

## Cornets in the Brussels Musical Instrument Museum: A Survey and a Checklist of an Outstanding Collection

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### History of the collection

The cornet collection in the Brussels Musical Instrument Museum (MIM) comprises forty-one instruments. Most of them were acquired between 1877 and 1912 by Victor-Charles Mahillon, the first curator of the MIM and famous acoustician, organologist, collector, and (like his father) wind instrument maker.

Though it constitutes only a small part of the entire brass collection of the MIM (more than 500 instruments), the cornet collection offers a marvelous account of the history of the cornet, the most important soprano brasswind of the nineteenth century. Early types of cornets with Stölzel valves are represented, along with Périnet-valved cornets and experimental valve systems. The Sax cornets are the highlights of the collection. The three ages of the evolution of the cornet can be read from the production of the Sax dynasty: its childhood (with Charles-Joseph Sax), its youth (with Alphonse Sax), and its maturity (with Adolphe Sax). Cornets by Adolphe-Edouard Sax—still to be acquired—would provide a more complete picture, with a *fin-de-siècle* flavor. The collection illustrates a cross-section of the variety of designs and mechanisms representative of the history of the cornet, and also includes some rare and unique specimens.

Some of these cornets have been described in the published catalogues and fascicles of the museum: V.C. Mahillon, *Catalogue descriptif & analytique du Musée instrumental du Conservatoire royal de musique de Bruxelles*, 5 vols. (Ghent: A. Hoste, 1893-1922, R/1978); M. Haine and I. De Keyser, *Catalogue des instruments Sax au Musée instrumental de Bruxelles suivi de la liste de 400 instruments Sax conservés dans des collections publiques et privées* (Brussels: Musée instrumental, 1980); G. Dumoulin, *Cornets à pistons / Cornetten / Cornets* (Sprimont: P. Mardaga, 2001 [no. 10 of the MIM collections fascicles]); and G. Dumoulin, "Aperçu sur l'évolution et le répertoire du cornet à pistons. La collection des cornets à pistons du Musée des Instruments de Musique (MIM) de Bruxelles," *Brass Bulletin* 118 (2002): 40-49; 119 (2002): 32-41; and 120 (2002): 2-8. It is however of interest to re-examine these cornets, and to discuss newer acquisitions, in the light of more recent research.<sup>1</sup>

## A survey

M 1289: cornet in B $\flat$ 

Charles-Joseph Sax, Brussels, ca. 1833-1834 (Figure 1)

This cornet, built by the father of Adolphe Sax, represents the very beginning of the history of the *cornet à pistons*. As is the case with inv. M 1290 (see below), the two Stölzel valves are “of very early pattern”<sup>2</sup>; they lower the pitch by a semitone and a tone respectively, and their slides are of an early type, without ferrule (reinforcing rings). The design of the instrument is different from the somewhat standardized design of the deep-bodied Stölzel-valved cornets as made by Guichard or Halary, which were also adopted by Charles-Joseph Sax. Its date remains uncertain; ca. 1828, as stated in the catalogue of Sax instruments in Brussels,<sup>3</sup> seems to be too early. The fact that the instrument bears no serial number suggests that it was built before 1830 (when Sax ceased operations for three years due to political reasons)—yet if that were the case, we should expect this cornet to bear the inscription *Facteur du Roi*, present on all his instruments between 1818 and 1830. The date of manufacture might therefore be ca. 1833-34. Little is known about the contribution of Charles-Joseph Sax to the development of the early cornet. We do not even know exactly when he began to apply valves to his brass instruments. He established his factory in Brussels in 1815, but, made only woodwinds initially. Fétis tells us that Charles-Joseph made his first brass instruments in 1822<sup>4</sup> and that he displayed at the Industrial Exhibition of Harlem in 1825 “toutes les espèces d’instruments à vent, en cuivre et en bois”<sup>5</sup> (“all kinds of wind instruments, in brass and in wood”): were there cornets among them?

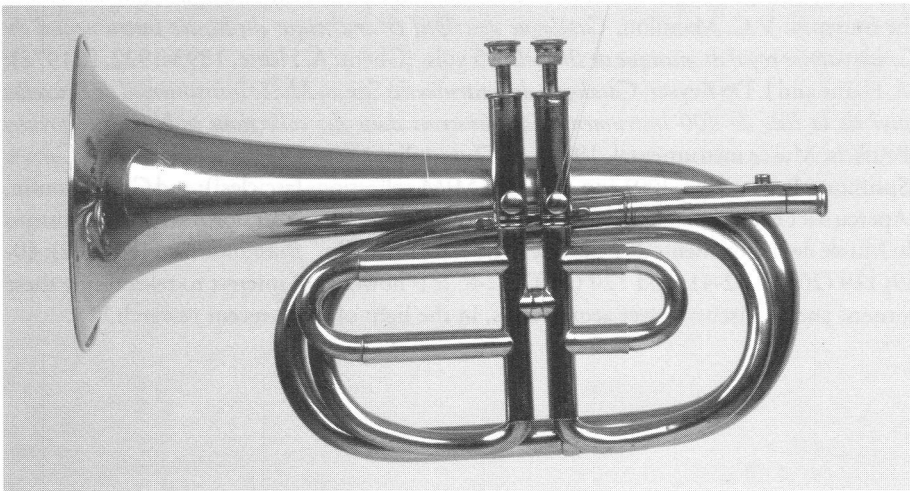


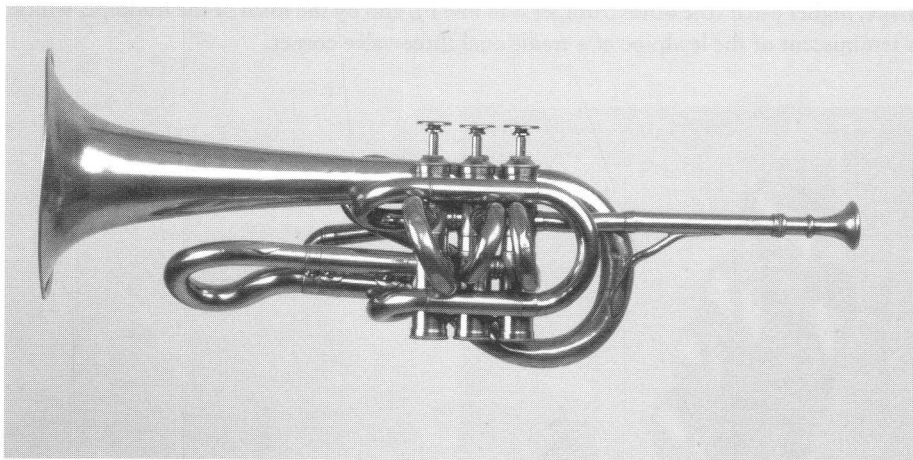
Figure 1

Cornet in B $\flat$ , Charles-Joseph Sax, Brussels, ca. 1833-1834 (inv. M 1289).

Photo: MIM, L. Schrobiltgen.

**M 1293: cornet in B $\flat$** **Alphonse Sax, Brussels, 1850 (Figure 2)**

This cornet embodies one of the first attempts to manufacture an instrument with a fully conical bore, from the mouthpiece to the bell, and even inside the valves. Like certain other makers at this time, Alphonse Sax (Adolphe's brother) became obsessed by the idea of creating an instrument with a perfectly conical bore. In 1848 he patented his *système de pistons à colonne d'air conique*, which he adopted for this cornet. Each valve has two alternative conical loops, placed on opposite sides of the cornet. When a valve is depressed, the air column is diverted from the shorter into the longer tube. Further improvements of this system resulted in the *saxomnitonique* (or *saxalphomnitonique*) system, which he patented in 1856 (see inv. M 1304). This system, however, was unsuccessful, the air column being more irregular than those of instruments equipped with cylindrical additive tubes.<sup>6</sup> Another peculiarity of this cornet concerns the location of the crooks, between the valve section and the bell section; these crooks had to take the form of tuning slides.<sup>7</sup>

**Figure 2**

Cornet in B $\flat$ , Alphonse Sax, Brussels, 1850 (inv. M 1293).

Photo: MIM, L. Schrobiltgen.

**M 2467: Cornet in C with six independent valves and seven bells****Adolphe Sax, Paris, 1867 (Figure 3)**

Adolphe Sax was one of the first makers to apply Périnet valves to cornets (deep-bodied, such as inv. 80.038; or in a more elongated form, such as inv. 3788 or inv. 81.001), but he also used extensively another type of valve he called *cylindre*, which is virtually a Berlin valve (see inv. 80.044, below). He exercised his fertile mind on entire families of brasses, but never

forgot the cornet, which he produced in a multitude of designs. He applied to the cornet the principle of six independent valves and seven bells, patented in 1867. Never to be used in combination, the valves allowed optimal intonation and permitted the fingerings to be “prepared,” as Joseph Forestier, the cornet virtuoso, indicated in his method for this kind of instrument. Thanks to the variety of seven harmonic series, notes could be fingered to avoid unnecessary finger movements:<sup>8</sup> especially for shorter tube lengths, many alternative fingerings exist with six-valve instruments, so for most passages, very economical fingerings can be devised. Despite its acoustical perfection, this kind of cornet was not widely used, the main reasons being the excessive weight, and the necessity for the player to learn completely new fingerings.<sup>9</sup> The valves (here of Périnet type) are equipped with the so-called *échappement d'air* system, consisting in a small external tube fitted longitudinally, allowing the passage of the air from the bottom of the valve to the top: patented in 1859, the system protected against the introduction of dust inside the valves and guaranteed that they would be more airtight (see also inv. 02.019). This cornet is to be distinguished from the trumpet with six independent valves and seven bells, also in the MIM (inv. M 2465), by a different overall shape, higher pitch (the other trumpet is in low F), and by the form of the leadpipe, which is reminiscent of the leadpipe of a traditional three-valve cornet.



**Figure 3**

Cornet in C with six independent valves  
and seven bells, Adolphe Sax, Paris, 1867  
(inv. M 2467).

Photo: MIM, L. Schrobiltgen.

**M 3163: cornet**

**Robert Bradshaw, Dublin, 1845 or soon afterwards (Figure 4)**

Clockmaker and inventor Bradshaw registered several valve designs. In April 1845—the date inscribed on this cornet—he registered his “Albert valve for Cornet-à-pistons, Trombones, Ophicleides, etc.,” an elliptical, lens-shaped valve, whose casings are in two flanged halves connected by screws.<sup>10</sup> The elliptical shape of the valve casings allows straight air passages in *perce pleine* (full bore), but is not completely airtight. The three valves lower the pitch by one, two, and three semitones, respectively, not a rare valve sequence in the British Isles towards the middle of the nineteenth century.<sup>11</sup> A cornet with this order of valve placement—here on a cornet indeed made in Dublin—was sometimes called an “Irish” model.<sup>12</sup>



**Figure 4**

Cornet, Robert Bradshaw, Dublin, 1845 or soon afterwards (inv. M 3163).

Photo: MIM, Anne Meurant.

M 2019: cornet in B $\flat$  (*système Coeffët*)

Anonymous, France, ca. 1845 (Figure 5)

Jean-Baptiste Coeffët is another inventor and valve designer. His *embolicleave* valve, shown on a bass by Raoux (inv. M 1275), and his *système Coeffët* valve give an idea of his ingenuity. The latter system, enclosed in a square box, contains small elbows directing the air column into the additional tubes when the valves are depressed. This system, quite simple in construction, must have induced much friction and may have resulted in leaks. A very similar valve mechanism, called “Quinby box valves,” was later patented in the United States by Benjamin F. Quinby in 1872.<sup>13</sup>

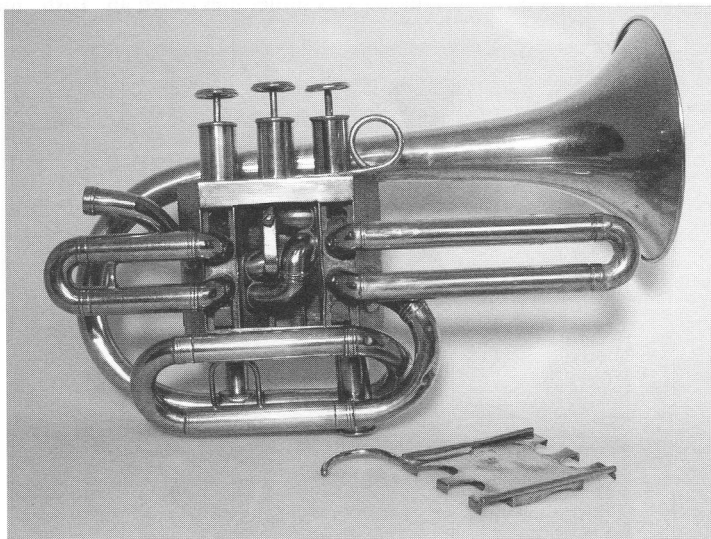
**Figure 5**Cornet in B $\flat$  (*système Coeffët*), anonymous, France, ca. 1845 (inv. M 2019).

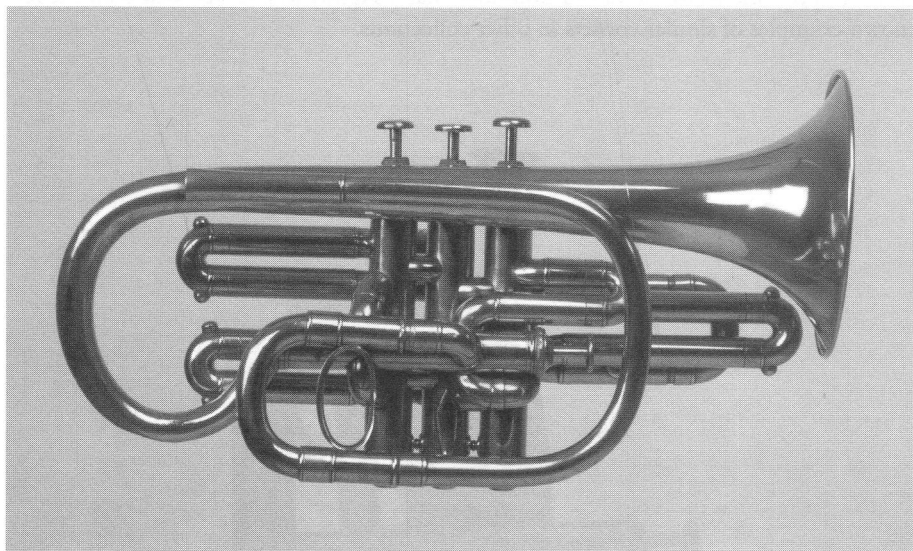
Photo: MIM, Anne Meurant.

M 1295: cornet in B $\flat$  / A

Besson, Paris, second half of the nineteenth century (Figure 6)

Shanks and crooks have always been a cause of dissatisfaction for both players and makers, their obvious utility notwithstanding. From the early 1850s onwards, quite a lot of imaginative mechanisms were developed to avoid the use of crooks. The Besson cornet in B $\flat$  and A is a good example of a transposing cornet. The transposing valve—a fourth valve placed horizontally—represents the final stage in the development of such a system, initiated by Girardin and Besson in 1852. Called *registre* by analogy to an organ register (according to Constant Pierre<sup>14</sup>), the valve deflects the air column to a second set of tubes, adjusted for the key of A; when the fourth valve is not activated, the cornet is in B $\flat$ . The first application

of this transposing system dates from 1859,<sup>15</sup> but Besson later patented other systems following the same principle, in 1887 and 1888 (he also applied a *registre* to a valved trombone in 1856<sup>16</sup>). Mahillon, in the description of this cornet in his catalogue, makes a humorous—if not barbed—remark when he writes that this system “ne semble pas avoir répondu à un *desideratum* de la pratique instrumentale” (“does not seem to have met a *desideratum* of instrumental practice”),<sup>17</sup> referring to the name of a popular<sup>18</sup> Besson cornet model.



**Figure 6**

Cornet in B♭ / A, Besson, Paris, second half of the nineteenth century (inv. M 1295).  
Photo: MIM, L. Schrobiltgen.

**M 3166: pocket cornet**

**François Périnet, Paris, first half of the nineteenth century (Figure 7)**

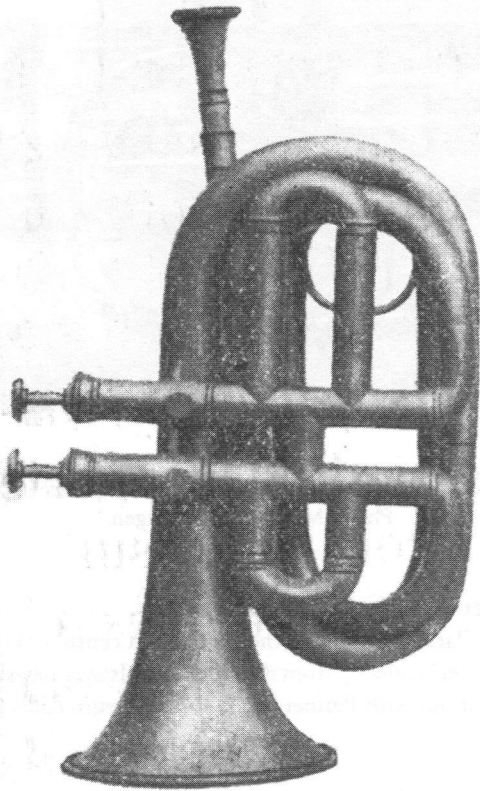
Unfortunately, this cornet is missing from the collection. It may have been the only known cornet by Périnet—albeit not with Périnet valves—in a museum collection.

**02.008: cornet with upright bell**

**F. Jahn, Paris, ca. 1850 (Figure 8)**

One of our latest acquisitions is a rare cornet model, with upright bell. This kind of cornet could be heard in the Parisian court balls and *salons* at the beginning of the 1840s. Belgian-born Jean-Baptiste-Joseph Tolbecque, a famous composer of dance music and conductor

of the balls for King Louis-Philippe, invented this cornet model after noticing that a bell-front cornet “étourdissait tous les auditeurs, surtout dans les salons” (“was deafening all the audience, especially in the salons”);<sup>19</sup> he then had the idea of changing the direction of the bell, pointing it upwards. According to Tolbecque, such an instrument—but in the alto register (in F, originally to replace the horn)—was first made by Guichard, and was called *néocor*. Cornets in the same form, supposedly designed by Tolbecque, were produced by makers such as Labbaye, Courtois, and Gautrot. This well-made cornet by Jahn—best known for his improvements to the valved trombone—has a slightly less vertical bell than the few known examples of similar cornets in other collections.



**Figure 7**

Pocket cornet, François Périnet, Paris, first half of the nineteenth century (inv. M 3166). From Mahillon's *Catalogue*, 5:133.





**Figure 8**

Cornet with upright bell, Frédéric Jahn, Paris, ca. 1850 (inv. 02.008).

Photo : MIM, Anne Meurant.

### A Checklist of the Cornet Collection

#### **Introduction**

This checklist is not a catalogue, but is intended to give a clear account of the cornets now in the Musical Instrument Museum, Brussels. Each cornet is described in the same manner: inventory number; identification of the instrument including its name, the name of the maker, the place where he was active, and the period of manufacture; mark inscribed on the bell; material of which the instrument is made; valve type; and origin of the instrument. Uncertain information is followed by “[?].”

#### *Inventory number*

Inventory numbers preceded by “M” refer to instruments acquired by the first curator of the museum, Victor-Charles Mahillon. Inventory numbers referring to ancillary inventories are omitted (some instruments by Sax, for example, had their own inventory numbers, preceded by “S”).

### *Inscriptions*

Inscriptions are from the bell unless otherwise stated. Inscriptions on valves (e.g., 1, 2, 3 on valve casings) have been omitted, unless they are the only ones available, or provide useful information (e.g., serial number). Inscriptions have been transcribed in italics. Indications after “,” (such as “within a banner” or “in ellipse”, etc.) concern the inscriptions placed between “:” and “,”. Indications that are not preceded by “,” refer to the inscriptions up to the preceding “/”. Line breaks in the original are indicated by “/”. Capitalization, punctuation, and superscripted abbreviations have been maintained. Engraved lines or points between two lines of inscriptions or under a letter have been omitted in the transcription, as well as accents on capital letters. Special engravings or logos, such as arms, are described but not replicated. Illegible parts of inscriptions have been indicated by “[...]” and supposed inscriptions have been indicated in square brackets. All the Adolphe Sax AS monograms in this check-list contain the indication “PARIS” inside letter “S”.

### *Materials*

Materials have been identified from visual examination, not from technical analysis. Generic terms are used to identify materials, such as “brass” or “silver-plated brass.”

### *Valve types*

Valve types are indicated with their usual common names: Stölzel, Périnet, or Berlin valves (tubular valves); double-piston valves; rotary valves. Somewhat rare systems are indicated as clearly as possible: disc valves, elliptical valves, slide valves, etc. For cornets with Périnet valves, a distinction has been made between *modèle français* and *modèle anglais*. *Modèle français* cornets have their valves positioned to the left of both bell- and mouthpipe; *modèle anglais* have the valve assembly positioned between the bell- and the mouthpipe. “Périnet valves” means “Périnet-type valves,” regardless of the different versions of this valve.

### *Mouthpiece*

The “authenticity” of the mouthpieces (i.e., the association of the mouthpiece with the cornet by maker or seller) has not been determined. A missing mouthpiece is indicated by “-”; it is further indicated if a mouthpiece is clearly not suitable to the cornet. Inscriptions on mouthpieces have been transcribed in the same way as bell marks. Inscriptions on opposite sides of the mouthpiece are separated by “and.”

### *Provenance*

The previous ownership of an instrument is sometimes indicated in former inventories or in-house repertoires, but it has not been possible to determine the provenance of all of them. Unknown provenance is indicated by “-”.

## Index by name of maker (or inventor)

[Anonymous]	3609, 60.922
Bachmann	M 1292
Belorgey	M 1303
Besson	M 1295
Besson, F.	M 1297, M 1298, M 1299
Besson & Co.	81.018/4
Boosey & Co.	M 1301
Bouvet, L.	M 1302
Bradshaw, R.	M 3163
Coeffet	M 2019
Courtois, Antoine	01.038
Fauconnier, E.	79.018/2
Gautrot	M 1305, M 2470
Gisborne, J.	M 1296
Hall, D.C.	M 1294
Jahn	02.008
Kohler	M 1300
Lecomte, A.	83.001/2
Lefevre	81.018/5
Melich, J.	82.016/1
Périnet, François	M 3166
Sax, Adolphe	M 2467, 3788, 80.038, 80.044, 81.001, 82.026, 91.083, 02.019
Sax, Alphonse	M 1293, M 1304
Sax, Charles-Joseph	M 1289, M 1290, M 2458, 3348, 3876
Van Engelen	M 1291

## Checklist

## M 1289

Cornet in B $\flat$ , Charles-Joseph Sax, Brussels, ca. 1833-1834  
 Inscriptions: *C., Sax a Bruxelles*  
 Material: brass  
 Valve type: 2 Stölzel valves  
 Mouthpiece: -  
 Provenance: purchase, V. & J. Mahillon

## M 1290

Cornet in B $\flat$ , Charles-Joseph Sax, Brussels, ca. 1833-1834  
 Inscriptions: *C., Sax a Bruxelles*

Material: brass  
 Valve type: 2 Stölzel valves  
 Mouthpiece: anonymous (unsuitable)  
 Provenance: purchase, V. & J. Mahillon

M 1291

Cornet in B $\flat$ , Van Engelen, Lierre, ca. 1840  
 Inscriptions: *VAN ENGELEN / A LIERRE*  
 Material: brass  
 Valve type: 2 double-piston valves  
 Mouthpiece: anonymous  
 Provenance: purchase, V. & J. Mahillon

M 1292

Cornet in B $\flat$ , Bachmann, Brussels, first half of the nineteenth century  
 Inscriptions: *Bachmann / Bruxelles*  
 Material: brass  
 Valve type: 3 side-action rotary valves  
 Mouthpiece: *MAHILLON & C<sup>o</sup>*  
 Provenance: purchase, V. & J. Mahillon

M 1293

Cornet in B $\flat$ , Alphonse Sax, Brussels, 1850  
 Inscriptions: *Alphonse Sax fils & C<sup>e</sup> / à / BRUXELLES / Système de Pistons à Colonne  
 d'air Conique / par / BREVETS D'INVENTION. / 198*  
 Material: brass  
 Valve type: 3 conical-bore tubular valves  
 Mouthpiece: anonymous  
 Provenance: purchase, V. & J. Mahillon

M 1294

Cornet in B $\flat$ , D.C. Hall, Boston, second half of the nineteenth century  
 Inscriptions: *D.C. Hall, / Manufacturer, / Boston*  
 Material: brass  
 Valve type: 3 side-action rotary valves (valves with flattened windways, known as  
 "Allen valves")  
 Mouthpiece: *ANTOINE / COURTOIS / BREVETE / 88. RUE DES MARAIS /  
 PARIS and MODELE / ARBAN / 5*  
 Provenance: purchase, V. & J. Mahillon

M 1295

Cornet in B $\flat$  / A, Besson, Paris, second half of the nineteenth century

Inscriptions: *BESSON / 171 / BREVETE* (on the 4th, horizontal valve)

Material: brass

Valve type: 4 Périnet valves

Mouthpiece: -

Provenance: purchase, V. & J. Mahillon

M 1296

Cornet in B $\flat$ , J. Gisborne, Birmingham, ca. 1839-1845

Inscriptions: *GISBORNE / MAKER / BIRMINGHAM* / partially erased inscription  
3[4 *CROSS STREET*]

Material: brass

Valve type: 3 Stölzel valves, 1 clapper key

Mouthpiece: -

Provenance: purchase, V. & J. Mahillon

M 1297

Cornet in B $\flat$ , F. Besson, Paris, 1887

Inscriptions: *SYSTEME PROTOTYPE* within a banner / monogram with  
interlaced *FR* letters / *F. BESSON / BREVETEE / S.G.D.G. / 92, RUE*  
*D'ANGOULEME / PARIS* / five-pointed star. On 2nd valve casing: *F.*  
*BESSON* / five-pointed star / *B<sup>TEE</sup> S.G.D.G.*, in ellipse / *35411*

Material: brass

Valve type: 3 Périnet valves (*modèle français*)

Mouthpiece: 2 / *F. BESSON / PARIS*

Provenance: gift, C. Besson

M 1298

Cornet in B $\flat$ , F. Besson, Paris, 1887

Inscriptions: *PROPORTIONS / ET FORME / BREVETEES* / monogram with  
interlaced *GB* letters / *BESSON / Breveté / 7 RUE DES / 3 COURONNES*  
*/ PARIS*. On 2nd valve casing: *F. BESSON* / crown / *B<sup>TEE</sup> S.G.D.G.*, in ellipse  
/ *35506*

Material: brass

Valve type: 3 Périnet valves (*modèle français*)

Mouthpiece: -

Provenance: gift, C. Besson

M 1299

Cornet in B $\flat$ , F. Besson, Paris, 1887

Inscriptions: monogram with interlaced *GB* letters / *BESSON / Breveté / 7 RUE*  
*DES / 3 COURONNES / PARIS*. On 2nd valve casing: *F. BESSON* / crown  
/ *B<sup>TEE</sup> S.G.D.G.*, in ellipse / *35507*

Material: brass

Valve type: 3 Périnet valves (*modèle français*)

Mouthpiece: 5 B / F. BESSON / PARIS

Provenance: gift, C. Besson

M 1300

Cornet in B $\flat$ , Kohler, London, ca. 1851 [1838-1863]

Inscriptions: *BY HER 338 MAJESTY / ROYAL LETTERS PATENT / British arms with HONI SOIT QUI MAL Y PENSE and DIEU ET MON DROIT / KOHLER SOLE MAKER / 35, HENRIETTA ST<sup>T</sup> / COVENT GARDEN LONDON*

Material: brass

Valve type: 3 disc valves

Mouthpiece: -

Provenance: purchase, V. & J. Mahillon

M 1301

Cornet in B $\flat$ , Boosey & Co., London, 1887<sup>20</sup>

Inscriptions: *CLASS . A / trumpet with: TRADEMARK / DISTIN, within a banner / PATENT / COMPENSATING PISTONS / BOOSEY & C<sup>o</sup> / MAKERS / 295 REGENT ST<sup>T</sup> / LONDON / 33126. On 2nd valve casing: trumpet with: TRADEMARK / DISTIN, within a banner / PATENT / 30429*

Material: brass

Valve type: 3 Périnet compensating valves

Mouthpiece: -

Provenance: purchase, V. & J. Mahillon

M 1302

Cornet in C (*cornet Arban, système Bouvet*), L. Bouvet, Paris, ca. 1889

Inscriptions: *MEDAILLED'ARGENT / EXPOSITION UN<sup>TE</sup> / 1889 / CORNET ARBAN / monogram with BA [or CA ?] interlaced letters / Système L., Bouvet Ingénieur / Fournisseur du Conservatoire / 10 rue Popincourt / Paris / Offert par M., Bouvet / au musée du conservatoire / Royal de Bruxelles. On the valve casings: *Cornet Arban / Système Bouvet / B<sup>TE</sup> S-G-D-G / N° 152**

Material: brass

Valve type: 3 Périnet compensating valves

Mouthpiece: anonymous

Provenance: gift, L. Bouvet

M 1303

Cornet in B $\flat$  (*système Belorgey*), anonymous, France, ca. 1847

Inscriptions: -  
 Material: brass  
 Valve type: 3 piston-activated rotary valves (*système Belorgey*)  
 Mouthpiece: anonymous (inv. 91.062)  
 Provenance: -

M 1304

Cornet in B $\flat$ , Alphonse Sax, Brussels, 1860-1864  
 Inscriptions: *3346 / Alphonse Sax Junior / Rue d'Abbeville 5 bis à Paris / Principe Saxomnitonique / Breveté / S.G.D.G.*. On 4th and 5th valve casings: monograms with interlaced AS letters, inscribed *ALPHONSE / SAXOMNITONIQUE / B<sup>TE</sup> SGDG*  
 Material: brass  
 Valve type: 3 Périnet valves, 2 conical-bore ascending valves (*Principe saxomnitonique*)  
 Mouthpiece: anonymous  
 Provenance: -

M 1305

Cornet with transposing cylinder, Gautrot, Paris, ca. 1850  
 Inscriptions: *A'S / 220 / Gautrot Breveté / A . PARIS*  
 Material: brass  
 Valve type: 3 Périnet valves, 1 rotary valve  
 Mouthpiece: -  
 Provenance: -

M 2019

Cornet in B $\flat$  (*système Coeffet*), anonymous, France, ca. 1845  
 Inscriptions: *SYSTEME COEFFET / 12* (on the cover of the valve casings) and *SYSTEME / COEFFET* (on opposite side)  
 Material: brass  
 Valve type: 3 slide valves enclosed in a square box (*système Coeffet*)  
 Mouthpiece: -  
 Provenance: -

M 2458

Cornet with shanks and crooks in B $\flat$ , A, A $\flat$ , G, F, E, E $\flat$ , Charles-Joseph Sax, Brussels, ca. 1840  
 Inscriptions: *C. Sax / à Bruxelles N° 6027*  
 Material: brass  
 Valve type: 2 Stölzel valves  
 Mouthpiece: -  
 Provenance: -

M 2467

Cornet in C with six independent valves and seven bells, Adolphe Sax, Paris, 1867

Inscriptions: *1168 / A'S / monogram with interlaced AS letters / n° 33329 /**Adolphe Sax / 50, rue S' Georges / à Paris.* On 3rd valve casing: *AS / 49*

Material: brass

Valve type: 6 independent valves with *échappement d'air* system

Mouthpiece: anonymous (unsuitable)

Provenance: -

M 2470

Cornet with transposing cylinder, Gautrot, Paris, ca. 1850

Inscriptions: arms with a crown / *Gautrot Breveté / a PARIS / monogram with interlaced GA letters*

Material: brass

Valve type: 3 Périnet valves, 1 rotary valve

Mouthpiece: *MAHILLON & C°*

Provenance: gift, H. De Le Court

M 3163

Cornet, Robert Bradshaw, Dublin, 1845 or soon afterwards

Inscriptions: *R. Bradshaw's / Registered / PATENT. / 41, Lower Ormond Quay,**Dublin. / LONDON / Registered / April 1845. / N° 14.* On valve casings:*Registered / Registered April 1845 / Registered*

Material: brass

Valve type: 3 Bradshaw elliptic valves

Mouthpiece: *MAHILLON & C°* (unsuitable)

Provenance: -

*M 3166* [missing]

Pocket cornet, François Périnet, Paris, first half of the nineteenth century

Inscriptions: [*François Périnet / breveté / à Paris?*]

Material: ?

Valve type: 2 Stölzel valves

Mouthpiece: ?

Provenance: ?

3348

Cornet in B $\flat$ , Charles-Joseph Sax, Brussels, ca. 1841Inscriptions: *C. Sax / Bruxelles N° 6338 / eight-pointed star*

Material: silver-plated brass

Valve type: 3 Stölzel valves

Mouthpiece: anonymous

Provenance: gift, F. Mahillon



Mouthpiece: *J. GRAS LILLE*

Provenance: purchase, H. Boone

80.038

Cornet in B $\flat$ , Adolphe Sax, Paris, 1856

Inscriptions: monogram with interlaced *AS* letters / n° 15669 / *Adolphe Sax breveté à Paris / F<sup>eur</sup> de la M<sup>on</sup> Mit<sup>re</sup> de l'Empereur*

Material: brass

Valve type: 3 Périnet valves (*modèle français*)

Mouthpiece: anonymous

Provenance: purchase, C. de Bayser

80.044

*Cornet à cylindres (système Sax)* with shank and crooks in [B $\flat$ ], A, A $\flat$ , G, F, E $\flat$ , Adolphe Sax, Paris, 1843

Inscriptions: monogram with interlaced *AS* letters / *Adolphe Sax & C<sup>e</sup> à Paris / „3970,,*

Material: brass

Valve type: 3 Berlin valves (or *système Sax* cylinders)

Mouthpiece: -

Provenance: purchase, A. Bissonnet

81.001

Cornet with shank and crooks in B $\flat$ , [A], A $\flat$ , G, F, E, E $\flat$ , Adolphe Sax, Paris, ca. 1851

Inscriptions: monogram with interlaced *AS* letters / *Adolphe Sax & C<sup>e</sup> à Paris „9905,,*

Material: brass

Valve type: 3 Périnet valves (*modèle français*)

Mouthpiece: anonymous

Provenance: purchase, T. Bingham

81.018/4

Cornet, Besson & Co., London, ca. 1932

Inscriptions: *LP* in oval / *CLASS / A / NEW CREATION* / monogram with interlaced *FB* letters / *“Prototype” / 50 MEDALS OF HONOUR* within a banner / *BESSON & C<sup>e</sup> / 198 EUSTON ROAD / LONDON / ENGLAND* / five-pointed star. On 2nd valve casing: *BESSON & C<sup>e</sup> / five-pointed star / BREVETE*, in oval / *125199*

Material: silver-plated brass

Valve type: 3 Périnet valves (*modèle anglais*)

Mouthpiece: -

Provenance: purchase, Van Hoegaarden-Tempels

81.018/5

Cornet in B $\flat$  / C, Lefevre, Paris, end of the nineteenth century  
 Inscriptions: five-pointed star / *LEFEVRE / A PARIS* / five-pointed star /  
*BREVETE* / monogram with interlaced *LF* letters / 148. *RUE DU THEATRE*.  
 On 2nd valve casing: *LEFEVRE / PARIS / B<sup>TE</sup> S.G.D.G. / 4486*  
 Material: silver-plated brass  
 Valve type: 3 Périnet valves (*modèle anglais*)  
 Mouthpiece: -  
 Provenance: purchase, Van Hoegaarden-Tempels

82.016/1

Cornet in B $\flat$ , J. [Ignatz ?] Melich, Köln, beginning of the twentieth century  
 Inscriptions: *Verfertigt / von / J. Melich / Köln*.  
 Material: silver-plated brass  
 Valve type: 3 side-action rotary valves  
 Mouthpiece: *J. MELICH CÖLN A/R*.  
 Provenance: purchase, M. de Wouters d'Oplinter

82.026

Cornet in B $\flat$ , Adolphe Sax, Paris, ca. 1875  
 Inscriptions: monogram with interlaced *AS* letters / *SEUL / GRAND PRIX / 1867*  
*/ N° 39102 / Adolphe Sax F<sup>eur</sup> Breveté / 50 rue Saint Georges / à Paris*  
 Material: brass  
 Valve type: 3 Périnet valves (*modèle français*)  
 Mouthpiece: anonymous  
 Provenance: purchase, P.G. Florence

83.001/2

Cornet in B $\flat$ , Arsène Zoé Lecomte, Paris, second half of the nineteenth century  
 Inscriptions: tuning fork / *A. L & C<sup>IE</sup>*, in a crown of laurels / row of seven  
 medallions: left part of a crown of laurels; *PHILADELPHIE; LYON; PARIS*  
*/ 1867 / 1878* [?]; *LIMA; MELBOURNE*; right part of a crown of laurels,  
 respectively / *A. LECOMTE & C<sup>IE</sup> / PARIS / 5* in a grenade  
 Material: silver-plated brass  
 Valve type: 3 Périnet valves (*modèle anglais*)  
 Mouthpiece: -  
 Provenance: purchase, C. de Bruyne

91.083

Cornet, Adolphe Sax, Paris, ca. 1862  
 Inscriptions: monogram with interlaced *AS* letters / *n° 25212 / Adolphe Sax*  
*Breveté à Paris / F<sup>eur</sup> de la M<sup>son</sup> M<sup>lre</sup> de l'Empereur*

Material: brass  
 Valve type: 3 Périnet valves (*modèle français*)  
 Mouthpiece: -  
 Provenance: purchase, T. Bingham

01.038

Cornet in B $\flat$ , Antoine Courtois, Paris, ca. 1911  
 Inscriptions: *HORS / CONCOURS / CHICAGO 1893 / ST LOUIS / 1904*, in circle / *MEDAILLE D'OR PARIS / 1878 1889 & 1900 / ANTOINE COURTOIS / Breveté / FACTEUR DU CONSERVATOIRE NATIONAL / 88, rue des Marais / Paris*. On 2nd valve casing: *A. COURTOIS / PARIS*, in oval / 1368  
 Material: silver-plated brass  
 Valve type: 3 Périnet valves (*modèle anglais*)  
 Mouthpiece: *BESSON / PARIS*  
 Provenance: purchase, P. Bouckaert

02.008

Cornet with upright bell, with shanks and crooks in C, B, B $\flat$ , A, A $\flat$ , G, F, E $\flat$ ,  
 Frédérich Jahn, Paris, ca. 1850  
 Inscriptions: monogram with interlaced *FJ* letters / *JAHN BREVETE A PARIS*  
 Material: brass  
 Valve type: 3 Stölzel valves  
 Mouthpieces (3): anonymous  
 Provenance: purchase, A. Bissonnet

02.019

Cornet with shanks and crooks in B, B $\flat$ , A $\flat$ , G, F, E, Adolphe Sax, Paris, 1867  
 Inscriptions: monogram with interlaced *AS* letters / *SEUL / GRAND PRIX 1867 / n° 31792 / Adolphe Sax F<sup>eur</sup> Breveté / de la M<sup>son</sup> Mil<sup>re</sup> de l'Empereur / 50, rue S<sup>t</sup> Georges à Paris*  
 Material: brass  
 Valve type: 3 Périnet valves with *échappement d'air* system (*modèle français*)  
 Mouthpiece: anonymous  
 Provenance: purchase, T. Bingham

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*Géry Dumoulin, an amateur cornet player, studied musicology at the Université libre of Brussels, where he graduated with a dissertation on the opéras-comiques of François-Joseph Gossec. He then published an inventory of Belgian amateur orchestras in his Radioscopie des sociétés musicales en Communauté française de Belgique (1995). He currently works in the Library at the Musical Instrument Museum, Brussels, and is preparing a Ph.D. on the history of the cornet in France and Belgium. He has written a booklet presenting the cornets of the MIM for a general readership, and a series of articles on the same subject for Brass Bulletin.*

## NOTES

<sup>1</sup> For a general definition on the cornet, see Niles Eldredge's article, "A Brief History of Piston-valved Cornets," in the present issue.

<sup>2</sup> C.R. Day, *Descriptive Catalogue of the Musical Instruments Recently Exhibited at the Royal Military Exhibition, London, 1890* (London: Eyre & Spottiswoode, 1891), p. 198.

<sup>3</sup> M. Haine and I. De Keyser, *Catalogue des instruments Sax au Musée instrumental de Bruxelles, suivi de la liste de 400 instruments Sax conservés dans des collections publiques et privées* (Brussels: Musée instrumental, 1980), p. 92.

<sup>4</sup> F.J. Fétis, *Biographie universelle* (Paris: Firmin Didot, 2/1867), 7:412.

<sup>5</sup> *Ibid.*

<sup>6</sup> V.C. Mahillon, *Catalogue descriptif & analytique du Musée instrumental du Conservatoire royal de musique de Bruxelles* (Ghent: A. Hoste, 1893-1922, R/1978), 2:469.

<sup>7</sup> Haine and De Keyser, *Catalogue*, p. 104.

<sup>8</sup> J. Forestier, *Monographie des instruments à six pistons et tubes indépendants: Etudes pratiques et théoriques pour le nouveau système de Mr. Adolphe Sax* (Paris: A. Sax, [1870]), p. 12.

<sup>9</sup> C. Pierre, *La facture instrumentale à l'Exposition universelle de 1889: Notes d'un musicien sur les instruments à souffle humain, nouveaux & perfectionnés* (Paris: Librairie de l'Art Indépendant, 1890), p. 131.

<sup>10</sup> J. Webb, "Designs for Brass in the Public Record Office," *Galpin Society Journal* 38 (1985): 48.

<sup>11</sup> Mahillon, *Catalogue descriptif*, 5:131.

<sup>12</sup> See Niles Eldredge's article in this issue (n. 19). A cornet by Metzler & Co. (Corcoran, retailer), dated 1841-42, has such a valve sequence (Edinburgh University Collection of Historic Musical Instruments, inv. 1553); see A. Myers, *Historic Musical Instruments in the Edinburgh University Collection. Catalogue of the Edinburgh University Collection of Historic Musical Instruments*, vol. 2, part H, fascicle viii: *Post-Horns, Cornets and Ballad Horns* (Edinburgh: EUCHMI, 2000), p. 21. The late Joe Utley began to make a list with all known occurrences of the semitone-first-valve, two-semitones-second-valve arrangement; this is currently being augmented and prepared for publication by Sabine Klaus.

<sup>13</sup> R.E. Eliason, "Early American Valves for Brass Instruments," *Galpin Society Journal* 23 (1970): 94-95.

<sup>14</sup> Pierre, *La facture instrumentale*, p. 285.

<sup>15</sup> Ibid.

<sup>16</sup> C. Besson, "Notice sur un trombone sib (essai) à 4 pistons avec un cinquième formant registre, doublant l'effet des 4 premiers pistons" (manuscript, Paris: F. Besson, 1887), p. [3].

<sup>17</sup> Mahillon, *Catalogue descriptif*, 2:471.

<sup>18</sup> Niles Eldredge, "Biological and Material Cultural Evolution: Are There Any True Parallels?" in Tonneau and Thompson, ed., *Perspectives in Ethology*, vol. 13: *Evolution, Culture, and Behavior* (New York: Kluwer Academic / Plenum Publishers, 2000), p. 118.

<sup>19</sup> *Défense de M. Besson contre M. Sax. Tribunal correctionnel de la Seine* (Paris: Dondey-Dupré, 1858), p. 28.

<sup>20</sup> Dated thanks to A. Myers, from Boosey & Hawkes archives (instruments books), e-mail to the author (2001).