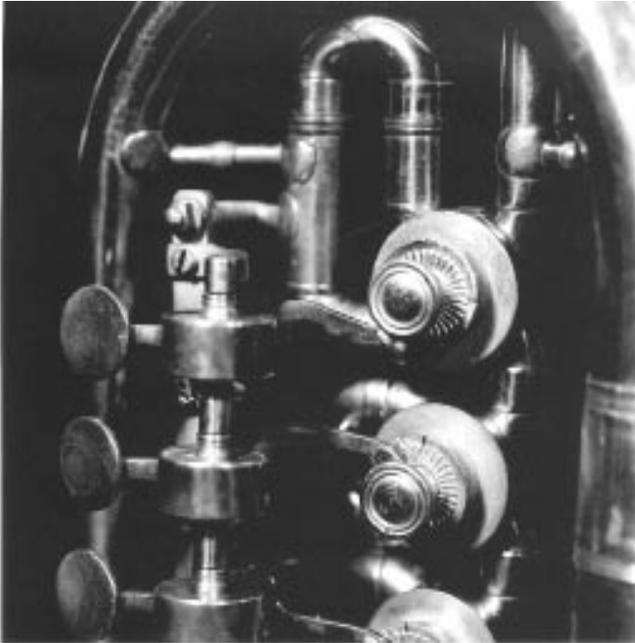


Figure 3a
Detail of the *E_b kornett*
by Wahl in Figure 2a.
Photo by Nick Eastop,
The Music Museum,
Stockholm.

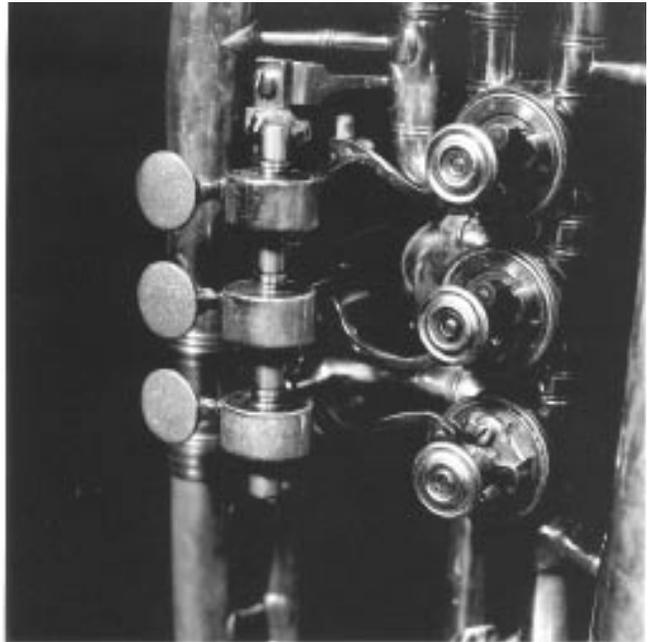


Figure 3b
Detail of the *E_b kornett*
by Ahlberg & Ohlsson
in Figure 2a. Photo by
Nick Eastop, The Music
Museum, Stockholm.

Figure 4a

Detail of the $E\flat$ *kornett*
by Wahl in Figure 2a.

Engraved with trade
mark "I.V. WAHL." Photo
by Nick Eastop, The Mu-
sic Museum, Stockholm.

**Figure 4b**

Bell garland of the $E\flat$
kornett by Ahlberg &
Ohlsson, in Figure 2a.
Photo by Nick Eastop,
The Music Museum,
Stockholm.

Ahlberg & Ohlsson²¹

Two of I.V. Wahl's apprentices, Lars Ohlsson (1825–1893) and Olof Ahlberg (1825–1854), moved from Landskrona to Stockholm in 1850 to establish their own firm, Ahlberg & Ohlsson. The firm was located in a part of the city where most musicians had their homes, near the military quarters. From 1850 until 1958/9, by which time “international” standards had been introduced, the firm of Ahlberg & Ohlsson supplied the Swedish market with brass instruments and drums of their own make. Regimental bands, amateur musicians, and the conservatory of the Royal Swedish Academy of Music bought their instruments. They even exported instruments to Finland and to the northern United States. A visit by the Swedish Navy to Turkey, with a marine sextet on board, even resulted in an order from the Sultan Abdul Hamid for a complete sextet of instruments (Figure 5).



Figure 5

Brass sextet of the corvette *Freja* (here with commander in charge, left) performed on a “long trip” in 1889–1890, for the Sultan Abdul Hamid in Constantinople, who is said to have ordered similar brass instruments from Ahlberg & Ohlsson. The Naval Museum, Karlskrona: C. Westerbergs arkiv nr 89, Picture no. DR 8778x.

Ahlberg & Ohlsson manufactured a large quantity of instruments during its century-long existence. Like most instrument makers, they initially restricted their output to the models they had learned to build as journeymen, but later they developed their own ideas, suppos-

edly in dialogue with their customers. And early Ahlberg & Ohlsson instruments—those built around 1850–70—do not differ very much from Wahl’s models, even if Ahlberg & Ohlsson did not have access to the same brass alloy until later, when they bought it from the Swedish factory Skultuna bruk.²² Subsequently they developed a *kornett* model of wider bore than that made by Wahl (Figure 2a). Alto and tenor horns from Wahl’s factory, as well as bass tubas, are very close to contemporary Prussian models in their construction (Figure 8c), while Ahlberg & Ohlsson seemed somewhat more inclined to experiment with new models. To take one example, early alto horns by Wahl resemble the German *Altkornett* in (low) E \flat , whereas those made later by Ahlberg & Ohlsson have bells shaped more like that of the *Flügelhorn* or tenor valve trombone (Figure 2b). Ahlberg & Ohlsson started to build a special type of tenor valve trombone (*tenorbasun*) with a narrow bore, an instrument with a light tone color that was to play an important role as a typically Swedish solo instrument. When school bands came into vogue in the twentieth century, the firm started to build helicon tenor instruments to make it easier for small boys to hold and handle the instruments. Ahlberg & Ohlsson initially constructed their valves from cylinders, though later they began to build them of solid brass, thus making them more durable but also more sluggish.²³

Several surviving instruments have been repaired and rebuilt, and details have been exchanged, but there are some characteristics of Ahlberg & Ohlsson instruments that can assist in dating individual specimens: the designs for various models, which altered over time, the engraving on the garlands, which also changed over time (see Figures 4b and 9), and identification numbers, which were marked on the mechanism of the instruments at certain periods in the firm’s history (especially after ca. 1900). From 1850 till 1860, the years of manufacture were stamped on the instruments. High pitch might indicate early manufacture (see below).

Ensembles

Brass instruments used in Swedish regimental bands ...

It has been said that in the nineteenth century, wind bands, brass sextets, and wind octets played a role similar to that of radio in a later era. With their concerts in the parks, these wind groups made the music that was popular among upper-class audiences—music drawn from the concert hall, the ballroom and the opera house (arias, potpourris, and overtures)—available to a wider audience. Like so much nineteenth-century music, the repertoire played by bands was largely intended as “music for unspecified ensembles” and could thus be arranged for and played by small as well as large ensembles.

One reason for the popularity of wind band music may be that it was considered both entertaining and “high-class.” Military bands, descended from venerable princely house orchestras, could be regarded as “court orchestras” for the officers, who as recently as 100 years ago came primarily from aristocratic families. Professional military music served as a model for amateur and workers’ bands—brass sextets were high-class, modern and splendid! It is not surprising, then, that managing directors bought these fashionable instruments for their factory bands (mill bands, *bruksmusikkårer*). Bands and small ensembles were

soon found to be indispensable in mills, as well as in the temperance movement, the free churches, and the labor unions (see Figure 6).²⁴ These early bands cannot be considered “folk music” ensembles, any more than the repertoire they learned from the military musicians who were employed as their instructors.



Figure 6

Amateur brass sextet “Liljan,” appr.1908, with instruments from I.V. Wahl.
Landskrona museum, L.M. 1924.

From the mid-nineteenth century and the introduction of valved instruments until the twentieth century, there were no rules of standardization for Swedish military bands, but certainly there were conventions. After brass instruments had become *à la mode*, that is, from approximately 1860 until well into the twentieth century, cavalry bands and navy bands were made up of brass exclusively. In the late nineteenth century, even high *Ab* *kornetts* were introduced, but rather soon abandoned.

Soon the modern valved brass instruments were to play an important role also in infantry regiments, some of which, during the heyday of brass instruments, temporarily even used all-brass bands. But infantry bands usually kept their woodwind instruments. Flutes in D \flat and E \flat (*flauto terzio*; *TerzFlöjt*) and clarinets in B \flat and E \flat (in the early days, also in F and C) were in common use. Swedish bands, as a rule, avoided bassoons and oboes, and saxophones did not come into general use until after the Second World War. Tables 1 and 2 in the Appendix show examples of instrumentation in Swedish bands and small ensembles.²⁵

... and in small ensembles

There were also in Sweden many small ensembles that we may consider detachments from bands, containing those instruments that were considered absolutely necessary—and no more musicians than the employers were willing to pay for! Wind octets, then, could be detached from infantry bands that had a large number of woodwind instruments, and likewise brass ensembles from brass bands. Brass quintets and sextets were typical examples of brass ensembles in general use.

A rather curious characteristic of these small wind ensembles is that they sometimes comprised more musicians than their names seems to imply. Clarinet parts, for example, were sometimes doubled or divided in the manner of orchestral string parts, while on the other hand, the drums and additional instruments *ad libitum* (such as the trumpet) were not counted. Thus an “octet” usually contained at least nine players.

Wind ensembles

Wind octet (Sw. *blåsoktett*) playing was the province of professional musicians in regimental bands and theater orchestras, but among amateur musicians and musicians in mill bands, it seems to have been exceptional.²⁶ Octets were often engaged for civilian purposes, such as at health resorts, in parks, and at outdoor restaurants. The Swedish octet flourished from 1880 until well into the twentieth century; the seemingly earliest arrangement for such an ensemble dates from 1855. It should be regarded as a “model type” rather than a fixed ensemble (see Appendix, Table 2). Two players were needed for the 1st clarinet part, which occasionally was divided. There was always a flute (with piccolo), an E \flat *kornett*, an alto horn, and a tuba; usually there were two tenors (valve trombones, or one of them might be a tenor horn/tuba; see Figure 8b), but the 2nd tenor might be replaced by a 2nd alto horn. Thus the ensemble would have had as many as eleven performers if percussion and, as often happened, a trumpet joined them (=“octet with a trumpet”). In its late, enlarged form, such an octet might be more like a small band. During the 1920s “octets” sometimes included parts for an E \flat clarinet, one or two trumpets, and a baritone (*baryton*).

Wind sextets, comprised of woodwind and (Swedish) brass instruments, seem to have been exceptional. They were sometimes formed like a reduced wind octet (B \flat clarinet, E \flat *kornett*, alto horn in E \flat , tenor valved trombone and tenor horn in B \flat , and tuba, plus drums and D \flat flute *ad libitum*,²⁷ or two clarinets plus a brass quartet).²⁸

Pure brass

Professional musicians needed no printed music; they used handwritten partbooks. For brass quintets (Sw. *mässingskvintett*), printed arrangements were available quite early. In 1865–67, for example, there appeared the *Album för Militär-Musik*, twelve booklets (parts) with short pieces for *kornett* in E \flat and B \flat , alto horn in E \flat , tenor horn (or tenor tuba), bass tuba, and drums, arranged by Fredrik (Franz) Sjöberg (1824–1885).²⁹ The fact that publishers found it worthwhile to print brass quintet music shows clearly that quintet playing appealed to the amateur market.

The brass sextet (Sw. *mässingssextett*) eventually became the most popular brass formation, and is nowadays often considered to be the most typical of the traditional Swedish brass ensembles. It comprised all the instruments of a brass quintet, but with two tenors instead of one. For the 1st tenor part, a tenor valved trombone was generally preferred, while the 2nd might be given to a tenor horn (see Figure 5, second player from right). Drums and a trumpet might be added, or dispensed with, but even as a seven- or eight-piece ensemble, it would still be called a “sextet.”³⁰ The Swedish Navy often had brass sextets on board ships, and at many Swedish health resorts, sextets consisting of musicians from regimental bands who needed extra income were engaged for the summer. At the Ronneby Brunn health resort, for example, the guests could enjoy listening to “the well-known Sextet of the Marines from Carlskrona” during a series of summer sojourns around 1870.³¹

Early printed editions of music for brass sextet are known to exist. The arranger and band master Aron Ericson’s sextet booklets *Gammalt och nytt* (“Old and new”) had one of the tenor parts—remarkably enough, valved trombone, not horn—*ad libitum*.

Smallest among the brass ensembles were the brass quartets (Sw. *mässingskvartett*), which omitted the E \flat *kornett* of the quintet. They were rare. Quartet playing demanded much in terms of the players’ stamina and the arranger’s artifice, for he had to include the melody and as much of the harmony and counterpoint as possible. The more accomplished the ensemble, the easier the arranger’s task.

If quartet playing was demanding, so was quintet playing, at least if the ensemble were required to play for an entire evening. One regimental musician wrote to his superior, discussing the music for a ball (1872) and considering the colleagues he had at his disposal:

I now must ask you to decide who will participate on the B \flat *Kornett*, Blomqvist or Söderström.... Possibly a sextet would be better, considering that these [players of] B \flat *Kornetts* are not to be trusted, because they are not accustomed to ballroom music. And with a quintet, it would be very hard for the B \flat *Kornett* to endure in such grand waltzes as there are, because in a quintet the tenor and alto must both accompany—but in a sextet the 1st tenor would assist with the melodies.... If Levin were at home it would be all right, but these two are not accustomed to ballroom music.³²

But just as the scoring of music for professional (military) bands was quite varied, within Sweden as in the Western world as a whole, there were many small ensembles that diverged

from what was later regarded as the “norm.” For any good professional ensemble, the availability of skilled participants was more important than existing models.³³ The Ronneby Spa employed the “octet” of the dragoon regiment *Skånska Dragonregementet* for a few summer seasons in the late 1890s. Because the Spa was considered fashionable and important they insisted upon an octet. In fact, this so called “octet” was an enlarged brass sextet (one extra *E♭ kornett* played by N.A. Hultman, known as a virtuoso). I think it is highly probable that the musicians called their ensemble “octet” to make it sound grander, and cheated slightly by counting the drums as well.

The “Hussar Quintet”

One of the most successful early ensembles, *Smäländska Husar-Quintetten* (from the Hussar Regiment of Småland, in Britain called the “Royal Swedish Hussar-Quintette”), deserves a few words here. Rudolf Björkman recounted their adventures in a local newspaper, *Eksjö-Tidningen*, in 1908, probably basing his article on what August Åhman, one of the musicians, related to him.³⁴ The stories about their tours and adventures can be verified from newspapers.³⁵ For several years the quintet comprised two *E♭ kornetts* (none in *B♭*), alto and tenor horns, and a tuba (no drums).³⁶ Its almost legendary 1st *E♭ kornett* player, Henrik Ljunggren, is said to have developed a technique unusual for the period, but ideal for his instrument.

Ljunggren’s instrument came to be the *kornett* in *E♭*, that little instrument, due to its small size so utterly difficult to blow, to which the melodic part is most often given. With fervent zeal Ljunggren went right to his task, practicing ten hours a day or even more. Such restless toil in combination with a great talent resulted in remarkable progress. In addition, he had exceptionally favorable physical requirements for his unrewarding instrument. . . . From the very beginning he learned to blow with loose lips, that is, he put the mouthpiece gently against his lips without pressing it toward his mouth, according to the habit of other *kornett* players. By this method Ljunggren acquired a double advantage: on the one hand his lips never became exhausted, and on the other he obtained that wondrous beauty of tone with which he later kept his listeners captivated, a tone described as resembling now the sound of a violin, now that of a mellow flute.³⁷

The quintet once traveled to London and its members succeeded in earning their living there for a few months, even though they had booked no engagements in advance. Their very first performance in London—an evening concert in Exeter Hall on 3 November 1856 with Italian opera artists such as Giulia Grisi (1811–1869), Giovanni Matteo Mario (1810–1883), and others—was reported in the *Daily News* on the following day:

Between the parts a quintet on the Sax brass instruments,^[38] not mentioned in the programme, was played (as we were informed) by a party of Swedes

just arrived in London. Their performance—a *mélange* of Swedish airs, full of national character and well executed—was interesting, though the piece was too long. They are people of merit, and deserve success.

The “*mélange*,” according to the tenor horn player Åhman, was “Randel’s *Potpourri on Swedish National Melodies*, lasting almost half an hour.” Åhman told about two interludes during the program, each followed by applause and encores.³⁹

To my knowledge, this quintet’s music has not yet been located. The only item I know with the instrumentation of the *Småländska Husar-Quintetten*, and requiring the extreme degree of virtuosity described by Björkman, is an arrangement for brass quintet dated 19 February 1859. The music is Bernhard Crusell’s Theme and Variations for clarinet on a Swedish song, *Gode gosse glaset töm*, with the 1st E \flat *kornett* performing the solo part (see Figures 7a–b).⁴⁰ The original was in B \flat major (for clarinet in B \flat), but this arrangement is in A \flat major, due above all to the octave leaps in the Introduction that require such an unusual pitch as the pedal note of the E \flat *kornett* (Figure 7b, m. 2). In fact, this is the sole instance in the literature for *kornett* where I have seen the pedal note used. The comment that this first harmonic on instruments of the flügelhorn type (see below) is *musikalisch verwertbar*⁴¹ should certainly not be understood to mean “often used”!

The use of instruments in ensembles and arrangements

Nineteenth-century arrangers—being practicing musicians—seem to have been governed by a tradition in which a wind instrument in a band tends to preserve a traditionally established “role” of its own in the ensemble, or to take over the role of its historical predecessor, just as the *kornett* took the role of the *kenthorn*. In a wind octet—at least as far as less complex music, such as marches and dances, is concerned—the melody was generally assigned to the 1st clarinet(s), sometimes “colored” by a different instrument, such as the E \flat *kornett*, the flute, and/or the valved trombone. The 2nd clarinet played a secondary or accompanying role, while the flute might have an independent countermelody, or follow the 1st clarinet, *8^{va} alta*. The accompaniment, as a rule, consisted of tuba with alto horn and 2nd tenor (and 2nd clarinet), while the 1st valve trombone might have a complementary, even soloistic, countermelody. In octets without a trumpet, fanfares and the like were played by the *kornett* (often supported by the *althorn*). Provided the melody were in the clarinets and some other instrument, the *kornett* might be trusted with a secondary part as well.

Such general observations are not valid for all kinds of music, and the octet scoring provided many opportunities for a good arranger to make much out of a small ensemble. In arrangements of orchestral works (potpourris, overtures, arias/scenes) for wind octet, the string parts tended to be given to the woodwinds; the *kornett* parts originally written for trumpet, oboe, or any other instrument; the *althorn* might get the French horn, oboe, or bassoon parts; the *tenorbasun* those of cellos, French horns, or trombones—all depending on the context. And of course the E \flat *kornett* player was the soloist in soprano arias, while the valved trombone was the *tenore*!



Figure 7a and b

From the Introduction to B. Crusell's *Theme and Variations*, op. 12. Arrangement for brass quintet, dated 19 February 1859, by C.J. Nylén, who was later to become leader for one of Crusell's bands in Linköping. *Statens musikbibliotek* (the Swedish State Library of Music), Series I:6043, acquisition number 1932/1455.

The musical tasks of the $E\flat$ *kornett*, then, varied between more demanding primary parts in brass bands, sextets, and quintets, on one hand, and the more varied tasks of the octets and wind bands on the other. In brass sextets, a $B\flat$ *kornett* was used for low melodic and secondary parts.

There were tenor instruments (transposing instruments in $B\flat$) of different kinds, as indicated above: valved trombones and tenor horns in *kornett* shape as well as in tuba form. Also, the tenor trombone was built in different forms. Bore sizes varied, as did the ratio of cylindrical to conical bore. Especially characteristic of Swedish bands and ensembles was a solo tenor valved trombone (*solotenorbasun* or *-ventilbasun*), developed during the latter half of the nineteenth century, of somewhat narrower bore than the ordinary valved trombone. (See Figures 8a and 9).



Figure 8a
 Tenor valve trombone
 (*tenorbasun*)
 by Ahlberg & Ohlsson,
 made between
 ca. 1900 and 1910
 (detail, see Figure 9).
 Private collection
 (Christer Torgé).
 Photo by Nick Eastop,
 The Music Museum,
 Stockholm.

Figure 8b
 Tenor tuba
 by Ahlberg & Ohlsson.
 Private collection (Chris-
 ter Torgé).
 Photo by Nick Eastop,
 The Music Museum,
 Stockholm.



The substitution of the valved tenor trombone for the tenor horn, or tenor tuba, as a solo instrument can be observed in handwritten parts of old arrangements. Here one occasionally encounters obbligato *cantabile* tenor parts that today we regard as essential parts of a march, for example, that are not in the original arrangement, but were added later, in another hand. I have also seen parts for this instrument, dated as late as 1880, written in tenor clef. This may be a reminder of this instrument's heritage, relating to the tenor tuba, whose parts originally were written in tenor clef. Early on, tenor tubas primarily played accompaniment parts, often supporting the bass, as did the *tenorbasun* in early octets. The first of the two alto horns sometimes played a role similar to that assumed later by the solo valved trombone.

In the early days, in Sweden as in Germany, *cantabile* tenor parts were often assigned to the E \flat alto horn (*althorn*). Later, the tenor valved trombone more or less took over that



Figure 8c
 Tuba (in B♭)
 by I.V. Wahl.
 Engraved "I.V. WAHL. Land-
 skrona"
 on an oval plate on the bell.
 (Part of the valve
 mechanism is damaged.)
 Kulturens Museum, Lund,
 K.M. 44 587.
 Photo: Kulturens museum,
 Lund.

task. The *tenorbasun* was given the nickname "brass cello," because of its customary role of playing melodic countermelodies.

Trumpet, *piston*, and *kornett*

Parts for *cornet à pistons* (*piston* [*pistong*]), or trumpet, in B♭ are found in arrangements of the late nineteenth century and become more common around the turn of the century (1900). In small ensembles, *piston* and trumpet were interchangeable, so a part marked *piston* might have been intended for trumpet as well as for *cornet à pistons*. Trumpets in Sweden during the latter part of the nineteenth century were of the central-European type, with

Figure 9

Trade mark on bell garland of the *tenorbasun* by Ahlberg & Ohlsson in Figure 8a. After 1900 Ahlberg & Ohlsson were appointed purveyors to the Swedish Royal Court (“KUNGL. HOF-LEVERANTÖR”). Engraved dedication “To Nils Torgé Christmas Eve 1910 from the Music Society *Lyrän*.” Photo by Nick Eastop, The Music Museum, Stockholm.



rotary valves and a rather smooth, “slender” quality of tone that lately has come into favor again in Swedish symphony orchestras.

Even during the nineteenth century some people tended to confuse the *cornet à piston* with the Swedish model, since both might be called *kornett*.⁴² Musicians and arrangers of the nineteenth century, however, seem to have been well aware of the distinction between these two instruments, both in terms of their construction and bore as well as their different traditions and the different rôles assigned to them in contemporary arrangements. Tradition has been an important factor in idiomatic composing and arranging for all instruments. The E \flat *kornett* (or *piccolo*), with its smooth, horn-like tone, was regarded as the successor to the *kenthorn* as a melodic instrument, and the B \flat *kornett* was used for lower parts, or parts secondary to the “piccolo.” In arranging for the trumpet, however, the traditions and heritage of the natural trumpets, with their bright, ringing, and more penetrating sound and their customary role of playing fanfares, predominated,⁴³ even after the introduction of “chromatic” valved trumpets. Toward the end of the nineteenth century, the use of a trumpet, or *piston*, for reinforcing the clarinets and *tenorbasun* in a melodic line or for *cantabile* solos was on the increase. The trumpet was also used for accompanying parts.

Improvements and experiments

During the latter half of the nineteenth century, instruments and regional sound ideals were still under development. In letters and collections, we find evidence of unusual instruments:

1 March 1874. . . Now I am sending both E \flat kornetts. If you could please send one to Stockholm, namely the one with four valves, he [*sic*] would be fine, because the other one is almost impossible [to play, because], it is so hard to blow him.⁴⁴



Figure 10a

Instruments with six valves were designed by J.F. Hultqvist, bandmaster of two regimental bands at Örebro (those of *Livregementets husarer* and *Nerikes Regemente*), for the purpose of improving intonation.⁴⁵ Hultqvist's descriptions (1871) make it evident that the first through fourth valves lowered his instruments by a semitone, a whole tone, a tone and a half, and two tones respectively, while the fifth and sixth valves raised it by a tone and a semitone. Two such instruments are preserved in the Music Museum, Stockholm (MM 321 and X1017; see Figure 10).⁴⁶ According to Arnold Myers,



Figure 10b

Figures 10a-b show two E \flat kornetts of Hultqvist's design in the Music Museum, Stockholm: M 321 (marked "Ahlberg & Ohlsson 1865") and X 1017 (see note 46). Photo: Nick Eastop, The Music Museum (Musikmuseet), Stockholm.

What Sax's invention (of 1852) and Hultqvist's have in common is six valves allowing seven tube lengths with the valves operated one at a time (or not at all). Hultqvist's six-valve system was different from Sax's for example in that Sax's valves were all ascending, whereas Hultqvist's were two ascending, plus four of the more usual descending arrangement.⁴⁷

Pitch standards

Also in Sweden, the different pitches in practical use during the nineteenth century and, for some instruments, well into the twentieth, were problematic. From 1859 onward, members of the Royal Swedish Academy made proposals to have old instruments reconstructed and tuning forks manufactured and distributed. The matter was urgent during the 1860s and 1870s, as in the rest of Europe, but not until 1939⁴⁸ was the problem ultimately settled.

Apparently the efforts made by Frey Hellman at the regiment *Kalmar regemente* were exceptional for band leaders. In 1874 he tried to standardize pitch by having detachable shanks added to the old instruments of high pitch. The letters he wrote are not preserved, but much can be deduced from Lars Ohlsson's answers (March 1874–February 1875):

[March, 1874:] May I hereby inform you that today the B \flat *kornett* ordered has been sent by rail to Säfsjö, to be forwarded, together with twenty-three shanks for the new standard pitch, further eight small shanks for *kornetts* and alto horn, for use when they are needed.

Concerning shanks for normal pitch, they will be unwieldy, particularly with tenor and bass instruments, because the instrument will be too far from the mouth. Now it is possible to try the new pitch, in order to see and hear what it will sound like; I think that on most instruments it will be necessary to add new and longer tubes to the instrumen[t]s themselves instead of attached pieces.⁴⁹

[8 April 1874]... But if there are woodwind instruments used in the band, then the new pitch cannot be initiated until there are new [instruments].... Please excuse my delay. / Respectfully, / L. Ohlsson⁵⁰

Stockholm, 19 June 1874.... If the occasion arises, I would be pleased to hear the results of the experiment with the new pitch. I have not yet heard if any other regiment has tried it.⁵¹

Stockholm, 19 February 1875.... Concerning standard pitch, they have not started it in any Regiment, and I believe it will take a long time before they will have it done.— I can mention that every instrument delivered to and ordered for the regiments is in the old pitch. They cannot lower the pitch until they get new woodwind instruments and after that it will be easy to have the brasses lowered.... Respectfully Yours, L. Ohlsson⁵²

The Swedish *kornett*—a national ideal of sound?

Today we tend to regard instrument types and ensemble types as closely related to, and the result of, some national “ideal of sound.” But I suggest that the “Swedish sound” resulted not from an “ideal,” but simply from 1) imitation of instrument models perceived as successful (such as Wahl’s *kornett* made after a Heiser model), 2) availability of instruments, and 3) practical solutions to musical problems. Instrument maker Roland Forslund, who was employed at Ahlberg & Ohlsson during the 1950s,⁵³ is of the opinion that “the Swedish brass sound,” comprising the sound of the *kornetts* and the solo valved tenor trombone (*tenorbasun*), was not fully developed until the end of the nineteenth century.

Helén Albertson concluded that two-thirds of the instruments bought for Swedish regimental bands during the period 1850–1901 were from Ahlberg & Ohlsson, approximately twenty percent from I.V. Wahl, and eleven percent from other firms, mostly German ones.⁵⁴ The Royal Opera Orchestra used instruments of Swedish origin as well as instruments made by Heiser in Berlin, by Courtois, and by Gottfried in Copenhagen. In 1905 they bought some *cornets à piston* by Boosey.⁵⁵

The availability of instruments and an instrument maker or workshop in close proximity must have been very important factors for the ultimate choice of instruments. One musician wrote in 1864, concerning the acquisition of a new *Ess Cornetti* (E♭ *kornett*)⁵⁶:

I have done a considerable amount of business with Ohlsson and I know him personally. If I let him know that I am going to use it, I believe it will be a good instrument.⁵⁷

Some Swedish musicologists have found it odd that the *kornett* (like the flügelhorn and keyed bugle, both of which also developed directly from signal horns and thus generally considered to belong to the flügelhorn/*Bügelhorn* group of instruments) was originally called *kornett* rather than *flygelhorn* in Swedish.⁵⁸ They have emphasized that, taxonomically, the *kornett* is an instrument of the flügelhorn (*Bügelhorn*) type, considering its bore and dimensions, and the ease with which it plays the pedal note.

But it is important to consider the terminology as it was used in the nineteenth century, and the makers of Swedish brass instruments certainly recognized the difference. In a letter dated 1866, Lars Ohlsson informed Frey Hellman in Kalmar, Småland, that the

flygelhorn is an instrument in B♭ with a much wider bell than the B♭ *kornett* and is used to substitute for a B♭ alto French horn. Should you require such an instrument, I will have one made on approval.⁵⁹

During the following three months, Ohlsson reported on the manufacture of this rare instrument:

the *flygelhorn* mentioned is progressing slowly, but I hope I will have it ready this month. I have made three new models and I believe it will have a rich and strong sound, if only I manage to get it in tune.⁶⁰

Unfortunately this particular instrument cannot be traced, so we cannot judge Ohlsson's progress. But when Hellman made inquiries about some new instruments (1864), Lars Ohlsson responded,

The so-called *saxhorns* are instruments that have never been used in our Swedish bands, and therefore I have not made any of that kind.... May I mention that the Germans change the names of their instruments many times a year in order to make people believe there is something new at hand.⁶¹

”Old Swedish scoring”

“Old Swedish scoring” (*gammal svensk besättning*) usually refers to a type of instrumentation for infantry band, including woodwind and brass, that evolved during the late nineteenth century and remained standard from around 1900 until the 1950s. The old brass instruments together with a woodwind section of clarinets and flute—and a typical way of playing, for example with the tubas quite soft, perhaps with the sound of the string bass as an ideal—give “the Swedish sound.” Here the *kornetts* and valved tenor trombones are retained, but not the alto and tenor horns (see Table 1). Today this “old Swedish scoring” has almost disappeared, and with it the typical old Swedish brass instruments, as international standards have been adopted.

After having been in use for about a century, the old Swedish brass instruments can now be heard only in exceptional cases. Many “old-fashioned” instruments were deliberately destroyed during the 1950s. This was largely due to new trends that made regional styles of instruments obsolete, rather than the fact that many of the instruments were worn out. Some probably still rest quite forgotten in attics around the country. Others are preserved by collectors, in museums, and by private musicians who wish to discover and revive “the Swedish brass sound.”

The author wishes to thank the following people for their generous assistance in the preparation of this article: Nick Eastop, Stockholm, and Chris Larkin, London, for helping me with my English prose and for making valuable collections of instruments accessible to me; Frey Björklingson, Uppsala, who was kind enough to let me use his family archives; Åde Edenstrand for valuable information through the years; and the staffs of several museums and archives, particularly the Military Archives in Stockholm.

Ann-Marie Nilsson earned the Ph.D. in musicology at Gothenburgh University with a dissertation entitled On Liturgical Hymn Melodies in Sweden during the Middle Ages. She has held teaching posts at Uppsala University in Sweden and Åbo Akademi University in Finland. Recently she has worked as a researcher, both for the Royal Swedish Academy of Music and Uppsala University. Her publications, primarily on medieval music as well as nineteenth-century music, include articles in Svensk Tidskrift för Musikforskning (Swedish Journal of Musicology) and Alta Musica, and she served as author and collaborating editor for the first

volume of Musiken i Sverige, a monumental history of Swedish music. She has played various brass instruments, particularly the French horn, and is now active as an alto horn player in the octet Ehnstedts Efrt.

APPENDIX

Select Sources

Stockholm

The Music Museum, Collection of instruments (Instruments F 107, MM 321)
The Military Archives, Verifikationer till Kungl. Arméförvaltningens huvudbok, Civila departementet 1888, vol. 214; 1889, vol. 18; 1892, vol. 204; 1894, vol. 206
Statens musikbibliotek (Swedish State Library of Music), Series I:6043

Landskrona

Landskrona Museum, I.V. Wahl's archive, L.M. 1924

Lund

Kulturens museum, Collection of instruments (K.M. 30512, K.M. 44 587).

Uppsala

Hellmanska släktarkivet (Archives of the Hellman Family, private possession, F. Björlingson, Uppsala). H 28–30 (letters to Frey Hellman)

Newspapers

Post- och inrikes tidningar 26 July 1871
The Times 4 November 1856

Some CD recordings:

Vid denna källa! *Music at the spa*. Oktetten Ehnstedts Efrt. (Ehnstedt's successors; wind octet music from handwritten sources of the late nineteenth century, recorded in 1999). Caprice CAP 21529.
The Swedish Infantry Marches. The Wind Band of the Symphonists in Stockholm, conductors: Christer Johannesen and Jorma Panula (marches; "old Swedish military band scoring"; recorded 1987.) Scandinavian Music Interest SMICD-002.
En dag på Brunnen. Medevi Brunnsorkester (traditional and new brass sextet music, recorded in 1996). Medevi Brunnsorkester (Audiomix) MBOCD 9507.
Svenska Messingkvartetten (brass quartet music, from MS collection, presumably intended for social gatherings). Caprice CAP 21593.

TABLE 1

1 a. Large cavalry band 1905 (1)
(after Holmquist 1974, p.81)

Kornett in A \flat
Kornett I & II in E \flat
Kornett I & II in B \flat
 Trumpet I & II in B \flat
 Trumpet I & II in E \flat
 Horn I & II (Alto, or French horn)
 Valved tenor trombone
 (*Tenorbasun*/Tenor I [B \flat])
 Tenor horn [B \flat]

Baritone
 Trombone I, II & III
 Bass tuba I & II
 Percussion [kettledrums]

1 c. Large infantry band 1905
(after Holmquist 1974, p. 80)

Flute I & II
 E-flat clarinet
 Clarinet in B \flat I - III [5 to 10 musicians]
Kornett in E \flat
Kornett in B \flat
 Trumpet I - III
 French horn I - IV
 Valved tenor trombone
 (*Tenorbasun* [B \flat]) I & II
 Baritone

Trombone I, II & III
 Bass tuba I & II
 Percussion (2 or 3 players)

1 b. Brass sextet (2)

Kornett in E \flat
Kornett in B \flat
 [Trumpet in B \flat (ad lib.)]

Alto horn
 Tenor [B \flat] I
 (*Tenorbasun*, Valved tenor trombone)
 Tenor [B \flat] II (Valved trombone,
 or tenor horn/tuba)

Bass tuba
 [Drums]

1 d. Wind octet (see also Table 2):

Flute (grand and Piccolo)
 Clarinets in B \flat I & II (2 + 1 musicians)
Kornett in E \flat
 [Trumpet in B \flat (ad lib.)]
 Alto horn in E \flat
 Tenor [B \flat] I
 (*Tenorbasun*, Valved tenor trombone)
 Tenor [B \flat] II (Valved trombone,
 or tenor horn/tuba)

Bass tuba
 [Drums]

TABLE 2

Swedish wind octets: variants in scoring

Sources: Music collections in the Military Archives, Stockholm, and in private possession

(A): found at the *Hälsinge regemente*, during the 1880s; (B): the most common type, found in many infantry bands (often without *piston*/trumpet); (C): a more rare type; (D): a type found, for example, at the *Hälsinge regemente*; (E): in the collections of the *Livregementets grenadjärer* regiment. In the earliest music for octet (ca. 1855–65) the parts for trumpet are in E \flat and horn in E \flat , the remaining parts as in (B).

(A)	(B)	(C)	(D)	(E)
Flute in E \flat	Flute in D \flat	Flute in D \flat	Flute in D \flat	Flute in D \flat
1st clarinet (B \flat)	1st clarinet (B \flat)	1st clarinet (B \flat)	1st clarinet (B \flat)	1st clarinet (B \flat)
2nd clarinet (B \flat)	2nd clarinet (B \flat)	2nd clarinet (B \flat)	2nd clarinet (B \flat)	2nd clarinet (B \flat)
<i>Kornett</i> in E \flat (Piston in B \flat)	<i>Kornett</i> in E \flat (Piston in B \flat)	<i>Kornett</i> in E \flat	<i>Kornett</i> in E \flat	<i>Kornett</i> in E \flat (Piston in B \flat)
Alto horn 1 (E \flat)	Alto horn (E \flat or F)	Alto horn 2 (E \flat)	French horn	Alto horn (E \flat)
Alto horn 2 (E \flat)	<i>Tenorbasun</i> (B \flat)	<i>Tenorbasun</i> 1	<i>Tenorbasun</i> 1	French horn
<i>Tenorbasun</i> (B \flat)	Tenor horn (B \flat)	<i>Tenorbasun</i> 2	<i>Tenorbasun</i> 2	<i>Tenorbasun</i> (B \flat)
Bass tuba	Bass tuba	Bass tuba	Bass tuba	Bass tuba
Drums	Drums	Drums	Drums	Drums

NOTES

¹ The *polonaise*, in an original version, has been recorded by London Gabrieli Brass, *Antique Brasses* (Hyperion CDA67119); and the Fantasy, from a nineteenth-century manuscript version for Swedish wind octet, in *Music at the Spa* (CAP 21529). See Ann-Marie Nilsson, “Bernhard Crusell, die Harmonie-Musik und die *Fantasie über schwedische National-Melodien*,” *Schloß Engers Colloquia zur Kammermusik*, Bd. 2: *Zur Harmonie-Musik und ihrer Geschichte*, ed. Christoph-Helmut Mahling, Kristina Pfarr, and Karl Böhmer (Mainz: Villa Musica, 1999), pp. 157–79.

² Both forms of the word are used as singular nouns.

³ The British word “brass” has two corresponding synonyms in Swedish: *mässing* and *bleck* (equivalent to the German terms *Messing* and *Blech*). Swedish brass instruments were generally called *bleckblåsinstrument* (*blåsinstrument* = wind instrument) and the ensembles, e.g., a sextet, *mässingssextett*. Among the Swedish-speaking population in Finland, the brass ensembles were called *hornseptett* (Br. “horn septet,” Finn. *torviseisikko*). In this article I use the term “brass” for Swedish instruments. The British word “brass” has recently been adopted in Swedish, originally to refer to instruments and ensembles of the Anglo-Saxon type that prevail in present-day use. But terminology is often imprecise, even among musicians, and the word “brass” is gaining ground (incorrectly) as a general term.

⁴ *Badische Landespost*, 29 August 1882. Quoted from N.G. Strömberg, *Efterklang från Kronprinsens husarregementes musikkår* (Malmö, 1927), p. 9. “Die Tonfärbung der Instrumente ist weicher als die unserer Kavalleriemusiken, mehr denen der Jäger ähnlich, die Trompeten sind schwächer besetzt,

dazu guter leichter Ansatz, so erzielt sich denn aus dem Ganzen ein milderer gedämpfter Ton.”

⁵ “der Wohllaut, die Weichheit und Zartheit des Tones.”

⁶ “nur 16 Herren [...] 2 Es-Piccoli, 2 B-Cornets (Flugel Hörner), 1 B-Trompete, 1 Es-Trompete, 2 Alt-Posaunen, 2 Tenor-Posaunen, 1 Bass-Posaune, 2 Bässe in F und Es, Pauken, Trommeln, Becken [...] Bei [...] Arien, Lieder, Romanzen übernehmen die Vertreter dieser Instrumente ebenfalls Es-Trompete.” *Dresdner Nachrichten*, 7 September 1893; quoted in Strömberg, *Efterklang*, p. 25.

⁷ “der wunderbar weiche Ton der Instrumente, der selbst im stärksten Forte niemals ohrenquälend wird, wie bei so manchen anderen Blech-Musiken.” Lauban, 4 June 1889; newspaper report quoted in Strömberg, *Efterklang*, p.19.

⁸ “bald klingt ihre Musik wie das ferne Grollen des Donners, bald wie das hingehauchte Piano auf einem Erard’schen Flügel.” Strömberg, *Efterklang*, p. 9.

⁹ “Ce ne sont point des cuivres aux sonorités éclatantes, aux accentuations scandées que nous font entendre les artistes de la musique militaire suédoise, mais des cornets, bugles, trombones, basses fondus en un ensemble d’un caractère des plus harmonieux, ravissant par son expression mouleuse et veloutée [...] C’est captivant au possible.” Quoted in Strömberg, *Efterklang*, p. 32. Between 1889 and 1895 instruments for this band were bought from Ahlberg & Ohlsson, Stockholm; Wahl in Landskrona; and Mahillon in Bruxelles. (The Military Archives, Stockholm: Arméförvaltningen. Civila departementet. Verifikationer till arméförvaltningens huvudbok. G I b)

¹⁰ A few collections of bills and account books (1877–79, 1881–85, 1901–1908) of Bengt Dahlgren & Co, importers and makers of instruments, are preserved at the archives of the Music Museum in Stockholm (Enskilda arkiv. Bengt Dahlgren AB).

¹¹ This can be seen in accounts at the Military Archives in Stockholm (Stockholm, The Military Archives, Arméförvaltningen. Civila departementet. Verifikationer. G I b).

¹² *Die Musik in Geschichte und Gegenwart*, Sachteil, s.v. “Bügelhorn,” by E. Tremmel (col. 247); Herbert Heyde, *Das Ventilblasinstrument: Seine Entwicklung im deutschsprachigen Raum von den Anfängen bis zur Gegenwart* (Wiesbaden: Breitkopf & Härtel; Leipzig: VEB Deutscher Verlag für Musik, 1987), p. 84; Anthony Baines, *Brass Instruments: Their History and Development*. (London: Faber and Faber, 1976), p. 230.

¹³ The Swedish word *kornett* is pronounced with the stress on its last syllable, not to be confused with the “cornet” (cornetto, Zink), especially since it was often spelled with a “c”: *cornetto* or (singular!:) *cornetti!*

¹⁴ Harald Nilsson, “Instrumentmakare I.V. Wahl och hans verkstad,” *Kulturen, en årsbok 1942* (Lund: Kulturens museum, 1942), pp. 80–88 gives an account of what can be read from the sources about Wahl’s life.

¹⁵ Stockholm, The Military Archives, Civila departementet. Verifikationer till Kungl. Arméförvaltningens huvudbok, G I b.

¹⁶ Landskrona Museum, A 63–X (L.M. 386/7). I.V. Wahls arkiv.

¹⁷ H. Nilsson, “Instrumentmakare I.V. Wahl,” p. 111; and Helén Albertson[-Lindström], *Ahlberg & Ohlsson: En fabrik för bleckblåsinstrument i Stockholm 1850–1959* (degree thesis, Dept. of Musicology, Uppsala University, 1990; Musikmuseets skrifter 17, Stockholm: Musikmuseet, 1990), p. 16. H. Nilsson’s report about this instrument was based solely upon indirect, oral information from Lars Ohlsson’s grandson Harry, whose father Alexis succeeded Lars Ohlsson as head of the firm Ahlberg & Ohlsson.

¹⁸ Helén Albertson, *Om den s.k. “svenska” kornetten. Några mättekniska observationer* (degree thesis, Dept. of Musicology, Uppsala University, 1984), p. 20.

¹⁹ Heyde, *Das Ventilblasinstrument*, pp. 84, 204, and Photograph 97, p. 156.

²⁰ Albertson, *Ahlberg & Ohlsson* (p.xiii) mentions a German catalogue of 1918. Also in a catalogue

from Franz Michl, Musikinstrumentenfabrik, Graslitz, we find, “Mässinginstrumenter. Svensk model och svenska grepp. Högsta qualité, lättplåsta och tonrena. Hel Sextetter!” The expressions *modele Suédois* and *nach Muster* in communications to the firm Bengt Dahlgren from A. Lecomte and Bohland & Fuchs, as early as 1881–1885, indicate that “Swedish” instruments were bought from abroad on special commission (the Music Museum, Stockholm: Enskilda arkiv. Bengt Dahlgren AB G II a. Utgående betalningar 1881–1885).

²¹ The history of this firm is described in Albertson, *Ahlberg & Ohlsson*.

²² *Ibid.*, p. 78.

²³ Interview with instrument maker Roland Forslund, Stockholm, October 2000.

²⁴ Their rise and early organization has been related by G. Andersson, *Bildning och nöje. Bidrag till studiet av de civila svenska blåsmusikkårerna under 1800-talets senare hälft*, Acta Universitatis Upsaliensis, Studia musicologica Upsaliensia Nova series 7 (Uppsala, 1982).

²⁵ Åke Holmquist, *Från signalgivning till regionmusik* (Stockholm: Allmänna förlaget, 1974), pp. 80–82. Sigfrid Strand, in *Militärmusikern i svenskt musikliv* (Stockholm: Sohlmans förlag, 1974), gives a Table (Appendix VII) of instrumentation of Swedish military bands in 1901 (fifty-three bands of very different sizes).

²⁶ Ann-Marie Nilsson, “Instrumentbesättning i svenska blåsoctetter före ca 1920” [Instrumentation of Swedish wind octets between ca. 1870 and 1920] *Svensk Tidskrift för Musikforskning* [Swedish Journal of Musicology] 76-77 (1994–95): 69–103. The author of this article is presently working on a three-year research project (1999–2001), supported by the Bank of Sweden Tercentenary Foundation. The project aims primarily to investigate the music of these octets and its relation to nineteenth-century music in general—to opera and “art” music as well as to “folk music.”

²⁷ The Military Archives own part books (Livgrenadjärregementena, Musikkåren serie F IV:35-36), written in 1902 by bandmaster Carl Mård, for this kind of sextet.

²⁸ Private collection, Mr. Jan Rydbäck, Fristad.

²⁹ Printed by Elkan & Schildknecht. Veslemøy Heintz, of the Svenskt Musikhistoriskt Arkiv, kindly contributed information on the possible years of publication, based on plate numbers.

³⁰ A similar instrumentation is found in the Finnish brass septet (*torvisaitsikko*), although its origin is in the Russian type of brass band: one E♭ and two B♭ kornetts, with the remainder of the instrumentation like the Swedish sextet, though often with a baritone instead of 1st tenor trombone (Kauko Karjalainen, *Suomalainen torvisaitsikko. Historia ja perintein jatkuminen* (University of Tampere, Dept. of folk tradition publications 20, 1995).

³¹ Ronneby Centralarkiv, Ronneby Helsobrunns arkiv A I:1. Records from the board meeting 1870-04-21, §6.

³² Uppsala, Hellmanska släktarkivet (a private family archive, Frey Björklingson), H 28, 1866-1877. Letter to Frey Hellman from A.G. Engström, 17 December 1872. “Nu får Herr Derictören vara god och bestämma hvilka som kommer att vara med: uti B Cornetten Blomqvist eller Söderström. . . . jag har tänkt uppå, om man skulle taga Sextett, i anseende att inte B Cornetterna äro så pålterliga: emedan dem är ovana vid Dansmusik, och uti qvintett blir det mycke strängt för B Cornetten att kunna Stå ut i sådana Stora Wälsar som det är, för Tenoren och Alten: måste vara till Acompagemang: uti qvintett: - men uti Sextett fingo 1 Tenoren biträda Melodierna: . . . hadde Levin varit hemma så hadde det gått bra ändå, men desse äro inte så vana vid Dansmusik.”

³³ One of the reasons that many “mill bands” started with a standard type of instrumentation would have been the availability of printed music. Publishers of music may have been instrumental in enhancing the popularity of such ensembles as the brass sextet. Military musicians were engaged as teachers, supplying their pupils with music suitable to their abilities, and regimental music certainly served as a model and ideal for those who established amateur bands, as is revealed in titles such as

Album för Militär-Musik.

³⁴ The quintet was founded in 1852 (Rudolf Björkman, “Småländska husar-kvintetten,” *Eksjö-tidningen* [Eksjö, 1908]).

³⁵ *The Morning Post*, 4 Nov. 1856 p.5 (quoted below). See also n. 39.

³⁶ Björkman, “Småländska husar-kvintetten.” pp. 34–39; 12, 44. Temporarily it was formed like a regular quintet, with one each of E♭ and B♭ Swedish *kornetts*.

³⁷ *Ibid.*, pp. 7ff. “Ljunggrens instrument blef ess-kornett, detta lilla och genom sin litenhet ytterligt svårblåsta instrument, för hvilket melodistämman oftast är lagd. Med brinnande ifver kastade sig Ljunggren öfver sitt arbete. Dagligen öfvade han sig tio timmar och därutöfver. Detta rastlösa arbete i förening med stora anlag gjorde att hans framsteg blefvo betydande. Därjämte ägde han sällsynt lyckliga fysiska betingelser för sitt otacksamma instrument. . . . Han lärde sig redan från början att blåsa med lösa läppar d.v.s. munstycket sattes löst intill läpparna i stället för att andra kornettister under ansträngningen i regel pressa munstycket mot munnen. Genom sin metod vann Ljunggren tvänne fördelar: dels blefvo läpparna icke trötta och dels erhöill han i instrumentet denna underbart sköna ton, hvarmed han sedermera fångslade sina åhörare och som skildras såsom liknande än violinens, än en fyllig flöjtton.”

³⁸ Evidently the reporter was not familiar with, or informed about, the quintet’s Swedish instruments.

³⁹ Björkman, “Småländska husar-kvintetten,” p. 35. The piece was a potpourri for violin solo by Andreas Randel (1806–1864), violinist and concertmaster in the Royal Opera Orchestra. *The Morning Star*, 17 November 1856, p. 1: “One of the novelties of the evening was the Swedish Quintet Horn Band [*sic!*], who ‘discoursed’ some exquisite music, and upon being recalled by the enthusiastic audience performed ‘Partant pour la Syrie,’ with variations. . . . The applause was continued long after the musicians left the stage.” *The Morning Chronicle*, 17 Nov. 1856, p. 5: “one word of praise for the ‘Royal Swedish Hussar Quintet Union’ [*sic!*], who appeared in the programme twice—for a Potpourri from ‘Robert le Diable,’ and a Thema from Beethoven, both arranged by Lyunggren. In their case the encore was double, and, we will concede, was well deserved.”

⁴⁰ Statens musikbibliotek (the Swedish State Library of Music), Series I:6043, acquisition number 1932/1455. Mentioned in J.P. Spicknall, *The Solo Clarinet Works of B.H. Crusell* (D.M.A. diss., University of Maryland, 1974).

⁴¹ “Possible to play.” *Die Musik in Geschichte und Gegenwart*, Sachteil, s.v. “Bügelhorn.”

⁴² The term *piston* seems to have been in common use, not only among professional musicians, but with the general public as well. In a local newspaper, *Ronneby Tidning*, of 30 August 1890, is mentioned “a little boy, blowing the *piston*” (“en liten gosse, trakterande piston”).

⁴³ The same strong tradition is evident in writing for French horns and other instruments.

⁴⁴ “Skeda och Esperyd den 1te Mars 1874. . . . Nu öfversänder jag båda EssCornetterna Om Herr Derictören kunde vara god och skaffa den ena åt Stockholm Neml. den med 4 Wäntiler han kunde blifva bra för den andra är nästan omöglig, för han är så hårdblåst, så han frestar förfärligt.” Hellmanska släktarkivet H 28 (letter from G. Engström, one of the musicians).

⁴⁵ Patent granted 1 July 1871 (*Post- och inrikes tidningar*, 26 July 1871). Prospectus dated July 1871, in *Hellmanska släktarkivet*, H 29 [H].

⁴⁶ The construction of both instruments, *kornetts* in E♭, is identical in every detail, except for their unusual valve mechanisms, and the mark “Ahlberg & Ohlsson 1865” on M 321. M 321 has rotary valves and X1017, which despite having no identifying mark is almost certainly an Ahlberg & Ohlsson instrument, has *Berliner Pumpen* valves. On both instruments the sizes of the six valves differ according to the width of the conical tube. The absence of a main tuning slide strengthens our theory that they might have been prototypes made by Ahlberg & Ohlsson on commission from Hultqvist

during the years preceding the patent of 1871. (However, the collections of the Museum contain several Ahlberg & Ohlsson instruments constructed without main tuning slides.)

⁴⁷ Arnold Myers, written communication to the present author, July 2001. I am very grateful to Myers for supplying me with the information on Sax' instruments.

⁴⁸ 440 Hz at 20°C (*Sohlmanns musiklexikon*, 2nd edition [Stockholm: Sohlman, 1975–79], s.v. “Normalton”); and Albertson, *Ahlberg & Ohlsson*, p. 83). At the ISA (International Federation of National Standardizing Associations) conference in London (1939), standard pitch was set at $a' = 440$.

⁴⁹ “Härmed får jag underrätta att med Bantåg i dag är afsändt till Säfsjö f.v.b. till Tångerda den beställda B. Kornetten, samt 23. Satsstycken till nya Normal Stämningen och dessutom 8 Små Satsstycken till Kornetter och Althorn för att vid tillfälle ha att hjälpa sig med.

“Angående Satsstyckena till Normalstämningen så blir detta ovigt, synnerligast på Tenorer och Bas Instrumenter. Emedan instrumentet kommer för långt ifrån munnen o nu går dett ju nu att försöka den nya stämningen. för att få se och höra hur dett låter, jag tror att på di flesta Instrumenter blir dett nödvändigt att insätta nya och längre Rör i sjelfva instrumen. i stället för satsstycken. / Högaktningsfullt / Ahlberg & Ohlsson.” Hellmanska släktarkivet, H 2 30 [Ahlberg & Ohlsson 1874-03-19].

⁵⁰ Letter of 8 April 1874: “men om dett begangnas några Trä Instrumenter på Kären så kan ej den nya Stämningen komma i gång för än di blir nya.... Ursägra Dröjsmålet. / Högaktningsfullt / L. Ohlsson.” Hellmanska släktarkivet, H 2 30 Instrumentmakare L. Ohlsson. More about the pitch problems in Albertson, *Ahlberg & Ohlsson*, p. 85.

⁵¹ “Stockholm den 19 Juni 1874. ... När dett blir tillfälle någon gång så skulle dett vara Roligt att få weta hur försöket med nya normal Stämningen har utfallit. / Jag har ännu ej hört om något annat Regemente gort försök dermed. / Högaktningsfullt / L. Ohlsson.” Hellmanska släktarkivet, H 2 30. Ohlsson's remarks are worth noting, since he was at that time the leading provider of brass instruments in Sweden.

⁵² “Stockholm den 19 Februari 1875 / H. Herr Auditör Frej Hellman / Hvetlanda / Angående Normalstemningen så har ännu ej vid något Regemente di börjat på med den. och tror jag att det ännu dröjer länge innan di kommer sig i Ordning dermed. — Jag kan nämna att alla Instrumenter som blifvit Lefvererade och äro beställda för Regementen står i gamla stämning. di kan ej sätta ned stämningen för än di får nya Trä Instrumenter och då blir det lätt att få ned messingen. . . . / Högaktningsfullt / L. Ohlsson.” Hellmanska släktarkivet, H 2 30.

⁵³ See n. 23

⁵⁴ Albertson, *Ahlberg & Ohlsson*, p. 53.

⁵⁵ Archives of the Royal Swedish Academy of Music G I vol. 18–21 (in the State Library of Music).

⁵⁶ The term *cornetti* was used as a singular noun in Swedish; see main text above and note 13.

⁵⁷ Letter from musician J.A. Liedbergius to Frey Hellman. 12 February 1864. Hellmanska släktarkivet, H 28. “Om H. Herr Auditörn hade godheten och hos Instrumentmakare Ohlsson i Stockholm för Regementets räkning beställa ett nytt Ess Cornetti som jag finge disponera, ty mina solosaker vill jag blåsas på Ess Cornettit. Jag har haft mycke affärer med Instrumentmakare Ohlsson både för Rg: tets och min räkning, och är personligen bekant med honom, jag skulle då underretta honom att jag skulle begagna det, tror jag att det skulle blifva ett godt instrument.”

⁵⁸ See Andersson, *Bildning och nöje*, p.130, who in taking account of these “types of cornets” has tried, for reasons not apparent to the present author, to introduce a completely new term, calling the *cornet à piston* “cornet proper” or “real cornet” (Sw. *egentlig kornett*). See also *MGG*, Sachtel, s.v. “Bügelhorn.”

⁵⁹ Hellmanska släktarkivet H 2 30. Ahlberg & Ohlsson, 18 Februari 1866. “Flygelhorn är ett Instru-

ment i B med mycket större Klockstycke än B. Kornetten och är att Ersätta Ett hög B. Waldhorn med. Skulle Ett sådant instrument önskas så skall jag göra ett på öppet köp.”

⁶⁰ Hellmanska släktarkivet H 2 30. Ahlberg & Ohlsson, 11 April, 1866. “Dett omnämde Flygelhornet går sagt framåt, men jag hoppas att få dett färdigt i denna månad. jag har gordt 3ne nya modeller och tror att det skall bli en fyllig och stark Ton bara jag kan få dett någotlunda Rent.”

⁶¹ Letter from Ahlberg & Ohlsson, Stockholm, to Frey Hellman, 28 February 1864. *Hellmanska släktarkivet* H 2 30. “Angående dem så kallade Saxhorn, är Instrumenter som aldrig inom Svenska MusikKårer begagnas. och har jag i anledning deraf ej förfärdigadt något. — men om H.H. will uppge wad Ton Instrumentet skall stå i samt storleken så skall jag göra Ett på öppet Köp. jag får nämna att dett fins Saxhorn af alla möjliga Storlekar och att Tyskarna byter om namn på sina horn. flera gånger om året för att inbilla Folk att dett är något nytt.”