

came a guideline for the ideas of musical *bildung*. The connection between the level of *bildung* and the dilettantism within musical life is often stressed in the public debate. This is also connected to the processes of professionalization and institutionalization. Consequently, musical life was formed in the interplay between professional musicians and singers, musical institutions, the market for public entertainment, the public, the audience, musical societies, amateur musicians and a complex web of ideas and ideals.

Abstract

During the period 1840 to 1890, musical life in Stockholm saw the transition of concert life from representational culture to the bourgeois public sphere and the gradual division between 'classical' and 'popular' musical spheres. This article presents a brief overview of the state of public musical life in Stockholm, how concert life changed during the period 1840 to 1890 among performers and audiences and in the press and how the old royal institutions, while remaining at the core of public musical life, were adapted to the new bourgeois society. The article also focuses on the concept of *bildung* and demonstrates the significance of this in the processes of institutionalization and professionalization within musical life.