

Curtis Janssen and a Selection of Outstanding Brasses at the Fiske Museum, The Claremont Colleges, California

Albert R. Rice

In 1954 the 550-instrument collection of Curtis Janssen (1897-1952), of which 124 are American and European brasses, was acquired for the Fiske Museum. Today, 434 brasses are in the collection, including a large number of historically significant nineteenth-century American instruments and several interesting European brasses by makers such as Graves & Co., Winchester, New Hampshire; E. G. Wright, Boston; Isaac Fiske, Worcester, Massachusetts; Courtois, Paris; Besson, Paris and London; and the Boston Musical Instrument Manufactory. The Museum's web site (www.cuc.claremont.edu/fiske) has a complete list of these brasses with selected photographs; more photographs and instruments will be added, but no catalog is planned in the foreseeable future.

The purpose of this article is to give the organological community a look at Curtis Janssen's life and a glimpse of ninety-two instruments from the collection, chosen for their historical importance, unusual characteristics, and valve types. Any selection is subjective; this selection is based on the author's judgment of instruments most likely to interest readers.

Curtis Janssen

Janssen was born in Minonk, Illinois, and attended Minonk High School; in 1915 he entered Culver Military Academy where he had cornet lessons with Herbert L. Clarke, who later corresponded with Janssen about practical matters such as embouchure formation and practice routine.¹ He entered Northwestern University in 1916 and studied cornet with the well-known educator H.A. Vandercook. In 1917 he began a twenty-month tour in the U.S. Navy, serving at the Naval Air Station at Dunkirk, France, and with the U.S. Naval Air Station Band at Pauillac, France. His collecting passion began during World War I when he found an anonymous German bugle in the trenches beyond Rheims while serving with the U.S. Naval Band—he was hooked. Janssen returned to America where he played trumpet and cornet with the Sousa band from 1920 to 1921.

Janssen commenced his career as an educator as Supervisor of Music at Kemper Military School in Boonville, Missouri, from 1921 to 1923, and continued from 1923 to 1925 as Director of Instrumental Supervision at Kansas State Teachers College (now Emporia State University) in Emporia, Kansas. From 1922 to 1925 Janssen also performed throughout the Midwest under contract with the Bureau of Fine Arts, a concert agency, as a cornetist, banjoist, and bass player, and was active as manager of the Co-Ed Novelty Sextet.² From 1925 to 1927 he studied at Columbia University and the Juilliard School of Music but there is no record of his graduation from either institution.³

Janssen attended the École Normale de Musique in Paris from 1927 to 1929 and taught summers at the Chateau des Bures. He visited London and the Royal College of Music to purchase additional instruments and observe conducting classes; he traveled to Bayreuth to observe the Festival conductors. In 1929 he was appointed to the faculty of Ohio University in Athens, Ohio, where he became the school's first full-time band director. During his career he built a strong band and instrumental program and taught a class in organology called "Instrumentology," using more than three hundred lantern slides, copious notes, and dozens of 5" x 11" cards with photographs from magazines and other sources. Janssen displayed his by this time extensive collection on three walls of his large office at Ohio University (Figures 1-3). In 1945 he completed his master's degree at Capital University in Columbus, Ohio; he resigned his position at Ohio University in 1946.



Figure 1

Curtis Janssen's office at Ohio University.
(All photographs courtesy of Albert R. Rice, Fiske Museum.)

In late 1946 Janssen became Director of Music at Springfield College in Springfield, Massachusetts, where he organized a glee club and a band. This position enabled Janssen and his wife, the pianist and former Ohio University faculty member Constance Clare



Figure 2
Janssen's office at Ohio University.



Figure 3
Janssen's office at Ohio University.

Janssen, to present one-hour lecture-recitals entitled “The Romance of the Trumpet,” “The Trumpet Shall Sound,” and “Fanfare to History.”⁴ During the late 1940s they traveled in a camper trailer to many midwestern and eastern states with about 150 brasses packed in special display cases, giving lecture-recitals on the history and development of the trumpet, illustrated by demonstrations on bamboo tubes, cow horns, conch shells, a rubber hose, reproductions of cornetti, natural trumpets, and Greek and Roman trumpets. Janssen expounded on the differences between Perinet and rotary valves, discussed the development of the keyed bugle, and demonstrated a slide trumpet and slide cornet. His entertaining and humorous presentations were interspersed with piano solos by Mrs. Janssen.⁵ Audience reactions were highly favorable: “Intellectually beneficial and delightfully entertaining. So unusual no one is likely to forget it.” (University of Arkansas, Fayetteville, Arkansas); “Tops! A wonderful program in every way. Those who see it will talk about it for weeks afterwards.” (Women’s Club, Binghamton, New York); “Curt Janssen thrills audiences with his superb trumpet solos and inspirational lecture. It was an evening of sure-fire entertainment.” (*Columbus Dispatch* [Ohio]).⁶ Janssen in a publicity photo from one of his programs is shown in Figure 4.

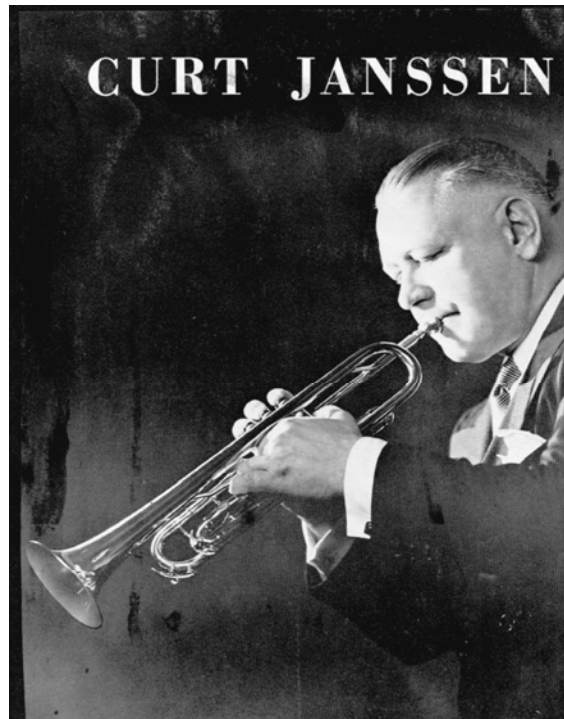


Figure 4
Publicity photograph of Curtis Janssen.

The Kenneth G. Fiske Museum

After his resignation from Ohio University in 1946, Janssen apparently did not wish to give or sell his collection to the university, for reasons that are not known. He told his wife that he wanted the collection to go to a college on the West Coast. Following Janssen's death in 1952, the collection was purchased for Claremont College⁷ from Mrs. Janssen in 1954 through the efforts of Kenneth G. Fiske, violin teacher and orchestra director at Pomona College, and others.⁸ For more than thirty years, Kenneth Fiske cared for the collection; exhibited instruments in Bridges Auditorium (where the Museum is located), spoke to local organizations about the collection, and presented instruments during television interviews with Art Linkletter and Johnny Carson. In 1984, the collection was named in Fiske's honor. Since the opening of the Museum in 1987, the collection has grown substantially through gifts. For example, brass collections were donated by Dr. Leon G. Whitsell (a physician, amateur brass player, and enthusiastic collector), Sol Kauffer (an amateur brass player and collector), and Dr. Jack Coleman (a professional trumpet player in Hollywood studio orchestras and an avid collector)—all now deceased.

The discussion below divides the ninety-two instruments highlighted here into six categories—trumpets; bugles, keyed bugles, and ophicleides; cornets; over-the-shoulder brasses; bass instruments; and instruments of unusual design—followed by a consideration of the valve types represented.

Trumpets

Two double clock-spring slide trumpets

B66. English late eighteenth-century natural trumpet (Figure 5) remade into a slide trumpet ca. 1830, attributed to William Phillips Ulyate (1765-1849). The garland, which presumably was signed by the maker, is missing; the case cover of one of the clock springs is stamped "ULYATE." Only two other brasses signed by Ulyate are



Figure 5

Natural trumpet, converted to a slide trumpet; attributed to William Ulyate, London (ca. 1830). Fiske Museum, B66.

known, so it is presumed that he worked primarily for one of the large brass-instrument manufacturers in London.¹⁰ It has five unstamped crooks in C, D, E♭, E, and F, and a fine-tuning mechanism on the mouthpipe consisting of a slide with slots or interlocking teeth, similar to the device on the slide trumpet by George Henry Rodenbostel (private collection, England) and on an anonymous example at the Smithsonian Institution.¹¹

B173. Anonymous slide trumpet (ca. 1833, Figure 6) with the name “J. Distin” stamped on the bell inside a wreath of two mermaids connected by their tails, one on either side of a mermaid’s face.¹² There is no manufacturer’s address on the bell. The instrument is historically significant since it very likely was owned and played by John Distin (1798-1863), a famous English trumpet and keyed bugle player and, as of 1846, head of his own brass firm in London. The use of yellow brass with silver plating suggests a date of ca. 1850, but the plating may have been added later. In addition, the engraving on the decorative ball is similar to examples by Clementi & Co. and Köhler, but the engraving on the slides and the clock-spring casings does not match other English



Figure 6

Slide trumpet, anonymous (ca. 1833); attributed to John A.Köhler, London; stamped “J. Distin” on bell. Fiske Museum, B173.

instruments.¹³ It is possible that this instrument was made at the Distin factory in London, but the lack of an address on the bell does not support this attribution.¹⁴ At present this instrument is attributed to John Augustus Köhler.¹⁵ In 1835 a quintet consisting of Distin on slide trumpet, with his sons playing slide trombone, cornet, and two French horns, toured the United Kingdom.¹⁶ From 1849 through the 1850s, a later Distin quartet toured the United Kingdom, France, Germany, and the United States, playing saxhorns by Sax, adopted by the Quintet in 1844, and additional valved brasses made in the Distin factory in London.¹⁷

Six double-piston valved instruments

B76. B \flat trumpet (serial no. 234, ca. 1845) by Graves & Co., Worcester, Massachusetts. A leaf-spring mechanism is connected to three double-piston valves that are in reverse order for the first and second valves: a half step followed by a whole step.¹⁸

B472. B \flat trumpet (serial no. 272, ca. 1845) by Graves & Co., Worcester, Massachusetts.

B471. E \flat trumpet (ca. 1848, Figure 7) by the important American maker E.G. Wright, Boston, who used a leaf-spring mechanism, like the Graves & Co. trumpets, connected to three double-piston valves that are in reverse order for the first and second valves, known as “Catholic” fingering.¹⁹ Later silver-plated.

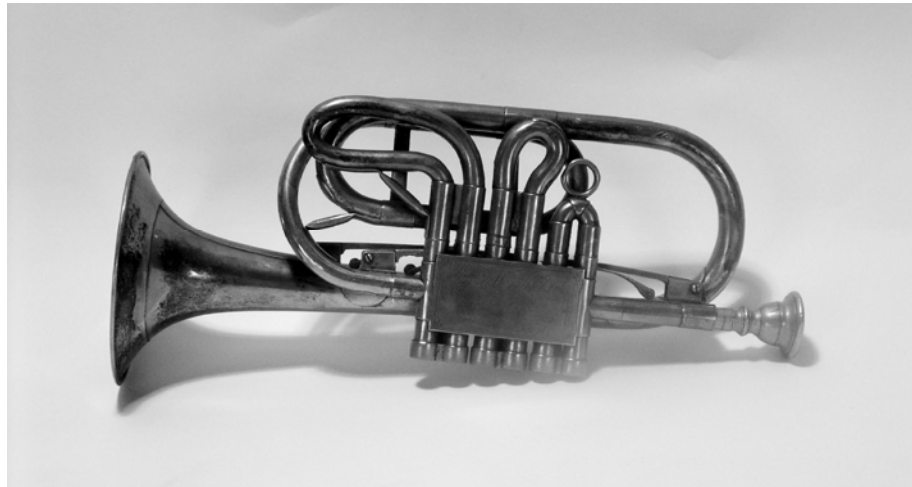


Figure 7

Trumpet in E \flat , E.G. Wright, Boston (ca. 1848). Fiske Museum, B471.

B139. Anonymous French horn in F (ca. 1895) attributed to Leopold Uhlmann, Vienna, with later German-silver plating.²⁰

- B477. Anonymous E \flat alto trumpet (ca. 1865) with long, flat levers actuating the double-piston valves, similar to a G trumpet by Müller described by Herbert Heyde as a “new Mainz model” (*Neumainzer Modell*, Bad Säckingen no. 14402).²¹
- B478. Anonymous trumpet in G (1855-60, Figure 8) with valve touches similar to an anonymous trumpet in F made in Markneukirchen (Leipzig, no. 1857).²²



Figure 8

Trumpet in G, anonymous (1855-60). Fiske Museum, B478.

Unusual cornet

- B169. B \flat cornet (ca. 1850) by Carl August Müller, Mainz, with the half-step valve first, but the connecting levers to the finger touches are altered so that the first lever activates the second valve, in effect making it a cornet with “normal” fingering.²³ Rare.

Rare keyed trumpet

- B172. Antonio Apparuti, Modena (ca. 1835, Figure 9). Five keys. Preserved in its original wooden case lined with a gold colored fabric imprinted with an owner’s initials “EB”.²⁴ Apparuti was atypical of Italian makers of his day, beginning his professional career during the 1820s as a maker of finely crafted rifles and by 1830 turning his attention to brass-instrument manufacturing.²⁵ Because his shop was quite small, fewer than ten of his brasses are extant, including a French horn with two Stölzel valves, a tenor trombone, and five keyed trumpets dated 1832 (Carreras collection), 1837 (Museo Civico, Modena, SM-54-1981), and 1839 (Museo Civico, Modena, SM-55-1981); and also two undated instruments (Accademia Filarmonica, Bologna; Fiske Museum).²⁶ All the keyed trumpets have five elegantly designed keys played with the right hand.



Figure 9

Keyed trumpet, Antonio Apparuti, Modena (ca. 1835). Fiske Museum, B172.

Trumpet in G with three side-action string-activated rotary valves
B476. E.G. Wright, Boston (ca. 1860, Figure 10) It resembles a “long model” cornet in shape, yet includes an original or period trumpet mouthpiece. Rare.



Figure 10

Trumpet in G, E.G. Wright, Boston (ca. 1860). Fiske Museum, B476.

Echo trumpet in B♭

B407. Carl Gottlob Schuster, Jr., Markneukirchen (ca. 1890), with four side-action rotary valves, a built-in echo mute activated by the fourth valve, and nickel plating.

Trumpet in E♭

B368. Henry Distin Manufacturing Co., Williamsport, Pennsylvania (ca. 1904, Figure 11). Silver-plated and crooked in E♭. This is one of a very few American-made E♭ trumpets. During the nineteenth century in England, F trumpets with crooks to E♭ and other tonalities were commonly played in orchestras and taught in music conservatories.

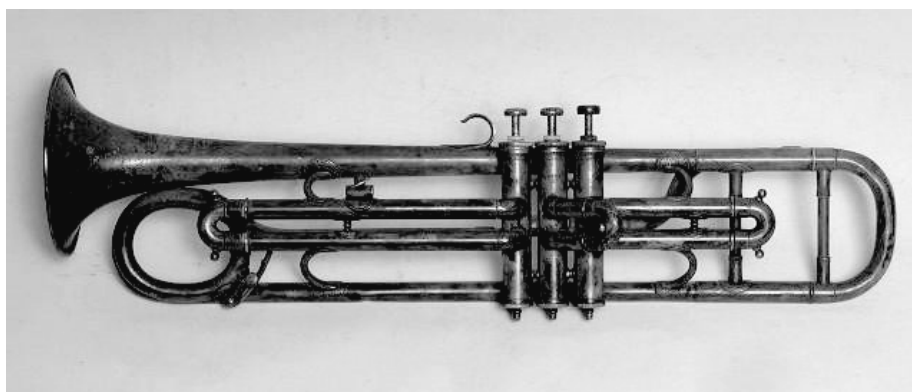


Figure 11

Trumpet in E♭, Henry Distin Manufacturing Co., Williamsport, Pennsylvania (ca. 1904). Fiske Museum, B368.

Piccolo trumpet

B69. H. N. White Co., Cleveland, Ohio, King Liberty model (ca. 1930-35; also known as a miniature trumpet) in high B♭. Tom Meacham has been able to trace twenty-five King Liberty model piccolo trumpets although there may have been as many as one hundred made by this firm, some of which were given as promotional items to well-known performers.²⁷ This particular example was owned and played by Clyde McCoy, leader of the Clyde McCoy Orchestra, whose signature theme, *Sugar Blues*, was also played on this instrument.

Bugles, keyed bugles, and ophicleides

Early American bugle

B13. William H. Horstmann, Philadelphia (ca. 1840) stamped “HORSTMANN/PHILA.”²⁸ Bertram Miller, whose grandfather played this bugle during the Civil War, gave the instrument to Janssen.²⁹ Rare.

Unusual keyed bugles (Three of the more unusual keyed bugles are described here; all of the bugles are listed in Table 1, and the ophicleides in Table 2.)

B307. Anonymous bugle (ca. 1835, Figure 12) in C made in a compact form with three turns and six keys with flat heads, some of which are stamped with a crown. It is likely that this instrument was sold by an English dealer such as D’Almaine & Co., who used a crown between garlands as part of their stamp.



Figure 12

Keyed bugle in C, anonymous (ca. 1835). Fiske Museum, B307.

B480. George Butler, Dublin (ca. 1835, Figure 13), in C with eight keys, cupped key heads, and a slotted fine-tuning mechanism, similar to those used on slide trumpets.



Figure 13

Keyed bugle in C, George Butler, Dublin (ca. 1835). Fiske Museum, B480.

B9. Joseph Greenhill, London (ca. 1835), in C with seven keys, cupped key heads, and a plaque engraved "New Improve'd Royal Kent Bugle by Jos' Greenhill LONDON."³⁰

Table 1: Keyed Bugles

Number	Maker/Nationality	Nominal Pitch	Number of Keys
B8	Percival, Thomas/London attributed	E \flat	6
B9	Greenhill, Joseph/London	C	7
B10	Gautrot, Pierre L./Paris attributed	B \flat	7
B167	Graves & Co./Winchester, NH	E \flat	10
B307	Anonymous/United Kingdom	C	6
B466	Anonymous/United Kingdom	B \flat	7
B473	Percival, Thomas/London	B \flat	8
B479	Smith, George/Birmingham	E \flat	6
B480	Butler, George/Dublin	C	8
B483	Graves & Co./Winchester, NH	B \flat	7

Table 2: Ophicleides

Number	Maker/Nationality	Nominal Pitch	Number of Keys
B6	Guichard, August G./Paris	E \flat	9
B267	Guichard, August G./Paris	B \flat	9
B438	Anonymous/United Kingdom	C	11

Cornets

Four early French cornets

B213. Cornet (ca. 1835, Figure 14) by August G. Guichard, Paris, with two Stölzel valves, ivory finger buttons, crooks and shanks in A, A \flat , G, F, E \flat , and E.



Figure 14

Cornet in C, August G. Guichard, Paris (ca. 1835). Fiske Museum, B213.

B38. Anonymous cornet (ca. 1835) in B \flat of French origin with two Stölzel valves, crooks in G and F.

B238. Cornet in B \flat by Antoine Courtois, Paris (ca. 1850, Figure 15). Silver plated. Two Stölzel and a middle Perinet valve. The serial number "A 242" is stamped under the third valve cap, indicating one of the earliest examples from this firm.³¹ The case includes a shank in A, crooks in A \flat and G, and a Courtois mouthpiece.

B221. Anonymous cornet in E \flat (ca. 1850, Figure 16). French origin; resembles a soprano saxhorn with three early-style Perinet valves. Adolphe Sax's influence is evident in the design of the body, slides, and bell.



Figure 15

Cornet in B♭, Antoine Courtois, Paris (ca. 1850). Fiske Museum, B238.



Figure 16

Cornet in E♭, anonymous (French) (ca. 1850). Fiske Museum, B221.

Three early English cornets with Stölzel valves

B482. Cornet by Charles Pace, London (ca. 1845), with three non-aligned Stölzel valves; the clapper key has been removed.

B216. B♭ cornet by Pask & Koenig, London (ca. 1850, serial no. 2729, Figure 17), with three Stölzel valves, ivory buttons, and crooks in G and F and a shank in A.



Figure 17

Cornet in B♭, Pask & Koenig, London (ca. 1850). Fiske Museum, B216.

B488. B♭ cornet by Pask & Koenig, London (ca. 1850), with an A shank and two Stölzel valves and a Perinet middle valve, like the Courtois cornet (B238, above). Instruments by this company are rare since it was active only from ca. 1849 to 1851.

Six American cornets

B351. “Orchestra” model in B♭ by E. G. Wright, Boston (ca. 1865), with string-activated rotary valves and a fourth half-step valve positioned for playing with the left hand. This instrument was played in either B♭ for band music or in A for orchestral music; thus, it is called an “orchestra” cornet.³²

B361. B♭ by Gilmore & Co., Boston (ca. 1866), with side-action string-activated rotary valves. Instruments by this company are rare since it was active only from 1864 to 1868.

B333. B♭ by John F. Stratton, New York (ca. 1870, Figure 18), with finger levers positioned directly into string-activated rotary valves.

B40. E♭ by Isaac Fiske, Worcester, Massachusetts (ca. 1870), with push-rod valves.

B142. B♭ by Isaac Fiske, Worcester, Massachusetts (ca. 1870), with push-rod valves, a crook in G, shanks in B♭ and A, and a high-pitch tuning slide.

B474. B♭ by Isaac Fiske, Worcester, Massachusetts (ca. 1875), with push-rod rotary valves arranged in a triangle.³³

**Figure 18**

Cornet in B♭, John F. Stratton, New York (ca. 1870). Fiske Museum, B333.

Five echo cornets, each with Perinet valves and an echo or mute bell of different design
 B56. In B♭ by Frederick Busch, New York (ca. 1880), silver-plated with a mouthpiece stamped "The only genuine Levy model."³⁴

B55. B♭ by Boosey & Co., London (1884).³⁵

B487. C by F. Besson, London (ca. 1888-1889).

B285. B♭ by Higham, Manchester (ca. 1890).

B490. B♭ by Keefer, Williamsport, Pennsylvania (ca. 1915, Figure 19), gold-plated.

**Figure 19**

Echo cornet in B♭, Keefer, Williamsport, Pennsylvania (ca. 1915).
 Fiske Museum, B490.

Piccolo cornet

B493. In high G, engraved “M.J. Kalashen/New York” (ca. 1905). May have been made by Kalashen or simply imported as a novelty from a maker in Europe, such as Courtois. In form it is a good miniature copy of a Courtois cornet, Levy model. Figure 20 shows the piccolo cornet (B493) photographed next to a Courtois cornet owned by Robb Stewart.



Figure 20

Piccolo cornet in high G, engraved “M.J. Kalashen/New York” (ca. 1905). Fiske Museum, B493. Photographed beside a Courtois cornet owned by Robb Stewart.

Other cornets

B171. Cornet in B \flat by John Augustus Köhler, London (ca. 1853, serial no. 1014, Figure 21), with plungers that operate three disc valves. Whitehead and Myers have traced forty-two disc valve instruments by the Köhler firm.³⁶



Figure 21

Cornet in B \flat , John Augustus Köhler, London (ca. 1853). Fiske Museum, B171.

B218. Cornet in B \flat by Distin & Co., London (serial no. 10428, 1869).³⁷ Leon Whitsell reported to the author that the Mormon Tabernacle Choir in Salt Lake City previously owed this cornet.

B12. Circular cornet in E \flat by D.C. Hall, Boston (1862-66, Figure 22), with three string-activated Allen (rotary) valves and a stamped mouthpiece.

B11. Circular cornet in C attributed to Stratton, New York (ca. 1870), with three string-activated, rotary valves. "Pullman Tonnelle & C" is engraved on a shield on the bell, similar to those used by Stratton.

Six B \flat cornets with presentation inscriptions or specially patented designs

B41. Boston Musical Instrument Manufactory, Boston (1871), with side-action rotary valves, engraved "Presented to Rufus Williams by the Haverhill Cornet Band, Feb. 17, 1871." It is the earliest dated cornet by this important American firm.³⁸

B280. Moses Slater, New York (ca. 1875), with side-action rotary valves and a patent date "1873" stamped on each valve lever.³⁹



Figure 22

Circular cornet in E \flat , D.C. Hall, Boston (ca. 1862-66). Fiske Museum, B12.

- B487. Moses Slater, New York (ca. 1875), with top-action rotary valves, long model engraved "3rd Brig 3rd Div 6th Corps Band."
- B377. Conn & Dupont, Elkhart, Indiana (ca. 1878, serial no. 1149), with Perinet valves; engraved "Chas. E. Millard/a present/from Brother KEN."
- B246. Quinby Bros., Boston (ca. 1880), with top-action string-activated rotary valves; engraved: "Remember your Friend/B.M.H."
- B46. Lyon & Healy, Chicago (ca. 1900), gold-plated, Perinet valves, with a pitch-change mechanism marked "J. NEUMANN's PAT. APR. 11, 99." The bell engraving shows Lyon and Healy's five-story factory at the corner of Randolph Street and Ogden Avenue in Chicago that was featured prominently in the firm's literature.⁴⁰

Over-the-shoulder Brasses

B22-25, B27-28, 30. Set of seven unique over-the-shoulder brasses by Hall & Quinby, Boston, following a patent by bandsman Robert H. Gates, Lancaster, Ohio, dated 4 June 1872 (no. 127,591). Each has four string-activated top-action rotary Allen valves with the fourth valve changing the nominal pitch by one-half step. The set consists of two cornets, two altos, two tenors, and one bass and has an unusual pitch scheme of a major third between each instrument: E \flat , B, G, E \flat , B, G, and E \flat . Gates patent claimed that chords in any tonality could be played using two sopranos or discants in combination with a bass.⁴¹ He argued, "I am not aware that there are any sets of instruments in use constructed according to the same relation to each other, and this feature being new and useful will enable the composer and performer to obtain twelve key-notes in the octave and still use the favorite keys of the instrument, while, by the present construction, they can command only six favorite keys in the octave. By the method now in use there are keys so highly favored that other keys of the scale are ignored.... By my improved application of the fourth-valve it will combine all the pieces of a set of instruments—seven in number—and will give them correlative capacities equal to the entire chromatic scale. This is the feature which distinguishes my invention from all others in use."⁴² His plan to construct sets of brasses a major third apart with a fourth half step valve never became popular among makers because of the added expense to construct four-valve instruments and the resistance of musicians to a new approach to performing.

B174. B \flat soprano over-the-shoulder by Isaac Fiske, Worcester, Massachusetts (ca. 1870, Figure 23), with three side-action string-activated rotary valves, the placement of which requires the performer to place the bell on the right shoulder rather than the usual left shoulder.⁴³



Figure 23

Over-the-shoulder soprano cornet in B \flat , Isaac Fiske, Worcester, Massachusetts (ca. 1870. Fiske Museum, B174.

B311. B \flat top-action string-activated over-the-shoulder (ca. 1863) with rotary valves stamped “H. Dodworth” within a shield similar to those used by the firm of Stratton (New York). This instrument belonged to George O. Mead who served with the 144th New York Volunteer Infantry band from October 1864 to July 1865.⁴⁴

Bass Instruments

B3. Anonymous French serpent (ca. 1800) with an ivory mouthpiece. Collected by Janssen, purportedly from a church in France where it was used to support the choir.⁴⁵

B494. Anonymous English serpent (ca. 1820) with three keys and an original ivory mouthpiece.

B5. Russian bassoon by J.B. Tabard, Lyon (ca. 1830), with three keys.

B309. Serpent Forveille (ca. 1835) stamped “Aubretin” inside the bell with three keys.⁴⁶

B303. Anonymous bass horn of German origin (ca. 1830), with four keys and a brass body.⁴⁷

B120. Anonymous bombardon in F (ca. 1855), with three double-piston valves, possibly made by the Herold firm, Klingenthal.⁴⁸

B133. Tuba in F by E. J. Bauer, Prague (ca. 1850), with three double-piston valves.

B346. Baritone, “Centennial” model in B \flat by Henry Lehnert, Philadelphia (ca. 1876). Built according to a design based on Lehnert’s patent granted on 12 January 1875.

Tubas made in America

B122. Tuba in E \flat by Wright, Esbach, and Hartman, Boston (ca. 1864-66), with three string-activated rotary valves.

B302. Tuba, “Centennial” model in E \flat by Henry Lehnert, Philadelphia (ca. 1876), constructed so that “it shall be brought over both shoulders, to give ease to the player in holding it, and to be less in the way while he is sitting down, &c., and more equally balanced back and front, and also while so arranged throwing the sound in front of the player. The construction also enables the manufacturer to lay the slides and other pipes on an angle, so as to make the water run down to the tuning-slide, or any other place where it may be let out easily, and thus prevent setting in other parts of the instrument, and from soiling the outside.”⁴⁹ According to the patent, these instruments were also provided with a short or crooked shank. Figure 24 shows the design of B302 and B346.

B81. BB \flat tuba, seven plus feet long, in the form of a “monster” trumpet, by the H.N. White Company, Cleveland, Ohio (ca. 1925-30), “King Liberty” model. It served as a display item in the H.N. White shop and is known as the largest trumpet in the world.

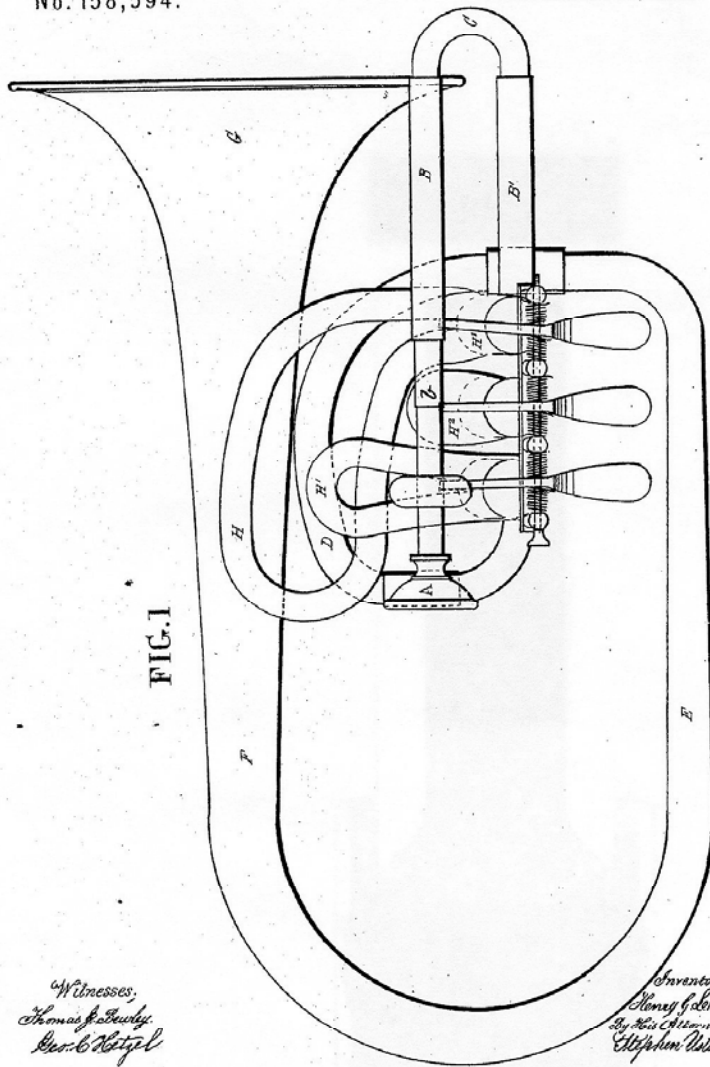
2 Sheets--Sheet 1.

H. G. LEHNERT.

Brass Musical Instruments.

No. 158,594.

Patented Jan. 12, 1875.



THE GRAPHIC CO. PHOTO-LITH. 398-41 PARK PLACE, N.Y.

Figure 24

Patent for tuba in Eb, "Centennial" model, Henry Lehnert, Philadelphia (1875). Cf. Fiske Museum, B302 and B346.

Instruments of Unusual Design

- B321. Cornet in B \flat or A by the Buescher Manufacturing Company, Elkhart, Indiana (serial no. 407, ca. 1901), illustrating the improvements in Ferdinand A. Buescher's patent of 19 March 1901 (no. 670,365): an elongation of the second valve cylinder below the other valve cylinders and redesigned valve ports and tubing between the valves. Buescher's purpose was "to eliminate many and make easy all curves in the wind-passage and to produce an absolutely clear bore free from any obstructions in the pipes or tubes, whereby a perfect equality in the valve and open tones throughout the entire register may be obtained."⁵⁰
- B161. Cornet in B \flat or A by Z. Albert Meredith, Marion, Ohio (ca. 1913), exemplifying the improvements in his patent of 8 October 1912 (no. 1,040,372): redesigned valve ports and connections between the valves; a half-step change valve for going from B \flat to A; and a screw device in conjunction with the change valve to lengthen the tuning valve.⁵¹
- B97. Normaphon in E \flat (alto trumpet)—a brass instrument made in saxophone form engraved "Normaphon/D.R.G.M./GERMANY"—sold by the C.A. Wunderlich Company, Siebenbrunn.⁵² The Heber firm of Markneukirchen, manufactured about one hundred of these instruments in four sizes (soprano through bass), with either three piston or three rotary valves from ca. 1925. Richard Heber made a number of instruments using the "Norma" trademark, selling them to various companies.⁵³
- B367. Experimental duplex instrument (Figure 25) by Domenick Calicchio, Los Angeles, made for Jack Coleman during the mid-1960s, with two separate windways and bells to imitate the sounds of a cornet and a trumpet. A rotary valve directs the air to either bell although a trumpet mouthpiece is used for both instruments.⁵⁴



Figure 25

Experimental duplex instrument, Domenick Calicchio, Los Angeles (mid-1960s).
Fiske Museum, B367.

Overview of valve types

Valve type is an important topic in brass research. In the collection under discussion, the majority of instruments have valves of the modern Perinet type. There are also a number of instruments with string-activated rotary valves, some made in America, others, European instruments made for the American market; and European instruments with rotary valves and metal linkages. Thirty-nine instruments illustrate seven early and unusual valve types, characterized in Table 3, which indicates the number of instruments in each category.⁵⁵ These types represent the majority of valve types developed during the nineteenth century.⁵⁶

Table 3. Early Valve Types

Valve Type	Rotary	Rotary	Rotary	Piston	Piston	Piston	Piston	Piston	Piston	Piston	Piston	Piston
Design	Allen	Allen	Push-Rod	Stölzel	Stölzel	Stölzel-Perinet	Double	Double	Berlin	Berlin	Disc	Independent
Linkage	String	String	String	N/A	N/A	N/A	Leaf Spring	Metal	N/A	N/A	Metal	N/A
Alignment	N/A	N/A	N/A	Screw Pin	Fixed Guide	Screw Pin	N/A	N/A	Fixed Guide	Fixed Guide	N/A	Fixed Guide
Touchpiece	Top	Side	Top	Top	Top	Top	Top	Side	Side	Top	Top	N/A
Number of examples	8	2	4	5	4	2	3	6	2	1	1	1

Nine Stölzel-valve cornets are among the earliest brasses in the collection. The first five instruments were not mentioned above.

B170. David, Paris (ca. 1840), with two valves.

B489. Anonymous; attributed to Auguste G. Guichard, Paris (ca. 1845), with three valves.

B209. Stamped "JHF," for John Howard Foote, New York; attributed to Courtois, Paris (ca. 1870), with three valves.

B39. Anonymous, three valves (1850-75), stamped "A Paris 83."

B417. Anonymous, three valves (ca. 1880), nickel, of French origin.

B482, B213, B216 B38; see descriptions above.

Two early-model cornets made with the first and third valves as Stölzel and the second as a Perinet valve.

B238 and B488; see descriptions above.

Around 1850 J. Lathrop Allen in Boston developed the *Allen rotary valves*, featuring flattened windways, string linkage, and enclosed stops.⁵⁷ They were quite successful in America, and instruments with these valves are in demand by collectors today. Ten examples include:

B426. Bell-front solo alto by Hall & Quinby, Boston (ca. 1860).

B360. Unstamped upright alto of German origin (ca. 1875).

B12. Circular cornet by D.C. Hall, Boston (1862-1866) with top-action valves.

Seven over-the-shoulder brasses by Hall & Quinby, Boston, 1872, see description above.

Double-piston valves are seen in nine examples. The first instrument was not mentioned earlier.

B138. Trombone by Ferdinand Van Cauwelaert, Brussels (ca. 1885), with piston-like levers operating double valves, known as the *Système Belge*.

B76, B120, B133, B139, B471, B472, B477, B478; see descriptions above.

Four push-rod instruments. The first instrument was not mentioned earlier.

B72. Trumpet by Johann Sattler, Graslitz (ca. 1937), with push-rods enclosed in metal tubes marked "Patent Pending U.S.A." A U.S. patent (no. 2,106,281) by Johann Sattler of "Bohemia, Czechoslovakia" was filed on 15 August 1936 and approved on 25 January 1938.

B40, B142, B474: see descriptions above.

Three Berlin-piston instruments.

B57. Flugelhorn (ca. 1870) of German origin, sold by the R. Wurlitzer Company, Cincinnati, Ohio.

B266. Baritone or bass over-the-shoulder (1850-70), B♭, of French origin; it was originally an upright saxhorn, later converted.

B352. Baritone (ca. 1870), B♭, of German origin, stamped. "E. Seltmann, PA."

Two rare valve systems.

B305. Trombone by the Mahillon Company, Brussels (ca. 1920), with six Perinet valves arranged in the independent valve system.

B171; see description above.

In summary, historic brass instruments offer fascinating avenues of study, as do their passionate collectors. Whether the instruments are ordinary, obscure, revolutionary, or dead ends, there is a great deal to learn by studying and playing them.

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NOTES

¹ The letter to Janssen is preserved in the Janssen Archive at the Fiske Museum. See Albert R. Rice, "The Curtis W. Janssen Collection," *ITG Journal* 14, no. 3 (February 1990): 30; and George Brozak, *Diamond Ohio: A History of the Ohio University Bands* (Mansfield, Ohio: Diamond Ohio Press, 2004), 25-45.

² These concerts were sponsored by the Lyceum and Chautaugua circuits.

³ Rice, "Janssen Collection," 30; Brozak, *Diamond Ohio*, 97.

⁴ The Columbia Lecture Bureau of New York and Howard Higgins National Lecture and Concert Management of Rochester, New York arranged Janssen's lecture-recitals.

⁵ This description is based on Janssen's lecture notes and a promotional photograph of Janssen performing on various instruments and on stage with his instruments in the lecture-recital, "The Trumpet Shall Sound."

⁶ "The Trumpet Shall Sound" brochure, 4.

⁷ Claremont College, the consortium serving the Claremont Colleges, is now called Claremont University Consortium.

⁸ William Blanchard, organist and band director at Pomona College, and Robert Bernard, Director of Bridges Auditorium and assistant to the President of Pomona College, worked with Fiske to get the collection for Claremont. During the course of obtaining the money to purchase the collection, Mrs. Janssen wrote to William Blanchard that Prof. Arne Larson and Vincent Bach were interested in acquiring brasses from Janssen's collection.

⁹ Ulyate is not identified by Waterhouse in *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London: T. Bingham, 1993), 409. The author (Fiske curator) was contacted by a descendent of Ulyate, Ray Ulyate of California, who identified his great-great-grandfather as working in the musical instrument trade in London during the early nineteenth century.

¹⁰ A six-key bugle with a B♭ crook marked "Ulyate" on the mouthpipe is preserved in the Horniman Museum (no. 14.5.47 C.107; information confirmed in a communication from Dr. Bradley Strauchen to the author) and a bugle horn in C marked "Ulyate", formerly in the Oldham Collection. See *The Adam Carse Collection of old Musical Wind Instruments* (London: London County Council, 1951), 79; and *Catalogue of the Musical Instrument Exhibition* (Sussex: Expo Sussex, 1968), 7.

¹¹ See the photograph and description in *Made for Music: An Exhibition to mark the 40th Anniversary of the Galpin Society for the Study of Musical Instruments at Sotheby's. . . from 11 to 22 August, 1986* (Amersham: The Galpin Society, 1986), no. 149. See also the discussions in Peter Barton, "The Woodham-Rodenbostel Slide Trumpet and Others Employing the Clock-Spring Mechanism," *Galpin Society Journal* 47 (August 1989): 112-120; and Art Brownlow, *The Last Trumpet: A History of the English Slide Trumpet* (Stuyvesant, New York: Pendragon Press, 1996), 44-50.

¹² This identical wreath is found on a slide trumpet by Harper & Sons, London (after 1863) in the Tomes collection, Wimbledon, and on instruments made by the Courtois firm, Paris. Examples include a cornet in B♭ by Courtois & Mille, Paris (B210, ca. 1890), and a Courtois cornet in the Meredith collection, Ontario, Canada. The author thanks Frank Tomes and Henry Meredith for this information.

¹³ Compare the slide trumpets by Clementi & Co. (Bate Collection, Oxford) and by Köhler (Webb collection) illustrated by Art Brownlow in *The Last Trumpet: A History of the English Slide Trumpet* (Stuyvesant: Pendragon Press, 1996), 60, figs. 16-17.

¹⁴ In e-mail correspondence, Crispian Steele-Perkins suggested this attribution to the author. Jeremy Montagu suggested that this instrument may have been converted by Clementi from a natural trumpet made in France, based on unusual alignment of the front bow and the length of the bell.

¹⁵ Enderby Jackson stated that the Distin family used cornepeans and other valved instruments by Charles Pace during their tours; see “Origin & Promotion of Brass Band Contests,” *Musical Opinion & Music Trade Review* no. 226 (1886): 673. It is possible that John Distin played a Charles Pace slide trumpet, and the modern player Crispian Steele-Perkins has attested to their fine playing qualities in an e-mail to the author, March 2005.

¹⁶ An engraving of the Distin Family completed after 1835 (owned by Tony Bingham, London) illustrates the Distin quintet with John Distin holding a slide trumpet, flanked by his sons holding a slide trombone, a cornet, and two French horns. See Ralph T. Dudgeon, *The Keyed Bugle* (Metuchen, New Jersey: The Scarecrow Press, 1993), 20, plate I-9. Several programs indicate that the Distin Quintet played in Belfast beginning in 1835. See Roy Johnston, “Concerts in the Musical Life of Belfast to 1874” (Ph.D. diss., Queen’s University of Belfast, 1996), 321-322, 360, 385, 392. The author intends to write a separate article concerning the J. Distin slide trumpet that will provide more detail and explore the concerts and touring of the Distins.

¹⁷ George Distin died in 1848 and the Distins continued to perform as a brass quartet. See Trevor Herbert, “Nineteenth-Century Bands: The Making of a Movement,” in Herbert, ed., *Bands: The Brass Band Movement in the Nineteenth and Twentieth Centuries* (Milton Keynes: Open University Press, 1991), 16; *Grove Music Online*, ed. Stanley Sadie and John Tyrrell, s.v. “Distin,” by Robert E. Eliason and Lloyd Farrar; and Adam Carse, *The Orchestra from Beethoven to Berlioz* (Cambridge: W. Heffer & Sons, 1948), 420.

¹⁸ For an illustration of an E \flat double-piston valve trumpet by Graves & Co., see Robert Eliason, *Graves & Company Musical Instrument Makers* (Dearborn: The Edison Institute, 1975), 10, fig. 10.

¹⁹ See Joe R. Utley and Sabine Klaus, “The ‘Catholic’ Fingering—First Valve Semitone: Reversed Valve Order in Brass Instruments and Related Valve Constructions,” *Historic Brass Society Journal* 15 (2003): 73-162. The date of the E.G. Wright trumpet was suggested by Robb Stewart.

²⁰ A Vienna-valve French horn by Uhlmann was brought to the Fiske Museum for the author to study and appraise. Its wrap is identical to that of the anonymous example in the Fiske Museum, and its Vienna valves are of the same type.

²¹ See Herbert Heyde, *Das Ventilblasinstrument: Seine Entwicklung im deutschsprachigen Raum von den Anfängen bis zur Gegenwart* (Wiesbaden: Breitkopf & Härtel, 1987), 148, foto 78.

²² *Ibid.*, 150, foto 83.

²³ For a photograph see Utley and Klaus, “Catholic fingering,” 110.

²⁴ There is a flap in the case for sheet music.

²⁵ See the biographical information presented by Francesca Piccinni in “Antonio Apparuti (1797-1844) tra artigianato e industria e la raccolta di strumenti musicali del museo civico di Modena,” in *Due secoli di musica bandistica a Castelnuovo di Garfagnana*, eds. P. L. Raggi and G. Rossi (Lucca: Biblioteca Statale, 2001), 129-34. The author thanks Francesco Carreras for a copy of this article.

²⁶ E-mail correspondence to the author from Francesco Carreras, February 2005; see also *Antichi strumenti musicali: Catalogo del fondo musicale del Museo Civico di Storia e Arte Medievale e Moderna di Modena* (Modena: Mucchi Editore, 1982), 164-65. Carreras also informed the author that another trumpet in the Leipzig collection dated 1842 (Kraus collection 276) was lost during World War II.

²⁷ Correspondence from Tom Meacham to the author. See also Chris Charvat’s site, www.hnwhite.com, for photos and information about surviving King miniature trumpets.

²⁸ Information on William Horstmann and his company is found in Bruce S. Bazelon and William F. McGuinn, *A Directory of American Military Goods Dealers & Makers 1785-1915* (n.p.: The Authors, 1990), 67-68.

²⁹ This information appears on Janssen’s card, used when the bugle was on display in Janssen’s office/display room at Ohio University.

³⁰ According to Kenneth Fiske, Renold Schilke traded the Greenhilled keyed bugle for a keyed bugle in E \flat with eleven keys by Graves & Co. Robert Eliason visited the Janssen Collection during the 1970s; he listed this keyed bugle in his *Graves & Company*, 19.

³¹ The majority of Courtois cornets dating from the late nineteenth and early twentieth centuries have their serial number stamped under the third valve cap. In 1998 Niles Eldredge compiled a manuscript entitled "Courtois (Cornet) Chronology (ca. 1855-1914)" that lists Courtois cornets from a number of private collections, the Edinburgh University Collection, the Fiske Museum, the Horniman Museum, and the National Music Museum.

³² See the *Illustrated Catalogue of the Boston Musical Instrument Manufactory (Formerly E. G. Wright & Co.)* (Boston: Boston Musical Instrument Manufactory, 1869), 6. This catalog is preserved in the Henry Francis Du Pont Winterthur Museum Library, Winterthur, Delaware.

³³ For the importance of Isaac Fiske as a brass instrument maker and examples of his push-rod cornets, see Robert E. Eliason, *Early American Brass Makers* (Nashville: The Brass Press, 1979), 35-52; 42, fig. 52; 44, fig. 54.

³⁴ The famous cornet soloist Jules Levy (1838-1903) provided testimonials for the Distin Company and approved a cornet model for the Courtois company, Paris. See Margaret Hazen and Robert M. Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920* (Washington: Smithsonian Institution Press, 1987), 144.

³⁵ Dating of the Boosey & Co. instrument was provided by Arnold Myers from the Boosey stock books.

³⁶ Lance Whitehead and Arnold Myers, "The Kohler Family of Brasswind Instrument Makers," *Historic Brass Society Journal* 16 (2004): 89-123 and, for a list of Köhler instruments, see www.music.ed.ac.uk/euchmi/galpin/gdki.html. Arnold Myers suggested the date of the Fiske Museum's cornet.

³⁷ Thanks to Arnold Myers for the exact dating from the Distin workbooks.

³⁸ No information has been found concerning Rufus Williams. In February 1883 the Haverhill Cornet Band advertised a series of concerts in a hall that was "brilliantly illuminated with the electric light for the first time." See, Hazen and Hazen, *The Music Men*, 85.

³⁹ The patent (no. 140,069) concerns the method of fastening the covers of valve cylinders to the instrument with improved screws.

⁴⁰ See the photographs and discussion by John Teagle in *Washburn: Over One Hundred Years of Fine Stringed Instruments* (New York: Music Sales Corp., 1996), 25.

⁴¹ Robert H. Gates, "Improvements in Military-Brass Instruments," 2. Patent No. 127,591 (4 June 1872), United States Patent Office.

⁴² *Ibid.*, "2-3.

⁴³ Another example of a Fiske over-the-shoulder soprano with side-action valves was displayed in the "Grand Concert! NH Town Bands Exhibit" at the Museum of NH History in Concord, New Hampshire, from March 30, 1996 to April 13, 1997.

⁴⁴ For a photograph, see Robert Garofalo and Mark Elrod, *A Pictorial History of Civil War Era Musical Instruments & Military Bands* (Charleston, West Virginia: Pictorial Histories Publishing Co., 1985), 15.

⁴⁵ This information appears on Janssen's card used when the serpent was on display in Janssen's office/display room at Ohio University.

⁴⁶ The stamp is not entirely readable and may be a variation in spelling of Aubretin.

⁴⁷ It should be noted that many serpents and other brass instruments were made without a maker's stamp. Scores of instruments were exported to dealers who engraved their name or "stencil" on the bell.

⁴⁸ A very similar instrument is the bombardon, no. 41, with Vienna valves in the C.G. Herold catalog (ca. 1855) reproduced by Heyde, *Das Ventilblasinstrument*, 274, Abb. 18.

⁴⁹ Henry G. Lehnert, "Improvement in Brass Musical Instruments." Patent No. 158,394 (12 January 1875), United States Patent Office.

⁵⁰ Ferdinand A. Buescher, "Wind Musical Instrument." Patent No. 670,365 (19 March 1901), United States Patent Office, p. 1. According to Robb Stewart, this model was later called the "Epic System."

⁵¹ An advertisement for this cornet appears in *The Metronome*, February 1911, 50. According to Robb Stewart, Meredith's valve design is similar to that being used by the Conn company during this time.

⁵² Edward Tarr sent pages to the author from a Wunderlich catalog depicting a family of four Normaphons.

⁵³ Ines Ann Heber, the great-great granddaughter of Richard Heber, contacted the author with information concerning the history of the Heber firm. See her web site concerning the history of the firm at www.normaphon.com.

⁵⁴ Callicchio made at least one other duplex cornet/trumpet, as notated in his ledger books. Robb Stewart owns photocopies of the Callicchio company's ledger books. However, specific completion dates were seldom listed. The Italian maker Giuseppe Pelliti, senior (1811-65) designed and patented an entire family of duplex instruments in 1851 and patented them in France in 1855. See Waterhouse, *The New Langwill Index*, 296.

⁵⁵ These descriptions employ some of the terminology used by Arnold Myers and Raymond Parks in their catalog of cornets and tubas in *Historic Musical Instruments in the Edinburgh University Collection*, vol. 2 Part H Fascicle ii: Cornets and Tubas (Edinburgh: Edinburgh University Collection of Historic Musical Instruments, 1994).

⁵⁶ *Grove Music Online*, s.v. "Valves(1)," by Philip Bate and Edward H. Tarr, and Sabine Klaus' summary in "Elements of Brass Instrument Construction," www.usd.edu/smm/UtleyPages/Utleyfaq/brassfaq.html.

⁵⁷ *Grove Music Online*, s.v. "Allen, J. Lathrop," by Robert E. Eliason. See also the discussion by Eliason in *Early American Brass Makers*, 18-19; and for a photograph of the Allen valve, 18, fig. 18.

