

**Research Papers on American Musical
Wind-Instrument Makers and Dealers,
1761 to 1980s**

Albert R. Rice

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Introduction

These papers (described more fully below), compiled for use in William Waterhouse's book, *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London: T. Bingham, 1993), provide a rich source of information on approximately 398 makers and dealers of woodwind and brasswind musical instruments who were active in the United States (and in the pre-revolutionary colonies) from 1761 to about 1950, with some information as late as the 1980s. Because many of these individuals also dealt in (or manufactured) pianos, violins, drums, and other instruments, the papers may be of interest to researchers in peripheral categories. These 478 typescript pages, compiled in the late 1980s, list data including, when available:

- the maker's full name given at birth
- birth place
- place/date of death
- place of burial
- street addresses of shops and factories and dates
- master's name
- business partners
- parents and brother(s) or sister(s), if known as instrument makers
- successors and their relationships
- inventions
- patents

- writings
- catalogs
- exhibitions
- locations of instruments
- data sources
- maker's mark(s)
- remarks by the compilers

The papers are searchable via the Edit menu in Adobe Reader, and the reader is encouraged to use this tool, which will turn up pertinent information throughout the corpus of papers. Although the page centered on C. G. Conn & Co., for example, is relatively brief, a search for the “Conn” name will turn up a dense network of professional relationships with other makers and dealers.

Two important caveats should be mentioned. One is that decades have elapsed since the papers were compiled, so that more-recent information and commentary is available on many of these individuals. The post-1986 select bibliography following below will direct the reader to some of the most important later writings on wind instruments made or sold in the United States. A second caveat is that the papers were compiled, in most cases, by individual researchers (named below, though not in the papers themselves). There was no general editor for these data sheets, and they do not pretend to be a thoroughly unified and consistent treatment of the overall topic of wind instrument makers and dealers in the United States. For some makers or dealers, the researcher opted to offer no authorial comments; on others, a researcher chose to append a brief or lengthy observation. As might be expected in a non-edited compilation, minor contradictions of opinion can be found. The prudent reader will treasure the granular data preserved in the Papers, but test authorial comments against the published sources listed below.

Waterhouse's book, *The New Langwill Index*, or *NLI*, is an essential reference work on about 6,400 musical instrument makers and dealers active between 1413 and about 1950. In 1982, William Waterhouse (1931–2007), a friend and colleague of Lyndesay G. Langwill (1897–1983), was entrusted with subsequent editions of Langwill's *Index of Musical Wind-Instrument Makers* (6th ed., Edinburgh, 1980). Waterhouse visited many museums throughout Europe to study wind instruments, traced each maker's mark (stamped or engraved on many instruments), and studied instrument catalogs, books, and articles on makers and instruments in museums and libraries. Langwill's own coverage had been de facto Euro-centric, but Waterhouse consciously

sought to include makers and dealers (many of them European immigrants) who flourished in the United States. On June 1, 1985, at the joint meeting of AMIS and The Galpin Society held at the Museum of Fine Arts, Boston, Waterhouse gave a presentation entitled “Langwill and His Index: Plans for the Seventh Edition.” After this session, the present author was approached by Lloyd Farrar to be on the AMIS Committee for Liaison with the Langwill Revision. In 1986, Waterhouse, published his expanded lecture of the same title in *The Galpin Society Journal* XXXIX (September 1986), 58–67, with a history of how Langwill’s *Index* came to be written and plans for its future. (This is reprinted in *NLI*, ix–xi.)

The AMIS Committee for revision of Langwill’s index consisted of: Robert E. Eliason for a number of makers through the United States; Richard Abel and Jeannine Abel for the New England states and New York state; Susan Thompson for New Haven, Connecticut; Lillian Caplin for New York City; Lloyd Farrar (Chair) and Mary Jean Simpson for the Mid-Atlantic and South; Albert Rice and William Scarlett for the Mid West and Far West; Henry Meredith for Canada; and John McCardle for trade marks and trade names. The Committee members gathered information throughout the 1980s identifying makers, information and instruments from their respective areas, and instruments in public and private collections. All the research papers were presented to Waterhouse during the 1990 AMIS meeting at The Schubert Club in St. Paul, Minnesota.

The sources used to compile data were city directories, newspaper and magazine advertisements, instruments from museums and private collections, and secondary books and articles. Most, but not all, of the makers and dealers were included by Waterhouse in his substantially expanded *New Langwill Index*. Some individuals were not included because information was lacking on woodwind instruments they sold or made; others were not included when the the firm’s activity occurred after 1950, the cutoff date for the *New Langwill Index*.

Waterhouse’s highly condensed articles used only the most important fraction of data contained in these papers. The reader will find here many data never published before, including additional maker’s marks; obituary notices; maker’s catalogues; instruments indented and their locations; instruments at exhibitions; dates for the closing of firms after 1950; and names of successors.

Several important sources on American makers are cited throughout the research papers, using abbreviations that are explained at the end of this introduction. None of the sources cited in

the Research Papers dates from later than 1986. The following bibliography lists the most significant later books and articles on American makers, dealers, and instruments, listed chronologically.

Selective Bibliography on American Makers, Dealers, and Wind Instruments Published Since 1986

Gillian B. Anderson. *Music in New York During the American Revolution: An Inventory of Musical References in Rivington's New York Gazette*. Boston: Music Library Association, 1987.

Margaret Hindel Hazen and Robert M. Hazen. *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920*. Washington, D.C.: Smithsonian Institution Press, 1987.

James M. Borders. *European and American Wind and Percussion Instruments: Catalogue of the Stearns Collection of Musical Instruments, University of Michigan*. Ann Arbor: The University of Michigan Press, 1988.

Nancy Groce. *Musical Instrument Makers of New York: A Directory of Eighteenth-and Nineteenth-Century Urban Craftsmen*. Stuyvesant, New York: Pendragon, 1991.

Phillip T. Young. *4900 Historical Woodwind Instruments: An Inventory of 200 Makers in International Collections*. London: Tony Bingham, 1993.

Margaret Downie Banks. *Elkhart's Brass Roots: An Exhibition to Commemorate the 150th Anniversary of C. G. Conn's Birth and the 120th Anniversary of the Conn Company*. Vermillion: The Shrine to Music Museum, 1994.

Peter H. Adams. *Antique Brass Wind Instruments: Identification and Value Guide*. Atglen, Pennsylvania: Schiffer Publishing, 1998.

Laurence Libin. *Our Tuneful Heritage: American Musical Instruments from The Metropolitan Museum of Art*. Provo, Utah: Museum of Art, Brigham Young University, 1994.

Peter Spohr. "Some American Boehm Flutes," *JAMIS* XXV (1999), 5–30.

Lloyd P. Farrar. "Pat Cooperman and the American Fife," *The Woodwind Quarterly* 10 (August 1995), 92–99.

_____. "The American Fife and Its Makers, An Historical Examination, Part II" *The Woodwind Quarterly* 11 (Winter 1995), 84–96.

_____. "The American Fife and Its Makers, An Historical Examination, Part III," *The Woodwind Quarterly* 12 (Spring 1996), 76–91.

Herbert Heyde. "The Brass Instrument Collection of the Metropolitan Museum of Art in New York," *Historic Brass Society Journal* 11 (1999), 113–147.

Stewart Carter. "The Gütter Family: Wind Instrument Makers and Dealers in the Moravian Brethren in America," *JAMIS* XXVII (2001), 48–83.

Robert Eliason. "Charles G. Christman, Musical Instrument Maker in Nineteenth-Century New York," *JAMIS* XXVII (2001), 84–119.

Ardal Powell. *The Flute*. New Haven: Yale University Press, 2002.

Robert Eliason. "Rhodolph Hall: Nineteenth-Century Keyed Bugle, Cornet, and Clarinet Soloist," *JAMIS* XXIX (2003), 5–71.

Geoffrey Burgess and Bruce Haynes. *The Oboe*. New Haven: Yale University Press, 2004.

Jane Ellsworth. "The Clarinet in Early America, 1758-1820," Ph.D. diss., The Ohio State University, 2004.

Enrico Weller. *Der Blasinstrumentenbau im Vogtland von den Anfängen bis zum Beginn des 20. Jahrhunderts*. Horb am Neckar: Geiger-Verlag, 2004.

Peter H. Adams. *Antique Woodwind Instruments: An Identification and Price Guide*. Atglen, Pennsylvania: Schiffer Publications, 2005.

Robert E. Eliason "Bugles Beyond Compare: The Presentation E-flat Keyed Bugle in Mid-Nineteenth-Century America," *JAMIS* 31 (2005), 67–132.

Albert R. Rice. "Curtis Janssen and a Selection of Outstanding Brasses at the Fiske Museum, The Claremont Colleges, California," *Historic Brass Society Journal* 17 (2005), 85–114.

Jane Ellsworth. "Early American Clarinet Makers and Sellers, 1761–1820," *JAMIS* XXXII (2006), 80–123.

Heike Fricke. *Historic Musical Instruments in the Edinburgh University Collection: Catalogue of the Sir Nicholas Shackleton Collection*, ed. A. Myers. Edinburgh: Edinburgh University Collection of Historic Musical Instruments, 2007.

Eric Hoepfich. *The Clarinet*. New Haven: Yale University Press, 2008.

Deborah Check Reeves. "Made in the USA: A Comparative Study of Clarinets by Graves and Company, Winchester, New Hampshire," in ". . . in Liebe zerflossenes Gefühl . . ." *Die*

Klarinette. Symposium im Rahmen der 30. Tage Alter Musik in Herne 2005, eds. C. Ahrens and G. Klinke, München: Katzbachler, 2008, 23–30.

Peter H. Adams. *An Annotated Index of Selected Articles from the Musical Courier, 1880–1940*. 2 vols. Lanham: Scarecrow Press, 2009.

David Lasocki. “New Light on the Recorder and Flageolet in Colonial North America and the United States, 1700–1840, From Newspaper Advertisements,” *JAMIS XXXV* (2009), 5–80.

Albert R. Rice. “Making and Improving the Nineteenth-Century Saxophone,” *JAMIS XXXV* (2009), 81–122.

Mary Jane Corry, Kate Van Winkle Keller, and Robert M. Keller. *The Performing Arts in Colonial American Newspapers, 1690-1783: Text Database and Index*, re-compiled for the Internet by Robert M. Keller. Annapolis, Maryland: The Colonial Music Institute, 2010, www.cdss.org/elibrary/PecanNew/

Günter Dullat. *200 Jahre Patente, Privilegien und Gebrauchsmuster im internationalen Holz- und Metallblasinstrumentenbau*. Wilhelmshaven: F. Noetzel, 2010.

_____. *Verzeichnis der Holz- und Metallblasinstrumentenmacher auf deutschsprachigem Gebiet von 1500 bis Mitte des 20. Jahrhunderts*. Tutzing: H. Schneider, 2010.

Robert E. Eliason and Frederick R. Selch. “William Whiteley, Utica, New York, Musical Instrument Maker,” *JAMIS XXXVI* (2010), 5–57.

Stephen Cottrell. *The Saxophone*. New Haven: Yale University Press, 2012.

Robert E. Eliason. “John F. Stratton: Musician, Manufacturer, and Merchant,” *JAMIS XXXVIII* (2012), 102–147.

Robert E. Eliason with Albert R. Rice. “The Continuation of Phillip T. Young’s Research: a New Article about Asa Hopkins, Jabez M. Camp, and Firth, Hall & Pond Woodwind Making,” *JAMIS XXXVIII* (2012), 170–75.

Jane Ellsworth. “The Early American Clarinet: Makers, Sellers, Players,” in *Proceedings of the Clarinet and Woodwind Colloquium 2007: Celebrating the Collection of Sir Nicholas Shackleton*, ed. A. Myers, 115–19. Edinburgh: Edinburgh University Collection of Historic Musical Instruments, 2012.

James Kopp. *The Bassoon*. New Haven: Yale University Press, 2012.

Sabine Katharina Klaus. *Trumpets and Other High Brass: A History Inspired by the Joe R. and Joella F. Utley Collection*. Vol.1, *Instrument of the Single Harmonic Series*, Vermillion: National Music Museum, 2012.

_____. *Trumpets and other High Brass . . . Vol.2, Ways to Expand the Harmonic Series*. Vermillion: National Music Museum, 2013.

The Grove Dictionary of American Music, 2nd ed. C. H. Garret, 8 vols. New York: Oxford University Press, 2013.

Robert E. Eliason and Curt H. Davis. “Echoes from the Fall of Richmond: The Instruments and Career of Bandmaster George R. Choate,” *JAMIS XL* (2014), 75–111.

The Grove Dictionary of Musical Instruments, 2nd ed., ed. L. Libin, 5 vols. New York: Oxford University Press, 2014.

Robert E. Eliason, Robb Stewart, and Richard J. Martz. “The Boston Musical Instrument Manufactory/Company, 1869–1919 Part I: Company History, E-flat and B-flat Cornet Development,” *JAMIS XLI* (2015), 5–45.

Douglas Koepp. *Woodwinds in Early America*. Wimberley, Texas: Brother Francis Publishers, 2015.

Albert R. Rice. *Four Centuries of Musical Instruments: the Marlowe A. Sigal Collection*. Atglen, Pennsylvania: Schiffer Publishing, 2015.

Susan E. Thompson. “Gottlieb and David Wohlhaupter: Early Woodwind Turners of New York City,” *JAMIS XLI* (2015), 46–63.

Robert E. Eliason, Robb Stewart, and Richard J. Martz. “The Boston Musical Instrument Manufactory/Company, 1869–1919 Part II: Mid Range Brasses, Band Instrument Sets, Trumpets, Horns, Woodwinds, and Percussion,” *JAMIS XLII* (2016), 5–42.

Abbreviations Used in the Research Papers

ADDR.	Address(es)
AMD	<i>American Musical Directory of the United States and Provinces</i> . Syracuse, New York, 1885.
ART	Article
Ayars	Christine M. Ayars, <i>Contributions to the Art of Music in</i>

	<i>America by the Music Industries of Boston 1640 to 1936.</i> New York, 1937.
Berdahl	Susan Berdahl, "The First Hundred Years of the Boehm Flute in the United States." Ph.D. diss., 3 vols. University of Minnesota, 1986.
BI	Brass instruments
Bibl	Bibliography
BKS	Books
bur.	Buried
CACfm	The Kenneth G. Fiske Museum, Claremont, California, The Claremont Colleges (now Musical Instrument Museum, Phoenix)
CATS	Catalog(s)
CTN	Yale University Collection, New Haven, Connecticut
DCL	Library of Congress, Miller Collection, Washington, D. C.
DCS	Smithsonian Institution, Washington D. C.
Eddy Collection	Eddy Collection, Cambridge, Massachusetts (now Duke University Musical Instrument Collections, Durham, North Carolina)
Eliason, Keyed Bugles	Robert E. Eliason, <i>Keyed Bugles in the United States</i> . Washington, D.C.: Smithsonian Institution Press, 1972.
Eliason, Graves	Robert E. Eliason, <i>Graves & Company Musical Instrument Makers</i> . Dearborn, Michigan: The Edison Institute, 1975.
Eliason, EABM	Robert E. Eliason, <i>Early American Brass Makers</i> . Nashville: Brass Press, 1979.
Exh.	Exhibition
FL	Flourished
GDM	<i>The New Grove Dictionary of Music and Musicians</i> , ed. S. Sadie, 20 vols. London: Macmillan, 1980.
GDMI	<i>Grove Dictionary of Musical Instruments</i> , ed. S. Sadie, 3 vols. London: Macmillan, 1984.

Groce	Nancy Jane Groce, “Musical Instrument Making in New York City during the 18 th and 19 th centuries.” Ph.D. diss. University of Michigan, 1982.
GSJ	<i>Galpin Society Journal</i>
ILChs	Chicago Historical Society
ILU	University of Illinois, Urbana, John Philip Sousa Collection
Insts. and ITS	Instruments
Inv.	Invention(s)
JAMIS	<i>Journal of the American Musical Instrument Society</i>
Journal ITG	<i>Journal of the International Trumpet Guild</i>
Kaufman	Charles H. Kaufman, “Musical-Instrument Makers in New Jersey,” <i>JAMIS</i> II (1976), 5–33.
Libin	Laurence Libin, <i>American Musical Instruments in The Metropolitan Museum of Art</i> . New York: Norton, 1985.
LOC	Location of specimens
MaLhs	Lexington Historical Society, Lexington, Massachusetts
MAS	Old Sturbridge Village, Sturbridge, Massachusetts
MIA or MIS	Stearns Collection, University of Michigan, Ann Arbor
MIG	Henry Ford Museum and Greenfield Village, Dearborn, Michigan
MNS	Schubert Club Museum, St. Paul, Minnesota
MOW	Central Missouri State University, Warrensburg, Missouri
N(L)AMIS	<i>Newsletter of the American Musical Instrument Society</i>
NYBD	<i>New York Business Directory</i> . New York, 1840–45.
NYCa	The Metropolitan Museum of Art, New York
NYCD	<i>New York City Directory</i> . New York, 1851–
Obit.	Obituary
PAPtm	Trumpet Museum, Pottstown, Pennsylvania (now Schloss Kremsegg, Kremsmünster, Austria)
Pats.	Patents
PUBL(s)	Publication(s)
SDV	National Music Museum, Vermillion, South Dakota

WI (WWI)

Woodwind Instruments

Writs.

Writings

Young 1962

Phillip T. Young, “Asa Hopkins of Fluteville,” Master’s Thesis,
Yale School of Music, 1962.

How to Cite these Research Papers

This example of a recommended citation style refers to the page headed Conn, C. G., & Co.:

“Conn, C. G., & Co.” Research Papers on American Musical Wind-Instrument Makers
and Dealers, 1761 to 1980s. American Musical Instrument Society.

www.amis.org/researchpapers

The Papers

NAME: ABBOTT MFG. CO^

FL: New York City, NY: prob. c1920-40

DATA: Instruments with the Abbott name occur in various collections, but addresses and dates of the firm's activity have not been found. The company may have been only an importing transfer agency or a wholesaler.

MARK: ABBOTT clarinet, bugle; ABBOTT MFG. CO. / NEW YORK helicon Also: Made In France

ADDR: None located in directories before 1925

Inv:

Pats:

Writs:

CATS: None found, nor advertisement located

LOC: MIS clarinet, helicon in E-Flat

Bib1:

FILE: NATHADMS

NAME: Adams, Nathan

BORN: Dunstable, NH 21 June 1783

DIED: Milford, NH 16 March 1864

MADE: BI

FL: Lowell, MA 1824-64

DATA: Adams was a musical instrument maker or machinist from at least 1824 until his death in 1864. He was listed on the muster-role of the USS Constitution as Master of the Band from September 11, 1824 to March 31, 1828.

MARK: INVENTED AND MADE BY N. ADAMS, LOWELL, MASS.

ADDR: 1824 112 Chamber St., New York; 1824-28 aboard USS Constitution as bandmaster; 1832-35 Lowell, MA; 1834 Boston, MA; 1849-56 Provincetown, MA

INV: Twin-vane valves in now-standard half-step, whole step, and step-and-a-half proportions. c. 1825

LOC: "Permutation" trumpet and key bugle: USS Constitution, *MABc*
Boston Naval Shipyard, Boston, MA

ART: Eliason in GSJ, Vol. 23 (1970) 86

BKS: Ayars, 1937

ITS: Trumpet, key-bugle

NAME: William F. ADAMS, father
William G. ADAMS, son

Born:

Died:

MADE: Bl dealers or small-scale makers

FL: Philadelphia c1902-c1910

DATA: An obscure family firm, Wm. F. Adams & Son appears to have been a small music store run by two musicians. It is known principally through two surviving specimens and through directory listings, which offer no indication of actual manufacture of instruments, although William F. remains in the directories in the 1920's listed as "machinist."; his earliest listing, in 1876, was for "liquors." W.F. Adams, Jr. was listed as "musician" in 1906 and as "paperhanger" in 1909, the year when the firm advertised as "painters". Whether W.G., W.G. Jr., and W.J. are one in the same person is not known.

MARK: W^m F. ADAMS and SON / PHILA PA trumpet ser. 356 USA (after 1910)

ADDR: 1901: musician h. 14 Girard; 1904: W.F. Adams & Son (W.F. and W.G.) and W.J. musician all on Lehigh; 1906-10 W.F. Adams & Son 2533 Parrish

LOC: none in public collections ; specimen promised to PAPtm

Revised in July 1991

NAME: Nicholas ALBERTI

Born: Not located Reported in 1877

DIED: Reportedly near Los Angeles, CA Record not located in 1930's era nor in 1954

MADE: WWI Inventor

FL: Chicago, IL c1910-1920

DATA: Records show Alberti to have been a financial officer with Naples Jewelry in Chicago during the same period of time when he patented an ingenious transposing mechanism for woodwind instruments. He may have been related to the family of Charles Alberti (1884-1954), musician, who eventually headed the musicians union in Chicago.

In 1912 Alberti devised an arrangement of tone holes in a pair of telescoping tubes that permitted an easy change of pitch (by a half-step) without the need for alternative keys or hole covers. A comparable idea had been submitted for patent (unsuccessfully) by Philip FREDERICK of Philadelphia. Alberti's mechanism slid directly along the longitudinal axis of the tubes, and it incorporated oblong key pads to cover the hole openings in their several positions. The Frederick scheme involved a twisting relocation of interchangeable hole systems.

Tradition ascribes to the workshop of Frank AMAN, who in 1912-13 was in partnership with the jeweler Arthur GOLDBECK (Goldbeck & Aman), the production of the Alberti flute.

MARK:

ADDR: 927 Halstead (Naples Jewelry, in 1917)

INV: Woodwind instrument(s) capable of playing in High Concert Pitch and Low International Pitch without transposing being demanded of the player

PATS: US Pat No. 1,103,462 (14 July 1914) (also GB 1914 16039) for transposing wind-instrument mechanism of telescoping tubes and oblong key covers; US Pat. NO. 1,103,555 (1914) modifying the preceding

Writs:

CATS: N. Alberti's any Pitch and Transposing C and D-Flat Flute (Chicago, c1915)
in DCL

LOC: DCL-126 Alberti-modified Boehm-system piccolo in c/D-Flat (1920)

Bibl:

CITY New York CitySTATE New York1. Name of Maker Albrecht, John2. Full name(s) as given at birth John B. Albrecht

3. Place of birth Day/Month/Year / /
 Place of death Day/Month/Year / /
 Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates
 Eliason:

	Mus. Instrs.	1855	
<u>67 Chrystie</u>	Mus. Instrs.	1856	
<u>175 Chrystie</u>	Mus. Instrs.	1857	
<u>69 Chrystie</u>	Mus. Instr. Mkrs.	1857	(Stark, C. R. & Albrecht)
	Mus. Instrs.	1858-59	
<u>142 Mott</u>	Mus. Instrs.	1860	
	Pianos	1861	
Groce:			
<u>r. 42 Delancey</u>	mus instrs	1855-1856	
<u>67 Chrystie</u>	mus instrs	1857	
<u>69 Chrystie</u>	mus instr. mkrs.	1857	(Stark, C.R. & Albrecht)*
<u>175 Chrystie</u>	mus instrs	1858	
<u>142 Mott</u>	mus instrs	1859-60	
<u>" "</u>	musician: pianos*	1861	

5. Name of Master under who apprenticed

6. Name(s) of partners in business Christian R. Starck, as Starck & Albrecht from 1856-1858.

7. Names of parents (if known)
 Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Albrecht apparently specialized in making woodwinds, and in the 1861 AMERICAN MUSICAL DIRECTORY he was listed as a "Flute & Clarionet Manufacturer." 2 9-key flutes made by Albrecht are extant, and he may also have stenciled imported instruments.

10. Location of specimen(s) Private collections only.

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 179: * = Lloyd Farrar files: Robert Eliason

Mark: JOHN ALBRECHT / N. YORK (flute: . F. Oster, Phila. PA)

FILE: ALERS

NAME: Alers

FL: Providence, RI c. 1890

DATA: Possibly a dealer. No available data except clarinet in the Eddy Collection.

MARK: ALERS/PROVIDENCE

ADDR: Providence, RI

LOC: The Eddy Collection of Musical Instruments, Cambridge, MA. *MACddy*

ITS: Clarinet (metal, silver-plated, Bb simple system)

FILE: JLALLEN

NAME: Allen, J(oseph) Lathrop

BORN: Holland, MA 24 September 1815.

DIED: c. 1905

MADE: BI

FL: Boston 1842-62; New York 1862-72

DATA: Allen opened his first shop as a maker in about 1838 at Sturbridge, MA and made keyed brass. He moved to Boston in 1842 and made keyed brasses as well as instruments with Vienna twin-piston valves. Allen spent the period between 1846-51 in Norwich, CT where he designed a new rotary valve using string linkage. Returning to Boston in 1852 he formed a partnership with Benjamin F. Richardson, terminating the arrangement in 1853. Endorsement of his instruments by Harvey Dodworth, well-known bandsman, benefited his business and by 1858 several skilled craftsmen were employed. A partnership with David C. Hall was formed in 1861. Allen left the firm in 1862, going to New York. D. C. Hall remained at the shop alone until 1865, when he and Quinby bought the stock and tools of Allen & Hall. From 1865-68 as head of Allen and Company, Allen was a subcontractor for Dodworth. He worked in New York at various jobs until 1897, and made some instruments there.

MARK: ALLEN & CO, STURBRIDGE, MASS. (1838-41); J. LATHROP ALLEN, MAKER, NO. 16 COURT SQUARE, BOSTON (1842-45); ALLEN & CO., NORWICH, CONN. (1846-51); MANUFACTURED BY J. LATHROP ALLEN, 17 HARVARD PL., BOSTON (1853-56); MANUFACTURED/BY/ALLEN MFG. CO./18/HARVARD PL./BOSTON (1858-60); ALLEN & HALL/MAKERS/334 WASHINGTON ST./BOSTON (1861-62); MADE BY J. LATHROP ALLEN, NO. 111 EAST 18TH STREET, NEW YORK (1870); J. L. ALLEN, MAKER, NEW YORK.

ADDR: 1838-41 Sturbridge, MA; 1842-45 16 Court Sq., Boston; 1846-48 Allen St., Norwich, CT; 1849 2 Chapman's Bl. Franklyn Sq., Norwich; 1852 19 Harvard Pl., Boston; 1853-56 17 Harvard Pl.; 1857-60 18 Harvard Pl.; 1861 334 Washington; 1862 224 Broome, New York; 1863 250 Canal; 1864 62 Centre; 1865-67 211 Grand; 1868 6 Astor Pl.; 1869-70 111 E. 18th St.

INV: Devised and produced the "flat windway" rotary valve, a very efficient and much copied valve system widely used during the mid-19th century.

LOC: Henry Ford Museum, Dearborn, MI; Old Sturbridge Village Collections, Sturbridge, MA; Don Essig Collection, Central Missouri State University, Warrensburg, MO; Moravian Museum, Old Salem, NC; Metropolitan Museum of Art, New York; The John H. Elrod Memorial Collection of Antique American Musical Instruments,

MIG
MAS
NCS
NYCa

Allen, J(oseph) Lathrop, page 2

Gaithersburg, MD.

ART: Robert E. Eliason in GSJ, Vol. 23 (1970) p. 93-94.

BKS: Ayars, 1937; Robert E. Eliason Personal Files;
Eliason, EABM, 1979; Groce, 1982.

ITS: Key bugle, trumpet, cornet, valve bugle, tenor, baritone,
tuba, French horn.

ALLYN & SMITH

J. H. ALLYN T M ALLYN

FL: New London, CT c1855-65

DATA: Melodeon maker and probably a dealer in other instruments.

ADDR: 1855-56 75 Main Street 1861 (AmMusDir) Allyn & Smith (brass instruments)

LOC: Alfred Wood Collection, Westerly, RI

BKS: Robert E. Eliason Personal Files

ITS: Cornet

ALLYN & SMITH

MADE: BI

FL: New London, CT c1860

DATA: Smith appears consistently in directories 1853-70 as a melodeon maker; and in 1872 there appears a listing for N. D. SMITH & SON.

Thomas M. Allyn and J. H. Allyn dealt in pianofortes in 1853; ALLYN & BIDWELL in 1855-56. In 1865 (the next directory extant) the firm of ALLYN & SMITH is no longer present, but a Theophilus M. ALLYN (a son?) appears 1870-71 ff.

GOLDBECK and AMAN
FRANK AMAN & CO.
CHICAGO MUSICAL INSTRUMENT CO.

NAME: Frank AMAN.

BORN: Sudetenland c1870.

DIED: nr. Fullerton, CA aft. 1964 record not located

MADE: WWI Inventor and Master craftsman

FL: c1882 (at 12 yrs.) apprenticed to Heckel (presumably Biebrich-am-Rhein, Wiesb.). The circumstances of his immigration are unknown, but from 1910 to -12 he was a partner with the jeweler Arthur Goldbeck in Chicago. From 1912 to c1930 he operated an instrument making and repair business as FRANK AMAN & CO., but he suffered a major financial set-back and went into the employ of CHICAGO MUSICAL INSTRUMENT CO. with which he remained to the end of his life.

Aman commanded a fabled reputation for irascibility and for genius in his craftsmanship. He is said to have created the prototypes for the transposing fifes of N. Alberti (1911), the Tonette of Z. Swanson (1939); also for bassoons manufactured by H. A. Selmer (c1948). During WWII Aman produced a bugle for the military using fibreglass in place of brass (a critical wartime metal).

In 1964 CMI was acquired by NORLIN MUSIC, INC. (of Lincolnwood, IL), which also had purchased the F. A. REYNOLDS and F. E. OLDS companies. The aged Aman was sent by Norlin to trouble-shoot in the combined facilities in Fullerton, CA. It is said that in California some 20-30 bassoons bearing the AMAN brandmark were produced independently.

MARK: FRANK AMAN & CO. or CHICAGO, 1917; AMANHORN (two specimens known fr. c1950)

ADDR: in Chicago: 3905 S. Wentworth

INV: Tárogató-like single reed instrument called "Amanhorn"; prototype Tonette of wood and technique of duplicating in plastic; fibreglass bugle horn; Aman Model conical-bore Boehm-system flute

Pats:

Writs:

Cats:

LOC: Marked instruments all in private collections except for DCL-76 Conical Boehm-system flute
Aman Model 9 keys, 5 rings

Bibl:

FILE: AMELOTTE

NAME: Amelotte, Napoleon R

ALT: Dealer

FL: Boston, early 20th century

MARK: N. R. AMELOTTE, BOSTON

LOC: The Eddy Collection of Musical Instruments, Cambridge, MA

ITS: Bb Soprano Saxophone

NAME: William ANDERSON

Born:

Died:

FL: Minneapolis, MI c1920-c30

MADE: WI Probably a dealer only

DATA: A trademark registered in 19 permitted ANDERSON MUSIC HOUSE to trade in instruments under its own proprietary name. Although sales of pianos seems to have been the principal business, varied brasswinds are known (probably sub-contracted in Elkhart, IN --BLESSING ? PAN AMERICAN ?) and sold under the company name.

MARK: KEYNOTE / WM. ANDERSON / MUSICAL INST. CO. / M'N'P'L'S. MINN. / U.S.A.

WILLIAM T. ARMSTRONG CO. (INC.)

NAME: William J T ARMSTRONG

BORN: not sought

DIED: not sought

MADE: WI esp. flutes and piccolos; oboes, bassoons, and saxophones added recently by corporation

FL: Elkhart, IN 1931-date

DATA:

MARK: The Armstrong Co. / Elkhart, Ind.

ADDR: 1931-36: 1536 Grant; 1936-74: 200 E. Sycamore (after 1957 as William T. ARMSTRONG, INC.);
1974-date: 1000 Industrial Way (i.e., the present address of UNITED MUSICAL INSTRUMENTS, INC.
aka United Musical Instruments U.S.A., to which Armstrong was added in 1986).

Inv:

Pats: not searched

Writs:

CATS: Regularly issued

LOC: Instruments still available on public retail market

BIBL: S. Bardahl, First Hundred Years of the Boehm Flute in The United States (1845-1945 (PhD Diss.,
Univ. Minnesota, 1985)

ARTLEY MFG. CO.
D. & J. ARTLEY, INC.
ARTLEY, INC.

NAME: Donald D ARTLEY

BORN: 1892

DIED: Bristol, In (?) 30 March 1955 bur. Bristol, IN

MADE: WWI esp. flutes and piccolos

FL: Elkhart, IN 1948 ff.

DATA: The firm was founded in 1948 by Donald and James H(ubert) ARTLEY to produce flutes and piccolos destined primarily for the student market. The line has proved sturdy and dependable over the years and, despite numerous commercial reorganizations, remains in production to date.

MARK: ARTLEY / ELKHART, IND.

ADDR: 1948-64: 1519 Bristol as ARTLEY MANUFACTURING CO. until 1955, thereafter as D.&J. ARTLEY, INCORPORATED to 1958; 1948-64: 2000 Middlebury; 1968: 640 Industrial Pkwy.; in 1969 pur. by C.G.CONN and operated since 1986 by United Musical Industries, U.S.A., Inc.

Inv: Co-inventor of metal oboe with double tube construction

PAT: US Pat. No. 1,801, 187 (1931) w. Hart and Yeoman Double tube oboe of metal...

Writs:

CATS: Commonly issued by Artley and by Conn

LOC: Available on present public sales market

BIBL: D. McMakin, Musical Instrument Manufacturing in Elkhart, Indiana (typed MS. 1987.)

NAME: G(erald) C. ASCHBACH

BORN: Allentown, PA (?) 1855

DIED: Allentown, PA 16 August 1913

MADE: WI a dealer

FL: Allentown, PA 1871-1914

DATA: In the Bethlehem / Allentown region Aschbach's music retailing business would have been a competitor with the established hegemony of the Moravian-based instrument business of C.A. ZOE-BISCH & SONS in New York City. Instruments of the Boston Musical Instrument Co. were also popular among local musicians, as were those of The Henry Distin Mfg. Co. in Williamsport, PA.

Aschbach-marked instruments are of modest quality and offer no clue as to their source before being purchased for resale by this firm. Aschbach had no surviving heir. The business ceased with his death.

MARK: G.C. ASCHBACH / ALLENTOWN, PA. (cornet three pistons)

ADDR: 1871-?: 810 Hamilton; ?-1891: 532 Hamilton; 1891-1913: 539 Hamilton

Inv:

Pats:

Writs:

Cats:

Loc: none in public collections or accessible private collections

BIBL: Obit., in Allentown newspaper 17 August 1913 f.

FILE: JOASHTON

NAME: Ashton, John, Jr. MADE: WWI and Umbrellas

Born: England 1813 Died Boston, Massachusetts 6 March 1849 (i.e. 6 / iii / 49) (at 36 yrs.)

ALT: Dealer and music publisher; principally an umbrella maker in earlier years

FL: Boston, MA 1820-44 (last year listed in directories)

DATA: Some instruments marked J. Ashton also bear the Graves eagle stamp.

MARK: JOHN ASHTON/BOSTON; J. ASHTON/BOSTON (periods? see below)

ADDR: 1820 18 Marlborough St.; 1821-23 20 Marlborough St.; 1825-33 197 Washington; 1834-43 As John Ashton & Co. 197 Washington; 1844-50 Business continued after death 67-68 Court St. (Ayars)

MIG

CTN 3217.67

LOC: Clarinet: Henry Ford Museum, Dearborn, MI; Flute: Yale University Collection of Musical Instruments, New Haven, CT. Flute 1-key;

BKS: Ayars, 1937; Dichter & Shapiro, 1977; Robert E. Eliason DCS-73.39 Clarinet in C 5-k.
Personal Files. Death certificate at Boston. (correcting 1844 given in previous sources)

ITS: Clarinet, flute

Mark: (eagle, looking right over wings downswept) / J. ASHTON. / BOSTON. (F. Oster cl ar Phila. PA)

NB. After 1834, the partnership of John Ashton & Co. included Eben H. Wade

WWI Dealer only ?

CITY New York City STATE New York

1. Name of Maker John Jacob Astor
2. Full name(s) as given at birth Johann Jacob Astor
3. Place of birth Waldorf, near Heidelberg Day/Month/Year / /1763
Place of death New York Day/Month/Year / /1848
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
Gold Street between Fulton and Ann 1784? (N.Y. Mus. Rev.)
81 Queen Street (now Pearl) 1785? (Libin)
address? Opened shop of mus-
ical instruments May, 1776 (Langwill)
5. Name of Master under who apprenticed (Astor was then 13; oribably a sourious reference.)
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers George brother. Sent him flutes from London (maker?)
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Sign (early) read "Furs & Pianos" "imported & and sold pianos, violins, flutes, etc."
10. Location of specimen(s)
11. Data source Laurence Libin: American Musical Instruments in the Metropolitan Museum of Art;
Langwill; New York Musical Review, March 1, 1855.

WWI and BI (?)

NAME: Edward Baack (born Heinrich Eduard B.; aka Capt. Henry B.)

BORN: Hamburg, Germany 9(?) June 1809

DIED: New York City 14 Nov. 1893 (Buried Greenwood Cem. LI NY)

FL: New York City 1837-72 (Retired because of insolvent occasioned by wartime debts and economic crises)

DATA: Son of a Hamburg maritime commercial family. His work in USA was principally as dealer and importer through the Civil War era, for he is noted as a "maker" only 1864-72. He had maintained a lucrative trade with many states in the South whose trade ceased with The Secession of 1861. His Fulton St. location supported a large manufactory in the floors above the retail store, and his mansion home Belmont sheltered a family of twelve children.

MARK: E. BAACK / N-YORK

ADDR: 1837-8, r. 28 Cherry; 1839-44, 55 Gold (incl. in 1842 only, & 258 Grand, and in 1844 72 1/2 Chatham; 81 Fulton and 72 1/1 Chatham from 1845-49; 87 Fulton from 1853-70, with listing as "mus. inst. mkr" from 1864-70, 87 Fulton; 1871, 147 Fulton; 1872, 87 Fulton.

PARTNERSHIP: With William Paulus as BAACK & PAULUS in in 1837

EXH: New York (1853) violin (Edward Baack, importer)

LOC: DCL 2 1-key flutes; MIG 5 flutes; (CAC) 6-key flute; NYC a fife

BKS: L. Farrar, in NLAMIS XVII 2 & 3 (1988)

George E. Valley (Concord MA), personal files

Nancy Jane Groce, Musical Instrument Making in New York PhD dissertation, 1982.

NB: Baack was the son of Hieronymus Baack of Hamburg. Family tradition has him coming to USA in 1832 after desertion from German military service, but this is unsubstantiated.

INSTS: flute, clarinet, violin, bugle (P) NYBD, 1844: flute, violin, guitar; NYBD, 1846, also brasses

WWI Dealer only?

CITY New York City

STATE New York

1. Name of Maker Baack & Paulus
2. Full name(s) as given at birth Edward Baack; William Paulus
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
r. 28 Cherry mus. instr. mkr. 1837
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks William Paulus, who might have been a member of the wind instrument-making Paulus family of Germany, disappeared from the records the following year.
10. Location of specimen(s)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 184.

1922 BABBITT BROTHERS BAND INSTRUMENT
1938 Jesse J. BABBITT CC
1953 J. J. BABBITT CO.
1959 " MANUFACTURING CO.
1973 " " , INC.

NAME: Jesse J BABBITT

BORN: Allegan, MI (?) 8 M. 1884

son of Ruben and Lavina nee Reynolds Babbitt

DIED: Elkhart, IN 8 May 1951

bur. Elkhart, IN Rice Cemetery

MADE: WI esp. mouthpieces for woodwinds

FL: Elkhart, IN (1911) 1918-1951

Firm to date

DATA: The BABBITT BROTHERS company began in 1918 while [unclear] and another brother Rolla continued to work elsewhere. By 1922 all were together in the shared business. All brothers were skilled machinists and toolmakers. Over the years the firm evolved into the world's most productive manufacturer of clarinet and saxophone mouthpieces, serving a great variety of instrument makers.

After Jesse's death, brother Rolla managed the company until 1959. He was succeeded by Eugene G. Reglein in 1959, and the name was changed to J. J. BABBITT MANUFACTURING CO. Mouthpieces were made of all popular substances except wood and crystal: i.e. hard rubber, Lucite, White Ivory, transparent, and black plastic.

MARK: Varied according to contract.

ADDR: 1922: 219 Plum (home address until death); 1953 1505 W. Beardsley; 1981: 2201 Industrial Parkway

BIBL: Music Trades January 1961

BABBITT BROTHERS
J.J. BABBITT

NAME: Marvin H BABBITT

BORN: Allegan County, MI 11 November 1881 DIED: Elkhart, IN 17 June 1946 bur. Allegan,
son of Ruben and Lavinga nee Reynolds Babbitt MI Oakwood Cemetery.
MADE: Bl essentially a parts manufacturer

FL: Elkhart, IN 1922-36

DATA: As brother of Jesse J. BABBITT, he participated in the earliest phase of a firm that has endured as one of Elkhart's stable industries. The emphasis was first on parts crafting but evolved (after Marvin's departure) into a principal manufacturer of woodwind mouthpieces in USA.

MARK: *[Faint handwritten notes]*

ADDR: 1922-36 (1953): BABBITT BROTHERS (to 1938) 219 Plum

BIBL: Obit. in Elkhart Truth 17 June 1946

BWI

CITY New York City STATE New York

1. Name of Maker Bach, Vincent Corp.
2. Full name(s) as given at birth Vincent Schrottenbach
3. Place of birth Baden, nr. WIEN Day/Month/Year 24 / 3 /1890
Place of death New York Day/Month/Year 8 / 1 /1976
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
204 East 85th Street mouthpiece mkr. 1919-1922
241 East 41st Street " " 1922-1924
241 East 41st Street cornet & trumpet mkr 1924-1927
621 East 21st Street cornet, trpt, tromb. 1928-1952
52 McQuesten Pkwy. Mt. Vernon " " " 1952-1962
3
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
H. & A. Selmer Co., 1962, purchase; 2 years later the firm moved to Elkhart, Indiana.
1961/2
9. Remarks Earned a degree in mechanical engineering. Maschinenbauschule in Wiener Neustadt (1910)
10. Location of specimen(s)
11. Data source THE NEW GROVE DICTIONARY OF MUSICAL INSTRUMENTS. Vol. 1, p. 95 (article bibliography gives G. Fladmoe; THE CONTRIBUTIONS TO BRASS INSTRUMENT MANUFACTURING OF VINCENT BACH, CARL GEYER AND RENOLD SCHILKE (diss., U. of Illinois, 1975).

NAME: Allyn BACON

BORN: Wethersfield, CT 1789

DIED: Philadelphia, PA 13 October 1864

MADE: WWI a music dealer and publisher

FL: Hartford, CT c1810-12; Philadelphia, PA c1813-33 (retired?)

DATA: Possibly an apprentice in the Hartford, CT shop of George CATLIN (Hartford is about ten miles from Wethersfield), Bacon became a partner in c1812. By 1814 he had relocated in Philadelphia, where in 1815 he again worked with Catlin at 11 S. 4th. In Hartford and Philadelphia alike organs, as well as other keyboards and string instruments, were the most noted manufactured product of their association, even though woodwinds too were produced.

Catlin assumed a separate address in 1817, and in 1820 an engraver, Abraham Hart, became partner with Bacon in a business soon concentrating on publication of instrumental music. An association with woodwind instrument craftsman Thomas J. WEYGANDT in 1833, coupled with the apparent Weygandt lyre landmark on Bacon & Hart instruments, suggests that perhaps all later Bacon woodwinds were of Weygandt's crafting.

A son or brother, George Bacon, worked as engraver with Allyn from c1819-24 and then re-established in New York City. There, in 1841, he entered into pianoforte manufacture in the partnership of BACON & RAVEN. Allyn Bacon sold his plates and business to John KLEMM in 1833.

MARK: BACON & HART / PHILA. / Lyre (on selected specimens) (1819-31); CUDDY'S IMPROVED / BACON / WEYGANDT CO / PHILA / Lyre (1833)

Inv:

Pats:

Writs: Distinguished series of music publications, including American Musical Miscellany (twelve vols.)

LOC: DCL-117 double flageolet three plus two-key; DCL-1047, flute six(seven)-key; both: Bacon & Hart; DCL-1308 flute eight-key Bacon Weygandt Co, flute six (seven)-key

BIBL: R. Wolfe Early American Music Engraving and Printing. (Urbana, IL, 1980)

Key
4/26/60

FILE: ALBADGER

NAME: Badger, Alfred G.

BORN: Connecticut 1815

DIED: Brooklyn, NY, 8 November 1892

MADE: WWI

FL: Buffalo, New York 1838-42; New York City 1846-92

DATA: 1834-38 apprenticed with Ball & Douglass, flute makers in Utica, NY. He moved to Buffalo and became a partner in Nickels and Badger Music Store from 1839-41, making simple system flutes. Had own shop in Buffalo in 1842. Moved to Newark, NJ in 1843 and opened business in New York City in 1845. In 1858-59 he was associated with T. P. Monzani. Important maker of Boehm flutes in the U.S. during the mid-19th century. Was the first to use ebonite. One of the first Americans to publish a history and descriptive comparison of flute systems. A persistent promoter of the Boehm flute among American performers, Badger made the first American Boehm silver flute and the first American Boehm system alto (G) flute. He also made simple system and diatonic flutes, as well as a few simple system clarinets and Boehm piccolos. Conical Boehms were made until 1858-59, then cylindrical in wood, ebonite and silver after 1860. He discontinued using the Dorus G# key in 1867. He continued flutemaking until his death in 1892, after which the name was continued by William S. Richards. The firm was bought by Penzel-Mueller in 1920.

MARK: NICKELS & BADGER/BUFFALO (1839-41); BADGER/BUFFALO (1842); A. G. BADGER, NEW YORK (1848-57); BADGER & MONZANI (1858-59); A. G. BADGER & CO., NEW YORK (1860-68); A. G. BADGER/NEW YORK (1868-80); A. G. BADGER/MAKER/NEW YORK (1880-92).

ADDR: Buffalo: 1838 235 Main; 1839-42 200 Main.
New York: 1845-64 181 Broadway; 1865-85 179 Broadway; 1885-88 175 Broadway; 1889-92 252 Broadway.

EXH: New York 1846, 1847, 1848, 1852, 1856 (Boehm & 8-key flutes). Boston 1847 (Boehm flutes).

PUBL: An Illustrated History of the Flute, 1853. (4 editions to 1875)

esp. in CTN DCL CALusc
LOC: Dayton Miller Collection, Library of Congress, Washington, DC; Henry Ford Museum, Dearborn, MI. University of Southern California, Los Angeles
Common in most collections.

BKS: Simpson, 1982; Berdahl, 1986.

ITS: Flute, clarinet

CITY New York City

STATE New York

1. Name of Maker Badger, A.G. (& Co.)

2. Full name(s) as given at birth Alfred G. Badger

3. Place of birth Connecticut Day/Month/Year / / 1815 * (1814?)
Place of death Brooklyn, NY Day/Month/Year 8/ 11 /1892 (1888/-89?)
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

UTICA, NY:

mus. instr. mkr. 1834-1837 (Ball & Douglass?)

BUFFALO, NY:

235 Main " " " 1838

200 Main music store 1839-1841 (Nickels & Badger)

200 Main mus. instr. mkr. 1842

NEWARK, NEW JERSEY:

153 Mulberry " " " 1844-45

36 Beers flute manuf. 1846

35 Cottage " " " 1847

NEW YORK:

181 Broadway " " 1848-57 (autobiography indicates 1845)

181 Broadway " " 1858-59 (Badger & Monzani)

181 Broadway " " 1859

181 Broadway " " 1860-64 (Badger & Co.)

179 Broadway Mus. instr. mkrs. 1865 (Badger & Co.)

179 Broadway " " " 1866-93

5. Name of Master under who apprenticed Ball & Douglas, Flutemakers, Utica, New York

6. Name(s) of partners in business Nickels (Nickels & Badger, 1839-1847); Theobald F. Monzani (Badger & Monzani, 1858)

7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Continued operation under William S. Richards following Badger's death until 1920; 1920, purchased by Edward G. Mueller (Müller) of G. L. Penzel & Müller (later Penzel Mueller)

9. Remarks *Kaufman (MUSIC IN NEW JERSEY, 1655-1860) claims that Badger was born in 1814, but the obituary which appeared on November 9, 1892, stated his age as 77; therefore, he would have been born in 1815 since no actual birth date has been found. Badger was first to manufacture Boehm flutes on a large scale in America: he was the first ever to construct an ebonite flute (1851). Also made improvements in the 8-key flute. Published an ILLUSTRATED HISTORY OF THE FLUTE in 1853 (with subsequent editions in 1854, 1861, 1875). Exhibited 3 ebonite flutes and a clarinet at World's Fair in London (1851) and at Paris Exhibition (1855). Received silver medals for Boehm and 8-key flutes at American Institute of the City of NY fairs in 1846, '47, '48, '52, '53, and '56, and a diploma in 1848. Also won silver medal for 2 Boehm flutes, Massachusetts Charitable Mechanic Assoc. Exhibit, 1847. Trademarks are given in Simpson Dissertation. Trademarks are given in Simpson dissertation.

10. Location of specimen(s) Dayton Miller Collection, eleven; Smithsonian; Yale; Henry Ford Museum, flute & clarinet; Numerous private collections, including a combination flute-clarinet owned by Charles Ponte; USC

See: G. Behrle Wm. Richards Wm Schulze Wm. R. Meinel - all Badger employees

ALFRED G. BADGER (& CO.) continued

11. Data source Mary Jean Simpson: ALFRED G. BADGER (D.M.A. dissertation): Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985). Pt. 1, p. 230. ff.

The trademarks shown below are drawn by Mary Jean Simpson and they appear in her D.M.A. dissertation:



NICKELS & BADGER
BUFFALO



BADGER
BUFFALO



Appears on instruments made between 1839 and 1841.

Seems to have been used after Badger left Nickels (1841-1843)


A.G. BADGER
NEW-YORK


P.ERNST'S
APPROVED

A.G. BADGER
NEW-YORK
No 49


P.ERNST'S
APPROVED
No 201

A.G. BADGER
NEW-YORK


No 818

A.G. BADGER
NEW-YORK


Used at various times, beginning around 1845-6 and appearing on ebonite head-joints as late as 1881.



Variants, all of which appear on flutes probably made before 1858.

Conical flutes indicate manufacture before 1859, but these forms of trademark appear on some flutes apparently made after 1860.

1858-1859

No. 829.
A.G. BADGER.
MAKER.
NEW YORK.


A.G. BADGER & CO
NEW-YORK




BADGER & MONZANI
181 BROADWAY
NEW-YORK


ALFRED G. BADGER (& CO.), continued

A.G. BADGER
NEW-YORK
Sterling Silver

A.G. BADGER & Co
NEW-YORK




A.G. BADGER & Co.
NEW-YORK

IMPROVED FLUTE

Probably 1860-68



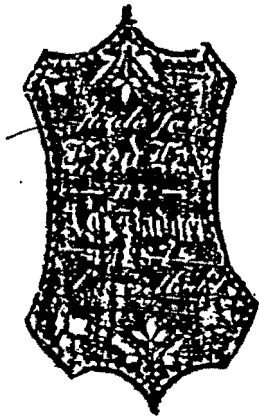
1865-1885

A. G. Badger
New York

Probably 1868-1880

A. G. Badger
MAKER
New York

Probably 1880-1892



Made for
Fred Lax
- BY -
A. G. Badger
⇒ 1887 ⇐
Lax's Model

Special ebonite flute made for Fred Lax. 1887

CITY New York City

STATE New York

1. Name of Maker Badger & Monzani
2. Full name(s) as given at birth Alfred G. Badger; Theobald F. Monzani
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
181 Broadway flutes 1858-59
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks
10. Location of specimen(s) Dayton Miller Collection
11. Data source Mary Jean Simpson: ALFRED G. BADGER (D.M.A. dissertation)

100
100
Additional information, A.G. Badger:

Lillian Caplin states that Badger was with Ball & Douglas 1835-37. She also states that Badger's wife, Sarah, continued to operate the factory 1892 - 1920, after which it was purchased by Edward Mueller of Penzel-Mueller Co.

Additional location of specimens given by Caplin is Robert Lehman, NYC.

Caplin's additional sources include S. Berdahl: First 100 Years . . .; Eliason: "Early American Makers . . ."; Nancy Groce; AMIS NEWSLETTER.

NAME: Carl BAEHM

Born:

Died:

MADE: BI

FL: Detroit, MI earlier 20th Century

DATA: A maker or dealer known at present through a single preserved specimen. Lacking any directory references, research must be content with the parallel evidence of contemporary firms in Detroit: i.e. BRYANT, DETROIT CORNET CO., or C.J. CLARK & CO. for appreciation of the historical context for BAEHM.

MARK: Carl BAEHM / Detroit, Mich.

LOC: SDV-3821 (Sole example known) Tenor horn three pistons

MA

FILE: BALL

NAME: Ball, William H.

MADE: WWI

FL: New York City & Utica, NY 1826-40(?)

DATA: Ball first appears in New York directory as Hooper & Ball Musical Instrument Makers in 1826-27. In 1831 he was in partnership with John Overin as Ball & Overin. Ball went to Utica, NY in 1833 and became a partner with G. W. Bingham and J. D. Douglass. A. G. Badger apprenticed with Ball & Douglass from 1834-38. Douglass left in 1840 and moved to Cincinnati where he continued instrument making until c. 1846.

ADDR: New York: 1826-27 557 Broadway (Hooper & Ball); 1829 11th at 3rd; 1830 8th at 3rd; 1831 96 Walker (Ball & Overin); 1832 42 Allen. Utica, NY: 1833 130 1/2 Genesee (G. W. Bingham & J. D. Douglass).

ART: Eliason, R. E., "Flute Makers of Early America", Woodwind World, Brass and Percussion, Vol. XV, Part V, 1976.

BKS: Groce, 1982; Simpson, 1982; Robert E. Eliason Personal Files.

LOC: None known.

BWI

CITY New York City

STATE New York

1. Name of Maker Bauer, Julius (& Co.)

2. Full name(s) as given at birth Julius Bauer

3. Place of birth	Day/Month/Year	/	/
Place of death	Day/Month/Year	/	/
Place of burial			

4. Street addresses of shops, factories, or places of merchandising and dates			
<u>650 Broadway</u>	<u>*importer/dealer</u>	<u>1868-ca.1873</u>	
<u>544 Broadway</u>	" "	" ca. 1873	
<u>129 E. 129th Street</u>	" "	" ca. 1885-past 1930	(see Chicago)

*99 Clark 1861-64
69 Wash. St Crosby's Opera House 1865*

5. Name of Master under who apprenticed

6. Name(s) of partners in business

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks *Bauer, an instrument importer and dealer from Chicago, opened retail outlets in several American cities. It is unlikely he was a maker himself, although his stencil did appear on pianos and woodwinds. He claimed to make pianos and melodeons, but no corroborative evidence has been discovered. He was the uncle of William Tonk, (an brother) of NYC.

10. Location of specimen(s) See Langwill, 1980. SDV ILChs var. priv. coll

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), 191; Charles Kaufman: MUSIC IN NEW JERSEY, 1655-1860 (Ph. D. dissertation, 1974)

JULIUS BAUER & CO.

NAME: Julius BAUER

BORN: Germany 21 July 1831

DIED: Chicago, IL 23 December 1884 bur: Chicago, IL Graceland Cemetery

MADE: WI primarily a dealer and piano manufacturer

FL: Chicago, IL 1857-84 Firm to c1930 (Resided NYC 1851-57)

DATA: Bauer built a prestigious music merchandising business that in its day was rivaled only by Root & Sons. Both were succeeded in importance by Lyon & Healy by the close of the century. It was in Bauer's music store that W. W. KIMBALL showed pianos before becoming a manufacturer of his own brand; and William TONK, ~~son of Bauer's sister~~, worked there when just fourteen. Under Bauer's son, William M. Bauer, the firm became a major producer of better quality square and concert grand pianos until the years of the Depression (1929-30), when operations were absorbed by The WURLITZER CO.

Bauer had a factory after 1888 at 1335~~645~~ Altgeld St.--prior to this time the factory of Hallet & Davis produced pianos with Bauer and Kimball ~~brabdnames~~--and it is uncertain whether the wind instruments sold with the Bauer name were made in-house or purchased and resold. If Bauer brasswinds were in fact made in Chicago, then his manufacturing would be the earliest in that city. Most Bauer brasswinds seem to have originated in the period 1860-90 when military bands were popular in the Mid-West. OfS tubas & ~~cornets~~ (string-action rotary valves) are the most common Bauer instruments seen today.

MARK: JULIUS BAUER & CO. / CHICAGO

ADDR: 1857- : 99 Clark; 18~~6~~-71: Crosby Opera House, Washington; 1871-
Principal address 1900 ff: 25, 252 Wabash w. factory 1026-35 Dunning

Inv:

Pats:

Writs:

CAT: Catalog of Musical Merchandise at Wholesale 16th. ed. (Chicago, 1885) in DCL

LOC: MIS-B84.1.278 Helicon E-Flat 3 string-action rotors

BIB: A. Dolge, Pianos and Their Makers (Covina, CA, 1911; r1972); W. Tonk, ~~Memoirs of~~
a Manufacturer (Chicago & New York, 1926)

FILE: BAUER

NAME: Bauer, William

DIED: 1882

ALT: Repairer of woodwinds

MADE: WWI

FL: Boston 1876-82

DATA: Was flute and clarinet repairer, but may have made some instruments. William Bauer died in 1882 and the business was carried on by his son, Emile, until it was sold in 1888 to August Damm. Emile continued working with John C. Haynes & Co.

MARK: No known instruments

ADDR: 1876 103 Court; 1882 271 Ruggles St.; 1888 48 Hanover St.

BKS: Ayars, 1937; Berdahl, 1987.

NAME: Harry V BAXTER

BORN: De Witt, IA 30 October 1881

DIED: Los Angeles, CA 3 April 1960

MADE: WWI esp. flutes and piccolos

FL: Los Angeles, CA 1908-52

DATA: As a practical flutist he was an organizing force behind the flute club movement in S. California and elsewhere in the beginning of the Twentieth Century. He worked in partnership with RAY NORTHUP to sell and to manufacture flutes. In time a number of significant flutemakers passed through the shop: Tom OGILVIE, Horst MOENNIG (who became his son-in-law), as well as a further maker named Schmidt. The flutes were exclusively of the Boehm with modifications peculiar to the shop and wishes of customers.

MARK: BAXTER-NORTHUP / LOS ANGELES, CA.

ADDR: 1908-27: 119 S. Hill St.; 1927-52: 837 S. Olive St.

LOC: No specimens in public collections.

CATS: Musical Instruments. Flute Bags. Los Angeles, c1930. in DCL.

BIBL: S. Berdahl, The First Hundred Years of The Boehm Flute in The United States (PhD Diss. Univ. Minn, 1986)

BAXTER-NORTHUP CORP.

ADDR: 1911-52: 624 S. Broadway, Los Angeles; 1952-56: 13606 Ventura Blvd. Sherman Oaks, CA

NAME: Frederick BEAUMONT

Born: unknown

Died: unknown

MADE: BI

FL: Worcester, MA 1869-1877; claimed prior experience in Europe and USA

DATA: Beaumont came to Worcester, MA, as a machinist in 1869. In 1871 he was listed as "musical instrument maker at Fiske's" (i.e., Isaac Fiske), and in the years 1873 to 1874 he was partner with businessman George McFadden in McFadden and Beaumont, "manufacturers of Brass and German Silver Piston and Rotary Valve Musical Instruments". Ill-conceivedly the partnership copied the unique system of rotary valves patented in 1866 and 1867. Fiske's public objections seem to have caused a prompt end to the partnership. McFadden relocated in Syracuse, NY, where he thrived as a band instrument manufacturer. Beaumont is last listed in 1877 as a machinist at Cleveland Machine Works and apparently abandoned the field of musical instrument making.

MARK: McFADDEN & BEAUMONT / 1873-1874
7, 8 & 9 (1873-1874)

ADDR: Worcester, MA 1869: bds. 34 King (machinist); 1870: missing from directory; 1871: h. King (musical instrument maker at Fiske's); 13 Mechanic House (musical instrument maker, h. 67 King); 1873: 19 Church (McFadden & Beaumont, Brass Band Instruments); 1877: h. 8 Bluff (machinist, Cleveland Machine Works)

INV:

PATENTS: Infringed upon I. Fiske patents (US Pat. No. 59,204, 74,331 and possibly 138,389)

Exh: None known. Advertised in 1873 .

LOC: None known

BIBL: R. Eliason, EABM

c 1935 - 71 BERGE MUSICAL INSTRUMENT CO.
1971 - date KING MUSICAL INSTRUMENTS
1984 - date BURBANK TRUMPET CO.
BERGE TRUMPET CO.

NAME: Elden E BERGE

BORN: Winterset IA 12 July 1904

DIED: Burbank CA 13 December 1960 (sic !)

MADE: BI

FL: Chicago, IL (c1935) 1937-52; Burbank, CA 1952-60; Firm there until 1971, then until 1983 in Anaheim, CA; thereafter to date in Eastlake, OH (as division of King Musical Instruments)

DATA: Benge had a distinguished career as a symphony orchestra and studio trumpeter in Detroit, Chicago, and Los Angeles. His earliest experiments in modifying the professionally standard French Besson trumpet began c1934/35 when he played with The Chicago Symphony Orchestra. On moving to Burbank, CA in 1952 he established a factory, with the assistance of the practical instrument maker, Zig KANSTUL. The firm became known for the custom-made quality of instruments expressing the French tradition and intended for professional players.

From the time of Benge's death in 1960 until 1971 the firm was directed by Kanstul and the son of the founder, Donald E. Benge (b. 1933). Production was expanded and models of piccolo and pocket cornets and trumpets as well as flugelhorn were introduced. But, upon selling the firm to King Musical Instruments in 1971 (with the move of manufacturing to a new plant in Anaheim, CA), D. E. Benge turned to other interests while Kanstul directed the work for King. He, in turn, left Benge when operations moved to Eastlake, OH in 1983. Joining again with D. E. Benge, he established (at the original factory site in Burbank, BURBANK TRUMPET CO. that produced both instruments of that name as well as student lines for the BESSON offerings of BOOSEY & HAWKES of London.

The Benge name today (1991) is represented in an expanded line of trumpets as well as medium and large bore tenor and also bass trombones, all manufactured in Eastlake, OH but with no further connection to the founding family, whose ideas are best remembered in the manner in which the Burbank trumpet is manufactured and sold.

MARK:

ADDR: Chicago, IL 1937

Burbank, CA 1952-71:

Anaheim, CA 1971-83:

Eastlake, OH 1983-date: 3396 Curtis Blvd. (Bus. Addr.: United Musical Instruments (Div. EXCOR, International) P. O. Box 727 Elkhart, IN 46515) Known as BERGE TRUMPET CO.

Pats:

Writs:

Cats: Extensively published

LOC: Commonly available for purchase

BIBL: Obit. in Music Trades Jan. 1961; E. Tarr, in GDMI; R. Dundas, Twentieth Century Brass Musical Instruments (Cincinnati: Queen City, 1986)

BWI

CITY New York City

STATE New York

1. Name of Maker Bercieux, Eugene
2. Full name(s) as given at birth Eugène Bercieux
3. Place of birth France Day/Month/Year / /1820
Place of death Paris Day/Month/Year / /1914
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
1284 Lexington Avenue instr. sales, repair ca.1904-1907
1106 Park Avenue ? - ?
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Advertised his U.S. business as "Manufacture of Musical Instruments and Importer of Music." and there exist a number of flutes marked in such a way as to appear to have been American made. One such flute is engraved: "E. BERCIUUX/ PARIS/ BREVETÉ/ 1106 PARK AVENUE/ NEW-YORK/ 235" on the body below the barrel joint; "E. BERCIUUX/ PARIS. NEW-YORK" on the headjoint; and simply "E. B." on the footjoint. Bearing French silver hallmarks, they were probably manufactured at the Paris factory and imported, though perhaps some were assembled in the U.S. Bercieux was the successor to the Parisian firm Martin Thibouville Aîné which had been in existence since 1820. While in the U. S. he resided in White Plains, NY. Was granted U. S. Patent No. 750,935 on 2 February 1904 for improvements to the Boehm clarinet mechanism.
10. Location of specimen(s) Above-described instrument: Sidney Zeitlin, Minneapolis, Minnesota; footjoint, Dayton Miller Collection; also see Langwill, 1980.
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), p. 284, ff.

NAME: Harry BERNARD

FITCHHORN
H. N. WHITE

MADE: WWI an inventor

FL: Chambersburg, PA, and Brooklyn, NY c1900 -c1940

DATA: Little is known of Bernard's life and career beyond information given in four patents issued for four US patents and in letters from Bernard sent along with models for those patents to Dayton C. Miller now found in The Library of Congress.

Bernard seems to have been preoccupied with difficulties faced by amateur or handicapped ("maimed" persons with missing hands or fingers) musicians in playing flutes, piccolos, or flageolets with ordinary chromatic key mechanisms. He devised a slider key (finger, arm, or leg activated) which contributed chromatic half-tones to a standard diatonic tone-hole arrangement. He also contrived a chromatic ocarina made of cast and worked aluminum.

Bernard's writings reveal a certain eccentric impatience with established agencies and makers: he felt ignored by makers such as H. N. White or Cundy-Bettoney, by the *Metronome* magazine; and he attacked officials of the US Patent Office for H. N. WHITE and E. J. FITCHHORN to infringe on his ideas for a half-curved saxophone bell or for a flageolet-like instrument (differing from Swanson's Tonette) on which Fitchhorn received a patent grant in 1939 (nearly two decades after Bernard's first caveats were granted).

His aluminum ocarina developed c1923 is novel for its aluminum construction and for its hexatonic (whole-tone) tuning. The latter, modified by a lever-controlled vent hole, created a twelve-note chromatic scale capable of greater variety of scale patterns (including the traditional diatonic) than traditional recorders afforded; and the design also allowed an overblown register simpler versions (such as Tonette, or Song flute failed to provide).

MARK: Bernard / System / 1921 (Flageolet DCL-813); B A G F D# c# (Ocarina DCL-814)

ADDR: in Chambersburg, PA None located; in Brooklyn, NY letter dated 1923 35 Duffield St.; patent dated 1905 issued Fr. Ft. Sheridan (Lake County), IL

INV: Chromatic slide and chromatic vent-hole mechanism; Simplified key system for all woodwinds by which fingers control two chromatic notes each with the choice of one or the other controlled by a separate operative device (operated by a thumb key); half-front saxophone bell expressed in patent (claimed to be an infringement) US No. 1,005,101 granted H. N. WHITE of Cleveland, OH

PATS: US Pat. No. 845,998 (5 Mar. '07) US Pat. No. 1,703,382 (26 Feb. '29) Chromatic flageolet; US Pat. No. 1,788,613 (13 Jan. '31) Chromatic ocarina (Octavet); US Pat. No. 1,791,299 (3 Feb. '31) Half-curved saxophone with simplified fingering and chromatic slider key

WRITS: Article in *Popular Mechanics* (Dec. '21)

LOC: DCL-813 flageolet (1921); DCL-814 flute 4-hole, 4-key (1907 system); DCL-815 Octavet (1923)

NB: No avenue found for searching BORN/DIED information.

WWI

CITY New York City

STATE New York

1. Name of Maker Berteling, Theodore (& Co.)
2. Full name(s) as given at birth Theodor Berteling
3. Place of birth Munster, Westfalen Day/Month/Year 1 / 1821 / #22
 Place of death New York Day/Month/Year 4 / 9 / 1889
 Place of burial Evergreen

4. Street addresses of shops, factories, or places of merchandising and dates
BOSTON:

	mus. instr. mkr.	1849	
<u>115 Court</u>	" " "	1850	(with E. G. Wright)
<u>18 Harvard Place</u>	" " "	1851-1853	(with Graves & Co.)
<u>17 Harvard Pl.</u>	" " "	1854	(with Joseph Lathrop Allen)
<u>6 Charlestown</u>	" " "	1855	
<u>12 Tremont</u>	" " "	1856	
<u>121 Court</u>	" " "	1857	
<u>43 Kingston</u>	" " "	1858	

NEW YORK:

** <u>219 Centre</u>	mus. instrs.	1859	
<u>167 Bowery</u>	mus. instr. mkr.	1863-66	
<u>98 Bowery</u>	" " "	1867-74	
<u>98 Bowery</u>	mus. instr. mkrs.	1875	(Berteling, T. & Co.)
<u>177 Bowery</u>	" " "	1876-1912	(Berteling, T. & Co.)
<u>48-52 Cooper Square</u>		c. 1905-20	

5. Name of Master under who apprenticed Possibly a German master prior to immigration :ca. 1847 at age of 25 / 26 yrs. Influence of E. G. Wright certainly important.
6. Name(s) of partners in business Edward Berteling, relationship unknown, was involved in the company in some way--perhaps as a junior partner.
7. Names of parents (if known) Bernhardt L. and Anna Maria Berteling in Westfalen
Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Sophia Berteling, widow, conducted business from Berteling's death (1889) until her death (c.1904), then purchased by Carl Fischer, who continued to attach the Berteling name plate to instruments. Continued to use Berteling name into the 1920s. Ca. 1915, company yet listed: "T. Berteling & Co."

9. Remarks Berteling was noted for flutes and clarinets, as a variety of woodwinds. "All instruments were "made in Berteling's establishment, and exclusively to order, and parties in want of real reliable instruments do not get imported, but genuine good articles, as we are only Manufacturers, and Manufacturers and Importers." (1890 Price List) The tradename "American Excelsior" was used by the Berteling company in the 1880s. USA patents -76,389 of 1868 and 264,611 of 1882 were obtained for flute improvements. US Patent No. 76, 389 (1868) for adjustable regulating screws, was for a type of relating screw on the footjoint which was being used by Alfred Badger a year earlier. In 1850 and 1856 he won silver medals for his instruments in exhibits of the Massachusetts Charitable Mechanic Association in Boston.

US Patent 264,611 provided for additional keys on simple-system flutes which aided upper-register fingering facility.

** Unlisted in directories for

1861; the 1862 & -63 189 Grand

Berteling, Theodore (& Co.), continued

10. Location of specimen(s) Dayton Miller Collection (flutes, piccolos, clarinets); Henry Ford Museum (flute, oboe); Smithsonian (piccolo lined with brass and entirely covered with nickel silver).
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), p. 286. ff.; Lloyd Farrar files; Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph.D. dissertation, 1982), p. 201-2; THE NEW GROVE DICTIONARY OF MUSICAL INSTRUMENTS, Vol. I, p. 222-3. Also trade catalogs issued by T. Berteling & Co. and by Carl Fischer between 1882 and 1920, which provide much historical data.

DCL
DCS
NYCdREMARKS on INVENTIONS:

Berteling developed very advanced mechanisms for his woodwinds, and he is among the foremost among makers commercially popularizing the Boehm-system flute in USA. The Berteling enterprise however never embraced the Boehm system for clarinets. The Berteling COMBINATION CLARINET described as "the Regular and the Boehm Clarinet combined."

Berteling's use of metal sheathing of wooden bodies, of adjustment screws on keywork, and his design and application of metal parts to wood as a whole were unique, distinctive features of his work.

Typical Metal nameplate
attached to instruments.



Late variant



BKS: L. Libin, American Musical Instruments in The Metropolitan Museum of Art (New York, 1985)

L. Farrar, in NLAMIS XVIII, 1 (1989)

Berteling, Theodore (& Co.), continued

Lillian Caplin gives this information:

Eliason, in GROVE, gives 1915 as end of business; Berdahl gives 1875-c. 1905 at 177 Bowery and c. 1905-1920 as 48-52 Cooper Square.

Directories c. 1915 list E. Berteling & Co. (typo?)

In Boston he worked with E. G. Wright--Graves & Co.--and Joseph L. Allen (Partner?)

Ivory clarinet and blackwood piccolo sold by CM Ayars to Metropolitan Museum

1908 C. Fischer catalog: "Sole U.S. Agents for Berteling"

1891-92 August Pollman Cat. - "Sole agent - Berteling's Clarionets." "General agent - Concert Flutes"

Additional locations for specimens: Metropolitan Museum of Art

Additional sources: Christine M. Ayars; Robert Eliason: Early American Makers of Woodwind & Brass Musical Instruments; Laurence Libin--American Musical Instrument in the Metropolitan Museum of Art

FILE: BRTELING

NAME: Berteling, Theodore

BORN: Germany 1821

DIED: New York 1890

MADE: WWI

FL: Boston, MA 1848-58; New York City 1859-18

DATA: Arrived in Boston in 1848 and began working with E. G. Wright in 1849, then with Graves and Co. from 1851-53 and J. Lathrop Allen in 1854. He opened his own Boston shop in 1855. He moved to New York in 1858 and established a shop in 1859. The business was expanded and became T. Berteling and Co. in 1875. After Berteling's death in 1890 the business was continued by his widow (Sofia) until her death in 1905, when it was purchased by Carl Fischer. The name was discontinued by Fischer in the 1920s. The company made flutes, piccolos, clarinets, oboes, musettes and flageolets. Both simple and Boehm system instruments were produced in Berteling's shops to order and in a variety of materials. They did not import. His patent of 1868 was the first American patent specifically for Boehm flute improvements. The trade name "American Excelsior" was used in the 1880s.

MARK: BERTELING/NEW YORK (on metal plate); T. BERTELING & CO./NEW YORK (stamp)

ADDR: Boston: 1850 115 Court St. (with E. G. Wright); 1851-53 18 Harvard Pl. (with Graves & Co.); 1854 17 Harvard Pl. (with J. L. Allen); 1855 6 Charlestown; 1856 12 Tremont; 1857 43 Kingston. New York: 1859 219 Centre; 1862-63 189 Grand; 1864-66 167 Bowery; 1867-74 98 Bowery; 1875-1905 177 Bowery (as T. Berteling & Co.); 1905-20 48-52 Cooper Square (with Carl Fischer).

PAT: 1868 United States #76,389: flute adjustment screws. 1882 United States #264,611: improvements to simple-system flutes.

EXH: Boston 1850 (4 clarinets); Boston 1856 (4 flutes, 2 clarinets, 2 piccolos).

LOC: Dayton Miller Collection, Library of Congress, Washington, DC; Henry Ford Museum, Dearborn, MI.

BKS: Ayars, 1937; R. E. Eliason Personal Files; Berdahl, 1986; Groce, 1982.

ITS: Fl, ob, picc, cl

CITY New York City

STATE New York

1. Name of Maker Bettoney, Harry (Cundy-Bettoney Co.)
2. Full name(s) as given at birth Harry Bettoney
3. Place of birth England Day/Month/Year / /1867
Place of death Boston Day/Month/Year 18 / 11/1953
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
BOSTON:

	<u>instr.import. publ.</u>	<u>1897</u>	<u>(with W. H. Cundy)</u>
<u>48 Hanover St</u>	<u>woodwind mfg.</u>	<u>1901-1904</u>	<u>(Bettoney-Wurlitzer until Wurlitzer death, 1911)</u>
<u>30 Hanover St.</u>	<u>" "</u>	<u>1905-1908</u>	
<u>93 Court St.</u>	<u>" "</u>	<u>1909-1916</u>	
<u>102-106 Chestnut Avenue</u>	<u>instr. mfrs.</u>	<u>1916-1960s</u>	<u>(Cundy-Bettoney)</u>
5. Name of Master under who apprenticed
6. Name(s) of partners in business Purchased controlling interest from Edward H. Wurlitzer in 1901 and operated as Bettoney-Wurlitzer until Wurlitzer's death in 1911; Bought out W.H. Cundy firm in 1907, becoming Cundy-Bettoney Co.; bought out Boston Musical Instrument Company in 1919.
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Went out of business in 1960s when Carl Fischer purchased the publishing portion of the firm.
9. Remarks Trademarks given in Berdahl, p. 324
10. Location of specimen(s) See Langwill, 1980
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985). Vol. II, p. 305, ff.

The following trademarks are from Berdahl's dissertation:

Figure 55: Cundy-Bettoney Co. Trademarks, 1901-1953

1901-1911

1920s

H. BETTONEY
H. BOSTON
ED. H. WURLITZER
415

TRADE
BOSTON
WONDER
MARK

FILE: BETTONEY

NAME: Bettoney, Harry

BORN: Oadby, Leicestershire, England 29 August 1867

DIED: Boston, MA 18 November 1953 (bur. Dedham MA)

MADE: WWI

FL: Boston 1901-53 Succeeded (1953) by son-in-law Arthur E. Hastedt . Cundy-Bettoney acquired by Carl Fischer, Inc. in 1960, but exists to date as a
DATA: Moved to the United States in 1893 as a professional holding co clarinet player. Began work for W. H. Cundy in 1897. Established himself as an instrument maker by purchasing the woodwind shop of Edward H. Wurlitzer in 1901. They made wood flutes under the name of "BETTONEY-WURLITZER" until Wurlitzer died in 1911. Between 1911 and 1916 the flute was labeled "BETTONEY-BOEHM". In 1907 he purchased the W. H. Cundy Co. and E. C. Ramsdell Music Publishers, forming Cundy-Bettoney. In 1912 he began to make clarinets instead of importing them. A silver flute, "THE BETTONEY FLUTE" was introduced in 1916. In 1920 he produced "Bettonite", a form of ebonite, for flutes and clarinets. Also in that year was introduced the "COLUMBIA" a budget model flute. In January of 1922 Bettoney was the first Boston maker to produce an alto flute. At this time the wooden flutes were labeled "H. BETTONEY/BOSTON". He re-introduced the metal clarinet in the United States in 1925 (the SILVA-BET). From 1925 to 1936 the company made almost all their clarinets of metal.

MARK: Refer to Cundy-Bettoney

X LOC: Curtis W. Janssen Musical Instrument Collection, (Fiske) (CAC) Museum, Claremont, CA. Common in most collections.

ADDR: 1901 48 Hanover St.; 1905 30 Hanover St.; 1909-16 93 Court St.; 1916 102-106 Chestnut Avenue. (Jamaica Plains)

PAT: 1916 United States #1,200,578: clarinet key mechanism.
1929 United States #1,705,634: metal clarinet with improvements.

BKS: Ayars, 1937; Berdahl, 1986. Mrs. Arthur Hastedt

ITS: Clarinet

NAME: EMIL KARL BLESSING, SR.

BORN: Oppelsheim in Württemberg 24 April 1880

DIED: Elkhart, IN 24 September 1954.

FL: (1896-1906: Elkhart, IN w. Buescher and Chicago, IL w. Holton); Elkhart, IN 190754; firm to date

MADE: BI

DATA: He was known for his mechanical genius and his honesty in business. Reportedly he was the first designer of valves for F. A. Buescher, and over the years Blessing valves have been supplied as sub-assemblies to many makers producing their own brands of brasswinds. The first instruments of V. Bach were essentially of Blessing manufacture, for example (a fact concealed by gentleman's agreement of the two men.)

Although the Blessing name was a familiar one within the industry--especially among dealers and educators handling the popular student line of cornets, baritone horns, and trombones, the purchasing public knew the line best under the tradename of ARTIST, SUPER ARTIST, and SCHOLASTIC. These were produced on long-standing contract with SEARS ROEBUCK CO., which competed aggressively with the small numbers of local music dealers also carrying Blessing-made instruments.

After the senior Blessing's death, the firm, its facilities, and staff of 130 were taken over by RICHARDS MUSIC CORP. (1961), but in 1965 E. Karl BLESSING, Jr. and business associates repurchased the company, with major distribution rights assigned to the firm of TARG & DINNER, INC.

MARK: (on higher grade instruments) Blessing / Elkhart, Ind.; (on student lines) ARTIST, SCHOLASTIC

ADDR: (1906/7) 1910-22: Emil K. Blessing 314 Middlebury; 1922-40: 316 Middlebury (note name changes above); 1940 ff.: 301 W. Beardsley

INV: A durable student line of quality manufacture and modest, competitive price

Pats: none of industrial importance

Writs:

Cats: Issued regularly

LOC: Commonly seen in stores and in use

BIBL: Music Trades Feb. '65; Obit. in Elkhart Truth, 25 Sept. '54

1926 EMIL K. BLESSING CO.
1936 E. K. BLESSING BAND INSTRUMENT CO.
1961, INC. Div. RMC. WENT CC
1965 returned to family INC.
son of Frederick W. BLESSING
bur. Elkhart, IN Rice Cemetery.

CITY New York CitySTATE New York

1. Name of Maker Bonnet, C.
2. Full name(s) as given at birth Carl Bonnet (alternately listed in NYC directories as Charles)
3. Place of birth _____ Day/Month/Year / /
Place of death _____ Day/Month/Year / /
Place of burial _____
4. Street addresses of shops, factories, or places of merchandising and dates

<u>h. 256 E. 10th</u>	<u>musician</u>	<u>1884</u>	<u>[Charles]</u>
<u>h. 1639 First Ave.</u>	<u>"</u>	<u>1886</u>	<u>"</u>
<u>356 East 88th</u>	<u>"</u>	<u>1887</u>	<u>"</u>
<u>h. 1623 First Ave.</u>	<u>"</u>	<u>1888</u>	<u>[Carl]</u>
<u>h. 286 E. 10th</u>	<u>"</u>	<u>1890</u>	<u>[Chas.]</u>
<u>321 E. 9th</u>	<u>mus instr</u>	<u>1891-93</u>	<u>"</u>
<u>1684 Ave. A</u>	<u>" "</u>	<u>1894</u>	<u>"</u>
<u>216 E. 89th</u>	<u>" "</u>	<u>1895-98</u>	<u>"</u>
<u>h. 172 Seventh (or 1720 Second)</u>	<u>musician</u>	<u>1900 (1901-02)</u>	<u>[Charles]</u>
<u>h. 1054 Park Ave.</u>	<u>"</u>	<u>1903</u>	<u>[Carl]</u>
<u>1054 Park Ave.</u>	<u>mus instr</u>	<u>1904</u>	<u>"</u>
<u>h. 348 E. 86th</u>	<u>musician</u>	<u>1907</u>	<u>"</u>
<u>h. 163 E 85th</u>	<u>"</u>	<u>1908-10</u>	<u>[Chas.]</u>
<u>118 E. 90th</u>	<u>repairer</u>	<u>1912</u>	<u>[Carl]</u>
<u>1535 3rd Ave.</u>	<u>mus instr</u>	<u>1913-18</u>	<u>"</u>
<u>not listed</u>		<u>1920</u>	
5. Name of Master under who apprenticed _____
6. Name(s) of partners in business Address and career parallel much of Wm. Meinl's. (association?)
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers _____
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.) _____
9. Remarks A postcard to Dayton Miller, 1913, states that he manufactures woodwind instruments and clarinet mouthpieces.
10. Location of specimen(s) DCL Dayton Miller Collection: piccolo of cocuswood with silver keys and fittings. Some flutes apparently in private collections.
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985). Vol. II, p. 326 ff.

Trademark from Berdahl dissertation:



FILE: BOSTMFY

NAME: Boston Musical Instrument Manufactory

MADE: BI

FL: Boston 1869-1919 (or -22)

DATA: Samuel Graves & Co. and E. G. Wright & Co. joined in 1869 to form Boston Musical Instrument Manufactory. Samuel Graves became disabled and left the firm in 1870. E. G. Wright also left the new company in 1870 and worked for Hall & Quinby until his death in 1871. The leading craftsmen were Henry Esbach, Louis Hartman, George and William Graves. In 1874 the principals in the firm were Henry Esbach, Louis F. Hartman, and W. G. Reed. The company specialized in high quality, valved brasswinds, and was especially known for its "Boston Three Star Trumpet". The name was changed to Boston Musical Instrument Company ca. 1903. It was bought by Cundy-Bettoney in 1914. Production averaged 700 horns annually.

MARK: BOSTON MUSICAL INSTRUMENT MANUFACTORY; BOSTON MUSICAL INSTRUMENT COMPANY.

ADDR: 1869-71 Sudbury St.; 1900-51 Chardon St. (after 1914 as Cundy-Bettoney)

EXH: Boston 1869

LOC: Henry Ford Museum, Dearborn, MI. Curtis W. Janssen Collection of Musical Instruments, Fiske Museum, Claremont, CA.

BKS: Eliason, Graves, 1975; Eliason, EABM, 1979; Ayars, 1937; Hazen, 1987.

ITS: Valve bugle, cornet, trumpet, valve trombone, helicon
all brasswinds incl. fine French horns

MIG
CAC
Commor

NAME: BREHM & MELVIN

MADE: WI prob. dealers only

FL: Los Angeles, CA c1920-c-55

DATA: A long-standing music company that sold both clarinets and trumpets/trombones bearing the name BREHM & MELVIN. It is possible these were custom-made by one of several known or independent shops active in Los Angeles during the Depression Era; see OLDS, WILLIAMS, MOENNIG, BAXTER

MARK: BREHM & MELVIN / LOS ANGELES / (Ser. No.)

ADDR: in 1947-51: 426 S. Broadway

LOC: CAC - Clarinet, Boehm-system; Trumpet, three pistons, in private coll.
wrong!

NAME: Edmund BROPHY
James M. BROPHY
John J. BROPHY

BROPHY BROTHERS

Born:

Died:

MADE: WI Primarily dealers and publishers

FL: Philadelphia, PA c1884-c1898

DATA: Edmund Brophy, an engraver, joined with James and John Brophy to form the publishing house and mail order merchandising store, BROPHY BROTHERS. They were the shortest-lived of the triumvirate of firms--Pepper, Coleman, and Brophy--that came into being almost at the same moment, offering extensive series of new music for amateur and professional bands. Brophy's catalogs included advertisements for instruments of the leading contemporary makers--Berteling and Zoebisch of NYC, Standard of Boston, Distin, Excelsior, and Coeuille of Philadelphia, etc. Some instruments carry Brophy marks in addition to those of the principal manufacturers.

DATA:

DATA:

ADDR: 1884: 132 S. 7th, music; 1894: 828 South, music publishers

CAT: Catalogue of Orchestra Music. Bandmaster's Handbook. Specimen Cornet Parts. BROPHY BROTHERS' POPULAR BAND PUBLICATIONS (1888) Unique copy PAPtm

CAT:
LOC: none in public collections

WI

CITY New York City

STATE New York

1. Name of Maker Brugo, Peter (not Brugato)

2. Full name(s) as given at birth Peter Brugo

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

457 Sixth Ave. Importer and dealer 1901-1902
in instrs. and music

5. Name of Master under who apprenticed

6. Name(s) of partners in business

7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks

10. Location of specimen(s)

11. Data source C.L. Young

Birth / Death Dates Revised August 1991

NAME: Charles BRUNO

C. BRUNO & SON

BORN: Saxony

c1800

DIED: Brooklyn, NY (?)

March, 1884

MADE: MI WI a dealer and importer only

FL: Macon, GA c1832-34; New York City, NY 1834-84

firm to date (Listed: Estab. 1834)

DATA: Bruno and the firm he established represent the longest enduring venture in American musical merchandising, with Martin Guitar Co. as the oldest in USA. Interestingly, C.F. Martin was Chas. Bruno's first partner when he first sold musical instruments in NYC (1838-39). Within a decade Chas. Zoabisch became the exclusive distributor of Martin's guitars (much to Bruno's chagrin--he arranged for the counterfeiting of Martin guitars in Neukirchen and imported them for American sale).

Bruno passed through a series of partnerships: with the Cargill family (1850-53); with Hermann W. Weissenborn (1854-57); Richard M. Morris (1860-63)--but there are no instruments known with the stencil marking of any of these partnerships. Charles BRUNO, Jr. (b. 1839) joined the firm in 1868, and thenceforth the name C. BRUNO & SON stood as one of the most pervasive of American musical tradenames. The business was incorporated sometime after 1900 (before 1920), by which time the firm trade name had been replaced on instruments by new, proprietary names: Lafayette, Pourcelle, Vocotone, Perfackton were the most prolific import labels. And since WW II C. BRUNO & SON, INC. has been the North American agent for BESSON, Ltd.

MARK: C. BRUNO & SON / NEW YORK; LAFAYETTE / PARIS; HENRY POURCELLE / PARIS; VO CO-TONE; ZOBO

ADDR: Among many, many changes of address, the following were some of the longer lasting locations (N.B. These addresses never appear on instruments themselves): 1868-81 4 Courtlandt; 1883 ff.: 54 Maiden Ln.; 1900: 356 Broadway, etc. Since the 1950's corporate headquarters has been in San Antonio, TX (1000 Broadway)

N. B. There was a firm of similar name c1900 called C. BRUNO'S SONS that had no apparent relationship to C. Bruno & Son.

BIBL: N. Groce, Musical Instrument Making in New York City (Diss. PhD Univ. of Michigan, 1982); L. Libin A. Musical Instruments in the Metropolitan Museum of Art (New York, 1985)

WI

CITY New York City

STATE New York

1. Name of Maker Bruno, Charles (& Son)

2. Full name(s) as given at birth Charles Bruno

3. Place of birth prob. Saxony; pos. Neukirch Day/Month/Year / /
Place of death New York City Day/Month/Year / /1884
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>212 Fulton</u>	<u>1837-39</u>	
<u>92 E. 15th Street</u>	<u>1849</u>	
<u>62 Liberty</u>	<u>1850</u>	
<u>47 Maiden Lane</u>	<u>1851-53</u>	
<u>2 Maiden Lane</u>	<u>1854-63</u>	
<u>203 Broadway</u>	<u>1864-5</u>	
<u>581 Broadway</u>	<u>1866-7</u>	
<u>4 Courtland</u>	<u>1868-81</u>	
<u>10 Courtland</u>	<u>1882</u>	
<u>54 Maiden Lane and 29 Liberty</u>	<u>1863-90+</u>	
<u>356 Broadway</u>	<u>1900</u>	<u>[listed in catalog]</u>
<u>356 Broadway</u>	<u>1901-02</u>	<u>[Young]</u>
<u>351-353 Fourth Avenue</u>	<u>1926-27</u>	<u>[catalog]</u>
<u>351-353 Fourth Avenue</u>	<u>1930</u>	<u>[letter address]</u>
<u>460 W. 34 St.</u>	<u>1941</u>	<u>[letter. Nov.]</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business Christian F. Martin, May. 1838 - 1839; Cargill, 1850-53; Herman W. Weissenborn, 1854-57; Richard M. Morris, 1860-63; Charles Jr., 1868-90+

Still operating (1989) as C. Bruno and Son, San Antonio TX (since 1950's)

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers son - Charles Bruno, Jr., 1838-39

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
son - Charles, Jr.

9. Remarks C. Bruno & Son Catalogue, 1900, lists C. Bruno, Jr., sole proprietor. Ditto 1889-90 catalogue. Both indicate on title page: "Importers & Wholesale Dealers in Musical Instruments, Strings, etc." Young lists Bruno under dealer, manufacturerrr. & importer. Catalog=1 92 - 1926-27 lists "Musical Merchandise & Victor Talking Machines - exclusively wholsale" - address 351-353 4th Ave.

10. Location of specimen(s) Common in most collections

11. Data source Nancy Groce; L. Libin; Charles L. Young

esp.

BRYANT-NEWELL CO. (LTD.)
WILLARD BRYANT MUSIC HOUSE

NAME: Willard G BRYANT

BORN: not located

DIED: Detroit, MI (?) c1930 FF.

MADE: WI, esp. BI; also SI and bows

FL: Detroit, MI 1895-190

DATA: Bryant probably was only a dealer in musical instruments until c1903, when he formed a manufacturing partnership with L. Thomas NEWELL. The later had just left a joint manufacturing venture in Plymouth, MI with Frank MILLARD and remained with Bryant for almost twenty years. Before 1910 there was extensive advertisement of clarinets, as well as Rex Perfection cornets and trombones. After 1910 the making of violin bows seems to gain priority.

In 1907 the top model cornet carried a mechanism causing cornet valve slides (first and third) to extend or draw automatically when a tuning slide was moved between B-Flat and A positions. The mechanism duplicates the features of the LYON & HEALY DUPLEX Cornet (patent sought in 1906), and the two firms may have shared a common brasswind manufacturer. A George B. Newell was secretary of the company. A limited corporation was formed in 1910, with Bryant as president and Newell as Superintendent of manufacturing.

From 1920 to -30 the company was called WILLARD BRYANT MUSIC HOUSE with Newell no longer participating.

MARK: REX / BRYANT-NEWELL CO. / DETROIT / MICH.; X X X / WILLARD BRYANT / DETROIT / MICH. Cornet, Baritone horn

ADDR: 1895: Band instruments 29 Monroe; in 1901: 36 Gratiot; 1902 ff.: 228 Woodward; in 1903 through 1920: BRYANT-NEWELL CO. (declared Ltd in 1910), 218 Woodward with factory 14 & 16 Macomb St. (other addresses noted-- 1912-14: 59-61 Forte; 1915: 218 Woodward; 139 Beaubien)

INV: Bow hairing technique for unskilled craftsmen; possibly a modification of key change attachment affecting valve slides of cornets

PAT: US Pat. No. 965,072 (19 July 1910) Modified violin bow frog simplifying rehairing

Cats:

Writs:

LOC: SDV-1947 Mellophone (called Altophone in Bryant-Newell advs.)

Bibl.

NAME: Ferdinand August "Gus" BUESCHER

BORN: Elk Township, Noble County, OH 26 April 1861 son of J. H. August BUESCHER

DIED: Elkhart, IN 29 November 1937 bur. Elkhart, IN (?)

MADE: BI, WWI esp. saxophones

DATA: He began work in 1876 as part of the original work-force of CONN'S BAND INSTRUMENT MANUFACTORY that also was the locus of CONN & DUPONT. Tradition says that the first American saxophones were fabricated by BUESCHER for Conn. After forming a separate manufacturing company in the fall of 1894, he specialized in saxophones and brasswinds, and particularly his C-Melody and Tenor and Baritone saxophones were the most popular in USA in the early years of jazz and dance music.

Valve sections made by Buescher were of a very high worth, and it became common to have a set of these added (in the factory) to the bell of a player's favorite cornet; many such instruments, with appropriate inscription attesting to the remaking, exist in collections. Under the tradename "True-Tone" the Buescher brasswinds and mouthpiece competed effectively with Conn, and the rivalry of the two men was a well-known scandal within the industry. However, the companies did share parts and designs. For instance, the Buescher "Epoch" cornet, introduced c1900 used the by-pass free-flow valve design made famous on the Conn "Conqueror" cornets of the period, and Buescher's valves were identical to those of Conn's patent filed in 1902. Tradition also assigns to Conn ownership of the only mandrels for saxophone bodies in USA of that era, and the Conn patent number 219,954. Despite the credit given William S. HAYNES' son, George W. HAYNES for invention (patented 1898) of drawn tone-holes for flutes and other woodwinds with metal bodies, Buescher claimed to have invented the technique independently for making saxophone bodies. Buescher also contributed to design of American soprano through tenor sarrasaphones and indirectly to the invention of the Rothophones by F. ROTH (Milan).

Buescher served as president of his firm 1895-1920 (replaced by E. Beers); 1922-28: general mngr. From 1931 to -37 he was president of ART MUSICAL INSTRUMENTS, INC. (subsequently acquired by H. PEDLER).

MARK: THE / BUESCHER / ELKHART / -IND.- (c1900); BUESCHER / PAT. OCT. 29 .07 / ELKHART, IND.

INV: The earliest American saxophones; drawn tone-holes for sax bodies. The Buescher Co. later introduced off-set middle valve for cornets, an air-cushion valve mechanism, snap-on saxophone pads and (after WW II) pioneered in the development of seamless tube leadpipes for cornets / trumpets.

PATS: US Pat. No. 670 365 19 March 1901) Cornet valves of unequal length; US Pat. No. 869 619 (29 October 1907) cornet valves; 1,601,555 (28 September 1926) Brasswind valves with compressed ports for shorter stroke

BUESCHER MANUFACTURING CO. 1895-1904: 111 Pacific
BUESCHER BAND INSTRUMENT CO. : 1905: W. Beardsley Ave. cor Ward; 1906: 211 E. Jackson (to 1910-29: 225 E. Jackson; 1930 ff. 225-241 E. Jackson; In 1963 the firm was purchased by H. & A. Selmer, which retains and uses the Buescher name to date. '09)

LOC: DCS-1985.0017.09 and -1985.0017.10 Early patented cornets (1900-10)

BIBL: Music Trades Feb. 63 (Historical sketch at time of Selmer acquisition of Buescher)

BUGLECRAFT
REXCRAFT

NAME: BUGLECRAFT, INC.

MADE: BI, WI esp. Military bugles

FL: New York, NY 1919 Long Island City, NY to date

DATA: Recent advertisements read: Since 1919, bugles, whistles, fifes, & snare drum shells.... Jay M. Berman, president. This firm, probably a dealer only or a manufacturer from purchased parts, specializes in supplies to military organizations, bands, and street music corps. It has been a major importer/dealer in bugles marked U.S. REGULATION (in G-pull to F) and REXCRAFT bugles, which includes the standard "Boy Scout" bugle with official seal.

MARK: REX; DRUM MAJOR; REXCRAFT; U.S. REGULATION

ADDR: in 1962 - date : 411 - 38 39th St. Long Island City, NY

H. & A. SELMER, INC.

NAME: George M. BUNDY

BORN:

DIED: Elkhart, IN 5 April 1951

MADE: WWI

FL: Elkhart, IN 1927-51 (in New York City, 1909 ff. as retail manager H & A. Selmer Co.)

DATA: George BUNDY worked closely with the Selmer brothers through the close of WW I, and in 1918 (upon Alexandre's return to Paris) Bundy purchased distribution rights in USA. In 1927 the company was transferred to Elkhart, IN (under encouragement of Carl D. GREENLEAF) under the name H & A SELMER, INC. The firm became a major manufacture of artist-quality clarinets and oboes while still importing the French-made counterparts. An ad in *Musical Courier* (28 June 1928) made this claim: "...to clear up certain misapprehensions that have arisen since the removal of the American executive offices from New York to Elkhart. The genuine Selmer instruments are entirely French-made, and are so stamped. They are the product of the Selmer factory at Paris throughout....The only instruments made in the Selmer American plant are the silver Boehm flutes and piccolos."

Although it was claimed that the craftsmen in Elkhart were trained at the Paris plant, a number of new craftsmen contributed greatly to the creation of the Selmer American flutes. Philip MARCIL served as foreman of the flute/piccolo department 1928 ff. ; Kurt GEMEINHARDT came in 1928 also and with Marcil created the Selmer designs. Later, his step-son George MOUNT was a machine engineer for the firm. These were sold under tradenames: SELMER, MARCIL, and the student lines of MANHATTAN and BUNDY.

As an honor to the memory of Geo. BUNDY, the Selmer Corp. named a new company, formed in 1958 to make student-line instruments exclusively, The BUNDY BAND INSTRUMENT CORPORATION. In 1965 it became a division of the parent company and remains the most successful and innovative maker of its type in USA, particularly with the introduction of the plastic material, RESONITE, in the 1950's.

From 1928 to 1942 Bundy was president of H & A. Selmer, Inc.

BIBL: C. Bryant, on "Selmer", in GDMI

NAME: Aaron BURDWISE, aka Burdweis

MADE: WI

FL: Baltimore, MD 1911-1930

BORN: Russia, ca. 1864 Son of Jashaun & ? Burdwise

DIED: Baltimore, MD, 8 January 1930 Bur. Oheb Shalom Cemetery, Baltimore

DATA: Primarily a dealer in musical instruments with a modest manufacturing capability. His patented inventions all relate to string instruments, and the saxophone engraved with his name also bears the stamp of a patent held by Wm.S. Haynes Co. (US Pat. No. 1,119,954) probably was purchased from that firm for finishing and engraving in the Burdwise factory.

I NV: Picks and string fastening device for string instruments

PATENTS: US Pat. No. 1,094,984 (28 April 1914), fastener; No. 1,547,560 (28 July 1925), pick; No. 1,573,912 (23 February 1926), pick; No. 1,619,563 (1 March 1927), fastener, assigned to The Musical Manufacturers' Corporation, Baltimore MD

INSTS: C Melody saxophone

LOC: SDV C Melody saxophone

ADDR: 1914, 611 E. Baltimore (mus. insts.); 1916, 60 E. Baltimore; 1923, 13 N. Howard; 1927, 11 N. Howard

MARK: ARTIST. / A. BURDWISE / BALTIMORE, MD / U.S.A. ; also: Patented December 8, 1914

NAME: Frederick (W.) BUSCH

MADE: BWI

FL: New York City, NY 1869-1920

BORN: prob. Markneukirchen, Sax. ca. 1842

DIED: Hoboken, NJ 8 April 1920

DATA: Busch worked for fifty years from the same address in NYC, where he made instruments of a consistent high quality. In 1870 (only) he was partner with violin maker Aug. Her. Glaessel in Busch & Glaessel; in 1878 the first US address of Henry Distin was the same as that of Busch, and presumably Busch served as participating maker of Distin's first instruments in America; in 1880 Busch shared an address with the Dodworths; in 1885 they were still at this address, listed as "instrument makers," and instruments marked "Busch & Dodworth" are extant.

Busch advertised as "Manufacturer, Importer, and Dealer in Fine Brass, Gold, and Silver-Plated Band Instruments." with factory and salesroom at the same address. His advertised claim that "The Cornet used by the great JULES LEVEY at all his concerts is of my manufacture" reinforces the great possibility of Distin's earliest American instruments having been made in the Busch factory, for Levey had been Distin's artist-under-contract during the London years prior to 1877. Study of Busch and Distin instruments from ca. 1878-1885 add weight to this thesis.

MARK: BUSCH ; BUSCH (added faintly) & / DODWORTH / NEW YORK (1879); F. BUSCH / NEW YORK; also known BUSCH / / FISCHER

INV: Mouthpiece with a cavity in the backbore made possible by construction of the stem and the bowl as separate parts to be joined by a threaded connection

PATENTS: US Pat. No. 1,095,188 (5 May 1914) for mouthpiece

INSTS: All brasswinds, esp. cornets, generally with Périnet piston valves. Tuba in F with mechanical action rotary valves

LOC: CACfm Echo cornet with mouthpiece marked "Original Levey Model"
PAPfm, B-Flat Valve trombone (baritone trombone) with piston valves

ADDR: Established 1869; 1870-1921 (mus.insts.) Adv. as Factory and Salesroom, 255 Bowery; 1880 only, 47 Lafayette (address of Dodworth)

WWI

CITY New York City

STATE New York

1. Name of Maker Carolan, Michael
2. Full name(s) as given at birth Michael Carolan
3. Place of birth County Louth Day/Month/Year / /ca. 1810
Place of death New York City Day/Month/Year / /1894
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
h. No. 842 Greenwich Street ? - ?*
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks *Was reputed to be a god performer on the Union pipes (Irish bagpipes), who learned the art of pipe-making in his youth. The only person of this name listed in the NYC directories during this period was for many years a shoe and boot maker who worked at 871 Broadway. It is not proved that this was the same person as the pipe maker; however, both crafts did require a knowledge of leather working.
10. Location of specimen(s)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 224-5.

FILE: CALLENDR

NAME: Callender, William

BORN: ??? 1756

DIED: Boston 25(27) III / 1839 at 83 yrs.

ALT: Dealer and maker Ivory turner by trade

MADE: WWI

FL: Boston, MA 1796-1825 (or 1838 See below)

DATA: Began career as ivory turner in 1789. Made instruments from 1796 until 1825, then continued as a turner until 1838. He was probably the earliest wind instrument maker in Boston.

MARK: CALLENDER/MIDDLE STREET NO. 62/BOSTON

ADDR: 1796-1802 59 State St.; 1803-18 62 Middle St.; 1820-21 Millpond St.; 1822-23 Adams St.; 1825- Salem n. Prince

LOC: Lexington Historical Society, Lexington, MA MALhs

BKS: Ayars, 1937 A. Smith Lainhart, in New England Historic and Genealogical Register, 1986

ITS: Fife

Vol. CXL

Obituary in Columbia Centinel (sic!) 27/III/1839: "...a soldier of the revolution - he helped remove the wounded and the dead at the Battle of Bunker Hill."

FILE: JMCAMP

NAME: Camp, Jabez McCall

BORN: Litchfield, CT 26 June 1811

DIED: Medford, MA 14 June 1890; BURIED: Northfield, CT

MADE: WWI

FL: Litchfield, CT 1830-41 (Fluteville)

DATA: Worked for Asa Hopkins from 1830. Formed Partnership with Asa Hopkins in 1832. Succeeded Hopkins upon his retirement in 1837. Made instruments of same design as Hopkins. Sold principal share of business to Firth and Hall in 1839. Continued working until 1841 for Firth and Hall, then retired from instrument making and bought grist and saw mill which he operated into the 1860s. He moved to Medford, MA in 1872 and worked in the post office until 1884.

MARK: J. M. CAMP/LITCHFIELD CONN. (Instruments bore this stamp 1837-39)

ADDR: 1830-41 Litchfield, CT

LOC: Dayton Miller Collection, Washington, DC; Connecticut Historical Society, Hartford, CT; Henry Ford Museum, Dearborn, Michigan

ART: Eliason, Robert E., "Flute Makers of Early America", Woodwind World, Brass and Percussion, Vol. XV, Part IV, 1976.

BKS: The New Grove, 1980; Young, 1962.

ITS: Flute, clarinet

CARLIN & LENNOX
CARLIN PIANO CO.

NAME: Frank J. CARLIN (and William M. CARLIN)

Born: not located

Died: not located

MADE: WI , a dealer

FL: Indianapolis, IN 1893-c1930

DATA: Carlin began as a salesman for the then newly-reorganized Emil WULSCHNER & SON in Indianapolis in 1893, and a William Carlin worked as "traveling salesman" for the firm in this year, also. At the same time, too, Edwin L. LENNOX was active in the competitive firm of MILLS, LENNOX, & ZUMPFER, dealers in pianos and musical merchandise.

BY 1898 the three men were joined in the partnership of CARLIN & LENNOX that apparently continued an emphasis on piano sales. However, a small number of brasswinds (and presumably woodwinds, too) were purchased overseas and marketed under the firm's imprint. There is no evidence of local manufacture.

MARK: CARLIN & LENNOX / Superior / INDIANAPOLIS (and) MADE IN AUSTRIA

ADDR: in 1899: Carlin & Lennox, 634 E. 11th; in 1904: pianos and mus. mer. 5-6 E. Main; in 1910: 5-9 E. Market; in 1915: CARLIN MUSIC CO. (Frank J. and Wm. M. Carlin) 5-9 E. Market; 1925 ff no change

Inv:

Pats:

Writs:

LOC: no examples in public collections

Bibl:

FILE: CATLIN

NAME: Catlin, George

BORN: Weathersfield, CT 1778

DIED: Camden, NJ 1 May 1852

ALT: Important American maker

MADE: WWI

FL: Hartford, CT 1799-1815; Philadelphia, PA 1816-1850

DATA: First important American maker of woodwind instruments. Many early American woodwind makers were probably trained by Catlin, including Meacham, Miner, Bacon, and Hopkins. Formed partnerships with Allyn Bacon in 1812 and William Bliss in 1813-14. Relocated to Philadelphia in 1815 due to economic problems. While there, he first worked with Allyn Bacon, then moved to his own shop in 1818. He continued in Philadelphia until his death. Catlin produced a complete line of woodwinds, strings, and keyboard instruments in addition to scientific instruments. He was the developer of the first American bassoon-shaped bass clarinet. He was one of the earliest makers of American bassoons and, probably, oboes.

MARK: GEO. CATLIN/HARTFORD; INVENTED AND/MADE BY/GEORGE CATLIN/HARTFORD/CON.; PATENT/CATLIN & BACON/HARTFORD/CON.; CATLIN, BLISS & CO./HARTFORD/CON.; G. CATLIN/PHILAD./PATENT.

ADDR: Hartford: 1799-1807 Prison St.; 1807-1808 Main St.; Philadelphia: 1816 11 S. 4th St.; 1817 210 Mulberry & 11 S. 4th; 1818 Walnut Bet. 4th & 5th; 1819-22 5th & Walnut; 1823-24 6 Randall's Ct.; 1825 153 Walnut; 1833-36 20 Library; 1837-43 49 Prune; 1844-48 117 N. 5th; 1849 172 S. 3rd; 1851-52 227 Marshall.

PAT: No evidence of either U.S. or English patents despite instrument stamps.

EXH: Philadelphia 1824 (2 flutes and bassoon), 1826, 1827, 1838, 1840, 1846 (flutes), 1845, 1847 ("trimmings of musical instruments").

LOC: Henry Ford Museum, Dearborn, MI; Connecticut Historical Society, Hartford, CT; Dayton Miller Collection, Library of Congress, Washington, DC. Flute in C, 4-k4y DCL-1182; Bassoon (Hartford) 6-key DCS-

ART: Robert E. Eliason, ^(Philadelphia) "George Catlin, Hartford Musical Instrument Maker", The Journal of the American Musical Instrument Society, Vols. VIII & IX. 1981-0530. 01

BKS: Robert E. Eliason Personal Files

ITS: Bassoon, flute, bass clarinet.

CITY New York City

STATE New York

1. Name of Maker Červený, Franz V. BROTHERS
JAROSLAV
STANISLAV
2. Full name(s) as given at birth Červený, Wenzel Franz (Václav Frantisek)
3. Place of birth Dubec, Bohemia Day/Month/Year 27/ 9 /1819
 Place of death Königggrätz, Bohemia Day/Month/Year 19/ 1 /1896
 Place of burial Prague
4. Street addresses of shops, factories, or places of merchandising and dates

<u>16 John</u>	<u>mfg. brass insts</u>	<u>1850-51</u>
<u>r. 161 Bowery</u>	<u>mus instrs</u>	<u>1852</u>
<u>161 Chrystie</u>	<u>" "</u>	<u>1853-57</u>

(Listed alone in 1850, but as F.V. CERVENY BROTHERS in 1851, according to Groce)
5. Name of Master under who apprenticed Bauer, Prague
6. Name(s) of partners in business In 1876 his sons Jaroslav and Stanislav became his partners
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Factory closed in 1945 and the company was taken over by the state instrument manufacturing organization Amatia of Kraslice, which exports Cervený instruments through Artia of Prague.
9. Remarks Cervený introduced a new technique of drawing tubes into conical shape and perfected all types of mechanisms. He invented a "cornon" to substitute for French horn in military bands, as well as other brass instruments. He won first prizes in many exhibitions, including New York (1853), Philadelphia (1876), and Chicago (1893). Grace states that Cervený sent a relative to establish the NY branch. His instruments took first prizes in all exhibitions in Europe and America: since 1876 the firm has been V.F.C & Söhne (BAKER'S, 3rd edition).
10. Location of specimen(s) See Langwill, 1980
11. Data source BAKER'S BIOGRAPHICAL DICTIONARY, 3rd ed., 1919 & 7th ed., 1984, p. 438; THE NEW GROVE DICTION-ARY OF MUSICAL INSTRUMENTS p. 324-5; Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 226.

cornophone

CERVENY, FRANCIS V.

Directories

NEW YORK (F. V. Cerveny Bros.)	1851	Mus. Instrs.	16 John
	1852	Mus. Instrs.	161 Bowery
	1853-54	Mus. Instructor, Instrs.	161 Chrystie
	1855	Mus. Instr. Mkr.	161 Chrystie
	1856-57	Mus. Instrs.	161 Chrystie

NAME: W(illiam) Paris CHAMBERS

MADE: BWI

FL: Harrisburg, PA, 1879-1887, and Baltimore, MD, 1887-ca. 1895 as bandmaster; New York City, NY, ca. 1895-1905 as manager for C. G. Conn in 1903-04 but otherwise as importer and manufacturer of musical instruments; subsequently on tour as cornetist and bandmaster until retiring

BORN: Newport, MA 1 November 1854

DIED: Newville, PA 13 November 1913 Bur. Newville Cemetery

DATA: Chambers was an admired cornet soloist and composer of many works for band. Instruments bearing his name were certainly made for him and appropriately engraved.

MARK: W. PARIS CHAMBERS / NEW YORK

INV: Chambers Model mouthpiece

PATENTS:

INSTS: Cornet with Périnet piston valves

LOC: PAPtm

ADDR: New York, in 1902 34 E. 14th (importer); 1903-04 (Com. Dir. under Manufacturers) , 34 E. 14th (address shared with C. G. Conn Co.)

NAME: Evaldo CHIASSARINI

BORN: in Italy

DIED: Viterbo, Italia (?) after 1970

FL: New York City, NY 1920-72

MADE: WWI an importer / manufacturer

DATA: c1920 Chiassarini established an agency in NYC for certain French-made woodwinds. In time he became the president of F. LOREE of Paris and represented the firm to American customers. He distributed instruments made by THIBOUVILLE-CABART and imported by Chiassarini c1950ff.; also was president of that firm by 1962. He became Gen. Mgr. of PENZEL-MUELLER when it was purchased c1956 by Raymond Dubois and integrated his former business and lines of importation with those of the older firm. He was active until almost the time of his death, developing numerous lines of manufacture / importation from different brass and woodwind manufacturers in Europe. He was responsible for the introduction of Paul GERARD oboes and English horns, and Madame CHANU pads and accessories.; also ANBORG Italian insts.

ADDR: 1920-c65: 1595 Broadway; c1956-70: Corporate offices 31-11 33rd St. Long Island City, NY

MARKS: CABART (1930's ff.); ANBORG brasswinds (c1961 ff.); PAUL GERARD oboes / English horns

WWI (principally) WI

CITY New York City

STATE New York

1. Name of Maker Christman, C.G.

2. Full name(s) as given at birth (Charles G. Christman)

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>Bedford corner of Burton</u>	<u>mus instr mkr</u>	<u>1823</u>
<u>64 & 80 Crosby</u>	<u>" " "</u>	<u>1824-25</u>
<u>Bedford n. Commerce</u>	<u>" " "</u>	<u>1826</u>
<u>79 Bedford</u>	<u>" " "</u>	<u>1827-28</u>
<u>398 Pearl</u>	<u>" " "</u>	<u>1829-36</u>
<u>404 Pearl</u>	<u>" " "</u>	<u>1837-42</u>
<u>404 Pearl</u>	<u>importer/mus instrs</u>	<u>1843-51</u>
<u>605 Broadway & 404 Pearl</u>	<u>mus instrs</u>	<u>1852</u>
<u>404 Pearl</u>	<u>" "</u>	<u>1853-54</u>
<u>391 Pearl</u>	<u>" "</u>	<u>1855-56</u>
<u>391 Pearl</u>	<u>music</u>	<u>1857-58</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business In 1844, Christman shared his 404 Pearl Street address with James Clearman, but the relationship of these artisans is not known.

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

NEW ORLEANS: C. G. CHRISTMAN & SON, 37 CANAL ST. ca. 1952

9. Remarks Christman specialised in manufacture of wind instruments. He received a silver medal for a 10-key flute in the 1st Massachusetts Charitable Mechanic Association Exhibit in 1837. He also exhibited instruments in many of the American Institute fairs, receiving in 1835 a silver medal for the best specimens of flutes, clarinets, trumpets, and a post horn; in 1844, a silver medal for a double bass; in 1845 a silver medal for his flutes, clarinets, and guitars; in 1846 a diploma for his 16-key flute, a guitar, and a key bugle; in 1851 he served as a judge; and in 1853 he received a silver medal for his clarinets, flutes, a cornet, and a royal Kent bugle.

US Pat. No. 6,968 (25 Dec. 1849) for WWI key layout, the first such patent awarded a US maker.

10. Location of specimen(s) HFM: Bassoon; DLC: three flutes; MMB: Trombone; UMA: clarinet; JWC: flute; also see Langwill, 1980.

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 230-1; Lloyd Farrar files

MARK:

Charles G. Christman

Musical Instrument Maker
Music Publisher

Vital Statistics

born in Danzig, Prussia October 20, 1799

arrived in this country at least by 1822. Ship passenger lists 1815-1825 do not show him

died in Brooklyn, NY October 29, 1884 [death certificate]

B. Christman active in Danzig 1811, 1812 possible father [Langwill]

Benjamin F. Christman active in Danzig 1839-70 possible brother [Heyde]

Benjamin F. Christman (1827-??), son, active in New Orleans 1852-57

Married c. 1825

Children

Benjamin b. 1827

Adeline b. 1830

Married second time c. 1847 Catherine

Children

Emma b. 1848

Minnie b. 1853

Caroline b. 1855

Catherine b. 1857

Became a US citizen September 27, 1876 [naturalization record]

Died October 29, 1884

Death certificate: Charles G. Christman, age 85 years, 9 days, widower;

born in Germany, musical instrument maker, resident in US 50 years, in Brooklyn 30 years,
parents born in Germany.

Place of death 253 Pearl St., Brooklyn, NY Ward 4; two families in house, first floor

Physician attended deceased from October 14, 1884 until October 29, 1884

Death was on October 29 about 8:15 pm; cause I. Febris Renuitius complications with acute Cystitis; cause
II. Ischimia; time from attack till death: two wks; signed by Gendniry M.D. 195 Adams Street. (all
spellings suspect)

Obituary from Brooklyn Daily Eagle, October 30, 1884.

Died, Charles G. Christman, in Brooklyn, Oct. 29, 1884, in the 86th year of his age.

Relatives and friends of the family, also members of the German Union Lodge No. 54 F. and A. M. are
respectfully invited to attend funeral services at his late residence No. 253 Pearl St. on Sunday, November
2, 1884 at 1 p.m. Please omit sending flowers.

Census Records

- 1830 Not found
1840 Not found
1850 New York City Census, Ward 4 p82 - real estate \$3,000; also lists a son, Benjamin, age 23, trade: musical instruments
1855 New York State Census - Christman owned \$2,000 of real capital and \$17,500 (\$1,750?) worth of tools. He had in stock \$200 of brass, \$200 of silver, \$300 of wood and \$500 of ivory. His shop employed 4 men who were paid \$40 monthly and used hand tools to produce "musical instruments of all kinds" worth \$10,000 annually.

For comparison, in the same census Alfred G. Badger owned no real capital and \$500 worth of tools. He had in stock \$200 of wood and \$800 of silver. His shop employed 2 men and one boy who were paid \$65 monthly and produced flutes worth \$3,000 annually. [Groce]

- 1860 Brooklyn Census - musical instrument manufacturing, real estate \$4,000, personal estate \$1,000
1870 Brooklyn Census - musical instruments, real estate \$6,000
1880 Brooklyn Census - unemployed, wife Catherine blind, no real estate

Curiously, no deed records in Christman's name were found in Brooklyn or New York City to indicate that he owned property. What or where the real estate was that is valued at from \$3,000 to \$6,000 in the census records is not yet known.

Publishing

Preceptor?

In de Wild Raccoon Track, c. 1845, New York, C.G. Christman, 404 Pearl St.

Six Original Ethiopian Serenaders, Boston Minstrels (HFM)

The Raging Canal, 1844, New York, C.G. Christman [Dichter] (HFM)

Shelton's Quick Step, 1852, New York, C.G. Christman, 606 Broadway

New Orleans C.G. Christman & Son 37 Canal Street

Patent

US Patent 6,968 of December 25, 1849 for woodwind key layout.

"What I claim as my invention and improvement and desire to secure by Letters Patent is--

1. Removing the third and sixth holes from their ordinary place on the old flute to a point farther down, and sounding the notes produced by the said holes, by keys operated at the natural fingering place, thereby producing with ease a quality of tone, now unattainable, or attained only by great skill, and then with uncertainty.

This appears to be the same idea used by Abel Siccamo on his "diatonic" flute of 1842.

2. I claim producing the true sharp and flat keys by means of the double holes and operating keys, as described herein."

Christman drilled separate side by side holes of slightly different size and placement for the D sharp, G sharp, and B flat keys. Double keys were used with shanks and touch-pieces arranged so that one or both holes could be opened. By this means separate notes for D sharp and E flat, G sharp and A flat or A sharp and B flat could be produced.

City Directories

City Directories list Christman as a Musical Instrument Maker in New York 1823-1857; in Brooklyn 1858-1884; and a branch in New Orleans 1852-55, 1857.

New York

1823	Mus. Instr. Mkr.	Bedford c. of Burton
1824-25	Mus. Instr. Mkr.	64 & 80 Crosby
1826	Mus. Instr. Mkr.	Bedford n. Commerce
1827-28	Mus. Instr. Mkr.	79 Bedford
1829-36	Mus. Instr. Mkr.	398 Pearl
1837-42	Mus. Instr. Mkr.	404 Pearl
1843-45	Importer	404 Pearl
1846-51	Mus. Instrs.	404 Pearl
1852	Mus. Instrs.	605 (606?) Broadway & 404 Pearl
1853-54	Mus. Instrs.	404 Pearl (home in Brooklyn)
1855-57	Musical Instrs.	391 Pearl (home in Brooklyn)

American Advertising Directory of 1831

Christman is listed as "Manufacturer of Accordeons, Harmonicas, and Musical Wind Instruments." [Groce]

New Orleans City Directories

1852	B.F. Christman	Music Store	37 Canal
1853-55	B.F. Christman	Music Store	91 Canal
1857	Christman, C.G. & Son		37 Canal St.

Brooklyn City Directories

1856-57	Mus. Instrs	391 Pearl, NY; h 197 Pearl, Brooklyn
1858	Mus. Instrs	391 Pearl, NY; h 221 Pearl, Brooklyn
1859-64	Mus. Instr. Mkr.	221 Pearl
1865	Manuf.	229 Pearl
1866-71	Mus. Instr. Mkr.	221 Pearl
1874-85	Mus. Instr. Mkr.	253 Pearl

Exhibits

FI* 1828	2 flutes, 2 patent double flageolets, 1 harmonic pocket bugle (probably exhibited by G. Willig)
FI 1830	1 double flageolet (exhibited by G. Willig)
FI 1831	1 flute (exhibited by G. Willig)
AINY** 1835	flutes, clarinets, trumpets, post horns, silver medal
MCMA*** 1837	10-key flute, silver medal
MCMA 1841	2 flutes "better than Pfaff's; not as good as Davis"
AINY 1844	double bass, silver medal "for a fine model and beautiful workmanship"
AINY 1845	flutes, clarinets, guitars, silver medal
AINY 1846	5 flutes (1 with 16 keys), 2 guitars, 3 clarinets, 2 bugles; diploma for the 16 key flute
AINY 1850	diatonic flute, clarinet, oboe, fine brass instrs. silver medal, diploma
AINY 1851	served as judge
AINY 1853	diatonic and Boehm flutes, royal Kent bugle, cornet, clarinets, silver medal
NY Crystal Palace 1853	flutes, clarionets, trumpets, saxe-horns, bugles, tuba

* Franklin Institute of Philadelphia

** American Institute of the City of New York

*** Massachusetts Charitable Mechanics Association

Christman instruments						
type	owner & cat. #	keys	material	trim	other details	inscription C.G. CHRISTMAN/
fife	Holmes		boxwood	brass		PEARL ST./NEW YORK
flute	Holmes	1 silver, slt sp	rosewood	ivory	unicorn	404/PEARL ST./NEW YORK
flute	Holmes	4 (missing)	rosewood	ivory	lined head, unicorn, patent	404/PEARL ST./NEW YORK/PATENT
flute	Library of Congress 60	4 G. silver, flt rnd	rosewood, ivory head	G. silver	lined ivory head	404/PEARL ST./NEW YORK
flute	Library of Congress 121	6 G. silver, slt sp	rosewood	ivory	lined head	398/PEARL ST./NEW YORK
flute	Library of Congress 927	4 brass, flt rnd	rosewood	ivory		404/PEARL ST./NEW YORK
flute F	Eliason	1 brass, flt rnd	boxwood	ivory	unicorn	404/PEARL ST./NEW YORK
flute	Eliason	8 G. silver, 6 slt sp, 2 plg	rosewood	silver	lined head	398/PEARL ST./NEW YORK
flute	Gabel	4 G. silver, slt sp (2 missing)	rosewood	G. silver	lined head	404/PEARL ST./NEW YORK
flute F	Baird	1 G. silver, flt rnd	rosewood	G. silver		404/PEARL ST./NEW YORK
flute	Cook	4 G. silver, flt rnd	cocus	ivory	lined head	404/PEARL ST./NEW YORK/ for J. Gass St. Louis, Mo.
flute	Hamilton	4k				????
flute	Shrine 2735	4 silver, slt sp	boxwood	ivory	lined head, patent	404/PEARL ST./NEW YORK/PATENT
flute	Lynn, MA Hist. Soc. 899	4 silver, slt sp		ivory	lined head	398/PEARL ST./NEW YORK
flute	Essig 245	4 brass, flt sq	boxwood	ivory		404/PEARL ST./NEW YORK
flute	Eddy	8 G. silver, 6 slt sp, 2 plg	rosewood	G. silver	lined head, patent, g# key crosses joint	NEW YORK/PATENT
flute	Cooperstown	1 brass, flt rnd	boxwood	ivory		404/PEARL ST./NEW YORK
flute	LA Co. Mus. A.3976-42	4		ivory		NEW YORK
flute/flag- eolet F	Sturbridge 10.17.31	6 brass, flt rnd	boxwood	ivory	unicorn	404/PEARL ST./NEW YORK/PATENT
clarinet Bb	MET 1995.398.2	5 brass, flt rnd	boxwood	ivory	unicorn	404/PEARL ST./NEW YORK
clarinet A	Stearns 621	10 brass	boxwood	ivory		NEW YORK
bassoon	Henry Ford 81.88.1	5 brass, flt oct	maple	brass	"patent" on 1 key	NEW YORK
keyed	Jones	9 G. silver, cupped, in posts	copper	G. silver		MANUFACTURED /BY/...../ 404/PEARL ST./NEW YORK
bugle Eb						
trombone	Moravian Museum		brass	G. silver		NEW YORK

Unicorn Mark

As far as I can determine from Langwill, the unicorn mark appears on woodwind instruments by the following makers contemporary with Christman.

Christopher Gerock, London (1804-1837) *Whitaker & Co., London (1823) Shure clu. 2832.*
Herman Wrede, London (1810-1857; importer after 1837)
J & H Meacham, Albany NY (1813-1827)
John Henry Powell, London (1823-1827)
Gerock & Wolf, London (1831-1832)
Robert Wolf, London (1837-1846)
Wolf & Figg, London (1846-1853).

All Christman instruments bearing the unicorn stamp found so far are from 404 Pearl street (1837-1854). However, not all Christman instruments from this address have unicorns.

The only active London makers using the unicorn when Christman was at 404 Pearl were Robert Wolf and Wolf & Figg at 79 Cornhill, 45 Moorgate St. and 20 St. Martins le Grand.

A comparison of three Wolf and Wolf & Figg instruments shows no relationship to those of Christman

American Woodwind Makers Contemporary with Christman

George Catlin	Hartford; Philadelphia	1799-1852
J & H Meacham	Albany	1810-1832
William Whiteley	Utica, NY	1810-1854
Bacon & Hart	Philadelphia	1813-1833
Heinrich C. Eisenbrandt	Baltimore	1819-1849
Edward Riley	New York	1820-1851
Firth & Hall	New York	1821-1841
Charles G. Christman	New York	1823-1857
Benjamin Clemens	Philadelphia	1823-1854
Allen R. & Edward Jollie	New York	1823-1877
Samuel Graves	Winchester, NH	1824-1850
Hopkins/Camp	Litchfield, CT	1829-1841
Chabrier Peloubet	New York; Bloomfield, NJ	1829-1881
Walter Crosby	Boston	1830-1872
Bacon & Weygandt	Philadelphia	1833-1839
Firth, Hall & Pond	New York	1833-1847
William Rönnberg	New York	1834-1889
Theobald P. Monzani	New York	1835-1866
Edward Baack	New York	1837-1872
Alfred G. Badger	Buffalo; Newark; New York	1838-1892
Jacob Pfaff	Philadelphia	1839-1842
W. J. Davis	New York	1839-1843
T. J. Weygandt	Philadelphia	1839-1865
Hugh Cottier	New York; Brooklyn; Buffalo	1840-1860
John Pfaff	Baltimore; Philadelphia	1842-1888
James D. Larrabee	New York	1844-1849
William Hall & Son	New York	1847-1874

New York Woodwind Makers Contemporary with Christman

Edward Riley	29 Chatham	1820-1851
Firth & Hall	362, 358, 494 Pearl	1821-1831
	1 Franklin Sq.	1832-1841
Charles G. Christman	Bedford	1823, 1826-1828
	64 & 80 Crosby	1824-25
	398, 404, 391 Pearl	1829-1857
Allen R. & Edward Jollie	mostly Broadway, Fulton, Elm Sts. (changed addresses 17 times)	1823-1877
Chabrier Peloubet	150 Walker	1829-1831
	204 Hester	1832-1836
Firth, Hall & Pond	1 Franklin Sq.	1833-1847
William Rönnerberg	13 Thompson	1834-1838
	13 Sullivan	1839
	92 Fulton	1840-1844
	187, 150, 298 Broadway	1845, 1849, 1855-1859
	16 John	1846-1848
Theobald P. Monzani	73 Leonard	1835
	113 Elm	1836-1843
	32 E. 13th	1844
	284 W. 17th	1845-1847
	r. 217 1/2 Varick	1848
	181 Broadway (w. Badger)	1858-1859
Edward Baack	r. 28 Cherry	1837-1838
	55 Gold	1839-1844
	81 Fulton	1845-1849
	87 Fulton	1853-1872
W. J. Davis	367 Broadway	1839
	24 White	1841
Hugh Cottier	65 Mulberry	1840-1844
	209 Allen	1845-1848
James D. Larrabee	110 Fulton	1844-1849
William Hall & Son	239 Broadway	1847-1855
	16 White	1856-1858
Alfred G. Badger	181 Broadway	1848-1864

FILE: CHRISTEN

NAME: Christensen, Nils

DIED: Boston 4 January 1934

MADE: WWI

FL: Boston 1902-34

DATA: It is believed that Christensen worked first for Harry Bettoney, c. 1897. He was a repairman for Wm. S. Haynes 1900-12. Formed partnership with John Schwelm, Christensen & Schwelm Co., from 1913-15. Had his own firm, Christensen & Co., Inc. from 1916 until his death in 1934. Made flutes, piccolos, and oboes.

MARK: MADE BY/CHRISTENSEN & CO./BOSTON, MASS./USA

ADDR: 1913-15 16 Beach St.; 1916-18 16-18 Beach St.; 1920-23 61 Hanover; 1924-26 380 Boylston; 1927-29 252 Tremont; 1930 179 Tremont.

PAT: 26 April 1921 United States #1,376,004: headjoint for cylindrical-bore piccolo.

LOC: Dayton Miller Collection, Library of Congress, Washington, DC

BKS: Berdahl, 1986.

ITS: Flute

to his death. Christensen & Company also carried an ad in several journals during the early 1920s for "The Christensen Arm-Rack," a music lyre for marching flute, piccolo and fife players (fig. 61).

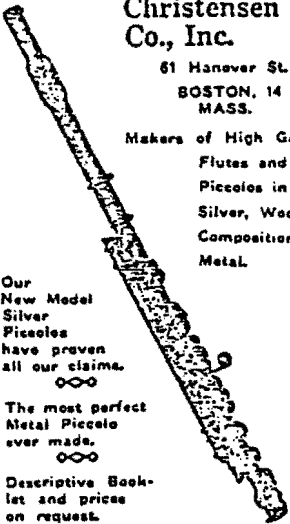
Figure 61: Christensen & Co. Ads in The Flutist, 1920-1923

Christensen & Co., Inc.
 61 Hanover St.
 BOSTON, 14 MASS.
 Makers of High Grade Flutes and Piccolos in Silver, Wood, Composition Metal.

Our New Model Silver Piccolos have proven all our claims.

The most perfect Metal Piccolo ever made.

Descriptive Booklet and prices on request.




Just what you have wanted for years. Adjustable in length or angle, can be folded and carried in pocket. Send for circular.

Christensen & Co.
 61 Hanover St., Boston, Mass.

THE CHRISTENSEN ARM-RACK
 For Flute, Piccolo and Fife Players.

196
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DCM
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No.

DCM.

CLOOS

kinds
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Streer
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Street
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NAME: John CHURCH, Jr.

BORN: Rhode Island 1835

DIED: Boston, MA 19 April 1890

MADE: BI Music publisher and dealer

FL: Boston, MA 1849-1859; Cincinnati, OH 1859-1890 (firm to 1931, pur. by Theodore Presser)

MARK:

DATA: After an apprenticeship with Oliver Ditson of Boston, Church became half-partner with him in buying out the publishers Truax & Baldwin of Cincinnati to form Church & Ditson, trading as John Church, Jr. John Church & Co. was created in 1869 with Ditson's divestiture. [Church specialized in popular sheet music, gradually adding choral and band music; by 1880 the firm actively published educational music as well.]

Between c1870 and 1890 Church sold a full line of brass band instruments from an unknown source which bore the company name. Saxhorn with bells front as well as over-the-shoulder and with rotary valves were typical for the Church catalog.

MARK: John Church, Jr. / ~~MAKER~~ / CINN. Ohio (in script on shield) (1860 to c1970)

ADDR: 1859-69: 66 W. 4th St. (John Church, Jr.); 66 W. 4th St. (John Church & Co. 1870-84); 1885-93: 74 W. 4th (The John Church Co.); 1893-1914: SE Cor. 4th & Elm Sts.

etc.

Inv:

Patents:

LOC: None known in public collections.

BIBL: H. Dichter & E. Shapiro, Handbook of Early American Sheet Music: 1768-1889 (New York, 1941; 1977)

O. Ditson & Co., 150 Years of Music Publishing in U.S.A. (Boston, 1935)

NAME: George Waldo CLARK

BORN: Marathon, NY c1835

DIED: Syracuse, NY 11 November 1917

MADE: WI and Pianos, Organs Operated music store

FL: Syracuse, NY (1852) 1855-1915 (retired) (firm to present date)

DATA: G. W. Clark founded the Clark Music Co. in 1859. He championed the sale and playing of the harp, teaching his son Melville and daughter, who became well-known performers on the instrument. In cooperation with Melville, the Story and Clark Piano Co. of Chicago was established. Melville operated the several Clark stores from his father's death until his own death in 1953, at which time his widow Bertha took over management. The stores in Syracuse, Auburn, and Utica were made subsidiary of Harvey Radio in 1983, with Guido Singer as Pres.

A grandson, Dr. Melville Clark, is a noted professor of electronics (Massachusetts Institute of Technology) was active in development of the electronic synthesizer.

Wind instruments sold under the Clark name were, undoubtedly, produced under sub-contract. It is probable that George and William McFadden of Syracuse made brasswinds for Clark at some time.

MARK: Clark Music Co. / Syracuse (on cornet)

ADDR: 1872-1960: 84 S. Salina; 1960 ff. 2922 Erie Blvd.

LOC: None known in public collections

CITY New York CitySTATE New York1. Name of Maker Clearman, John2. Full name(s) as given at birth John Clearman

3. Place of birth Day/Month/Year / /
 Place of death Day/Month/Year / /
 Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>44 Downing</u>	<u>mus instr mkr</u>	<u>1836-40</u>	
<u>23 Burton</u>	<u>" " "</u>	<u>1841-42</u>	
<u>44 Downing</u>	<u>mus instrs</u>	<u>1843-46</u>	
<u>not listed</u>		<u>1847</u>	
<u>108 Varick</u>	<u>mus instrs</u>	<u>1848</u>	
<u>148 Elm</u>	<u>" "</u>	<u>1849-51</u>	<u>(as Clearman & Bogert)</u>
<u>148 Elm</u>	<u>" "</u>	<u>1852-61</u>	
<u>" "</u>	<u>smith</u>	<u>1862-63</u>	
<u>" "</u>	<u>mus instrs</u>	<u>1864</u>	
<u>" "</u>	<u>smith</u>	<u>1865-66</u>	
<u>" "</u>	<u>boxes</u>	<u>1867</u>	
<u>" "</u>	<u>mus instrs</u>	<u>1868</u>	
<u>not listed</u>		<u>1869</u>	
<u>432 Broome</u>	<u>silver</u>	<u>1870-71</u>	

5. Name of Master under who apprenticed

6. Name(s) of partners in business David Bogert, as CLEARMAN & BOGERT, 1849--51.

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

A relative of James Clearman (relation unknown) with whom he shared a home address at 44 Downing in 1844.

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Nancy Groce speculates that in those years in which Clearman is listed as a "smith," he probably worked as a silversmith.

10. Location of specimen(s)

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 233.

WWI

CITY New York City

STATE New York

1. Name of Maker Clearman, James
2. Full name(s) as given at birth James Clearman
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

<u>19 James</u>	<u>mus instr mkr</u>	<u>1838-41</u>
<u>19 James</u>	<u>mus instrs</u>	<u>1842-43</u>
<u>404 Pearl</u>	<u>" "</u>	<u>1844</u>

(with J. Christman?)
5. Name of Master under who apprenticed
6. Name(s) of partners in business Associated in some unknown way with Charles G. Christman, a musical instrument maker with whom he shared the business address at 404 Pearl Street in 1844.
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
A relative of John Clearman (relation unknown) with whom he shared a home address at 44 Downing in 1844.
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks The NEW YORK BUSINESS DIRECTORY of 1844 listed James Clearman as a maker of "flutes and clarionets."
10. Location of specimen(s)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982). p. 230-31.

NAME: Benjamin CLEMENS aka Benjamin S. CLEMENS

BORN: ~~1813~~ c1800

DIED: Philadelphia, PA 1853 or -54

MADE: WWI

FL: Philadelphia, PA 1823-54

DATA: Clemens few extant specimens show excellent, progressive mid-century technology and craftsmanship with nicely worked decorated metal ferrules. He may have worked in earlier years for other dealers (such as Klemm or Osbourn). He is not listed as a member of the Philadelphia Moravian Church despite the fact that the sole reference to him in contemporary writings is a book dealing with Moravian topics.

The Philadelphia Record reports the death of Christina Matilda Clemens (wife) in 1851 but makes no mention of the passing of Benjamin; nor did either leave a will. (The name Clemens, or Clemmens, is a common one in Philadelphia of that day).

MARK: B. S. CLEMENS / PHILADA Flute in C Rosewood with eight coin silver keys (foot to C)

Inv.

Pats.

Cats.

Writs.

LOC: MDC (~~unique example~~) MAB - *clm. in C.*

BIBL: R. Grider, Historical Notes on Music in Bethlehem (Bethlehem, 1873)

ADDR: 1823-4: turner in ivory and wood and musical instrument maker 22 1/2 Market;
1825-3 : musical instrument maker 49 Callowhill;
1852: 4 Lindenwood; 1853: 167 Buttonwood; 1854: 167 Buttonwood - no further listings

H. N. WHITE CO.

NAME: CLEVELAND MUSICAL INSTRUMENT CO.

MADE: WI

FL: 1920 - date Euclid, OH

DATA: The firm was formed in Euclid, Ohio in 1920 to manufacture instruments of moderate price and medium quality. In 1925 the company was purchased by The H. N. WHITE CO. and has been operated as a fully integrated division of the older firm. It has competed successfully with the Pan American, Bundy, Ambassador lines of school band instruments by CONN, BACH-SELMER, and OLDS firms. In 1975, after fifty years of King management, a half-million instruments had been sold under the Cleveland name.

MARK: CLEVELAND MUSICAL INSTRUMENT CO. / EUCLID, OHIO; since c1970 KING / TEMPO marks better quality student line

ADDR: Euclid, OH 1920-c1970; now Eastlake, OH

CITY New York City STATE New York

WWI

1. Name of Maker Cloos, George Co.
2. Full name(s) as given at birth George Cloos
3. Place of birth _____ Day/Month/Year / /
 Place of death _____ Day/Month/Year / /
 Place of burial _____
4. Street addresses of shops, factories, or places of merchandising and dates

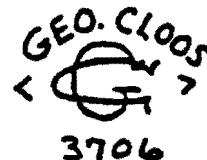
<u>29 Stagg Street, Brooklyn</u>	fl. picc. clar. fifes	<u>1862-1871</u>
<u>39 Stagg Street</u>	" " " "	<u>1872-c.1915</u>
<u>1659 Stephen St., Ridgewood,</u>	" " " "	c.1915*-c.1950
<u>Brooklyn</u>	" " " "	c.1915*-c.1950
5. Name of Master under who apprenticed
6. Name(s) of partners in business A George Cloos Co. price list c. 1900 (DLC Collection) listed William Cloos, a flutist, in charge of mfg. flutes & piccolos, and Frederick (son of George), a clarinetist, in charge of clarinet-making. William was probably also a son of George. Whether they were actually partners is not indicated.
7. Names of parents (if known)
 Names of brother (or sisters) also known as instrument makers
Frederick Cloos, son: possibly William was also a son--both employed at George Cloos Co.
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
G. L. Penzel bought the company in 1946. Through 1969 they made a speciality of fifes and fife mouthpieces, marketing them under the names of "Cloos" and "Crosby Model."
9. Remarks * The move to Stephen Street occurred sometime after 1913 but before 1918. *ca 1930 sold to Penzel Mueller*
10. Location of specimen(s) Berdahl states that numerous simple system Cloos flutes exist in collections, but relatively few Boehm system flutes are known. Simple system flutes, clarinets, and fifes--Henry Ford Museum, Shrine Museum, Dayton Miller Collection, H. J. Modrey Collection, Joseph Lusier Collection, and Norman Eddy Collection. One grenadilla Boehm Cloos is in Jack Silver Collection and another in the Lehman Collection, NYC.
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985). Vol. II, p. 343, ff.

Trademarks from Berdahl dissertation:

Figure 64: Early Cloos trademark



Figure 63: Cloos Trademark, c. 1900



NAME: Ferdinand COEUILLE

Son of Petrus Coeuille

BORN: France c1855

DIED: Camden, NJ 23 May 1916

bur. Camden, NJ New Camden Cemetery

MADE: BI

FL: Philadelphia, PA 1885-98; Camden, NJ (i.e. Cramer Hill) 1898-1916 (Shop in Philadelphia)

DATA: Coeuille's father, Petrus, was also an instrument maker, and he lived the last years of his life with his son, perhaps still active as a craftsman. The appearance of Coeuille, who obviously was well known to Henry Distin, in 1886 in Philadelphia at the very time Distin was disassociating himself from J. W. Pepper, suggests Coeuille may have been employed by either or both of them for a time.

While with Pepper Distin obtained US Pat. in 1884 for a scheme of unobstructed windways in cornet valves that became the basis for the success of the later Distin and Keefer instruments made in Williamsport. The same system was used on some Pepper and Courtois instruments and was approximated by other makers. Coeuille, however, expressed Distin's patent fully and successfully in his TELESCOPE line of cornets and therefore must have enjoyed Distin's concurrence. Coeuille was an excellent craftsman who produced only instruments of the highest musical and constructive standards.

An unusual convertible cornet/bugle was made c.1895 expressly for Ellis Pugh of the Philadelphia City Cavalry that, although marked "Telescope", does not use Distin's patent valves. Convertible instruments were conceived independently by both Distin and H.G. Lehnert, however. Coeuille's so-called Mathematical mouthpiece was of a two-piece construction with overhanging inner-rim. The US patent sought for this was never granted.

In 1898 he moved his residence across the river from Philadelphia to Camden NJ while retaining his workshop in the city. Although later instruments carry New Jersey markings, none reflect in the engravings the brief business association Coeuille had with composer/dealer Frank Seltzer c1905-10.

MARK: TELESCOPE / Made by / Coeuille / Phila. Pa. (cornet/bugle, before 1898)
TELESCOPE / Made by / F. COEUILLE / CRAMER HILL N. J. / (on valve #2: COEUILLE / PHILADA. PA. (Cornet Ser. 1044: after 1898)

1885 and

ADDR: Philadelphia 1886: instrument maker 1545 N. 12th; 1887-98 (and shopp ff.): 1215 Spring Garden; Cramer Hill, NJ (res. only w. shop remaining in Phila.) 1898: Grant Ave. c. Horne; 1900: 667 N. 27th; 1902-06: 804 N. 27th; 1907-16: 221 River Ave.

INV: Adopted ideas of Lehnert and Distin for convertible cornet/bugle. Produced (but did not receive patent applied for) mouthpiece with undercut rim; overhang achieved by two-part construction (Mathematical mouthpiece); also employed Distin's US Pat. 308,655 (1884) in manufacture of Telescope Cornet model, although never so acknowledging same on engraving of the instruments.

PATS: Sought unsuccessfully to patent mouthpiece (c1903-06)

WRITS: Frank R. Seltzer, The Telescope March (pub. c1906 by Coeuille-Seltzer, 225 10th., Philadelphia, PA

BIBL: L. Farrar, in Journal ITG XIII 2 (88)

LOC: PAPtm (Cornet/Bugle of Ellis Pugh); MDC

NAME: Harry COLEMAN

Born:

Died:

MADE: BI

FL: New York, NY 1892-96; Philadelphia, PA (1875) 1892-1917

DATA: Probably identical with a Henry Coleman, musician, first known in Philadelphia c1875, Harry Coleman began selling musical merchandise in 1884. Upon the death of Charles Missenharter in New York (undocumented) Coleman became secretary of the Missenharter company. From sales offices in Philadelphia the Missenharter line was offered for sale over a period of twenty years following. The exact nature of manufacturing operations under Coleman's management and details of his life are unknown. However, in 1900 the New York address of 204 E. 23rd was still cited as "factory."

The Missenharter/Coleman line, while well advertised and applauded, consisted of a full complement of brass band (with some reed instruments available from other makers) of medium quality and modest durability. It never gained great popularity or dominance among American musicians.

MARK: MEDAILLE / 1st CLASS / PHILADELPHIA / LONDON & PARIS / SAN FRANCISCO / CHICAGO / AMERICAN INSTITUTE / AMERICAN EXCELSIOR / Harry Coleman / MANFR / PHILADELPHIA / PHIA / (ser. no.) from tuba ser. 9597 NB. Some later models include "Charles Missenharter" name.

ADDR: New York City 1895/96: sec. 770 and 1218 Broadway, h. Newark; Philadelphia, PA 1875-1883: Henry or Harry, musician and music teacher; 1884: music 1003 Ridge Ave.; 1885: music 1007 Spring Garden; c1892-94: music 228 N. 9th; 1895-1917: musical instruments 228 N. 9th

Inv:

WRITS: He established The Dominant (periodical) in 1893; 1910 ff. continued as The Metronome.

EXH: see Missenharter

Cats: Advertised prominently in contemporary musical journals

LOC: Brasswinds, generally with Périnet piston but some with German mechanical rotary valves, common in collections in USA

Bibl: N. O'Loughlin, "Missenharter", in GDMI ; N.B. In 1893 Coleman began publication of a monthly journal for band and orchestra news, The Dominant (edited by Arthur H. Clappe) The Musical News Feb. 1892 (Article red: purchase 1 Jan. 1892 of Missenharter by Coleman)

COOPERMAN FIFE & DRUM CO.

NAME: Patrick Herbert COOPERMAN

BORN: Mt. Vernon, NY 10 January 1928

DIED: yet living in Essex, CT

MADE: WWI esp. military fifes

FL: (1958) 1961-62: Mt. Vernon, NY; 1962-date: Centerbrook, CT.

DATA. After a career as firefighter in suburban NYC, Cooperman worked for a time as a fine woodworker in an interior designs company, but c1958 he turned to making supplies for fife & drum corps. His first fifes were produced simultaneously with those of his older contemporary, H. ED FERRARY, whose activity dated from 1959.

In 1961 the COOPERMAN FIFE & DRUM CO. was established in Mt. Vernon, and a year following it was moved to Essex, CT (Centerbrook). It has become a major commercial supplier of fifes for retailers of historical memorabilia as well as to musical corps. Most commonly seen are instruments made of straight, black polyvinyl chloride tubing with brass caps. However the company also has produced fine instruments of traditional design and materials. Today it is the world's largest supplier of traditional fife, drums, and related materials.

MARK: COOPERMAN

ADDR: 1958: Mt. Vernon 64 E. Sidney; 1960-62: 134 Overlook St.; 1962-65: Centerbrook, CT Main St.; 1965-date: Valley Industrial Park, Main St.

INV: Military fife of PVC tubing; certain drum strainer attachments (on historical models)

Pats:

Writs:

CAT: Cooperman Fife & Drum Co., Handcrafted Fifes & Drums (brochure, 1965 ff.)

LOC: Williamsburg, VA: Colonial Williamsburg Collection Straight and tapered fifes, six holes

BIBL:

FILE: CONN

NAME: Conn, C. G., & Co.

MADE: BI

FL: Worcester, MA 1887-98

DATA: In January, 1887, Conn bought the firm of Isaac Fiske in Worcester, MA and operated it as a subsidiary plant until 1898. In October, 1897, a retail store was established in New York City at 23 East 14th Street to further expand the east coast operations of the company.

MARK: MADE BY C. G. CONN/ELKHART, IND/WORCESTER/MASS: C. G. CONN/MAKER/ELKHART, IND/AND/NEW YORK.

ADDR: 1887-98 13 Mechanic Street, Worcester, Mass; 1897-- 23 East 14th St., New York.

LOC: The Shrine to Music Museum, Vermillion, SD.

ART: Banks, Margaret Downie, & Jordan, James W., "C. G. Conn: The Man (1844-1931) and His Company (1874-1915), Journal of the American Musical Instrument Society, Vol. XIV, 1988.

BKS: Eliason, EABM, 1979; Berdahl, 1986.

ITS: Most brasses.

1875 CONN'S BAND INSTRUMENT MANUFACTORY
1876 CONN & DUPONT
1879 C. G. CONN COMPANY
1906 C. G. CONN & CO. (INC.)
1915 C. G. CONN, LTD. MENTS
1986 C. G. CONN, Div. UNITED MUSICAL INSTRU-

NAME: Charles Gerard CONN

BORN: Phelps, Ontario Co., NY 29 January 1844 son of Charles J. and Sarah Benjamin CONN

DIED: Los Angeles, CA 5 January 1931 bur. Elkhart, IN Gracelawn Cemetery

MADE: WI SI Firm also made PI, KI

FL: Elkhart, IN: c1875-c1915 Firm to date

DATA: CONN's farmer parents moved to Elkhart, IN in 1851. After surviving both wounding and escape from prison as a soldier and officer in the Civil War, he returned to Elkhart with a reputation for bravery. There he sold ice, played cornet as an amateur bandsman, and learned mechanical skills that he turned to good use fashioning a rubber-cushioned mouthpiece to offset damage inflicted on his embouchure in a fist-fight. By 1875 he began making mouthpieces and instruments with a small workforce--an enterprise that soon would grow to be the most influential instrument manufactory in the world and would bring fame to Elkhart as America's "Band Instrument City".

A partnership with Eugene DUPONT (1876-79) resulted in several patented valve systems for cornets that used by-pass tubing to facilitate proper intonation when the key of the instrument was altered and to accomplish free-flow of air in the bore. On Dupont's departure after only three years, he retained some patent rights, but the Conn Four-in-One cornet became the flagship instrument of the early Conn line.

Conn constructed a new factory addition in 1878. This was destroyed by fire in 1893. By this time there were 130 employees and a 4-story factory (that itself burned in 1910) replaced the old one. The plant and business of Isaac FISKE of Worcester, MA were purchased in 1887, and until 1898 instruments were marked "Elkhart, Ind. / Worcester, Mass."

Around 1888, through the collaboration of F. A. BUESCHER, a workman, and E. A. LEEBRE, French saxophonist and Conn's consultant, created tooling for the first America-built saxophones. [In 1889 metal double-wall clarinets were patented.] The tradename "WONDER" was used to advertise these new Conn instruments now being built in all sizes. The slogan "By thunder, I play the Wonder!" typified Conn's cultivation of aggressive advertising during this era, which saw him also increasingly involved in Democratic party politics. He published (1898) *The Elkhart Truth* newspaper and attempted to acquire others while serving in Congress (1893-95; he had been mayor of Elkhart and failed in a bid to become governor of Indiana. The Conn factory spearheaded the movement toward "union shops" in the industry (1906). In 1905 Wm. J. Gronert brought Harry PEDLER from London to develop clarinet production.

A New York retail store, managed by cornet virtuoso W. Paris CHAMBERS, opened in 1897; through 1904 Conn instruments included New York markings. In that year a violin factory was opened (continued through 1940's) and a B-Flat Sub-Contrabass Saxophone was introduced. Around 1902, with further refinement of the by-pass valve designs begun in 1878, the "Conn Queror" cornet was offered in the first of many subsequent models. Conn, by 1900 addressed "Colonel" for his service with Indiana Legion NC, was wealthy man with impressive properties in both Elkhart and California. His company offered gold-plated instruments high-lighted by semi-precious jewels, to prominent musicians, whose endorsements were used liberally in Conn's advertising. C. G. CONN, LTD. (1915 ff.)

Over 300 employees worked in the factory of 1913, a rebuilding after the 1910 fire. Financial strictures during this period necessitated sale of the company and Conn's retirement to a colorful later life in California. His successor, Carl Dimond Greenleaf, added assembly line production and a research and design department (guided by his son, Leland B. Greenleaf, and acoustical engineer Allen Loomis. Greenleaf put Conn prestige behind a movement developing school bands and orchestras. The Pan American Co. was founded in 1928 to serve the school market and the Continental Music Co. (1923) as a jobber supplanting Conn's traditional mail-order sales with sales through retail outlets served by Continental.

C. G. CONN, Ltd. (continued)

1928 saw in the founding of Conn National School of Music, reviving the concept of the correspondence school (Cons. M. II, Band & Orch. Mus.) Conn founded himself in 1896. The Research Dept. set industry standards for consistency in instrument playing qualities achieved through high rigidity of manufacturing tolerances. American sarrusophones (Contrabass only) were first made by Conn in 1921, and newly invented saxophones (F Mezzo and Conn-o-sax) were introduced c1928. Metals research produced drawn chromium trombone slides and seamless, electrolytically formed horn bells c1935. Although transposing C Trumpets were manufactured as early as 1925, Conn produced a prototype orchestral C-trumpet in 1938 for Harry Glantz and during the 1950's specialized in "artist quality" trumpets, French horns, as well as large-bore trombones with bells, pistons, and slides of advanced alloys of copper, nickel, and chromium.

The closing of the Conn factory in Elkhart in 1973 symbolized a period of corporate buy-outs and take-overs that has dispersed many manufacturing operations to New York, Arizona, and the Far East. Corporate offices returned to Elkhart in 1982, and the interests of Tolchin Enterprises were assumed in 1986 by UNITED MUSICAL INSTRUMENTS that still manufactures number of the established US lines (Armstrong, Artley, Bengel, Conn, Continental, King, Roth, and Scherl).

MARK: 1875-79 (Through ser. nos. 2,): MADE BY / C. G. CONN / ELKHART, IND; MADE BY / Conn / AND / Dupont / ELKHART / IND; 1879-87 (-15,600): MADE BY / C. G. CONN (Old English!) / ELKHART, IND.; 1887-98 (-61,000) MADE BY / C. G. CONN / ELKHART, IND. (AND not always inserted) / WORCESTER, MASS.; 1898-1904 (60,000 sic! - c75,000): C. G. CONN / (MAKER not always included) / ELKHART, IND. / AND / NEW YORK; 1904-15 (- 500,000 for BI, and 33,000 for WWI): CONN QUEROR (on cornets only) C. G. CONN / MAKER / ELKHART IND /; 1916- : C. G. CONN Ltd. / ELKHART / IND. /; c1950 ff. C. G. CONN / U. S. A. / ELKHART, IND or (on student instruments) Marching bandsman / / CONN / U. S. A. N. B. In 1956 brass serials exceeded 500,000, woodwinds 360,00, and the figure was rounded to 1,000,000 and a new serial code adopted that does not record consecuity.

INV: Cushion-rim mouthpiece Four-in-one (E-Flat, D. C, B-Flat) cornet (both before 1878); By-pass valve systems for cornets (with E. Dupont and independently) American-built saxophone (1888); Sousa model helicon with bell up (1898) and bell-front (1902); double-wall metal clarinet (1899); Diagonal-valve euphonium / tuba design (1911); clickless pistons (c1920); F mezzo, and Conn-O- saxes (1928); hydraulic tube bending machines, seamless "Coprion" bell, rimless Voco bell (c1935), fiberglass sousaphone (1943)

PATS: A number in excess of 50 held by the firm to date, the most significant of which are: US Pat. No. 160,164 (23 Feb '75) rubber cushion mouthpiece; 190,558 (8 May 1877) mouthpiece faced with elastic material; two jointly with E. Dupont -- 199,516 (22 Jan '78) cornet in four keys, and 222,248 (2 Dec '79) valves with double through passages; 343,889 (15 Jun '86) free-flow passages through valves; 378,771 (28 Feb '88) on WWI, countersunk holes for key-pads; 410,072 (27 Aug '89) metal clarinet with double walls; 745,788 (1 Dec '03) free-flow valve passages (design for Conn Queror cornet); 828,273 (7 Aug '06) mechanical linkage of valve slides to tuning slide

Of the numerous improvements patented by Gronert, Gulick, Loomis, and Greenleaf among others on behalf of C. G. Conn, Inc. or C. G. Conn, Ltd., the seamless bell is the most striking: 1,993,714 (1935)

ADDR: in Elkhart 1877-83: first factory building Jackson cor. Elkhart (400-08 or 414-32 E. Jackson); 1910-72: E. Beardsley Ave. cor. Conn (numbered 1101 E. Beardsley, 1936 ff.); Oak Park IL 1971-82: Corporate Hdq. & also Abilene, TX 5520 N. 1st; 1982-date: Corporate Hdq. again in Elkhart, IN; in Worcester, MA 1887-92: 13 Mechanic; in New York 1897-1901: 23 E. 14th;

CATS: Prolifically issued 1902-04: 34 E. 14th

LOC: Common to most collections; see esp. SDV

C. G. Conn, Ltd., One Hundred Years of Conn (1975)

BIBL: W. Scarlett, A Tribute to the Band Instrument Makers of Elkhart", (Elkhart Hist. Soc., 1986; C. Bryant, in GDMI; D. McMakin, Musical Instrument Manufacturing in Elkhart, Indiana (upl. typescript, 1987); M. Banks & J. Jordan, in JAMIS XIV ('88)

WRITS: Periodicals - Trumpet Notes (1875; Conn's Musical Truth (1894) (aka Truth); Popular Music Journal for Band or Orchestra; The Sixth Sense (1915); by C. G. Conn, Ltd., Conn Chord (periodically 1957 ff.)

Addenda: INV: the "Wonder Self-Composer" machine (c1885) EXH: Chicago, 1893 St. Louis, 1904

NAME: Matthew CORCORAN

MADE:

DIED: Philadelphia, PA (?) c1895 (?)

MADE: WI

FL: Dublin, Ireland before 1840; Philadelphia, PA 1844-84

DATA: A woodwind and brasswind instrument maker who also advertised as jeweler.

MARK: No marked instruments known

ADDR: Philadelphia, PA 1844-50: var. as Mfg. & repairer Brass and Wood Instruments, or Inst. Mkr.;
177 S. 6th St.; 1851-54: Mus. Inst. Mkr. 137 Cedar St.; 55-57: Mus. Insts., Mkr. and Jeweler: 238 S. 4th;
1858-84: Mus. Insts. 612 S. 4th (Maker only in 1873-74)

Inv:

Pats:

Writs:

Cats:

Bibl:

Loc: No specimens known

CORY BROS

NAME: Benjamin H. CORY
John R. CORY
Zephaniah B. CORY

DIED: Providence, RI 2 June 1912
DIED: Providence, RI 28 September 1900
DIED: Providence, RI 3 December 1914

CORY BROTHERS

MADE: MI dealers only.

FL: Providence, RI (1861 - John C.) (1861 - Zeph.) (1866 - Ben. H.) 1866-c1898 Pianos agency to 1915

DATA: The Cory family had been long-established in Providence when, at the time of the American Civil War, John R. CORY (apparently the oldest of several brothers) inaugurated a career in retail music merchandising. His partnership with Samuel R. Clapp, CLAPP & CORY, provided employment for one brother, Zephaniah, as clerk. Clapp was last known in 1863, and the firm name did not survive 1862. However, John and Zephaniah continued to be listed as selling music (at a changed location). A partnership formed by the two in 1866 was named CORY BROTHERS and offered employment to Benjamin, who was admitted as full partner in 1881.

The firm advertised aggressively the availability of a full line of merchandise, with emphasis increasingly on pianos. The few wind instruments extant stamped with the firm name are of an older type and certainly pre-date the 1890's.

MARK: CORY BROS. / PROVIDENCE R. I. flute, one key

ADDR: 1861-62: Clapp & Cory, music 106 Westminster; 1863: John R. Cory, music 106 Westminster; 1866: John and Benj. music 120 Westminster; 1867: pianos and organs 131 Westminster; 1888 ff. John R. Cory, representing Hallett & Davis pianos 212 Butler Exchange

Inv:

Pat:

Cats: Advertised in trade magazines and directories.

LOC: MAC - N. Eddy Coll. (to NCDurham - Duke Univ. soon)

FILE: CORY

NAME: Cory, Bros.

ALT: Probably dealer

FL: Providence, RI

LOC: Lark in the Morning (dealer), Mendocino, CA.

BKS: Robert E. Eliason Personal Files

ITs: Flute (1 key)

CITY New York City STATE New York

1. Name of Maker Cottier, Hugh
2. Full name(s) as given at birth Hugh Cottier
3. Place of birth _____ Day/Month/Year / /
Place of death _____ Day/Month/Year / /
Place of burial _____
4. Street addresses of shops, factories, or places of merchandising and dates
65 Mulberry Street flutes c. 1840-c.1844
209 Allen " c. 1845-c 1848
BROOKLYN:
162 Atlantic music store 1849
162 Atlantic music & piano store 1850-1853
BUFFALO:
with James D. Sheppard c. 1854-1860
5. Name of Master under who apprenticed _____
6. Name(s) of partners in business James D. Sheppard, Buffalo, NY, from c.1854-1860: WILLIAM HALL & SON became his NYC agents.
7. Names of parents (if known) _____
Names of brother (or sisters) also known as instrument makers _____
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.) _____
9. Remarks Was awarded diplomas for second best flutes in 1841 and 1843 American Institute fairs. Won a silver medal in 1850 for best diatonic an piccolo flutes, a silver medal in 1851 for an 11-key diatonic flute, and a gold medal in 1855 for the best diatonic flute (entered by William Hall & Son, his NY agents). The judges noted that this diatonic flute was "superior to any flutes we have ever examined."
10. Location of specimen(s) See Langwill, 1980 (Moskovitz Collection has been sold--buyers not known, but bulk of holdings now (1989) with F. Oster (Phila PA)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 237; Lloyd Farrar files

August, 1991 - Change: Chicago, IL for Elkhorn, WI FL: 1908-13

E. A. COUTURIER CO. LTD.
YORK & SONS, F. HOLTON, LYON &
HEALY

NAME: Ernst Albert COUTURIER

BORN: Poughkeepsie, NY 30 September 1869 son of Charles and Amalia Feger Couturier

DIED: Wingdale, NY 28 February 1950 bur. Poughkeepsie, NY Poughkeepsie Rural Cemetery

MADE: BI Inventor and manufacturer

FL: New York City as cornet virtuoso prior to 1908; Chicago, IL 1908-13; Grand Rapids, MI 1914; Elkhart, and LaPorte, IN 1918-23; Divested of instrument making interests and returned NYC area

DATA: Couturier lived a life of mixed triumphs and tragedy, all conditioned by habits formed as a musically gifted but visually handicapped child. He developed intuitively a remarkable capacity for playing extremely high and low notes on a cornet as well as perform^{ing} with an enormously compelling tonal effect. He composed marches (some published, led The Gilmore Band and other organizations (including a major engagement at the St. Louis Exposition of 1904), eventually moving to Long Beach, CA before returning for the final decades of his life to live obscurely giving private lessons in Mt. Vernon, NY.

He invented a style of brasswinds based on a belief in the amplifying acoustical properties of an expanding conical bore. Patent applications originating in 1912, -19, and -21 described the use of this concept in making cornets (and eventually all valve brasses), slide trombones, and orchestra horns respectively. He left the employ of the Frank Holton Co. in Elkhorn, WI, which had manufactured a large-bore cornet named for Couturier (simultaneously selling a smaller bore H. L. Clarke model), to see his cornets manufactured by York & Sons of Grand Rapids, MI.

The manufacturing company ~~the~~ E. A. Couturier Band Instrument Co., Ltd. was formed in NYC and acquired the failing instrument making business of William F. SEIDL in Elkhart, IN as a base for producing the Couturier CONICAL BORE band instruments. Seidl assisted, even after activities were transferred to near-by LaPorte. The Couturier line was a full one (including saxophones, but not flutes and clarinets) and expressed extremely high standards of manufacture (a feature Couturier had missed during his association with York & Sons.)

The tradition is that in 1923 Couturier was tricked (by virtue of his poor eyesight) into selling away his business that was quickly acquired as the manufacturing base of LYON & HEALY of Chicago, which used the names of CONICAL BORE and LAPORTE for the few instruments subsequently made according to the Couturier concept of a continuously expanding bore throughout all parts of a brasswind.

MARK: COUTURIER WIZARD / Made by / J. W. YORK / and SONS / Grand Rapids / Mich. (1914-16); IDEAL BORE / PATENTED / COUTURIER / Sole Makers / LAPORTE / IND; CONICAL / BORE / PAT'D / E. A. Couturier Co. / LAPORTE / IND (1920-23); see also F. Holton, Lyon & Healy

ADDR: Elkhart, IN c1918: Dept. C (P. O. Address); Laporte, IN 1918-23: Palace Garage, cor. Lincoln Way and Chicago St. (Dept. A, P. O. Address)

INV: CONICAL BORE designs (with fixed valve slides and exchangeable tuning slides); Trombone with tapered and expanding bore through the slide section

PATS: US Pat. No. 1,073,593 (13 September 1913) cornet with continuous conical bore (also assoc. Design Pats. for cornet, and for trumpet); US Pat. No. 1,385,202 (19 July 1921) trombone with tapered slide members; US Pat. No. 1,425,318 (8 August 1922) non-transposing mute; US Pat. No. 1,438,363 (12 December 1922) Orchestra horn modified to permit continuously enlarging bore through the valve section joining the mouthpiece to the bell section

WRITS: Complete Couturier accompanied solo library and original compositions, in PAPtm

CATS: Continuous Conical Bore Band Instruments (Laporte, c1920)

LOC: Common to most collections in USA; esp. SDV, PAPtm

BIBL: H. M. Galloway, Ernst Albert Couturier, Neglected Cornet Virtuoso (DM Diss., Univ. of Hartford, 1985); Ibid., in Journal of Int. Trumpet Guild, 1990.

FILE: WCROSBY

NAME: Crosby, Walter (Jr) BORN: Boston, Massachusetts 21/VII/1805
DIED: Chelsea, Massachusetts 12/ii/1874

MADE: WWI

FL: Boston, MA 1830-72

DATA: Began business in 1827 as a turner and umbrella maker. Started making instrument in 1830. Thought to be the first flute maker in Boston. Produced fifes for military use during the Civil War. Crosby Model fife made by George Cloos, Bklyn (est. 1872); succeeded by Penzel Mueller Co. through 1950'

MARK: W. CROSBY/BOSTON

ADDR: 1830-44 190 Tremont; 1845-47 19 Water St.; 1848-52 15 Hawley St.; 1853-60 19 Hawley St.; 1861-64 59 Court St.; 1871-72 59 Court St.

MIG

DCL

LOC: Henry Ford Museum, Dearborn, Michigan; Dayton Miller Collection, Washington, DC; Central Missouri State University, Warrensburg, Missouri

MOW

BKS: Ayars, C. M., 1937. Robert E. Eliason Personal Files

ITs: Fife, flute, clarinet

FILE: CUNDBETT

NAME: Cundy-Bettoney Co.

FL: Boston, MA 1907-60

DATA: Formed by the combination of Cundy Music Publishing Co. (W. H. Cundy, 1868-1914, instrument importer and publisher) and Harry Bettoney (1867-1953, flute and clarinet maker) in 1907. In 1919 they bought the Boston Musical Instrument Co. and by 1920 were the largest manufacturer of woodwinds in America. The firm was absorbed by Carl Fischer Co. during the 1960s.

ADDR: 1907 93 Court St.; 1916 102-106 Chestnut Avenue (Jamaica Plain area of Boston).

MARK: 1901-11 H. BETTONEY/BOSTON/ED. H. WURLITZER; 1911-16 BETTONEY-BOEHM; 1916 THE BETTONEY FLUTE; 1920 COLUMBIA; 1920-40 BOSTON WONDER, H. BETTONEY/BOSTON; 1940 CADET.

BKS: Ayars, 1937; Berdahl, 1986.

Figure 55: Cundy-Bettoney Co. Trademarks, 1901-1953

1901-1911


H. BETTONEY
BOSTON
ED. H. WURLITZER
415

1920s

TRADE
BOSTON
WONDER
MARK

1920s-1962

—
—
CADET
—


BETTONEY
H. *CB*
BOSTON
U S A

COLUMBIA
MODEL
BOSTON

Bettoney (Cundy-Bettoney), continued:

1920s-1962

•••••
BC
CADET
•••••


H. BETTONEY
BC
BOSTON
U S A

COLUMBIA
MODEL
BOSTON

A-C | D-G | H-K | L-N | O-R | S-V | W-Z

FILE: DAMM

NAME: Damm, August

BORN: Doelau, Germany 20 September 1849

DIED: Boston 21 February 1942

MADE: WWI

FL: Boston 1888-1908⁵ 1908-42

DATA: Emigrated to the US in 1872 as a professional flute player, conductor, and teacher. Established a music publishing firm in 1880 with Mace Gay, as Damm & Gay, to publish works by Damm. In 1888 he purchased an instrument shop from Emile Bauer (son of William Bauer), hired Penkert, foreman of Theodore Berteling's factory, and began instrument making as Damm & Penkert. In 1890 Eduard H. Wurlitzer replaced Penkert and the firm became August Damm & Co. This business was purchased by Wurlitzer in 1897 and continued under his name until 1900 when it was bought by Harry Bettoney. In 1905 Damm moved to Elkhardt, IN to work for Conn for a short time. He returned to Boston as a maker and teacher. Damm made flutes, piccolos, oboes, and clarinets, mostly to order.

MARK: DAMM AND PENKERT; AUGUST DAMM & CO; AUGUST DAMM/EDUARD WUTLITZER/BOSTON.

ADDR: 1888-1900 48 Hanover St., Boston

LOC: The Eddy Collection of Musical Instruments, Cambridge, MA MACeddy

BKS: Ayars, 1937; Berdahl, 1986.

ITS: Flute

CROSS-REFERENCES needed from DAMM, August

DAMM & Co. 1890-1897

DAMM & FEINKERT 1888-90

DAMM

BETTONEY-WURLITZER

BUSEH & DODWORTH

BWI

CITY New York City

STATE New York

1. Name of Maker Darling, David
2. Full name(s) as given at birth David Darling
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
196 Washington mus instr mkr 1823
PROVIDENCE, RHODE ISLAND:
mus instr mkr 1828
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks The well-known Providence-based brass instrument maker Thomas D. Paine married a woman named Ide Eleanor Darling, who might have been related to this artisan.
10. Location of specimen(s)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 240.

BWI

CITY New York City STATE New York

1. Name of Maker Dash, John
2. Full name(s) as given at birth John Balthus Dash [Sr.]
3. Place of birth Germany Day/Month/Year / /
Place of death New York City Day/Month/Year 25 / 9 /1804
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

n. Oswego Market	Fr. horns, buttons, shoe buckles	1765
67 Broadway	tin, copper, iron mongery store	1786
68 & 26 Broadway	" "	1787
68 Broadway	hardware & iron mongery store	1788-90
" "	tinman	1791-93
138 Broadway	tinsmith	1794
" "	tin & coppersmith	1795-1804
5. Name of Master under who apprenticed
6. Name(s) of partners in business Joined by his son, John Balthus Dash, Jr. (1754-1820), who was primarily employed by the city to repair fire fighting equipment.
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
John Balthus Dash, Jr., but probably not as an instrument maker.
9. Remarks Dash was in NY as early as March 1765, when he advertised: "John Balthus Dash Tinman from Germany. At his house near the Oswego Market, makes the best of French Horns . . . Philadelphia Buttons and Shoe Buckles, and will sell them very reasonably by wholesale or retail." (NEW YORK MERCURY, March 18, 1765).
10. Location of specimen(s) BB - Forester's horn (See Langwill, 1980) (dated 1783) Brussels Conc.
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 240-41:

CITY New York City STATE New York

1. Name of Maker Dash, John
2. Full name(s) as given at birth John Balthus Dash [Jr.]
3. Place of birth Germany [?] Day/Month/Year / / 1754
Place of death New York City Day/Month/Year 25 / 9 / 1820
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

61 Broadway	hardware & iron mongery store	1789-90
" "	iron monger	1791
" "	copper, tin-plate- worker & iron monger	1792-93
147 Broadway	tin & coppersmith	1794
" "	iron monger	1795-1805
" " & 72 Liberty	" "	1806-14
" " " " "	" "	1815-20 (Dash & Son, John B.)
5. Name of Master under who apprenticed
6. Name(s) of partners in business Joined by his son, also named John B. Dash, in 1815, and they established DASH & SON, which continued until John Jr.'s death in 1820.
7. Names of parents (if known) John Balthus Dash, Sr., probably father of John Balthus Dash, Jr.
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Most of this man's career was spent repairing fire fighting machines for the city.
10. Location of specimen(s)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 241: Lloyd Farrar files

WW I

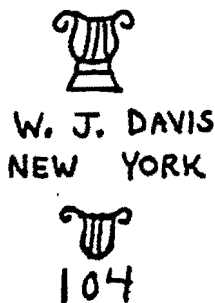
CITY New York City

STATE New York

1. Name of Maker Davis, W. J.
2. Full name(s) as given at birth W. J. Davis
3. Place of birth _____ Day/Month/Year / /
 Place of death _____ Day/Month/Year / /
 Place of burial _____
4. Street addresses of shops, factories, or places of merchandising and dates

<u>367 Broadway</u>	<u>music</u>	<u>1839</u>	<u>("Davis & Horn")</u>
<u>not listed</u>		<u>1840-42</u>	
<u>24 White</u>	<u>flute player</u>	<u>1843</u>	
5. Name of Master under who apprenticed _____
6. Name(s) of partners in business Charles Edward Horn, as HORN & DAVIS, 1839.
7. Names of parents (if known)
 Names of brother (or sisters) also known as instrument makers _____
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.) _____
9. Remarks Primarily a flutist, periodically involved in making & selling of instruments. Although not listed in NYCD from 1840-42, in 1841 he entered 5 flutes in the Third Massachusetts Charitable Mechanic's Assoc. Exhibit and recieved a silver medal. Alfred Badger says that Davis, "an eminent Flute professor in New York, examined the first Boehm-system flute brought into this country (Badger, AN ILLUSTRATED HISTORY OF THE FLUTE, 1853), attempted to begin manufacture, and since then gave up both profession and manufacture altogether. Both Davis and Horn may have come to NYC from Richmond, Virginia, since Horn was established there around 1838. Davis may have lived outside of NYC, and he may have returned to Richmond, since a music publisher and music store owner of the same name was active in Richmond during the 1840s and 1850s.
10. Location of specimen(s) Dayton Miller Collection (rosewood, with trademark identical to the early trademark used by A.G. Badger)
11. Data source Badger, A.G.: ILLUSTRATED HISTORY OF THE FLUTE, New York, 1853, p. iii; Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 244; Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Vol. II, p. 390, ff.

Trademark is from Berdahl dissertation:



N. B. This trademark bears great similarity to that subsequently adopted by A. G. Badger.

unlearn their bad habits, and consequently discouraged its adoption. All proved too much; and struggling awhile in public concerts and private exhibitions to lay the matter in its true light before the musical public he gave up in despair, and has since relinquished both the profession and the manufacture altogether. Such is usually the destiny of the leader of a great reform.[4]

It is thought that Davis may have moved to Richmond, Virginia in the 1840s where a music store owner by the same name operated a music publishing firm during the 1840s and 1850s.[5]

Few Davis flutes survive. A simple system rosewood flute in five joints in the Miller collection (DCM 922) shows how Davis marked his flutes with the lyre both above and below the name (fig. 77), which is identical to the early trademark used by Alfred Badger (fig. 33). This marking appeared on the upper body barrel, the lower body, and the footjoint but not on the metal lined headjoint. The mechanism on this flute is sterling silver.

Figure 77: W. J. Davis Trademark (DCM 922)



W. J. DAVIS
NEW YORK



104

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During
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3.
Woodwin

4.
Firth, f

5.
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Michigan

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Walter, v

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George Bun

Distin's American Record

HENRY DISTIN, IMPORTER FOR J. W. PEPPER 1882-84
" " " " " " " " " " " "
HENRY DISTIN MFG. CO. 1886-1909

NAME: Henry John DISTIN

BORN: London, GB 22 July 1819 son of John DISTIN

DIED: Philadelphia, PA 9 October 1903

Bur. Philadelphia, PA Mt. Moriah Cemetery

MADE: BI

FL: London, GB (1849) 1850-68 (ff.); (interim residence in Antwerp, BG); New York, NY 1877-82; Philadelphia, PA 1882-90 ff. (firm in Williamsport, PA 1886-1909, extended to c1940 as KEEFER MFG. CO.)

DATA: In the years 1845-48 John DISTIN and his four sons achieved international recognition under the name of DISTIN FAMILY QUINTET, playing from 1844 onward the valve brasswinds of Adolphe SAX whom they met while touring in that year in France. The firm DISTIN & SONS opened in London the next year and served as English agent for SAX until the franchise was transferred to RUDALL, ROSE & CO subsequent to a dispute between SAX and the DISTINS. The second son, Henry John DISTIN, assumed leadership of the firm and commenced manufacturing of brasswinds, metal woodwinds, and drums in 1850, which led to the breach with SAX in 1853. During this period the business address of 31 Cranbourn was engraved on bugles, ophicleides, and saxhorns that seem to have been of foreign make. Brass clarinets, saxhorns with Perinet and Berliner pistons, and bugle/cornets with the unique Distin-patent rotary valve system were sold with this marking. Distin called himself "maker" or "manufacturer" as early as 1850.

With a move to close-by factory quarters at 9 Gt. Newport St. in 1857, Henry Distin & Co. truly became known as "military musical instrument manufacturers." From here Distin introduced both his circular brasses (with rotary or piston valves) held against the player's chest (1858); also Distin's most widely admired technical improvement of cornets, etc--the "Light Piston Valve" with a spiral spring around the piston stem (rather than in the bottom of the valve casing) and the windways that were silver soldered directly onto a single piston tube, which replaced the common practice of making the pistons sheathed by an added outer tubing wall. Distin's name never became closely identified with the adding of a flap-key to the bell flare of piston-valve cornets. Although this became a characteristic feature of English cornopears, the patent sought by Distin in 1856 was never confirmed upon him.

The music publisher and engraver ^{June,} ~~Thos.~~ BOOSEY purchased DISTIN & CO. in 1868. ^{thened} At ~~once~~ ^{the} ~~he~~ ^{firm,} ~~he~~ ^{added} manufacturing space at 10/11 Gt. Newport St. and increased production considerably, but from 1870 onward Boosey's name and new address (295 Regent St.) appeared along with a new trademark Boosey previously put on brasswinds marked "Distin & Co." This trademark--a field trumpet with a banner showing the Distin name--was never used by Henry Distin himself. By terms of his sale he was prohibited from manufacturing within 100 miles of London using his own name.

Distin & Co. continued as a manufactory on Gt. Newport St. through March, 1874. Distin's Brass Band Journal commenced in June, 1869 & was continued by Boosey through December, 1882. It constituted Vols. 1-168 of the renowned Boosey Brass Band Journal, and it served as a felicitous device for advertising the Distin brasswinds being made for Boosey by Distin & Co., and it was this generation of instruments that established Distin's reputation most firmly, even though he was no longer with the company but rather was keeping an hotel in Antwerp and engaging in various musical promotions which brought him radical shifts of fortune and disaster in financial and personal terms. The Boosey/Distin trademark remained in use until 1886 when it was altered to show only Boosey's name. It was in that year that Distin, by then an American citizen, launched his final project, the DISTIN MFG. CO. of Williamsport, PA, from which he retired (for the last time) in July, 1890.

As early as summer, 1876 London papers reported Distin's intention to create a "giant steam factory" in USA, but it was 5 June of the following year when he eventually debarked in NYC. Soon thereafter he introduced a new line of instruments--primarily cornets, alto horns but also an important coiled substitute for the French horn of his devising, which was the Melody horn in F with crooks for E-Flat, D, etc. Under the later name of Altophone or Mellophone (called also Vocal horn in England), this became a widely-used voice in amateur bands on both continents, and Distin employed it, especially with its mute or echo attachment, as a concert solo instrument in American appearances. Probably some of his first American

were made:

Instruments were made for him by an unknown source in France, but it is certain that some of the finer examples came from a shop Distin shared with Frederick BUSCH in NYC. These bear a new trademark, showing an American eagle with a valve trumpet, devised for him in December, 1877 by his English friend and associate Enderby JACKSON, who was known for his organizing of the earliest brass band contests. By January 1881 Moses SLATER was able to advertise a new line of Distin instruments made under Distin's superintendency in a new, steam-powered factory at 42 Co(u)rtlandt St. From c1880-c1883 Distin-marked brasswinds, including now euphoniums, valve trombones, and helicon basses and all with the Distin trademark were produced in Slater's factory and were heralded as carrying the Distin Patent Light Valve.

From ~~mid-year~~ 1882 until his death, Distin, aided now by his son William H. Distin (a talented cornet player and a knowledgeable factory supervisor, lived in Philadelphia, PA. Between 1882 and 1884 Distin supervised the organization and equipping of an expansive new plant built by James W. PEPPER, an engraver and publisher of band and orchestra music in Philadelphia. During these years Distin was able to realize, through mechanization, through departmentalization of manufacturing tasks, and through the use of newly-invented forming and grinding tools, the kind of integrated assembly procedures he had first observed in the large factories of France, now aided by the most modern of technological aids afforded by in-house steam engines, at that time a novelty among instrument makers.

From London Distin had designated instruments imported from France as "Paris Make." To his new American trademark he attached the word "SUPERIOR", a term soon adopted by other makers hoping to profit from the reputation of Distin's finest instruments. During his year with Pepper he also imported French and English instruments, selling them as "Imported For J. W. Pepper and advertising them as modified and improved under his personal supervision. Certain of these were obtained from Geo. BARING & SON and Wm. HILLYARD of London. He brought over the makers Alexandre LEFORESTIER, Wm. BARNES, and probably also Jean VIVIEN and Ferdinand COEUILLE to work for Pepper; eventually HILLYARD to emigrated to Philadelphia and worked directly for Pepper briefly before going his own way under clouds of dispute with his employer.

While working with Pepper Distin introduced the earliest versions of his very fortuitous redesign of the windways through the pistons. Covered by a US Patent of December, 1884 (which had been drawn up before leaving NYC), this model proved of enduring musical excellence; it constituted the finest of available under the Pepper, Distin, and Keefer names; it also was imitated in models produced by COURTOIS in Paris as well as COEUILLE and VIVIEN in Philadelphia and J. W. YORK in Grand Rapids, MI.

The heavy reliance placed on the value of Distin's name in Pepper advertisements of 1882, coupled with knowledge in the trade that instruments of medium or cheap grades were being sold as Distin imports, led to a scandalous exchange of insults between the principals in Philadelphia and C. G. CONN, their attacker from Elkhart, IN. As many professional bandsmen arose to defend Distin's integrity as those who claimed he used them deceitfully as endorsers of his new American-made instruments. Most damaging was a violent break with Jules Levy, the English cornet virtuoso who, although long an avowed Distin supporter, turned against him and became part of the Conn cadre.

Between the completion in 1884 of his contract with Pepper and the establishment in 1886 of the Distin Mfg. Co. in Williamsport, Distin sold instruments from his home and published some instrumental and vocal music as partner in DISTIN & PINCUS. He acquired some musical copyrights and began publishing periodicals under the titles Concert Pitch and Standard Pitch.

In March of 1886, under funding from Sen. Luther C. KEEFER and other businessmen from Williamsport, PA, HENRY DISTIN MFG. CO. was formed to produce principally only the highest grade of brasswinds. Distin and his son William divided time between Philadelphia and the new factory, and a full line of band instruments, made of heavy brass with fine engraving and deep silver plating, soon issued from what was claimed to be the largest facility of its kind in the world. Distin maintained a retail salesroom in Philadelphia even after retirement (with a pension) in July, 1890. Full supervision passed to Bruce C. KEEFER, who eventually became (1909) full owner of the company. Inexpensive brasses were offered at first under the name "New Paris Model", which was augmented by "Oxford", "London", "Berlin", "Vienna", and "American" models, none of which exhibited the patented valve system of 1884.

In 1896 Distin proposed to Enderby JACKSON a scheme to make his better quality American models in a London factory equipped as the one in Williamsport (tools for which he held the patents in Great Britain). It was to be operated by his nephews (sons of William A. Distin?) as DISTIN BROTHERS, but the plan

MARK: Adolphe Sax et Cie. / à Paris / for DISTIN & SONS / 31 CRANBOURN ST. / LONDON / No. 5746; Adolphe Sax & Cie. / à Paris / DISTIN / 31 CRANBOURN ST. / LEICESTER ST. (sic!) / LONDON (1845-53); H. (or Henry) DISTIN / 31 Cranbourn St / LONDON (occasionally added: PARIS MAKE) (1850 - ?); No 1636 / HENRY DISTIN / MAKER / 31 CRANBOURN ST / LEICESTER SQUARE / LONDON (1855-57); No 3509 / HENRY DISTIN / MAKER / 9 GREAT NEWPORT ST. / LEICESTER SQUARE / LONDON (1857-68); No 6280 / HENRY DISTIN / MAKER / 9 & 10 GL NEWPORT ST / LEICESTER SQUARE / LONDON (1868); (Nos. 10,000 ff. on valves, with 20,000 on bells of upright brasses) TM (Field trumpet and banner) / DISTIN & CO / MAKERS / 9 & 10 GL NEWPORT ST / LONDON (1869-74 N.B. Highest bell ser. no. on 25,000's for upright brasses and 17,000's for cornets) (Address occ. given: 9, 10 & 11 GL N etc.; also words: Patent Light Valves, and Approved by Levey in 1870's) nos. Production continued May, 1874 ff. Distin valve (but not bell) ser. nos. used as base for on-going Boosey Instruments made 1857-74 have added brandmark: DISTIN / LONDON (in circle around MAKER). The Distin TM was applied to Boosey instruments from 1874 to 1886; then, similar Boosey TM was adopted.

ADDR: London c1845-50: John Distin & Sons, music sellers 31 Cranbourn St. (res. and shop); 1850-57: Henry Distin, musical instruments and (brass) military musical instrument manufacturer 31 Cranbourn St; (entitled 1851 ff. "Instrument Maker to Her Majesty's Army and Navy"); Henry Distin, maker 1857-68: 9 Great Newport St. (occ. identified also as Long Acre, or as St. Martin's Ln, which were parts of a continuous street!); 1868 (June)-74 (Apr.): Distin & Co., military musical instrument manufacturers, 9, 10 & 11 Great Newport St., St. Martin's Lane WC (Boosey & Co. Sole Agents); 1874-86: Distin's Military Musical Instrument Manufactory (Boosey & Co. 295 Regent St., proprietors) 6A Frederick Mews, Stanhope Place

MARK (USA): No. 226 / TRADE (eagle on valve trumpet) MARK / HENRY DISTIN / MAKER / Bowery opp. 5th St. / NEW YORK (1879); 1878 / TRADE (eagle on valve trumpet) MARK / No. 256 / HY. DISTIN / MAKER / 115 to 121 EAST 13th St. / NEAR 4th AVE. / NEW YORK (1880); (an unregistered TM showing all lettering superimposed on a stylized US Capitol building) Light TRADE MARK Action / New York / Henry Distin / No 614 / HY DISTIN / MAKER / 115 TO 121 EAST 13TH ST. / NEAR 4TH AVE. / NEW YORK (1881); (Eagle and valve trumpet TM) No. 822 / HY. DISTIN / MAKER / 42 CORTLANDT ST. / NEW YORK (1882);

in June, 1882 to Philadelphia, PA

No. 1261 / IMPORTER for / J.W. PEPPER / PHILA. & N.Y. (1882); SUPERIOR / Eagle TM / HENRY DISTIN / MAKER / PHILADELPHIA / No 1295 (using valves from NYC ser. no. 381 expressing for the first time the new valve system submitted for patent in 1882 and conferred in 1884); SUPERIOR / Eagle TM / HENRY DISTIN / MAKER / FOR / J.W. PEPPER / PHILA. AND N.YORK / No 1585; HENRY DISTIN / TRADE / PARIS MODEL / MARK (in circle) / PHILADELPHIA / No 1432; (2379 is the highest ser. no. seen for Distin / Pepper)

On 12 March 1886, HENRY DISTIN MFG. CO. was chartered in Pennsylvania. A factory in Williamsport opened in c1889.

(No ser. no.) (Distin Eng. TM) / PATENT LIGHT VALVES / Invented / by / HENRY DISTIN / IN / LONDON / 1867 / 917 FILBERT ST. 919 / PHILA. / PA. (1887 or -88); Ser. nos. 5,000 (1889)-6,000 (1890) SUPERIOR / (Eagle and valve trumpet TM) / HENRY DISTIN / MAKER / PHILADELPHIA (1889-90); Ser. nos. 7,000 ff. through c25,000 (1891-1909) (Eagle and valve trumpet TM) / HENRY DISTIN / MANUFACTURING CO / MAKERS / PHILADELPHIA PA / HIGHEST GRADE--Modified c1896 (ser.nos. 15,000 ff.) TM HENRY DISTIN MFG. CO. / MAKERS / WILLIAMSPORT, PA / HIGHEST GRADE; Variant engraving for medium-grade models: i.e. NEW PARIS, OXFORD, LONDON, AMERICAN, which are incorporated into consecutive serial nos. and do not constitute separate production series.

ADDR: New York City 1879: 255 and 385 Bowery; 1880-81: 115 E. 13th; Philadelphia 1882-83: no record; 1884-86: Henry Distin, mus. insts. and Distin & Pincus 114 S. 2nd; 1887: inst. maker 917 Filbert St.; 1888: Henry Distin Mfg. Co. 917 Filbert; 1889: same 913 Arch; 1890: residing in Williamsport, PA as factory superintendent; 1891 - 1903: res. and mus. insts. 819 Tasker (In 1893 only: mus. insts. 1441 S. 9th

INV: Developed Ballad horn in C and Melody horn in F, Light piston valve (1864), Improved windways in cornet valves (1864 and 1882), Centre Bell brasswinds (1858); Chromatic attachment for field trumpet tuning devices for drums, tools for forming brass tubing, method of making mouthpieces in sections (1855) Duplex trumpet / bugle, and rotary change valve for bugles (1861)

PATS: GB 1855-1465: chromatic attachment for field trumpets; 1858-2017: circular brasswinds with bell in centre; 1861-2559, -2592: trumpet/bugle; 1864-1896: light piston valves with novel construction of lower valve caps for draining moisture;

US Pat. Off. TM 6,042 (14 May 1878); Pat. No. 286,399 (9 October 1883) Musical instrument cases; (286,398 9 October 1883) tool for forming instrument tubing; 308,655 (2 December 1884) Improved windways in cornet valves (Centre Bore); 417,413 (17 December 1889) and 419,424 (14 January 1890) Construction of mouthpieces in two sections from sheet metal; and others

Famed

WRITS: "History of the Distin Family Since 1798", in *New York Times*, 7 August 1881 and frequently reprinted in Distin circulars; see also "The Distin Family. Career of the Great Saxhorn Quintet," in *Brass Band News* (Liverpool), Jan., Feb., and Mar. 1882

CATS: Distin & Co.'s Brass Band Instruments, in *Distin's Brass Band Journal*, 1869-74 passim. (illus. and price lists) in coll. LBL; M. Slater, *Illustrated Catalogue of Brass Musical Instruments* (New York, 1881) in coll. DCL; *Untitled Adv. Circular* (Philadelphia, c1890); *Descriptive Catalog -- "Highest Grade" Band Instruments*. Henry Distin Mfg. Co. (Williamsport, c1900) in coll. DCS

EXH: London 1862; Paris 1867, New York 1881 (w. M. Slater)

LOC: Lh-151 flute five-key; Edgeware-329, Oxf. Shackleton, NY Maynard coll. Brass Clar. twelve-key; Lkh-82 trumpet/bugle; Edgeware-548: ophicleide eleven-key; SDV-430: Tenor horn three-(Berliner) piston; SDV-1385 Rotary valve (patent) bugle or cornet; PAPm Melody horn w. echo attachment, four-piston (unique example). Later Distin instruments from London, NYC, and Williamsport common to most collections in USA, GB See also: Saxhorn presented by Sax to Distin family in Rosenbaum coll. NY Scarsdale and also Saxhorn by Sax imported by John Distin & Sons in Baines coll.

BIBL: GDM; R. Eliason and L. Farrar, in GDM; (re. Conn/Distin controversy) see *Musical Courier* V 6 (Oct. '76), VII 22 (Nov. '83); Obit. in *Williamsport Gazette and Bulletin* 13 October 1903; A. Carse in MR VI 4 ('45); Rose, 1894; Humphries and Smith, 1970; Baines, 1976; L. Farrar, in NAMIS X 3 (Oct. '81) and XI 3 (Oct. '82)

Postlude

The management of HENRY DISTIN MFG. CO. rested fully on the son of Luther C. KEEFER, who was the principal investor and stockholder in the Williamsport venture. Brua C. Keefer became owner of the firm through public auction on 1 March 1909. The full line of Distin-inspired instruments was sustained (with few modifications for several decades) under the KEEFER name.

O(iver) Ditson & Co.

NAME: Oliver Ditson

BORN: Boston 20 October 1811

DIED: Boston, Massachusetts 21 December 1888

FL: Boston 1835 - 88; firm continued until 1931

Instruments offered initially through subsidiary firm John C. Haynes & Co. 1860; reorg. corp. ca. 1888

Parallel firms: J.E. Ditson & Co., Philadelphia (1875-1910); Ch. H. Ditson & Co. (1867-1929), NYC
Lyon & Healy (1864-date), Chicago

DATA: The firm of O. Ditson & Co. was one of the greatest of American publishing and music retailing houses. Instruments were first offered through the John C. Haynes & Co., but reorganization brought a complete line of instruments into the Ditson catalogue (after ca. 1890).

Ditson absorbed many American firms which were publishers and manufacturers (i.e., Wm. Hall & Son, Firth, So
Son & Co., J. L. Peters) as well as instrument makers

Tradenames used by Ditson: BAY STATE (primarily woodwinds); also YANKEE, VICTORY, NEW CENTURY

MADE: WI (esp. flutes, clarinets, cornets, drums)

LOC: Common in all collections, representing offerings between ca. 1890-1930. It is probable that imported instruments dominated the offerings: the words "Made in Czechoslovakia" or "Bohemia" are often seen.

See also: John C. Haynes & Co.

FILE: DOELING

NAME: Doeling, August

MADE: BI

FL: Boston c. 1858

DATA: Worked for J. Lathrop Allen in 1858. No known instruments bear his stamp. His being related to European makers of the name seems obvious; also to the Karl Doeling who married into Ernst Selmann's shop in Philadelphia.

BKS: Eliason, EABM, 1979.

NAME: Carl Ernst DOELLING aka Carl Ernest Doeling orig. Karl

BORN: Markneukirchen in Sachsen (?) February 1864 Presumed to be Son of Ernst Dölling

DIED: Philadelphia, PA 19 May 1947 bur. Philadelphia, PA Mount Peace Cemetery inst. mkr.

MADE: BI

FL: Philadelphia, PA (1881) c1900-c1940

DATA: Arriving in USA at the age of 17, Doelling immediately entered the household of Ernst and Theresia Seltmann in Philadelphia and remained there until his death sixty-six years later. It is probable he was apprenticed with Ernst Dölling (assumed to be his father) in Markneukirchen and immigrated as a journeyman. Ernst Seltmann died in 1883, and in 1886 Seltmann's second daughter, Gertrude Katherine, wed Doelling, sealing his relationship with the Seltmann fortunes.

Theresia, also called Elisabeth, sold instruments for twenty years following Ernst's death, using ambiguously the same engraved marked as had her husband, i.e. E. Seltmann. Many of such instruments must have been prepared by Doelling, either in the Seltmann shop or in that of Phillip Frederick, who was clearly the maker of many of the later "E. Seltmann" instruments.

The few instruments surviving marked "C.E. Doelling" are idiomatic of the period, showing a tendency toward the wider and shorter proportions of brasswinds favored by American bandsmen near the century's close. Although the Doelling factory in Markneukirchen was a major exporter to America of German mechanical-action rotary valves, only piston valves are found on instruments Doelling may have or did prepare.

MARK: C.E. Doelling / PHILADELPHIA. see also Seltmann (1885 ff.)

ADDR: 1881-1947: 809 Callowhill

Inv:

Pats:

Writs:

Exh:

LOC: No Doelling instruments but numerous Seltmanns in public collections; Doelling Tuba, Tenor horn in MDC

NAME: Eugene DOMAGE

Born:

DIED: prob. Sea Island City, NJ c1932

MADE: BI WWI

FL: Philadelphia, PA 1899-1930 ff.

DATA: He is first listed in Philadelphia in 1899, one year after the appearance of a Victor, instrument maker. The Eugene was listed as brass maker, then machinist, and in 1902 ff as "musical instruments".

There exist a brass US Regulation Bugle, very sturdily built, and a Saxophone with the Haynes 1914 pat. (for drawn tone-holes) stamped on it--both stamped "E. Domage". His work probably was a mixture of original fabrication and of finishing instruments with parts from other makers.

MARK: E. DOMAGE PHILA; Saxophone also marked: Pat. Dec. 8, 1914; Bugle stamped: E. DOMAGE/
MAKER/ PHILA. PA.

ADDR: 1898: Victor instrument maker h. 916 Pierce ; 1899: Eugene (replacing Jacob, brass finisher living with Victor the year before) brass wkr. h. 916 Pierce; 1900 machinist, h. do.; 1902-06 musical instruments 922 Mountain; 1909-14: 830 Callowhill; 1915-18 216 N. 9th; 1919-20: 216 N. Arlington; 1921-22: 216 N. Walton; 1920 ff. 216 N. 9th (c1925 ff.: res. Sea Island City, NJ)

Inv:

PATS: Used Haynes Pat. for drawn tone-holes

LOC: none in public collections

Bibl:

NAME: Jacob DAMAGE
Victor DAMAGE

Born:

Died:

MADE: BI

FL: Philadelphia, PA 1898 (only) Replaced in 1899 by Eugene Damage; perhaps these names refer to one and the same person, for all follow the same trade

MARK: No instruments known with names of Jacob or Victor, only that of Eugene Damage

NAME: John D. DOUGLASS aka DOUGLAS

Born:

Died:

MADE: WWI

FL: Utica, NY c1833-40; Cincinnati, OH 1840-46

DATA: He was a merchant dealing in military goods, jewelry, and musical instruments who listed himself as "mus. inst. mkr." only in 1837. He apparently had a loose partnership with Wm. H. Ball, for Alfred G. Badger claims to have been an apprentice to BALL & DOUGLASS in the years c1833-c1838. From 1840 through -46 Douglass is found in Cincinnati directories consistently as "mkr.", first working for Tosso's Music Store and then independently.

Only two instruments by Douglas (s) are known, both showing conservative English features: a boxwood flute with one key and a boxwood clarinet in B-flat with six keys, all post-mounted.

MARK: J. D DOUGLAS (sic!) / UTICA (1833-39)
J. D. DOUGLASS / CINCINNATI (1839/40-46)

ADDR: Utica, NY 1833: music, military & Jewelry store 130 1/2 Liberty; 1834-37: mus. inst. mkr. 9 Liberty; Cincinnati, OH 1840: (prev. in NY) musical instrument maker at Tosso's E Elm (listing also for a D. R. Douglas, tinner from NY); 1842: 5th & Main St.; 1846: 4th St.

Inv:

Pats:

Writs:

LOC: Flute in C, one key SDV - 1359
Clarinet in B-Flat six keys INImc

BIBL: R. E. Eliason, in Woodwind, Brass & Percussion, IV (Jan. 77)

EXH: Cincinnati 1839

DRAPER BROS. 1861-62
DRAPER, HALLIDAY & COOK 1863-65

NAME: Charles DRAPER

MADE: BI

FL: Boston (1857) 1861-64

Born: Not searched

Died: Not searched

NAME: Granville DRAPER

MADE: BI

FL: Boston (1857) 1861-65

NAME: S W DRAPER

MADE: BI

FL: Boston 1861-62

DATA: The firm advertised as musical instrument makers only during the years of the American Civil War (1861-65), and specimens of their instruments are extremely rare. Draper Bros. was the first brasswind manufacturer to locate on Sudbury St. in Boston, a locale made famous after 1867 by the production of Graves & Co. (through 1875), which included the earliest production of BOSTON MUSICAL INSTRUMENT MANUFACTORY (1869-71).

MARK: GRANVILLE DRAPER / BOSTON (trumpet); DRAPER BROS. / BOSTON (Bass horn)

ADDR: Boston Granville Draper, clerk 1857-58; Charles Draper, mus. inst. mkr. 1861-62-64; Draper Bros. 1861-62: 82 Sudbury; Draper, Halliday & Cook 1863-65: 94 1/2 Utica

Exh:

Pats:

Writs:

BIBL: Garafalo, R. and Elrod, M., Civil War Musical Instruments & Military Bands (Charleston, W. Va. W. Va., 1985)

LOC: MIG Bass horn in B-Flat rotary valves (marked Draper Bros); WIM (Benkovic Coll) Trumpet in B-Flat (marked Granville Draper) rotary valves (only known examples)

W. J. DYER & BRO.
METROPOLITAN MUSIC CO.

NAME: William John DYER

BORN: London, England 20 March 1841 son of Samuel and Ann (née Dyer) Dyer

DIED: St. Paul, MN c1935

MADE: WI a dealer and a manufacturer of reed organs, percussion instruments

FL: (Boston, MA c1855-68; Faribault and Mankato, MN 1869-82); Minneapolis, MN 1880 ff; St. Paul, MN 1882-c1924; firm to 1940 ff.

DATA: Wm. J. Dyer served for fifty-four years a president of W. J. DYER & BRO. He was a cultivated musician who was a Congregational Church organist in Boston and led a life of notable church and philanthropic activities in Minnesota. In Faribault and Mankato his music store became a center of music training known as The Minnesota Conservatory of Music. He worked closely with his oldest brother, Charles E. DYER from the outset. Charles established a branch in Minneapolis in 1880. William entered a brief partnership of DYER & HOWARD in St. Paul in 1882, and from this base the firm of W. J. DYER & BRO. grew to be the largest musical importing, manufacturing, and retailing house west of Chicago, with customers throughout the burgeoning farm and manufacturing population of the Great Plains. Early reports of both Dyer & Howard and W. J. Dyer & Bro. indicate a heavy reliance on German, Austrian, Swiss, A French sources.

Within a decade brothers S. H. and D. M. Dyer became partners, with special responsibility for importation and for keyboard sales (and eventually manufacture of the DYER Organ). In 1905 the Minneapolis branch that had been under Charles E. Dyer's leadership, was renamed METROPOLITAN MUSIC Co. with Edward Rowland DYER (Boston 1868-Minneapolis 1941) as president. The entire Dyer enterprises seem to have lasted only through his years of activity and did not survive the years of WW II.

The firm marketed a full range of brass- and woodwind instruments under various stenciled names on products that seem to have originated increasingly in Czechoslovakian factories and imported to Minnesota.

MARK: W. J. DYER & BRO. / SPECIAL / ST. PAUL; DYER'S IMPROVED MODEL clarinet(Boehm)

ADDR: 1882-c85 as DYER & HOWARD- 1885 ff. W. J. DYER & BRO. 21-27 W. Fifth St., St. Paul, MN; 1880 ff. in Minneapolis, MN 408-15 Nicollet; 1886; 509-11 Nicollet; 41-43 (event. 37-43) Summit 1905 ff. as METROPOLITAN MUSIC CO.) The Minneapolis branch included space known as Dyer's Music Hall that was replaced c1920 by New Metropolitan Opera House

Inv:

Pats:

Writs:

LOC: Common to most collections in USA

BIBL: Musical Courier VII 8 (1883) 118; VII 11 (1883) 15; Men of Minnesota (Minneapolis, nd)

CITY BISTON STATE MA

1. Name of Maker Peter Edwards Co. Inc.
2. Full name(s) as given at birth Peter Edwards

Mark: TENOR / TROMBET. / PETER EDWARDS / CO. INC. / BOSTON MASS.

or ALTO /

3. Place of birth _____ Day/Month/Year / / est. 1895
 Place of death _____ Day/Month/Year / / est. 1942
 Place of burial _____

4. Street addresses of shops, factories, or places of merchandising and dates
1920-21 musician Roxbury MA
1922 Peter Edwards Co. Inc. 224 Tremont Peter Edwards mgr. Nellie Anderson, treas.
1923 " " " " musical instrument makers " " Pres. & Treas.
1925 do. 222 Tremont
musical Instrument mskers

- 1941 (lost entry)* ^{**} 5. Name of Master under whom apprenticed do. 1930 Peter Edwards Co. Inc. 665 Washington Peter Edwards, Pres. Nellie Anderson Treas.
6. Name(s) of partners in business Nellie Anderson (apparently finances only)

7. Names of parents (if known) Nellie Anderson (apparently financial partner only)
 Names of brothers (or sisters) also known as instrument makers _____

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.) Nellie Anderson

Trombet was produced using parts (the valve cluster, at least) obtained from the Vega Co. Boston
 Last known address: 1940 (July) Peter Edwards Co. Inc. Musical instruments repairs 66 Washington

9. Remarks At the request of Louis Harlow (d. 9 Sept. 1937) and his son Lewis Harlow (d. 1985), Edwards produced several sets of alto (E-flat) and tenor (B-flat) instruments in the bell-fron form resembling valve trombones which were caller Alto Trombet and Tenor Trombet. They were for the use of players of 2nd & 3rd. trumpet parts in the Aleppo Shrine Band, of which Edwards (a hornist) was a member and the two Harlows leaders (1917-1936)

10. Location of specimen(s) Tenor Trombet ser. 14,233 and Pat. No. Jul. 1917 (i.e. Vega marking) PAPTm Penna. Pottstown The Trumpet Museum

11. Data source Aleppo Temple A. A. O. N. M. S. (Ancient Arabic Order Nobles of The Mystic Shri 99 Fordham Rd. Wilmington MA 01887 Lewis Harlow in Instrumentalist XXIII 73-6 (Aug. 1968)

Remarks of Donald Leach, Whitman MA and Walter M. Smith (jr.) Naples FL

US Pat. No. 1,232,069 (3 July 1917) Carl L.W. Nelson assnar. Vega Co.
 US Pat. No. 1,185,005 (11 July 1917) Carl L.W. Nelson assnar. Vega Co.

WWI

CITY New York City

STATE New York

1. Name of Maker Ebner, August

2. Full name(s) as given at birth August (Augustus) Ebner

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>h. 157 Stanton</u>	<u>mus instrs</u>	<u>1855</u>
<u>h. 27 Delancey</u>	<u>mus instr mkr</u>	<u>1856-57</u>
<u>" " "</u>	<u>violin mkr</u>	<u>1858</u>
<u>h. 38 Delancey</u>	<u>flutes</u>	<u>1859</u>
<u>" " "</u>	<u>mus instr mkr</u>	<u>1860</u>
<u>h. 111 Delancey</u>	<u>flutes</u>	<u>1861</u>
<u>r. " "</u>	<u>flute mkr</u>	<u>1862</u>
<u>h. 38 Delancey</u>	<u>flutes</u>	<u>1863</u>
<u>" " "</u>	<u>instrs</u>	<u>1864</u>
<u>46 Delancey</u>	<u>crockerly</u>	<u>1865-66</u>
<u>h. 88 Delancey</u>	<u>flutes</u>	<u>1867</u>
<u>" " "</u>	<u>flute mkr</u>	<u>1868</u>
<u>" " "</u>	<u>music</u>	<u>1869-70</u>
<u>" " "</u>	<u>flutes</u>	<u>1871</u>
<u>" " "</u>	<u>flute mkr</u>	<u>1872-75</u>
<u>h. 4 First</u>	<u>" "</u>	<u>1876</u>
<u>h. 161 Christie</u>	<u>flutes</u>	<u>1877</u>
<u>" " "</u>	<u>instr mkr</u>	<u>1878</u>
<u>h. r. 13 Stanton</u>	<u>flute mkr</u>	<u>1879</u>
<u>" " " "</u>	<u>mus instr mkr</u>	<u>1880</u>
<u>" " " "</u>	<u>mus instrs</u>	<u>1881</u>
<u>" " " "</u>	<u>musician</u>	<u>1882</u>
<u>" " " "</u>	<u>mus instrs</u>	<u>1883</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Ebner was a small-time instrument maker and dealer. He was listed as a flute manufacturer in the 1861 AMERICAN MUSIC DIRECTORY.

10. Location of specimen(s) ?

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 266.

NAME: C(hristian) H(enry) EISENBRANDT orig: Heinrich Christian Eisenbrant aka Eisenbrand
 BORN: Göttingen, Hannover 13 April 1790 Son of Johann Benjamin Eisenbrant (1753-), an
 important wind - instrument maker
 DIED: 9 April 1860 Baltimore, MD Bur. Mount Vernon Cemetery, Baltimore
 MADE: WWI BI



FL: Göttingen c1804-08; Philadelphia, PA 1808-14; New York City, NY 1815; Göttingen,
 1815/16-19; Baltimore, MD Aug. 1819-60 (Firm to 1949)

DATA: Intended by his father, Joh. Benj. Eisenbrant, for a medical career, but he was sent out
 of Germany to escape military conscription in 1808. In Philadelphia he may have produced instru-
 ments for sale at a George Willig's music store; also may have worked with Jacob Anthony. Eisenbrant
 claimed to have exceeded his contemporaries in the ability to work with exotic woods; and his tech-
 nique for boring fifes in a single operation brought him unprecedented productivity in making military
 instruments in 1812-14 during the war with GB. 1811 was the year he started his own shop.

He worked briefly in NYC, perhaps in the shop of John Hall. After a brief period in Baltimore, he
 took advantage of the cessation of the war in Europe to return to Göttingen and worked for three years
 as Hof Instrument Macher to the King of Hannover. Following his return to Baltimore, his work received
 highest appreciation from his public and from judges at many exhibitions. His flutes and clarinets show
 combined excellence in his working of both hardwood and metal. His Boehm-system flutes, following the
 patent of 1831, were perhaps the first made in USA.

Flutes decorated with semi-precious jewels and brasswinds with elaborate decorations marked the style
 of his instruments of the last decade. The family business was continued by his son, Raphael, and his
 daughter married Wm. Dressler, admired composer and pianist under contract to Wm. Hall of NYC.

In 1851 Eisenbrant contracted with L. Uhlmann of Vienna to manufacture cornets and saxhorns having
 his patented 4-rotor arrangement and feather springs.

MARK:  EISENBRANT / PHILDA 1808-16; EISENBRANT / BALTIMORE 1819-c50; on
 silver plaque:  / C H EISENBRANT / BALTIMORE 1850 (?) ff.; also EISENBRANDT / BALTI-
 MORE; C. H. Eisenbrant Baltimore

ADDR: Philadelphia (1808) 1813:163 N. Front; 1814: 24 S. Fourth; New York 1815: 19 Duane;
 Philadelphia 1816: 173 Pine; 1816-19: Göttingen, Han.; Baltimore (1819) 1822-24: 60 N. Howard;
 1827-29: 42 N. Liberty; 1831-42: 54 Baltimore; 1845 ff.: 78 W. Baltimore (as C. H. Eisenbrandt Co);
 1862 ff.: became H. R. Eisenbrandt Musical Instruments, 78 W. Baltimore (address altered to 424 E.
 Baltimore by renumbering in 1887 and renamed H. R. Eisenbrandt Sons

✓ INV: Cornet rotary valve cluster with added descending-fourth valve; Valve lever activated by
 return spring; also a burial coffin with internal escape lid release lever

PATENTS: US Pat. No. 11,215 4 July 1854 (lever mechanism); No. 19,187 26 January 1858 (trans-
 posing valve)

EXH: Baltimore 1831; London 1851; New York 1837, 1842; Washington 1853, 1855, 1857

LOC: Clarinets: DCS-383,371 13 keys, jeweled; NYCa-1979.44 5 keys; Flageolets: DM-698;
 DCS-1981.0569.01 Double flageolet; Flutes: MDBa-35.41.5, jeweled; MDBa-35.41.4, 1831
 Boehm system; Patent saxhorns: MDC and WIW

BIBL: L. P. Farrar, in Under the Crown & Eagle, in NAMIS XVIII 1 (88); G. Hart, in Das Musikinstru-
 ment XIII 2 (74); L. Libin, in Festschrift f. J. H. van der Meer (Tutzing, 1987). Complete medals
 and award diplomas given CHE on deposit: MDBa

CITY New York City STATE New York

1. Name of Maker Eisenbrandt, Heinrich Christian Henry Eisenbrandt
2. Full name(s) as given at birth Heinrich Christian Eisenbrandt
3. Place of birth Göttingen, Germany Day/Month/Year APR 13 /1790
Place of death Baltimore, Maryland Day/Month/Year APR 9 /1860
Place of burial APR N.B.
4. Street addresses of shops, factories, or places of merchandising and dates
15 Duane 1815
5. Name of Master under who apprenticed
6. Name(s) of partners in business had dealings with John Jacob Astor
7. Names of parents (if known) father - Johann Benjamin (1753-1822)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Son - Henry William Raphael (died 1886)
9. Remarks Married Sophie Nolte - Baltimore. He returned to Germany after Napoleonic War. Came back to Baltimore in August 1819--Business as importer and maker, specializing in woodwinds. Langwill - "First appear in Baltimore in 1822." Langwill - "Business still existed in 1929 as H.R. Eisenbrandt & Sons, Inc., 216 W. Franklin St."
10. Location of specimen(s) Metropolitan Museum of Art
11. Data source Libin, "American Musical Instruments . . .": Langwill; Groce

Revised data on biography and affiliations - July 1991

FILE: HESBACH

NAME: Esbach, Henry BORN: Saxony 1826 DIED: Boston, MA 22 May 1902

MADE: BI

FL: Boston 1848-c.1900

DATA: Probably worked with E. G. Wright from about 1848, then with Allen Mfg. Co. in 1858, and E. G. Wright from 1864-69. From 1870 he worked for Boston Musical Instrument Manufactory until late in the nineteenth century. In 1874 he was listed as a member of the firm (BMIM) along with Louis G. Hartman and W. G. Reed.

MARK: WRIGHT, ESBACH & HARTMAN/BOSTON

ADDR: 1848-50 115 Court; 1858-63 18 Harvard Pl.; 1864-69 71 Sudbury; 1870-? 71 Sudbury (with BMIM).

X LOC: Curtis W. Janssen Collection of Musical Instruments, Fiske Museum, Claremont, CA. # b-122

BKS: Ayars, 1937; Eliason, EABM, 1979; Robert E. Eliason Personal Files.

ITS: Eb Tuba 3 string-action rotary valves CAC- B-122

Obit, Boston Evening Transcript 2 May 1902: Mr. Henry ESBACH, one of the oldest members of the Orpheus Musical Society, died yesterday at his home in Newtonville. He was born in Saxony in 1826, came to this country in 1848, and settled in Boston about 1850, where he carried on the business of making musical instruments, and was for many years before his death one of the firm of the BOSTON MUSICAL INSTRUMENT CO. He was highly skilled in his art, and many inventions and improvements worked out by him gave his firm a reputation. His fondness for music made him join the Orpheus Musical Society at its birth, and he was connected with it up to his death. He leaves a daughter.

ADR: 1848-57: musical instrument maker; 1858-63: Allen Mfg. Co.; 1864-66: Wright, Esbach, & Hartmann; 1867: Wright, Gilmore & Co.; 1868-69: E. G. Wright & Co.; 1870 ff. Boston Musical Instrument Manufactory

Revisions: Darcy Kuronin and L. Farrar

WWI

CITY New York City

STATE New York

1. Name of Maker FERRIS, Benjamin

2. Full name(s) as given at birth Benjamin Ferris

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>153 Duane</u>	<u>silversmith</u>	<u>1818-19</u>	
<u>Amos n. Hudson</u>	<u>"</u>	<u>1820</u>	
<u>Dominick c. Varick</u>	<u>"</u>	<u>1821</u>	
<u>Reed n. Chapel</u>	<u>"</u>	<u>1822</u>	<u>(Ferris & Giffin)</u>
<u>95 Crosby</u>	<u>"</u>	<u>1823</u>	
<u>Crosby n. Spring</u>	<u>"</u>	<u>1824</u>	
<u>not listed</u>		<u>1825</u>	
<u>106 h. 67 Crosby</u>	<u>mus instr shop</u>	<u>1826</u>	
<u>Sixth n. MacDougal</u>	<u>" " "</u>	<u>1827</u>	

5. Name of Master under who apprenticed

6. Name(s) of partners in business Simon M. Giffin, as FERRIS & GIFFIN, 1822.

7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Ferris had worked as a silversmith in Philadelphia (1802-11), Waterford, NY (c. 1811), Wilmington, Delaware (1813) before coming to NY. In 1818 he shared his 153 Duane Street address with the instrument maker Simon M. Giffin, and in 1822 they established the partnership FERRIS & GIFFIN.

10. Location of specimen(s) MAS
Old Sturbridge Village collection (See Langwill, 1980) [Langwill lists GIFFIN as "GRIFFIN"]

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 269.

WWI

CITY New York City

STATE New York

1. Name of Maker FERRIS & GIFFIN

2. Full name(s) as given at birth Benjamin Ferris; Simon M. Giffen

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates
154 Fulton mus instr mkrs 1822

5. Name of Master under who apprenticed

6. Name(s) of partners in business Benjamin Ferris; Simon M. Giffin

7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks They shared a 153 Duane Street address in 1818 and established a partnership in 1822.

10. Location of specimen(s) Metropolitan Museum of Art file
Old Sturbridge Village collection (see Langwill, 1980) [Langwill lists GIFFIN as
GRIFFIN]

NYCa
MAS

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE
EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 270.

NAME: Henry Ed FERRARY

BORN: Paterson, NJ 2 June 1907 son of Heinrich (Henry) Ferray (Wien c1876 -- NJ c1922)

DIED: Essex, CT 3 December 1990

MADE. WWI esp. fifes

FL: 1957-67: Paterson, NJ; 1967-90: Essex, CT

DATA: Ferrary, Sr. was a reed comb maker for silkloom mills in New Jersey, and his son followed a lifetime career as machinist. An avid player of the military fife in St. Bonaventure's (to 1928) and Ex-5th Fife & Drum Corps, and eventually he became a leader of the movement in USA and world-wide.

From 1957 until his death he produced (in growing numbers) military fifes of grenadilla and ebony that became the standard of excellence for the instrument in this country. His fifes reflected in shape and manner of layout of the holes instruments from the later 18th century rather than the more common models sold commercially c1850-c1930. Ferrary worked alone and trained no successor.

MARK: FERRARY / ESSEX; repl. by Gothic "F" on last production series

ADDR: 1967 ff. : 80 Dennison Rd., Essex, CT

INV: classic revival style of fife

Pats:

Writs:

Cats:

LOC: common to most private collections; also Company of Fifers & Drummers Museum, Ivoryton, CT

BIBL: Obit., in The Ancient Times (CF&D) XVII 4 (Winter '91).

NAME: (James) Henry FILLMORE, Jr.)

BORN: Cincinnati OH 2 December 1881

DIED: Miami FL 7 December 1956

Made: WI a dealer and publisher

FL: Cincinnati OH 1916-38 (firm to 1951 ff. pur. by Carl Fischer, Inc.)

DATA: Primary activity was composition; one of America's most prolific composers under his own name and pseudonyms (esp. Harold Bennett, Al Hayes). Son of a prolific composer and publisher of sacred music, Henry and his brothers acquired the catalog of A. Squire and established Filmore Bros. Co. c1905 for selling instruments and music and publishing for bands and orchestras. Trad. known as Filmore Music House, Est. 1874, "Importers and Dealers in Musical Instruments," etc. The tradenames Reliable, Marvel, Princess, and Norwood distinguished various qualities of instruments sold. None seem ever to have been made by FMH directly.

MARK: FILLMORE MUSIC HOUSE / CINCINNATI, OHIO

Inv:

Pats:

Writs: many compositions, collections, and series for instrumental groups or soloists

CAT: The Filmore Advertiser (continuing Squire's Musical Advertiser) . 1905 ff. other catalogs freq.

ADDR. c1905 ff. : 528 Elm Street

LOC: Common to collections in USA

BIBL: Paul E. Bierly, Hallelujah Trombones: The Story of Henry Fillmore and Will Huff (Westerville, OH, 1982 r1987)

WWI

CITY New York City

STATE New York

1. Name of Maker Firth, John B

2. Full name(s) as given at birth John Firth

3. Place of birth Yorkshire, England Day/Month/Year 1 / 10 /1789
Place of death Newton, Long Island Day/Month/Year 10 / 9 /1864
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>8 Warren</u>	<u>mus instr mkr</u>	<u>1815-16</u>	
<u>9 Frankfort</u>	<u>" " "</u>	<u>1817-19</u>	
<u>Hester n. Rhynders</u>	<u>" " "</u>	<u>1820</u>	
<u>362 Pearl</u>	<u>" " "</u>	<u>1821</u>	<u>(Firth & Hall)</u>
<u>358 Pearl Street (Mus. Rev. 1855)</u>		<u>1847</u>	<u>(Firth & Hall; dissolved)</u> <u>1847) [from Lillian Caplin]</u>
<u>Hester n. Rhynders</u>	<u>" " "</u>	<u>1822</u>	<u>(Firth & Hall, 362 Pearl)</u>
<u>215 Hester</u>	<u>" " "</u>	<u>1823-24</u>	<u>(Firth & Hall, 358, 362</u> <u>Pearl)</u>
<u>360 Pearl</u>	<u>" " "</u>	<u>1825-28</u>	<u>(Firth & Hall, 358, 360</u> <u>Pearl)</u>
<u>358 Pearl</u>	<u>" " "</u>	<u>1829-31</u>	<u>(Firth & Hall)</u>
<u>L Franklin Sq.</u>	<u>mus instrs</u>	<u>1832</u>	<u>(Firth & Hall)</u>
<u>" " "</u>	<u>mus instr mkr</u>	<u>1833</u>	<u>(Firth, Hall & Pond)</u>
<u>" " "</u>	<u>" " "</u>	<u>1834-36</u>	<u>(Firth & Hall)</u>
<u>41 Vandewater</u>	<u>" " "</u>	<u>1837</u>	<u>(Firth & Hall)</u>
<u>1 Franklin Sq.</u>	<u>" " "</u>	<u>1838-41</u>	<u>(Firth & Hall)</u>
<u>" " "</u>	<u>" " "</u>	<u>1842</u>	<u>(Firth, Hall & Pond)</u>
<u>" " "</u>	<u>music store</u>	<u>1843-46</u>	<u>(Firth, Hall & Pond)</u>
<u>" " "</u>	<u>music store & warehs.</u>	<u>1847</u>	<u>(Firth, Hall & Pond, 1</u> <u>Franklin Sq. & 239</u> <u>Broadway)</u>
<u>" " "</u>	<u>Mus. Instr Mfr.</u>	<u>1848-55</u>	<u>(Firth, Pond & Co.)</u> <u>[Caplin gives this address</u> <u>to 1856]</u>
<u>547 Broadway</u>	<u>" " "</u>	<u>1856-60</u>	<u>(Firth, Pond & Co.)</u> <u>[Caplin gives 1857-63]</u>
<u>" " "</u>	<u>Pianos</u>	<u>1861-62</u>	<u>(Firth, Pond & Co.)</u>
<u>563 Broadway</u>	<u>Music</u>	<u>1863-65</u>	<u>(Firth, Son & CO.)</u> <u>[Caplin gives this address</u> <u>only in 1864]</u>

5. Name of Master under who apprenticed Edward Riley

6. Name(s) of partners in business John Firth & William Hall (brother-in-law), as Firth & Hall (1821-1832); joined by Sylvanus B. Pond, as Firth, Hall & Pond (1833-1847); Hall withdrew in 1847 and the firm reorganized as Firth, Pond & Company, with the "& Company" being William A. Pond and Thaddeus Firth, sons of the owners. In 1863, John and Thaddeus Firth withdrew to form Firth, Son & Company, which lasted until 1864, at John Firth's death and was run by the son until 1867.

John Firth, continued

7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
John Firth and William Hall became brothers-in-law by marriage to the daughters of Edward Riley, under whom both were apprenticed as instrument makers. [Caplin lists Wife: daughter of Ed. Riley & sister-in-law of Wm. Hall]
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Thaddeus Firth --son--continued after father's death (1864). Firth, Son & Company were sold to Oliver Ditson Company of Boston on March 4, 1867.
9. Remarks Firth came to America in 1810; served during War of 1812. Firth and his partners were probably best remembered as sheet music publishers, especially as the principal publishers of Stephen Foster's works. Many instruments bearing Firth and his partners' names are extant: some were stencilled instruments, but others were actually produced by the firm. In 1834, for example, Firth & Hall bought into the woodwind manufacturing firm headed by Asa Hopkins and Jabez Camp in Litchfield, Connecticut, and in 1845 they acquired the company outright. Woodwinds manufactured in this shop would have been sold through Firth & Hall's NY shop.
10. Location of specimen(s) See Langwill, 1980.
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 270-72; Lloyd Farrar files: NEW GROVE DICTIONARY OF MUSICAL INSTRUMENTS, p. 761-62; NEW GROVE DICTIONARY OF AMERICAN MUSIC, Vol 2, p. 130 (Eliason); [Caplin: Libin: Phillip T., Young, "Asa Hopkins of Fluteville," 1962; Wm. Arms Fisher (150 Years Music in US), Specimens--see Wm. Hall --Add Yale University, Shrine to Music must have examples--many individuals as well.]

CITY New York City STATE New York

1. Name of Maker Firth, John

2. Full name(s) as given at birth John Firth P

3. Place of birth Yorkshire, England Day/Month/Year 1 / 10 / 1789
Place of death Newton, Long Island Day/Month/Year 10 / 9 / 1864
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>8 Warren</u>	<u>mus instr mkr</u>	<u>1815-16</u>	
<u>9 Frankfort</u>	<u>" " "</u>	<u>1817-19</u>	
<u>Hester n. Rhynders</u>	<u>" " "</u>	<u>1820</u>	
<u>362 Pearl</u>	<u>" " "</u>	<u>1821</u>	<u>(Firth & Hall)</u>
<u>Hester n. Rhynders</u>	<u>" " "</u>	<u>1822</u>	<u>(Firth & Hall, 362 Pearl)</u>
<u>215 Hester</u>	<u>" " "</u>	<u>1823-24</u>	<u>(Firth & Hall, 358, 362 Pearl)</u>
<u>360 Pearl</u>	<u>" " "</u>	<u>1825-28</u>	<u>(Firth & Hall, 358, 360 Pearl)</u>
<u>358 Pearl</u>	<u>" " "</u>	<u>1829-31</u>	<u>(Firth & Hall)</u>
<u>1 Franklin Sq.</u>	<u>mus instrs</u>	<u>1832</u>	<u>(Firth & Hall)</u>
<u>" " "</u>	<u>mus instr mkr</u>	<u>1833</u>	<u>(Firth, Hall & Pond)</u>
<u>" " "</u>	<u>" " "</u>	<u>1834-36</u>	<u>(Firth & Hall)</u>
<u>41 Vandewater</u>	<u>" " "</u>	<u>1837</u>	<u>(Firth & Hall)</u>
<u>1 Franklin Sq.</u>	<u>" " "</u>	<u>1838-41</u>	<u>(Firth & Hall)</u>
<u>" " "</u>	<u>" " "</u>	<u>1842</u>	<u>(Firth, Hall & Pond)</u>
<u>" " "</u>	<u>music store</u>	<u>1843-46</u>	<u>(Firth, Hall & Pond)</u>
<u>" " "</u>	<u>music store & warehs.</u>	<u>1847</u>	<u>(Firth, Hall & Pond, 1 Franklin Sq. & 239 Broadway)</u>
<u>" " "</u>	<u>Mus. Instr Mfr.</u>	<u>1848-55</u>	<u>(Firth, Pond & Co.)</u>
<u>547 Broadway</u>	<u>" " "</u>	<u>1856-60</u>	<u>(Firth, Pond & Co.)</u>
<u>" " "</u>	<u>Pianos</u>	<u>1861-62</u>	<u>(Firth, Pond & Co.)</u>
<u>563 Broadway</u>	<u>Music</u>	<u>1863-65</u>	<u>(Firth, Son & CO.)</u>

5. Name of Master under who apprenticed Edward Riley

6. Name(s) of partners in business John Firth & William Hall, as Firth & Hall (1821-1832); joined by Sylvanus B. Pond, as Firth, Hall & Pond (1833-1847); Hall withdrew in 1847 and the firm reorganized as Firth, Pond & Company, with the "& Company" being William A. Pond and Thaddeus Firth, sons of the owners. In 1863, John and Thaddeus Firth withdrew to form Firth, Son & Company, which lasted until 1864, at John Firth's death and was run by the son until 1867.

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

John Firth and William Hall became brothers-in-law by marriage to the daughters of Edward Riley, under whom both were apprenticed as instrument makers.

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Firth, Son & Company were sold to Oliver Ditson Company of Boston on March 4, 1867.

9. Remarks Firth and his partners were probably best remembered as sheet music publishers, especially as the principal publishers of Stephen Foster's works. Many instruments bearing Firth and his partners' names are extant: some were stencilled instruments, but others were actually produced by

John Firth, continued

the firm. In 1834, for example, Firth & Hall bought into the woodwind manufacturing firm headed by Asa Hopkins and Jabez Camp in Litchfield, Connecticut, and in 1845 they acquired the company outright. Woodwinds manufactured in this shop would have been sold through Firth & Hall's NY shop.

10. Location of specimen(s) See Langwill, 1980.

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 270-72; Lloyd Farrar files: NEW GROVE DICTIONARY OF MUSICAL INSTRUMENTS, p. 761-62; NEW GROVE DICTIONARY OF AMERICAN MUSIC, Vol 2, p. 130 (Eliason).

WI

CITY New York City

STATE New York

1. Name of Maker Firth, Hall & Pond
2. Full name(s) as given at birth John Firth, William Hall, Sylvanus B. Pond
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
1 Franklin Sq. music store 1833
" " mus warehouse 1843-44
239 Broadway " " 1845-47
5. Name of Master under who apprenticed
6. Name(s) of partners in business Joined by sons, Thaddeus Firth and William A. Pond, as Firth, Pond & Company after withdrawal of William Hall in 1847.
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Sylvanus B. Pond became a partner of John Firth and William Hall in 1833, but for some reason their firm, FIRTH, HALL & POND, was not listed again in the NYC Directory until 1843.
10. Location of specimen(s) See Langwill, 1980.
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 270-72.

Mark: FIRTH HALL & POND / FRANKLIN SQ^e / N. YORK

WI

CITY New York City

STATE New York

1. Name of Maker Firth, Pond & Co.
2. Full name(s) as given at birth John Firth, Sylvanus Pond, Thaddeus Firth, William A. Pond
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

<u>1 Franklin Sq.</u>	<u>manufs of piano-</u>	
	<u>flutes, guitars, etc.</u>	<u>1848-50</u>
<u>" " "</u>	<u>music</u>	<u>1851-53</u>
<u>1 Franklin Sq. & 407 Broadway</u>	<u>"</u>	<u>1854</u>
<u>1 Franklin Sq.</u>	<u>"</u>	<u>1855-56</u>
<u>547 Broadway</u>	<u>music & instrs</u>	<u>1857-58</u>
<u>" "</u>	<u>music</u>	<u>1859-60</u>
<u>" "</u>	<u>pianos</u>	<u>1861-63</u>
5. Name of Master under who apprenticed
6. Name(s) of partners in business John Firth, Sylvanus B. Pond, and sons, Thaddeus Firth and William A. Pond.
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Became Firth, Son & Company in 1863.
9. Remarks John Firth and Sylvanus Pond admitted their sons, Thaddeus Firth and William A. Pond, into partnership after the withdrawal of William Hall in 1847.
10. Location of specimen(s) See Langwill, 1980.
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 270-72.

WWI

FILE: FIRTHALL

NAME: Firth & Hall

FL: Litchfield, CT 1839-67

DATA: In May, 1839 the New York firm of Firth & Hall began buying into the partnership originally established by Asa Hopkins and later controlled by Jabez Camp and others. By 1846 they had obtained all of the stock. Camp stayed with the business until 1841. It was subsequently managed by Thaddeus Firth, J. B. Woodruff and Frederick S. Porter. Production was expanded and the area became known as Fluteville with as many as 25 craftsmen employed in instrument making using Asa Hopkins' original concept of mass-production using water-powered machinery. Flutes, clarinets, fifes, flageolets, guitars, drumsticks, castanets, etc. were made here and marketed by Firth, Hall, et al, in New York and stamped with their name. The business was sold in 1867 to Frederick S. Porter who continued with instrument making until 1875 when it was purchased by John A. Hall, who later ceased instrument making and started a cutlery factory.

MARK: FIRTH, HALL, & POND/LITCHFIELD/CONN

LOC: Dayton Miller Collection, Library of Congress, Washington, DC.

ITS: Four-key flute

CITY New York City

STATE New York

1. Name of Maker Firth & Hall
2. Full name(s) as given at birth John Firth; William Hall
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

<u>362 Pearl</u>	<u>music store</u>	<u>1821-22</u>
<u>358 Pearl</u>	<u>" "</u>	<u>1823-26</u>
<u>358 & 360 Pearl</u>	<u>" "</u>	<u>1827-28</u>
<u>359 Pearl</u>	<u>" "</u>	<u>1829-31</u>
<u>1 Franklin Sq.</u>	<u>" "</u>	<u>1832-46</u>
<u>1 Franklin Sq. & 239 Broadway</u>	<u>manuf. of pianos & importers of all kinds of mus instrs.</u>	<u>1847</u>
5. Name of Master under who apprenticed Edward Riley for Firth; possibly John Meacham for Hall
6. Name(s) of partners in business Subsequently Sylvanus B. Pond (as Firth, Hall & Pond, 1833; 1843-47); sons Thaddeus Firth and William A. Pond (as Firth, Pond & Company, 1848-1863).
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
John Firth and William Hall became brothers-in-law by marriage to Edward Riley's daughters.
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Firm consisted of John Firth and William Hall. In 1833 and 1843-47 it was listed concurrently with Firth, Hall & Pond, although the two firms shared the same street address.
10. Location of specimen(s) See Langwill, 1980
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 270-72.

WWI

CITY New York City

STATE New York

1. Name of Maker Firth, Son (& Co.)
2. Full name(s) as given at birth John Firth, Thaddeus Firth
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
563 Broadway music 1864
publishers of music &
importers of mus instr 1865-1867
5. Name of Master under who apprenticed
6. Name(s) of partners in business John Firth and his son Thaddeus; another son, Edward J. Firth, was also involved in the concern, although the capacity is not given.
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Sold to Oliver Ditson Company of Boston on March 4, 1867.
9. Remarks Thaddeus Firth ran the business for several years after John Firth's death in 1864, before selling the firm to Ditson Company.
10. Location of specimen(s) See Langwill, 1980.
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 270-72.

CITY New York City STATE New York

1. Name of Maker Fischer, Carl Inc.
2. Full name(s) as given at birth Carl Fischer
3. Place of birth Buttstädt, Thuringia Day/Month/Year 7 / 12 /1849
Place of death New York City Day/Month/Year 14 / 2 /1923
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

<u>79 East 4th Street</u>	<u>music store</u>	<u>1872-192</u>
<u>56-62 Cooper Square</u>	" "	<u>1923-1946*</u>
<u>165 West 57th Street</u>	" "	<u>1947-present</u>
5. Name of Master under who apprenticed
6. Name(s) of partners in business Entered partnership in an instrument manufacturing business in Bremen with his brother August Emil Fischer prior to moving to NY in 1872. Carl's son Walter S. Fischer (1882-1946) became president upon incorporation in 1923. After Walter's death, Frank H. Connor became president and upon his death was succeeded by his son.
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
August Emil Fischer, brother, Bremen.
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Son, Walter S. Fischer, then Frank H. Connor elected president, succeeded by his son (name not given)
9. Remarks * THE NEW AMERICAN GROVE states that in 1880 the store moved to 6 Fourth Ave., facing Cooper Union, and it also gives 56-62 Cooper Square as the address from 1923 to the present. Toff states that in the 20th century, music in the American public schools developed the demand for a large number of inexpensive yet durable and reliable instruments. At first, retailers were forced to tap foreign sources to supply the student market: i.e. in 1928, buyers for Carl Fischer, Inc., settled on flutes by A.E. Bremen, Germany, because they were the only ones that compared favorably with the highest priced flutes on the market but could be sold for 1/3 less. In 1928, Fischer advertised as the newest item in the flute line "Scholastic Boehm System Flutes" (made of nickel silver).
10. Location of specimen(s) See Langwill, 1980
11. Data source BAKER'S BIOGRAPHICAL DICTIONARY, 7th edition, 1984, p. 724; NEW GROVE DICTIONARY OF AMERICAN MUSIC, Vol. 2, p.1130-131; Nancy Toff, THE DEVELOPMENT OF THE MODERN FLUTE, Taplinger Press, p. 130, 196.

FILE: FISHMTCF

NAME: Fisher & Metcalf

MADE: WWI

FL: Woodstock, VT 1824

DATA: Maker and dealer. Advertisement in the Woodstock, VT "Observer", dated Dec. 7, 1824, states they "Manufacture and keep on hand a variety of articles in their line:....bassoons, bass clarions; C and E flat clarionetts, common and octave flutes-4 and 6 keyed do.-B and C fifes, hautboys, flageolets, & c. & c."

MARK: F. METCALF

LOC: R. W. & J. E. Abel Collection, Franklin, PA. PAF

ART: Robert E. Eliason, "George Catlin, Hartford Musical Instrument Maker", The Journal of the American Musical Instrument Society, Vol. IX.

ITS: Clarinet

FILE: ISFISKE

NAME: Fiske, Isaac

BORN: Holden, MA 23 December 1820

DIED: Worcester, MA 17 September 1894

MADE: BI

F1: Worcester, MA 1842-1887

DATA: Made high quality brass instruments ranging from key, through rotary valves, to piston valves. Worked to improve valve action and to develop clear windways. Sold business to C. G. Conn, who continued operations in Worcester as a branch of his Elkhart, Indiana firm until 1898. Fiske was possibly the first American instrument maker to promote his business by sponsoring a band using his instruments.

In 1887

MARK: ISAAC FISKE/WORCESTER MASS

ADDR: Worcester: 1842 77 Main; 1844-45 141 Main; 1846-50 Litch's Shop; 1851-53 263 Main; 1854 87 Merrifields Bldgs; 1859-60 Cypress; 1861-70 Foster; 1871 Crompton's; 1872-87 13 Mechanic.

PAT: 30 October 1866 United States #59204: valve arrangements.
1867 United States #70824: process for making curved tubes and crooks.
1868 United States #74331: uniform diameter windways.
1873 United States #138,389: valve improvements.
1873 United States #143,134: windway improvements.

EXH: Worcester, MA 1849 (cornets). Worcester, MA 1851 (cornets and alto horn). Worcester, MA 1857 (set of 13 German silver instruments). Worcester, MA 1866 (cornet).

LOC: Henry Ford Museum, Dearborn, MI: John Philip Sousa Common to
Collection, University of Illinois, Urban, IL: Don Essig all
Collection, Central Missouri State University, Warrensburg, MO: collections
The John H. Elrod Memorial Collection of Antique American Musical
Instruments, Gaithersburg, MD.

BKS: Eliason, EABM, 1979.

ITS: OTS, circular, and upright bugles, cornets, altos, tenors, baritones, basses, valve trombones. Rotary and piston valves.

INVENTIONS: machinery for forming tubing; innovative rotary valve mechanisms

N.B. Firms of Leland & Sons., McFadden & Beaumont, John Heald formed by former Fiske workers.

NAME: E(iver) J(oseph) FITCHHORN orig. Joseph Elver F.

MADE: WWI

EL: Delaware OH 1929-1945

BORN: Mederville OH 3 July 1896 Parents: Henry & Elizabeth Fitchhorn

DIED: Albuquerque NM 3 March 1985 bur. Huntsville OH

DATA: He played French horn with U. S. Army during WW I. After some professional engagements became director of high school band in Delaware, Ohio, where he developed a uniquely successful method blending solfeggio musical skills with instrumental performance. In 1929 a pre-band end-blown flute of plated brass. Called SAXETTE, it was manufactured by American Plating and Manufacturing Co., Chicago, Ill. Sales through The Saxette Co. of Delaware, Ohio. In 1937 a Bakelite mouthpiece was added, replacing the integral mouthpiece of the prototype. The Song Flute, pat. 1939, was first produced by a plastics company in Westerville, Ohio. Rights were pur. in 1945 by C. G. Conn of Elkhart, Ind. with distribution assigned to Continental Music Supply, Chicago, Ill.

MARK: Songflute: FITCHHORN/Pat. No. D-115616; Saxette / Pat. / Appld For.

INVENTIONS: simple-system end-blown flutes in brass or in plastic for educational purposes

PATENTS: US Pat. No. Des. 115,616 11 July 1939 for moulded plastic fipple flute with seven holes

INSTRUMENTS: Saxette without (1929) and with (1937) plastic mouthpiece Song Flute

LOC: DCL- 1288 A, 1288 B Saxettes (1929, 1937 models)

ADDR: in Delaware, Ohio -- 1929, 414 West William; 1932, 110 N. Liberty; 1937, 1st Nat. Bank Bldg.; 1938-45, W. Winter St.

Note: Fitchhorn's Song Flute is not to be confused with Swanson's Tonette, which was mfg. by Chicago Musical Instrument Co. with a design challenged in court by Fitchhorn.

BIBL: The Washington Star Sunday 4 September 1966 D-4

CITY New York City STATE New York

1. Name of Maker Foote, J. Howard
2. Full name(s) as given at birth John Howard Foote
3. Place of birth Canton, Connecticut Day/Month/Year 11 / 11 /1833
Place of death New York City Day/Month/Year 17 / 5 /1896
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

	clerk	1853	(Rohe & Leavitt)
<u>31 Maiden Lane</u>	salesman	1855	(Rohe & Leavitt)
" " "	clerk	1856	(Rohe & Leavitt)
" " "	mus instr mkr	1857-63	(Rohe & Leavitt)
<u>31 Maiden Lane & 105 E. 22nd</u>	Importer	1864	(Stratton & Foote)
" " " " " "	importer mus instrs	1865-71	
<u>NEW YORK & CHICAGO:</u>			
<u>31 Maiden Lane (NY) & 95 Halstead (Cgo)</u>	importer mus instrs	1872	
<u>31 Maiden Lane (NY) & 154-156 S. Clark (Cgo)</u>	importer mus instrs	1873-77	
<u>31 Maiden Lane (NY) & 189-190 State (Cgo)</u>	importer mus instrs	1878-82	
<u>31 & 33 Maiden Lane & Chicago</u>	" " "	1883-1896	
5. Name of Master under who apprenticed
6. Name(s) of partners in business John F. Stratton, as Stratton & Foote, 1864-5
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Foote moved to New York in 1852 as a clock maker and machinist. Groce states that he worked for the musical importers Rohé & Leavitt from 1853 until he bought out the firm in 1863, becoming sole owner. Except for the short-lived partnership with Stratton, he managed his large and successful musical instrument importing business by himself until his death on May 17, 1896. Foote is probably best remembered as the founding patron off the musical instrument collection of the Smithsonian Institution. In an 1882 letter to the Smithsonian, Foote wrote that "most of my goods, though not of my manufacture, are made to order by different makers from drawings, descriptions and in some cases models furnished by me. In 1868 Foote established a branch store in Chicago. His firm also served as the sole American agent for several French instrument manufacturers, including Antoine Courtois Mille. Many instruments were apparently made after Foote's design and bear his label, and many instruments bearing Foote's name are extant.
10. Location of specimen(s) See Langwill, 1980. 1) C 5
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 274-5.

FRANK HOLTON CO.
Wm. FRANK & CO.
WILBUR FRANK

NAME: William FRANK

BORN: Allentown, PA 1 January 1876 son of Morris and Anna Kruckenbug Frank (from Germany)

DIED: Chicago, IL 29 August 1932 bur. Chicago, IL Rosehill Cemetery

MADE: BI

FL: Williamsport, PA (c1892-1900); Chicago, IL (1907-10) 1911-32 Firm to 1956

DATA: Frank was an active bandsman in the Bethlehem/Allentown area prior to moving to the equally band-rich community of Williamsport, PA. He played in the historic Repasz Band while learning instrument making in the Henry DISTIN MFG. CO., which was operated then by Brua C. KEEFER.

He seems to have been a free-lance musician in Chicago for a few years before joining the newly formed Frank HOLTON Co. He became V-Pres. in 1907, a post he held until that company expanded operations in 1910, after which time Frank worked independently in a company of his own. The firm had a large (32) work force making a full line of moderate-price brass instruments and metal woodwinds.

Frank was succeeded in 1932 by his youngest brother, Jesse G. FRANK and (increasingly over the years) by Wilbur FRANK (b. 1907), who worked in the business from 1933 until selling it in 1956. From 1934 onward the name American Prep was used as the firm tradename, even though it continued to sub-contract extensively to other firms (such as the Ludwig drum company for marching bugles) and to the U.S. Army.

MARK: AMERICAN PREP / The Wm. Frank Co. / Chicago, Ill. (after 1934)

ADDR: (1907-10: w. F. Holton Co. 175 Gladys; 1911- : William Frank & Co. 206 Wabash; 1916-227 Austin; 192 - : 2023 Clybourn (closed in 1956)

Inv:

Pats:

Writs:

Cats: trade brochure issued irregularly

LOC: Common to most collections in USA

Bibl:

NAME: Phillip FREDERICK

BORN: Neustadt in Wurtemberg 2 November 1845 Son of Anton and Maria Frederick

DIED: Philadelphia, PA 30 September 1913 bur. Glassboro, NJ First Methodist Cemetery
(now Trinity Bible Church)

MADE: BI

FL: Glassboro, NJ as glassblower prior to 1880; Philadelphia, PA 1880-1913 Business to 1940 ff.

DATA: He emigrated with his family c1848 and eventually joined others in that family in the glass industry. It is probable that both he and his son, George, trained in brasswind manufacturing under Henry G. Lehnert, near whose factory at 427 N. 9th the Fredericks worked long past Lehnert's death in 1916.

Phillip attempted a retirement c1900 but returned to work when George, a talented cornet player as well as craftsman, was himself forced to retire because of illness. The Fredericks maintained a modest force of employees and produced brasswinds of all sizes, exclusively with Périnet piston valves, in numbers far greater than the meager number of marked Frederick instruments suggest, for the factory subcontracted extensively with other dealers and makers: E.T. Seltmann, A. LeForestier, John Vivien and others in Philadelphia, Root & Sons in Chicago, and Kohler & Chase in San Francisco were among regular customers selling Frederick-made instruments under their names. Dyer & Howard (St. Paul, MN) and Moses Slater (N.Y.C.) also purchased. Phillip had an industrious wife, Christina Marie née Fried, who took in boarders as well as selling oysters and candy to increase family income. As Phillip's widow she was titular head of the business until her own passing (21 December 1933), only then did the business pass fully to the other surviving son, Charles Anton Frederick (d. 1956). Sumptuous ornamentation characterized Frederick instruments.

MARK: SUPERIOR / 1st Class / P. FREDERICK / MAKER / PHILADA. PA. (NB: read PHILA. for PHILADA. on smaller instruments; also add ser. no. on later instruments.)

ADDR: Philadelphia, PA 1880-81: instrument maker 446 (Spring) Garden; 1884-85: 339 N. 9th; 1886-92: 440 N. 9th; 1892-1913 ff.: 438 N. 9th (until 1956)

INV: With mathematical inst. mkr. John M. Riedel (fl: Philadelphia 1896-1915 ff.) a patented combination tool for knurling (sic!), milling, screw cutting, turning and grooving metal; an unpatented device for delivering oil to trombone slides. Fife convertible to an adjacent key expresses patent (1914) of N. Alberti from

PATS: US Pat. No. 523,854 (31 July 1894) - knurling/turning tool

Chicago. Also made by Aman.

Exh:

CATS: Geo. Frederick, Successor to Ph. Frederick, Illustrated Catalogue . . . Artists' Solo and Military Band Instruments and Accessories (Philadelphia, c1908)

LOC: PAPtm Surviving records, books, tools, and instruments from Frederick's factory

BIBL: Michael Johns, Phillip Frederick (1845-1913): Philadelphia Brasswind Manufacturer (MM Thesis, Temple University, 1989)

NAME: Charles Anton FREDERICK

BORN: Philadelphia, PA May, 1887

Son of Phillip and Christina Marie née Fried Frederick

DIED: Philadelphia, PA 9 July 1956

bur. Glassboro, NJ

First Methodist Cemetery
(now Trinity Bible Church)

MADE: BI

FL: Philadelphia, PA (c1910) 1913-1940's

DATA: The business of Phillip Frederick, having twice been passed unsuccessfully to George Frederick, was willed by Phillip to his wife, naming the younger brother Charles Anton as administrator of the estate that consisted principally of equipment, stock, and patrons. The building that was both factory and home the wife's property.

Charles Anton is remembered as a repairer and dealer, and as a maker of mouthpieces for other manufacturers or dealers.

MARK: None known specifically distinguishing his work.

BIBL: M. Johns, Phillip Fradericketc. (MM Thesis, Temple University, 1989)

NAME: George FREDERICK

BORN: Glassboro, NJ July 1872 Son of Phillip and Christina Marie née Fried Frederick

DIED: Philadelphia, PA 3 August 1929 bur. Glassboro, NJ First Methodist Cemetery
(now Trinity Bible Church)

MADE: BI

FL: Philadelphia, PA (c1888) c1895-c1900; c1908 ff. variously as "mus. inst. mkr." and "mus. insts."

DATA: George was the senior of the two surviving sons of Phillip Frederick. Although prepared to succeed to the business, poor health interfered with this plan twice attempted, and the business in the end went to his brother, Charles Anton (who apparently concentrated on repairs and on mouth-piece making).

The Frederick family was a supporter of the labor union movement; some later instruments carry the Union Label. George, a proficient cornetist, was carried on the rolls of the Musicians' Union until the time of his death, and he often played professionally. In the 1920's he appears in directories as a seller, not a maker, of musical instruments, and it is probable that manufacture ceased c1914 with the death of Phillip Frederick. Father and son seem to have shared a unified concept of style and finish.

MARK: see Ph. Frederick

Inv:

Pats:

W. or

ADDR: 1898 ff. 438 N. 9th

CATS: George Frederick, Successor to Ph. Frederick, Illustrated Catalogue... Artists' Solo and Military Band Instruments and Accessories (Philadelphia, c1908)

LOC: PAPtm - Frederick Collection of records and books, catalogs, tools, and misc. parts and ports.

FILE: FREEMANT

NAME: Freemantle, George

BORN: England (?) ?5IV/1804

DIED: Boston, Massachusetts 25/VIII/1889 at 45 yrs. 4 mos.

MADE: BI

FL: Boston 1858-65; from 1845 listed (with a Henry J.F.) as Professor of Music

DATA: An English flute and harp player. In 1858 he was the principal partner with Samuel Graves in Graves & Co. In 1862 the company became insolvent due to foreclosure on property bought by Freemantle, and the partnership ended. He continued on his own as a maker until 1865.

MARK: G. FREEMANTLE/MAKER/LATE OF GRAVES & CO/BOSTON

ADDR: 1858-61 68 Albany (with Graves & Co.); 1862-64 68 Albany;
1865 71 Sudbury (address of H. Lehnert & Co.)
ILU

LOC: John Philip Sousa Collection, University of Illinois, ILU
Urbana, IL. The Eddy Collection of Musical Instruments, MACeddy,
Cambridge, MA. MAC Eddy (destined for NCD i.e. Duke University, Durham NC)

BKS: Ayars, 1937; Garofalo & Elrod, 1985; Eliason, Graves, 1975.

ITS: Alto, cornet, OTS tenor

WWI

CITY New York City

STATE New York

1. Name of Maker Geib, J. A. & W.
2. Full name(s) as given at birth William Geib, John Geib, Jr., Adam Geib

3. William Geib:

Place of birth London Day/Month/Year 5 / 3 /1763
Place of death Philadelphia, Penna. Day/Month/Year / /1860
Place of burial

John Geib, Jr.:

Place of birth London Day/Month/Year 26 / 5 /1780
Place of death New York Day/Month/Year 10/ 9 /1821
Place of burial St. Paul's churchyard (Broadway & Vesey Street)

Adam Geib:

Place of birth London Day/Month/Year 26 / 5 /1780
Place of death Day/Month/Year / /1849
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates
23 Maiden Lane music store & pianos 1818-21

5. Name of Master under who apprenticed

6. Name(s) of partners in business John, Jr., Adam, and William Geib (brothers)

7. Names of parents (if known) John Geib, Sr. (b. Stauudernheim, Germany, 27 Feb. 1744; d. Newark, NJ, 30 Oct. 1818
Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Adam and William Geib, as A. & W. GEIB (1822-27)

9. Remarks John, Jr. and Adam were twins, with John being the older. The principal instrumental interest seems to be keyboard instruments (John, Sr. was an organbuilder and the sons and grandsons seemed to be involved in organ and piano manufacture and sales). By 1800 the firm was John Geib & Co.; c. 1804-1814, John Geib & Son ("Son" probably refers to the elder twin, John Geib, Jr.). Geib Sr. seems to have retired by 1816, but Adam joined his twin (piano Warehouse, 23 Maiden Lane). In 1818, the year of the father's death, William joined the firm and it became J. A. & W. Geib [square pianos]. A. & W. Geib presumably dates from 1821, when John Jr. died. Adam managed the business alone until 1829, when he formed a partnership with ~~David~~ Walker.

DANIEL

10. Location of specimen(s) See Langwill, 1980 esp. DCL

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 283-287; NEW GROVE DICTIONARY OF AMERICAN MUSIC, Vol. II, p. 196 (Barabra Owen, W. Thomas Marrocco, & Mark Jacob).

MARK: J.A. & W. GEIB / 23 / MAIDEN LANE / N-YORK

WW I

CITY New York City

STATE New York

1. Name of Maker Geib & Walker
2. Full name(s) as given at birth Adam Geib, Daniel Walker
3. Adam Geib (see Geib, J. A. & W.)

Daniel Walker:

Place of birth probably England

Day/Month/Year / /

Place of death New York

Day/Month/Year / /1870

Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates
23 Maiden Lane piano & music store 1829-43
5. Name of Master under who apprenticed
6. Name(s) of partners in business Adam Geib and son-in-law, Daniel Walker; apparently Daniel's brother John Walker was associated with the firm, although his name did not always appear in the NYC Directory.
7. Names of parents (if known) John Geib, Sr.
Names of brother (or sisters) also known as instrument makers
John Geib, Jr., William Geib; John Walker
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
After dissolution of GEIB & WALKER, established firm with brother, John, as J. & D. WALKER (1845-1871).
9. Remarks Daniel Walker is remembered as one of the foundrs of the New York Philharmonic. Spillane (1890:160-61) wrote that the firm was "very well known past 1830 as piano manufacturers, also as music publishers and importers." According to Groce, this firm imported and sold instruments and manufactured pianos. Daniel immigrated to America ca. 1820. In 1843 Walker left the company, and in 1844 Adam's son, William, joined it. Adam retired in 1847. Between 1849 & 1858, the firm's affairs were increasingly supervised by S. T. Gordon, of Hartford, but William Geib remained with the firm.
10. Location of specimen(s) DCL FJ I-key Primarily piano makers.
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 287; NEW GROVE DICTIONARY OF AMERICAN MUSIC, Vol. II, p. 196.

L. Libin Am. Mus. Insts. in the Metropolitan Museum of Art (New York, 1985)

MARK: GEIB & WALKER / 23 / MAIDEN LANE / NEW - YORK

CITY New York City STATE New York

1. Name of Maker Geib, W.
2. Full name(s) as given at birth William Geib
3. Place of birth London Day/Month/Year 5 / 3 /1793
Place of death Philadelphia Day/Month/Year / /1860
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
23 Maiden Lane music store & pianos 1818-21 (J. A. & W. GEIB)
" " " piano & music store 1822-27 (A. & W. GEIB)
5. Name of Master under who apprenticed
6. Name(s) of partners in business John, Jr., Adam and William Geib, brothers
7. Names of parents (if known) John Geib, Sr.
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Adam Geib and his son-in-law, Daniel Walker, as GEIB & WALKER (1829-43)
9. Remarks After withdrawing from his partnership with Adam in 1827, William moved to Philadelphia to study medicine.
10. Location of specimen(s) See Langwill, 1980.
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 283-87.

ARTHUR GEMEINHARDT FLUTES and PICCOLOS
Charles SCHOEL

NAME: Arthur GEMEINHARDT

prob. son of August Gemeinhardt

BORN: Markneukirchen in Sachsen (?)

DIED: New York City, NY prior to 1930 Record not located

MADE: WWI esp. flutes, piccolos

FL: Berlin ; Boston ; NEW York 1919-c1930

DATA: Gemeinhardt showed a virtuosic flexibility in his adaptation of the Boehm mechanism to varied materials and styles of execution. He specialized in flutes with silver bodies but continued to make them with grenadilla bodies long after such were in vogue. He had a partner/assistant (Charles Schoel) for a few years in the early 1920's; and for about five years (1924 ff.) his work address was that of The Woodwind Co. owned by his brother, Walter. However, the work of the two seems to have been quite independent.

MARK: AG (logo) / A. GEMEINHARDT / NEW YORK / U.S.A. / AUGUST / CAPUTO / MODEL / ser.

Inv:

Pats:

Writs:

CAT: Advertised regularly in trade magazines and in The Flutist. Typical wording: Specialist, maker of high grade Boehm flutes and piccolos, formerly first man with E. Rittershausen. Berlin; W. S. Haynes Co. Boston; George Haynes, New York

LOC: No specimens known in public collections.

BIBL: S. Berdahl, First Hundred Years of the Boehm Flute in The United States (PhD Diss. Univ. of Minnesota, 1985)

ADDR: Boston No addresses located; New York City 1909-10: h. 108 E. 10th; 1916-18: h. 239 E. 37th and later 306 Willis (address for Lena Gemeinhardt but not Arthur in 1930/31); 1919-20: missing; 1921: 107 W. 46th; 1922: 206 E. 85th; (1923) 1924-c1930: 235 E. 60th (at The Woodwind Co.)

CATS: Clarinets, Flutes, Piccolos, Saxophones, Mouthpieces, Reeds, etc. (New York: Arthur Gemeinhardt and Charles Schoel, c1924)

K. G. GEMEINHARDT COMPANY
K. G. GEMEINHARDT COMPANY, INC.
GEMEINHARDT COMPANY, INC.

NAME: Kurt G GEMEINHARDT

BORN: Markneukirchen in Sachsen 17 June 1908 In fourth generation of instrument makers
Grandson of August Gemeinhardt

DIED: Elkhart, IN 22 January 1974 bur. Elkhart, IN

MADE: WWI esp. flutes, piccolos

FL: St. Gallen, Schweiz (c1927-28); Elkhart, IN (1928-1948) 1948-c1970 firm to date

DATA: Through the agency of his uncle, Walter F. Gemeinhardt, who supplied mouthpieces on contract to H. A. SELMER Co., Inc., Kurt G. started work for Selmer when but twenty years of age. He had been apprentice to his father and then worked further in St. Gallen (for Firma Seeger?). He became the principal architect and designer of the Selmer line of flutes, but in 1948 he established his own independent business which quickly became known as a source for flutes of high quality appealing to accomplished musicians purchasing at a price below that of, for instance, a Haynes or Powell instrument. He became especially noted for his open hole Boehm model flutes and his grenadilla piccolos with Boehm mechanism.

The firm was sold to Daniel J. Henkin. Further reorganization occurred in 1984-85, with the interests of companies formerly controlled by C.B.S., Inc. being joined into UNITED MUSICAL INSTRUMENTS U.S.A., INC. by which it is now operated.

MARK: GEMEINHARDT / ELKHART, IND. also K. G. GEMEINHARDT CO. / ELKHART

ADDR: 1955-85: Route 19 South, as K. G. Gemeinhardt Company (since 1953: Incorporated); 1985 ff.: 57882 State Road 19 South and GEMEINHARDT, Inc.; at same Div. of United Musical Instruments U.S.A., Inc. 1000 Industrial Pkwy., Elkhart, IN 46516 (since 1986).

INV: Numerous improved models of production line student and professional flutes, incl. Alto flute, Low B-Flat and High E-Flat flutes, "amplified" headjoint, plastic draw rings. Step-sons George and Pats: John Mount assisted greatly in product design and development from 1957 ff.

Writs:

CATS: Issued regularly by company officers over the years. Commonly seen.

LOC: Available for purchase on public market in varying models.

BIBL: S. Berdahl, First Hundred Years of the Boehm Flute in The United States (PhD Diss. Univ. of Minnesota, 1985); D. McMakin, Musical Instrument Manufacturing in Elkhart, Indiana (Typed MS., 1987).

N.B. Gemeinhardt's death in tragic circumstances reported extensive in ELKHART TRUTH, 23 and 24 January 1974.

G. S. R. WOODWIND CO.
THE WOODWIND CO.

NAME: GEMEINHARDT, Walter F.

BORN: Markneukirchen in Sachsen (?)

prob son of August Gemeinhardt

DIED: New York City, NY (?) Record not located

MADE: WWI esp. mouthpieces for clarinets

FL: New York City, NY c191 - c1934; prior to this in Markneukirchen

DATA: Walter gained a respected position among woodwind craftsmen in NYC for the quality of his mouthpieces and mouthpiece accessories. Although his coming to USA was coincidental with that of his brother, Arthur GEMEINHARDT, it is not definite that they work together regularly. Rather, Walter is consistently identified as "instrument maker" at the business address of G. S. R. WOODWINDS, which name was modified c1924 to WOODWIND CO. The firm persisted through the mid-1940's, at which time it was seemingly just a sales outlet for brand-name woodwind supplies (The Meliphone Special, Dick Stabile, Chester Hazlet, Sparkle, etc.) as well as distributorship for Deffner and Barandes. Advertisements emphasize repairing of all varieties of woodwinds increasingly with the passage of time.

Reeds and other supplies made by Walter Gemeinhardt were sold under The Woodwind label, but clarinets or other woodwinds carrying a Walter Gemeinhardt marking are not known, whereas his brother's flutes and piccolos are clearly marked as his own (which strengthens the impression of the independence of their work in USA, despite proximity of addresses).

MARK: THE WOODWIND (label)

INV: Mouthpiece specialties for clarinetists and for particular players

PATS: US Pat. No. 1,443,122 (1923) Mouthpiece connector and tuning slide; G. S. R. Woodwinds Reg. TM (1920)

Writs:

Cats:

Loc: As mouthpiece maker for H. A. Selmer Inc. of Elkhart, IN, his work is widely spread among collections

BIBL: S. Berdahl, The First Hundred Years of the Boehm Flute in The United States (PhD Diss., Univ. Minn., 1985)

ADDR: 1917: h. 205 E. 89th instrument maker; 1918-19: missing; 1920-25: 240 E. 86th G. S. R. Woodwind Co. (with John Schmidt as partner); 1925- : The Woodwind Co. 235 E. 60th; 206 E. 85th in 1932; Walter G. last listed in 1934; The Woodwind Co. last in 1943 131 W. 45th.

See also: Kurt GEMEINHARDT (nephew introduced to Selmer through intercession by Walter G.)
There were four Gemeinhardt brothers (incl. Kurt's father) who remained in Saxony as violin and wind-instrument makers.

NAME: Charles Emmons GEORGE

BORN: Acworth (?) New Hampshire c2 June 1871

Son of Dean and Rosetta George

DIED: Boston Massachusetts 25 November 1954

Bur. Newport NH Maple Street Cemetery

MADE: BI

FL: Boston MA c 1910-50

DATA: Charles E. George was primarily a performer and music teacher active in the city bands and orchestras of the Boston area. For a period of time c1920 he was V. Pres. of Vega Band Instrument Co. which produced trumpets bearing George's name. George was leader of Am. Leg. Post 36 and Boston Bruins Band. This was a small bore, long instrument with excellent playing characteristics.

INV: The George Model trumpet; mouthpiece adaptable to either trumpet or cornet

PATENTS: US Pat. No. 1,178,513 11 April 1916 for mouthpiece with cups and stems interchangeable for trumpet or cornet without changing rim

MARK: CHARLES E. GEORGE / MODEL / Star enclosing word: VEGA / STANDARD / Made by / THE VEGA COMPANY / 155 Columbus Ave / BOSTON

LOC: PAPtm

WRITS: Composed patriotic marching song, "Wake Up, America" cop. 2 March 1913

LOC:

NAME: Carl GEYER

BORN: Johanngeorgenstadt (in Sachsen ?) 25 November 1880

DIED: Elmhurst, IL 18 October 1973 bur: Chicago, IL Chapel Hill Gardens West

MADE: BI esp. Orchestra horns

FL: (1894-1903: Markneukirchen, Leipzig, and Köln) Chicago, IL 1904-55; semi-ret. 1955-70

DATA: Geyer was the most highly regarded custom horn maker in USA, where he worked for sixty-five of his seventy-five year career. He served an American clientele who early on showed a predilection for German-style horns, particularly the C. F. SCHMIDT model with piston valve for changing from alternative sides of a double horn. Although a master craftsman capable of hand-crafting all parts from raw stock, Geyer utilized (particularly in later years) valves and sometimes bells made in Germany, putting his unique stamp on the horn through the manner and modeling by which the horn was assembled to the particular needs of a customer.

Geyer horns would be fitted either with a piston exchange valve or with a rotary valve which he preferred to place at the point where the leadpipe would approach the 3rd valve. The placement required a long thumb rod--a characteristic Geyer feature--and placed his design (credited to 1923) as an alternative to the popular design introduced by ALEXANDER in 1910 that is most commonly seen on modern horns.

It is said that, during the years 1904-16 when employed by Richard WUNDERLICH as brasswind maker, Geyer created an extended piston change valve that was made popular (after 1910) by Carl LEHMAN of Hamburg (his patent of 1926?); also that Aug. KNOFF of Markneukirchen adopted Geyer's pattern.

He worked largely as a lone craftsman from 1916, when R. WUNDERLICH closed his business, until 1955, when Geyer Music Co. was taken over by James PALECEK and Frank BROUCK, who created a modernized workshop in which Geyer continued working on a reduced scale until full retirement in 1970. Palecek preceded him in death, and the firm closed upon Geyer's retirement.

Geyer horns lack systematic serial numbers. Lacking consecuity when present, often the number reflects the date of completion rather than serial order of production. He typically completed one instrument in a month's work and is believed to have finished 1,400 instruments.

MARK: Made By / Carl Geyer / Chicago

ADDR: 1903 / -04: h 2811 Lowe; c1920-c1950: 718 S. Wabash; c1950-55: 184 W. Washington; 1955-70: Geyer Music Co. 228 S. Wabash

INV: earliest American rotary change valve for double horns; prototype for Lehmann model horn; Two-tone descending 3rd valve; valveless descending Fourth attachment for single B-Flat horn (i.e. natural F-Horn)
 Pats: see Lehmann pat., GB 263,460 ('26); no definite connection has been established to the Paul Geyer who obtained D: Pat. No. 418 302 (system of duplex valves giving a half-step lowering of B-Flat and of F horn to A and E resp.)

Writs: He is credited with popularization of Am. double horn and introducing rotary change valve in USA.

Cats:

BIBL: M. Yancich, in *Woodwind World* III, 11 (Feb. '61); P. Malloy, in *Chicago Sun Times* (4 Oct. '70); M. Mercier, in *Instrumentalist* XXv (Oct. '70)

Note: Despite his adherence to the distant placement of the rotor operated by a thumb valve, Geyer was noted for the simplicity and elegance of his design for horns. In reference to the Lehmann model, we point out that it had a quadruplex change rotor controlling the cutting off of partial valve slide sections for the change from F to B-Flat horn. If Geyer did originate such a complex mechanism, then he did not cultivate it in later years.

GERBETH & SEIFERT

NAME: August(us) F GERBETH

Born:

Died:

FL: New York, NY 1866-74

MADE: BI

DATA: A maker known by a scant number of surviving instruments and by directory listings and advertisements. During the years 1868-72 he was in partnership with Ferdinand SEIFERT at an address occupied immediately before by Christian R. STARK. It is possible that the two were journeymen for Stark, as he continued as an importer and dealer through 1880 and by no means went out of business.

MARK: GERBETH & SEIFERT / NEW YORK; GERBETH & SEIFERT / Successor To / CHRISTIAN R. STARK / NEW YORK

ADDR: Christian Stark, brass insts manufacturer in 1860; was at 175 Chrystie (1858); 181 Chrystie (1859-65) and 181 Chrystie (1859-65).

1866-69: August Gerbeth, mus. insts. 181 Chrystie, listed 1868-69 as GERBETH & SEIFERT "Manufacturers of Musical Instruments of all kinds of German silver, Brass &c."
1870-74: August Gerbeth, mus. insts., 179 Chrystie

Inv:

Pats:

Writs:

Cats: None known

Exh:

LOC: WIM (Heritage of Military Music Museum) Tuba o.t.s. three string-action rotors (Marked: Succ. to Christian R. Stark"); NJ (New Brunswick: J. Korzon coll.) E-Flat Tenor horn (only specimens known)

Bibl:

WWI

FILE: GIDNEY

NAME: Gidney, John I. & Co.

MADE: WWI

FL: Boston 1921-c. 1923

DATA: Worked as postal employee until 1928. Probably worked part-time as a flute maker. Made "Golden-Tone" flute of silver plated body and sterling mechanism, as well as sterling and wood flutes and piccolos. He addressed particularly the market for durable flutes of modest price.

BKS: Berdahl, 1986.

MARK: THE GOLDEN TONE see attachment which mentions also Sterling Silver models available

Flute engraved: MADE BY / HAYNES-SCHWELM Co. / BOSTON 31 MASS. / FOR / 1392 /
JOHN I. GIDNEY & Co. / MATTAPAN MASS.

Notes

1. Martin Krivin, "A Century of Wind Instrument Manufacturing in the United States: 1860-1960," Ph. D. diss., U. of Iowa, 1961, p. 181.

2. Music Trades Purchaser's Guide (New York: Music Trades, 1943), p. 137.

3. This flute was offered to Dayton Miller in 16 September 1939 but is not now part of the Miller Collection.

GIDNEY, John I. (fl. Boston, 1920s)

John I. Gidney & Company operated in Boston during the 1920s. The exact factory location is unknown--company ads and letterhead give only "Mattapan, Boston 26" as an address. Gidney worked as a postal carrier for the Mattapan post office until around 1918. It is not known where he learned flutemaking. He may have worked for one of the other Boston flutemakers prior to establishing his own firm. It is likely that Gidney made flutes on a part-time basis while retaining his position of postal carrier since he was still listed in the Boston City Directory of 1928 as working for the Mattapan post office. Information on Gidney's company comes principally from a single brochure[1] in the Miller Collection and a few assorted journal ads. Ads for this company appeared in Jacobs' Orchestra Monthly as early as January 1921 and continued through 1923. Oddly enough, no advertising was taken out in The Flutist during the 1920s.

NO MARK GIVEN

Around 1923 Gidney offered the following basic models, selling at the indicated prices:

Golden-Tone Flute, sterling silver mechanism	\$105.00
Sterling Silver Flute, 14-kt. gold springs.....	160.00
Wood Flute, sterling silver mechanism, 14-kt. gold springs	160.00
Wood Piccolo, sterling mechanism, 14-kt. gold springs	65.00
Sterling Silver Piccolo, 14-kt. gold springs.....	85.00

Gidney offered discount prices of \$144.00 for the sterling silver flute and an introductory price of \$90.00 plus 5% war tax, for a total of \$94.50 for the Golden-Tone flute.[2] Both the flutes and piccolos were available in low or high pitch for orchestra or band and came in either closed or open G-sharp.

Even though Gidney offered higher grade models of flutes in wood and silver, he made a specialty of the Golden-Tone flute (fig. 82) which he sold at a moderate price:

To meet the demand for a truly high grade Boehm flute which may be sold at a moderate price, and to promote flute playing by the amateur of average means, we have decided to specialize on a moderate priced flute embodying all of the features of our Sterling Silver instruments....

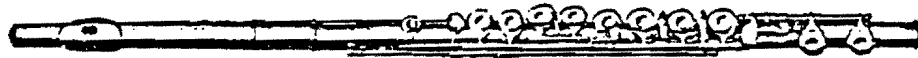
We have decided, therefore, to produce a flute which in durability, construction, tonal quality, ease in blowing, and key-action will be absolutely unexcelled by any instrument on the market. We have further decided to sell it at a price, and upon terms, which makes the ownership of a high grade Boehm Flute a very simple matter.[3]

In addition to the low prices, the terms of sale were made as desirable as possible. The Golden-Tone flute was sent free for a five day trial. If purchased, a \$35.00 down payment was asked, followed by a \$5.00 monthly payment.

The Golden-Tone flute had seamless tube of silver-plated composition metal with drawn toneholes; the ribless mechanism was made of drop-forged sterling silver and the posts were brazed directly on the tube. The lip plate was also sterling silver. An advertisement for a used Golden-Tone flute reveals that tubes were sometimes made with the satin or brushed finish while the silver keys were polished.[4] Two rollers operated the low C and C-sharp keys. Thumb rests were also available on this model. As pictured in the brochure (fig. 82), this was the plateau style with offset G keys and the usual trill levers.

Figure 82: The Golden-Tone Flute, c. 1923

"THE GOLDEN-TONE FLUTE"



Source: John I. Gidney & Co., Advertisement, Jacob's Orchestra Monthly, 14, No. 6 (June 1923), 67.

No published endorsements are known, but Gidney claimed that flutist L. Mack Close of the St. Louis Symphony had said: "The Golden-Tone Flute is the best flute for the money that I have ever played on."

It plays very easily, and has a wonderfully sweet tone, and the intonation is very fine. I must congratulate [you] on the construction of so superb an instrument at so moderate a price."[5]

Notes

1. John I. Gidney & Co., The Golden-Tone Flute (Boston, [c. 1923]).
2. John Gidney, Letter to Ralph Hovey, 4 June 1923, DCM.
3. John I. Gidney & Co., The Golden-Tone Flute (Boston, [c. 1923]).
4. Emil Medicus, "Used Flutes," The Flutist, 10, No. 1 (January 1929), 31.
5. John Gidney, Letter to Ralph Hovey, 4 June 1923, DCM.

HAYNES, George Winfield (b. East Providence, Rhode Island, 1866; d. Los Angeles, 10 July 1947)

George Haynes--the "Original Haynes"-- as his advertising slogan proclaimed, was the first man by the name of Haynes to establish himself as a flutemaker. In addition he was the first Boehm flutemaker established in Boston. In 1898 he invented the single most significant improvement to the metal Boehm flute--the drawn tone-hole. Within the next two decades this invention had completely revolutionized the flutemaking industry. Prior to 1920 he made a name for himself as America's only alto flutemaker, providing the nation's most prestigious U. S. musical organizations with their first flutes

WWI

CITY New York City STATE New York

1. Name of Maker Giffin, Simon M.
2. Full name(s) as given at birth Simon M. Giffin
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

<u>153 Duane</u>	<u>mus instr mkr</u>	<u>1818</u>	
<u>Varick n. Broome</u>	<u>" " "</u>	<u>1819</u>	
<u>Jones n. Herring</u>	<u>" " "</u>	<u>1820</u>	
<u>Arden n. Herring</u>	<u>" " "</u>	<u>1821</u>	
<u>165 Duane</u>	<u>" " "</u>	<u>1822</u>	<u>(FERRIS & GIFFIN)</u>
<u>not listed</u>		<u>1823-24</u>	
<u>Delancey n. Forsyth</u>	<u>mus instr mkr</u>	<u>1825</u>	
<u>52 Rivington</u>	<u>" " "</u>	<u>1826-27</u>	
5. Name of Master under who apprenticed
6. Name(s) of partners in business Benjamin Ferrisas FERRIS & GIFFIN (1822)
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Giffin, whose name was occasionally misspelled as Griffin, was probably a wind instrument maker. In 1818 he shared his 153 Duane Street shop with the silversmith Benjamin Ferris, and in 1822 they were listed as partners in the firm FERRIS & GIFFIN.
10. Location of specimen(s) See Langwill, 1980.
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 290.

FERRIS & GIFFIN NYNA

FILE: PGILMORE

NAME: Gilmore & Co.

FL: Boston, MA 1859-68

DATA: Patrick S. Gilmore came to Boston in 1848 as a cornet soloist. From 1859-63 he was in business with Joseph M. Russell, music publisher, then in 1864-65 was associated with Samuel Graves as Gilmore, Graves & Co. He bought out Graves in 1866 and became Gilmore & Co. In 1867 he took in Elbridge G. Wright and became Wright, Gilmore & Co. In 1868 he sold his interest to Wright. He continued as a soloist and band director.

MARK: 1864-65 GILMORE GRAVES & CO. BOSTON; 1866 GILMORE & CO./BOSTON; 1867-68 WRIGHT, GILMORE & CO/BOSTON.

ADDR: 1859-63 61 Court Street (with Joseph M. Russell); 1864-65 18 Harvard Place (with Samuel Graves); 1866 18 Harvard Place (Gilmore & Co.); 1867 71 Sudbury (Wright, Gilmore & Co.).

LOC: Henry Ford Museum. Dearborn, Michigan; The Eddy Collection of Musical Instruments, Cambridge, MA.

MIG
MACedd;

BKS: Schwartz, 1957; Ayars, 1937.

ITS: Bb cornet, Eb alto horn, Bb tenor horn

Patrick Sarsfield Gilmore

BORN: County Galway, Ireland, 24 December 1829
DIED: St. Louis, MO, 24 September 1892

Cross Ref: Gilmore, Graves & Co. 1866
Wright, Gilmore & Co. 1867
Russell & Gilmore 1859-63

NAME: E GLIER

Born:

Died:

MADE: BI

FL: Cohecton, NY c1865

DATA: This maker is known only by a single cornet of an unusual curled design with small rotary valves of the string-action type, and also by a single reference in a directory that specifies the firm "E. Glier and Sons" as residing in the small town of Cohecton, north of New York City in Sullivan County. A guess would relate this maker to the Erwin v. Dieter GLIER of Frankfurt am M.

MARK: MANUFACTURED / BY / (in oval plaque) E. GLIER / COHECTON, N.Y.

INV: Cornet of unique design and valve construction

Pats:

Writs:

LOC: SCS cornet (unique specimen)

Bibl:

GOGGAN, T. & Brother (Thomas & John)

Directories

GALVESTON, TEXAS

1872
1884-1933

Pianos
Pianos, Organs,
Musical Merchandise

124, 126 22nd St.
NE Corn. 22nd &
Market

Instruments: DLC Flute

Additional Data: Probably only a dealer.

GORDON & SLATER
STEPHEN T. GORDON & SON
HAMILTON S. GORDON

NAME: Stephen T GORDON

BORN: New Hampshire c1825

DIED: New York City, NY (?) ? December 1890

MADE: BI (WWI ?) music publisher and dealer only

FL: (Boston and Hartford) c1842-53; New York City, NY 1854-1890 firm to 1941; insts. primarily during 1866-70

DATA: Gordon was exemplary of the admired Yankee initiative that enabled him to rise to a high position from lowly beginnings as a clerk in a music business in Hartford, CT. Over his career he bought out the holdings of nearly five dozen established music publishers and created a publishing empire continued by his son and grandsons up to the time of WW II. His primary involvement with wind-instrument making came during the time of the American Civil War when, for the years 1867-68, he not only was a business associate of Moses SLATER but featured advertisements on music he published showing (using probably the same engraved plates) the models of instruments illustrated in Slater's own catalogs. Instruments bearing the Gordon tradename are occasionally seen among collectors. These are, without exception, of the classic type of light weight American brasswinds with string-action rotary valves. A piece of sheet music published in 1867 bears the following on the final page (of advertising): "...and manufacturers of the latest Patterns and most improved Styles Brass and German Silver Piston and Rotary Valve Musical Instruments." Additionally, Slater's first New York address and his business (not factory address) as late as 1870 was coincidental with Gordon's, all indicating that their business association lasted more than the scant two years during which GORDON & SLATER was a partnership of record.

MARK: STEPHEN T. GORDON / NEW YORK

ADDR: 1854-55 (Thomas S.) Berry & Gordon (with O. DITSON and J. Gould as additional partners) 297 Broadway; 1855-58 S. T. Gordon 297 Broadway; 1858-63 and 1866-72: 706 Broadway (including partnership of GORDON & SLATER, esp. 1867-68 ff.); 1863-66: 538 Broadway (address shared with Moses SLATER); 1873-90: Stephen T. Gordon & Son. (Hamilton S. Gordon) 13 E. 14th St.; after 1890 continued as HAMILTON S. GORDON at same address. There is no indication that there was further selling of proprietary wind-instruments, despite the firm's long subsequent history.

Inv:

Pats:

Writs:

CATS: Regular advertising bills appended to company's piano sheet music publications; included prices and descriptive detail

LOC: No marked instruments in public collections. Typical instruments by M. SLATER common to most collections in USA.

BIBL: H. Dichter & E. Shapiro, Early American Sheet Music 1768-1889 (New York, 1941; r. 1977); N. Groce, Musical Instrument Making in New York....(PhD Diss., Univ. Michigan, 1982)

See also: 150 Years Music Publishing in U.S.A. (New York, c1926)

FILE: GRAVESJR

NAME: Graves, Samuel, Jr.

BORN: New Boston, NH 1 July 1794

DIED: Wells River, VT 18 November 1878

BURIED: Winchester, NH

MADE: WI

FL: West Fairlee, VT, 1824-30; Winchester, NH, 1830-50; Boston, MA 1850-69

DATA: A skilled mechanic, Graves started his own instrument manufactory in West Fairlee, Vt about 1824. In 1830 he moved to Winchester, NH where water power to drive machinery was available. In the next 20 years he and a changing group of partners built Graves & Co. into the first large musical instrument manufacturer in the United States. Partners in the firm included three brothers, Cyrus, Elbridge G., and Jacob, a cousin (Jacob Graves), and a brother-in-law, Israel H. Smith. He formed a financial partnership in 1831-32 with Charles Alexander, marking instruments Graves & Alexander. Similarly, a partnership with the band leader, Patrick Gilmore, in 1864-65 resulted in instruments marked Gilmore, Graves & Co. The first production at Graves & Co. was in WWI. When James Keat came to the firm in 1837, work began on BI. Financial reverses, probably including the burning of the factory, resulted in the closing of the facility in Winchester in 1850. When his oldest son, George M., opened a new shop in Boston, Samuel apparently worked independently until rejoining the firm in 1856. During the Civil War sons George M. and William left the trade for other pursuits. At the time Graves and George Freemantle were in partnership. The firm became insolvent and each man set up his own shop. The sons rejoined Samuel after the War. In 1869 Graves, with Henry Esbach, Louis Hartman, and E. G. Wright formed the Boston Musical Instrument Manufactory. He was disabled by a stroke in 1870 and was no longer able to work. George and William Graves continued with BMIM for several years.

BKS: Eliason, Graves, 1975.

FILE: GRAVESCO

NAME: Graves & Co.

MADE: WWI until 1850, BI from 1837

FL: West Fairlee, VT, 1824-30; Winchester, NH, 1830-50 Boston, MA 1850-69.

DATA: Samuel Graves, Jr. began his instrument making business in West Fairlee, VT in 1824. Sometime between 1825 and 1830 he moved to Winchester, NH where a dam on the Ashuelot River provided water power for factories. In 1830 a new shop was built on the bank of the river, the partners at that time being Samuel Graves, Charles Alexander, Cyrus Graves, a brother of Samuel, and Henry P. Anderson. In 1831 Samuel and Alexander bought out the other members' interests and the firm operated as Graves & Alexander. Alexander sold his interest in 1833, the partners then being Samuel, younger brother Elbridge C. Graves, Samuel W. Richardson and Benjamin B. Murdoch. The name of the firm thereafter remained Graves & Co., even though the partnerships changed often. Half the company remained in the Graves family at all times. Graves & Co. was the first large manufacturer of wind instruments in the U. S. They were able to capitalize on the use of water-powered machinery and the tariff on imported instruments after the War of 1812. Fifes, piccolos, flutes and clarinets were the main instruments until the 1830s. Woodwind production ceased c. 1845. James Keat, son of a London instrument maker, moved to Winchester in 1837 and set the foundation for production of brass instruments in all sizes. It was in Winchester that Graves began the early use of Vienna valves. Production in NH ended in 1850 and a new shop was opened in Boston by Samuel's oldest son, George M. and William H. Worthen. Another son, William E., worked with the firm in the early Boston years, and in 1856 Samuel rejoined the company. In 1858 the firm was reorganized with the partners now Samuel and George Freemantle. A later partnership with Patrick Gilmore, the band leader, created Gilmore, Graves & Co. In 1869 four of the outstanding instrument makers in Boston, all working in the same part of the city, joined to create the Boston Musical Instrument Manufactory. The founders were Samuel Graves, E. G. Wright, Henry Esbach, and Louis Hartman.

MARK: GRAVES & CO./WINCHESTER N.H.; GRAVES & ALEXANDER; GRAVES & CO./BOSTON. GILMORE, GRAVES & CO./BOSTON (Many are stamped with eagle trademark.)

ADDR: 1824-29 West Fairlee, VT; 1830-50 Winchester, NH; 1851-54 18 Harvard Pl., Boston; 1855-61 68 Albany; 1864-65 18 Harvard Pl. (Gilmore, Graves & Co.); 1867-74 71 Sudbury.

EXH: Boston 1844 (Brasses). Boston 1847 (Ophicleide)

LOC: Henry Ford Museum, Dearborn, MI
MIG
CTN
DCS

Graves & Co. Page 2

BKS: Eliason, Graves, 1975.

ITS: Key bugles, clarinets, flutes, ophicleides, trumpets
trombones, tubas, cornets

Revised August 1991 (name and bibliography)

C. G. CONN, LTD.

NAME: Carl Dimond GREENLEAF

BORN: Wauseon, OH 1877

DIED: Elkhart, IN 10 July 1959

MADE: WI

FL: Elkhart, IN 1915-59 (retired from active administration in 1950)

DATA: On the sale of C. G. CONN's interest in his band instrument company in 1915, Carl GREENLEAF became president, a position he held until retirement in 1950, at which time he became Chairman of the Board. He transformed sales procedures from mail orders to dealerships, established an active research department (1928) and extended the firm actively into the field of American music education. To him lay credit for the first national band contest (1923), founding of the National Music Cap at Interlochen, MI (mid-20's), The National School of Music (CNSM) in 1928 for the continuing education of school band directors, and he donated the collection of historical instruments now at the Interlochen Arts Academy in Michigan.

As an industrial philanthropist he used the power and influence, renamed C. G. CONN, LTD at the outset of his tenure, to energize and foster the school band movement in USA. The founding of the PAN AMERICAN (Division of Conn 1928 ff.) Instrument and Case Co. in 1926 was one aggressive response to the needs of a market that grew much because of his personal influence and nurturing.

BIBL: Obit., in Music Trades August '59

NAME: Leland B GREENLEAF

BORN: Wauseon, OH 1905 son of Carl D. GREENLEAF

DIED: 29 March 1978

MADE: WI A Manufacturer and Inventor

FL: Elkhart, IN 1928-66

DATA: Greenleaf, at first an engineer but in the course of time the most energetic and innovative of the many men who led C.G.CONN, LTD. after the earliest years under the founder. He was responsible for some of the most innovative of manufacturing and marketing ventures in the industry and bore great claim to the firm's rise to dominance in the years between the two great wars.

Among the products introduced during his time with CONN were: Strobococonn tuning device (audio-visual tone /pitch analyzer), a seamless bell for brasswinds formed by electrolytic deposit on a mandrel (tradename "Coprion"), and the adaptation of fiberglass for forming tuba /sousaphone bells.

Greenleaf served as the president of CONN from 1960-66, and he was, of course, the founder of the Research Department established (by Carl D. Greenleaf) in 1928.

PATS: Seamless bells US Pat. No. 1,993,714 (1935)

BIBL: Obit. in Music Trades, Apr. '78

W. Scarlett, in A Tribute to the Band Instrument Makers of Elkhart (Elkhart Co. H.Soc., 1986)

FRED GRETSCH MFG. CO.

NAME: Frederick GRETSCH

orig. Friedrich GRETSCH
Frederick Gretsch, Sr.
Fred Gretsch, Jr.
William Walter Gretsch
Fred Gretsch (Enterprises)

BORN: Mannheim, Baden

DIED: Germany 1895

NAME: Fred GRETSCH, Sr.

BORN: Brooklyn, NY c1880

DIED: Brooklyn, NY 1952

MADE: MI noted for guitars, drums, banjos, ukuleles

FL: Friedrich G. Brooklyn, NY (1872) 1883-95; Frederick G., Sr. Brooklyn, NY 1895-1942

MARK: GRETSCH / rule / SAXO NETTE / MADE IN FRANCE Mark varies considerably according to instrument and country of origin.; GRETSCH / USA; LA FONTAINE / MADE IN FRANCE

DATA: The original factory, in use from 1883 to 1916, was devoted fully to manufacture of guitars and drums under the direction of the founder and then of his son, elevated to leadership during his teens by the premature passing of his father. The company was led by Fred Gretsch, Jr. from 1948-67; his brother, William, was manager during WW II. In the following decades, the firm produced outstanding electronic guitars, augmenting the acoustic forbears, and the catalog offered many peripheral novelty and toy instruments as well as bugles for drum & bugle corps.

In 1967, the firm was sold out of the family, but it was repurchased by William's son who currently operates (since 1989) Fred GRETSCH Enterprises out of Savannah, Georgia, recapturing the traditional line of guitars and drums without the accessory items.

Inv: numerous innovations from non-company inventors in addition to proprietary guitar improvements. The Saxonette was one of many mid-century attempts to adapt a clarinet body to the appearance and playing position of a saxophone.

PATS: Typical of many--US Pat. No. 2,460,931 (1949) ocarina-type instrument

ADDR: 1883-1916: ; 1915-89: 60 Broadway; 1989-date Box 2468 Savannah, GA 31402 with factory at Ridgeland, SC

BIBL: Fred Gretsch Enterprises, Catalog--The Great Gretsch Sound! (Savannah, 1990), containing history of company plus lists of thirty-four guitar patents 1891-1981

NAME: William Walter GRETSCHE

BORN: Brooklyn, NY ca. 1905

DIED: Brooklyn, NY 1948

MADE: WI a dealer, manufacturer, and inventor

FL: Brooklyn, NY 1927-48

DATA: He was the younger of the two sons of Fred GRETSCHE, Jr., who led the GRETSCHE Mfg. Co. to a position of dominance in the field of commercial guitars and musical accessories during the years 1895-1942. William was president of the firm 1942-48, thus taking precedence over his older brother (Fred. GRETSCHE, Jr.) who served in World War II during this era.

To William must be given great credit for the inclusion of wind instruments in the GRETSCHE line, and he became interested in the application of the new plastics at a very early time. He invented an improved ocarina, made of complementary halves of moulded plastic joined to form a durable one-piece inexpensive and portable musical instrument. The idea, developed in 1944, was eventually granted a patent after his death.

ADDR: Brooklyn 60 Broadway

INV: Ocarina of plastic rather than brass or ceramics

PAT: U. S. Pat. No. 2,460,931 8 Feb. 1949) Patent sought in 1944 which modified a previous plastic Gretsche model

Writs:

Bib: see principal entry

LOC: DCL - 1416 ocarina of pre-1940 mfg.

ADDENDUM to Principal Entry:

LOC: ILU -83218 Saxophone pur. in 1923 (during presidency of Fred G., Sr.)

NAME: William J GRO NERT

BORN: Hastings, 30 December 1851

DIED: Lake Wawasee, IN 25 July 1919 bur. Elkhart, IN GraceLawn Cemetery

MADE: WI

FL: Elkhart, IN c1883-1919

DATA: As a trumpeter of distinction William GRONERT followed first a career as military musician with the armies both of Great Britain (1865-74) and USA (1875- ?). In 1892 he cemented a growing association with C. G. CONN: '99 secretary - manager '04-'9 Conn's factory. He also directed an excellent community band, Trumpet Notes Band (advertising a Conn tradename). More significantly, many of the innovative patents registered and used by CONN during the years of his leadership bear his name (1885-1911)

He was briefly associated with The American Mfg. Co. (woodwinds) and founded ELKHART MUSICAL INSTRUMENT CO., which he served as president 1912-17. Although probably never a true maker himself, he participated musically and commercially in a most substantial way to building the industry in USA and especially in securing the continued success of the CONN Co.

MARK: Elkhart Triumph / Made By / W. J. GRONERT / Elkhart - Ind. / 1602 Boehm-system flute

INV: Numerous manufacturing innovations relating to keywork and valve assemblies for C. G. Conn

Pats: Assigned to Conn

Writs:

Cats:

Loc:

BIBL: Obit. in Elkhart Truth 26 July '19

1921- GROSSMAN MUSIC CORPORATION

TROPHY

Joseph THOMPSON

NAME: Henry GROSSMAN

MADE: BI (dealer) WI (mfg)

Born: c1900 not searched

DIED: Yet living

FL: Cleveland OH 1921 - ret. c1970 Firm to date

DATA: GROSSMAN MUSIC CORP. has always been primarily a wholesale distributor of a wide line of musical merchandise that included, until 1985, a notable line of brass- and woodwinds sold under proprietary brandnames. The firm also operates a manufacturing division under the name TROPHY that specializes in accessories (lyres, ligatures, strings, fasteners) for winds and string instruments and produces as well several pre-band or recreational wind instruments of popular use worldwide: esp. Humanatone nose flute, Flutophone (a plastic recorder quite like the Song flute of FITCHHORN), Dixie fife of plastic, and U.S. flageolet of tin. Also the Humazoo kazoo.

Band instruments were sold as late as 1985 under these brandnames:
HENRI LAVELLE brass- and woodwinds - full line, all sizes
DUMAIN (France) clarinets of grenadadilla or metal-lined ebonite
CHAMPION & CHAMPION DELUXE ebonite clarinets; also ceramic ocarinas(S,A,T,B)
HAMILTON grenadilla or ebonite clarinets

Advertisements mention manufacturing source(s) only as "one of Europe's MOST REPUTABLE INSTRUMENT MAKERS," but it has been known to the trade that Eastern Europe (Czechoslovakia) was the principal source in the most recent years.

MARK: TROPHY; US; DIXIE; CHAMPION and CHAMPION DELUXE; DUMAIN; LAVELLE; HAMILTON (never listing mfg. or dealer source or place in USA)

ADDR: 2144-E. 2nd; 1278 W. 9th St.; since Apr. '91: 3800 Kelly Ave.

INV: Flutophone and Dixie fife by Joseph T. Thompson, assr. to Grossman

PATS: US D 139,332 and D 139,333 (1944) flageolet and flute; US TM418,971 (1947) humming inst.; 409,302 (1944) brasswinds, esp. trumpets; also 295,855 (1932) instruments in general

CATS: Counter Catalog Musical Instruments and Publications -- many issued

Writs:

LOC: Specimens common to most collections in USA

Bibl:

Ocl

GROSSMAN, PETER

Directories

HAMILTON, ONTARIO	1853	Musician	Upper John
	1856	Music Store	36 King
	1858	Mus. Store	James Opp. Mechanics Hl.
	1862	Mus. & Mus. Instrs.	James n. Merrick
	1865	---	---
	1867	---	61 James N.
	1868	Imp. & Mus. Dealer	61 James
	1870	Piano & Mus. seller	49 James N.

Instruments: GCI cornet

Additional Data: Probably only a dealer.

NAME: Henry Gottlieb GUETTER orig. Heinrich Gottlob Gütter
 BORN: Neukirchen, Vogtland in Sachsen ³ 27 June 1797 pos. son of Johann Georg Gütter
 DIED: Bethlehem, PA 8 July 1847 bur. Bethlehem, PA Nitsky Hill Cemetery
 MADE: WWI
 FL: Bethlehem, PA c1817-47

DATA: One of a small group of German-American musical instrument makers who served particularly the needs of the early Moravians in Pennsylvania and North Carolina, GUETTER also was one of the more prolific and versatile craftsmen in the young American republic. He fashioned not only the conventional flutes and clarinets common to most other makers but also contributed a serpent, (possibly) zinken, bassoons, at least one contrabassoon, and (possibly) violins in addition. He supported a large family with opportunistic sale of sheet music, strings, piano wire, and other musical accessories ^{to supplement sales of instruments.}

GUETTER fulfilled his obligatory military service as a clarinetist with the Bethlehem Columbian (97th Regiment) Band, although it was reported that his playing was unequal to his skill at instrument making. His woodwinds are of conservative design with minimal numbers of brass keys mounted on boxwood or maple bodies. An exception would be a rosewood flute with four keys known by one specimen. Examples of his work are found in all Moravian-related collections but rarely in others.

MARK: (a) GÜTTER / BETHLEHEM; (b) GÜTTER / BETHLEHEM; (c) GÜTTER / BETHLEHEM; (eagle) GÜTTER / BETHLEHEM; (Crossed hands) GÜTTER / (cross brand-mark); (d) GÜTTER / BETHLEHEM / PENN / (cross brandmark); (e) (cross brandmark) GÜTTER / 1804;

ADDR:

Inv:

Pats:

Writs: Various Guetter documents in Moravian Music Foundation, Winston Salem, NC

Cats.

LOC: PAN Clarinet in C (mark ^a b); PAN Bassoon (mark ^b c); PAL-12 Clarinet in E-Flat (mark ^c d); PAL-50 Serpent (atypical mark, with initials added; plus "1823"); NCS-? Flute in C (mark d); NCS-117 Flute in C four keys (mark e)

BIBL: R. Grider, Historical Notes on Music in Bethlehem, Pennsylvania from 1741 to 1871 (Bethlehem, 1973); L. Farrar, in NAMIS XIII 2 (June '84); H. Hall, in JMMF XXIX 4 ('84)

Gütter's cross brandmark
 (mark called trefoil by some writers)



Moravian Collections: Nazareth Moravian Church, Lititz Moravian Church, Old Salem Village in Winston-Salem, NC. At least two additional clarinets in private collections.

NAME: E J GULICK

Born: Not sought

Died: Not sought, but prob. c1932

MADE: WI Inventor

DATA: Gulick's career is known entirely in association with the C. G. CONN Co., for which he was a research technician during the years of C. W. Greenleaf's first leadership of the company. His career also overlapped and was succeeded by that of Allen LOOMIS, who seems to have continued Gulick's fields of innovation.

More than a dozen patents were secured by Gulick (many with C. G. CONN as assignee) in the years 1919-31. These treat both brass- and woodwind technologies. He was particularly responsible for the early moulded plastic materials in woodwind tubes designed the raised tone-holes now standard on most clarinets of quality.

Mark: See CONN

INV: Improved mounting of saxophone keys; various easily remounted key pads for saxophones; raised tone-hole walls on clarinets; tuning device for saxophones; plastic bodies for woodwind instruments; water key for brasswinds

PATS: Valve US Pat. No. 1,300,382 (1919); Key mounts US Pat. No. 1,345,486 (1920); tampon pad for saxophone US Pat. No. 1,638,808 (1927); Raised tone-holes for clarinet 1,805,449 (1931); Tube materials 1,809,380 (1931); and many others See: Brass mouthpiece US Pat. No. 1,740,013(1929)

Writs:

Cats:

Exh:

Loc:

Bibl:

1. Name of Maker Hafelye Frederick

2. Full name(s) as given at birth Frederick Hafely (possibly Hafleve)

3. Place of birth Day/Month/Year / /
 Place of death Day/Month/Year / /
 Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>214 Walker</u>	<u>instrs</u>	<u>1853</u>
<u>" "</u>	<u>mus instrs</u>	<u>1854-55</u>
<u>h. 179 Mott</u>	<u>brass instrs</u>	<u>1856</u>
<u>not listed</u>		<u>1857</u>
<u>145 Elm</u>	<u>mus instrs mkr</u>	<u>1858</u>
<u>r. 151 Eldridge</u>	<u>mus instrs/manuf</u>	<u>1859-63</u>
<u>58 Greene</u>	<u>mus instrs</u>	<u>1864</u>
<u>38 Lispenard</u>	<u>brass (finisher)</u>	<u>1865</u>
<u>h. 20 Dowling</u>	<u>(brass) finisher</u>	<u>1866</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business

7. Names of parents (if known)
 Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks ~~He~~ was listed as a "Brass Instrument Manufacturer" in the 1861 American Music Directory. His surname was occasionally spelled Hafelye, but nothing is presently known about his career.

10. Location of specimen(s)

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 302.

NAME: John P. HAFNER, Jr.

HAFNER & SUTPHIN

Born:

Son of John P. Hafner salesman

Died:

MADE: BI WWI (?)

FL: Philadelphia, PA 1912-1925 (?)

DATA: The firm of Hafner & Suptphin formed in the vacuum created in Philadelphia's instrument industry by the closing out of the J.W. Pepper factory in 1910 and the retirement of veteran instrument makers H. G. Lehnert and death of Wm. Seefeldt just about the same time. John Hafner apparently moved out of employment as a salesman to handle the merchandising of instruments produced by Eugene Sutphin. Their partnership lasted a little over a decade and broke no new ground in either design or manufacture. Extant instruments are few, which indicates low actual productivity or perhaps reliance primarily on selling instruments of other manufacturers.

MARK: Hafner & Sutphin / Philadelphia

ADDR: (1909: John P. Hafner, salesman, John P., Jr. clerk h. in Germantown; 1912: John P. (Jr.?) musical instruments (Hafner & Sutphin) 149 N. 9th, h. Germantown; in 1925-26 Hafner & Sutphin musical instruments 925 Arch. Firm not sustained beyond 1930.

LOC: None in public collections. B-Flat Trumpets in private ownership.

FILE: DCHALL

NAME: Hall, David C.

BORN: Lyme, NH 16 May 1822

DIED: Boston, MA 11 February 1900

ALT: Performer and maker

MADE: BI

FL: Boston 1854-1880

DATA: Hall was a prominent key bugle soloist and Boston band leader. In 1861 he joined J. Lathrop Allen in the production of rotary valve brasses. Hall worked alone from 1862-65, then joined Benjamin F. & George W. Quinby as Hall & Quinby (1866-69). E. G. Wright joined the firm in 1870, creating Hall, Quinby Wright & Co. It reverted to Hall & Quinby (1872-75) upon the death of Wright in 1871. Hall left the firm in 1876 and worked alone as a maker, performer, and dealer until his death. He made and used Allen valves on his instruments.

MARK: ALLEN & HALL; D. C. HALL/BOSTON; HALL & QUINBY; HALL, QUINBY, WRIGHT & CO.

ADDR: 1861-63 334 Washington; 1864-66 112 Congress; 1867-75 62 Sudbury; 1876-78 126 Court; 1879 8 Staniford Place; 1880 7 Staniford Place.

LOC: Henry Ford Museum, Dearborn, MI; The Shrine to Music Museum, Vermillion, SD; Curtis W. Janssen Collection of Musical Instruments, Fiske Museum, Claremont, CA.

BKS: Ayars, 1937. Robert E. Eliason Personal Files

ITS: Cornets, trumpets, altos, tenors, baritones, trombones, tubas.

WWI

FILE: JAHALL

NAME: Hall, John A.

MADE: WWI

FL: Litchfield, CT 1875 - ?

DATA: Last owner of the woodwind business started by Asa Hopkins at Litchfield, CT (Fluteville). Hall purchased the assets in 1875 from Frederick S. Porter, for whom he had probably worked. The operation ceased a few years later and became a cutlery factory.

LOC: Litchfield Historical Society, Litchfield, CT.

BKS: Young, 1962.

ITS: Flute

WWI

CITY New York City

STATE New York

1. Name of Maker Hall, William (& Son)

2. Full name(s) as given at birth William Hall

3. Place of birth Tarrytown [then Sparta], NY Day/Month/Year 13 / 5 /1796

Place of death New York City Day/Month/Year 3 / 5 /1874

Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>Wooster n. Prince</u>	<u>mus instr mkr</u>	<u>1820</u>	
<u>362 Pearl</u>	<u>" " "</u>	<u>1821-22</u>	<u>(Firth & Hall)</u>
<u>358 Pearl</u>	<u>" " "</u>	<u>1823-24</u>	<u>" " "</u>
<u>39 Roosevelt</u>	<u>" " "</u>	<u>1825</u>	<u>" " "</u>
<u>494 Pearl</u>	<u>" " "</u>	<u>1826</u>	<u>" " "</u>
<u>358 Pearl</u>	<u>" " "</u>	<u>1827-31</u>	<u>" " "</u>
<u>1 Franklin Sq.</u>	<u>" " "</u>	<u>1832</u>	<u>" " "</u>
<u>" " "</u>	<u>" " "</u>	<u>1833</u>	<u>(Firth, Hall & Pond)</u>
<u>" " "</u>	<u>" " "</u>	<u>1834-41</u>	<u>(Firth & Hall)</u>
<u>" " "</u>	<u>" " "</u>	<u>1842</u>	<u>(Firth, Hall & Pond)</u>
<u>" " "</u>	<u>music</u>	<u>1843-47</u>	<u>" " " "</u>
<u>239 Broadway</u>	<u>music warehouse</u>	<u>1848-49</u>	<u>(Hall & Son)</u>
<u>239 Broadway & 1 Park Pl.</u>	<u>" "</u>	<u>1850-52</u>	<u>" " "</u>
<u>239 Broadway</u>	<u>music & pianos</u>	<u>1853-54</u>	<u>" " "</u>
<u>" "</u>	<u>music</u>	<u>1855</u>	<u>" " "</u>
<u>16 White</u>	<u>pianos</u>	<u>1856-57</u>	<u>" " "</u>
<u>" "</u>	<u>pianos, musinstrs &</u>		
	<u>music</u>	<u>1858</u>	<u>" " "</u>
<u>543 Broadway</u>	<u>pianofts & music</u>	<u>1859-64</u>	<u>" " "</u>
<u>" "</u>	<u>Agents for Driggs</u>		
	<u>patent pianos, publ.</u>		
	<u>of sheet music, etc.</u>	<u>1865</u>	<u>" " "</u>
<u>" "</u>	<u>music</u>	<u>1866</u>	<u>" " "</u>
<u>" "</u>	<u>music store</u>	<u>1867-70</u>	<u>" " "</u>
<u>751 Broadway</u>	<u>" "</u>	<u>1871-74</u>	<u>" " "</u>

5. Name of Master under who apprenticed Apprenticed to a musical instrument maker in Albany--possibly John Meacham. Following the War of 1812, went to work for Edward Riley.

6. Name(s) of partners in business John Firth (as FIRTH & HALL), Sylvanus Pond (As FIRTH, HALL & POND), and his son James F. Hall (as HALL & SON)

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

Became brother-in-law of Firth by marriage of both men to daughters of Edward Riley.

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

James F. Hall withdrew from firm in 1870 to join army: Hall continued to run business alone until his death in 1874.

9. Remarks Hall & Son entered flutes in the American Institute fairs of 1849, 1850, 1859, and 1869. In 1869 they won a first medal and diploma for specimens of flutes entered in the same fair.

WILLIAM HALL & SON. continued

10. Location of specimen(s) See Langwill, 1980. Dayton Miller Collection; Metropolitan Museum; National Music of Ireland; Northampton Historical Society; Litchfield Historical Society.
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 304-5.; Lloyd Farrar files; Spillane (1890 History of American Pianoforte); Henry Ford Museum; Zadro; Libin; Wm. Arms Fisher (150 Years of Music Publishing in US).

FILE: LHARTMAN

NAME: Hartman, Louis F.

MADE: BI

FL: Boston 1858-75

DATA: One of several craftsmen working for Allen Mfg. Co. in 1858-59. Associated with E. G. Wright & Co. and Wright, Gilmore & Co. from 1864-69. Worked for Boston Musical Instrument Manufactory from its founding in 1870 and in 1874 was listed as a member of the firm along with Henry Esbach and W. G. Reed.

MARK: WRIGHT, ESBACH & HARTMAN/BOSTON

ADDR: 1858-61 18 Harvard Pl. (1858-59 with Allen Mfg. Co.); 1864-69 71 Sudbury (with E. G. Wright); 1870-? 71 Sudbury (with Boston Musical Instrument Manufactory).

✓ LOC: Curtis W. Janssen Collection, Fiske Museum, Claremont, CA. CAC

BKS: Ayars, 1937; Eliason, EABM, 1979, Robert E. Elason Personal Files.

ITS: Eb Tuba

FILE: GWHAYNES

NAME: Haynes, George Winfield

BORN: E. Providence, RI 1866

DIED: Los Angeles, CA 10 July 1947

BURIED: Inglewood, CA

MADE: WWI

FL: Boston, Los Angeles, New York 1886-1930

DATA: Trained as a jeweler and tool maker. Self-taught instrument maker. Opened Boston shop in 1886 and produced the first Boehm flute made in Boston. Joined by brother, William S., in 1888 and in 1889 by Eustache Strasser (flute professor), creating Strasser & Haynes, Musical Instruments. In 1890 the firm became George W. Haynes, Musical Instruments. William left in 1894 to work for John C. Haynes & Co., the firm was dissolved, and the equipment sold to J. C. Haynes. George moved to Los Angeles in 1898, making flutes there in his home. He developed the drawn tone-hole and was the first United States maker to design a successful alto flute. He returned to New York and Providence in 1905 as a maker and repairer. In 1920 he was bought out by H. & A. Selmer, who retained the George W. Haynes name. Haynes set up the Selmer flute-making branch. In 1921 Haynes became unhappy with his arrangement at Selmer and attempted to dissolve the agreement and join his brother's firm. Amidst much bitterness and legal maneuvering, George became manager of Haynes Brothers, Inc. of New York, a business set up as a division of Wm. S. Haynes to distribute and repair instruments. He returned to Boston in 1926 to work in the Wm. S. Haynes factory but soon left and returned to the New York agency. By the early 1930s George was back in Los Angeles doing repair work until his death in 1947.

MARK: GEORGE W. HAYNES/NEW YORK (1905-22 Ser. #2613-3393); MASTER/GEO. W. HAYNES INC./BOSTON/THE ORIGINAL HAYNES (made between Oct. 1922 and Feb. 1927 by Selmer with Haynes tools and dies).

INV: 1898 Drawn tone-hole for the metal Boehm flute. One-piece drop-forged keys.

LOC: Dayton Miller Collection, Library of Congress, Washington, DC. DCI-

BKS: Berdahl, 1986.

ITS: Flute, piccolo

WWI

CITY New York City

STATE New York

1. Name of Maker Haynes, George
2. Full name(s) as given at birth George Winfield Haynes
3. Place of birth East Providence, Rhode Island Day/Month/Year / /1866
Place of death Los Angeles, California Day/Month/Year 10/ 7 /1947
Place of burial Inglewood, CA

4. Street addresses of shops, factories, or places of merchandising and dates

East Providence, Rhode Island 1866-86

BOSTON:

147 Tremont flute mkr 1886-89

22 Chapman 1890-92

42 Sudbury 1893-97

LOS ANGELES:

Los Angeles 1897

135 Adams 1899

441 Temple 1900

1204 Georgia Street 1901

New York City 1905

Providence, Rhode Island 1912

103 W. 42nd St., 5th floor, NYC manuf & repair 1916-20

28 Warren Ave., East Providence, Rhode Island 1920

NEW YORK CITY:

1579 Third Ave. gen. mgr. "George Haynes, Inc." 1920-21

114 W. 44th St., room 707 pres. "Haynes Brothers, Inc." 1922-25

(worked for Wm. S. Haynes Co., Boston) 1926

HAYNES BROTHERS, INC. 1926-28:

114 West 44th St., NYC 1926

110 West 40th St., NYC 1928

LOS ANGELES 1930-47

5. Name of Master under who apprenticed Trained at Gorham Silver Manufacturing Co. as a jeweler and toolmaker and began experimenting with flutemaking. Boston fluteplayers loaned him a Boehm flute to copy and he & his brother William worked about a year on the first rough copy.
6. Name(s) of partners in business William Sherman Haynes (as Haynes Brothers, Inc., with New York branch, 1922-until moving to Los Angeles c. 1930)
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
William Sherman Haynes

GEORGE W. HAYNES, continued

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
H. & A. Selmer, Inc. bought out the George W. Haynes Company of New York in 1920.; Haynes remained in charge of flutemaking until joined William S. Haynes in 1922as manager of Haynes Brothers Incorporated at 114 W. 44th Street, New York City.

9. Remarks In 1898 he invented the single most significant improvement to the metal Boehm flute--the drawn tone-hole. Prior to 1920 he made a name for himself as America's only alto flutemaker. A large number of flutes marked George W. Haynes survive, but dating can be problematic. Berdahl gives some guidelines: Those marked simply "GEORGE W. HAYNES/NEW YORK" weere probably made by George Haynes between 1905 and 1922 (known serial numbers for both wood and silver flutes and piccolos from this period are 2613 to 3393). Flutes made of wood were made prior to his association with Selmer. Marks for the Selmer flutes by George Haynes are marked "MASTER/GEO. W. HAYNES INC./BOSTON/THE ORIGINAL HAYNES"--the phrase "THE ORIGINAL HAYNES" had been used by George since 1905 and continued in use by Selmer to 1927.

MARK: GEORGE W. HAYNES/NEW YORK (1905-22 Ser. #2613-3393); MASTER/GEO. W. HAYNES INC./BOSTON/THE ORIGINAL HAYNES (made between Oct. 1922 and Feb. 1927 by Selmer with Haynes tools and dies)

10. Location of specimen(s) See Langwill, 1980.

11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Pt. 2, p. 402, ff.

FILE: JCHAYNES

NAME: John C. Haynes & Co.

BORN: Brighton, MA 1830

DIED: Boston, MA 3 May 1907

ALT: Instrument dealer and manager of Oliver Ditson Co.

FL: Boston 1860-1904

DATA: Haynes worked for Oliver Ditson & Co. from 1845 and became co-partner in 1857. He started John C. Haynes & Co. in 1860 as a branch of Ditson for instrument manufacture and repair. On the death of Ditson in 1888, Haynes became manager of Oliver Ditson Co. The manager of John C. Haynes & Co. was then Charles Williams, who began importing instruments rather than manufacturing them, stenciling many: "BAY STATE". Haynes opened a flute factory in 1894 to make Boehm flutes and piccolos, under the supervision of Wm. S. Haynes, who continued until 1900. Some flutes were made by Philip Marcil stamped "BAY STATE", between 1908-10. The company ceased c. 1904 and reverted to Oliver Ditson Co. which in turn was purchased by Theodore Presser in 1931.

MARK: BAY STATE/J. C. HAYNES & CO./BOSTON, MASS.

ADDR: 1851-70 115 Washington; 1871 227 Washington & 33 Court; 1876-79 33 Court & 451 Washington; 1891-1900 33 Court & 453 Washington.

EXH: Atlanta 1895 (flutes & other instruments). Philadelphia 1899 (flutes & strummed strings). Buffalo 1901 (flutes & other instruments).

LOC: Yale University Collection of Musical Instruments, New Haven, CT; Dayton Miller Collection, Library of Congress, Washington, DC.

CTN
DCL

BKS: Berdahl, 1986.

ITS: Flute, clarinet (imported).

FILE: WSHAYNES

NAME: Haynes, William Sherman

BORN: E. Providence, RI 27 July 1864

DIED: Winter Park, FL 28 January 1939

BURIED: Mt. Auburn, MA

MADE: WWI

FL: Boston, MA 1888-1936

DATA: Self-taught as a flute-maker after apprenticing as a silversmith, Haynes joined his brother, George, in 1888 in Boston in his flute shop. He left in 1894 to make Boehm flutes for John C. Haynes & Co. (a division of Oliver Ditson Co.). He opened his own shop in 1900 to make Boehm flutes. Haynes began to use drawn tone-holes in 1913 when he started making silver flutes. The manufacture of wood flutes ceased after 1918. Haynes made his first gold flute in 1914 and his first platinum flute in 1935. He also made some Eb flutes and Ab piccolos. C and Db piccolos have been made since 1900 in both wood and metal and cylindrical and conical bore. Alto flutes have been made since 1922. Prior to 1950's,

MARK: WM. S. HAYNES CO./BOSTON, MASS. (1911-12). THE HAYNES FLUTE/MFD/WM. S. HAYNES CO./BOSTON, MASS. + Monogram (1912-) production avg'd ca. 500 flutes annudly.

ADDR: 1900 180-186 Washington St.; 1905 42 Stanhope; 1907 70 Washington St.; 1912-17 61 Hanover St. & 5 Elm St.; 1921 135 Columbus Ave.; 1931 108 Massachusetts Ave.; 1953- 12 Piedmont Ave.

PAT: December 14, 1914 United States #1,119,954: for drawn tone-holes (This patent was abrogated by the previous use of the drawn tone-hole in 1898 by brother, George W. Haynes.)

PUBL: Various Wm. S. Haynes company publications from 1902 to 1938.

BKS: Berdahl, 1986.

CITY New York City STATE New York

1. Name of Maker William S. Haynes Co.
2. Full name(s) as given at birth William Sherman Haynes
3. Place of birth E. Providence, RI Day/Month/Year 27 / VII/1864
Place of death Winter Park, FL Day/Month/Year 28 / I /1939
Place of burial Mt. Auburn, MA
4. Street addresses of shops, factories, or places of merchandising and dates
180-186 Washington St. 1900
42 Stanhope 1905
70 Washington St. 1907
61 Hanover St. & 5 Elm St. 1912-17
135 Columbus Ave. 1921
108 Massachusetts Ave. 1931
12 Piedmont Ave. 1953 -
5. Name of Master under who apprenticed self-taught after apprenticing as a silversmith
6. Name(s) of partners in business George Boston, 1888-1894; made Boehm flutes for John C. Haynes & Co. 1894-1900
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks MARK: WM. S. HAYNES CO./BOSTON, MASS. (1911-12). THE HAYNES FLUTE/MFD/WM. S. HAYNES CO./BOSTON, MASS. + Monogram (1912-)
10. Location of specimen(s) Common in all collections.
Production avg'd 500 annually into the 1950's.
11. Data source

Figure 95: Haynes Advertising Flyer Announcing
Its Registered Trademark

GENUINE WM. S. HAYNES CO., FLUTES

ON AND AFTER JANUARY 1ST, 1920

WILL BE STAMPED ON THE CENTER JOINT

THE HAYNES FLUTE
MADE BY
WM. S. HAYNES CO.
BOSTON MASS.

AND WILL HAVE THE MONOGRAM



STAMPED ON THE HEAD JOINT

PLEASE NOTE THESE MARKS.—THEY ARE USED FOR YOUR
PROTECTION THAT YOU MAY NOT BE MISLED BY OTHER BOSTON
FLUTES STAMPED WITH THE NAME HAYNES.

MR. WM. S. HAYNES PERSONALLY SUPERVISES THE
CONSTRUCTION OF ALL INSTRUMENTS

LOOK FOR THE S Wm. S. HAYNES CO.

ESTABLISHED 1868

INCORPORATED 1912

WM. S. HAYNES CO.

34 COLUMBUS AVE.

BOSTON, MASS.

Two trademarks were applied for at this time and were registered under serial numbers 171,215 and 171,216. They are given below as published in the U. S. Patent Offices' Official Gazette of 23 and 30 January 1923 respectively (fig. 96). The registration number was 6912. The name of "Haynes" as a trademark was claimed to have been in use since 1888 and the monogram has been used since 1915 (fig. 96). However, some instruments dating before that date also bear this monogram. The term "Reg'd Trade Mark" had not been in use previously, but at this time was added underneath the trademark on the flutes (fig. 97).

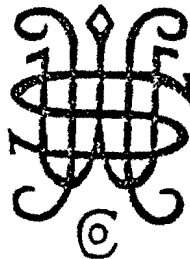
Figure 96: William S. Haynes Company, Inc. Trademarks

Ser. No. 171,216. (CLASS 36. MUSICAL INSTRUMENTS AND SUPPLIES.) WM. S. HAYNES CO., Boston, Mass. Filed Oct. 26, 1922. Under ten-year proviso.

HAYNES

Trade mark consists of the word "Haynes."
Particular description of goods.—Flutes and Piccolos.
Claims use since 1888.

Ser. No. 171,215. (CLASS 36. MUSICAL INSTRUMENTS AND SUPPLIES.) WM. S. HAYNES CO., Boston, Mass. Filed Oct. 26, 1922.



Particular description of goods.—Flutes and Piccolos.
Claims use since 1915.

J. Ref. Haynes

Figure 89: Bay State Trademark of the John C. Haynes Company



At first the firm's manufacturing consisted primarily of its mandolin and guitar making in a factory in the rear of the Pope building in the late 1880s. This "strummed strings" division eventually would be bought out by the Vega Company in the early 1900s. From 1894 to 1900, however, some of the highest quality Boehm system flutes yet produced in America were made under the "Bay State" label.[8] In the late 1890s the company advertising emphasized the five most popular instruments that it manufactured--guitars, mandolins, banjos, zithers, and flutes--as the following typical J. C. Haynes advertisement declares:

MELBA couldn't earn ten dollars a week, as a singer, if she sang out of tune with a rasping, harsh, unpleasant voice. No amount of perfection in technic, or skilful interpretation can make an artist successful, if the instrument used is an inferior one.

The soloist requires the best instrument that can be produced, and that is the Bay State instrument. When you hear an unusually good performer on the Flute, Guitar, Mandolin, Banjo, or Zither, you are pretty sure to be listening to a Bay State instrument bearing this seal: [trademark, as in fig. 89 above].[9]

Figure 107: William S. Haynes Co. Trademarks

- I. 1902: Wood flute (monogram on head & foot)

Wm. S. HAYNES
 BOSTON MASS.
 724

- II. 1907: Both Wood and Silver flutes (monogram on head & foot)

THE HAYNES FLUTE
 MADE BY
 Wm S HAYNES CO
 BOSTON MASS
 U. S. A.
 2273

- III. 1914: Silver Ribless flute (no monogram)

Wm. S. HAYNES CO.
 BOSTON MASS
 + U. S. A.
 2963
 PAT APD FOR.

- IV. 1923: Silver "Regular Model" (monogram on head)

THE HAYNES FLUTE
 MADE BY
 Wm S HAYNES CO
 BOSTON MASS
 7091
 PATENTED
 REGD TRADE MARK

- V. 1954: Silver Handmade (monogram on head)

THE HAYNES FLUTE
 MADE BY
 Wm S HAYNES CO
 BOSTON MASS.
 23517
 REGD TRADE MARK

REPAIRS

ALL flutes subjected to hard, constant usage need overhauling once a year, once in two years if used occasionally. ¶ For health's sake, a flute should be kept clean and sanitary. For efficiency's sake, it should have the regular inspection, and attention of experts. A clean instrument gives a sense of satisfaction. Worn-out pads cause leaks making clear tone impossible. Dried up, gummy oil is responsible for sticking keys and mechanism. ¶ Such troubles are greatly aggravated by adding fresh oil without a thorough cleaning. ¶ An overhauling job includes a thorough cleaning, oiling and adjusting. Special attention is given to corks and springs and to taking up lost motion. The flute is polished and repadded—in short, it is returned to the owner in shape like new. Our prices are reasonable for strictly high-grade work. We welcome instruments of all makes in our repair shops. Wood and silver piccolos are given the same careful attention.

CARE OF THE FLUTE

Wipe the joints clean, inside and out with a slightly damp cloth and be sure to dry thoroughly. Joints will collect dust and dirt and begin to stick if not kept clean. To keep the flute bright, it should be wiped with a damp cloth and dried carefully each time after using. Care should be taken to rub the keys gently otherwise the pads will soon wear through. Your flute and piccolo deserve the same seasonal attention you give to your automobile or your watch. None of them will work properly unless cleaned and oiled. Have the work done by experts so that your flute may continue to yield perfect performance.

All Wm. S. HAYNES CO. Flutes bear the following



Registered Trade Mark on the center joint

and the accompanying



Monogram on the head joint.

Please note these distinguishing marks. They are used for your protection that you may not be misled by flutes stamped with the name HAYNES in some form or other, alone or in combination with another name.

FILE: WWHAYNES

NAME: Haynes, William Winthrop Also styled (legal change) William S. Haynes, Jr.

BORN: Boston c. 1890

DIED: Boston 23 October 1960

MADE: WI

FL: Boston 1913-60

DATA: The son of William S. Haynes, William Winthrop Haynes learned flutemaking in his father's shop from 1909-13. He set up in 1913 as William W. Haynes & Co. It became The Haynes Flute Company, Inc. in 1920. He changed his name to William S. Haynes, Jr. after much legal maneuvering with his father. John G. Schwelm became a partner in 1921, forming The Haynes Schwelm Co. The name continued after Schwelm left the company in 1923.

MARK: WM. W. HAYNES & CO. THE HAYNES FLUTE COMPANY, INC. THE HAYNES-SCHWELM CO.

ADDR: 1913-20 18 Washington Heights Ave., W. Roxbury, MA (Wm. W. Haynes & Co.); 1920-28 41 Poplar St., Boston 31, MA (The Haynes Flute Co. & Haynes-Schwelm); 1929 791 Fremont, Boston (Haynes-Schwelm); 1930-59 4196 Washington St., Boston 31, MA (Haynes-Schwelm).

BKS: Berdahl, 1986.

CITY New York City

STATE New York

1. Name of Maker Haynes-Schwelm Co.
2. Full name(s) as given at birth William Winthrop Haynes; John G. Schwelm
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
41 Poplar St., Boston 31, MA 1921-28
791 Fremont (Chickering Bldg.), Boston 1929
4196 Washington St., Boston 1930-59
Providence, RI (subsidiary of G. Pruefer) 1959-72
151 W. 46th St., NY (subsidiary of Giardenelli Band Instrs.) 1972 -
5. Name of Master under who apprenticed Wm. W. Haynes - father, William S. Haynes
6. Name(s) of partners in business John G. Schwelm (1921-1923)
7. Names of parents (if known) William Sherman Haynes (father)
Names of brother (or sisters) also known as instrument makers
Lloyd R. Haynes (brother) (worked at firm 1929-40)
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Sold to G. Pruefer Co. of Providence, RI in 1959, but name continued. Since 1972, Haynes-Schwelm has been a subsidiary of Giardinelli Band Instruments of NYC and the instruments are made in Italy.
9. Remarks MARK: HAYNES-SCHWELM CO.
10. Location of specimen(s)
11. Data source Berdahl, 1986

FILE: HAYNSCHW

NAME: Haynes-Schwelm

MADE: WWI

FL: Boston, MA & Providence, RI 1921-present

DATA: Formed in 1921 from the Haynes Flute Co. Inc. by the partnership of William W. Haynes, who called himself William S. Haynes, Jr. (son of William S. Haynes) and John G. Schwelm, a skilled flutemaker. Schwelm left in 1923, but the business continued as The Haynes Schwelm Co. The firm made a full line of gold, silver, and wood flutes & piccolos. A brother of W. W. Haynes, Lloyd R. Haynes, worked at the firm from 1929-40 as a maker. They began making wood and metal double-walled clarinets in 1928 at Providence, RI. The company was sold to G. Pruefer Co. of Providence, RI in 1959, but the name continued. Since 1972 Haynes-Schwelm has been a subsidiary of Giardinelli Band Instruments of New York City and the instruments are made in Italy.

MADE BY /

MARK: HAYNES-SCHWELM Co. / BOSTON 31 MASS. (with ser. 1394)

ADDR: 1921-28 41 Poplar St., Boston 31, MA; 1929 791 Fremont (Chickering Bldg.), Boston; 1930-59 4196 Washington St., Boston; 1959-72 Providence, RI (subsidiary of G. Pruefer); 1972- 151 W. 46th St., New York (subsidiary of Giardenelli Band Instruments).

BKS: Berdahl, 1986.

NAME: John HEALD

BORN: Laconia, NH c3 July 1843 (or -40) Son of Paul & Elizabeth née Richards Heald

DIED: Springfield, MA 10 March 1934 Bur. Union Cemetery Laconia, NH

MADE: BI

FL: Worcester, MA 18... ; Springfield, MA 1883-84 ; Philadelphia, PA
c1885-c86; Springfield, MA 1887-1927 (retired)

DATA: Heald had a long career highlighted by work for several important makers as well as founding of his own line of instruments that incorporate original features of his invention. Historically, the Heald family is remembered particularly for its preservation of one of two trumpets by Nathan Adams, said to be the first made with valves in USA.

After training with Isaac Fiske, Heald became foreman of a new factory established by C.W. Hutchins in Springfield in 1883. About 1885 Heald tried a similar position in Philadelphia, probably with J.W. Pepper and Henry Distin. This proved unsatisfactory and, returning to Springfield, he opened his own shop which, as the John Heald Cornet Co., continued until sale in 1927. Activity lasted until c1920 under the name of Springfield Band Instrument Co.

Heald obtained US patents for improvement of valve passages, water keys, and key changing devices. References to these patents customarily were included in the markings on Heald instruments, even when the instrument itself did not incorporate all said improvements.

MARK: JOHN HEALD CO. / MAKERS / SPRINGFIELD MASS. / rule / AMERICAN PREMIER / MODEL /
patent info. /

ADDR: Worcester, MA 1867: h 23 Piedmont (machinist); 1868: h29 Salem; 1869: 74 Southridge;
1871: 21 Austin (machinist at Fiske's); 1872: 13 Mechanic (musical instrument maker)

Springfield, MA 1883: h56 Florence (foreman, C.W. Hutchins);
1889: 21-23 Taylor (band instrument manufacturer); 1893 ff.: 275 Main (John Heald Co.) (Heald Band
Instrument Co.); 1927-c1930: sold and renamed (Springfield Band Instrument Co.)

INV: Variant of free-flow valve passages; disc valve for key change device; thumb-operated water key;
telescoping branches of tuning slide; brass instrument bells interchangeable when changing fundamental
pitch of cornets, etc.

PATENTS: US Pat. No. 295,756 (25 March 1884) for thumb-activated water key
408,972 (13 August 1889) for free-flow valve passageways
434,270 (12 August 1890) for a disc valve used for changing keys
543,015 (23 July 1895) for means of exchanging bells when changing key of horn
620,450 (28 February 1899) for tuning slide with telescoping branches for ease
in key change

EXH: none found

LOC: CTN-3662.72 (Pocket cornet); CTN - 3664.72 (cornet)

BIBL: "Retired Veteran Cornet Manufacturer Tells of Many Improvements in Musical Instruments," in
Springfield Union 12 February 1926; see also Springfield Union 1 July 1933

Herald

Patents Obtained by John (c1841-1934)

- 295,756 (25 March 1884) Water Key with a thumb lever
- 408,972 (13 August 1889) Free-flow air passageways in brasswind valves
- 434,270 (12 August 1890) Disc valve for changing keys
- 543,015 (23 July 1895) Interchangeable bells used when changing tuning key of brasswinds
- 620,450 (28 February 1899) Telescoping tubing on key-changing slide / tuning slide combined
- 771,012 (19) Wind instrument (brasswind) with bell placed so as to allow muting with the knees of the player
- 448,797 (24 March 1891) Drum shells made inexpensively from papier-maché

NAME: Anthony HEINZMAN

orig. Anton Heinzmann

BORN: Austria c1835

DIED: Newport, KY 7 June 1912

Bur. Walnut Hill Cemetery Cincinnati

MADE: BI

FL: Cincinnati, OH 1867-1912

DATA: Heinzman was married to Selma VOIGHT, whose name suggests a relationship to the famous instrument-making family of that name resident in Markneukirchen, Sax. Anton Heinzman appears only in 1869 and 1870 directories as a seller of musical instruments. Subsequently he kept a dining room and saloon at the same address.

Anthony Charles HEINZMAN was certainly a son. He followed a career of musician until his death in 1930 (24 December). He too may have sold instruments marked with the family name.

MARK: A. HEINZMANN / CINCINNATI (Tuba in over-the-shoulder form)

ADDR: 1869-70: 472 Vine St. (musical instruments); 1873 ff. 472 Vine St. (var.: dining saloon, saloon, restaurant); 1889: Anthony H. Jr., musician, and Anthony, saloon, 460 Vine St.

Inv:

Patents:

LOC: MNS - B 84.I.265 (Tuba, ots w. rotary valves)

SEEFELDT MUSICAL INSTRUMENT MANU-
FACTURING CO.
A. HENTSCHE & SON

NAME: Albert HENTSCHE

BORN: Posen, Silesia (i.e., Poznan) c1850 nephew of William F. Seefeldt

DIED: Gloucester, NJ (?) c1918

DATA: Hentschke joined the Seefeldts in Philadelphia around 1875, when his uncle was approaching fifty years of age without an heir to his established brasswind manufactory. Hentschke became the principal craftsman in the shop and was listed as partner on the delineation of Seefeldt Musical Instrument Manufacturing Co. c1890. Seefeldt seems to have withdrawn to semi-retirement at this time, and by the time of his death the firm was restyled A. HENTSCHE & SON (first William, then George) at the traditional Race St. address. The listing of the firm as "brass finishers" as early as 1908 indicates the changing priorities near the close of Seefeldt's life. Although most of the brass instruments from the Seefeldt shop that bear serial numbers must be ascribed to the hand of Hentschke, he is not known to have added his name to any single extant specimen, and it is possible that no instruments so marked were ever issued.

William Hentschke was also a practicing musician. This may explain his replacement by brother George as partner with Albert in 1911. The firm continued without Albert after 1918. Under post-war conditions, the emphasis in production shifted to brass metal goods, dropping all mention of musical instruments through 1920's.

Mark: see Seefeldt marks bearing serial numbers 1880's ff. ca 1920's.

ADDR: c1875-1918 731 Race Street (both home and business until c1915, when separate residence with son George W. Hentschke established in Gloucester, NJ). Hentschke & Son at 731 Race: 1925 ff.

Refs:

Pats, Inv: see Seefeldt

Writ:

Cats:

Exh:

BIBL: L. Farrar, ¹¹
Seefeldt, in NGDM, GDMI

BWI - prob. dealer only

CITY New York City

STATE New York

1. Name of Maker Hess, Daniel
2. Full name(s) as given at birth Daniel Hess
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

	Tailor	1860
<u>19 Maiden Lane</u>	<u>Importer mus instr</u>	
	<u>& strings</u>	<u>1864-65</u>
<u>49 Maiden Lane</u>	<u>mus instrs</u>	<u>1866-69</u>
<u>33 Maiden Lane</u>	<u>" "</u>	<u>1870-75</u>
<u>" " "</u>	<u>importer</u>	<u>1876</u>
<u>" " "</u>	<u>mus instrs</u>	<u>1877-81</u>
<u>41 Maiden Lane</u>	<u>" "</u>	<u>1882-84</u>
<u>22 Maiden Lane</u>	<u>" "</u>	<u>1885-86</u>
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Hess was both an importer "especially of Accordeons, Concertinas, & bandonion," and an instrument manufacturer. He may well be related to Hess families in Neukirchen or in Munchen.
Fred Benkovic, Wisconsin
10. Location of specimen(s) FBW: cornet; SDV cornet; also see Langwill, 1980.
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 316-17; Lloyd Farrar files

BKS: R. Garafalo and M. Elrod, [Pictoria] History of Civil War Era Musical Instruments
(Charleston W. VA., 1985)

Johann Samuel Wilhelm H.

NAME: S(amuel) W(illiam) HILDEBRAND. aka Hildebrandt

MADE: WWI

FL: Buttstädt, Sax. ca. 1807-1837; Baltimore, MD (1838?) 1843-1863 (Firm to 1932.

BORN: Buttstädt in Sachsen/Weimar(?), 1792 Son of instrument maker

DIED: Baltimore, MD, ca. 11 February 1863 Bur. Western Cemetery, Baltimore

DATA: Described in oldest family document as "Kunst- und Horndreher", Hildebrand probably developed skills in a number of domestic crafts (some not necessarily musically related) prior to emigration to USA in September 1837. The first known directory listing for him comes from Baltimore, where he is called Samuel Wm. Hildebrand (sic!), musical instrument maker." The spelling persists in the directories until around 1847 -- when his son Charles adopted the spelling "Hildebrandt." The son was a partner in S.W. Hildebrand & Son commencing in 1850, and he apparently worked actively as a woodwind instrument maker with his father during those early years. Their instruments are rarely seen, and none are known marked Hildebrandt, only Hildebrand.

MARK: HILDEBRAND / BALTIMORE Clarinet

Inv:

Patents:

INSTS: Clarinet 12keys-4 rings (identical to specimens marked Eisenbrandt / Baltimore); an advertisement in an 1860 Bus. Dir. reads: Manufacturers of Clarionets, Flutes, Fifes, etc. made to order.

LOC: SDV - 4702 (unique) Clarinet in A

ADDR: Baltimore 2 Park St. (?) 1843-1852(?); 19 N. Liberty, 1853- 1863ff (until ca. 1900)

Originally: S.W. Hildebrand; in 1850 changed to S.W. Hildebrand & Son, varying with S.W. Hildebrandt & Son; ca. 1870 changed to C.H. Hildebrandt, mus. insts. (no longer maker); and then in 1878 or -79 to C.H. Hildebrandt & Son.

BIBL: L. P. Farrar, in Under the Crown & Eagle" NAMIS XV 3 1986, and also NAMIS XVIII 3 Oct. 1989; Musical Courier 39 61896

NAME: S(amuel) W(illiam) HILDEBRAND orig. Johann Samuel Wilhelm H.
aka Hildebrant or Hildebrandt

BORN: Buttstädt in Sachsen-Weimar (?) 1792 Father an instrument maker

DIED: Baltimore, MD ca. 11 February 1863 Bur. Western Cemetery, Baltimore

MADE: WWI

FL: Buttstädt, ca. 1807- Sept. 1837; Baltimore (1837) 1840-1863 (Firm to 1932)

DATA: Old family documents describe him as a Kunst- un Horndreher who declined an opportunity to study law at Heidelberg in order to follow his father's trade. He earned the master's mark prior to emigration in September, 1837 with Baltimore in USA as he intended new home. The directory for 1845 list him as musical instrument maker; he used the form of Samuel W m Hildebrand for his name. The form -brandt occurs after the formation, with Charles Hermann H. of Hildebrand & Son ca. 1850.

The firm advertised making clarionets (sic!), flutes, fifes & etc. of all kinds to order. An extant clarinet is of the Müller system, with two rings and made of blackwood. It is very similar to instruments with marks of Eisenbrandt and Metzertott (Baltimore and Washington), which suggests a common source used by all these firms.

MARK: HILDEBRAND / BALTIMORE

ADDR: Baltimore 1840: Park St. near Engine House (W m., no trade given); 1845-50: 2 Park St.; 1851-1863 ff.: 19 Liberty St. (S.W. Hildebrand(T) & Son)

Inv.

Patents

EXH: Baltimore Mechanics Fairs passim.

LOC: Clarinet: SDV-4702

BIBL: L. P. Farrar, Under the Crown & Eagle, NAMIS XV 3 (1986); Musical Courier 39 6(189) 15.

NAME: Charles Hermann HILDEBRANDT aka. Hildebrand

BORN: Buttstädt in Sachsen-Weimar Son of Joh. Sam. Wm. Hildebrand 1828

DIED: Baltimore 17 May 1893 Bur. Western Cemetery, Baltimore

MADE: WWI

FL: Baltimore, MD c1843-93 (Firm to 1932)

DATA: Trained by his father, S.W. Hildebrand (sic!), he became a partner c1850 in S.W. Hildebrand & Son, manufacturers primarily of WWI but also dealers in musical merchandise. After his father's death, he adopted the name of C. H. Hildebrandt (sic!), musical instruments, and it appears that the making of instruments eventually ceased and retailing predominated. c1890 his son, Albert J. H. (1872-7 November 1932) became partner in C.H. Hildebrandt & Son, which eventually became a major dealership in fine string instruments. Albert was known and recognized as an authority on old violins.

Mark: No instruments are marked specifically as of his manufacture.

ADDR: 19 Liberty St. This address was abandoned c1900 and C. H. Hildebrandt & Son occupied a number of successive address until the death of Albert in 1932.

LOC: Clarinet marked: HILDEBRAND / BALTIMORE SDV - 4702

BIBL: L. P. Farrar, Under the Crown & Eagle, in NAMIS XV 2 (86); XVIII 3 (89); H. L. Mencken, in Peabody Bulletin, May 1933

W. HILLYARD J.W. PEPPER
HILLYARD & BARNES

NAME: William HILLYARD

BORN: Athlone

1821

DIED: reportedly Philadelphia, PA but no record located

MADE: BI

FL: London, GB (1832-64) 1864-92; Philadelphia, PA 1897 (record found only in this year)

DATA: Hillyard's long career in London, including work with Henry DISTIN and disposal of his own business, developed between 1864 and 1892, to Arthur Chappell in 1894 all are well-known facts. It has been written that he was in Philadelphia, PA. by 1896, emigrating to take a supervisory position with J.W. Pepper in his brass factory. Pepper instruments in the 15,000 to 30,000 serial number range are occasionally marked with Hillyard's name as well as Pepper's, but there is no sustained residential record for him in Philadelphia nor does any death record exist.

Apparently Hillyard did work for Pepper in Philadelphia long enough for the relationship to sour. In 1897 there was a single directory listing for the firm of HILLYARD & BARNES, mus. instruments. Barnes was an instrument maker (perhaps a British emigrée like Hillyard, known from 1894 to 1897 in Philadelphia).

In February, 1897, J.W. Pepper sued HILLYARD & BARNES for use of the Hillyard name. He claimed that he had invested heavily in equipment and tools to produce instruments so marked, and he pleaded that Hillyard be enjoined from using his own name on musical instruments and accessories.

MARK: W. HILLYARD / LONDON / J.W. PEPPER / IMPORTER / PHILADELPHIA; W. HILLYARD / J.W. PEPPER / IMPORTER / PHILADELPHIA; J.W. PEPPER & SON / IMPORTERS / PHILADELPHIA / W. HILLYARD (sold after 1910 - apparent delayed issuance!) Taken from Cornet, Tenor horn, Bass horn -- all three piston valves

Inv:

Pats:

Writs: Trade card for Hillyard & Barnes in collection PAPtm

Cats:

EXH: The catalog for exhibits of Chicago 1892 indicate that there was to have been a Hillyard display, but that the judging committee was unable to locate it for evaluation!

LOC: Common to most collections in USA.

BIBL: C. Bevan, in GDMI

ADDR: Philadelphia, PA 1897: h. 1730 Grove; Hillyard & Barnes 411 Cherry (only listing located)

WWI

CITY New York City

STATE New York

1. Name of Maker Hoey, James

2. Full name(s) as given at birth James Hoey

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>215 Orange</u>	<u>mus instrs</u>	<u>1837-39</u>
<u>29 Marion</u>	<u>" "</u>	<u>1840</u>
<u>not listed</u>		<u>1841-54</u>
<u>49 Grand</u>	<u>organ builder</u>	<u>1855</u>
<u>241 E. 18th</u>	<u>mus instr mkr</u>	<u>1856</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business Toomey (C?) as TOOMEY & HOEY (1838) located on Spring Street (information appears under listing for HOEY). ~~Groce states also under TOOMEY that William Tonk was a member of the TOOMEY & HOEY firm from 1837-40.~~

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks TOOMEY & HOEY were awarded a diploma for "the second best specimen of flutes" exhibited at the 1838 American Institute fair.

10. Location of specimen(s) See Langwill, 1980, under HOEY ^{FIG}

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 318-19.

Corrected Sept. 91 (see FL)

YORK & HOLTON
FRANK HOLTON & CO.
HOLTON

NAME: Frank HOLTON

BORN: Allegan, MI 10 March 1852

DIED: Elkhorn, WI 17 April 1942 bur. Elkhorn, WI

MADE: WI esp. BI

FL: (Grand Rapids, MI 1884); Chicago, IL 1898-1917/18; Elkhorn, WI 1918 - date

DATA: Holton was a talented trombonist, even though he was an autodidact. He moved from a career as a performer to sales and eventual manufacturing of trombones and other brasswinds after gaining some celebrity as a soloist with the early Sousa Band (1892 and -93). After playing the Columbian Exposition in Chicago (1893), he picked up on the beginnings he had made in 1884 as partner with J.W. YORK in Grand Rapids, MI and began selling trombone oil and second-hand instruments in Chicago.

Frank HOLTON & CO., which included WM. FRANK as vice-president (1907-10) began c1907. The first production emphasized high quality trombones (many beautifully engraved) and conventional cornets. E. A. Couturier (later with J.W. YORK & SONS and subsequently his own firm) was associated with Holton from 1908-12. The large-bore cornet produced as "Couturier Model" c1910 followed the Holton "New Proportion" scheme granted a patent in 1911. With this began the era of the long-model cornet. The "Holton-Clarke" (honoring Herbert L. Clarke, somewhat a rival of Couturier) appeared in 1917. It too was a long-model cornet (of medium bore) and it became a favorite of players for decades following.

A removal from Chicago to nearby Elkhorn, WI in 1917/18 provided capacity for the company to make full line of brasswinds. Medium-price clarinets, too, were offered under the brandname "Beaufort", and metal clarinets ranging from soprano to contrabass as well as saxophones (esp. C-melody saxes) entered the Holton catalog. Student-quality instruments were marketed under the brandname "Collegiate" after WW II. At this time an extensive professional line, endorsed by such artists as Al Hirt and Maynard Ferguson (trumpet) Philip Farkas (orchestra horn), Don Ellis (flugelhorn), and John Coffey (bass trombone) became accepted as leaders in the industry.

After an exemplary and long era under in-house ownership and management, Holton & Co. was acquired ^{in 1964} by LEBLANC and has been known thereafter simply as HOLTON, Div. G. Leblanc Corp.

MARK: Holton-Special / MADE BY / FRANK HOLTON & CO. / CHICAGO (before 1917); Made By / FRANK HOLTON CO. / ELKHORN, WIS. (1918 ff.); HOLTON / ELKHORN, WIS. (after 1963)

INV: Long-model design for cornets; Variable trombone balancer; Four valve trumpet with capability of playing quarter tones (for Don Ellis); trumpets and trombones having both slide and valve capability on a single instrument (again allowing microtonal intonation)

PATS: Trade Mark US Reg. No. 79,973 (25 October 1910); US Pat. No. 1,005,972 (17 October 1911) New Proportion (long-model) cornet; US Pat. No. 1,236,173 (7 August 1917) trombone with overall balanced weight

ADDR: Chicago, IL 1898: Clark St. cor. Madison; 1900: State cor. Madison; 1904: 107 Madison; 1907-11: Frank Holton & Co. 175 Gladys Ave. (publications carry address 171 Gladys); 1911-18: 2638-46 (also given as 2630-50) Gladys Ave.; Elkhorn, WI 1917/18 - to date: 320 N. Church St. (bus. off. at Kenosha, WI after 1963-date)

WRITS: Holton's Harmony Hints pub quarterly 1904 ff.

BIBL: H. A. Vandercook, "Frank Holton, The Man", in Musical Messenger (repr. in G. Bridges, Pioneers in Brass, priv. print. c 1962); R. Dundas, Twentieth Century Brass Musical Instruments in the United States. (Cincinnati, 1986); L. Farrar, in Journal IIG XII 2 ec. '87

LOC: Although common to most collections in USA, see esp. WIE (museum of Holton, Elkhorn, WI)

FILE: ASHOPKNS

NAME: Hopkins, Asa

BORN: Northfield, CT 2 February 1779

DIED: New Haven, CT 27 October 1838 Buried: New Haven, CT

MADE: WWI

FL: Litchfield, CT 1829-37

DATA: Was a successful clockmaker from c. 1810 and invented several new techniques. He developed water-powered machines for mass-production instrument making, using interchangeable parts. He started woodwind making in 1829 with the building of a shop in an area near Litchfield, CT which, between 1830 and 1875, became a center of musical instrument making known as Fluteville. Large quantities of flutes, clarinets, and later fifes and flageolets, were produced here and after 1839 were marketed by Firth and Hall of New York, under their name. Although Hopkins retired in 1837, the business was continued by J. M. Camp (1837-39), Firth and Hall (1839-67), Frederick Porter (1867-75), and John A. Hall (1875- ?). Hopkins moved to New Haven, CT in 1838 but did not produce any instruments there.

MARK: A. HOPKINS/LITCHFIELD/CONN

ADDR: 1829-37 Litchfield, CT, Shop along Naugatuck River; 1838 New Haven, CT

LOC: Dayton Miller Collection, Library of Congress, Washington, DC; Smithsonian Institution, Washington, DC.

BKS: Young, 1962.

ITS: Flute, clarinet, flageolet.

FILE: EDHOPKNS

NAME: Hopkins, Edward

MADE: WWI

FL: Troy, NY 1842-66

DATA: Probably a nephew of Asa Hopkins and the brother of Orange Hopkins. Initially in clockmaking business in CT. The Troy directory lists him as a maker in 1842-43, probably with Albertoni Kidder as Kidder & Hopkins in 1843. From 1844-66 the directories list his business as a music store, joining with his son, Edward, Jr., in 1852 to form E. Hopkins & Son.

MARK: KIDDER/&/HOPKINS/TROY

ADDR: 1843 186 River (Kidder & Hopkins); 1844-51 232 River (in association with Edward, Jr.); 1852 232 River (E. Hopkins & Son); 1853-60 244 River; 1860-66 2 Cannon Pl.

LOC: Dayton Miller Collection, Library of Congress, Washington, DC.

BKS: Young, 1962; Robert E. Eliason Personal Papers.

ITS: Fife, flute.

FILE: HOPKNSJR

NAME: Hopkins, Edward (Jr.)

MADE: WWI

FL: Troy, NY 1844-52

DATA: Probably the son of Edward Hopkins. He was listed as a maker from 1844-51, then as a dealer in partnership with Edward Hopkins (E. Hopkins & Son) in 1852.

MARK: HOPKINS/TROY

ADDR: 1844-52 232 River

LOC: Dayton Miller Collection, Library of Congress, Washington, DC

BKS: Young, 1962; Robert E. Eliason Personal Files.{

ITS: Fife

FILE: ORHOPKNS

NAME: Hopkins, Orange

BORN: Litchfield, CT 1791

DIED: Mantua, OH 1852

DATA: Nephew of Asa Hopkins. Probably apprenticed with and became a partner in Asa Hopkins' clock company in 1816. He moved to Remsen, NY in 1825 and made clocks. It is believed that he made woodwinds while in Remsen but no instruments are known with his mark.

BKS: Young, 1962

(WITHDRAW?)

CITY New York City

STATE New York

1. Name of Maker Home, Robert
2. Full name(s) as given at birth Robert Horne
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
Golden-Hill, mkr/repairer
at Mr. Francis Cooley's strings, Ger. flutes 1767
Golden-Hill, n. Burling's Slip mks/repairs
musical instruments 1772-1773
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks From London, first advertised in New York Mercury, Sept. 14, 1767: does not appear in city records after 1773. Probably was the same man who was "Drum maker to his Majesty's Office of Ordinance" at 20 Barbican Street, London in the mid-eighteenth century.
10. Location of specimen(s)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 322.

Wm. H. HORSTMANN
Wm. H. HORSTMANN & SONS
HORSTMANN BROTHERS & CO.

NAME: William H. HORSTMANN

BORN: Kassel c1790 (est.)

DIED: Philadelphia, PA c1850

MADE: Lace and woven cloth, apparel for men and women, military goods - a dealer only

FL: Philadelphia, PA. (1815 ff.) c1845 ff. as instrument dealer; branch stores 1845 ff. in New York

DATA: Despite the frequent use of the word "manufacturers" in Horstmann labels, marks, and advertisements, the several firms maintained by this complex family can in no way be considered the real makers of wind-instruments. Instruments sold were undoubtedly obtained by sub-contracting, even though their articles were uniformly given a company stamp or label.

The primary Horstmann textile mill was on Third St. in Philadelphia during the life of the founder, William H. Horstmann, but a gigantic plant on Fifth and Cherry Sts. became the primary manufactory in 1860, and it was from a military department in this place otherwise devoted to weaving and sewing that most of the Horstmann-marked instruments were sold for nearly a century following.

Although there were brothers named Wm. J. and John G. involved in the business for brief periods, it was principally Walter and F. Oden Horstmann who joined to form in 1859 HORSTMANN BROTHERS & CO., dealing with military goods, as a subsidiary of WM. H. HORSTMANN & SONS that remained primarily a manufacturing firm specializing in textiles and domestic trimmings, although the names were not applied with scrupulous distinction; and all shared the same address. In addition to the above named gentlemen there was a Sigmund H. Horstmann participating in the several businesses, also.

MARK: MANUFACTURED / By / WM. H. HORSTMANN, No. 51 North Third Street, / PHILADELPHIA (from label in drum, before 1859); MANUFACTURED / By / WM. H. HORSTMANN & SONS, / Military Furnishers / No. 51 North Third Street / PHILADELPHIA (from a drum, before 1859); HORSTMANN BROS. & Co. / Military Furnishers / Fifth & Cherry Streets / Philadelphia (drum, c1865); HORSTMANN BRO'S (flute, date after 1860); HORSTMANN BROS. & Co. / PHILADELPHIA (mil. trumpet, after 1879)

ADDR: (ignoring earlier addresses for textile mfg.) 1845-59: 51 N. 3rd; 1859-65: 723 Chesnut St.; 1859 ff.: Fifth and Cherry Sts. (factory and business offices); also 1849 ff.: 8 Maiden Lane, NYC (as Horstmann Bros. and Drucker until 1855; then Horstmann Brothers & (H. V.) Ailien; Horstmann Bros. & Co. after 1859); c1900 ff.: 540 Broadway (militaria) and 412 Broadway (other goods) with paris outlet, 38 Rue Meslay

LOC: DCS-93,193 fife in B(A)-Flat (Horstmann, Bro's); DCS-93,197 Military trumpet in G/F. (1879 Reg.)
ILChs Infantry bugle in B-Flat

BIBL: H. Greeley et al., The Great Industries of the United States (Hartford and Chicago, 1912); J. Carter, United States Military Trumpets and Bugles (Charleston, WV, 1991); see also C. Caba, United States Military Drums 1845-1865 (Charleston, WV, 1977)

FILE: HOSFORD

NAME: Hosford, Harley

DIED: Puerto Rico

MADE: WWI

FL: Albany, NY c. 1813

DATA: May have been trained by Catlin at Hartford. Probably made woodwinds and also was a dealer in other instruments. He advertised in the "Albany Register", May 21, 1813, as a maker of many instruments.

MARK: H. HOSFORD/ALBANY

ADDR: 1813 97 State Street

LOC: Museum of Fine Arts, Boston, MA

ART: Eliason, Robert E., "The Meachams, Musical Instrument Makers of Hartford and Albany", Journal of the American Musical Instrument Society, Vol V-VI, 1979-80.

BKS: Robert E. Eliason Personal Files

ITS: Clarinet

FILE: HÜTTL

NAME: Hüttl, Adolf, Anton, Erhart, Ferdinand

BORN: Probably Germany

MADE: WI

FL: Boston 1858-73

DATA: Anton, Erhart, and Ferdinand were skilled brass workers and during 1858-60 were associated with Allen Mfg. Co. (J. Lathrop Allen). They apparently continued working for others during the early 1860s. Adolf made flutes and clarinets in Boston 1860-69 and became Hüttl & Fischer in 1870. He moved to Chicago in 1874. No instruments are known marked by Anton, Erhart, or Ferdinand Hüttl.

MARK: ADOLF HÜTTL/BOSTON; HÜTTL & FISCHER/BOSTON

ADDR: 1858-60 18 Harvard Pl. (Allen Mfg. Co. Anton, Erhart, Ferdinand); 1867 13 Hawkins St. (Adolf); 1870-73 20 Court St. (Adolf).

LOC: Dayton Miller Collection, Library of Congress, Washington, DC.

BKS: Ayars, 1937; Eliason, EABM, 1979.

ITS: Flute (Adolf Hüttl), flute (Hüttl & Fischer).

BWI Inventor

(Lillian Caplin)

CITY New London

STATE Connecticut

1. Name of Maker Charles A. Hunt & Co.
2. Full name(s) as given at birth Charles A ? Hunt
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
322 Bank Street Dominant - July 1920
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Invented a mouthpiece - elliptical. He was a cornet virtuoso & bandmaster.
10. Location of specimen(s)
11. Data source DOMINANT - July 1920

NAME: Charles W. HUTCHINS

BORN: Greenfield, MA c1860 Son of & Mary J. Hutchins

DIED:

MADE: BI - Manufacturer of instruments and musical merchandise.

FL: Springfield MA 1883- c1918 Branch office in London, Eng. and Lowell, Mass.

DATA: Son of Mary J. Hutchins, a music dealer in Springfield, C.W. Hutchins established an instrument making factory there in 1883. Initially his foreman was John Heald, and Hutchins advertised that his cornets were fitted with a patented water key of the type that actually was patented by Heald in 1884. Their association lasted probably no longer than 1885. Heald tried working briefly in Philadelphia (probably for J.W. Pepper) and then returned to manufacture independently in Springfield through 1923.

Hutchins manufactured banjos, mandolins extensively in the later years and gradually abandoned his original interest in band instruments.

MARK: none known

ADDR: 1881: 402 Main St. (manufacturer of band instruments; also M. J. Hutchins, pianos and Organs.
402 Main; 1883: 33 Taylor, Office 402 Main (M. J. Hutchins & Son); 1886: 335 Main; in 1886/87 advert.:
Hutchins Manufacturing Co. (Makers of The Aluminum Mandolin, Chas. H. Parsons, Pres., C.W. Hutchins,
manager) q.v.

INV. Hutchins attempted to use aluminum for all band instruments. He was most successful in substituting aluminum for wood, as in string instruments.

PATENTS: None found

LOC: None found

BIBL: Chamber of Commerce, Guide to Springfield Commerce (Springfield, c1886)
Music Trade Review XIV 9 (87)

WWI

CITY New York City

STATE New York

1. Name of Maker Ives, Seth

2. Full name(s) as given at birth Seth Ives

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>55 Bedford</u>	<u>fife-maker</u>	<u>1827</u>
<u>71 MacDougal</u>	<u>" "</u>	<u>1828</u>
<u>148 Christopher</u>	<u>porter house</u>	<u>1829</u>
<u>63 Carmine</u>	<u>cabinet maker</u>	<u>1830</u>
<u>66 Carmine</u>	<u>" "</u>	<u>1831-33</u>
<u>44 Downing</u>	<u>" "</u>	<u>1834</u>
<u>27 Charlton</u>	<u>Eliza widow of Seth</u>	<u>1835</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business

7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Groce states that no further information is presently known about this maker.

10. Location of specimen(s)

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 326.

HARRY B. JAY CO.

NAME: Harry B JAY

BORN: Missing from record 10 January 1860

DIED: 25 August 1926 bur. Chicago, IL Elburn Cemetery

MADE: BI

FL: Kalamazoo, MI Prior to 1910; Chicago, IL 1910-26; Mfg. firm to 1946, continuing as repair shop to c1965

DATA: There is no information on Jay's early life. The appearance of a patent application from Kalamazoo, MI raises the possibility of early experience with J.W. YORK & SONS in nearby Grand Rapids.

The business established in 1910 in Chicago was a partnership of Fred PLAIN, the financial backer, with the brass craftsman Jay. Production of cornets and larger valve brasswinds was modest, averaging six hundred instruments annually. The COLUMBIA tradename became best known on cornets and trumpets of medium price which often were fitted with tuning slide modifications of Jay's invention. These make quick-change of key more rapid and, by the use of a series of telescopic slide sections, make the bore more continuous and smooth when such a slide is fully drawn.

After Jay's death the company introduced a popular line of military bugle horns and ceremonial herald trumpets that are still frequently seen in the stockrooms of collegiate and community bands and in large museum collections. N.B. In 1928, Michael E. Plain was listed as Pres. and Fred W. Plain Sec./Treas.

MARK: COLUMBIA / PATENTED / HARRY B. JAY CO. / CHICAGO

ADDR: 1910 ff.: 542 W. Jackson Blvd.

INV: Tuning slide with several telescoping sections (with adjustable stop devices) and uninterrupted graduation of the bore through the slide when drawn or extended

PATS: US Pat. No. 856,642 (11 June 1907) for telescoping tuning slide members; US Pat. No. 1,003,049 (12 September 1911) for adjustable stop mechanism on tuning slides

Writs:

Cats:

LOC: ILU-3566 & -67, Slide trombones (1923); ILU-83836 Bugle; ILU-83262 thru -64 Herald trumpets
ILU-83343 & -44 Euphoniums; CAC-B105 Tenor helicon in B-Flat 3 string rotary valves (1924)

Bibl:

J. W. JENKINS CO.
J. W. JENKINS SONS

NAME: J(ohn) W(oodward) JENKINS

BORN: 26 May 1827

DIED: Kansas City, MO c1890

FL: Kansas City, MO 18??-c1890 Firm to 1973 as family business; extant to date

DATA: He was an energetic businessman who created a substantial clientele for band instruments throughout the Great Plains states of USA which flourished even more greatly after his death, when the business was conducted by his sons. Originally: J. W. JENKINS CO.; became J. W. JENKINS & SONS. In 1973 it was sold as JENKINS MUSIC CO., which continues primarily as a piano/organ sales company.

Most notable among Jenkins-related instruments are the thousands of woodwinds manufactured in Graslitz between the two world wars and sold under the label of HARWOOD. These competed successfully with instruments of CONN, CUNDY-BETTONEY, and PENZEL-MUELLER for the educational market.

MARK: THE / PERFECTED / HARWOOD / AMERICAN PROFESSIONAL / (in triangular design) REGISTERED / GENUINE / HARWOOD (a trademark) / WARRANTED FOR 10 YEARS / J. W. JENKINS SONS / MUSIC CO. / SOLE AGENTS / K. C. MO. / USA (on cornet); (TM) / HARWOOD / PROFESSIONAL (on clarinet)

NOTE: V. KOHLERT u. Söhne of Graslitz is the presumed manufacture of the HARWOOD woodwinds. The origin of the brasswinds could well be BOHLAND & FUCHS, but there is no direct evidence supporting this.

LOC: Common to most collections in USA



NAME: George JENNEY

Born:

DIED: New York, NY c19??

FL: New York City, NY c1940-72

MADE: WWI, esp. clarinet mouthpieces

DATA: For over thirty years JENNEY served as the principal production supervisor for PENZEL-MUELLER. He was particularly skilled at design of mouthpieces for clarinets, and a popular line was sold by the company bearing his name.

In the 1960's he worked with Alfred LAUBIN in developing the new line of oboes manufactured in the Penzel-Mueller plant at Long Island City.

J. W. YORK & SONS
YORK BAND INSTRUMENT CO.

NAME: Alfred J "Bill" JOHNSON BORN: c1880 DIED: c1965/70

MADE: BI

FL: Grand Rapids, MI 1897-c1940

DATA: Johnson came to the young factory of J.W. York at the time when the name became J.W. YORK and SONS. He was foreman through most of his career. The training of such workers as H. B. JAY and F. A. REYNOLDS was probably at his hands, and he participated in the buy-out of the company from the York family in 1927. At this time the name became YORK BAND INSTRUMENT CO. (usually marked simply "YORK" on the instruments).

Johnson was the strong, mechanically inventive factor in the York organization, and it is much to his credit that the firm sustained popularity and financial stability through the Depression of the 1930's. At the time of his retirement he held position of Vice-President.

BIBL: M. Krivin, A Century of Wind Instrument Manufacturing in the United States (PhD diss. Univ. of Iowa, 1961)

WWI

CITY New York CitySTATE New York1. Name of Maker Jollie, A. R.2. Full name(s) as given at birth Allen R. Jollie

3. Place of birth

Day/Month/Year

/ / 1827

Place of death

Day/Month/Year

/ / 1877

Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>81 Gold Street</u>	<u>mus instr mkr</u>	<u>1826-1828(?)</u>
<u>104 Bedford</u>	<u>" " "</u>	<u>1829 (Jollie & Secor*)</u>
<u>221 Bleecker</u>	<u>" " "</u>	<u>1830-31</u>
<u>402 Broadway</u>	<u>" " "</u>	<u>1832-33</u>
<u>105 Elm h. 403 Broadway</u>	<u>" " "</u>	<u>1834-35</u>
<u>385 Broadway</u>	<u>music store</u>	<u>1835 (Jollie & Millet**)</u>
<u>" "</u>	<u>music</u>	<u>1836-40</u>
<u>401 Broadway</u>	<u>mus instrs</u>	<u>1841-42</u>
<u>66 Walker</u>	<u>" "</u>	<u>1843-46</u>
<u>169 Fulton</u>	<u>" "</u>	<u>1847</u>
<u>122 Fulton</u>	<u>" "</u>	<u>1848-49</u>
<u>300 Broadway</u>	<u>" "</u>	<u>1850-54</u>
<u>519 Broadway</u>	<u>" "</u>	<u>1855</u>
<u>519 Broadway & 157 Elm</u>	<u>mus/mus instr mkr</u>	<u>1856</u>
<u>157 Elm</u>	<u>mus instrs</u>	<u>1857</u>
<u>h. 101 Charlton</u>	<u>" "</u>	<u>1858</u>
<u>h. 55 Vandam</u>	<u>" "</u>	<u>1859-61</u>
<u>h. 10 King</u>	<u>" "</u>	<u>1862-66</u>
<u>not listed</u>		<u>1867-68</u>
<u>143 Grand</u>	<u>ivory</u>	<u>1869</u>
<u>" "</u>	<u>tuner [sic]</u>	<u>1870</u>
<u>" "</u>	<u>ivory/turner</u>	<u>1871-77</u>
<u>h. 7 Leroy</u>	<u>Jeanette, widow</u>	
	<u>Allen R.</u>	<u>1878</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business

*Joseph B. Secor was listed only in the 1829 NYCD as a partner of Allen R. Jollie at 17 Stanton Street in the instrument making firm of JOLLIE & SECOR. He had been in the city as early as Nov. 6, 1826 and was there at least through March, 1831. Because Edward is not listed in the Directory during this period, it is speculated that he may actually have been the Jollie associated with Secor.

**This might have been Allen or Edward Jollie, although Nancy Groce states that it was more likely Samuel C. Jollie who was associated with William E. Millet, as JOLLIE & MILLET (1835).

Relatives Allen R. Jollie, Edward Jollie, and Samuel C. Jollie, although never listed as partners, shared many of the same shop addresses.

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Allen Jollie was awarded a diploma for the best flute exhibited at the 1837 and 1843 American Institute fair.

MARK: A. R. JOLLIE / BROAD WAY / NEW YORK

A.R. Jollie, continued

10. Location of specimen(s) ~~See Lanswill, 1986~~ DCL

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 331-2; Lloyd Farrar files

MARK: A.R. JOLLIE / BROAD-WAY / NEW-YORK

Inscribed on barrel: First Premium / American Institute / 1837 (DCL 1304)

CITY New York City STATE New York

1. Name of Maker Jollie, Edward (Jr.)

2. Full name(s) as given at birth Edward Jollie

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>Christopher n. Greenwich</u>	<u>mus instr mkr</u>	<u>1823</u>	
<u>Amos c. Washington</u>	<u>" " "</u>	<u>1824-25</u>	
<u>" " "</u>	<u>instrs</u>	<u>1826</u>	
<u>not listed</u>		<u>1827-30</u>	
<u>[17 Stanton</u>	<u>mus instr mkr</u>	<u>1829</u>	<u>(Jollie & Secor)*]</u>
<u>27 Morton</u>	<u>mus instr mkr</u>	<u>1831</u>	
<u>not listed</u>		<u>1832-35</u>	
<u>40 Oliver</u>	<u>mus instrs</u>	<u>1836</u>	
<u>118 Bowery</u>	<u>" "</u>	<u>1837</u>	
<u>347 Bleecker</u>	<u>" "</u>	<u>1838</u>	
<u>274 Spring</u>	<u>" "</u>	<u>1839</u>	
<u>r. 11 Clarke</u>	<u>" "</u>	<u>1840</u>	
<u>401 Broadway</u>	<u>" "</u>	<u>1841-42</u>	
<u>66 Walker</u>	<u>turner</u>	<u>1843-46</u>	
<u>169 Fulton</u>	<u>instrs</u>	<u>1847</u>	
<u>122 Fulton</u>	<u>"</u>	<u>1848-49</u>	
<u>300 Broadway</u>	<u>"</u>	<u>1850-53</u>	
<u>" "</u>	<u>music</u>	<u>1854</u>	
<u>519 Broadway</u>	<u>express</u>	<u>1855</u>	
<u>157 Elm</u>	<u>mus instrs</u>	<u>1856</u>	
<u>140 Varick</u>	<u>music</u>	<u>1857-58</u>	
<u>2 Harrison</u>	<u>express</u>	<u>1859-63</u>	

5. Name of Master under who apprenticed

6. Name(s) of partners in business

*It is likely that either this woodwind maker or his relative Samuel C. Jollie was in partnership with Joseph B. Secor in 1829 in the firm JOLLIE & SECOR. Never listed as partners, but Allen R. Jollie, Edward Jollie, and Samuel C. Jollie shared many of the same shop addresses.

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Groce refers to Edward Jollie Jr. as a woodwind maker, although Eliason (Farrar files) states that it is unclear whether or not Edward made wind instruments.

10. Location of specimen(s)

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 332; Lloyd Farrar files

NAME: Albert C. KAEMPF

MADE: BI

BORN: USA ca. 1865 Parents: Reinhard A. & Lottie Kaempf

DIED: Williamsport, PA 13 Nov. 1917 bur. Middle Valley, NY

FL: New York ca. 1884-1911
Philadelphia, PA (?)
Williamsport, PA -1917

DATA: Worked in partnership with his father and succeeded him in 1904. He apparently sold the business ca. 1911 to a C.E. Ridgely and completed his career employed by The Bruce C. Keefer Mfg. Co. in Williamsport, PA. for three or four months before dying by a self-inflicted wound.

MARK: Albert C. KAEMPF / Successor to / R.A. KAEMPF Philadelphia (reported cornet marking)

INV:

PATENTS:

INSTS: All brasswinds, in partnership with his father

ADDR: (R. A. Kaempff & Son) mus.insts. 297 Bowery. c1885-1905
" " " 336th E. 86th 1905-1911

No further business addresses have been found.

Loc: MDC - Cornet R. A. Kaempff & Son

NAME:

NAME: Reinhard A. KAEMPF aka. Reinhardt, Reinhold

MADE: BI

FL: New York City, NY 1874-1904 (1911) Imm. to USA before 1869 (resided in NYC)

BORN: Germany ca. 9 May 1848

DIED: Brooklyn, NY 27 January 1904 Bur. Middle Village, NY

DATA: Advertised as estab. 1878. In ca. 1885 accepted his son, Albert C. K., as partner in R. A. Kaempf & Son, which continued until ca. 1911. Instruments generally with Périnet; tubas and trombones with German mechanical rotors also known. His instruments are well made but are of no particular distinctness. In Dominant of 1915 C. E. Ridgely, 150 3rd. Ave. NYC advertised as "Successor to R. A. Kaempf & Son"; and an instrument with similar markings, but saying PHILA in place of New York

MARK: engrv. Made by / R. A. Kaempf / New York R. A. KAEMPF / MAKER / NEW YORK
engrv. Made by / R. A. Kaempf / 297 Bowery NY (1885-1904)

INVENTIONS:

PATENTS:

INSTS: All brasswinds, using piston and German rotary valves

LOC: Common to most collections

ADDR: 1874 inst. mkr. 19 Stanton
1875 mus. insts. 19 Stanton
1882-1885 mus. insts. 180 Chrystie
ca. 1885-1905 mus. insts. (R. A. Kaempf & Son) 297 Bowery
1905-1911 (R. A. Kaempf & Son.) 336 E. 86th

BIBL:

J. R. A. KAEMPF & SON

FL: New York, NY ca. 1885-1911

NAME: Frank G. KAISER aka Franz G. Kaiser

BORN: Saxony (pos. Schöneck) 1824/25

DIED: Cincinnati, OH 25 May 1890

bur. Cincinnati, OH Walnut Hills Cemetery

MADE: BI

FL: Cincinnati, OH 1857-90 (firm of Kaiser & Kohler to 1893)

DATA: The senior member of Kaiser & Kohler, Kaiser seems to have prospered from the business to the extent that he left a large legacy of cash to many family members upon his death. He seems to have been a cousin of Anton Wurlitzer (of R. Wurlitzer & Bro.), who was named his executor in his will. The few extant horns bearing this maker's name suggest the possibility of having made many instruments in the long-established factory on Walnut St. that were sold under the names of music dealers such as Wurlitzer, Church, or Peters in Cincinnati. The few marked instruments all employ string-action rotary or Viennese twin piston valves. Wurlitzer instruments carry Périnet piston valves.

MARK: F. G. KAISER / CINCINNATI, OHIO
KAISER & KOHLER / CINCINNATI, OHIO

ADDR: 1857: mus. inst. maker Hunt; 1858: h. 9 Ham Rd.; 1859-90: Kaiser & Kohler, musical inst.
mkr. 473 Walnut

Inv:

Pats:

Exh:

Cats:

LOC: F/E-Flat Alto (Tenor) horn, three Viennese twin-piston valves WIW (unique) marked: F. G. Kaiser
B-Flat Cornet, Bell over-the-shoulder MDG EC 7 (unique) marked Kaiser & Kohler

BIBL: Garofalo and Elrod Pictorial History CWMI (Charleston, WV, 1985)

NAME: Mark J KALASHEN (sometimes mis-spelled Kalashan)

BORN: Not located

DIED: No record found

MADE: BI

FL: New York City, NY c1895-c1930

DATA: Kalashen is an enduring but little documented presence on the New York City instrument making scene at the turn-of-the-century. Although his advertisements speak of custom manufacturing of brass-winds, the many extant instruments bespeak European-made instruments imported for American resale. Perhaps Kalashen used parts from overseas and did some domestic fabrication. Advertisement of 1907 reads: "The greatest mouthpiece maker for Band instruments...2nd hand Band and Orchestra instruments." And, in 1924: "...repairing and plating on reed and brass instruments....We are nationally known as experts for over a quarter of a century....The one and only hand made Trumpet."

MARK: M. J. KALASHEN / NEW YORK tuba, trumpet, clarinet

ADDR: 1901: 173 Bowery; c1904-1925 ff. 14 Cooper Square

Inv:

Pats:

Cats:

LOC: ILU-83149 Bass trumpet in B-Flat (1919)

Bibl:

MELODY FLUTE CO.
L. J. MIZELL

NAME: Charles T KAUTZ

son of Adolph Kautz

BORN: Vineland, NJ 29 September 1929

DIED: Glendale (?), MD 5 May 1991 bur. Laurel, MD Ivy Hill Cemetery

MADE: WWI esp. Melody flute

FL: Laurel, MD c1966-76; Beltsville, MD 1976-88

DATA: After recognition as a distinguished cadet musician at Valley Forge Military Academy, Charles Kautz enlisted in the US Army and became a member of the original Army Ground Forces Band in June, 1946. From 1956 until his retirement in July, 1960 he served as cornetist with the US Marine Band.

From 1966 until 1973 he assisted W. D. Lanahan in producing the Melody flute in Laurel, MD, and he is credited with developing an end-blown version of the penny whistle type for the line. From 1973 to 1988 he operated MELODY FLUTE CO. as his own, eventually from a shop in Beltsville, MD. Since that time Larry J. MIZELL of MIZELL MUSIC CO. of Hagerstown, MD has conducted the business, for which he had introduced some modifications of the Lanahan / Kautz models.

ADDR: 1973-76: Main & C Sts., Laurel, MD; 1976-88: Beltsville, MD

INV: Penny whistle variant of Melody flute

Pats.

Writs:

Loc:

BIBL: Laurel New Leader 15 November 1973; Maryland Magazine Winter '76 26-27

FILE: JKEAT

NAME: Keat, James

BORN: London, England 7 May 1813

DIED: Winchester, NH 17 March 1845

BURIED: Winchester, NH

MADE: BI

FL: Winchester, NH 1837-42

DATA: The third son of Samuel Keat, London instrument maker, and an experienced brass maker. Purchased east room of second floor of Graves & Co. shop, Winchester, NH, including water-power privileges, in 1837. Worked with Graves & Co. until 1842 when, due to illness, he sold his shop to Graves. Keat probably was influential in encouraging Graves to begin the manufacture of brasses.

MARK: J. KEAT FOR GRAVES & CO./WINCHESTER, N.H.

ADDR: 1837-45 Winchester, NH

LOC: Henry Ford Museum, Dearborn, MI

BKS: Eliason, Keyed Bugles, 1972; Eliason, Graves, 1975

ITS: Key bugle, Trumpet

NAME: Brua Cameron KEEFER, SR.

BORN: Cressona, PA 1860 son of (Sen.) Luther Rufus Keefer

DIED: Williamsport, PA 10 January 1927 bur. Williamsport, PA Wildwood Cemetery

FL: Williamsport, PA (1886) c1889-1927

MADE: BI

Sen. Luther R. KEEFER was a principal investor, along with businessmen from Williamsport, in the stock of HENRY DISTIN MFG. CO. (formed 12 March 1886). From the time of Distin's retirement in 1890 until his death he was fully in charge of the company, first as general manager and then additionally as both president and manager from 1909 onward, after after purchasing the business in bankruptcy proceedings. The name was immediately changed to reflect new ownership, but operations were unchanged except for the decision to produce only the first line of instruments, eliminating the lower-price models.

Early catalogs of BRUA C. KEEFER MANUFACTURING COMPANY carried this statement:

With an unbroken existence and experience of nearly a century, the Keefer organization meaning thereby every member in its personnel has acquired a deftness and skill in the art of wind instrument manufacture that assures absolute perfection in every detail of construction.

As The Henry Distin Manufacturing Company, it supplied the finest instruments for bands and for orchestras for nearly half a century, a great part of this time under the management of Brua C. Keefer....with the change of name to its present title, the same well-organized, finely equipped, thoroughly organization continued without interruption....Some of the handcraftsmen....have been with us nearly fifty years. ...In one instance father, son and grandson work in the same department.

Although the best of the Distin models were indeed continued, such as the Center Bore Solo Cornet (patent 1884) as well as the upright brasswinds and the melody horn, now called "altophone", Keefer did with time introduce updated models, notably: enlarged BB-flat basses (Optimus Model), orchestral trumpet in E-Flat ("Cabaret Caliber") as well as a thoroughly contemporary B-Flat trumpet honoring Ernest Williams, which was developed by B.C. Keefer, Jr. in the early 1920's along the lines of the popular Besson trumpet.

The Keefer Band Instrument Co. produced as many as 25,000 brasswinds before production was curtailed by governmental restrictions on strategic materials during WW II. During the presidency of B. C. Keefer, Jr. clarinets made for Keefer by PRUEFER of Providence, RI and saxophones assembled from parts made out-of-house suppliers, were sold under the Keefer name. Between 1942 and 1960 (when the factory burned) the firm engaged primarily in musical instruction and instrument repair and plating.

MARK: TM (eagle with raised wings on valve trumpet) / BRUA C. KEEFER MFG. CO. / MAKER / WILLIAMSPORT, PA / HIGHEST GRADE / Ser. (through c1918) (to 8,000); Made By / KEEFER / Williamsport Pa

INV: Quadplex cornet with rotary change valve (B-Flat or A in HP or LP; use of decorative valve finger-button with Keefer TM shown in colored porcelain enamel

PATS: US Pat. No. 1,555,986 (6 October 1925) mute

ADDR: Williamsport, PA Walnut St. cor. Louisa (later called Rural)

WRITS: Keefer's Band World 1392 ff. CATS: "Keefer" Highest Grade Brass Band Instruments

BIBL: Williamsport Gazette and Bulletin, ? May 1922

Note: Keefer maintained close association with important mid-eastern civic and collegiate bands (also army bands) and enjoyed their liberal endorsements in his publications, both verbal and photographic.

KEEFER BAND INSTRUMENT CO.

NAME: Brua Cameron KEEFER, JR

BORN: Williamsport, PA 27 May 1892 son of Brua C. and Charlotte Saylor Keefer (Sr.)

DIED: Williamsport, PA 7 March 1973 bur. Williamsport, PA Wildwood Cemetery

FL: Williamsport, PA 1914-42 (-60)

MADE: BI, WWI

DATA: Keefer, Jr. enjoyed a generous education in the arts, studied cornet with the respected cornet virtuosi W. Paris CHAMBERS and John Hazel (whose support he enjoyed throughout his career making brass instruments. Upon receiving a B. A degree from Cornell University in May, 1914, he immediately began work with his father. Except for the brief interruption of military service (1917-18), he devoted his whole life to the company and to the general cultural welfare of the city of Williamsport. At his death in 1973 he was remembered as a civic leader, artist, and patron of arts education.

He became president and owner of the business in April, 1927, but in the time since his father's death he already had started KEEFER STATIONS (gasoline and recapping services) and in the same year started the Brua C. KEEFER SCHOOL OF MUSIC using space in the instrument factory as classrooms.

Shortly after WW I Keefer, Jr. developed a thoroughly modern trumpet for the Keefer line. Modeled on the popular French BESSON trumpet of that era, these instruments were identified by a "JR" stamped on the valve casing.

The KEEFER BAND INSTRUMENT CO. had long identified with the labor union cause, and Keefer, Jr. (himself active as a member of the Williamsport Repasz-Elks Band) was a member of the musicians union.

From the outbreak of WW II onward work in the plant was restricted to repair and plating services and to music instruction. The entire building burned on 25 November 1960, which effectively closed the long Distin-Keefer tradition begun with JOHN DISTIN & SONS one hundred and fifteen years before.

MARK: (In florid script) Made By / KEEFER / Williamsport Pa

Inv:

Pats:

Writs:

Loc: Keefer instruments common to most collections in USA and frequently offered for purchase as vintage brasswinds.

BIBL: Williamsport Sun-Gazette 26 November 1960; Williamsport Grit 24 February 1980
I. Farrar, in NAMIS X 3 (Oct. '81)

NAME: Ralph E KENNY

BORN: Not located

DIED: Not located

MADE: BI

FL: Minneapolis, MN (1900) 1907-18

DATA: Kenny combined the talents of a professional trombone player with those of an instrument maker / technician and dealer. He was for sixteen years principal trombone of the Minneapolis Orchestra (seasons 1903-19, the first years of the orchestra). During this time he was listed for eleven years as a manufacturer and dealer in musical instruments, offering additional repair service. His business was not just a one-man shop, for from 1914-18 it was listed as "Co." with a full roster of officers (and with himself as Pres.). It appears that he left the city in 1920, when he left the orchestra.

Extant Kenny instruments are rarely seen, although examples of all brasswinds (trumpet to tuba) are known. (There exists a photograph of a local band, in which Kenny participated, which was said to have been equipped entirely with instruments of his making). By modern standards the instruments are plain in design and small in bore and bell dimensions--but they are good performing instruments that are still by old-time musicians who may own them.

MARK: Ralph E. Kenny & Co. / Minneapolis (and, on 2nd valve casing) PAT. JULY. 1910. plus Union Label)

ADDR: 1907: musical merchandise Kimball Bldg.; musical instruments, sheet music, etc. Kimball Bldg.; 1908: 811-13 Nicollet Av.; 1913: musical goods 500 2nd Av.; 1914: Ralph E. Kenny & Co. Mfr. of Highest Grade Musical Instruments, Drums and Drummers Traps. Artistic Repairing Gold and Silver Plating 511 2nd St
1916: same 518 2nd; musician h. Flat 1220 May. No further addresses recorded.

Inv:

Pat: N. B. Patented valve cluster perhaps bought from another manufacturer.

Writs;

Cats:

Exh:

LOC: in MIS Baritone horn, Bass horn

BIBL: First Fifty Years. The Minneapolis Orchestra (St. Paul, 1953)

CITY New York City

STATE New York

1. Name of Maker Kerrison, Robert
2. Full name(s) as given at birth Robert Kerrison
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

<u>21 Dey</u>	<u>stables</u>	<u>1835-36</u>
<u>21 Dey & 36 Oak</u>	<u>"</u>	<u>1837</u>
<u>21 Dey</u>	<u>"</u>	<u>1838-39</u>
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Kerrison is credited with the invention of the ascending cut-off valve on brass instruments and was also granted several patents for improvements in piano actions. In 1841 he moved to Philadelphia where he worked as a watchmaker for many years.
10. Location of specimen(s)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 337-8.

KERRISON, ROBERT

Directories

NEW YORK	1835	Stables	21 Dey
	1839	Stables	21 Dey
PHILADELPHIA	1841	Watchman	Fitzwater
	1842-43	Watchmaker	137 S. 10
	1844-55	Watchmaker	161 S. 10

References: Dodworth, A. Dodworth's Brass Band School New York: H. B. Dodworth
1853,23

Additional Data: Dodworth credits Kerrison with the invention of the ascending or cut-off valve. Kerrison also obtained United States Patents 8353 and 13091 for improvements in piano action.

FILE: KIDDER

NAME: Kidder, Alberoni

MADE: WWI

FL: Troy, NY 1843-44

DATA: Associated with Edward Hopkins in 1843-44 as Kidder & Hopkins, after which city directories list him as a piano and organ tuner.

MARK: KIDDER/&/HOPKINS/TROY

ADDR: 1843 186 River; 1844 232 River.

LOC: Dayton Miller Collection, Library of Congress, Washington, DC.

BKS: Young, 1962; Robert E. Eliason Personal Files.

ITS: Flute

KIEFER MANUFACTURING CO.

NAME: Austin L KIEFER

BORN: Elkhart, IN 7 March 1901

DIED: Goshen, IN 26 April 1985 bur. Elkhart, IN St. Vincent Cemetery

MADE: BI

FL: Elkhart, IN (c1920-39) KIEFER Mfg. Co. 1939-71

DATA: Kiefer was an employee of C. G. CONN and rose to the position of foreman before starting his parts manufacturing company in 1939. After WWII the firm emphasised contract electro-plating. There are relatively few instruments bearing the Kiefer mark, and these show probable assembly to custom specifications from parts gathered from varied sources. Long before the German-style rotary valve tuba became popular in USA he was producing such instruments on a limited player-generated basis, and these found favor with some professional tubaists.

MARK: KIEFER

ADDR: 1942-45: 316 Middlebury (other addresses not secured)

Inv: Popularized rotaryvalve tubas in mid-twentieth century USA

Pats:

Writs:

Cats:

LOC: none in public collections

BIBL: Obit. in The Elkhart Truth 27 April '85

1819 and 1838 KLEMM & BROTHERS (also used in 1850
1824 J. G. KLEMM
1833 and 1842 KLEMM & BRO,
NAME: J(ohn) G(eorge) KLEMM orig. Johann Georg

BORN: Neukirchen in Sachsen 18 June 1795

DIED: Philadelphia, PA Not located

Frederick August (us) KLEMM

BORN: Neukirchen in Sachsen c1795

DIED: Philadelphia, PA 6 July 1876 for bur. see Laurel Hill Cem.

Also his sons: George John Klemm and Edward Meinel Klemm

MADE: WI also principal function as importers / dealers and as piano manufacturers

FL: Philadelphia, PA 1816 or -19 through at least 1830 ff.

DATA: Among American musical instrument makers and dealers, the KLEMMS hold a position of particular historical interest because of their prolific sales during the period of intense forming and development of military bands; also for the long connection of the outlet in Philadelphia with the originating factory or factories in Neukirchen, esp, that operated under the name of Georg u. August KLEMM. The firm in USA called itself consistently "importers and dealers" and used the term "makers" or "manufacturers" sparingly, the latter most evidently in the years 1825-37 when a piano factory was being operated (under the particular guidance of A. BABCOCK, best known for his work in Boston, MA).

Most commonly seen specimens are: boxwood and ivory or bone flutes with four to six keys (usually of silver); simple fifes of maple or boxwood and brass; simple-system clarinets with five or six keys (most frequently with brass keys and bone mountings). Small signal horns (Officers bugles) in C or B-Flat are more frequently seen than are the larger Trumpets in G or F, normally supplied with two or four crooks, that are known to have been furnished to army quartermasters in great numbers. Extant Key bugles are unpretentious, but the true Saxhorns (with string-action rotary or Berliner piston valves) are evidently of more advanced manufacture, with elegant lines and good mechanism. Some show possible American manufacture--the arrival of Wm. SEEFELDT in 1857 to establish the first brasswind shop in Philadelphia may explain the modernity of KLEMM saxhorns of the mid-century. There may be American sources for some of the woodwinds, but most should be ascribed to the parent KLEMM shop in Neukirchen.

The KLEMMS were active music publishers and pioneered in printing tune books and tutors for various wind instruments from as early as 1827. An 1844 tutor--New and Complete Method for The Cornet A Pistons was the earliest American independent publication for a brasswind with valves.

MARK: KLEMM & BRO / PHILAD; KLEMM & BRO. / PHILAD; KLEMM & BRO. / PHILA. (standard form); (used on brasswinds pur. in 1859 and related saxhorns) KLEMM & BROTHERS / PHILADELPHIA

ADDR: in Philadelphia 1819-22: Klem & Bros. Importers 1 N. 4th St.; 1824: J. G. Klemm (only) mus. inst. mkr. 3 S. 3rd; 1825: Pianoforte warehouse 287 1/2 High St.; during this period the number 247 1/2 also appears, and High St. is renamed Market--but the actual site seems to have been fixed; In 1838 this advertisement appeared: "Klem & Bros. Manuf. & Imp. Plain & Kent Bugles, Key & Valve. 287 Market"; 1840-56: 275 Market St.; 1857-79: 705 Market; 1880-81: 1427 Girard St.; 1881-90 E. M. and G. J. Klemm 227 S. 6th; 1896-97: 340-42 Phila. Bourse. Also in Camden, NJ in 1881 (W. G., and J. Klemm ?)

LOC: DCS-1981 0630.82 and SDV-2771 & -72 Fifes without keys; DCS-1985 0016.30 flute four-key; DCS-393, 319 flute 4k; DCS-66.89 flute six-key (marked "Philad"); SDV-1420 through -24 Set of Saxhorns over-the-shoulder N.B. A similar set, known to have been purchased in 1859 and stamped "KLEMM & BROTHERS / PHILADELPHIA in VAS (Staunton Historical Society), eleven in all; KSM (Fort Riley Museum) Bugle (marked & Bros. / Philad.)

BIBL: C. Hoover, in AGDMI; L. Libin, Musical Instruments in MMA (New York, 1985); J. Carter, A Compendium of United States Military Bugles & Trumpets (In prep. 1992 ?) also R. E. Eliason, Keyed Bugles in The United States (Washington, D.C., 1972)

For details on publishing activities see Wolfe EASMP and Dichter & Steiner EASM

CITY New York City STATE New York

1. Name of Maker Kober, George
2. Full name(s) as given at birth George Kober
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
23 & 25 Dey importers & wholesale
dealers in Mus Instrs
Strings, accordeons 1866
5. Name of Master under who apprenticed
6. Name(s) of partners in business Christian G. Stark, as STARK & KOBER (1866)
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks
10. Location of specimen(s)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 340.

NAME: Koch, William F.

BORN: New York City 6 June 1892

DIED: Haverhill, NH 22 November 1970

MADE: Recorders

FL: Haverhill, NH 1934-70

DATA: Koch was initially a machinist and a skilled woodworking craftsman. After moving to New Hampshire he began to learn recorder making and was in commercial production by 1935. Recorders were designed, made, and marketed through his New Hampshire shop until his death in 1970.

MARK: KOCH/U.S.A.

ADDR: Haverhill, NH

LOC: Lehman Collection, New York City, NY.

ART: Koch, John, "William Koch: 1892-1970", American Recorder, Vol. XII, No. 1, February 1971.

ITS: Recorder

NAME: Timothy M KOEDER

Born:

DIED. c1960

FL: c1920-60 Napierville, IL

MADE: BI

Although primarily a skilled and inventive repairman and technician, Koeder (and later his son) produced a small number of original instruments (esp. small-bore trumpets) bearing either the maker's name or the trade-name "Blorite". Reportedly KOEDER worked for F.HOLTON when the firm was based in Chicago (1907-18).

MARK: BLORITE/NAPIERVILLE, ILL.; T. M. KOEDER /NAPIERVILLE, ILL. ; KOEDER / JONES / PEKIN, IL

Inv.

Pats.

Writs.

CAT: Blorite Band and Orchestra Instruments (Napierville, c1945)

NAME: William KOHLER aka G.W. Köhler

BORN: Germany / Saxony c6 April 1823

DIED: Cincinnati, OH 13 January 1894 bur. Cincinnati, OH Spring Grove Cemetery

MADE: BI

FL: Cincinnati, OH 1858-94

DATA: The name may have been Köhler originally. His Saxon origin (per burial rec.) discourages thoughts of linking him with the John Köhler family of instrument makers of Hessian origin active in London during this period. His career in Cincinnati was linked with his senior partner Frank Kaiser, who was Saxon-born also, and who was related to the Rudolph Wurlitzer family from Schöneck in Sachsen.

Köhler left few records. His partner, to the contrary, left a generous estate testifying to the success of the partnership in making a profit from manufacturing instruments. It is possible, because so few instruments bearing the Kaiser & Köhler mark are extant, that they sold unmarked instruments to other Cincinnati firms such as Wurlitzer, Church, and Squire, whose instruments bear a resemblance to this firm's extant instruments. The two known examples of K&K have string-action rotary valves.

MARK: KAISER & KOHLER / CINCINNATI, OHIO

ADDR: 1858: musical instrument maker, 471 Walnut; 1859-93: Kaiser & Köhler 473 (sic!) Walnut

Inv:

Pats:

Exh:

LOC: E-Flat Cornet, bell over-the-shoulder MDG --EC 7 (unique)

BIBL: Garofalo & Eirod, Pictorial History CWMI (Charleston WV, 85)

NAME: Robert C. KRETSCHMAR

Born: Germany (?)

Prob. Son of Charles and Elizabeth Kret(s)chmar
(d. c1858)

Died: Philadelphia (?)

MADE: WI Importer and dealer in general musical merchandise

FL: Philadelphia, PA 1884 -c1910

DATA: The firm of KRETSCHMAR & NUNNS, pianos and sheet music, existed in Philadelphia 1834-36; also a Robert Kretschmann (sic!) worked as "piano maker" in the 1860's. Whether these have a connection to the appearance of Robert C. Kretschmar in 1884 as a dealer in musical merchandise is not yet established.

The instruments marked KRETSCHMAR are today found in scattered collections of musical ephemera and seem to suggest special service to military musicians. Fifes, drums, and bugles are those instruments commonly seen, and they give no clues as to maker(s) or provenance.

Occasional mention of Robert K. in trade journals testify to his activity here and abroad without revealing any evidence of his actually made or manufactured instruments on his own. A drum label (after 1905) uses the term "importer of musical instruments", and a mention in Music Trade Review (1903) states "he is already placing large orders with foreign firms for his fall trade."

MARK: R. KRETSCHMAR / PHILADELPHIA Bugle in G; KRETSCHMAR / PHILA Fife

ADDR: 1884-89: mus. insts. 1111 Girard; 1890-1903: 136 N. 9th; 1903 ff. 830 Arch

Inv:

Cats:

LOC: ILChs Military trumpet (bugle); WIW Military trumpet (bugle)

KUMMER & SCHETLICH
KUMMER & SCHETELICH

NAME: Charles W KUMMER

BORN: Saxony c1819/20

DIED: Baltimore, MD 1899/1900

MADE: BI

FL: in Saxony prior to c1852; Baltimore, MD 1860-99

DATA: Although preceded in Baltimore directories by August KUMMER (a brother?), Charles W. KUMMER seems to have been the senior member of the firm formed with his nephew William SCHETELICH (Kummer was married to Emma Schetelich; the union was childless). The business and homelife of this maker shows remarkable stability through forty years, even though many nephews and other relatives passed through the firm in succession and many infant children failed to survive their first years of life in the several related families.

MARK: KUMMER & SCHETELICH / BALTIMORE; on some instruments -- MORE / MD. Usually engraved on garland or on plaque soldered to bell.; CHARLES KUMMER (no place)

ADDR: bus. and res. 1860-99: 81 N. Front; building renumbered "324" in 1887

Inv:

Pats:

Writs: Cats:

EXH: Baltimore, 1860 Awarded silver medal.

LOC: Soprano saxhorn in B-Flat over-the-shoulder, marked "CHARLES KUMMER" in private coll. WIW (showing valves of early rotary type); Soprano saxhorn in B-Flat, over-the-shoulder three string-action rotary valves marked "Kummer & Schetelich 5 Baltimore (Md illegible)" NCS

BIBL: R. Garafalo and M. Elrod, A Pictorial History of Civil War Era Musical Instruments and Military Bands (Harrisburg, PA, 1985); L. Farrar, in NAMIS XV 2 (June '86 and NAMIS XVI 2 (June '87)

NB. There are accounts of silver speaking trumpets by Kummer & Schetelich having been used by firefighters in Baltimore c1870-90.

KUMMER & SCHELICH

NAME: August KUMMER prob. orig. Frederick Augustus KUMMER

BORN: Saxony c1826/27

DIED: Baltimore, MD c1894/95

MADE: BI

FL: in Saxony prior to c1852; Baltimore, MD 1858-c1895

DATA: Although younger than his brother (?) Charles W. KUMMER, August's name was the first to appear in a Baltimore directory (preceding Charles by two issues). He established an early residence on Harrison St. close to the factory of KUMMER & SCHELICH on Front St. and it is possible that he was the original organizer of the shop. His personality as a maker is fused completely with that of the firm, and no biographical details are available. He had three sons who worked at one time or another in the business: August J., Jr. (Sept. 1841 - February 1913) (His principal work was as a baker, grocer, and printer/lithographer); Charles and William. There were grandchildren of similar (shared) names who did not work in instrument making.

MARK: KUMMER & SCHELICH / BALTIMORE / MD. (often omitted)

ADDR: 1858-94: res. 93 Harrison. Building renumbered 159 in 1887; Kummer & Schelich at 81 N. Front from 1860-c1879 as partnership

Inv:

Pats:

Cats:

LOC: See listing for Charles Kummer

BIBL: See listing for Charles Kummer

CITY New York City STATE New York

1. Name of Maker Lacombe, Hypocrite (& Co.)

2. Full name(s) as given at birth Hypolite Lacombe

3. Place of birth Day/Month/Year / /
 Place of death Day/Month/Year / /
 Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

76 Leonard	mus instrs	1856	
<u>h. 39 Wooster</u>	<u>manuf</u>	<u>1857</u>	
<u>32 Wooster</u>	<u>mus instr mkr</u>	<u>1858</u>	
<u>h. 39 Wooster</u>	<u>mus instrs</u>	<u>1860-62</u>	
<u>[39 Wooster Street</u>	<u>Brass Inst Manuf</u>	<u>1861</u>	<u>(LACOMBE & GERVAIS)]</u>
<u>[39 Wooster</u>	<u>mus instrs</u>	<u>1862</u>	<u>(LACOMBE & COMPANY)]</u>
<u>h. 35 Wooster</u>	<u>mus instrs</u>	<u>1863</u>	
<u>31 Marion</u>	<u>" "</u>	<u>1864</u>	
<u>not listed</u>		<u>1865</u>	
<u>h. 114 St. Mark's Pl.</u>	<u>mus instrs</u>	<u>1866</u>	
<u>" " " " "</u>	<u>brass</u>	<u>1867</u>	
<u>not listed</u>		<u>1868</u>	
<u>h. 114 St. Mark's Pl.</u>	<u>mus instrs</u>	<u>1869</u>	

5. Name of Master under who apprenticed

6. Name(s) of partners in business Gervais (given names not known), as LACOMBE & GERVAIS, 1861, & COMPANY not known--possibly a continuation of LACOMBE & GERVAIS.

7. Names of parents (if known)
 Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks

10. Location of specimen(s)

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 348.

MELODY FLUTE CO.
Charles KAUTZ
Larry J. MIZELL

NAME: Walter Darby LANAHAN

BORN: Baltimore, MD 20 March 1885 son of Thomas M. "Timothy" Lanahan customs officer

DIED: Laurel, MD 10 June 1983 bur. Baltimore, MD Druid Ridge Cemetery

MADE: WWI Inventor and maker of Melody flute

FL: Laurel, MD (1934) 1936-73; firm to date

DATA: Lanahan was from 1903 to 1948 a clerk and freight traffic officer for Baltimore & Ohio R.R. He had an intense love of music and studied flute at The Peabody Conservatory in Baltimore. In experiments that post-dated the work of E. J. FITCHHORN in Ohio (but preceded the introduction of the SWANSON Tonetter), Lanahan introduced into pilot classrooms in rural Maryland and Baltimore a six-hole, nickel-plated brass flute with a side-blown fipple mouthpiece that was soldered to the tube. Called MELODY Flute, it was intended to serve as a mass-produced, inexpensive pre-band instrument that would enable students, at a slight cost, to develop their early musicianship with an instrument with real musical potentiality. His pedagogical emphasis was on the playing of familiar melodies for pleasure in classroom context as a supplement to classroom vocal exercises.

From a workshop behind his home in Laurel, MD Lanahan sent instruments to schools all over the world. A supplementary model, with an embouchure plate like standard flutes, was developed in the 1960's and has been successfully used for training fife & drum corps. Sometime after 1960 an end-blown flute was developed by an assistant, Charles KAUTZ who, after retiring as an Army and Marine bandsman, worked with Lanahan and who, in 1973, took over the business and moved it to Beltsville, Maryland. In 1988 the business was taken over by Larry J. MIZELL and moved to Hagerstown, MD, where it is still flourishing.

MARK: Melody Flute Co. Laurel, Maryland (decal)

ADDR: Laurel, MD 1936-68: 126 Lafayette Ave.; 1968-73: cor. Main and C Sts.; 1973 - 88: Beltsville, Md. (operated by C. Kautz); 1988-date: Hagerstown, MD (operated by L. Mizell)

INV: Melody flute -- cross-blown brass fife (C & B-flat) with whistle mouthpiece or flute embouchure

Pats:

WRITS:

CATS: Sales brochures frequently published

LOC: DCL-1295 A & B, 1549, -50, -51 Flutes from 1936 and 1947

BIBL: M. Talbott Stevens, in Baltimore and Ohio Magazine Oct. '40 18-19; Maryland Magazine Winter '76 26-7

c1920 - ?50 PROGRESSIVE MUSICAL INSTRUMENT
CORPORATION

NAME: A W LANDAY

BORN: prob. c1880 Not searched

DIED: Not searched

FL: New York City, NY c1900 ff. Firm c1920-c50

MADE: BI WI primarily a whosale distributor

DATA: PROGRESSIVE MUSICAL INSTRUMENT CORP. was founded by A.W.LANDAY, in an association with Andreas SCHROETER, an experienced luthier. The firm commissioned the manufacture of all kinds of string and wind instruments of low and moderate price. These were sold to various retail merchants who served both the amateur and school trades. The instruments, some probably by well-known manufacturers in the Chicago area, were sold in large numbers and are commonly seen. The use of contrived brandnames render these instruments difficult to trace to their true origin.

MARK: PERFACKTONE - mid-price brasswinds; AMERICAN ARTIST - higher-price brasswinds; 20th CENTURY and A.FEUILLARD low-price metal woodwinds, brasswinds (France); PROFESSIONAL grenadilla clarinets; also sold instruments made by various shops in LaCouture, France marked JEAN BUISSON / PARIS, G.L.OTTERELL / PARIS; also double reed instruments by KOHLEET and by P.X.LAUBE (Reg. TM of Progressive Mus. Inst. Corp.); distributor of Fr. HOLTON REVELATION brasswinds; AMERICAN VICTORY metal

ADDR: New York City in 1930: 404 Fourth Avenue

woodwinds

Inv:

PATS: US TM (1934) "American Artist", "American Victory"; also P.X.

Writs: Laube and Perfacktone

CATS: Musical Merchandise Catalogue (many editions issued)

LOC: Common to most collections in USA

Bibl:

FILE: LANE

NAME: Lane, Frederic

FL: Boston, MA 1813-60

DATA: Probably only a dealer. Not listed as a maker in the Boston directories.

ADDR: 1813 79 State; 1820 92 Court; 1830-49 35 Court; 1850 52 Court; 1860 33 Court.

LOC: Yale Collection of Musical Instruments, Yale University, New Haven, CT.

BKS: Robert E. Eliason Personal Files

ITS: Flute

CITY New York City

STATE New York

1. Name of Maker Larabee, James
2. Full name(s) as given at birth James D. Larrabee
3. Place of birth _____ Day/Month/Year / /
Place of death Newark, NJ (?) Day/Month/Year / / ca: 1846/
Place of burial _____
4. Street addresses of shops, factories, or places of merchandising and dates
110 Fulton flute mkr 1844-45
bds. 85 Mercer gold pencil mkr 1846 [Newark, New Jersey]
85 Mercer Helen wid. of James D. 1847
5. Name of Master under who apprenticed _____
6. Name(s) of partners in business _____
7. Names of parents (if known) _____
Names of brother (or sisters) also known as instrument makers _____
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.) _____
9. Remarks Badger (ILLUSTRATED HISTORY OF THE FLUTE, 1853) credits Larrabee with being the maker of one of the earliest Boehm system flutes built in America. In 1844 Larrabee was awarded a silver medal "For the best Boehm system flute" exhibited at the American Institute fair, and in 1846 the same organization awarded him another silver medal "for an Ivory Octave Flute." In 1846 Larrabee's home address was given as Newark, NJ. His widow was living in the city in 1847.
10. Location of specimen(s) _____
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 349; Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Pt. II, p. 583-84.
Badger, A. G. op. cit.

NAME: Franz LAUTER aka Francis E(dward?) LAUTER
BORN: in Germany (? son of Edward A. Lauter)
DIED: New York City, NY (?) Record not located c1885
MADE: WWI BI

FL: in Germany (München in Westf. ?) prior to 1845; New York City, NY 1845-85

DATA: With few extant instruments available and no vital records recovered for Franz LAUTER, much that can be said of him is circumstantial and conjectural. Advertisements list prizes won in 1844 and 1853 in Berlin and New York and claim (1870 ff.) to be "Manufacturer of brass and German silver musical instruments". In 1861 only Edward A. Lauter was mentioned (for guitars and violins) in The American Musical Directory. Additionally, Franz Lauter is known only by woodwind instruments (oboe and clarinet) bearing his brandmark. Possibly the Lauters were makers of diverse abilities or they dealt in a wide range of imported and variously manufactured goods. In another ad it was written: "All brass and silver instruments are made under my own supervision, and I have the best workmen employed."

MARK: F. LAUTER / MÜNSTER clarinet nine keys F.LAUTER / NEW YORK oboe fourteen keys

ADDR: New York City 1845: mus. insts. 21 Chrystie; 1851: machinist 30 Chrystie; 1852-57: mus. insts. 21 Chrystie; 1858: manuf. & mus. instr. importer 21 Chrystie; 1859-60: 53 Maiden Lane; 1861: 21 Chrystie; 1862-65: not listed; 1863: 431 Broome (address of E. A. Lauter and of Lauter & Co.) 1866: 62 Bleecker St.; 1869: 225 Bowery (w. E. A. Lauter, home); 1870-85: mus. insts. 225 Bowery

Inv:

Pats:

EXH: Berlin 1844; New York 1851, 1853, 1855, 1856, 1857

Weits:

Cats: Loc: None specimens in public collections

BIBL: N. Groce, Musical Instrument Making in New York City (PhD Univ. Mich,
L. Farrar, in NAMIS XVII 2 ('88) 1982)

Revised Aug. 1991 to include data by Wm. Waterhouse with added biographical information.
G. LEBLANC CORP. (1946)
MARTIN WINDS (after 1966)

NAME: Georges LEBLANC

BORN: Nogent-Le-Retrou, France 30 December 1872

DIED: La Couture-Boussey, France 8 December 1959 bur. La Couture-Boussey

MADE: WWI (from 1921) BI (after WW II)

FL: Paris 1923; ff. plant in La Couture; 1926: additional plant in Moulins; 1944: additional plant in Kenosha, WI

DATA: Employee of Denis Toussaint NOBLET: 1904 est as his successor; from 1921 ff. built bass clarinet, contrabass clarinet etc. in metal after système Houvenaghel. His son, Leon (b. 1900) succeeded him.

In 1946 Vito PASCUCCI was authorized to open an American factory in Kenosha, WI. Pascucci met Leblanc in 1944 while serving as repairman with the Glenn Miller Band touring for the US Army during WWII. The first section of the now-extensive plant was erected in 1951. The original purpose was to distribute the French instruments with modification adjusting to the North American climate. Within a decade new models of wooden and plastic clarinets as well as the larger metal "color" winds were being made in Kenosha, and the tradenames "Vito" and "Normandy" competed with the Selmer "Bundy" for dominance in the educational market.

G. LEBLANC CORP. first imported French-made instruments from the parent company and from A. COURTOIS. In 1963 it acquired Frank HOLTON & CO., continuing its line of brasswinds from the Elkhorn, WI. plant, and after purchase from the failed (Paul) RICHARDS MUSICAL INSTRUMENT CO. in 1966, LEBLANC has operated successfully MARTIN WINDS as a continuation of MARTIN BAND INSTRUMENT CO., now re-located from Elkhart to Kenosha. Wm. W LPF

MARK: Lyre / D. NOBLET / G. LEBLANC Succr. / LA COUTURE (in oval cartouche); LEBLANC / PARIS; VITO / ELKHART, IND.; YANAGISAWA (saxophones c1975 ff.)

ADDR: La Couture 1923 ff.: Kenosha, WI (1946) 1951 ff. : 7019 Thirtieth Ave.

INV: Multi-color plastic bodies for "Vito" clarinets Numerous improvements to mechanisms, incl. contra (1931) bass cl.

PATS: FR 624 673 (1925) clar., sax. mechanism; FR 727 312, same; US Pat. 1,840,456 (1932) saxophone keys (L. Leblanc); US Pat. No. 1,926,489 (1933) woodwind key mechanism; FR 45 103 (1934); 778 080 (1934) clar., sax. mechanism
about register keys

LOC: ILU - full sets of clarinets, including metal bass and contrabass

Wrts:

BIBL: Zfl 50.232, 59.167; Musical Courier 120 (1 July '39); Obit. Music Trades Jan '60; D. o'Loughlin, in GDMI

Cross Reference: HOUVENAGHEL

CITY New York City

STATE New York

1. Name of Maker Lecocq, Julius (Jules)

2. Full name(s) as given at birth Jules/Julius Lecocq

3. Place of birth France (?) Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>92 Leonard</u>	<u>brass inst mkr</u>	<u>1845</u>	
<u>132 Leonard</u>	<u>instr mkr</u>	<u>1846-54</u>	<u>(1852, James Lecocq)</u>
<u>" "</u>	<u>music</u>	<u>1855-56</u>	
<u>" "</u>	<u>mus instrs</u>	<u>1857-63</u>	
<u>not listed</u>		<u>1864-65</u>	
<u>132 Leonard</u>	<u>mus instrs</u>	<u>1866-72</u>	<u>(1866 & 69, Julius Lecocq)</u>
<u>-----</u>		<u>1877-79</u>	

5. Name of Master under who apprenticed

6. Name(s) of partners in business Brasswinds for J. Howard Foote

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers In 1845, shared premises with Charles Mercier, violin mkr.

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks According to the 1861 AMD Lecocq was a "Manufacturer of Metal Musical Instruments with Piston, Pump, and Rotary Valves." Probably was the same person as the saxhorn maker J. Lecocq who worked in Paris. In 1845, Lecocq shared his 92 Mercer Street address with the violin maker Charles Mercier. They were never listed as partners, but they were probably both French immigrants.

10. Location of specimen(s) HFM Alto horn, valve bugle; also MIG

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 351; Lloyd Farrar files Catalog of the Chickering Hall Exhibition, 1902 (Boston, Ma.)

LAUTER & CO.

NAME: Edward A. LAUTER

BORN: No record located

DIED: No record located

MADE: MI prob. principally strings, but dealer / manufacturer in winds, also.

FL: In Germany (Münster in Westf. ?) prior to 1860; New York City, NY 1861-6

DATA: A listing in The American Musical Directory for 1861 as a manufacturer of guitars and violins.

In 1865/66 his address on Broome St. is the location of LAUTER & CO. A Franz E. LAUTER had been active in New York since 1845, and we have only the coincidence of several addresses to link the two men. However, it seems possible that Edward was the father who, according to common practice of the day, sent his son to USA to prepare for a total emigration of the family business once preparations were made.

Edward's name drops from mention after 1861, at which time his address, 225 Bowery, becomes that of Franz for the remainder of his career, which suggests that the residence / shop had become available either by the decease or by the return to Germany of Edward.

MARK: No known instruments bearing his mark.

ADDR: 1861: mus. instrs., and also "manufacturer of guitars and violins" 193 Grand; 1862-66: 431 Bowery, with listing of LAUTER & CO. 1865/66; 1868: h. 225 Bowery

Inv:

Pats:

Writs:

Loc:

BIBL: N. Groce, Musical Instrument Making in New York City (PhD Diss. Univ. of Michigan, 1932)

A. LEFORESTIER & SON (& CO.)

NAME: Alexandre LEFORESTIER

aka Alexander LeForester, Leforestier

BORN: c1840 (est.) France

DIED: c1900 (est.) Philadelphia, PA (?) no record located

MADE: BI

FL: (c1355-70: Paris w. Besson and Courtois); 1371-82: Manchester, GB w. J. Higham); 1883-86 ?; 1887-1900: Philadelphia PA w. J.W. Pepper until c1896 and thereafter independent until decease

DATA: Although very few if any instruments were sold bearing the actual Leforestier mark, this maker was among the more influentially contributory figures of the industry before 1900. He had long years of experience with the two leading French brass manufacturers--seven years apprenticeship with EBESSON and seven years with A. COURTOIS--before transferring to Manchester, England to serve eleven years with J. HIGHAM; ~~then~~ emigrating (undoubtedly at the behest of H. DISTIN) to Philadelphia to become foreman (responsible for bell design and manufacture, also tubing production) for J.W. PEPPER, he contributed greatly to the success of that line of instruments in gaining dominance of the middle-price market in USA. His last years were in partnership with a son, Arthur, and with a Conrad F. BROOKS in A. Leforestier & Son & Co. No marked instruments are known from this firm that disappeared from directories after 1900.

Accounts in Pepper catalogs credit Leforestier with marked knowledge of physical acoustics as applied to brasswind manufacture and spoke of awards received at exhibitions. A patent applied for in May 1887 appears not to have been used on any Pepper instruments but was clearly shown in the layout of bass horn leadpipes in catalogs of the firm George FREDERICK. J.W. YORK used the Leforestier helical-acting piston valve covered by the same patent. (See the York Model 101 French horn, first advertised in 1913)

Mark:

INV: piston valve with helical tubular passages acting in a combined longitudinal and rotary fashion through the application of helical valve guides; the purpose of this being the shortening of the stroke and prevention of escape of air between adjacent valves ports during change of position of the piston. Concurrent use of enhanced conical expansion of the bore between the mouthpiece and the valves (anticipating concepts applied to the COUTURIER Conical Bore cornet 1913 ff.

PATS: US Pat. No. 382,991 (15 May 1888) helical piston and conical leadpipe (for bass horns; or for cornets in saxhorn shape, i.e. bell-up)

ADDR: not found for France nor for Manchester; Philadelphia 1889: inst.mkr. 1014 S. 9th; 1890: 1300 S. 10th; 1891: missing; 1892-94: 1354 Rosewood; 1895: foreman h. 1127 Titan; 1898: Alex. and Geo. F. (brass mkr.) musical insts. 1202 S. 11th; 1899: A. Leforestier & Son (Arthur) musical insts. 316 S. Lawrence h. 1202 S. 11th; 1900: A. Leforestier & Son & Co. (Arthur L. and Conrad E. Brooks) 316 S. Lawrence; 1901 ff.: all names missing

EXH: Paris 1889; Chicago 1893 (as part of J.W. Pepper)

Writs:

CATS: see catalogs pub. J.W. Pepper c1892 -1900

BIBL: C. Pierre, *Facture instrumentale*....1889 (Paris, 1890); J.W. Pepper, *Catalogs* 1892 ff. passim.; L. Farrar, in *NGD, GDMI*; see also J.W. York & Sons, *Catalogs* (Grand Rapids, MI, 1913 ff. passim)

LOC: no marked specimens known; ILO York French horn with Leforestier piston/rotary valves

Revised March 1991

NAME: Carl LEHNERT orig. Karl LEHNERT

MADE: BI He called himself Cymbals Maker

FL: Boston, MA 1861-1897

BORN: Freiberg, Saxony , ca. 1830

DIED: Boston, MA 30 November 1897 bur. . Boston, MA Mt. Hope Cem...

DATA: Arrived, with brother Henry G. Lehnert, ca 1860 and probably worked initially for Graves & Co. or E. G. Wright; i.e. the Albany St. address used by Lehnert & Co. (of which Carl and a Geo. Freemantle probably were the "& Co.") had been occupied just before by Graves and Wright jointly. Henry Lehnert & Co. lasted barely three years, at which moment the elder Lehnert moved permanently to Philadelphia; Carl remained in a permanent association with Benjamin F. Richardson. Although presumably Carl Lehnert did work making brass instruments at various times, he was principally known for his cymbals, chimes, and other metallo-phones (many of which were sold in Philadelphia by brother Henry).

MARK: RICHARDSON & LEHNERT / MAKERS/ NO. 38 PORTLAND ST. / BOSTON

INV: collapsible music stand, improved chimes for organs, etc.

PATENTS: US Pat. No. 107,791 (1870), music stand No. 121,790 (1871), organ chimes
(This one : Assigned to B. F. Richardson)

INSTS: rotary valve cornet , gongs, cymbals, chimes etc.

LOC: MARcrowell (Richardson & Lehnert)

ADDR: Boston 1861, h. I M. H., Columbia (musical instrument maker); 1862-3 missing, and 1864-66, Henry G. only; 1865-? H. Lehnert & co., 68 Albany; 1866, 38 Portland (Richardson & Lehnert); 1867-72 (R&L), 47 Portland; 1873-94, 13 Bowker (Richardson & Lehnert, cymbals and gongs); 1895-97, 37 Pitts (C. Lehnert, gongmaker)

NAME: Henry G. LEHNERT orig. Heinrich G. Lehnert

BORN: Freiberg in Sachsen 3 February 1838

DIED: Philadelphia, PA 14 October 1916

bur. Philadelphia, PA
Mount Vernon Memorial Cemetery

MADE: BI

FL: Boston, MA c1860-66; Philadelphia, PA 1867-1916 (retired c1912)

DATA: Lehnert's career in Philadelphia included the incorporation in the previously all-German environment of this mid atlantic city features (such as tubing layout or valves with flattened windways) which are recognizably Yankee (Bostonian) in origin. But Lehnert continued to innovate, obtaining top honors among brasswind makers at the Centennial Exhibition (1876) for tenor, baritones, and tubas that, placed equally on both shoulders of the player, placed the mouthpiece in the precise center of the instrument. The windway led directly into the valves where moisture collected immediately in a bend that could be emptied with ease and quickness. The name CENTENNIAL, applied to instruments in the alto to contrabass range regardless whether or not they followed the novel design, were sold at economical prices in sets to many bands. Simultaneously, the AMERICAN STANDARD line was introduced as an even higher quality of instruments, all with piston valves and heavy construction. Lehnert had a liking for German silver, and his finest instruments, generally hand engraved, were universally of this metal and retained string-action rotary valves well-past 1900. Only the American Standard line was made under factory construction procedures and were given serial numbers.

Lehnert vies with Isaac Fiske of Worcester for innovative pre-eminence among earlier American makers. Unlike Fiske, though, who had many workmen go on to separate careers, only Phillip Frederick and his son, George, extended the Lehnert tradition; they may well have even made many of the American Standard instruments in their own shop.

MARK: Made by / H. Lehnert / Phila. Pa. / Pat. Feb 13th / 66 (early E-Flat cornet, 4-valve) engr.
Manufactured / by / HLEHNERT / Phila (with encircling awards stamped: BOSTON 1866 PHILA-
DELPHIA 1876 PARIS 1878 BALTIMORE 1878 (late cornet, 3-valve E-Flat) engr.
HENRY G. LEHNERT / PHILADELPHIA (E-Flat Tenor horn, 3-valve later) engr.

LEHNERT / PHILA. (circular unit punch); occasionally added punches: CENTENNIAL / PAT.
JAN. 12.75

AMERICAN STANDARD / Mfg. by / H. Lehnert / Phila (no ser. no.)

THE / AMERICAN STANDARD / MANUFACTURED / BY / H. Lehnert / PHILA (often ser. no.)

INV: Boston: Telescoping leadpipe; Philadelphia: basses held around the neck, a mute leaving pitch unaffected, a megaphone insert from brasswind bells; also drum tightener and other, no-music patents

PATS: US Pat. No. 52,580 (13 Feb. 1866): telescoping leadpipes (cornet) prolonging taper of bore;
158,594 (12 Jan. 1875): bass horn supported on shoulders; 835,042 (Jan. 1906): mute; 982,732
(24 Jan. 1911): megaphone insert Also -382,045 (1 May 1888): drum tightener; other non-music pats.

WRITS: Musical Notes, A Journal of Interest to Musicians (1998 ff.)

BIBL: L. Farrar, in NGD, GDMI; L. Libin, American Musical Instruments in MMA (New York, 1985)

ADDR: Philadelphia: musical instruments 35 Race; 1868-73: 9111 Vine; 1872 (!)-1916:
427 N. 9th

EXH: 1865: Boston; 1876: Philadelphia; 1878: Baltimore

LOC: Common in collections in USA; PAPtm complete instruments for a brass band

Revised March 1991

NAME: Henry G. (Heinrich G.) LEHNERT Lehnert & Co. Boston

MADE: BI

BORN Freiberg, Saxony 3 February 1838

DIED: Philadelphia, PA 14 October 1916

FL: Boston, ca. 1860-66; Philadelphia, 1867-1916.

DATA: (see also material ref. Philadelphia years) Henry G. and brother Carl (a year his junior) probably arrived in Boston in 1860. Early addresses indicate they may have worked either for E. G. Wright or for Graves & Co. (or for one of the short-lived joint ventures of the two) before moving in with the recently bankrupt George Freemantle at 68 Alban. St., forming Henry Lehnert & Co. By 1866 Carl had become a partner with B. F. Richardson, and Henry moved permanently to Philadelphia.

INV: tapered leadpipe for cornets (the earliest in its class in US patent history)

PATENTS: US Pat. No. 52,580 (bugles, horn, cornets) (1866) Telescoping leadpipe extending taper of the bore

EXH: Boston (1865)

INSTS: tenor h. with rotary valves; in Philadelphia years made all brasses in many novel forms

MARK: H. LEHNERT / 68 ALBANY ST. / BOSTON (E-flat tenor horn)

LOC: MDG Tenor horn with rotary valves, marked "68 Albany St. (unique)

BKS: L. Libin, American Musical Instruments in The Metropolitan Museum of Art (New York, 1985)

ADDR: 1861, h. 1 M. H., Columbia (musical instrument maker); 1863-64, h. 38 Marion (Henry Lehnert !, instrument maker); 1865, Henry Lehnert & Co., 68 Albany; 1866, missing; and 1867, found in Philadelphia

S. R. LELAND & SON (S. R. LELAND & CO.)

LELAND, Samuel Reeves. Dealer and Bl - fl. Worcester, Mass. 1839 - 85 (Bl c1883-1915)

(b Sherborn, Mass. 12 May 1817; d Worcester 14 Jan 1885)

Biog: Greatly self-taught as piano and organ player; 1839 established business selling pianos which grew to be of dominating musical influence in Worcester. 1840-70 pub. at least five marches and dances dedicated to local persons and/or groups; noted as teacher and as organizer of Worcester Music Festival; was a leading New England bandmaster; instructed music at Holy Cross College; c1883-87 manufacture of brasses begun simultaneous with the closing out of Isaac Fiske's operations, with Carl Anger as superintendent; in partnership with son F. A. Leland (1869 ff), Charles A. Bowker (1870-81, who then went to Malleable Iron) and informally with Frederick W. Clement

-61

ADDR: Worcester 1839 S. R. Leland, pianos and melodeons 48 Front; 1862-68 205 1/2 Main; 1868 became S. R. Leland and Son; 1869-82 S. R. Leland & Co., 446 Main; 1882-1915 S. R. Leland & Son 446 Main and (p1910) 513 Main

INV: the Eclipse cornet (miniature design)

PAT. Cornet design mentioned in advertising, but no patent awarded

EXH:

CAT: WRIT: S. R. Leland was great patron of musical organizations and festivals. He led a band, and he published marches, with local dedications, transcribed for piano.

LOC: Cornet, Bass horn MAWhs; Tuba in E-Flat MDC

BIBL: C. Nutt, History of Worcester and Its People, IV (New York, 1919); Obit. for F. A. Leland passim.

MARK: ECLIPSE / Made by / S. R. Leland & Son / Worcester / Mass. On other instruments, words Neu Schül, Ideal appear.

S. R. LELAND & Son (S. R. LELAND & Co.)

LELAND, Francis (Frank) Augustus (b Worcester, Mass. 22 Apr 1846; d there 15 May 1915)

WI;

Dealer and Bl fl. 1862-1915. Association with father in his music store began c 1862; Became partner c 1868 and succ. on his father's death in 1885. Continued the brass manufacturing started by his father until his own death; Noted as amateur performer, arts patron, and astute businessman; Expanded line of manufacturing to encompass all wind-instruments.

ADDR: under S. R. Leland

MARK: S. R. Leland & Son / Worcester / Mass. Eclipse normally added

BIBL: Obit. 15 May 1915 in Worcester Spy

CARLIN & LENNOX
LENNOX PIANO CO.

NAME: Edwin L. LENNOX

Born: not located

Died: Not located

MADE: WI, a dealer

FL: Indianapolis, IN 1893-c1924

DATA: Edwin L. Lennox was partner in a series of piano dealerships extending from c1890 through the early 1920's. After his name disappears from directories (c1920), the firm of Christensen & Teague is listed as "successors to Lennox Piano Co.," a new firm named RAPP & LENNOX PIANO CO. appeared with a George F. LENNOX as president.

A partnership with Frank J. CARLIN and William M. CARLIN, both previously salesmen with Emil WUL-SCHNER & SON, lasted from c1898 until c1914, when the separate companies of CARLIN MUSIC CO. and LENNOX PIANO CO. were established. Win instruments marked CARLIN & LENNOX are also marked with foreign country-of-origin, a practice required in USA 1910ff.

ADDR: in 1893: Mills, Lennox, & Zumpfe, pianos and organs 83 Massachusetts; in 1899: Carlin & Lennox 634 E. 11th; in 1904: 5-6 E. Market; in 1910: 5-9 E. Market; in 1920: Lennox Piano Co. pianos, player pianos, and phonographs, 16 N. Meridian; in 1925: Christensen & Teague, successors to Edwin L. Lennox Piano Co., 237 N. Pennsylvania

MARK: CARLIN & LENNOX / Superior / INDIANAPOLIS (and) MADE IN AUSTRIA (trumpet)

Inv:

Pats:

Writs:

LOC: no examples in public collections

Bibl:

FILE: LEUKHARD

NAME: Leukhardt, John BORN: Russia ??/VI/1819

DIED: Boston 15 May 1892

MADE: WWI

FL: Boston 1847-67 (or -71)

John Leukhardt married Rossina (daughter of Ferdinand Schauffler)
DATA: Associated with Schauffler & Co. in 1847 in the musical instrument and turning business. Became partner with Ferdinand Schauffler in 1851 as Schauffler & Leukhardt. He continued until 1867 as a maker after Schauffler died in 1877. By 1870 he was in the musical instrument leather business, but continued to be listed under musical instruments in the directories until 1879.

MARK: JOHN LEUKHARDT/BOSTON

ADDR: 1847 561 Washington, 1848 555 Washington, 1849-50 364 Washington (all as Schauffler & Co.); 1851-57 364 Washington (as Schauffler & Leukhardt); 1858-66 364 Washington (as John Leukhardt); 1871 237 Tremont (probably in leather business).

EXH: Boston 1847 (6 flutes)
DCL

LOC: Dayton Miller Collection, Library of Congress, Washington, DC (fl. Schauffler & Leukhardt); Henry Ford Museum, Dearborn, MI (fl. John Leukhardt).
MIG

ART: Robert E. Eliason, "Flute Makers of Early America", Woodwind World, Brass and Percussion, Vol. XV, Part V (1976).

BKS: Ayars, 1937

ITS: Flute

NAME: Christopher B LINSHOTTEN

BORN: 1869

DIED: Salt Lake City, UT 1950

MADE: BI

FL: Salt Lake City, UT 1923-50

DATA: The C. B. LINSHOTTEN MUSIC CO. began as a repair business in 1923, serving the larger Mormon community of Utah and nearby western states. He developed a small manufacturing plant in which he could produce complete instruments or reproduce needed parts for broken instruments.

He was particularly known for custom trombones.

MARK: No specimens seen.

ADDR: 1923-51: 34 S. Main through 1951. Note: Much of the heavy equipment was pur. c1980 by BARITUBA Services of Laurel, MD (operated by Joel BRISTOR)

CITY New York City STATE New York

1. Name of Maker Longhurst, Thomas

2. Full name(s) as given at birth Thomas Longhurst

3. Place of birth _____ Day/Month/Year / /
Place of death Brooklyn NY (?) Day/Month/Year /ca. 1854 / 55
Place of burial _____

4. Street addresses of shops, factories, or places of merchandising and dates

<u>471 Pearl</u>	<u>mus instr mkr</u>	<u>1833-35</u>
<u>469 Pearl</u>	<u>" " "</u>	<u>1836</u>
<u>not listed</u>		<u>1837</u>
<u>469 Pearl</u>	<u>flute mkr</u>	<u>1838</u>
<u>469 Pearl & 169 Broadway</u>	<u>" "</u>	<u>1839</u>
<u>164 Broadway</u>	<u>" "</u>	<u>1840</u>
<u>not listed</u>		<u>1841</u>
<u>164 Broadway</u>	<u>flute mkr</u>	<u>1842-46</u>
<u>53 Front Street, Brooklyn</u>	<u>no occupation listed</u>	<u>1847</u>
<u>101 Fulton St., Brooklyn</u>	<u>ivory turner</u>	<u>1851-c. 1855</u>
<u>67 Prospect, Brooklyn</u>	<u>wife Elizabeth listed</u>	
	<u>alone as "upholstress"</u>	<u>1856</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks

10. Location of specimen(s) There are Longhurst flutes in several collections, including a 9-key rosewood flute in C with silver fittings in the DCL

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 359; Lloyd Farrar files

NAME: Allen LOOMIS

BORN: Jackson, MI 10 November 1877 son of Peter and Emma LOOMIS

DIED: Elkhart, IN 10 January 1948 bur. Elkhart, IN

MADE: W.W.I esp. Saxophones Inventor and maker FL: Detroit, MI c1913; Toledo, OH c1920; Elkhart, IN c1930 ff.

DTA: After graduation from M. I. T. in 1899 (degree in naval architecture), Loomis followed a career of industrial engineering with automotovive firms (Packard, Willys, Milburn Wagon Wks., etc.). His name appears on fully fifty-four patents in this field, many relating to auto transmissions.

In 1913, while working in Detroit, he applied for a patent on a radical reworking of the standard Boehm-mechanism flute or clarinet to provide additional open vent holes below any functioning tone-hole, a pre-occupying problem treated in two subsequent revising patents. Loomis produced c1921 a series of prototype saxophones expressing these patents. These bear a Toledo address. The very intricate and quite weighty Loomis key mechanisms (purportedly for all woodwinds but seen only on saxophones) also afforded improved trill fingerings in all keys. A patent developed in 1925 presented a triple octave-key mechanism with improved resonance of all notes in higher registers.

From c1930 until the end of his life Loomis was a research engineer for C. G. Conn Ltd. in Elkhart. He participated in the development of the Stoboconn (1941), which opened a new era in intonation studies in music. He created tuning devices that became standard features under Conn patent claims.

MARK: LOOMIS plus ser. no. (Logo) / ALLEN LOOMIS / 3101 MONROE ST. / TOLEDO, OHIO, U.S. A. / PATENTED APRIL 6 1920 / OTHER PATENTS PENDING

INV: Double resonance Boehm key-mechanism; triple octave key; tuneable saxophone neck; cornet micro-tuning bend with valve slide adjusters, and many more innovations for C. G. CONN

PATS: (numbering nearly one a year during most of his lifetime) the seminal musical patents are: US

No. 1,336,359 (6 April 1920) and 1,662,195 (13 March 1928) for double resonance system of hole placement and key mechanism, woodwinds in general and esp. saxophones; US Pat. NO. 1,670,774 (22 May 1928) triple octave key In all, at least sixteen musical patents were granted to Loomis as principal inventor.

Writs:

Cats: see C. G. CONN literature 1930 ff.

LOC: MIA-1596 Alto saxophone in E-Flat Prototype model # 6; MII Conn Alto saxophone in Greenleaf Collection of Interlochen Arts Academy - experimental modifications made by inventor

BIBL: T.J. Holmes, in Newsletter of The Stearns Collection '90; P. Cohen, in Journal of The Saxophone Association '89

NAME: LYON & HEALY, CO. (INC.)

LYON & HEALY (INC.)
LYON-HEALY (1950's ff.)

Founded By: George Washburn Lyon
Patrick Joseph Healy (d. 1905)

MADE: WI:

FL: Chicago, IL 1864-date; Active manufacturing only during 1923-30; house brands to c1940

DATA: Established originally as a mid-western outlet for Oliver DITSON of Boston, Lyon & Healy grew to proportion that dominated the field of retail and mail-order musical merchandising by 1900. Many lavish catalogs, which included drawing of the military band led by George Lyon, were issued and are even today of great interest to historians. The former interest in band instrument gradually gave way to active manufacture of pianos and pipe organs and especially concert harps, for which the firm has become a world leader.

The complex network of sub-contractors which the firm cultivated over time has never been traced, and all historical records were lost in a company fire, making the project even more difficult. Brasswinds with the tradename "Silver Piston" as well as an imported line marked "F. Jaubert / Paris" were the most enduring offerings, with very few exceptions equipped with piston valves (of quite good quality). If any of these instruments came from local shops, then it is to the names of R. WUNDERLICH, J. H. MARTIN or A. RIEDEL that the search must turn for possible answers.

In 1923 LYON & HEALY acquired the struggling firm of E. A. COUTURIER BAND INSTRUMENT CO. and used its plant in La Porte, IN, where some additional instruments of the Conical Bore line were produced. However manufacture concentrated on metal woodwinds. Finally, the entire operation was purchased by TONK BROTHERS (Chicago and NYC), after which Lyon & Healy relied totally on makers in Elkhart, In as subcontractors for various lines which, although proprietary, never again bore the company name.

The LYON & HEALY "Duplex" cornet, with rods connecting a rotary key-change valve to the slide of 1st and 3rd valves for instant adjustment of intonation when changing the key of the instrument, was produced by the firm for the inventor, A. J. NEWMAN. The patent sought for this in 1899 seems never to have been granted; and, in 1906, Adalbert RIEDEL and C. G. CONN obtained separate patents that were of the same type but significantly better than the original Lyon & Healy model. The Conn version was sold widely in coming decades, whereas the LYON & HEALY version appeared only in small numbers.

MARK: (script) Lyon & Healy / Own Make / Chicago / (added after 1910: U. S. A.) Note: The words "Silver Piston" or "Duplex" follow the company name; Lyon & Healy / Sole Agents / Chicago / PATENT / CLEAR BORE / ... J. HIGHAM LTD. / 127 STRANGWAYS / MANCHESTER / ENGLAND / 50945 (address prior to 1923); Lyon & Healy / Chicago / U. S. A. / and (along rim) Couturier / Pat. / Continuous Conical Bore (1923-30); LA PORTE / CONICAL BORE / La Porte, Ind. (1923-30) - ADDITIONAL TRADE NAMES: AMERICAN CONSERVATORY (1906 ff.) ; AMERICAN STAR (clarinets); AMERICAN PROFESSIONAL; INSPIRATION; UNIVERSAL (clarinets) NEW CHAMPION; ARTISTE (saxophones) OTHER Labels carried prior to c1925: F. JAUBERT / PARIS; HENRI GAUTIER / VIRTUOSO

ADDR: 1864-71: cor. Clark and Washington; 1875-1979: Wabash cor. Jackson; 1979 ff: 168 Ogdon

INV: Manufactured "Duplex" cornet

PATS: J. Newman, Pat. Applied For, 1899 (seems not to have been granted)

G. Lyon, "How to Form an Brass Band" (essay in early catalogs)

CATS: Lyon & Healy, Catalogue of Musical Merchandise (Chicago, 1884); Musical Merchandise Catalogue (Chicago, 1886); New and Enlarged Catalogue of Band Instruments (Chicago, 1886); etc. in DCL and common in other collections

BIBL: A. Fern and J. S. O'Dell, in NAG DM

LYONS MUSICAL INSTRUMENT CO.
LYONS MUSIC, INC.

NAME:

Name: William H. LYONS

BORN: not sought

DIED: Itasca, IL (?) 1939 bur. Memorial Park Skokie, IL

MADE: WI primarily a dealer and repairer

DATA: LYONS MUSICAL INSTRUMENT CO. flourished between 1930 and c1960 as a major Chicago downtown retail store supplying professional and student grade instruments over-the-counter and selling used instruments through aggressive mail advertising. Then the store relocated to Itasca, IL from whence, as Lyons Music, Inc., it was sold to a New York commercial concern which moved it again to its present location in Wood Dale, IL.

Those instrument bearing the LYONS stamp were undoubtedly bought from other manufacturers or assembled from assorted parts in Lyons extensive repair shop.

MARK: LYONS / CHICAGO Clarinet, Baritone horn

ADDR: 1930-c1965: Wabash Ave.; the to Itasca, IL 127 N. Walnut; presently Wood Dale IL 120 S. Spruce

Inv:

Pats:

Writs:

CATS: Issued frequently in newspaper format

LOC: seen occasionally in larger museum and private collections

Bib:

WM. FRANK CO.
LUDWIG & LUDWIG (compare w. names in
ADDR: category below)

NAME: William F. Ludwig, Sr. BORN: Nendenroth 15 July 1879 DIED: Chicago, IL 14 June 1973
William F. Ludwig, Jr.
Theobald Ludwig Born: Chicago, IL (?) 1888 DIED: Chicago, IL 1917

MADE: PI Dealers in drum corps supplies, including Marching bugles

FL: Chicago, IL 1909-1945; Elkhart, IN: 1945 ff.

DATA: The fame of the joint venture of the Ludwig brothers was based on the development and production of advanced American pedal-action timpani. Ludwig & Ludwig was acquired by C. G. CONN c1930, and over the years a full line of percussion related items was sold under the company name. These included marching bugles, often with added key-change piston valves, made for Ludwig by Wm FRANK CO. (until closed in 1956) and incidentally by Harry B. JAY CO. in the later years.

MARK: LUDWIG

ADDR: 1909-1945; Elkhart, IN 1945 -50; thereafter as Leedy & Ludwig, Div. of C. G. Coon until purchased by Slingerland Drum Co. in 1961. Ludwig bugles have come from German firm since c1958.

Inv: pedal timpani with hydraulic action

Pats: all related to percussion matters

LOC: Ludwig bugles seen commonly in most collections

Writs.

BIBL: E. A. Bowles, In GDML; see Foreward to catalogs , Ludwig / Musser Marching and Concert Percussion

NAME: William F. LUDWIG, Jr.

LUDWIG DRUM CO.
LUDWIG INDUSTRIES

DATA: This son of one of the founders of LUDWIG & LUDWIG purchased the drum portion of the combined LEEDY-LUDWIG operation in Elkhart, IN to form there THE LUDWIG DRUM CO. in 1966. An overall umbrella organization named LUDWIG INDUSTRIES (since 1982 operated as a SELMER company, a part of North American Phillips Corp.) presently remains under the presidency of Ludwig, Jr.

ADDR: Elkhart, IN 1966-82; Monroe, NC 1982-date

W.F.L.

NB: A related company, issuing percussion supplies and some bugles was formed by Wm. F. Ludwig, Sr. in Chicago, IL in 1945 (when Ludwig & Ludwig was moved to Elkhart, IN) that was known as W.F.L. Co. A limited number of Marching bugles with that name may be encountered, probably from the shop of Wm. FRANK as before.

M^C C LELLAN MUSIC HOUSE

NAME: Harry B McCLELLAN

Born: not sought

Died: not sought presumably Buffalo, NY c1945

MADE: MI

FL: Buffalo, NY c1912-1940 ff.

DATA: From earliest appearance in Buffalo records, McClellan was involved specifically in the retail sale of musical instruments. In 1914 advertisements read: Manufacturer, Importer, and Repairer of Brass, Reed, and String Instruments / Musical Merchandise. He first represented York and later Conn and Selmer Paris instruments. Ca. 1930 the name McCLELLAN MUSIC HOUSE was adopted. It is this name and the trade name UNIVERSAL that is most commonly seen on a line of brasswinds that were probably of foreign origin imported for sale as a "house" brand.

MARK: McCLELLAN MUSIC HOUSE / UNIVERSAL / BUFFALO

1912: 49 W. Main; 1914: 17 W. Main; 1922: 678 W. Main; 1930 ff.: McClellan Music House 732 Main

Pat.:

Writs:

LOC: MI S - B 84.1.161 Mellophone in E-Flat

NAME: George McFADDEN

BORN: England, c1835

DIED: Syracuse, NY 19 May 1889

Bur. Oakwood Cemetery, Syracuse

MADE: BI

FL: London, Eng. prior to 1865, then to USA; Worcester, MA 1869-74; Syracuse, NY 1874-1889 (firm to 1920)

DATA: The earliest advertisement for instruments made by McFadden refer to "Long years of experience in the largest establishments in Europe and the Country" without specifying the nature of this experience. From 1869 until forming an instrument making partnership with Frederick Beaumont (McFadden & Beaumont) c1872, McFadden sold hosiery and fancy articles. The partnership apparently copied instruments of Isaac Fiske so closely as to prompt a public dispute, and by 1874 McFadden removed to Syracuse, NY. Upon his death his son, William and widow Emma sustained the band instrument manufactory for about twenty years. A partner in McFadden & Roberts, apparently was only an investor and not a maker.

The few McFadden brasswinds known are of excellent and durable quality. The jury at the Philadelphia Centennial Exposition, 1876, commended his work for "strength, finish, and cheapness." McFadden engraved extensive references to this commendation on instruments made subsequently, which include one given as a "presentation" gift to a noted musician.

MARK: Geo. Mcfadden / SYRACUSE NY / (Ser 1306); GEORGE McFADDEN / MAKER / 71-73 CLINTON ST. / SYRACUSE, N.Y. (1882 ff.); George McFadden / Maker / Syracuse, N.Y. / (ser.) 1260;/ (on valve: 1260 and Union Label)

ADDR: Worcester, MA 1869-72: 68 1/2 Front (hosiery and fancy articles); 1873-74: 241 Main (hosiery; mus. inst) 1873-1874: 19 Church (McFadden & Beaumont; also 241 Main, G.M., musical instrument maker). Syracuse, NY 1874-81: 66 S. Salina (musical instrument manufacturer, or brass band instruments); 1882-83: 71 S. Clinton; 1884-89: 71 & 73 S. Clinton

Inv.

Patents: Infringed of Isaac Fiske patents (US pat. No. 59,204 and 74,331; possibly also 138,389)

EXH: Philadelphia 1876

LOC: Hurleyville, NY in Sullivan County Historical Society: Presentation cornet

BIBL: R. Eliason, EABM

NAME: William B. McFadden

BORN: London, Eng. c1354 Son of George and Emma McFadden

DIED: Syracuse, NY 29 March 1927 Bur. Woodlawn Cemetery Syracuse

MADE: BI WI

FL: Worcester, MA c1359-74; Syracuse, NY 1374-1920

DATA: Trained to work in his father's shop, he was first listed as brass turner. On his father's death he managed the shop for his mother and eventually was listed as band instrument manufacturer. Production ceased c1910, the old address abandoned. From then until retired in 1920 McFadden remained active as a dealer and a practicing musician in Worcester.

No instruments bearing his name are known. It is more than likely that he subcontracted with local music stores such as that of George Clark that sold instruments marked with the company name but purchased elsewhere.

ADDR: Syracuse 1384: 71 S. Clinton (metal turner in shop of Geo. McFadden); 1387-89: 71 & 73 S. Clinton (cornet maker); 1390ff: 405 S. Clinton (manager, McFadden Brass and Silver-Plated Band Instrument Factory)

LOC: None known in public collections

BIBL: Obit. Syracuse P.S. 30 March 1927

NAME: R W MACGIBBON aka MAC

BORN: not searched

DIED: Milwaukee, WI (?) not searched

MADE: WWI Primarily restoration of oboes; mfg. of tools for woodwind repair and reed making

FL: Milwaukee, WI c1920-50

DATA: Important Great Lakes region craftsman who turned from professional flute playing to form a company dedicated to high quality care of woodwind instruments, esp. double reeds. He was nationally recognized as a fine technician and as a source for specialty tools in the double reed field. It is said that he worked in Elkhart after WW II and assisted in the beginnings of the American bassoon making industry.

On his retirement MacGibbon passed his bassoon making tools and other shop equipment to his assistant, George Jameson, who continued the work until recent times.

Mark: Not observed

ADDR: Not sought

INV:

PATS: None to our knowledge

Loc:

BIBL: Double Reed (Journal of Double Reed Society) 2/3 (Dec. '79) (not seen)

N.B. This person has commanded the highest respect in conversational communications from myriad woodwind players, all of whom recommend him for remembrance in the Index despite the garbled and unclear mention made in previous editions.

FILE: MCLACHLN

NAME: McLachlan, Robert

FL: Albany, NY 1834-35

DATA: Listed in Albany directories as a musical instrument maker
in 1834-35.

ADDR: 1834 65 Chapel; 1835 55 Chapel.

BKS: Robert E. Eliason Personal File

ITS: Five-key clarinet

Revised to add trade name July 1991

J. G. RICHARDS & CO.
H. E. McMILLIN & SON
McMILLIN MUSIC CO.

NAME: Henry E McMILLIN

BORN: not sought

DIED: not sought

MADE: WI a dealer and publisher

FL: Cleveland, OH c1883-1930 ff. firm through 1930 ff.

DATA: McMILLIN's career was intertwined with that of John G. Richards. In 1882 McMILLIN was engaged in selling "fancy goods"; a year later he was partner in J.G. RICHARDS & Co., and in 1889 he is listed as grocer as well as partner with Richards. The year following, in 1891, Henry E. McMILLIN advertised as "music publisher, successor to J.G. Richards & Co.", not withstanding the fact that the Richards Co. soon reappears in the record to follow a separate existence through the 1940's.

McMILLIN was a prolific publisher of marching band music and an energetic seller of what the trade jargon called "Everything Musical". It is unlikely, however, that the company ever made the instrument sold through its catalogs and salesrooms.

In 1911, with capital of 100,000 dollars, Henry E. McMILLIN Co., Inc. was formed with H.E. McMILLIN, Sr. as president. In 1914 the name Henry E. McMILLIN & Son Co. was used; and after c1920 the name became McMILLIN Music Co. with Henry E. McMILLIN, Jr. as president.; 1929: H.E. McMILLIN, Jr. bond salesman Union Trust Co.

MARK: AMERICAN CRITERION

ADDR: 1882: H. E. McMILLIN & Co., fancy goods 128 Ontario; partner, J. G. Richards & Co. 208 Superior;
1891: Henry E. McMILLIN & Co., music publishers 127 Superior
in 1905: 208 Superior; in 1910: 2053 E. 9th; in 1911: Henry E. McMILLIN & Son Co ;
in 1925: McMILLIN Music Co., Inc. Henry E. McMILLIN, Jr. pres 1352-55 Superior
in 1929: not listed

Inv:

Pats:

Writs:

CAT: H. E. McMILLIN & Son Co. Catalog of American Criterion Band Instruments INI M-3
(Cleveland, c1911-20)

NAME: Joseph L MARCIL

BORN: Red Lake Falls, MI c1880

DIED: Detroit, MI 1920

FL: Boston, MA 1908-13; Detroit, MI 1913-20

MADE: WWI

DATA: He was trained in the shop of Wm. S. HAYNES and possibly then joined his brother, Philip in an independent flute-making shop, who closed his shop in Boston in 1910 and went to Toledo, OH. Joseph remained for three years and completed flutes from remaining materials, marking these with serials (starting with 678) the continued his brother's serial numbers.

Although the Marcil flutes show strongly their origin in the Hayne' tradition, Joseph and Philip both were imaginative and innovative. They were skilled both in wood and metal flutes. In the last years the brothers had an association with Allen LOOMIS in Toledo/Detroit/Elkhart and contributed to his experiments. Notable among marked Joseph Marcil flutes is one with a double wall of silver which duplicates the dimensions of a wooden flute body in an effort to increase volume of tone.

MARK: JOSEPH L. MARCIL / DETROIT / (ser.)

Addr: Not sought. Compare with brother's addresses.

INV: Double-wall flute body

LOC: DCL-1035 flute Boehm-system with double metal tube; DCS-1985.00.16.05 flute Boehm-system with rosewood body

BIBL: S. Berdahl, The First Hundred Years of the Boehm Flute in The United States (PhD diss. Univ. Minn, 1986)

FILE: MARCIL

NAME: Marcil, Philip H.

BORN: Red Lake Falls, MN 25 February 1887

DIED: Monterey Park, CA 1966

MADE: WWI

FL: Boston 1908-10; Toledo, OH 1919-25; Elkhart, IN 1927-45

DATA: Apprenticed with Wm. S. Haynes from 1904-08. He opened his own shop in 1908, making wood flutes and piccolos under his own name and some marked "BAY STATE" for Oliver Ditson Co. His brother, Joseph Marcil, and John Schwelm worked in his shop. The business closed in 1910. From 1919 to 1925 Marcil worked with Allen Loomis in Toledo, Ohio on experimental woodwinds. He moved to Elkhart, IN in 1927 as foreman of flutes at H. & A. Selmer where the "Marcil" model was produced in 1935. Marcil also produced some custom-made flutes to order. While at Selmer, Don Artley and Kurt Gemeinhardt worked in flutemaking under Marcil's supervision. Subsequently, Selmer sold its flutemaking equipment to Don Artley, who started his own flute company. Marcil retired to California in 1945 and continued to repair flutes until 1965.

MARK: PHILIP H. MARCIL / BOSTON / (ser) (1908-10); Philippe Marcil / U.S.A. / Reg. U.S. Pat. Off. / (ser.) (1935 ff.)

ADDR: 1908-10 16-18 Beach Street, Boston; 1919-25 Toledo, OH (with Allen Loomis); 1927-45 Elkhart, IN (with H. & A. Selmer).

BKS: Berdahl, 1986.

FILE: MRSCHSE

NAME: Marsh & Chase

MADE: WWI. Later probably dealers only.

FL: Calais & Montpelier, VT 1819-1842

DATA: Peter Marsh (b. Calais, VT 7 August 1796 d. Northfield, VT 18 February 1882) and Nelson A. Chase (b. Petersham, MA 18 February 1802 d. Montpelier, VT 19 July 1882) made and sold musical instruments on consignment in Calais, VT. beginning about 1819. In 1836 they moved to Montpelier, VT and continued the business mostly as dealers. Most of the instruments they sold were on consignment from Graves & Co., Winchester, NH, and some are stamped with the Graves eagle trademark. Apparently Chase left in 1842 and little is known of the firm after this.

MARK: MARSH & CHASE/CALAIS VT.

ADDR: 1819-36 Calais, VT; 1836-43 Main St., Montpelier, VT.

LOC: Vassar College, Poughkeepsie, NY; Avraham Galper, Toronto, Ontario, Canada; Vermont Historical Society, Montpelier, VT.

URDNA: V of II. fl.
ART: Robert E. Eliason; "Letters to Marsh & Chase from Graves & Company, Musical Instrument Makers", Journal of the American Musical Instrument Society, Vol. IV, 1978.

ITS: Fife, clarinet, bass clarinet

MARSH & CHASE
MARSH & CHASE

Marsh, Peter (b. Calais, Vermont, 7 August 1796; d. Northfield, Vermont
18 February 1882)

Chase, Nelson Ainsworth (b. Petersham, Massachusetts, 18 February 1802;
d. Montpelier, Vermont, 29 July 1882)

Directories

Montpelier, Vermont

(Perry Marsh) 1842,43 Pianofortes Main

Instruments: ^{Ga/lper} AGI clarinet Bass & Violin Various other Piano types

References: Vermont History January 19, 1954 contains an article "A Glimpse of Calais" by Lou Whitney Bliss stating that "Perry Marsh (the boy fifer in the War of 1812) and a cousin, Nelson Chase ... engaged in the making of musical instruments -- at least one piano and many fifes, clarinets and flutes. One of these instruments is now in The Wilbur Library in The Fleming Museum, one at the Vermont Historical Society and several owned by Calais residents." The obituary of Nelson Chase in a Montpelier newspaper of August 2nd, 1882 says that beginning in 1819 he "not only worked on a farm, but was also employed more or less in the summers by Perry Marsh in making musical instruments, while in the winters he taught school. In 1836 he moved to Montpelier and engaged with Mr. Marsh in the manufacture of pianos and other musical instruments on a larger scale; but the business not proving sufficiently profitable, he returned after 6 years to his farm."

Additional Data: Letters from Graves & Co., Winchester, New Hampshire to Marsh & Chase dating from 1837-1840 are preserved in the Vermont Historical Society Library and indicate that Marsh & Chase sold a large number of Graves & Co. instruments during that period.

MARTIN BAND INSTRUMENT CO.
(Div. Richards Music and of Wurlitzer)
MARTIN WINDS (Div.)

NAME: Charles Henry MARTIN

BORN: New York City, NY

12 January 1865

Martin
son of John Henry and Christina

DIED: Elkhart, IN

8 November 1927

bur. Elkhart, IN

Grace Lawn Cemetery

MADE: BI WWI esp. saxophones a manufacturer

FL: Elkhart, IN (1906) 1910-17; 1917-c1925

About the year 1906, Henry Charles Martin, with brothers--Frederick, Charles, William, Robert, and Moritz--set about the work of organizing the band instrument company which the devastation of the 1871 Chicago fire had denied their father. It became operational in 1910, about the time of the passing of J. H. Martin, and H. C. Martin remained until c1917 as its president. Thereafter he was an officer with the BUESCHER BAND INSTRUMENT CO. until incapacitated by strokes a few years before his death.

The Martin line of brasswinds and saxophones was increasingly competitive as the USA passed mid-century. Its corporate leadership employed the advice and reputation of prominent professionals to establish the Commit tee and Magna lines of high-quality instruments after WW II. Previously the simple Martin name had identified the top-line instruments and Bandmaster the student grade.

In 1961 Martin Band Instrument Co. was acquired by (Paul) Richards Music, Inc. In 1965, the then Richards Musical Instrument Co. declared bankruptcy and The Wurlitzer Corp. of DeKalb purchased Martin. Operations remained in Elkhart until moved to Kenosha, WI after yet another acquisition, this time by the Leblanc Co, which, under the vigorous leadership of its president, VITO PASCUCCI, removed all activities to Kenosha. Since that time its has operated as MARTIN WINDS.

MARK: MARTIN ELKHART, INDIANA

Inv:

Pats:

Writs:

Cats: Issued voluminously over the years

Exh:

ADDR: 1910-71: 431 and 433 Baldwin. Manufacturing combined with BLESSING BAND INSTRUMENT CO.
1971 ff: Kenosha, WI as MARTIN WINDS

BIBL: Music Trades passim; see esp. April, 1965

1872/3-79 MARTIN POLLMAN CO
1879-1884 MARTIN BROTHERS
1868-69, 1870 SLATER & MARTIN, & v.v.
1887 DEER OIT CORNET CO.

NAME: G(odfrey) Robert MARTIN

aka Gottfried,
Godfried

BORN: Dresden in Sachsen

born probably c.1835

brother of John Henry MARTIN

DIED: Not located in New York City or Detroit; not sought in Elkhart c1900

MADE: BI esp. trombones

FL: in Germany prior to c1850; New York City, NY 1852-85; said to be in Germany 1869-70; Detroit, MI 1885-87; possibly to Chicago or to Elkhart, IN

DATA: G. R. MARTIN was involved constructively in the manufacturing interests Aug. Pollman, Moses Slater, Henry Distin and possibly Chas. Parsons and George Parker in NYC; he then moved to Detroit and worked with the fledging brass instrument industry there and finally possibly joined his brother in Elkhart in starting the Martin Band Instrument Co. Contemporary accounts speak admiringly of his skill in design and crafting of trombones, and it must be said that the Aug. Pollmann valve trombones and the Diamond trombone made in Detroit are among the best made in 19th-century USA when judged against other surviving specimens. It was the building of the imposing Martin factory on Cortlandt St. in NYC that first attracted Henry Distin to emigrate late 1876 to help plan and superintend Martin's "monster musical instrument factory".

MARK: MARTIN POLLMANN & CO. / NEW YORK Tuba in E-Flat three rotors 1852-58; trombone, cornet, both three piston valves 1873-78

ADR: New York City 1852-54: inst. maker 1 Franklin; 1855-56: instrs. h. 34 Forsyth; 1857-58 not listed; 1859-63: mus. instrs. 59 Marion; 1864-66: 43 Greene; 1867-68: 41 Greene; 1868: Martin (Godfried & Slater (Moses) 706 Broadway (i.e. Slater) and 41 Greene (Martin); 1869: no Martin & Slater, but Godfried Martin, 221 Greene, h. Germany; 1871: not listed; 1871: importer Slater & Martin 36 Cortlandt; 1872-74 Moses Slater at 36 Cortlandt; 1873-76: mus. instrs. 31 Cortlandt; 1873-78 Martin, Pollmann & Co. 31 Cortlandt, with Martin missing 1877-78; 1879-84: G. Robert Martin 31 Cortlandt, which is to understand "Martin Brothers"; 1885: h. 177 E. 111th (no firm) (Slater still at sales - 42 Cortlandt (N.B.—All these addresses seem to have been different entrances to the same factory complex) (N.B.—In 1879 or -80 Aug. Pollmann had left 31 Cortlandt for 58 Maiden Ln.); Robert M. musician 146 W 25th Detroit, MI 1886-86: Gottfried Martin, cornet maker (Detroit Cornet Co.), h. 212 ('86) Gratiot in '85/221 ('87) No further references located

INV: With Pollmann, executed patents by G. Parker (rotary valve), L.C. Southard (flute), L. Menger (violin cases)

Pats:

Loc: see entries for Aug. Pollmann, Detroit Cornet Co.

BIBL: L. Farrar, in NAMIS XIII 3 (Oct. '84)

CATS: Martin, Pollman & Co. Musical Instruments (1874) (Announces that the company was now manufacturing its own band/orchestra instrs. CoLDCL; Descriptive Catalogue and Price List (1878) in Coll. DCL; Martin Brothers, Manufacturers of the Improved Piston Light Valve Band Instruments and Celebrated Guitars.... Importers of Musical Merchandise, etc. (1879)

MARK (additional): G. MARTIN / N. Y. tuba in E-Flat three rotors (1852-68); G. Martin Co. / 31 Cortlandt / N. Y. (engraved on shield) (1873-76)

MARTIN BAND INSTRUMENT CO.
GODFREY ROBERT MARTIN

NAME: John Henry MARTIN known as Henry brother of Godfrey Robert MARTIN

BORN: Dresden in Sachsen 24 February 1835

DIED: Elkhart, IN 25 November 1910 bur. Elkhart, IN Grace Lawn Cemetery

MADE: BI

FL: New York City, NY c1865-68; Chicago, IL 1863-71 (after Great Fire); Elkhart, IN 1871-1900 (ret.)
Firm to date, but now known as MARTIN WINDS

DATA: His arrival in NYC post-dated that of his brother, G. R. MARTIN and, after the birth of his oldest son, Charles Henry MARTIN (12 Jan. 1865-8 November 1927, his successor in 1890), the Martins moved to Chicago. He was listed simply as "instrument maker" there, and there may have been some brasswinds made there bearing his name. But, coincidentally, 1865 was the date of the beginnings of Lyon & Healy, and Martin may have worked for that young firm or for the older firm of Root & Sons. The fire that destroyed much of Chicago in 1871 also destroyed all that the Martins owned. Subsequently he went to Elkhart, IN to become one of the earliest horn makers employed by Charles G. CONN in his new plant. The hope which John Henry Martin had held for establishing his own company when first going to Chicago was never realized by him directly. MARTIN BROTHERS, operating in New York City 1879-84, was an effort of his brother (in off-and-on partnership with others), and there is no record of John Henry having returned at any time to work with his brother. And it was only after his death in 1910 that his son, Charles Henry MARTIN, organized, with the help of several brothers, what became The MARTIN BAND INSTRUMENT CO.

MARK: MARTIN BROTHERS / NEW YORK (extremely rare); See early Conn instruments for his handiwork

ADDR: New York City, NY Chicago, IL: 1868 musician 50 Hinsdale; 1870:
instrument maker h. 120 Erie; Late 1871 to Elkhart, IN, family remaining there to date

Pats:

Writs:

CATS: Martin Brothers, Manufacturers of the Improved Piston Light Valve Band Instruments and Guitars.
Patentees of the Sole Leather Violin Cases. Importers of
Musical Merchandies (New York, 1879)

BiBL: Obit., in Elkhart Truth 26 Nov. '10

FILE: HMEACHAM

NAME: Meacham, Horace

BORN: Enfield, CT 19 July 1789

DIED: Albany, NY 1861

MADE: WWI

FL: Albany, NY 1813-32

DATA: Probably learned instrument making from his brother, John Meacham, Jr. Formed J. & H. Meacham in 1813 at Albany with his brother. They continued as instrument makers and dealers in hardware and military goods, joining Sylvanus Pond (Meacham & Pond) until retirement in 1832. The business was continued by son Roswell until 1860.

MARK: J. & H. MEACHAM/ALBANY (1813-27); MEACHAM & CO./ALBANY (1827-28); MEACHAM & POND/ALBANY (1828-31).

ADDR: 1813-19 104 State St., Albany; 1820-60 84 State St., Albany

LOC: Dayton Miller Collection, Library of Congress, Washington, DC; Yale University Collection of Musical Instruments, New Haven, CT; Henry Ford Museum, Dearborn, MI.

ART: Robert E. Eliason, "The Meachams, Musical Instrument Makers of Hartford and Albany", Journal of the American Musical Instrument Society, Vol. V-VI, 1979-80.

BKS: Robert E. Eliason Personal Files.

ITS: Flute, piccolo, clarinet, key bugle.

FILE: JMEACHAM

NAME: Meacham, John, Jr.

BORN: Enfield, CT 2 May 1785

DIED: Albany, NY 8 December 1844

MADE: WWI

FL: Hartford, Ct 1806-10; Albany, NY 1810-32

DATA: Probably apprenticed, and then worked for, George Catlin at Hartford, Ct. 1802-06. He began, on his own, to produce instruments signed J. Meacham Jr./Hartford. Meacham moved to Albany, NY c. 1810 and made woodwinds signed Meacham/Albany and J. Meacham/Albany His brother, Horace, arrived in Albany c. 1813 and J. & H. Meacham was formed. The firm continued to make instruments, but also dealt in hardware and military goods. Joined in 1828 by Sylvanus B. Pond as partner and with John Osborn, the manufacture of pianos began. Roswell S. Meacham (son of Horace) took over the business in 1833 and the firm dissolved in 1860.

MARK: J. MEACHAM JR/HARTFORD (1806-10); MEACHAM/ALBANY or J. MEACHAM/ALBANY (1810-13); J. & H. MEACHAM/ALBANY (1813-27); MEACHAM & CO./ALBANY or MEACHAM/& COMPY/ALBANY (1827-28); MEACHAM & POND/ALBANY (1828-32).

ADDR: Hartford, CT: 1807-10 Prison St.; Albany NY: 1810-13 80 State St.; 1813-19 104 State St.; 1820-60 84 State St.

LOC: Henry Ford Museum, Dearborn, MI; Metropolitan Museum of Art, New York; Dayton Miller Collection, Library of Congress, Washington, DC.

ART : Robert E. Eliason, "The Meachams, Musical Instrument Makers of Hartford and Albany", Journal of the American Musical Instrument Society, Vol. V-VI, 1979-80.

BKS: Robert E. Eliason Personal Files

ITS: Flute, Piccolo, Clarinet, Oboe, Bassoon, Key Bugle

CITY New York City STATE New York

1. Name of Maker Meinl, William, Jr.
2. Full name(s) as given at birth William Meinl, Jr.
3. Place of birth New York Day/Month/Year / /ca. 1900
Place of death New York Day/Month/Year 25 / 2 /1918 (flu)
Place of burial St. Michael's L.I.
4. Street addresses of shops, factories, or places of merchandising and dates
See under WILLIAM MEINL, SON & CO.
5. Name of Master under who apprenticed presumably William Meinl, Sr.
6. Name(s) of partners in business William Meinl Sr. and Margaret Meinl (William Sr.'s wife), as William Meinl, Son & Co.
7. Names of parents (if known) William Meinl, Sr. & Margaret Leonhardt
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Not the same family as William R. and William F. Meinell
10. Location of specimen(s)
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Pt. II, p. 608-9; Lloyd Farrar files: death certificate of William Meinl Jr.

CITY New York City STATE New York

1. Name of Maker Meinl, Margaret
2. Full name(s) as given at birth Margaret Leonhardt
3. Place of birth Germany Day/Month/Year / / ca. 1870
Place of death New York City Day/Month/Year 8 / 1 / 1952
Place of burial
St. Michels Cemetery, L. I.
4. Street addresses of shops, factories, or places of merchandising and dates
5. Name of Master under who apprenticed
6. Name(s) of partners in business William Meinl, Sr. (husband) and William Meinl, Jr. (son)
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Margaret managed William Meinl, son & Co., particularly following the deaths of her husband (1916) and older son (1918), through ca. 1921.
10. Location of specimen(s)
11. Data source Susan Berdan: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985). Pt. II, p. 608-9; Lloyd Farrar files: death certificate for William Meinl Jr.

1111

CITY New York City STATE New York
also Brooklyn

1. Name of Maker Meinell, William R. (Jr.) (alternately spelled "Meinel" on instruments or company letterhead)
2. Full name(s) as given at birth William R. Meinell, Jr. To USA fr. Germany ca. 1857
3. Place of birth Germany Day/Month/Year 20 / x / 1846
Place of death Brooklyn NY Day/Month/Year 25 / vii / 1927
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
179 Broadway flutes 1868-1873 (A. G. Badger)
established own shop flutes 1874-1875
64 Nassau Street " 1876-1896
96-98 Fulton " 1897-1907 ~~or 08~~
20 Harman, Brooklyn either mus. insts. or flute mfr. 1902 - 1927
5. Name of Master under who apprenticed A. G. Badger
6. Name(s) of partners in business
7. Names of parents (if known) William R. Meinell Carolina Anger
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
William F. Meinell, son, as W. F. MEINELL, beginning around 1903
9. Remarks Not to be confused with William Meinel and his son, William Meinel, working as WILLIAM MEINELSON & CO., also in NYC during much of the same time period. Meinell was the uncle of William S. Richards, who also worked for Badger.
10. Location of specimen(s) Shrine to Music Museum: flute: Jack Silver: 2 flutes: Joseph Lusier of Seattle: flute SDV MD Sil. Spring
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985). Pt. II, p. 597, ff.
Lloyd Farrar in NLAMIS XVIII 1 (1989)
Letters and catalogs etc. in DMC at DCL

CITY New York City STATE New York

1. Name of Maker Meinell, William F.
2. Full name(s) as given at birth William F. Meinell
3. Place of birth New York City (?) Day/Month/Year / / ca. 1869 / 70
Place of death Day/Month/Year / / ca. 1906 / 7
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

<u>64 Nassau Street</u>	<u>flutes</u>	<u>1876 (?) - 1896 (?)</u>	<u>(W.R. Meinell*)</u>
<u>96-98 Fulton</u>	<u>"</u>	<u>1897 (?) - 1902</u>	<u>" " "</u>
<u>" " "</u>	<u>"</u>	<u>1903 - (at least) 1905</u>	<u>(W. F. Meinell)</u>
5. Name of Master under who apprenticed William R. Meinell, Jr. his father
6. Name(s) of partners in business
7. Names of parents (if known) William R. Meinell, Jr.
Names of brother (or sisters) also known as instrument makers Reinhard Meinell (?)
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks *It is not known when William F. Meinell joined his father's shop. A company brochure published in 1905 claimed that W. F. Meinell had made certain improvements to his father's basic flute design which was patterned after those of Boehm and Mandler. The company referred to its flutes as the "Meinell-Boehm." According to the brochure, W.F. Meinell made many repairs and specialised in making new headjoints to improve other makes of flutes. He also listed piccolos. His father was one of the earliest makers (following Badger) to advocate vulcanite (ebonite) for instruments
10. Location of specimen(s) Catalog in DCL, but no specimens known with his mark.
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Pt. II, p. 595-7.

L. Farrar, in NLAMIS XVII (1988) XVIII (1989)

CITY New York City

STATE New York

1. Name of Maker Meinl, William (& Son), known as WILLIAM MEINL, SON & CO.
2. Full name(s) as given at birth Wenzel Meinl
3. Place of birth Germany Day/Month/Year / /1864
Place of death New York City Day/Month/Year 29/ 12 /1916 (suicide)
Place of burial St. Michael's Cemetery (L.I.)
4. Street addresses of shops, factories, or places of merchandising and dates
222 E. 89th Street 1899
" " " " clarinets, flutes,
piccolos, oboes, and
bassoons 1901
1688 Third Avenue 1902-1903
1555-90 Third Avenue 1903-1918
5. Name of Master under who apprenticed Meinl spent 7 years working with Kruspe in Erfurt, Germany, but the type of association is unknown.
6. Name(s) of partners in business
WILLIAM MEINL, SON & CO. was run by William Meinl, his son who was named William Meinl, Jr., and Margaret Meinel, wife of the elder Meinl.
7. Names of parents (if known) et Franz and Sophia Meinl
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks This is a different family from that of William R. and William F. Meinell. The 89th Street address of Meinl's shop "is suspiciously close to the flutemaking address of Carl Bonnet who was in the 1890s at 216 E. 89th. Further, from 1913 to 1918 Carl Bonnet was known to work at 1535 3rd Avenue, at the time William Meinl was located at 1555 3rd Avenue. Because of the similarity in addresses, which were less than precise during those years, it is quite likely that Bonnet worked either for or with William Meinl." (Berdahl, Vol III, p. 609) On 21 January 1902 William Meinl was granted U.S. Patent No. 691,646 for improvements to the clarinet.
10. Location of specimen(s) Clarinets, flutes common in most collections
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Pt. II, p. 608-9.; Lloyd Farrar files: death certificate of William Meinl Sr.

BKS: L, FARRAR, in JAMIS XVII (1988), XVIII (1989)

CHARLES MEISEL & CO.

NAME: Charles MEISEL

NAME: Charles MEISEL (Jr.)

son of Carl W. MEISEL

BORN: Neukirchen Vogtland in Sachsen 23 July 1859

DIED: New York, NY 31 July 1911 bur. New Dorp (Staten Island)
Moravian Cemetery

MADE: WI a dealer

FL: New York NY c1890-1911

DATA: Charles Meisel followed the common pattern for sons of Saxon instrument makers of the later nineteenth century to emigrate and establish an American outlet for the family business. Meisel represented the interests of C. W. Meisel, Musik- und Saiteninstrument Fabrik in Klingenthal from around the age of thirty until his death over twenty years later. He shared both town of origin and participation in the same congregation of the Moravian Church with the Zoebisch family, and their businesses show some relatedness as well.

Charles Meisel obtained US government registration of a label "for reeds, strings & brass" in 1890; and an additional trademark "for certain musical instruments excluding pianos and their parts" in 1904. The body of extant materials left from his business activity is extremely limited--mainly string and woodwind instruments and accessories.

MARK: C. MEISEL / NEW YORK (clarinet)

ADDR: 1896-1900: mus. insts. 343 E. 10th; 1901 - 11 importer 4 St. Marks

Inv:

Pats: Label 19,635 (1890); Trade marks 66, 142 66, 159 (12 November 1907)

Writs:

CAT: Special Catalogue, Edition C: Band Instruments and All Accessories
(c1910)

Exh

Exh:

LOC: No specimens in public collections

BIBL: History of the Moravian Church in New York City (New York, nd.)

Revised April, 1991

NAME: Z. Albert MEREDITH

BORN: Randolph (?), OH 14 December 1869 Son of Obed and Margaret Randolph Meredith

DIED: Signal Hill, CA 9 January 1956 bur. Orange, CA Melrose Abbey Memorial Park

Made: BI

FL: Marion, OH (1905) 1907-20; Long Beach, CA 1932-58 Whereabouts in intervening years unknown.

DATA: Obviously trained as a fine metal worker, Meredith produced some of the most imaginative and finely crafted of American brass instruments. He was in Elkhart, IN when filing his significant patent for the complicated piston valve he supplied to his "Open-Tone Cornet" made exclusively in Marion, OH. He also produced an experimental cornet with separate bells for the several registers that didn't go into production. Activities of The Meredith Musical Instrument Mfg. Co. are not documented for the three decades in California and therefore may have been totally subsidiary to another, well-known maker.

MARK: THE / Meredith / rule / OPEN TONE / rule / Cornet / rule / MARION. O (Pats. from 1909 and 1912 cited)

ADDR: Marion, OH 1907-20: Meredith Band Instrument Co., State and Mill Sts. (Previously listed as a jeweler); Long Beach, CA 1932-58: Meredith Musical Instrument Mfg. Co., 1084 Obispo Ave.

INV: Piston valves with four instead of three parts; cornet with two bells; modified mouthpiece

PATS: US Pat. No. 395,970 11 August 1908 ; No. 939 285 1909 (for cornet valves);
1912 : : : : No. 814,615 6 March 1906

Writs:

Cats:

LOC: Common to most collections in USA; DCS - 70-8; Multi-bell cornet SCS

NAME: W(illiam) G(ustav) METZEROTT

BORN: Hildburghausen ca. 19 January 1832 Mother: Maria Metzerott (- 1858)

DIED: Washington, DC 7 June 1884 Bur: Oak Hill Cemetery

MADE: WWI dealer

FL: Washington, DC 1852-1884.(ca. 1925)

DATA: He described his occupation as merchant, yet by his marriage to Henrietta Eisenbrandt, Metzerott was a part of the important manufacturing activities of C.H. and H.R. Eisenbrand(t), his resp. father- and brother-in law in Baltimore. Metzerott operated a thriving piano and musical merchandise store (incorp. 1866 Wm. G. Metzerott & Co.) that was continued for forty years after his death by his widow and his younger son, Frank B. M. (1862-1921).

Woodwinds sold by Metzerott and Co. resemble greatly instruments of Hildebrand and Eisenbrand(t) of Baltimore and probably were of common origin. The few extant Metzerott instruments were preserved by Eisenbrandt descendants.

MARK: WM. METZEROTT & CO. / WASHINGTON, D.C.

INSTS: Flute, 8 keys; clarinet, 13 keys, 4 rings

Loc: MDBa Flute: 35.41.1; Clarinet: 35.41.9

c1885 MICHIGAN MUSICAL MFG. CO.
1886 DETROIT MUSIC CO.
c1887 DETROIT CORNET CO.

NAME: MICHIGAN MUSICAL MFG. CO.

FL: Detroit, MI 1885-86; renamed DETROIT CORNET CO.

FL: 1887

DATA: The withdrawal of G. R. MARTIN from the manufacturing plant known variously as MARTIN BROTHERS, MARTIN POLLMAN CO. etc. in New York City set the format for a new manufacturing venture in Detroit. A catalog of MICH. MFG. CO. printed in 1885 details the move, and Martin shows a residential address (221 Gratiot Ave.) for the years 1885, -86, and -87 (after which date no further record has been found). For the 1885-86 period Martin worked with W. E. KNAPMAN and T. C. JOHNSON in the initial enterprise, and then joined with Lewis M. MILLER in the subsequent DETROIT CORNET CO. (1886-87). The exact connection between the two firms is unclear. Nor is there a clear connection between the manufacturing companies and the simultaneous establishment of DETROIT MUSIC CO. (c1885) by Harry R. Williams and Charles Bozun. Of all the new companies, only this one enjoyed any continued success.

The manufactory produced principally Slide trombones whose excellence was ascribed principally to the skill and knowledge of MARTIN. Both Cornets and Trombones bearing the tradename "Diamond" were produced in models conforming to the taste of the day.

MARK: IMPERIAL / DETROIT CORNET CO. / DETROIT, MICH.

ADDR: 1884: Mich. Mus. Mfg. Co. cor. 4th and Grand River; 1886: (only the first entry for Detroit Music Co. at 184-86 Woodland Ave.); 1887: Detroit Cornet Co. cor. Brush and Lafayette

INV: From the catalog of 1885: "We have bought out the factory of G. Martin in New York (ed. note: continued as August Pollmann Co. !)... Trombones... are made from the celebrated Martin model... a large bore so that they will fill their place in a band, as a Trombone is an instrument that is supposed to be heard above the rest. made in such a manner that it is impossible for the slide to stick."

Pats:

Writs:

CATS: Illustrated Catalog of the DIAMOND BAND INSTRUMENTS, Made By The Michigan Musical Mfg. Co., Detroit, Mich. 1885

LOC: PAP Cornet, three pistons, in B-Flat (unique example)

BIBL: L. Farrar, in NAMIS XIII (Oct. '84)

N. B. G. R. Martin is known to have returned periodically to Germany during his years of activity in New York. The absence of any record 1888 ff. may indicate a final retirement there. A further possibility would be to search in records of Elkhart, IN, where the brother, J. H. Martin, had been employed for a decade with C. G. CONN.

NAME: Jean MIGNOLET

BORN: Antwerp, Belge 1853

DIED: Denver, CO 26 October 1935

MADE: WWI, an Inventor

FL: Belgium c 1865-85; Denver, CO 1885-1935

DATA: Mignolet was an amateur flautist; his professional life was spent in banking while simultaneously holding an appointment as Belgium's consul in Denver, CO. He had an active relationship with several important flute makers (incl. Bercieux, Hofinger, Juilliot) and himself obtained patents for improved key mechanisms on simple- and Boehm-system flutes. Between 1920 and 1935 he corresponded liberally with Dayton C. MILLER. He presented three flutes of his own invention among the total of fifteen old and exotic instruments he obtained as agent overseas for Miller. Juilliot named him "agent général."

MARK: J. MIGNOLET / PARIS-FRANCE / DENVER-COLO. (c1900) flute 12-key (Mignolet model);
J. MIGNOLET / PARIS-DENVER / FRANCE-COLO (c1900 modified Boehm-system); DJALMA JUILLIOT
LA COUTURE BOUSSÉY/E. BERCIoux / PARIS / BREVETE/S.G.D.G. (c1910) (Embodies Mignolet G-sharp key.)

ADDR: Denver 1888-c1910 German Nat. Bank 223 S. 13th; c1910-c1920: Federal State Savings Bank
cor. 17th & California; c1920-c1930: Metropolitan State Bank; c1930 ff. h. 2549 Birch
(N.B. Mignolet served simultaneously as bookkeeper/cashier in banks and as Consul for Belgium (and later both Belgium and France) while as well selling flutes imported esp. from Juilliot of Paris

INV: Simple-system flute with enlarged tone-holes and perforated keys; G-sharp mechanism for Boehm-system flutes (employed by Juilliot, Hofinger, and pirated by Cundy-Bettoney; closed, but as good as open)

WRITS: Ninety-four letters (19 June 1920 to 26 November 1935) comprise the Mignolet correspondence file in The Dayton C. Miller Collection in The Library of Congress, Washington, DC

LOC: DCL-138 flute Boehm-system with Mignolet's patent G-sharp (Bercieux / Juilliot); MIA-1653
Flute Boehm-system (Mignolet); DCL-176 flute 12-key (mignolet system)

CAT: D. Juilliot, Manufacture de flutes systeme-boehm à perce cylindrique en
metal (La Couture-Boussey, c1904) —copy DCL

BIBL: P. Adams and L. Farrar, NAM IS XIX 2/3 (Jun/Oct 1990)

NEWELL, MILLARD & CO.
FRANK MILLARD & CO.
MILLARD BAND INSTRUMENT CO.

NAME: Frank MILLARD

BORN: Not located

DIED: Not located (Detroit, MI ?)

MADE: BI & accessories, resp. Millard Co.

FL: Grand Rapids, MI 1901-02; Detroit, MI 1903-??; Plymouth, MI 1920-??

DATA: Probably Millard started as a worker for J. W. YORK in Grand Rapids. His partnership with the ubiquitous L. Thomas Newell lasted only through the years 1901 and -02, for in 1903 Newell had gone into partnership with W. G. BRYANT in Detroit, MI.

Millard was apparently a skillful player of trombone, and it is said he played several seasons with The Detroit Symphony Orchestra in the middle 1890's. He served in the US Army in the Spanish-American War (1898) as a bandmaster. Later he formed a town band in Plymouth, MI. Perhaps Millard's move to Detroit was prompted by an employment opportunity with the new BRYANT-NEWELL CO.

Relatively few Millard instruments are known, all brasswinds of only moderate quality.

MARK : F. MILLARD / PLYMOUTH, MICH. ~~cornet~~, cornet, trombone

ADDR: Grand Rapids 1901-02: Newell, Millard & Co.

Detroit c1914 F. Millard Co.

Plymouth c1920-c1931: F. Millard Band Instrument Co. 377 Amelia St.

Inv:

Pats:

Writs:

CAT: Catalog, issued in 1920, in private collection of Wm. Scarlett (Oak Park, IL)

LOC: SDV- Slide trombone

BIBL: "Millard Band Holds Reunion," in The Plymouth Mail 2 February 1940

FILE: MINER

NAME: Miner, Uzal

BORN: Hartford, CT 1785

DIED: Hartford, CT 2 December 1822

MADE: WWI

FL: Hartford 1807-15

DATA: Served regular apprenticeship with George Catlin of Hartford, CT. Probably worked in Catlin's shop from 1807 and took over the Main Street Shop in 1811. His instruments are patterned like Catlin's. He produced bassoon-shaped bass clarinets.

MARK: MINER/HARTFORD; UZAL MINER/HARTFORD, CON.

ADDR: 1811-15 Main Street

LOC: Farmington Museum, Farmington, CT; Henry Ford Museum, Dearborn, MI.

ART: Robert E. Eliason, "George Catlin, Hartford Musical Instrument Maker, The Journal of the American Musical Instrument Society, , Vols. VIII & IX, 1982-83.

ITS: Bass clarinet, oboe (just stamped Miner), flute.

NAME: Charles MISSENHARTER orig. Carl Missenharter Son of Johann Anton Missenharter

BORN: ULM September 1829

DIED: New York, NY (?) after 1893⁹(undocumented) Possibly in Queens (Borough), NYC

MADE: BI

FL: Ulm before 1861; Stuttgart 1861-1870; New York, NY 1870-93

DATA: A maker trained thoroughly in his father's shop in Ulm. Instruments made in Stuttgart were given many awards which were noted with extensive repetition on American-made instruments. Advertising as "Established 1856", the firm became most successful during its American years after acquisition by Harry Coleman of Philadelphia, who maintained the line through the first years of WW I. An illustrated catalog claims that Missenharter's American Excelsior instruments were "The finest and also the cheapest in the trade." Ads disclaim "old stock, presents and inducements".

MARK: Medaille / 1ST CLASS / PHILADELPHIA / LONDON & PARIS / SAN FRANCISCO / CHICAGO / AMERICAN INSTITUTE / Charles Missenharter / EXCELSIOR / HARRY COLEMAN / MANF'R / PHILADELPHIA / (ser. no.) from cornet ser. II, 734

1871:

ADDR: New York City 1870: mus. insts. h. 186 First Ave. ; mus. insts. 88 Third Ave.; 1872-76: 108 E. Houston; 1877-80: 327 Bowery; 1881-93: 204 E. 23rd. (by 1888, add 206 and 208 E. 23rd.)
Pur. at this last address by Harry Coleman of Philadelphia, PA --effective 1 January 1892

Inv:

PATS: see European career ; esp. France 19 June 1869 for cornet d'appel

Writs:

EXH: London, 1862; Paris, 1868; San Francisco, 1877; New York, 1877; Chicago, 1893
New England, 1879 & 1881; & 1885; California, 1880 & 1883; Köln, 1865;
Writs: Ulm, 1868; Pforzheim, , 1869

CATS: Advertised frequently in contemporary periodicals

LOC: Common in collections in USA

BIBL: The Musical News, Feb. 1892, pp. 13-14: "Harry Coleman, the well-known music publisher of Philadelphia.....has just bought out and secured the full control of Charles Missenharter's Celebrated Solo and Military Band Instrument Factory.....Mr. Coleman has secured the services of Mr. Missenharter, who will superintend the manufacture of each instrument. He is considered one of the best equipped in this line in the world, having worked in the large and well-known factories of Courtois, Sax Zautrol of Paris, Besson and Koehler of London, and other large factories of Berlin and other European musical centres, and in the lead of his own establishment in New York City for the last 20 years."

MELODY FLUTE CO.
MIZELL MUSIC

NAME: Larry Jeffrey MIZELL

BORN: Hagerstown, MD 1 May 1952

Died:

MAKES: WWI, esp. Melody flute

FL: Hagerstown, MD (c1975) 1988-date

DATA: In 1988 Larry Mizell acquired manufacturing and sales rights to Melody Flute Co. from Charles Kautz, who himself had succeeded W. D. Lanahan, the original maker, in 1973. At present all manufacturing is done in Mizell's established repair and musical instrument sales shop in Hagerstown, MD.

Market economies has required a substitution of clear lacquer over brass for the traditional nickel plating of the Melody flute. Contemporary health concerns, too, have necessitated the substitution of a plastic for the traditional pewter mouthpiece of the established and most popular model of the flute.

MARK: Melody Flute Co. / Hagerstown, Md. decal

ADDR: 1988-date: 835 S. Potomac (ZIP) 21740

INV: Modifications as noted

Pats:

Writs:

Loc:

Bibl:

CITY New York City STATE New York

1. Name of Maker Mitchell, William

2. Full name(s) as given at birth William Mitchell

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>72 Eldridge Street</u>	<u>still apprenticed</u>	<u>1836-38</u>
<u>26 Vandam Street</u>	<u>flutes(?)</u>	<u>1839-40 (?)</u>
<u>66 Charlton</u>	<u>mus instrs</u>	<u>1841-42</u>
<u>6 Vandam</u>	<u>instr mkr</u>	<u>1843</u>
<u>26 Vandam</u>	<u>" "</u>	<u>1844-50</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Mitchell was still an apprentice at 72 Eldridge Street in 1836 when he entered an octave flute in the American Institute fair and was awarded a diploma. At the 1839 Institute fair he won a silver medal for the second best specimen of keyed flutes: his address was listed as 26 Vandam Street. At the 1842 fair he entered five flutes and was awarded a diploma for entering the second best specimens. A wind instrument maker of the same name was active in Glasgow, Scotland about this time, but their relationship has not been established.

10. Location of specimen(s)

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 378.

Wm. TONK & BRO.
c1920 TONK BROTHERS CC.

NAME: Paul MOENNIG altered to MONNIG Orig. Paul Mönnig

BORN: Germany (Markneukirchen ?) 15 November 1894

DIED: Evanston, IL 7 June 1972 bur. Elmhurst Cremated Elmlawn Cemetery
IL

MADE: WI an Importer and Dealer FL: Chicago, IL c1915-c1960

FL: Paul MONNIG was important in his linkage by both marriage and business association of the families of Wm. TONK and Julius BAUER with those of the Moennings. He preceded both cousins Horst and Hans Mönnig on coming to USA, although of course William Mönnig, Sr. preceded him (1909) by only a few years. Within a decade (by 1926) he had risen to presidency of the Tonk enterprises, which included not only the manufacturing of pianos and piano stools in factories in Chicago and in New York but also the extensive importing and jobbing of smaller musical instruments (an area where Monning excelled).

One great identifying characteristic of the firm's wind instruments is their lack of any indication of place of origin or of manufacture. Only the word "TONK" was applied before resale to identify the company, but as such they met the needs of thousands of musicians (Louis Armstrong being the most famous) who needed an instrument at a very low price. This contrasted sharply with the emphasis on high quality that exemplified the piano manufacturing interests of the firm.

MARK: TONK

ADDR: Tonk Brothers Co. c1926: 323 S. Wabash; as distinct from Tonk Mfg. Co., Percy A. Tonk, pres.

Inv:

PATS: TONK tradename registered in 1898 for imported small instruments

Writs:

CATS: Tonk Brothers Musical Merchandise (issued frequently in 1920's ff.)

LOC: Tonk instruments common to most collections in USA

BIBL: W. Tonk, Memoirs of a Manufacturer (New York, 1926)

Revised personal data - July 1991

CITY New York City STATE New York

1. Name of Maker Moennig, H(enry) W.(illiam)
2. Full name(s) as given at birth Heinrich Wilhelm Mönning (?)
3. Place of birth Germany Day/Month/Year c1825 Middle Valley,
 Place of death New York Day/Month/Year 4 March 1884 bur New York
 Place of burial Lutheran Cemetery
4. Street addresses of shops, factories, or places of merchandising and dates To USA (NYC) in 1851

<u>141 Forsyth</u>	<u>mus instr mkr</u>	<u>1857-61</u>	<u>1011-3310</u>	
<u>r. 99 Forsyth</u>	<u>instrs</u>	<u>1862-63</u>		
<u>97 Forsyth</u>	<u>music</u>	<u>1864-66</u>		
<u>99 Forsyth</u>	<u>mus instrs</u>	<u>1867-70</u>		
<u>97 Forsyth</u>	<u>" "</u>	<u>1871-72</u>		
<u>309 Broadway</u>	<u>" "</u>	<u>1872-73</u>		<u>(H.W. Moennig & Co.)</u>
<u>309 Bowery</u>	<u>" "</u>	<u>1873-74</u>		
<u>198 & 309 Bowery</u>	<u>" "</u>	<u>1875-79</u>		
<u>294 Bowery h. 23 Ave. 2</u>	<u>" "</u>	<u>1880-83</u>		
<u>h. 23 Ave. 2</u>	<u>Mary wid. of Henry W.</u>	<u>1884</u>		
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
 Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Moennig was listed as a "brass manufacturer" in the 1861 AMD and belatedly listed as a "Band Instrument Manufacturer" in the 1885 AMD. According to Groce, Langwill suggested that this maker was related to the Mönning family of brass instrument makers in Leipzig (Langwill, 1974:121,123), and Eliason found a listing for the firm Moennig & Company from 1872-73. The piano maker Robert Moennig and musical instrument dealer William Moennig listed innt eh 1872 NYCD might have been members of this firm.
10. Location of specimen(s) MIG cornet two baritone horns, trombone; MII, valve bugle PAPtm, cornet
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 380; Lloyd Farrar files
 Illustrated in: Garafalo and Elrod Civil War Musical Instruments 1986

GEBR. MÖNNIG
MOENNIG BROTHERS

1935-82 HORST MOENNING MUSIC CO.

NAME: Horst Frederick MOENNIG orig. Mönnig

BORN: Markneukirchen in Sachsen 6 April 1903 son of Fritz and Elsa née Wunderlich Mönnig

DIED: San Gabriel, CA 13 January 1959 bur. Chapel of the Pines Crematory, Los Angeles, CA

MADE: WWI

FL: Los Angeles, CA 1924- Firm to c1982 in Temple City, CA.

DATA: Although unrelated to Otto Mönnig of Leipzig and Henry W. Moennig of New York City, Horst Moennig was part of a large and extended family that included: his father, Fritz (Markneukirchen); two brothers with distinguished careers as double-reed craftsmen, Hans (Philadelphia) and William (Markneukirchen); he was also nephew of William Moennig (founder in 1909 of the luthier shop in Philadelphia known today as William Moenning and Son); additionally he was son-in-law of Harry BAXTER, the flutemaker, and patron of Kurt GEMEINHARDT. A cousin, Paul MOENNIG, worked as importing agent with William TONK in Chicago, IL.

As owner with his brothers of the firm of Gebrüder Mönnig, he carried on a lively business of import and sales of woodwinds, esp. oboes and bassoons, that flourished in USA after WW II.

Horst Mönnig came to Los Angeles when twenty-one to work as flutemaker for Harry Baxter and Ray Northup. A decade later, he established his own business (c1935), and this lasted until c1932 despite Moenning early passing. Although he worked primarily as importer, he was capable of full crafting of woodwinds. He is said to have worked most actively as a maker (after his years with Baxter-Northup) in 1941-43, when WW II interrupted the flow of instruments from Markneukirchen, where brother William (Willy) remained as a working craftsman. Moenning made use of substitute moulded plastic for the instruments made during this period, which included bassoons and bass clarinet.

MARK: Not examined; instruments imported marked: GEBR. MÖNNIG / MARKNEUKIRCHEN

ADDR: Los Angeles, at shops of Baxter-Northup (until 1927: 119 S. Hill; 1927-52: 837 S. Olive; 1952-66: 5919 N. Oak Ave, Temple City, CA; 1966-82: 9427 Las Tunas Dr., Temple City, CA

INV: use of plastic materials to form larger woodwinds

Pats:

Writs:

CATS: Issued frequently, including offerings through Baxter-Northup; see Dayton C. Miller holdings in DCL

LOC: DCL-1354 flute of plexi-glass, Boehm system (1937)

BIBL: S. Berdahl, The First Hundred Years of the Boehm Flute in The United States (PhD Diss. Univ. Minn., 1986).

NAME: MONTGOMERY-WARD, INC.

FL: Chicago, IL 1893-date (Wind instruments discontinued c1970)

DATA: Founded the same year as Sears, Roebuck Co., this firm started primarily as a watch and fine farm supply retail catalog service and only gradually moved into a full-line supply house market.

Musical wind instruments were offered in general sales catalogs starting in the 1920's and models reflected taste of the day for durable, small bore brasswinds and Boehm-systems on woodwinds.

The tradename SILVERTONE with no further identification signified a M W product. Occasionally old instruments will be seen in cases (particularly full-leather cases) bearing the characteristic Logo of a cow's head and the letters M and W.

Commercially the firm parallels the growth and national importance of Sear, Roebuck & Co. although its commitment to making and selling band instruments was never of the same magnitude.

MARK: SILVERTONE or M-W brass- and woodwinds alike

ADDR: Chicago, Illinois

Inv:

Pats: Trade Mark registered: Silvertone and M (cow head) W

LOC: Common to most collections in USA

BIBL: World Book Encyclopedia

CITY New York City STATE New York

1. Name of Maker Monzani, C. ^{Son of} Monzani & Reed Monzani & Co. Badger & Monzani
2. Full name(s) as given at birth Charles Monzani
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
53 Fulton flutes(?) 1865-66 (with T.P. Monzani)
" " (?) 1867-69 (listed alone)
disappears from records
5. Name of Master under who apprenticed Possibly Theobald P. Monzani
6. Name(s) of partners in business
7. Names of parents (if known) Possibly Theobald P. Monzani
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Berdahl suggests that Charles Monzani was probably the son of T.P. Monzani, with whose name his was coupled in listing of 1865-66. Charles is listed alone from 1867 through 1869 when his name, too, disappears from the records.
10. Location of specimen(s) _____ CTN (Monzani & Reed)
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Pt. II, 620; Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 381.

CITY New York City STATE New York

1. Name of Maker Monzani, Theobald P. (Groce gives alternate spelling as MONGANI)

2. Full name(s) as given at birth Theobald P. Monzani

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

73 Leonard flute mfr 1835 (Monzani & Co.)

113 Elm flute mkr 1836-43

32 E. 13th mus instr mkr 1844

284 W. 17th " " " 1845-47

r. 217 1/2 Varick " " " 1848

181 Broadway flute mkr 1858-59 (Badger & Monzani)

53 Fulton flute mkr 1865-66 (with Charles Monzani)

5. Name of Master under who apprenticed

6. Name(s) of partners in business Alfred G. Badger (BADGER & MONZANI, 1858-59); Berdahl does not indicate whether Charles Monzani was a partner; the "Company is not known of MONZANI & CO. Although a flute in the Yale collection bears the label MONZANI & REED. George P. Reed was the publisher and music dealer in Boston who acted as Monzani's retail distributor around 1839-1840. (?) There is no record that the men ever worked together in New York. Reed fl. 1839-56.

7. Names of parents (if known) Possibly Tebaldo Monzani, the London flutemaker
Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Charles Monzani, 1867-69, who was probably his son.

9. Remarks It is possible that Theobald P. Monzani was the son of the London flutemaker Tebaldo Monzani (1762-1839), with whom Theobald P. should not be confused.

10. Location of specimen(s) Dayton Miller and Yale Collections. PTI: flutes

11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985). Pt. II, p. 620. ff.: Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 381; Lloyd Farrar files

MARK: DCL 878 T. P. MONZANI / NEW-YORK / 931 / GEORGE P. REED / BOSTON

CITY New York City STATE New York

1. Name of Maker BADGER AND MONZANI

2. Full name(s) as given at birth Theobald P. Monzani; Alfred G. Badger

3. See individual listings

Place of birth	Day/Month/Year	/	/
Place of death	Day/Month/Year	/	/
Place of burial			

4. Street addresses of shops, factories, or places of merchandising and dates
181 Broadway flutes 1858-59 (Badger & Monzani)

5. Name of Master under who apprenticed

6. Name(s) of partners in business Alfred G. Badger

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Continued as A.G. Badger

9. Remarks Apparently this was a one-year partnership. Groce suggests that Monzani may have worked as a journeyman for Badger from 1848, although there is no proof of this postulation.

10. Location of specimen(s) Dayton Miller Collection

11. Data source Mary Jean Simpson: ALFRED G. BADGER; Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985); Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982)

CITY New York City STATE New York

1. Name of Maker Monzani & Co.
2. Full name(s) as given at birth Theobald P. Monzani
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
73 Leonard flute mfr 1835
5. Name of Master under who apprenticed
6. Name(s) of partners in business unknown
7. Names of parents (if known) possibly Tebaldo Monzani (1762-1839), well-known London flutemaker
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Apparently worked alone, beginning in 1844
9. Remarks
10. Location of specimen(s)
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Pt. II, p. 620. ff. Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 381

CITY New York City STATE New York

1. Name of Maker Monzani & Reed
2. Full name(s) as given at birth Theobald P. Monzani; George P. Reed
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
See "remarks." below George P. Reed flourished in Boston 1839-56
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks George P. Reed was the Boston publisher and music dealer who acted as Monzani's retail distributor in Boston ca. 1839-40. There is no record that the men ever worked together in New York.
10. Location of specimen(s) Yale Collection CTN
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Pt. II, p. 620, ff.; Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 381.

Mark: MONZANI & REED / NEW YORK

Figure 123: Theobald Monzani New York Addresses

1835	73 Leonard
1836-43	113 Elm
1844	32 E. 13th
1845-47	284 W. 17th
1848	rear 217 1/2 Varick
1858-59	181 Broadway ("Badger & Monzani")
1865-66	53 Fulton

Early eight-key Monzani flutes are more frequently found than Boehm system instruments. For these, he preferred cocus and rosewood. An eight-key flute in the Yale University Collection (No. 162) bears the name Monzani & Reed. Reed was a retail distributor in Boston around 1840. A similar eight-key Monzani is part of the Miller Collection (DCM 878). The body is rosewood with silver fittings, and the barrel is covered with silver tubing. The head bears the following marking: "T. P. MONZANI/ NEW YORK/ 931/ GEORGE P. REED/ BOSTON."

During Monzani's partnership with Badger (1858-1859), he and Badger made Boehm system flutes of ebonite. A cylindrical ebonite flute from this partnership is part of the Miller Collection (DCM 828). This flute was originally made with perforated keys. The footjoint extends to low B. The mechanism, trimmings and lip-plate are silver. The flute was modeled after the French style since it has the Dorus G-sharp and Briccialdi B-flat.

Just when Monzani first began to make Boehm system flutes is unknown. There is some indication that Monzani made Boehm system

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London fl
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were rela

FILE: MOOR

NAME: Moor, John S.

MADE: BI

FL: Lowell, MA c. 1850

DATA: One known surviving instrument.

MARK: JOHN S. MOOR/MAKER/LOWELL

ADDR: Lowell, MA

LOC: Museum of Fine Arts, Boston, MA

ART: Personal communication from Museum of Fine Arts, Boston.

ITS: Keyed bugle, 9 keys.

Orthography of name corrected June 1991

RUDY MUCK MFG. CO.

NAME: Rudy MUCK orig. Rudolph Mück

BORN: Moravia, Österreich 1907 son of J.R(udolph) MUCK

DIED: New York (?), NY 1 October 1959

MADE: BI (known for mouthpieces)

FL: New York, NY c1930 - 59 firm to date

DATA: The Muck family immigrated to USA c1911. Rudy Muck learned his father's craft in a brass-wind repair shop in NYC, and he also developed a reputation as trumpet soloist and lecturer on brass shop techniques. His Cushion Rim style mouthpieces were well received by commercial musicians and amateur players, both of whom profited from endurance gained from the equipment Muck designed. Production of the ^{se}began in 1932 and is maintained today by the concern, New York Woodwind & Brass Center. For some years after Muck's death in 1959 it had been operated out of Tuckahoe, NY by his widow and his son, Rudy Muck, Jr. Carl Fischer Instruments also had a proprietary interest at one time, employing Rudy to superintend the production operation. A Rudy Muck Model trumpet was produced in the 1930's, yet it never gained great popularity. With the passing of the senior Muck, the Carl Fischer connection was dissolved and the firm concentrated wholly on mouthpieces.

MARK: RUDY MÜCK / NEW YORK U.S.A. (horns); RUDY MUCK / CUSHION RIM (mouthpieces)

ADDR: c1930: cor. Broadway and 48th; c1947: Brooklyn, NY; c1955: Eastchester Music Center, Tuckahoe, NY. Presently operated by New York Music & Brass Center

INV: Cushion Rim mouthpiece

Pats:

Writs:

CATS: Many commercial issues and advertisements in trade literature, passim

LOC: SDV VAN trumpets

G. L. PENZEL & MÜLLER
PENZEL-MÜLLER

NAME: Edward G(eorg) MÜLLER aka. George Mueller

BORN: in Germany 1869

DIED: New York 6 November 1956

FL: New York City, NY 1898-25 (remaining as President until 1955)

MADE: WWI

DATA: Around 1900 catalogs and ads issued from the Penzel shop on Bowery in NYC spoke of the addition of new craftsmen skilled in making Boehm-system flutes. Possibly MÜLLER was the person of reference, for his arrival in 1898 to work with his relative, G. L. PENZEL, initiated a new emphasis on a more contemporary line of instruments, including the Boehm flutes, cylindrical bore simple flutes with added keys covering large holes, as well as many other improvements in the Boehm-system clarinet line.

In 1899 a patent was granted to Penzel and Müller for an imaginative improvement in simple-system clarinets with rings over five holes and the thumb hole. The ring for RH-1 connected by a bridge key to an articulated g-sharp key, thus ingeniously freeing the LH-4 finger and facilitating many musical passages previously possible only on Boehm-system instruments. The new system was probably of Müller's contrivance, and it was a leading model among the firm's conservative line of "Albert" clarinets for decades after.

Müller succeeded the second Penzel brother (G. F.) in 1899 as partner in the firm. On the death of G. L. PENZEL in 1920 he succeeded to the presidency, enjoying the help of his son Walter MUELLER as Vice President for many years. He retired from production work in 1925; was President until the year before his death. He built the firm into the leading American maker of a general line of woodwinds, operating from a modern plant in Long Island City established the year he assumed full leadership.

Walter MUELLER was a respected clarinetist and businessman who represented the firm well after his father's pulling back from full activity. Around 1920 another son was honored when a line of flutes (called "concert" flutes) was named the "Gustave Mueller" Model. Among the talented workmen drawn by Mueller into the factory were George JENNY (gen. mgr.), John HOFFMAN, Alfred LAUBIN, and Robert CHAUVET. In 1946 Mueller purchased GEO. CLOOS, INC. and continued the manufacture of the CLOOS fife using the original trademarkings. The BADGER flute was also made under Penzel-Mueller supervision by Wm. S. RICHARDS through most of the years of Mueller's presidency.

MARK: G. L. PENZEL & MÜLLER / NEW YORK (often with eagle TM); PENZEL-MUELLER / N. YORK (c1920 ff.)

INV: Improved "Albert System" clarinet mechanism equaling facility of Boehm system

PAT: US Pat. No. 623,422 (18 April 1899) - clarinet mechanism (shared with G. L. Penzel)

Writes:

Cats: see Penzel entry

LOC: Specimens common to most collections in USA

BIBL: L. Farrar, in NAMIS VII 3 (Oct. '88) and VIII 1 (Feb. '89)

FILE: GMUNGER

NAME: Munger, George N.

DIED: New Haven, CT c. 1883

MADE: WWI

FL: New Haven, CT 1840-43

DATA: Besides making musical instruments, Munger made telescopes, did electro-plating, and was a photographer by 1861. Partner with Benjamin, probably before 1840.

ADDR: 1840, 1st & Whitney; 1842, 20 Chapel; 1843, 18 Chapel

MARK: G. N. MUNGER/NEW-HAVEN/CONN.

LOC: Dayton Miller Collection, Washington, DC, #1578 DCL
#1419

BKS: R. E. Eliason Personal Files

ITs: Flutes, 5-keys and 8-keys

FILE: GMUNGER

NAME: Munger, George (Nicholas)

BORN: East Guilford, Connecticut 23 / IX / 1803

DIED: Madison, Connecticut 7 / VIII / 1882

MADE: WWI

FL: New Haven, CT 1840-43

DATA: Besides making musical instruments, Munger made telescopes, did electro-plating, and was a photographer by 1861. Partner with Benjamin, probably before 1840.

ADDR: 1840, 1st & Whitney; 1842, 20 Chapel; 1843, 18 Chapel
Everard (brother-in-law)

MARK: G. N. MUNGER/NEW HAVEN, CONN.

LOC: Dayton Miller Collection, Washington, DC, #1578 DCL

BKS: R. E. Eliason Personal Files J.B. Munger, comp. The Munger Book: Something
of the Mungers, 1839-1914 (New Haven, 1915)

ITS: Flute 8-keys A Jalcott, Families of Early Guilford, Connecticut
(Baltimore, 1984)

Described as a mechanic of great genius and skill as well as an experimental mind. In early years he was a reliable maker of scientific instruments for Yale College, New Haven, CT. His collaborative musical enterprise with his brother-in-law lasted but three years according to New Haven directories.

Munger, George Nicholas. New Haven, Connecticut, ca. 1840

(b. East Guilford, Connecticut, 23 Sept 1803; d. Madison, Connecticut, 7 Aug 1882) Described in family annals as "a man of rare genius", Munger was a practical experimenter and expert mechanic, who for many years served Yale College as a maker of scientific instruments. Ca. 1840 he developed an interest in musical instrument manufacture, collaborating for a brief period with his brother-in-law, Everard Benjamin, in the production of flutes. Surviving instruments are stamped either with the name of the partnership or with Munger's name alone. (*Vide* Benjamin & Munger.)

INSTRUMENTS

Flute, 5 keys, Miller, 1419. (Listed in Langwill's Fifth.)
Flute, 8 keys, Miller, 1578. (Listed in Langwill's Fifth.)

BIBLIOGRAPHY

Munger, J. B., comp. *The Munger Book: Something of the Mungers, 1639-1914* ([New Haven], 1915).

Patten's New Haven Directory, i-v (New Haven, 1840-45).

Talcott, Alvan, comp. *Families of Early Guilford, Connecticut* (Baltimore, 1984).

S. E. McC. THOMPSON
Yale University

FILE: BENJMUNG

NAME: ✓ Benjamin & Munger

1830

FL: New Haven, CT Pre-1840(?) - 1843
Everard

brothers-in-law

DATA: Benjamin and George N. Munger were associated in the
musical instrument business probably before 1840.

MARK: BENJAMIN & MUNGER/NEW HAVEN

LOC: Dayton Miller Collection, Washington, DC #1332

DCL

BKS: R. E. Eliason Personal Files Vide: G. Munger entry

ITs: Flute 8-keys

Benjamin & Munger, New Haven, Connecticut, ca. 1840.

Everard Benjamin (1807-1873) and George N. Munger (1803-1882) were brothers-in-law who collaborated for a brief period in the production of flutes. Munger, a practical experimenter, probably was responsible for the design and construction of these instruments, while Benjamin, a silversmith, no doubt supplied the keywork. In 1840, E. Benjamin & Co. operated from a shop at the corner of Orange and Third Streets; Munger worked independently at the corner of First and Whitney. Benjamin's wife, Esther B. Merwin, and Munger's second wife, Mary Gibson Merwin, were sisters from North Milford (Orange), Connecticut. Their husbands' instrument-making partnership seems to have been short-lived, for by 1844 Munger was established as an electroplater at 45 Greene Street.

INSTRUMENTS

Flute, 9 keys, Miller, 1332. (Listed in Langwill's Fifth.)
Flute, 8 keys, New Haven Colony Historical Society. (Addition.)
Labelled: BENJAMIN & MUNGER / NEW HAVEN / CONN. /
PATENT. Restored by S. E. McC. Thompson, 1980-81.

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- The Literary Tablet* (New Haven) ii/4 (1833), 32.
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S. E. McC. THOMPSON
Yale University

NAME: NEW YORK MUSICAL INSTRUMENT CO. later known as N. Y. BAND INSTRUMENT CO., INC.

MADE: WI wholesale dealers and importers

FL: New York City c1915 - recent years Exact closing not determined

DATA: An importing/distributing company formed at the time when the closure by war of the customary European sources of supply instilled a need for new channels of wholesale distribution. The firm has handled a wide variety of goods of moderate quality for retail dealers nationally.

ADDR: in 1915: 12 Cooper Square (near Carl FISCHER, PENZEL & MÜLLER, M. KALASHEN) ;
in 1921 56-58 Cooper Square

Dealt primarily in woodwinds and musical novelties.

BRYANT-NEWELL CO.
NEWELL, MILLARD & CO.

NAME: L. Thomas NEWELL

Born: not sought

Died: not sought

MADE: BI but prob. esp. SI and SI bows

FL: Grand Rapids, MI 1901-02; Detroit, MI 1903-20

DATA: He apparently was a craftsman of such skill as to work on manufacturing both wind and string instruments. In 1901 he was partner with Frank Millard in Grand Rapids, MI but by 1903 had joined Willard G. BRYANT in a Detroit partnership that lasted until 1920. Newell was senior partner with MILLARD but always appeared as junior partner with BRYANT. He was described as "mgr." or "supt." in both companies.

From 1903-10 Newell participated in the making and selling of the REX line of brass- and woodwinds. After 1910 he supervised the making of violin bows.

MARK: BRYANT-NEWELL CO. / DETROIT / MICH.

ADDR: 1901: Grand Rapids, MI; #1903-10: Bryant-Newell Co Rex Band Instruments factory at 14-16 Macomb music, musical instruments, violin bows (for address changes, see Bryant, W. G.)

Inv:

Pat: possibly contributed to US Pat. No. 965,027 (granted to W. G. Bryant, 1910)

Writs:

Cats:

Cats:

Loc:

Bibl:

NUSS MANUFACTURING CO.

NAME(S): Anton Henry NUSS orig. Anton Heinrich N.
Charles W. NUSS orig. Karl W. aka Charlie

BORN: Twin brothers Dalenburg (pos. Thalenburg, Wfal. ?) 26 October 1873

DIED: Dates not known, but in Harrisburg, PA AHN pos. 1956

MADE: BI

FL: Harrisburg, PA (c1900) c1910-42

DATA: The brothers immigrated to Williamsport as youth and followed cabinet making as an early trade. A move to Harrisburg occurred before 1905, and by 1910 space for a shop was created in an excavation made in the hill behind the family home for silver-plating and metals work. By 1914 production model trombones were being made, although subjected to additional development through 1916.

Nuss instruments were produced out of a desire to vary from production standards then prevailing in other instrument factories, so that Nuss instruments show many unique identifying features. The firm pioneered the use of non-traditional alloys, drawn seamless tubing, and innovated especially in the use of oval rather than round braces on trombone slides. The poppet valve water key (best known for its employment on Keefer trombones) was a Nuss invention. All brasswinds except French horns were made.

From 1926 to 1971 the son of Charles, Karl K. Nuss, was an active member of the firm who added much to the mechanical methods of making instruments and, after c1940, was the principal worker in the silver-plating operations for which the firm enjoyed a wide reputation.

The tradenames "Supreme" and "Liberty" denoted the two grades of Nuss instruments. Nuss serial numbers atypically reflect year/month order rather than simple sequence of issuance typical for most makers.

MARK: NUSS / MFG. CO. / MAKERS (alternately: SUPREME or LIBERTY) / HARRISBURG / PA. / ser. no.

INV: Poppet valve water key; certain drawing machines; oval structural tubing for hand braces

Pats:

Writs:

CAT: The Nuss Manufacturing Co. Makers, Repairers, and Platers of Band Instruments, Bulletin No.

ADDR: 11th and Mulberry Sts.

LOC: PAPtm Slide trombone (gold plated)

BIBL: Paul B. Beers, in Harrisburg Capitol newspaper, July, 1971

HARRY E. O'BRIEN & SONS
 Lowell O'BRIEN
 John O'BRIEN

NAME: Harry E O'BRIEN

BORN: Shelbyville, IL

DIED: Indianapolis, IN August 1957 bur. Union Chapel Cemetery

MADE: WW I, esp. Mouthpieces

FL: Indianapolis, IN 1912-57 firm to date

DATA: O'Brien was a semi-professional clarinetists and self-taught instrument craftsman. His mechanical ingenuity and musical sensibility established a business representing the best tradition of American self-made industry. O'Brien developed in the pre-Depression years extremely responsive clarinet and saxophone mouthpieces and the technology for making these either of hard (vulcanized) rubber or high-quality crystal glass. A factory built in 1929 was specifically devoted to mouthpiece production at rates of 3,000 units annually and employing at times eight persons. In 1957 son Lowell O'Brien became sole operator, and on retirement in 1983 the business passed to his son, John O'Brien.

Prior to WW II and manufacturing restrictions then imposed, clarinets were made of hard rubber under sub-contract with firms in Elkhart, IN (SELMER to '80, and LEBLANC), who sold the O'Brien mouthpiece with their own name stamped on them) as well as musettes of machine-pressed bakelite. O'Brien also perfected a simplified clarinet of small size with standard mouthpiece for beginning players. Under the name Primer Clarinet at least eight hundred instruments were made for and marketed by LYON & HEALY of Chicago in the later 1930's. In 1946 Dupont Lucite was adapted to the manufacture of false teeth by O'Brien at the time when his son entered the business full-time.

O'Brien & Sons made all moulds and machinery in-house. Glass blanks were supplied regularly by SEANTH GLASS CO. of Hartford City, IN.

MARK: O'BRIEN / U.S.A. mouthpiece; PRIMER / O'BRIEN / INDPL'S / CLARINET (and) BOEHM SYS.

ADDR: 1912-29: 75th & Keystone and, later, 920 E. Riviera Drive; 1929-date 2217 E. 75th

JNV: Primer clarinet

PATS: Application for above never granted

WRITS: What's What in Mouthpieces (Indianapolis, 1929); var. articles in Woodwind 1 (Jun. '49); 2 (Win. Sp. '51-'52); 3 (Win. '54)

CATS: What's What in Mouthpieces (Indianapolis, 1929)

LOC: DC[-1397, also SDV-2729 Primer clarinet

Bibl:

HARRY E. O'BRIEN & SONS
John O'BRIEN

NAME: Lowell O'BRIEN

BORN: Indianapolis, IN 11 March 1920 son of Harry E. O'Brien, instrument maker

DIED: retired and still living

MADE: WWI, esp. mouthpieces

FL: Indianapolis, IN (c1932) 1945-83 firm to date

DATA: His father, son of a coal mine owner in Illinois, created the family business of manufacturing crystal and hard rubber woodwind mouthpieces after a short career as circus band and silent movie clarinetist. Lowell O'Brien grew up in the shop and began full-time work after service with US Navy in WW II. On his father's death he succeeded to ownership and from 1957-83 continued the manufacture of mouthpieces, especially those of glass. Until 1980 he supplied all crystal mouthpieces sold under the SELMER name as well as cultivating a world-wide retail trade.

On his retirement in 1983, his son, John, became owner of a business he runs largely alone at the established address of the company. Only clarinet mouthpieces were made in recent years.

MARK: O'BRIEN U.S.A.

ADDR: 1929-date: 2217 E. 75th

INV: Much original machinery for mouthpiece moulding and grinding were created in-house.

Pats:

LOC: O'Brien mouthpieces are obtainable commercially, with the various saxophone and larger clarinet mouthpieces to be found in most collections in USA.

Bib:

NAME: Louis OESTERLE

Born: Not located

DIED: Not located

FL: Chicago, IL c1870-1890

MADE: Inventor of flute system

DATA: In the last third of the 19th century several persons of the OESTERLE family with active in various phases of music making in Chicago: Louis and A. Joseph, music teachers; Otto, musician.

In 1885 Louis was granted a patent for a sophisticated mechanism for flutes. The object was to afford a completely open-standing system of keys, all of which could be closed by one of the primary keys covers without need of shifting a finger away from these to secondary trill or chromatic keys. Necessarily the mechanism required many points of interaction between keys and connecting rods, all of which were provided with adjustment screws. There is no evidence that the system, despite the many advantages it offered to the player, was ever produced commercially.

MARK: No specimens known

ADDR: Chicago, IL 1876, 289 Sedgwick; 1880 ff. 100 Clarendon Ave.

INV: Unified chromatic / diatonic key mechanism for flutes

PAT: US Pat. No. 329,940 (10 November 1885)

Writs:

Exh:

LOC: None specimens known

BIBL: S. Berdahl, The First Hundred Years of the Boehm Flute in The United States, 1845-1945 (PhD diss. Univ. Minn., 1986)

NAME: Frank Ernest OLDS

Born: Not Located c1880

DIED: Not located in CA 1938 or -39

MADE: BI, esp. trombones

FL: Los Angeles, CA 1908 -c-38 Instruments for sale c1912 ff.

DATA: Despite the nation-wide recognition of the OLDS name among wind musicians, especially among music educators, the biographical details of Olds' life are only vaguely known. He worked early in life as a trombone performer, but he gradually spent increased time in an home workshop on improving the slides of trombones and making bells by hand-hammered technique. His earliest models (from 1908) were of quite small bore and narrow bell diameter. They appealed especially to theatre and popular music performers

Tuning in the slide enabled an unbroken taper in the bell section, a feature soon adopted industry-wide for a period of time.

Reginald B. OLDS

Born: Not located

Died: Not located in California c1965

Joining his mechanically talented father c1931, he directed the development of a manufacturing plant producing by 1950 all brasswinds in models of professional quality (tradenames "Recording", "Super" and "Opera") as well as the eminently successful student line "AMBASSADOR". The Hollywood professional trumpeter Rafael Mendez became clinician and spokesman for the firm and was honored by the ornate "Mendez Model" with very light and bright playing qualities.

Woodwinds bearing both the OLDS and AMBASSADOR labels appeared after WW II but gained less wide-spread use than the brasswinds. c1953 the purchase of both OLDS and REYNOLDS by the Chicago Musical Instrument Co. saw the two companies combined in production (with many shared fabricated parts) in a single new plant in Fullerton, CA. Frank AMAN was sent there to establish new woodwind models and Foster A. REYNOLDS left retirement in Ohio to manage the entire design and set-up of the factory. The original manufacturing energy waned within twenty years, and all production ceased in 1985, with parts and machinery dispersed among many makers continuing in small independent shops in California. Among craftsman drawing from experiences at OLDS would be: Earl WILLIAMS, Eldon BERGE, Robb STEWART.

MARK: MADE BY / F.E. Olds / rule / Los Angeles Cal ; AMBASSADOR / Fullerton, Ca (1953-85)

INV: Continuous taper bell with tuning in slide ; fluted trombone slide, trombone slide with two-piece moulded braces

PAT: US Pat. No. 1,021,890 (2 April 1912) by Geo. R. RIBLET (Erie PA) Tuning in slide of trombone

ADDR: 1908-53: 1914 Raymond Ave.; 1953-85: in Fullerton, CA

Writs:

CATS: F. E. Olds & Son, Band Instruments Issued regularly.

LOC: Common to all collections in USA

BIBL: See historical prefatory remarks to the standard issue of instrument catalog.

NAME: James G. OSBOURN

Born:

Died:

MADE: WWI prob. only a dealer

FL: Philadelphia, PA (1832-34) 1835-47

DATA: Osbourn operated a publishing house and music store for a brief period in a Philadelphia dominated in regard to music merchandising by the firms of Carr, Klemm, and Willig. Blake, Winner, and Lee & Walker, who entered the field simultaneously with Osbourn, prevailed. Lee Walker was among the group of publishers that together bought out Osbourn and reused his plates (1847 ff.).

Extant flutes, certainly purchased from an anonymous American maker and stamped with the Osbourn mark, are both rare in collections and undistinguishable from the many other modest flutes of the era marketed for use by amateurs. These follow conservative English models and have one or four keys.

MARK: OSBOURN'S / MUSIC SALOON / PHILAD^A

ADDR: 1832-34: Miller (Fr. W.) & Osbourn 35 N. 4th; 1835-42 (O. separated from Miller who continued at a separate address); Osbourn's Musical Saloon 30 S. 4th; 1843: 27 S. 4th; 1844-47: 112 S. 4th (Bus. pur., Geo. Willig and others.)

Writs:

Cats:

Inv:

Pats:

LOC: MDC flute one-key

BIBL: H. Dichter and E. Shapiro, Handbook of EASM (New York, 1941, r-77)

NAME: Charles W. OSGOOD

BORN: Elkhart, IN ? c1855

DIED: Goshen, IN 6 September 1946 bur. Oak Ridge Cemetery Elkhart, IN

MADE: BI esp. trombones

FL: Elkhart, IN 1914-28; pos. c1890 as engraver with C.G. Conn

DATA: After a career as engraver with the Conn enterprises and about the time of sale by the founder to Carl D. Greenleaf, C.W. OSGOOD started (with his wife Phoebe J. Osgood, treas.) a brasswind manufactory bearing his name that is remembered primarily for the production of a high quality slide trombone enjoying a limited popularity. By 1930 (when he would have been ca. seventy-five) the company closed.

Mark: No specimens seen

ADDR: 1914-c29: 411 1/2 E. Jackson

Inv:

Pats:

Writs:

Loc: No specimens in public collections.

BIBL: Obit. in Elkhart Truth 6 September 1946

CITY New York City

STATE New York

1. Name of Maker John Paff Paff, John & M. (brothers)
2. Full name(s) as given at birth J. Paff
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
"under the Old City Hall in block sold "sheet music: musical works 1797
below Trinity church" and musical instruments" 1798 122 Broadway
Thereafter through 1810 as Paff, John & M. Then John Paff 1811-17
5. Name of Master under who apprenticed
6. Name(s) of partners in business Shared plates with William Dubois of NYC
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks A major early New York City publisher.
10. Location of specimen(s) None. Probably dealer only.
11. Data source NEW YORK MUSICAL REVIEW - March 1, 1855
Dickson, H. and Shapiro, E. Handbook of Early American Sheet Music 1868-1889
R. R. Bowker, cop. 1941 FF. repr. Dover, 1977.

FILE: EAPAINE

NAME: Emery A. Paine

BORN: 1821

MADE: BI

FL: 1844 - ? Woonsocket, RI

DATA: Worked with brother Thomas D. Paine and father John in Thomas D. Paine & Co. until firm disbanded in 1857. Continued on own as instrument maker.

MARK: EMERY A. PAINE/WOONSOCKET RHODE ISLAND/PATENTED 1848

ADDR: 1844-45 Globe Side and Woonsocket; 1849 Globe Village and Smithfield; 1856 Globe Village; 1857 Main n. Congregational Church

BKS: Eliason, EABM, 1979.

ITS: Valve bugle

LOC: *Woonsocket valve bugle in - 11*

File: TDPAINE

NAME: Paine, Thomas Dudley

BORN: Foster, RI 9 October 1812

DIED: Woonsocket, RI 1 June 1895

MADE: BI

FL: Rhode Island 1841-57

DATA: Began as watch and clock repairman. Probably worked with E. G. Wright in 1840. In 1841 listed in Boston as instrument maker. By 1844 formed Thomas D. Paine & Co. with father John and brother Emery A. in Woonsocket, RI. First American maker to use string linkage. Association ended in 1857 with Thomas D. returning to watch making and Emery A. continuing as instrument maker. Thomas D. became violin maker 1885-95.

MARK: THOS. D. PAINE & CO./WOONSOCKET R.I./PATENTED 1848

ADDR: Boston: 1841 40 Marion; Woonsocket: 1844-45 Globe Side and Woonsocket; 1849 Globe Village and Smithfield; 1856 Globe Village; 1857 Main n. Congregational Church

INV: 1848: Rotary valve; additional passage through center of rotor. Although rotor was larger to accommodate passage, it needed to move 1/8 turn, instead of 1/4 turn. Later redesigned valve by bending outside passages of the rotor 90 degrees toward one end, making smaller rotor. Design uses string linkage even though patent does not mention it.

PAT: 1848 United States #5919: Rotary valve

EXH: Boston 1841 (key trumpet), Philadelphia 1852 (full set of 12 pieces German silver cornet instruments)

LOC: Rhode Island Historical Society, Providence, RI: Henry Ford Museum, Dearborn, MI: Central Missouri State U., Warrensburg, MO

ART: Eliason in Galpin Society Journal 23 (1970) pg. 86

BKS: Eliason, EABM, 1979.

ITS: Key bugle, cornet, valve bugle, alto horn, tuba

RIPhs
MIG

NAME: PAN AMERICAN BAND INSTRUMENT AND CASE COMPANY

MADE: WI

FL: Elkhart, IN 1926 ff. 1956 ff. as permanent Div. of C.G. CONN, LTD.

DATA: Although closely allied with C. G. CONN, Ltd. and brought into being by Conn president Carl D. GREENLEAF, the Pan American Co. was intended to be a self-sustaining company concerned with making cases, accessories plus a line of quality instruments with wide commercial appeal supplementing but not competing with the Conn-quality instruments. Particularly the best models of Pan American cornet and trumpet caught the fancy of certain professional players and remain sought (as vintage) for continued use in contemporary performance.

Under the company, which was taken back into Conn (after four years) in 1940, then operated separately 1938-56 before merging again with the parent company, offered as secondary lines under the name CAVALIER that corresponded to the DIRECTOR line of Conn, GLADIATOR of H. N. WHITE, and AMBASSADOR of F. E. OLDS.

MARK: PAN AMERICAN / ELKHART, IND. with logo showing marching bandsman

ADDR: 1926 (1930 merged with Conn)-38: E. Beardsley cor. of Conn Ave; 1938-56: 1101 E. Beardsley

NAME: John PARDUBA

BORN: Not sought

DIED: Not sought

MADE: BI and BI Mouthpieces

FL: New York City, NY c1925-70

DATA: Parduba was a commercial musician with an unusually adept skill with metal working machinery. In addition to producing some brasswinds of unusual styling and finish, he created an elliptical mouthpiece bowl intended to foster both full tone and high range. These are still being manufactured by a machinist in Port Chester, NY.

MARK: SUPRATONE / J. PARDUBA / NEW YORK trumpet

ADDR: Not sought

INV: Brasswind mouthpieces with elliptical shape to bowl

PAT: US Pat. No. 2,018,738 (29 October 1935) Brasswind mouthpiece

Writ:

CATS: Advertised regularly in trade magazines

LOC: MIS-B84.1.475 trumpet in B-Flat

Bibl:

NAME: George E. PARKER

Born:

Died: Newark, NJ (?)

1904 (?)

MADE: BI

FL: Newark, NJ (1865) c1872-c1877 (1904)

DATA: Parker was primarily a brass founder and machinist. Either by his own initiative or at the request of Moses SLATER of New York City, Parker invented a cover for rotary valves that eliminated the traditional screw threading (difficult and costly to construct and susceptible to jamming in use) and replaced it with a flush fit and a securing lock-screw. At that time, Slater had no in-house manufacturing capability. Parker's advertisements in the years 1874, -75, and -76 are worded: "Manufacturer of Musical Instruments, LIGHT IRON AND BRASS WORK, Drill Chucks and Globe Valves, &c., MACHINIST AND BRASS FOUNDRY...."

Moses Slater's catalog of 1874 illustrates expressly the Parker valve, stating: "All its parts are manufactured by machinery; so that the action is a model of precision, unattainable by the usual mode of manufacturing by hand." In 1877 Slater employed Henry DISTIN to create a modern factory in New York City. There is no evidence as to Parker's continuing or not continuing as a sub-contractor, but all reference to being a musical instrument maker ceased in 1878 and remained so, even though Parker's business grew and flourished as late as 1906.

Mark: no Parker-marked instruments are known; see Moses SLATER

ADDR: 1865/66: George E. Parker, painter; 1867/68: blacksmith; 1869: brass and bell founder 84 River; 1870-73: machinist and brass foundry 23 River; 1874-7 : musical insts. & brass castings 23 River; 1877 agent h. 13 Tichnor; 1873 brass founder, machinist 117, 119 Malbey; 1883-1906 George E. Parker & Co. machinists various addresses

INV: improved cover for rotary valves

PAT: US Pat. No. 140,069 (17 June 1863) improved valve cover

Exh:

Writs:

CATS: Musical Instruments Manufactured and for Sale by M. Slater (New York, 1874)

BIBL: L. Farrar, in NAMIS :XIII 3 (84)

CITY New York City STATE New York

1. Name of Maker Peloubet, Louis Alexander (Joseph Alexander)
2. Full name(s) as given at birth Louis Alexander de Peloubet
3. Place of birth France Day/Month/Year 10 / 3 /1764
Place of death Day/Month/Year / /ca. 1833
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

<u>235 Broadway</u>	<u>mus instr mkr &</u>		
	<u>repairs</u>	<u>1803</u>	<u>(Monniot & Peloubet)</u>
<u>190 William</u>	<u>mus instr mkr</u>	<u>1805</u>	
<u>222 Greenwich</u>	<u>" " "</u>	<u>1812</u>	
5. Name of Master under who apprenticed Learned the craft in Germany
6. Name(s) of partners in business Monniot (other name not known), as MONNIOT & PELOUBET (1903)
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Peloubet immigrated to New York in 1803 and was married there in 1805. Chabrier was born in Philadelphia in 1806. Peloubet worked as an instrument maker for the rest of his career, moving often. He worked in Athens, Albany and Hudson, NY, before returning to the city in 1812. His activities after 1812 await documentation, but he apparently died ca. 1833, perhaps at Bloomfield, New Jersey.
10. Location of specimen(s)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1932), p. 404; NEW GROVE DICTIONARY OF MUSICAL INSTRUMENTS, Vol. III, p. 31.

CITY New York City STATE New York
see other locations below

1. Name of Maker Peloubet, Louis Alexander (Joseph Alexander)
2. Full name(s) as given at birth Louis Alexander de Peloubet
3. Place of birth France Day/Month/Year 10/ 3 /1764
Place of death Day/Month/Year / /ca. 1833
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
235 Broadway mus instr mkr & 1803 (Monniot & Peloubet)
repairs
190 William mus instr mkr 1805
222 Greenwich " " " 1812
5. Name of Master under who apprenticed Learned craft in Germany
6. Name(s) of partners in business Monniot (other name not known), as MONNIOT & PELOUBET (1803)
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Son: Chabrier de Peloubet also was a n inst. mkr.
9. Remarks Peloubet immigrated to New York in 1803 and was married there in 1805. Chabrier was born in Philadelphia in 1806. Peloubet worked as an instrument maker for the rest of his career, moving often. He worked in Athens, Albany, and Hudson, NY, before returning to the city in 1812. His activities after 1812 await documentation, but he apparently died ca. 1833, perhaps at Bloomfield, New Jersey. Known in Albany 1810-11
10. Location of specimen(s) None in major collections
11. Data source Nancy Groce: MUS. INSTR. MAKING IN NYC: NEW GROVE DICTIONARY OF MUSICAL INSTRUMENTS.

CITY New York City STATE New York

1. Name of Maker Peloubet, C.
2. Full name(s) as given at birth Louis Michel François Chabrier (de) Peloubet
3. Place of birth Philadelphia Day/Month/Year 22 / 2 /1806
Place of death Bloomfield, New Jersey Day/Month/Year 30 / 10 /1885
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

<u>150 Walker Street</u>	<u>mus instr mkr</u>	<u>1829-31</u>
<u>204 Hester</u>	<u>" " "</u>	<u>1832-36</u>
<u>BLOOMFIELD, NEW JERSEY:</u>		
<u>3 Myrtle Court</u>	<u>" " "</u>	<u>1836-42</u>
<u>86 Orange Street</u>	<u>" " "</u>	<u>1842-69</u>
<u>Orange Street</u>	<u>" " "</u>	<u>c.1869-c.1881 (built 2 new factories after</u> <u>fire destroyed 86 Orange</u> <u>St. factory in 1869)</u>
5. Name of Master under who apprenticed Undoubtedly learned from his father, Louis Alexander (Joseph) de Peloubet
6. Name(s) of partners in business Jarvis de Peloubet (b. 1823), son, joined in family business in 1850s (unclear if he was a partner).
7. Names of parents (if known) Louis Alexander (Joseph) de Peloubet
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Chabrier Peloubet specialized in making flutes. Examples of his instruments were exhibited at the New York Mechanics' Fairs of 1844, 1847, and 1850. In 1847 his entry was awarded a silver medal. He began to manufacture melodeons and organs in the late 1840s. During the 1850s he was associated with Jeremiah M. Pelton, a NY city instrument dealer whose shop at 841 Broadway served as a retail outlet for Peloubet's instruments.
10. Location of specimen(s) Smithsonian: 2 flutes; Dayton Miller Collection: 6 flutes; 7 flutes in private collections; 4 clarinets have been traced. PAPfoster Hall Flute (given Stephen Foster)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 404-5; NEW GROVE DICTIONARY OF MUSICAL INSTRUMENTS, Vol. III, p. 31, esp. C. H. Kaufman JAMIS II (1976)
Mark: C. PELOUBET / C. PELOUBET / NEW YORK or NEW YORK CITY / FACTORY IN BLOOMFIELD NJ
or

G. L. PENZEL & BRO. Estab. 1881 (1882 NYC)
G. L. PENZEL & MÜLLER (1899)
PENZEL MUELLER & CO. (INC. c1918)
PENZEL, MÜLLER & PRUEFER (1917- 20)

NAME: Gustav Ludwig PENZEL aka. Louis PENZEL
BORN: in Germany 4 October 1855 son of Johann and Christina Neudel Penzel
DIED: New York City, NY 27 May 1920 bur. East Elmhurst, NY St. Michaels Cemetery
FL: New York City, NY 1882-1920 firm to February, 1972
MADE: WWI dealer in BI also

DATA: The firm, established in 1881 by the brothers G. L. and G. F. PENZEL and brought to NYC in 1882 by G. L. (commonly known as "Louis"), became the most influential producer of American WWI and enjoyed in its ninety years of service to players at all levels of the American market the greatest longevity of any such enterprise in this country. PENZEL & BRO. (and the successor partnership PENZEL & MÜLLER) was an early producer of Boehm-system flutes and clarinets, yet it also stood with BERTELING & CO. and WM MEINL as a long-standing bastion of adherents of especially the simple-system clarinet adherents.

The position of G. F. (known as Frederick) PENZEL is unclear. During the years 1890-98 he was active as a professional clarinetist and teacher in addition to his work for PENZEL & BRO. A contemporary advertisement spoke of G. L. as being fully participatory in the making of woodwinds:

While Penzel & Müller, manufacture and import a varied line of wood and brass musical instruments, their specialty is flutes and clarinets. Messrs. Penzel are practical musical instrument makers of skill and experience, and may be seen daily at work at their benches side by side with the artisans in their employ.

Penzel & Bro. clarinets showed German styling and placement of keys according to the simple-system, and flutes of average four- and six-key layout predominate; later catalogs show both a shift to more complex models (with as many as twelve keys) as well as parallel lines of improved clarinets rivaling the Boehm system's flexibility and of varied models of Boehm-system flutes, piccolos, and alto, bass, and regular clarinets. The arrival of E. G. MÜLLER in 1898 seems to have accelerated this trend, although he shared with G. L. PENZEL the patent right for the elaborate and elegant "improved" clarinet of 1899 that became the flagship instrument of the line for the next decades. Standard clarinets were advertised as Buffet duplicates.

Just prior to Penzel's passing Gustav PRUEFER entered the firm briefly as Vice President below PENZEL. From 1920 to -55 E. G. MÜLLER served as Penzel's successor in the presidency with his son, Walter Müller, serving as Vice President for many of those years. It became increasingly the supplier of choice for educational and military organizations. In 1921 it moved to 111 on Cooper Square it had stood close to Carl FISCHER publishing and retailing house. From 1956 Evaldo CHIASSARINI and his brother-in-law Phil LOMBARDO continued the successful operation of the firm fifteen years. Remaining merchandise and manufacturing equipment, but not the name, were bought by DORN & KIRSCHNER BAND INSTRUMENT COMPANY of Union NJ in Feb. 1970. Outstanding accounts were serviced, but effectively the history of the firm was ended here.

In the earlier years the word "Professional" denoted the top line of woodwinds. "Artist" was commonly used during the years 1920 ff., when the company was known as PENZEL-MUELLER & CO. As importers they represented the Lorée oboe, the CABART line made by Thibouville-Cabart. Other lines: CLOOS CROSBY military fifes (Geo. CLOOS INC. purchased in 1946 and continued in operation in the Long Island City plant through 1969), and after c1955 ARDSLEY MUSICAL INSTRUMENT CORP., AL LAUBIN and FREEMAN oboes and English horns.

Among outstanding men associated with the Penzel-Mueller organization include: Robt. Hoffman, solo clarinetist with the Goldman Band and expert mouthpiece finisher, and George Jenny, plant manager, c1940-70. Alfred LAUBIN and Robert CHAUVET also contributed fresh impetus in the later years.

MARK: (American eagle with downturned wings) G. L. PENZEL / & BRO. / NEW YORK (eagle often omitted) 1882-98); (eagle) G. L. PENZEL / & MÜLLER / NEW YORK (1899-1920); PENZEL-MUELLER / NEW YORK (c1920 ff.) Also: CABART; George JENNY and CHEDEVILLE mouthpieces: BRILLANTE and ARTISTE accessories; G. PENZEL/PROFESSIONAL for certain clarinets (c1920 ff.); G. MUELLER (stu. inst.) Also: PENZEL / MÜLLER / INC / PRUEFER (all in circle) / N.Y. (1918-20) with Am. eagle TM
ADDR: 1882-84: G. L. Penzel & Bro. 216 Sixth Ave. ; do. 1885-1900: 368 Bowery; G. L. Penzel & Müller (from Oct. '99-c1940); 1901-1921: 6 Cooper Square (same as before, but street renamed); July 1921-Feb. 1970: 31-11 33rd St. Long Island City, NY

INV: Application of nickel-silver durable alloy "Nicolene" for woodwind instrument keys; improved simple-system clarinet

PATS: US Pat. No. 623,422 18 April 1899) "Improved" clarinet, 15-key, 6-ring mechanism with special bridge between RH-1 ring and articulated LH-4 G-sharp key simplifying many chromatic passages

Writs:

CATS: Net Prices, G. L. Penzel & Bro. (c1895); G. L. Penzel & Bro., Catalogue of Band Instruments (New York, c1895); G. L. Penzel & Müller, No. 6 Copper Square, Clarinets & Flutes (New York, c1910)

LOC: Common to most collections in USA. Generally available on used instrument market.

BIBL: G. L. Penzel's Obit., in Music Trades Review LIX 18 (May '20); M. Krivin, A Century of Wind Instrument in the United States, (PhD diss. Univ. Iowa, 1961); S. Berdahl, The First Hundred Years of the Boehm Flute the United States (PhD diss. Univ. Minn, 1985); L. Farrar, in NAMIS VIII I (Feb. '89)

during

N.B. The actual owner of Penzel-Mueller the Chiassarini era was a RAYMOND DUBOIS, who retained interest in the business until 1970. Note also that from c1920-35 Penzel-Mueller was the controlling owner of the remaining assets of the A. G. BADGER CO. Wm. S. RICHARDS, who had taken over after BADGER's death (1892) worked as a Penzel-Mueller employee during these last years, although the flutes produced were unchanged in marking. (See BADGER, and RICHARDS).

G. L. PENZEL & BRO.



No. 368 BOWERY,

NEW YORK.

G. L. PENZEL & BRO.

known as Frederick

NAME: G(ustav) F(rederick) PENZEL

BORN: in Germany son of Johann and Christina Neudel Penzel (from Lübeck?)

DIED: Not located. Possibly in Germany,

FL: New York City, NY

MADE: WWI, but primarily a clarinetist

DATA: In comparison with the rich data available concerning his (older?) brother, G. L. PENZEL, facts about G. Frederick PENZEL are scant and are difficult to interpret. The names and addresses of both are frequently given in corrupt form in the earlier NYC directories, and it is impossible to determine from these exactly how soon after his brother (arrived in 1882) he immigrated to NYC. Apparently their partnership was initiated in 1881 in Germany, and he may have remained behind to serve as European agent for exporting musical goods to the new shop on Sixth Ave. in the new country.

Probably the entry in 1883 directory for both a "Louis G." and a "Gustav" is a reference to both brothers working together, for Gustav Frederick Penzel was listed as Substitute 4th clarinet on a concert bill of The New York Philharmonic Society for 16 February during the 1883-84 season. In the 1886-87 season, he served as 3rd clarinet on a program of 4 December.

Entries for Gustav F. become in directories of the 1890's as late as 1896-97. In 1898 a relative of the brothers, Edward G. MÜLLER arrived to work with the firm. In 1899 Frederick is lost from the record, and the firm became G. L. PENZEL & MÜLLER. An application for a patent on an improved simple-system clarinet mechanism made in October, 1888 cited only the names of G. E. Penzel and E. G. Müller. Presumably Frederick had withdrawn from the firm by this time and probably had returned to live in Germany.

NOTE: The names of the Penzel parents eliminate J. C. PENZEL of Leipzig as father of the two Penzel brothers. A prominent alternative would be Johann August PENZEL, woodwind instrument maker in Lübeck through 1873.

MARK: G. L. PENZEL & BRO. / NEW YORK (1882-93)

BIBL: L. Farrar, in NAM IS VIII 1 (Feb. '89)

J.W. PEPPER 1876
J.W. PEPPER & SON 1910

NAME: J(ames) W(elsh) PEPPER

BORN: Philadelphia, PA 1858 son of William C and Rachel H. Pepper

DIED: Philadelphia, PA 28 July 1919 bur. Philadelphia, PA Laurel Hill Cemetery

FL: Philadelphia, PA: 1876-1919 firm to date in Valley Forge, PA

MADE: WI, esp. BI

engraver 1875

DATA: An engraver and amateur musician, Pepper made an aggressive start in the music business in 1876 when he published the first volumes of what were to become prolific and long-running series of texts, musical editions, and newspapers: J. W. Pepper's Self-Instructor for . . ., J. W. Pepper's Musical Times and Brass Band Journal (that together or separately were subsequently published in monthly installments). He soon replaced the original hand presses with a battalion of steam-powered rotary presses that, day and night, worked to supply bandsmen in the cities and especially in rural America with new music and musical trade talk.

By 1880 Pepper was energetically advertising brass- and woodwind instruments, and in 1882 he engaged Henry DISTIN, who at the time was forming the instrument factory of Moses SLATER in New York, to establish a modern instrument factory in a new building Pepper was erecting beside his present one in Philadelphia. This opened in May 1883. The large workforce, extensive floor space, and new machinery (some invented by Distin and sought for patent in 1882 and -83) were given elaborate pictorial coverage in a supplement to Musical Times. During this period numerous instruments were imported by Distin and were "rebuilt and thoroughly tested by him in his factory" for resale under Pepper's name but using serial derived from Distin's own new American series (i.e. there is no integration of the two series in the decade 1876-86). Other brasswinds, marked as Distin "Maker for J. W. Pepper" appear to derive largely from the factory of Moses SLATER in New York.

Pepper's liberal use of Distin's reputation to attract confidence in his own brasswinds drew heavy criticism from C. G. CONN who, in the first of a number of disputations with Pepper over the years, attacked the quality of Distin's American (as opposed to his previous British) instruments and the integrity of the entire Distin/Pepper relationship. Charges first made in C. G. Conn's Truth were picked up by The Musical Courier, wherein countercharges were offered by Pepper, against who Conn obtained a warrant for his arrest that was served at the Philadelphia in November, 1883.

During or just after Distin's departure (when the factory went into full production), Pepper began using the Distin-coined tradename "Superior" on his top-line brasses, and cornets issued in the 1880's bearing this term do show an adaptation of Distin's most successful patent scheme (for cornet valves, 1884). More important, however, was Distin's hiring for Pepper of skilled European craftsmen: Alexandre LEFORESTIER and William BARNES were departmental foremen, and probably Ferd. Coeuille, John VIVIEN, and Wm. HILLYARD. The latter, who at first supplied English-made instruments for Pepper, moved to Philadelphia under a contractual agreement which proved volatile and led to a court suit by Pepper vs. Hillyard in 1892.

As brass instrument production bloomed to ca. 1,000 instruments annually, Pepper also contracted with various French makers for woodwinds, which were sold under Pepper tradenames of "Excelsior", "Premier", or simply as "J. W. Pepper". By this time Pepper was co-owner (with A. G. Soistman) of The Excelsior Drum Factory in Philadelphia.

Despite the success of his American factory, Pepper still sold imported instruments under the tradenames "Perfected, Light French Piston" and "Excelsior" woodwinds" (1892), "Speciality" (c1890-1900 for mid-range instruments) succeeded by "Surprise" (c1900, by C. A. Mouchel of Paris); "American Favorite" and "Standard" (1900 ff. by Bohland & Fuchs of Graslitz); also "American Climax" and "20th-Century" (after 1900, maker unidentified); markings identify Geo. Baring & Son of London and M. Brisson of Paris as sources for earlier brasswinds; also P. Goumas (Fuffet-Crampon) woodwinds.

On the creation of J. W. Pepper & SON in 1910, all manufacture ceased; serials 10,000 ff. must all have been of foreign manufacture, and this itself was interrupted by WW I. The last imported instrument approach the 70,00's serial numbers.

ADDR: 1876-78: 832 Filbert; 1880-85/86: in NYC 294 Bowery;
c1882 ff. 234 S; 8th, known as SW Cor. Eighth and Locust 1890 ff. to 1910; in Chicago 1887 ff.: 149 Wabash
Ave.; in Philadelphia 1910 ff.: J.W. Pepper & Son 33rd & Walnut. Many other addresses follow that have no
reflection on making of instruments, even though JWP & SON instruments were sold through the 1920's (of
imported origin) Address as of this date: J.W. Pepper & Son, Inc. Valley Forge, PA 19482

Inv: Musical Accessories only

Pats: None affecting wind instruments

EXH: Chicago 1893

WRITS: J.W. Pepper, How to Tune Valve Instruments (Philadelphia, 1903); also numerous articles in
J.W. Pepper's Musical Times, 1877-1912 passim.

BIBL: L. Farrar, in Grove / 5; in GDMI, in GDMP; in NAMIS
On the Conn-Pepper dispute see: Musical Courier VII 22 (Nov. '83); on the Pepper Hillyard dispute: Music
Trade Review xxiv 7 (Feb. '97); see also L. Libin, American Musical Instruments in The Metro-
politan Museum of Art (New York, 1985)

CATS: issued prolifically, commencing with: Specimen Bb Cornet Parts of Music for Fourth
of July (Philadelphia, June, 1891), including full instrument catalog. Copy in DCL

NAME: William Cumming PETERS

BORN: Woodbury, Devonshire 10 March 1805

DIED: Cincinnati, OH 20 April 1866

MADE: WI a dealer

FL: Principally in Cincinnati, OH (1839-1846-66; operated branch offices/stores in Baltimore (1849) while sustaining earlier offices in Louisville, KY (1829) as well as those established by his several sons in St. Louis, MO (1838) and New York City (1870-77). The principal business in Cincinnati was sold in 1866 to Oliver Ditson Co. of Boston. Peters personally was inactive after c1860.

DATA: Although never an instrument maker, W.C. Peters was a commanding figure as composer of popular songs, band, orchestra, and choral music, as prolific publisher, and as a music dealer in the principal cities of the Ohio River basin. As a young man he was bandmaster for the communal settlement of Harmonists at ECONOMIE, near Pittsburgh, PA. His father seems to have been a band master, and Peters had skill on flute and violin which he exercised in his composing and directing for the Harmonists.

He opened a music store in Pittsburgh in 1825 (within five years of immigration from England) which he transferred to Louisville in 1829. From his new business opened in Cincinnati in 1846 (W.C. Peters & Co.) he issued many piano arrangements of band music, advertised heavily the sale of pianos and band or orchestral instruments, and issued Peters' Sax - Horn Journal in 1859.

The few extant brasswinds showing the Peters mark all are of the formative sax horn tall and narrow shape with string-action rotary valves. The true maker of these is unknown, although probably they come from a domestic and not a foreign shop. They represent one facet of one of America's oldest and most formative traditions of ensemble performance in the "western" states.

MARK: W.C. Peters / Cincinnati

1843-49

ADDR: Louisville, KY 1829-48: W.C. Peters (& Co.); 1848: Peters & Webb; 1849-77: Peters (Henry L.), Webb, & Co.; Cincinnati 1846-48: W.C. Peters & Co.; 1849-50: Peters, Field & Co.; 1850-52: Peters & Field; 1853-60: W.C. Peters & Sons; 1860: A.C. & J.L. Peters; 1861-66: A.C. Peters & Bro. Note: later titles and addresses in Louisville, St. Louis, and New York are firms headed by son John L. Peters (through 1877), but no instruments are extant bearing marks for these locations.

Inv:

Pats:

Exh:

LOC: E-Flat Bass horn, string-action rotary valves WIW (unique)

BIBL: H. Dichter and E. Shapiro, Handbook of Early American Sheet Music 1768-1889 (New York, 1941, r1977)

R. Garofalo and M. Elrod Pictorial History CWM (Charleston, WV, 1985)

R. Wetzel, Frontier Musicians on the Connoquenessing, Wabash, and Ohio (Athens, OH, 1976)

PFAFF BROTHERS

NAME: Christian C (arl, Charles) PFAFF

BORN: (Klingenthal in Sachsen?) c8 November 1825

DIED: New York, NY c17 June 1890 bur. Middle Valley, NY Lutheran Cemetery

MADE: BI

FL: New York, NY 1858-1890 (sic!) (firm to 1892)

DATA: The younger of the two brothers, Carl (Charles) preceded Frederick by several years in immigrating to USA and preceded him in death by twelve years, leaving his business interests to his older brother. Also, after advertisements for Pfaff Brothers were dropped (1867), advertisements for "Christian C. Pfaff, Manufacturer of Musical Instruments, and Strings for all Instruments" appeared prominently for many years, whereas none are evident for the brother.

Signed instruments by these Pfaff brothers are unknown. It is probable that they served the needs of other dealers or specialized in sales and repairs rather than basic manufacture of instruments. Whatever the instance, there is clear evidence that both brothers did very well financially, leaving substantial estates divided among many relatives in both continents as well as Carl's surviving children in NYC.

Mark:

ADDR: 1858-66: Pfaff Brothers mus. inst. makers 44 Stanton; 1866-92 (sic !): Christian C. P. manufacturer... 148 E. Houston

Inv:

Pats:

Exh:

Writs:

Cats:

LOC: no marked specimens known

FBL:

BIBL: L. Farrar, in NAM IS XVIII 3 (89)

PFARR BROTHERS

NAME: Christian F(riederich, Frederick) PFAFF

aka as PFAFFE

BORN: (Klingenthal in Sachsen?) February 1824

DIED: New York, NY 10 June 1902

MADE: BI

FL: New York, NY c1857-1902

DATA: The earlier advertisements emphasize manufacture of brass and German silver band instruments by Pfaff Brothers, but shortly thereafter (1860's) the name of the younger brother, Carl (Christian C. Pfaff) denotes a firm dealing with all kinds of musical instruments with the name of Frederick always listed secondly, whatever reasons there may have been for this notwithstanding. Pfaff Bros. was dropped in 1867 ff.

Frederick died childless, and his will delineates a large family of nieces and nephews living both in Saxony and in New York who became heirs to an appreciable estate resulting from the sale of much property and equipment at the time of his death. His affluence in later life is quite evident from the rather explicit instructions and restrictions left with the purpose of eliminating any controversy over the division of his wealth after his passing.

Possible productivity in instruments during the forty-plus years the Pfaffs were in NYC is unproven by surviving instruments with Pfaff markings. It may be they worked for other dealers or simply resold imported instruments left without domestic markings.

Mark:

ADDR: 1858-66: Pfaff Brothers mus. inst. makers 44 Stanton; 1866-1902: Christian F. Pfaff mus. insts. 135 3rd

Inv:

Pats:

Exh:

Writs:

Sat:

Loc: no marked specimens known

BIBL: L. Farrar, in NAM IS XVIII 3 (89)

NAME: George PFAFF

Born:

Died:

MADE: WWI

FL: San Francisco, CA 1861-66

DATA: George Pfaff is known only through flutes entered in San Francisco fairs and by directory listing there during the same years. He would have been of an age placing him either younger or younger than the Georg Pfaffs who were brother and nephew to John Pfaff of Philadelphia, and at present there is no way to join the two in any manner other than name and calling as flute makers.

Mark: no specimens known

ADDR: San Francisco, CA 1861-66: flute maker 614 Sacramento

Pats:

Writs:

Cat:

EXH: San Francisco 1864, 1865

Loc: no specimens known

BIBL: L. Farrar, in NAMIS XVIII 3 (89)

NAME: J(ohn) PFAFF

orig. Johannes (?) or Johann(?)

BORN: Kaiserslautern in Bayern 1816 son of Johannes Pfaff, turner inst. maker (fl. 1805 ff. d. 1829)

DIED: Philadelphia, PA 3 January 1887 bur. Lancaster, PA

MADE: WWI; also violins; BI (?)

FL: (Kaiserslautern ca. 1830-41); Baltimore, MD 1842,-43; Philadelphia, PA 1843, 1848-87

DATA: Left one of seven orphaned sons by the death of Johannes Pfaff in 1829, John was given both a thorough academic and practical education through the efforts of his mother, who directed the family business until the oldest son, Franz, began to take charge. At about twenty-five years of age he emigrated and became in time a leading maker of traditional German flutes of distinct quality in USA.

The earliest John Pfaff flute is of boxwood, one-key design, but he is best known for his flutes of rosewood with eight or ten keys of beautifully crafted silver or German silver. He invented a moulded fife mouthpiece which demonstrated an innovative interest by him and his brothers in the use of gutta percha in instrument manufacture, and Pfaff's patented flute with a headjoint at a right angle to the tube was one of the earliest in its class granted by the US government. He also invented a metal tailpiece for violins and experimented with the use of metal for making flutes and clarinets bodies, also.

His career in America seems sufficiently coincidental with that of Jacob Pfaff so as to assume some family relatedness, and he may also have been an older brother or uncle of Georg Pfaff of San Francisco. There is no evidence, however, of his being related to the Pfaff Brothers who dealt in musical instruments in NYC.

MARK: J. PFAFF / BALTIMORE (1842-43); J. PFAFF / PHILA (1848 ff.); Eagle (with wings folded downward) / J. PFAFF / PHILA (prob. 1875 ff.; alt. pos. 1860 ff. Eagle found on 1857 pat. mod.)

ADDR: Baltimore 1842: musical instrument maker 91 W. Pratt; Philadelphia 1843: instr. mkr. 84 N. 5th; 1844-47: missing; Philadelphia 1848: 113 Vine; 1849: 18 Arcade; 1850-55 8 S. 6th; 1856-57: 1120 Walnut; 1858: 438 Walnut; 1859: 907 S. 6th; 1860-65: ne. cor. 9th & Arch (called "flute maker"); 1866-67: flute maker 120 N. 6th; 1868: mus. inst. mkr. 1029 Chestnut; 1869-70: 936 Race; 1871-72: mus. inst. mkr. 1317 Race, continuing through 1878 but dropping word "mkr."; 1879-8 : 1512 Market; 1886-87: music 916 Race (with listing in the last year: Sophia mus. insts)

INV: improved security in playing fife (moulded enbouchure plate) and flute (body held vertically with head at right angle; tailpiece for violin)

PATS: US Pat. No. 17,054 (14 April 1857) vertical flute with head at right angle; US Pat. No. 45,270 (29 November 1864) fife embouchure plate of gutta percha; also 24,329 (7 June 1859) metal tailpiece for violin N.B. At least the first two covered by parallel patents in Germany

EXH: Philadelphia 1844 through 1858; and 1876 (all for flutes); Washington, DC 1855 flutes and a clarinet

Writs:

Cat:

LOC: Common to most collections in USA Note esp. DCS-251400 flute (1857 pat.), 1-key; DCS-1987.0092.01 metal clarinet 13-key engraved "Pfaff, Phila."; CTN-3257.53 - flute 8-key

BIBL: L. Farrar, in GDM, GDMI; L. Farrar, in NAMIS XVIII.3(89); see also G. M. Pfaff AG, m125 Pfaff 1862-1987: Jubiläum ausgabe (Kaiserslautern, 1987)

NAME: Jacob PFAFF

Born:

DIED: Philadelphia, PA 1842

MADE. WW I

FL: Philadelphia, PA 1839-42

DATA: This maker is known only by the brief series of listings in the Philadelphia directories for four years (excluding that of his death, which, incidentally was the first offering a listing for John Pfaff, instrument maker of unknown relationship to Jacob); also his mention quite briefly in the Wills Administration files of the city and record of having exhibited successfully there and in Boston.

Mark: no instruments known

ADDR: 1839: musical inst. mkr. 106 Union; 1840: clarionets, flutes etc. 42 Kunkle; 1841: cor. Crown and Wood. (address shared with Augustus aka. Augustin Pfaff, clockmake in Phila. since 1831); 1842: missing.

Inv:

Pats:

EXH: Boston 1841; Philadelphia 1838, -40, -42 (all flutes credited simply to "J. Pfaff")

Writs:

Wrts:

Cats:

Cats:

BIBL: L. Farrar in NAMIS

BCC: no specimens known

BIBL: L. Farrar, in NAMIS XV(1) 3 (89)

PHILLIPS, NATHANIEL

Directories

	1837-		
ST. LOUIS	1840	Mus. & Umbrellas	28 Market
	1842	Mus. Store	28 Market
	1845	Mil. & Mus. Store	42 Market
	1847-48	Mil. & Mus. Store	42 Market
	1851	Mus. & Mil. Store	131 Market
	1852	Mus. Store	137 Market
	1853	Mus. Store	Market btw. 4th & 5th
	1854	Pianoft. Warerm.	114 Market
	1857	Pianoft. Warerm.	SW c. 5th & Locust
	1859	Piano Dealer	SE c. 5th & Locust
(Phillips, Philip & Co.)	1867	Piano Dealer	---

Instruments: JFT clarinet

Additional data: Probably a dealer only.

NAME: PLAMSON

MADE: WWI

FL: New York City mid-19th century

BORN:

DIED:

DATA: This maker is known only from a single specimen. The name seems never to have appeared in any New York City directory or commercial register .

INV.

PATENTS:

INSTS: 5-key clarinet

LOC: Single known example NCS

Revised August 1991 to show address and dates of firm names.

1872-79 MARTIN POLLMANN & CO.
1880-1905 AUGUST POLLMANN
L.C. SOUTHARD, inventor

NAME: Henry August POLLMANN aka August Henry Polimann

BORN: Saxony (?)

DIED: New York City, NY (?) probably c1905

MADE: WWI BI a manufacturer, importer, dealer

FL: New York City, NY 1872-1905

DATA: Pollmann's activity interlocked with the careers of many flourishing and influential makers and dealers of the day: esp. G. R. MARTIN, H. DISTIN, M. SLATER, and prob. J. H. MARTIN, too. Pollmann took part in the modernization and development of an extensive instrument manufactory in a large building on Cortlandt St. in NYC that at one time or another was shared by all these persons for production and sales. Probably because of the success of this venture, Pollmann's instruments sold widely in USA and are among the more commonly seen of earlier American band winds in collections.

From 1872 to 1879 his business partner was G. Robert MARTIN, and Martin's brother, John Henry Martin, who worked in NYC between 1855 and 1865 (prior to Pollmann's beginnings, but who participated in the Martin Brothers firm which operated in Pollmann's plant 1872-84) may have been in Pollmann's employ.

Pollmann instruments are of a light construction with generally successful playing qualities, and were, as a rule, fitted with piston valves of the Distin type (a fact which received emphasis in advertising and in engraving on instruments.

As assignee, he had manufactured and sold a flute with covered holes in a system patented by L. C. SOUTHARD of Boston, MA (US Pat. No. 183,429 (17 Oct. 1876)). His violins were sold in an ingenious leather violin case patented by Louis Menger of Brooklyn, NY (US Pat. No. 208,409 24 Sept. 1878)

MARK: fig. / Manufactured / by / August Pollmann / New York. / flourish ; August Pollmann's / Professional / New York. (1879-1904)

Inv: Pats: see above

Writs:

CATS: (frequently seen) August Pollmann's Illustrated Catalogue of accordeons, harmonicas, musical boxes, strings, etc. 1884; August Pollmann. Musical Merchandise Edition D (1881), Edition M (1894) etc. to 1904. Call. DCL

Exh:

LOC: Common to most collections in USA See DCS-76.31 E-flat cornet, 3-rotors (Martin, Pollmann & Co.)

BIBL: A. Farrar, in NAMIS XIII 3 (Oct. '84); L. Libin, American Musical Instruments in the Metropolitan Museum of Art (New York, 1985)

ADDR: 1872-79: Martin Pollmann Co. 31 Cortlandt; 1880-89: mus. insts. 58 Maiden Lane; 1890-1904: importer 70 Franklin

WI

FILE: POND

NAME: Pond, Sylvanus B.

BORN: Milford, MA 5 April 1792

DIED: Brooklyn, NY 12 March 1871

ALT: Dealer/Business man

FL: Albany, NY 1819-32; New York 1833-50

DATA: The nature of the business of Pond in the earliest years is unknown, but from 1825 he had a "military and music store" in Albany. John and Horace Meacham had a similar business in Albany and in the fall of 1828 the two combined to form Meacham & Pond. They were importers of military goods and musical instruments as well as dealers for Meacham instruments. Pond probably furnished the capital to start the Meacham & Pond piano manufactory, employing a maker from the firm of Broadwood & Sons, London, to supervise the business. Pond was active in community affairs and was in large responsible for the business success of the firm. He moved to New York City in 1832 to take charge of the piano department of Firth & Hall, which became Firth, Hall & Pond in 1833. That firm became Firth, Pond & Co. when Hall left in 1847. Sylvanus Pond retired in 1850, his son, William A. Pond, remaining with Thaddeus Firth until Firth & Pond dissolved in 1863.

MARK: POND & Co./ALBANY; MEACHAM/& POND/ALBANY; FIRTH HALL & POND/FRANKLIN SQE/N-YORK; FIRTH POND & CO/FRANKLIN SQE/N-YORK.

ADDR: Albany: 1825-28 38 State; 1828-32 (Meacham & Pond) 84 State. New York: (Firth Hall & Pond) 1833-44 1 Franklin Sq., 1845-47 239 Broadway; (Firth Pond & Co.) 1848-56 1 Franklin Sq. and 407 Broadway, 1857-63 547 Broadway.

LOC: Dayton Miller Collection, Library of Congress, Washington, DC; Henry Ford Museum, Dearborn, MI; Metropolitan Museum of Art, New York, NY; Yale University Collection of Musical Instruments, New Haven, CT.

ART: Robert E. Eliason, "The Meachams, Musical Instrument Makers of Hartford and Albany", Journal of the American Musical Instrument Society, Vol. V-VI, 1979-80.

BKS: Groce, 1982; Robert E. Eliason Personal Files

ITS: Flute

WI

CITY New York City STATE New York

1. Name of Maker Pond, Sylvanus
2. Full name(s) as given at birth Sylvanus Billings Pond
3. Place of birth Milford, Worcester Co., Mass. Day/Month/Year 5 / 5 /1792
 Place of death Brooklyn, New York Day/Month/Year 12 / 3 /1871
 Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

ALBANY:

----	-----	1819-24	
<u>38 State</u>	<u>mus & military store</u>	<u>1825-27</u>	
<u>84 State</u>	<u>Imp. of military goods</u>		
	<u>& mus instr dealers</u>	<u>1828-32</u>	<u>(Meacham & Pond)</u>

NEW YORK:

<u>1 Franklin Sq.</u>	<u>mus instr mkrs</u>	<u>1833</u>	<u>(Firth, Hall & Pond) (estab. 1832)</u>
<u>102 Henry</u>	<u>" " "</u>	<u>1834-36</u>	
<u>36 Vandewater</u>	<u>" " "</u>	<u>1836-37</u>	
<u>1 Franklin Sq.</u>	<u>" " "</u>	<u>1837-41</u>	<u>(Firth & Hall)</u>
<u>" " "</u>	<u>" " "</u>	<u>1842</u>	<u>(Firth, Hall & Pond)</u>
<u>" " "</u>	<u>music store</u>	<u>1843-46</u>	
<u>" " " & 239 Broadway</u>	<u>music store &</u>		
	<u>warehouse</u>	<u>1847</u>	<u>(Firth, Hall & Pond)</u>
<u>" " "</u>	<u>mus instr manuf</u>	<u>1848-50</u>	<u>(Firth, Pond & Co.)(Co. thru 1853)</u>

(1850: retirement of SP)

5. Name of Master under who apprenticed
6. Name(s) of partners in business John and Horace Meacham, as MEACHAM & POND in Albany (1828-32); John Firth and William Hall, in various combinations shown above
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Firth & Pond, with their sons Thaddeus Hall and William A. Pond, reorganized as FIRTH, POND & COMPANY when William Hall withdrew in 1847. This firm continued in operation until 1863, although Sylvanus Pond apparently retired in 1850. After the dissolution of FIRTH, POND & COMPANY in 1863, William Pond and his in-law, John Mayell, established a music publishing house, WILLIAM A. POND & COMPANY, which remained in business
9. Remarks There is no evidence that Sylvanus Pond was ever a practical maker of musical instruments.
10. Location of specimen(s) DLC: flute
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 411-12; BAKER'S BIOGRAPHICAL DICTIONARY, 7th ed., 1984, p. 1796;

MARK: PATENT / MEACHAM / & POND / ALBANY or POND & Co / ALBANY
(on some flutes)

FILE: FSPORTER

NAME: Porter, Frederick S.

BORN: 1810

DIED: 1885

MADE: WWI

DATA: Worked in Litchfield (Fluteville) instrument factory of Firth & Hall (formerly Asa Hopkins' shop). Took over business in 1867. Sold company to John A. Hall in 1875.

MARK: No instruments known with mark of Porter.

BKS: Young, 1962.

FILE: POSSELT

NAME: Posselt, Emil

FL: Boston, MA c. 1901

DATA: Importer and dealer in various instruments, usually also stamped by the maker's name.

MARK: E. POSSELT/BOSTON

ADDR: 47 Hanover Street, Boston

LOC: The Eddy Collection of Musical Instruments, Cambridge, MA. MACeddy

BKS: The Charles L. Young Musical Club and Amusement Directory, Publishers, same name, 1123 Broadway, New York City, NY, 1901-02.

ITS: Alto horn

POWELL INSTRUMENT CORPORATION

NAME: E(dward) V(erne) POWELL

BORN: Kansas City, KS 16 March 1903 Son of Verne Q. POWELL, flutemaker

DIED: Cape Cod, MA 16 May 1986 bur. Marin County, CA

MADE: WWI

FL: Arlington, MA c1929-35; Forest Hills (L.I.), NY 1935-39; Scarsdale, NY 1939-c1962

DATA: Powell was a leading NYC flautist who, although the son of the important flutemaker, Verne Q. Powell, was never formally a part of his father's business. He did, however, contribute greatly to the establishment of the "Powell flute" as the most admired professional instrument of its day in USA. The "sound" of Ed Powell became known to millions of Americans through his many years as principal flute and soloist with the Bell Telephone Hour on radio and recordings with the André Kostelanetz Orchestra (Note: The wife of the conductor, Lily Pons, recorded often with Powell for Columbia Records.)

He had a fine sense of mechanics and acoustics; in later years, living in Vermont, he lectured at Goddard College in math and physics (he did so also earlier at Trenton State in NJ). His early patents for improved key mechanisms on saxophones were adopted by Selmer, Inc. and other makers in Elkhart, Indiana, although he did not work as a factory craftsman.

The Chromette was developed at a time when the Saxette, Tonette, and Song Flute were introduced as training instruments for school musicians. The Chromette (later called Orkon) was a wooden (not metal or plastic) fipple flute with a key system following the Boehm-system fingering patterns, and it thus prepared students for regular woodwind instruments better than the competitive training instruments. The instrument was made c1940-60 by Powell and a small work force (including 1952 ff. R. Jerome, later Pres. of V. Q. Powell Flute Co.), first in a home shop in Scarsdale and then a shop in Port Chester, NY.

The Ed. V. Powell Model flute was produced in limited numbers by an independent Vermont maker in the 1960's (along with Phoenix flute).

MARK: E. V. POWELL / CHROMETTE / TRADEMARK U.S. PAT. 2330379 (1940's)

ADDR: 1950's: Scarsdale, NY 217 Locust Ave.

INV: Saxophone key mechanism allowing high B-key to close C-key; Adjustable saxophone support; Redesigned lower keys on saxophone improving third register; Fipple flute with keys

PATS: US Pat. No. 1,846,454 (23 Feb. 1932) sax B/C-key; 1,891,947 (27 Dec. 1932) sax support; 2,051,176 (28 Aug. 1936) revised Octave, low reg.; 2,163,352 (20 June 1939) revised G/G# springing; 2,330,379 (28 Sep. 1943) recorder with keys for training players (Chromette, aka Orkon)

Writs:

Cats:

Exh:

LOC: DCS-1985.0016.14 Chromette

BIBL: Complete notebooks, records, trial instruments - Mr. Richard Powell, Paoli, PA
S. Berdahl The First 100 Years, etc., 1936.

FILE: VQPOWELL

NAME: Powell, Verne Q.

BORN: Danville, IN 7 April 1879

DIED: Needham, MA 3 February 1968

BURIED: Arlington, MA

MADE: WWI

FL: Boston 1926-62 Company fl. to date

DATA: Beginning as a jeweler, engraver, and flutist, Powell made his first silver flute at age 31. He was hired by Wm. S. Haynes in 1913 as foreman of silver flute production and later general manager. He helped in flute, piccolo and clarinet design. He left Haynes in 1926 to open his own shop. Powell made high quality professional silver, gold, and platinum flutes, plus metal and wood piccolos. He trained many skilled workmen and continued as a performer. Powell retired in 1962 at age 83 when the company was sold to four of his workmen, but he continued as consultant. It was again sold in 1984 to J. James Phelan and Robert Viola.

MARK: VERNE Q. POWELL FLUTES, INC./BOSTON

ADDR: 1926 25 Huntington Ave., Boston; 1927-69 295 Huntington Ave., Boston; 1970- 70 Bow St., Arlington, MA.

BKS: Berdahl, 1986.

ITS: Flute. piccolo

FILE: PRENTISS

NAME: Prentiss, Henry H.

BORN: Roxbury, MA 25 June 1801

DIED: Boston, MA c. 1860

ALT: Dealer & maker

MADE: WWI

FL: Boston 1830-60

DATA: Although mostly a dealer, Prentiss is known to have made some woodwinds. In 1839 a flute and a clarinet were entered in the Massachusetts Charitable Mechanic Association exhibit in Boston. The judges found them clumsy and poor in intonation. Prentiss and Walter Crosby were listed in the Boston Directory of 1829 as umbrella makers at 52 Court.

MARK: PRENTISS/COURT ST/BOSTON

ADDR: 1829 52 Court (Prentiss & Crosby - umbrellas); 1834 3 Pemberton Hill (pianos & music); 1836-37 2 Pemberton Hill (music store); 1838 52 Court (music store & umbrellas); 1839-46 33 Court (music store); 1847 33 Court (Prentiss & Clark - music store); 1848-59 33 Court (music store).

EXH: Boston 1839

LOC: Henry Ford Museum, Dearborn, Michigan; Northhampton Historical Society, Northhampton, MA; Central Missouri State University, Warrensburg, Missouri; The Eddy Collection of Musical Instruments, Cambridge, MA.

BKS: R. E. Eliason Personal Files

ITS: Fife, clarinet, trombone

NAME: PULLMAN TONELLE & CO.

MADE: BI

FL: New York City, NY

DATA: This firm (probably a dealership only) has not been located in New York City directories from 1860 through 1910. The fact that it is known through but a single extant specimen suggests that it may have operated for only a short period of time.

MARK: PULLMAN TONELLE & CO. / NEW YORK

ADDR: None located

Pats:

Writs:

Cats:

Exh:

LOC: CAC-B011 Circular cornet in E-Flat Three rotary valves w. string action

New Mark added July 1991 - no other changes

QUINBY BROTHERS
CHARLES PARKER
STANDARD BAND INST. CO.

FILE: BFQUINBY

NAME: Quinby, Benjamin F.

BORN: Minot, ME 3 July 1830

DIED: Boston 9 July 1890

MADE: BI

FL: Boston 1861-84

DATA: Began making brass instruments in 1861 with twin brother George W. (1830-76). Brothers Leonard (c. 1817-87) and John O. (1827-1911) joined the firm in 1865. They formed a partnership with David C. Hall in 1867 as Hall & Quinby after buying out J. Lathrop Allen. E. G. Wright joined the firm in 1870 creating Hall, Quinby, Wright & Co. It reverted to Hall & Quinby on the death of Wright in 1871 and the absorption of his tools in 1872. Hall left in 1876 and as Quinby Brothers, the firm continued until 1884 when instrument making stopped and Standard Band Instrument Co. took over the assets. Quinby made rotary valve brasses using Allen valves in his early years, later using his own valves, then pistons.

MARK: B. F. QUINBY/BOSTON (1861-65); HALL & QUINBY/BOSTON (1866-69 & 1872-75); HALL, QUINBY, WRIGHT & CO./BOSTON (1870-71); QUINBY BROTHERS/BOSTON (1876-84); CHARLES PARKER / QUINBY BROTHERS / BOSTON (c1884)

ADDR: 1861-63 334 Washington; 1864-66 112 Congress; 1867-84 62 Sudbury.

INV: A square ("box") valve for brasses to provide more direct and even airflow.

PAT: 1872 United States #125,614 (Quinby box valve).

LOC: Henry Ford Museum, Dearborn, MI.

ART: Robert E. Eliason in GSJ; Vol. 23 (1970) p. 95.

BKS: Ayars, 1937; Robert E. Eliason Personal Files.

ITS: Cornet, alto, valve trombone.

(CAC)
MIG
ILU Common

N. B Cross-Reference required

HALL & QUINBY Benjamin F. Q. and David C. Hall 1867-70; 1872-76

HALL, QUINBY, WRIGHT & Co. 1870-71

QUINBY BROTHERS 1876-1884 ff. by STANDARD

Set of Gates' pat. insts. (CAC)

FILE: REED

NAME: Reed, George P.

ALT: Publisher and instrument dealer

FL: Boston 1839-56

DATA: A music publisher and dealer who was the retail distributor for Theobald P. Monzani, Boston, c. 1839, and stamped instruments with both names.

MARK: MONZANI & REED/NEW YORK

ADDR: 17 Tremont Row

LOC: Yale University Collection of Musical Instruments, New Haven, CT.

BKS: Ayars, 1937; Groce, 1982.

ITS: Flute

REIFFEL & HUSTED
ARTHUR REIFFEL & CO., INC.

NAME: Arthur Harold REIFFEL

BORN: Chicago, IL 23 July 1914 son of Philip and Minnie Reiffel

DIED: Chicago, IL 12 January 1978 bur: Chicago IL (Forest Park) Waldheim Cemetery

MADE: BI

FL: Chicago, IL 1934-78

DATA: Arthur Reiffel had little technical preparation for metal working when, on the occasion of his father's early death in 1934, he was required to take over the family business, REIFFEL & HUSTED. By this time little or no actual instrument making was being done, at least not at the level of importance it had in the 1920's. Probably it was only during the years of WW II that Arthur seriously dealt in the making, either in-house or from pre-fabricated parts, of military bugles for army and navy use. Many bugles from other makers were refurbished, plated, and then resold in the factory on Van Buren where as many as eight employees were engaged in keeping the silver wares of the great hotel and railroad dining rooms in pristine condition. Elkhart, IN was the source for some of these instruments of the 1940's.

Arthur Reiffel suffered from a heart ailment from 1967 until his death a decade later, during which years his wife, Evelyn Leef Reiffel, took increasing responsibility for the silver repairing operations of the business. She was sole owner and manager from her husband's death until closing the business on 31 December 1988. There was no instrument making done during this last period and little since 1950 (if any at all).

In 1961 the official name of the business was altered to: ARTHUR REIFFEL & CO., INC., although the name of Reiffel & Husted continued in currency. The firm was renowned for its holding in classic railroad dining car silver.

MARK: R & H / CHICAGO

Inv:

Pats:

Writs:

ADDR: 1934-88: 2700 W. Van Buren St. (after 1961 as Arthur Reiffel & Co., Inc., silversmiths and repairers).

LOC: none in public collections and none know in private collections with specific reference to ARReiffel

BIBL: L. Farrar, in NAMIS XIX 2-3 (Jun/Oct '90); see also Musical Courier 89 22 (Dec '24) p.49
J. Kuehl, "All that glitters is not gold--At Arthur Reiffel & Company, it's all silver," in Private Varnish May/ Jun '86

REIFFEL & HUSTED

NAME: Carl REIFFEL

BORN: Chicago, IL (?) or Russia c1890 son of Rudolph and Annie Reiffel; brother of Philip R.

DIED: Chicago, IL 1943 bur. Waldheim Cemetery (Forest Park, IL)

MADE: BI WW I; also Inventor

FL: Chicago, IL c1916-43

DATA: He worked as technician and business manager with his brother, Philip, in the firm of REIFFEL & HUSTED. After Philip's early death he provided considerable oversight to the efforts of young Arthur Reiffel who succeeded his father as owner and president of this important silver goods and silver plating company.

In 1921 Carl approached the firm of Lyon & Healy regarding a saxophone of his invention that substituted a compact vertically operating slide for the usual key mechanism of the instrument. The negotiations proved unsuccessful, and Carl Reiffel applied in May, 1922 for a patent under his own name. The instrument was advertised in a Reiffel & Husted catalog issued before the firm moved (in 1923) from Wabash to Van Buren St., and pictures of it being played by brother Barney Reiffel appeared in national trade magazines soon after. The novel idea never caught on with the musical amateurs for whom it was invented, and company records show no significant production among the several thousand brasswinds manufactured throughout the later 1920's. Carl Reiffel shared with his brother Philip instrument making skills.

MARK: R & H / CHICAGO

ADDR: 1918-23: 73 / 120 S. State; 1923 ff.: 2700 W. Van Buren

INV: Slide saxophone

PAT: US Pat. No. 1,497,939 (17 June 1924) Slide saxophone

LOC: SDV-885 Slide saxophone

BIBL: L. Farrar, in NAMIS XIX 2-3 (Jun/Oct 1990)

REIFFEL & HUSTED

NAME: Philip REIFFEL

BORN: Russia c1883 son of Rudolph and Annie Reiffel
 shoes and men's furnisher
 DIED: Indianapolis, IN 21 July 1934 bur. Chicago, IL (Forest Park) Waldheim
 Cemetery

MADE: BI WWI

FL: Chicago, IL 1901-34 firm to 1988; insts. made c1916-c1930

DATA: Philip Reiffel learned the craft of silversmithing in an industry serving the growing class of wealthier Americans and its demand for elegant dining ware at home, in hotels and restaurants, and when traveling by rail. He is identified in this trade in 1901 and his business traditionally dates from 1902. In 1911 or -12 he joined in partnership with John (Jack) Husted and gradually included brothers Carl and Barney REIFFEL in a business that passed to his son Arthur REIFFEL in 1934. The name Reiffel & Husted remained as a trade-name for fine silver service and repairing until 1988, although the official name was ARTHUR REIFFEL & CO. from 1961 ff. Silver goods and instruments bore the logo "R & H".

Although military bugles used in both the WW I and WW II eras are the firm's best known musical product, a full line of brasswinds, with greatest production of cornets/trumpets, alto horns, and slide trombones, was sustained through the 1920's, with over 2,000 instruments issued by 1927. After this production was only sporadic.

Carl REIFFEL had considerable mechanical ingenuity. He developed the unique Slide Saxophone made by the firm in relatively small numbers although advertised widely c1924-26.

MARK: R & H / CHICAGO ; N.B. Bugles often carry government specification identity numbers, too. Tradenames ROYAL and STAR occasionally added.

*
 INV: Slide saxophone developed by firm

PATS:US Pat. No. 1,497,939 (17 June 1923) by Carl Reiffel: Slide saxophone

Writs:

CATS: Four Leading Models of Royal Trumpets and Cornet Made By REIFFEL & HUSTED, 206 South Wabash Avenue, Chicago, Ill. (c1924; incl. Slide Saxophone)

LOC: SDV - 885 Slide saxophone; no others in public collections

BIBL: L. Farrar, in NAMIS XIX 2-3 (Jun/ Oct. 1990)

*
 ADDR: 1901-11: silversmith or metals worker at home address; 1912-18: 73 / 120 S. State; 1918-1923:
 206 S. Wabash; c1923-88: 2700 W. Van Buren

F. A. REYNOLDS CO., INC.
ROTH-REYNOLDS
REYNOLDS
Also: H. N. WHITE CO. and F. E.
OLDS, INC.
HEINRICH ROTH

NAME: Foster A REYNOLDS
BORN: nr. Friendsville, OH 29 December 1883
DIED: Fullerton, CA 18 July 1960
MADE: BI

FL: (1900-03: Grand Rapids, MI); (1903-1934) 1934-46; Cleveland OH; c1950-60: Fullerton, CA

DATA: Although he made no startling innovations in the making of brasswinds, Reynolds held the respect of the entire American industry for the integrity and commercial viability of his designs and his expertness in planning and managing factory operations. Trained first with J. W. YORK & SONS in Grand Rapids, MI, he then worked for thirty years with H. N. WHITE of Cleveland, OH. By 1906/7 Reynolds had organized what was to become the manufacturing plant of H. N. WHITE CO.. He remained as a supervisory associate of H. N. White and created the celebrated line of "King" brass- and woodwinds.

Under depressed economic conditions, Reynolds left White in 1934 and established his own factory in Cleveland. The early Reynolds-marked instruments were of modest features and never competed seriously with the established lines of White, Conn, and Buescher. Upon his retirement in 1956, F. A. REYNOLDS CO. was acquired by the string instrument dealers SCHERL & ROTH, and leadership of the new ROTH-REYNOLDS line of instruments (the firm remained F. A. REYNOLDS CO., INC.) passed to Heinrich ROTH (b. Markneukirchen in Sachsen 1877 - d. 20 November '82 Cleveland, OH). Roth had a proven superb ability to develop customer interest. He sought out prominent artists (such as Leonard Smith, cornetist, Allen Ostrander, trombonist, and Max Pattig, French horn teacher and player) for whom models were designed and named; he then procured the use and acceptance of these instruments by college students and young professionals under the "Contempora" line, which was a visible success in the mid-century years.

F. A. REYNOLDS CO., INC. was acquired by CMI (Chicago Musical Instrument Co.) in 1964; the Cleveland plant, purchased by RMC (Richards Music Corp.), was merged with F. E. OLDS Co., INC. in Fullerton, CA. Between 1950 and his death Foster REYNOLDS, coming out of retirement, had created this manufacturing facility in California and had been a vice-president with OLDS at the time of his passing. In the last years of manufacture, RICHARDS introduced a medium-price MEDALIST line and integrated the making of OLDS and REYNOLDS instruments in many ways, so that some basic parts were common to both.

MARK: F. A. REYNOLDS CO. / CLEVELAND, OHIO (prior to c1954); subsequent instruments similarly with the added model name; i. e. CONTEMPORA (top grade), ARGENTA, EMPEROR, and (after 1960) MEDALIST; instruments made c1960-64 have added logo (in circle) RMC on valve casing

ADDR: Cleveland F. A. Reynolds, foreman (tool maker in 1907-03) factory at 5225 Superior Ave.; c1910-34: superintendent 5225 Superior Ave.; 1934-64: 2845 Prospect Ave.; 1956-64 1729 Superior Ave. as business address; 1964-82 5520 N. First Abilene, TX; last as Olds-Reynolds fr. Fullerton, CA '80's
INV: Laminated plates for String contrabass instruments (not patented)

Writs:

CATS: Issued frequently and commonly seen; Roth-Reynolds heavily advertised in trade literature

LOC: Commonly seen commercially; as yet not seen in museum holdings

BIBL: Obit in Music Trades July '60; see also Music Trades July '61, August '64; for Heinrich Roth Music Trades February '64; Obit. in Music Trades January '82; for Roth family history, see Cleveland Plain Dealer 23 October 1960

Henry E. MCMILLIN
J.G. RICHARDS & CO.

NAME: J(ohn) G. RICHARDS

BORN: not sought

DIED: not sought pos. c1922

MADE: WI a dealer and music publisher

FL: Cleveland, OH 1883 - c1922 Firm continued 1940ff

DATA: A hardware store opened by Richards c1881 was replaced by a music publishing (esp. band arrangements) company begun in partnership with Henry E. McMILLIN (Sr.) in 1883. In 1891 McMILLIN advertised himself as "Successor to J. G. Richards & Co.", despite the fact that Richards found means to continue for at least four decades thereafter. Both firms published generous amounts of popular instrumental music and issued regular catalogs advertising full lines of instruments and accessories. It is probable that all instruments carrying the McMILLIN name were manufactured elsewhere, although some possibly were acquired as sub-production of the local H. N. White Musical Instrument Mfy.

MARK: AMERICAN PERFECTION / Made By / J. G. RICHARDS & CO / CLEVELAND O.
Peerless / J. G. Richards & Co. / Cleveland, Ohio

ADDR: 1883-89: 208 Superior; missing for years when H. E. McMILLIN established at 127 Superior; in 1909: J. G. Richards & Co. 302/305 The Arcade, Superior Ave. through 1930 ff. same, with adv. for band and orchestra instruments and music

Inv:

Pats:

Writs:

CAT: General sales catalog, c1895 (violins, boxwood clarinets, etc.) INI

LOC: MIS-B 84.I.199 baritone horn

WWI

CITY New York City

STATE New York

1. Name of Maker Richards, William
2. Full name(s) as given at birth William S. Richards
3. Place of birth Day/Month/Year / / ca. 1935
 Place of death Day/Month/Year / / /prior to 1939*
 Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
Broadway flute mkr - 1920 (A. G. Badger Company- continued to operate company following Badger's death in 1892; remained, c. 1920ff., as employee of P/M until death.
36-11 Thirty-Third Street. Long Island City flute mkr **1921-1929+/- (Penzel-Mueller) (WRM Jr. presumably)
5. Name of Master under who apprenticed William Meinell. (Richards' uncle according to Edw. Mueller. "Cousin" seems more probable. Both trained in Badger's shop and were of similar age.
6. Name(s) of partners in business
7. Names of parents (if known)
 Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks *In a 1939 letter to Emil Medicus, Walter Mueller wrote: " Mr. Richards was connected with our company until his death several years ago."
**Penzel-Mueller bought out Badger's company, which Richards had continued to run following Badger's death in 1892, and added Richards to their staff. Richards was still making flutes as late as 1929, according to one prospective customer. Therefore flutes with his signature were made while he was employed either by Badger & Co. or by Penzel-Mueller. *
10. Location of specimen(s) Jacob Goldman: others currently in use by professional players (according to Berdahl listing) (repairman in NYC?)
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985). Pt. II, p. 630, 688-90. Mary Jean Simpson ALFRED G. BADGER (1815-1892), NINETEENTH-CENTURY FLUTE MAKER DMA diss. U.Md. 1982, 38 ff.

MARK: Wm S. RICHARDS / RICHMOND HILL N.Y.

NAME: Benjamin F. Richardson

MADE: BI

FL: BOSTON, 1852-90

BORN: Sudbury, MA 1823

DIED: Cambridge, MA 26 March 1894

DATA: Said to have been a performer who turned to the instrument business, first as a partner with J. Lathrop Allen and subsequently with Carl Lehnert and possibly Henry G. Lehnert for a brief period. As an independent maker Richardson introduced (using the narrow-windway valves associated with the shop of Allen) the CELEBRATED BAYLEY-CORNET "Pronounced by all our best Musicians to be The Richest Toned Instrument in the World!" Richardson claimed to be both originator and manufacturer (at No. 13 Water St.). In the same year (1862) a similar instrument BAYLEY'S ACOUSTIC CORNET was made by J. Köhler of London (Carse Coll.).

The firm of Richardson & Lehnert was established in 1866 at the time Henry G. Lehnert left Boston permanently for Philadelphia. The cymbals and chimes which were a specialty of the remaining brother, Carl Lehnert, constituted a specialty of the new partnership for the next 25 years.

* MARK: Made by (script) / B.F. RICHARDSON (punched) / Boston (script) (SDV - Bayley cornet) (at SE

ADDR: Boston 1852-53, 19 Harvard Place (Allen & Richardson); 1854-55, 17 and 19 Harvard Pl. by Allen and by Richardson separately; 1856-59, 26 Washington (Benj. F. Richardson, mus. insts; mus. insts. mkr. in 1859); 1860-61, 5 Water; 1862, 13 Water; 1865-66 ff., as Richardson & Lehnert, 38 Portland; 1867-72, 46 Portland; 1873-94 13 Bowker (continued at same addr. by Carl Lehnert)

Insts: Bayley Cornet with "Allen" valves, cornet with rotary valves (R&L) symbols and gongs

INVENTIONS: The inverting of the cornet bell, reducing need for bracing and creating more vibratory bell (i.e. Bayley-Cornet)

Patents: Richardson was the assignor of Carl Lehnert's patent of 1870 (for collapsible music stand)

EXH: Boston (1865), cornets

LOC: SDV, Bayley cornet ~~MAR~~ crowell, cornet (Richardson and Lehnert)

* MARK RICHARDSON & LEHNERT / MAKERS / NO. 38 PORTLAND ST. / BOSTON

Data source: Directories, Farrar correspondence files, Shrine to Music Files

BKS:

FILE: SWRICHSN

NAME: Richardson, Samuel W.

DIED: Rochester, NY c. 1872

MADE: BI

FL: Rochester, NY 1847-51

DATA: A partner in Graves & Co. from 1832 until 1845. Made brass instruments in Rochester, NY from 1847-50. By 1851 he was involved in other non-musical endeavors.

MARK: RICHARDSON & CO., ROCHESTER, N. Y.

ADDR: 1847-49 Curtis Bldg.

LOC: John Philip Sousa Collection, University of Illinois, Urbana, IL.

BKS: Eliason, Keyed Bugles, 1972; Eliason, Graves, 1975; Robert E. Eliason Personal Files.

ITS: Eb Key bugle.

Cross Reference:

RICHARDSON & LEHNERT

LEHNERT & Co.

WI prob. dealer only

CITY New York City

STATE New York

1. Name of Maker Rickers, I. I.

2. Full name(s) as given at birth John J. Rickers

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>Jones n. Herring</u>	<u>----</u>	<u>1824</u>
<u>187 Broadway</u>	<u>mus store</u>	<u>1825</u>
<u>187 Broadway</u>	<u>piano & mus store</u>	<u>1827-28</u>
<u>7 John</u>	<u>" " " "</u>	<u>1829</u>
<u>170 Broadway</u>	<u>----</u>	<u>1830</u>
<u>99 Canal</u>	<u>----</u>	<u>1831-34</u>
<u>Rear 229 Orange</u>	<u>----</u>	<u>1835</u>
<u>229 Orange</u>	<u>----</u>	<u>1836</u>
<u>460 Pearl</u>	<u>----</u>	<u>1837</u>
<u>245 Rivington</u>	<u>----</u>	<u>1838</u>
<u>245 Rivington</u>	<u>Agent</u>	<u>1839</u>
<u>148 Fulton</u>	<u>"</u>	<u>1840-47</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Probably a dealer only

10. Location of specimen(s) DLC: flute SDV flute 1-key

11. Data source

Nancy Jane Groce diss. 1982 Catalog of Shrine to Music, Vermillion SD

MARK: I. I. RICKERS / 187 BROADWAY / NEW YORK

I. I. RICKERS / 187 BROADWAY / NEW - YORK / (flower)

NAME: Adalbert RIEDL

BORN: not sought

DIED: Chicago, IL (?) c1925 (?) not sought

MADE: BI

FL: Chicago, IL 1888-1918 ff.

DATA: He was identified both as instrument maker and (musical insts.) (i.e., dealer) from home addresses only during a period in Chicago's history when only the firms of Root & Sons and Lyon & Healy were in active production of brasswinds (Bauer & Co. seems to have withdrawn in favor of piano mfr. by the time of Riedl's appearance). We lack any signed Riedl instruments, however, and must imply that he was primarily an employed technician in one of the established instrument businesses.

In August of 1906 Riedl filed to patent a mechanism for adjusting all three valve slides simultaneously whenever a rotary change valve located near the third piston of a cornet was changed from B-Flat to A (or A to B-Flat). In January of 1906 C. G. Conn has sought a similar patent for a mechanism that made the same adjustments whenever a "micrometer" tuning device in the bell was activated. Both were improvements on the Lyon & Healy "Duplex" cornet mechanism (sought for patent in 1899 under the name of a J. Newman), which however, affected only first and third slides and operated only from the secondary slide near the third piston. Riedl's mechanism, although the most sophisticated of the three, never gained wide use. The facts do suggest, however, that he may have worked closely with Lyon & Healy over the years.

MARK: No signed instruments known; some unmarked instruments bear the stamp: US Pat. 879 322 (1908).

ADDR: 1888-90: finisher 833 N. Hoyne; 1892-1908: inst. mkr. and /or mus. insts. 833 N. Hoyne; 1909/10 - 1917 ff.: inst. mkr. 1742 N. Hoyne Ave.

INV: Rotary change valve with connecting rods to all three slide valve of a cornet's pistons for instantaneous, quick-change adjustments of the fundamental pitch throughout the instrument

PAT: US Pat. No. 879,322 (18 February 1908) for quick-change rotary valve and slide adjustment rods

Writs:

Cats:

Loc: No examples known in public collections.

Bibl:

Note: It would seem probable that Adalbert Riedl would be a younger son of one of the several makers named RIEDL or RIE DEL working in Wien, and in Neukirchen, throughout the 19th century.

CITY New York City STATE New York

1. Name of Maker Riley, Edward, Sr.
2. Full name(s) as given at birth Edward Riley
3. Place of birth England Day/Month/Year / /1769
Place of death New York City Day/Month/Year 18 /viii/1829 FL: 1819-29 as inst.mkr.
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>13 Broad</u>	<u>music teacher</u>	<u>1806</u>	
<u>3 Courtlandt</u>	<u>" "</u>	<u>1807</u>	
<u>28 Dey</u>	<u>" "</u>	<u>1808</u>	
<u>31 Dey</u>	<u>" "</u>	<u>1809-10</u>	
<u>17 Chatham</u>	<u>music publ & engraver</u>	<u>1811</u>	
<u>23 Chatham</u>	<u>music store</u>	<u>1812</u>	<u>(Riley & Adams*)</u>
<u>" "</u>	<u>music engraver & publ</u>	<u>1813-18</u>	
<u>29 Chatham</u>	<u>" " " "</u>	<u>1819</u>	
<u>" "</u>	<u>music publ. & mus</u>		
<u>" "</u>	<u>instr mkr</u>	<u>1820-31</u>	
<u>" "</u>	<u>Elizabeth wid of</u>		
	<u>Edward, mus store</u>	<u>1831</u>	

5. Name of Master under who apprenticed
6. Name(s) of partners in business Thomas Adams, a publishing firm of RILEY & ADAMS, 1812-20,
continually listed as 23 Chatham. (Thomas Adams)
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
His wife, Elizabeth, and two sons--Edward C. Riley, and Frederick Riley-- continued the family
business after Riley's death. His sons-in-law, John Firth and William Hall, were associated
with Firth, Hall and Pond. Langwill states that the firm was succeeded by J. E. Gould & Co. in 1851.
9. Remarks Riley immigrated to New York ca. 1805, from London, and continued as a music publisher,
taught music lessons, performed as a flutist and singer, and made and sold musical instruments. From
1812-20 Riley and the copper-plate printer Thomas Adams headed the publishing firm RILEY & ADAMS.
Many wind instruments bear his stamp.

10. Location of specimen(s) See Langwill, 1980; also instruments are in private collections DCS fl. esp. NYCA clar 5-
DCL flutes I-k
Db Fl. Flag.
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE
EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 420-21; Lloyd Farrar files

L. Libin American Musical Instruments in the MMA (New York, 1985), 77.
M. Setfrit Musical Instruments in the Dayton C, Miller Flute Collection (Washington, 1982) 211-13

Mark: E.RILEY / 29 CHATHAM ST / N - YORK

Wolfe, R. J. Secular Music in America 1801-1823 (New York, 1964)
Riley's Flute Melodies. 2. vols. New York, ca. 1814-16 (Facsim. New York: Da Capo Press, 1973)

WWI

CITY New York City STATE New York

1. Name of Maker Riley, Edward C.

2. Full name(s) as given at birth Edward C. Riley

3. Place of birth England Day/Month/Year / /ca. 1800
 Place of death New York? Day/Month/Year / /1871?
 Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>29 Chatham</u>	<u>prof mus</u>	<u>1825-28</u>	
<u>61 Chatham</u>	<u>" "</u>	<u>1829-30</u>	
<u>61 Chatham & 264 1/2 Bowery</u>	<u>" "</u>	<u>1831-32</u>	
<u>29 Chatham</u>	<u>" "</u>	<u>1833-40</u>	
<u>[29 Chatham</u>	<u>publ. concern</u>	<u>1836-42</u>	<u>Edward C. Riley & Co.]</u>
<u>12 Clarkson</u>	<u>" "</u>	<u>1840</u>	
<u>29 Chatham</u>	<u>" "</u>	<u>1841-42</u>	
<u>3 E. 15th</u>	<u>mus teacher</u>	<u>1843</u>	
<u>42 E. 15th</u>	<u>" "</u>	<u>1848-52</u>	
<u>---</u>	<u>professor</u>	<u>1853</u>	
<u>---</u>	<u>prof mus</u>	<u>1854</u>	
<u>---</u>	<u>music</u>	<u>1855-56</u>	
<u>---</u>	<u>teacher</u>	<u>1857</u>	
<u>---</u>	<u>professor</u>	<u>1858-60</u>	
<u>---</u>	<u>music</u>	<u>1860</u>	

5. Name of Master under who apprenticed Probably his father, Edward Riley Sr.

6. Name(s) of partners in business

7. Names of parents (if known) Edward and Elizabeth Riley
 Names of brother (or sisters) also known as instrument makers
Henry and Frederick Riley

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks The Frank C. Institute Journal of June 1853, p. 406, describes a patent granted to him for keys on flutes and clarinets, although there is no evidence that he actually made instruments. In 1824 was leader of orchestra that accompanied New York Choral Society. Firm directed by Edward C. Riley 1832-1842.

10. Location of specimen(s)

11. Data source Nancy Groce; MUS. INSTR. MAKING IN NYC; Lloyd Farrar files; Langwill, 1980

WWI

RILEY, EDWARD C., (d. 1871?)

Directories

NEW YORK	1825-28	Prof. Mus.	29 Chatham
	1829-30	Prof. Mus.	61 Chatham
	1831-32	Prof. Mus.	61 Chatham & 264 $\frac{1}{2}$ Bowery
	1833-40	Prof. Mus.	29 Chatham
	1840	Prof. Mus.	12 Clarkson
	1841-42	Prof. Mus.	29 Chatham
	1843	Mus. Teacher	3 E. 15th
	1848-52	Mus. Teacher	42 E. 15th
	1853	Professor	---
	1854	Prof. Mus.	---
	1855-56	Music	---
	1857	Teacher	---
	1858-60	Professor	---
	1860	Music	---

References: Wolfe, R. J. Secular Music in America 1801-1823. New York:
New York Public Library, 1964, 736.

Additional Data: Edward C. was a son of Edward Riley. The Franklyn Institute Journal of June 1835, p. 406, describes a patent granted to him for keys on flutes and clarinets.

WI

CITY New York City

STATE New York

1. Name of Maker Riley, Frederick
2. Full name(s) as given at birth Frederick Riley
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

<u>29 Chatham</u>	<u>music</u>	<u>1842</u>	
<u>297 1/2 Broadway</u>	<u>"</u>	<u>1844-45</u>	
<u>" " "</u>	<u>music & instr mkrs</u>	<u>1845-47</u>	<u>(Frederick Riley & Co.)</u>
<u>" " "</u>	<u>music</u>	<u>1848-50</u>	
<u>52 Ann</u>	<u>instrs</u>	<u>1851</u>	
5. Name of Master under who apprenticed Probably Edward Riley, Sr, his father
6. Name(s) of partners in business
Edward C. Riley and Henry Riley
7. Names of parents (if known) Edward (Sr) and Elizabeth Riley
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Probably was involved in instrument making from 1845-47 when he headed his own firm, FREDERICK RILEY & COMPANY. In the 1845 NYCD his firm advertised as "Manufacturers of Musical Instruments . . . Military Bands supplied with setts [sic] of Instruments at reasonable prices. Bass & Side Drums of extra size made to order. N.B. Riley & Co. are not merely vendors of Instruments and Music, but are practical manufacturers." NEW AMERICAN GROVE (IV/48): Assumed responsibility for firm 1842-1851 when catalog was absorbed by S. T. Gordon.
10. Location of specimen(s) SMI: flute
11. Data source Nancy Groce: MUS. INSTR. MAKING IN NYC; Lloyd Farrar files: NEW AMERICAN GROVE

WHS

WWI

CITY New York City

STATE New York

1. Name of Maker Riley, Henry

2. Full name(s) as given at birth Henry Riley

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>Renwick n. Canal</u>	<u>mus instr mkr</u>	<u>1826</u>
<u>217 Broome</u>	<u>" " "</u>	<u>1827-28</u>
<u>3 Allen</u>	<u>" " "</u>	<u>1829</u>
<u>66 Norfolk</u>	<u>" " "</u>	<u>1830</u>
<u>64 Eldridge</u>	<u>" " "</u>	<u>1831</u>
<u>29 Chatham & 117 Wooster</u>	<u>" " "</u>	<u>1832-34</u>
<u>not listed</u>		<u>1835</u>
<u>94 Laurens</u>	<u>mus instrs</u>	<u>1836</u>
<u>not listed</u>		<u>1837</u>
<u>12 Bedford</u>	<u>mus instrs</u>	<u>1838</u>
<u>10 Clarkson</u>	<u>" "</u>	<u>1839</u>
<u>12 Clarkson</u>	<u>" "</u>	<u>1840</u>
<u>29 Chatham</u>	<u>" "</u>	<u>1841-42</u>

5. Name of Master under who apprenticed Probably his father, Edward Riley

6. Name(s) of partners in business

7. Names of parents (if known) Edward and Elizabeth Riley
Names of brother (or sisters) also known as instrument makers
Edward C. Riley and Frederick Riley

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Henry was probably more active than his brothers in the making of instruments. He was not listed in New York after 1842; however, Langwill lists the firm of Henry Riley & Sons in Birmingham, England from 1851-90. It has not been confirmed that the English firm was headed by this New Yorker, but it is possible that Henry Riley might have returned to his family's homeland.

10. Location of specimen(s)

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), 421-22; Lloyd Farrar files

WWI

CITY New York City

STATE New York

1. Name of Maker Roger
2. Full name(s) as given at birth Edgar Parkhurst Rogers
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks A rotating combination flute and clarinet headjoint was conceived for the purpose of extending the lower range of the flute by one octave. The invention was that of Edgar Parkhurst Rogers of Brooklyn, who patented the idea in April of 1902 as U.S. No. 698,322. This appears to be the Mr. Rodgers who had Gustav Behrle build two separate headjoints of ebonite--one for a B-flat clarinet and a slightly longer one for an A clarinet. These headjoints consist of rotating cylinders. When rotated in one direction, the head looks and functions like an ordinary flute headjoint; when rotated in the opposite direction, the head provides a larger opening into which the clarinet mouthpiece is fitted. The headjoints carry gold engraved bands and plates which have Rodger's [sic] name and the name "G. Behrle & Co./New York" inscribed on them. Under "G. Behrle" there is the listing of a patent application with the date 1902. The instrument to which they are fitted was unquestionably built by Badger; it is owned by Charles Ponte of New York. This looks quite different from the drawing accompanying the original patent application which was filed September 20, 1901. These appear to be two completely different inventions.
10. Location of specimen(s) Charles Ponte, New York; combination flute/clarinet headjoint; See also Langwill, 1980, which cite five in MAS: marked, on metal mp.: "Rogers Improvement"
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985). Pt. I, p. 282-3 & Pt. II, p. 823-5 ; Mary Jean Simpson: ALFRED G. BADGER

NAME: Joseph ROGERS

BORN: not searched

DIED: not searched

FL: Cleveland, OH c1910-c1972

DATA: The Rogers Drum Co. was a family-owned manufacturing enterprise that catered to the needs of commercial drummers and drum corps.

The Rogers bugle was developed as a version of the US Regulation /F instrument in a version attractive to Junior (i.e. beginning) drum corps. The catalog offered only the soprano and baritone (8va lower); alternative design known as "French horn Bugle" was pitched at the same level as the soprano. In competition with SLINGERLAND, Rogers offered optional slides with rotary whole- and half-step valves.

MARK: ROGERS ; U.S.REGULATION / U.S.A. / ROGERS (logo)

ADDR: Cleveland, OH

Inv:

Pats:

Writs:

Pats:

Cats: Issued regularly and commonly seen

LOC: Common to most collections in USA

Bibl:

ROHÉ & LEAVITT

WI

CITY New York CitySTATE New York

1. Name of Maker Rohé Joseph
2. Full name(s) as given at birth Joseph Anton Rohé
3. Place of birth _____ Day/Month/Year / /
 Place of death New York Day/Month/Year / /1869
 Place of burial _____
4. Street addresses of shops, factories, or places of merchandising and dates

<u>44 Maiden Lane</u>	<u>music</u>	<u>1840-41</u>
<u>46 Maiden Lane</u>	<u>"</u>	<u>1842</u>
<u>44 Maiden Lane</u>	<u>importer mus instrs</u>	<u>1842-47</u>
<u>" " "</u>	<u>mus instrs</u>	<u>1848-51</u>
<u>31 Maiden Lane</u>	<u>" "</u>	<u>1852-63</u>
5. Name of Master under who apprenticed _____ aka ROHE & LEAVITT
6. Name(s) of partners in business ^{Henry M.} Leavitte, as ROHÉ & LEAVITTE (1851-1863)
7. Names of parents (if known) _____
 Names of brother (or sisters) also known as instrument makers _____
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Probably bought out by Stratton & Foote c. 1864.
9. Remarks Rohé operated a music import^{ing} business in Philadelphia from 1838-39. In 1846 he advertised that, in addition to importing instruments, he also manufactured "cornets, trombones, hibocornos, clavicor, neocor, bombardon, valve trumpets, * & etc; also guitars and all kinds of woodwind instruments." (NYBD 1846:135) Rohé might have been the same J.A. Rohé who was active in Paris during this period. See Rohé & Leavitt for further information.
10. Location of specimen(s) MIG flute; W/W; valve bugle, cornet
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 425; Lloyd Farrar files

R
NAME: Traugott ROHNER

BORN: St. Gallen, Schweiz 23 December 1906

Died: still alive as of date

MADE: WWI, an Inventor

FL: Evanston, IL (c1930) c1938-46 (1973)

DATA: Traugott ROHNER was a distinguished music educator who was long a professor at The Northwestern University. From 1946-73 he was editor and publisher of *Instrumentalist* magazine and related publications based in Northfield, IL (that are now done by his son, James T. ROHNER).

In the late-1930's there was growing interest in the application of new plastic materials to the construction of musical instruments that would be both sturdy and inexpensive and thus attractive for the teaching of music in the schools. The Song Flute and the Tonette were the most successful educational applications of American inventiveness. A similar instrument, which was named Clarette, was invented by Traugott ROHNER but apparently was never produced in any great number.

The Clarette resembled the Tonette in shape and in utilization of a closed (rather than open) tube, and also used the 1/7 tone-hole arrangement of a treble recorder or a Song Flute. It therefore was able to (like a recorder) play more notes than the usual range of a ninth possible on Tonette or Song Flute.

An additional feature of the Clarette, however, was the incorporation of a slider opening/closing both the thumb-hole and a further vent (placed high on the acoustical tube) which, when opened, alter the diatonic scale by a chromatic half-step, a measure Rohner believed to be an improvement on customary cross-fingering methods of achieving such notes. Such a chromatic tone-hole (entered by Rohner for patent protection in April, 1946) was also used by Harry Bernard of Chambersburg, PA in a flageolet he invented in the early 1920's.

It is believed that Frank AMAN was the technician who actually made the prototype Clarette that expressed Rohner's ideas. Rohner was a person of great imaginative genius in areas of language and educational technology. His non-slip tuning peg is a standard feature of string instruments used in the schools.

Mark: no specimen seen

ADDR: Northfield, IL 1946 ff:

INV: the Clarette

PAT: US Pat. No. 2,478,323 (9 August 1949)

WRITS: ROHNER was a voluminous author on many subjects related to music education; see *Instrumentalist*, passim.

Bib:

Loc: no specimens in public collections

CITY New York City STATE New York1. Name of Maker Rönnberg (Ronberg, Ronnberg, Romberg, Ronneberg)2. Full name(s) as given at birth William Rönnberg

3. Place of birth Hamburg, Germany Day/Month/Year / /1803
 Place of death New York City Day/Month/Year / /c. 1889
 Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>13 Thompson</u>	<u>mus instr mkr</u>	<u>1834-38</u>
<u>13 Sullivan</u>	<u>" " "</u>	<u>1839</u>
<u>92 Fulton</u>	<u>mus instrs</u>	<u>1840-44</u>
<u>187 Broadway</u>	<u>" "</u>	<u>1845</u>
<u>16 John</u>	<u>" "</u>	<u>1846-48</u>
<u>150 Broadway</u>	<u>" "</u>	<u>1849</u>
<u>not listed</u>		<u>1850-54</u>
<u>298 Broadway</u>	<u>mus instr mkr</u>	<u>1855-58</u>
<u>" "</u>	<u>instrs</u>	<u>1859</u>
<u>r. 298 Broadway</u>	<u>mus instrs</u>	<u>1860-65</u>
<u>52 John</u>	<u>" "</u>	<u>1866-68</u>
<u>not listed</u>		<u>1869</u>
<u>52 John</u>	<u>Boehm flute mkr</u>	<u>1870</u>
<u>" "</u>	<u>flutes</u>	<u>1871-72</u>
<u>" "</u>	<u>flute mkr</u>	<u>1873</u>
<u>" "</u>	<u>flutes</u>	<u>1874-78</u>
<u>" "</u>	<u>flutes/mus instrs</u>	<u>1879-89</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Rönnberg was reportedly active at 12 Dodd Street, Bloomfield, New Jersey ca. 1815 (at age 12!?) and again c. 1835 and 1850. He was first listed in New York in 1834 and apparently headed his own shop in the city. In 1857 he was awarded a diploma "For a Boehm Flute" exhibited at that year's American Institute fair. He was listed as a "Flute & Clarinet Manufacturer" in 1861 (AMD 1861:91). An inscription on a flute in the Dayton Miller Collection (Cat. No. 491) suggests that Rönnberg had a partner named Schroeder around 1857 (see Rönnberg & Schroeder, below). It appears that Rönnberg started out making clarinets, oboes and simple system flutes and later concentrated on Boehm system flutes, for one of which he received an award in 1857 American Institute Fair.

10. Location of specimen(s) DCI 3 flutes; AGT: clarinet; VDN: oboe; Metropolitan Museum, NY: flute:11(12)k
a number of flutes in European collections NY Vas Dias with triplex D trill

11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Pt. II, p. 690, ff.; Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 426.

C. Kaufmann, in JAMIS II (1976)

"A Flute Interview", in Musical Courier XIII 7 (18 Aug. '86)

Rönnberg. continued:

Trademark is from Berdahl dissertation


RÖNNBERG
N. YORK



OT
R
MB

WWI

CITY New York City

STATE New York

1. Name of Maker Rönnberg & Schröder
Schröder
2. Full name(s) as given at birth William Rönnberg and, possibly, Luke (Richard) Schroeder
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks A flute in the Dayton Miller Collection bears the marking "RÖNNBERG &/SCHRÖDER/ N. YORK" on the upper body and lower body (no name appears on the headjoint). This suggests that Rönnberg may have had a partner by this name c. 1857. Schroeder might have been an instrument dealer who stamped a Rönnberg flute sold in his shop, or it might have been the stamp of the instrument maker Luke (also known as Richard) Schroeder who had been active 1833-1837. No trace of this partnership has been found.
10. Location of specimen(s) Dayton Miller Collection (No. 491), DC11(12)k with triplex cup on D tr.k.
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Pt. II, p. 690. ff.; Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 426.

L. Libin Am. Mus. Insts. in the MMA (New York, 1985)

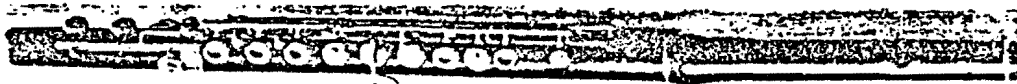
MARK: RÖNNBERG & / SCHRÖDER / N. YORK

constructed with the Dorus G-sharp and Briccialdi thumb keys. This flute is pitched at A-440 and descends to low B. Three trill keys are arranged in the following order descending toward the foot: D, D-sharp, and F-sharp. The flute is equipped with a wood crutch.

Figure 136: Rönnerberg Trademark on Boehm Flutes



Figure 137: Rönnerberg E-Flat Flute, DCM 51



1858 ROOT & CADY
1874 ROOT & SONS
1875 The ROOT & SONS
MUSIC CO.

NAME: Ebenezer Towner ROOT

BORN: Sheffield, MA

DIED: Chicago, IL

NAME: George Frederick ROOT

BORN: Sheffield, MA 30 August 1820; ~~FD~~ Bailey's Island ME 6 August 1895

MADE: WI Dealers

FL: Chicago IL 1858 - c1905

DATA: The firm that sold the many instruments marked "ROOT & SONS" found in modern collections evolved out of a series of mergers preconditioned by great events in American musical history: the explosive demand for popular music around 1850, the patriotism of the Civil War era (1861-65) and the devastation of the Chicago Fire (1871). In 1853 E.T. Root joined with Chauncey M. Cady to publish music under the name of ROOT & CADY, which firm included G.F. Root (one of the most successful of mid-century American composers and teachers). This firm also sold some band instruments but primarily prospered on the enormous popularity of the younger Root's music during the war years.

In 1872 (after the fire) G.F. Root with sons (Fred. W., William A., and Charles T.) famed George F. ROOT & SONS, while E.T. ROOT, having been destroyed by the fire, dissolved his partnership with Cady in 1872 and formed E.T. ROOT & SONS in 1874 (with Frank K. and ?). An amalgamation of these enterprises produced The ROOT & SONS MUSIC CO. (E.T. ROOT, owner) in 1875, and it was this company, which survived past 1900, that probably sold the many instruments marked "ROOT & SONS".

Two types of instruments--unplated brass cornets, trombones, and piston alto, baritone, and bass horns, and also boxwood clarinets and flutes of the simplest and (by 1880 ff.) most antiquated mechanisms--were the typical offering of the company. The woodwinds particularly appear to be of European manufacture, and, because there was no brasswind maker in Chicago (J. H. MARTIN left after the fire) at this time, these instruments too were certainly imported.

MARK: Six-point star / ROOT & SONS / CHICAGO (star not universally seen)

ADDR: 1853-65: 95 S. Clark; 1865-71: 67 Washington; 1872: 281 Wabash (also Root & Lewis 156 State); 1872-73: G. E. Root & Sons 281/3 Wabash; 1874-75: 109 State; 1875-82: (E.T.) Root & Sons Music Co. 200-06, 208 Wabash (at this time J. Church bought the book pub. catalog and O. Ditson, with copyrights assigned to S. Brainard's Sons; 1885: E.T.R. & S. 236 State; 1890-95: E.T. Root & Sons 145 Wabash; 1895: E.T. Root & Sons 49-53 Jackson; in 1904: 3rd. Fl. 355 Wabash; in 1910: 158 Harrison 8th Fl.

Inv:

Pats:

CATS: Root & Cady's Illustrated Catalogue and Price List (Chicago, 1866) in DCL

LOC: SDV-2905 Slide trombone in B-Flat

BIBL: D. Epstein, in NGDAM; H. Dichter and E. Shapiro, Handbook of Early American Sheet Music (New York, 1941; rpr. 1977).

BWI

CITY New York City

STATE New York

1. Name of Maker Rosenbeck, John C. (Rosenberg)
2. Full name(s) as given at birth
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

<u>81 Division</u>	<u>instr mkr</u>	<u>1838</u>
<u>1 Orchard</u>	<u>" "</u>	<u>1839</u>
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks AMERICAN MUSICAL JOURNAL - October 1835. NY: 'Fair of Mechanic's Institute - Castle Garden' - "Trombones & other brass instruments mf'd by John Rosenbeck of Utica" (Groce listed as 1836-37; Eliason 1837). Groce: In 1836. "John Rosenbeck of Utica" won an award for a trombone he had made "for Cioffi" and exhibited at that year's American Institute fair. In 1838, after he had moved to New York, Rosenberg [sic] was awarded a silver medal at the American Institute fair for "an elegant silver slide trumpet," and in 1839 he won a diploma from the same organization "for a silver cornopian." It is not known if he returned to Utica after leaving the city in 1839. Eliason spelled name "Rosenbeek"; Groce gave alternate - "Rosenberg" Award American Institute Fair 1857 for Boehm flute.
10. Location of specimen(s)
11. Data source Nancy Groce: MUS. INSTR. MAKING IN NYC: Eliason

FILE: ROSNBECK

NAME: Rosenbeck (Rosenberg), John C.

MADE: BI

FL: Utica, NY and New York City 1836-39

DATA: Made brasses in Utica, NY c. 1836 and by 1838 was working in New York City. Possibly returned to Utica after leaving New York in 1839.

ADDR: 1836-37 Utica, NY; 1838 81 Division, New York City; 1839 1 Orchard, New York City.

EXH: New York 1836 (Trombone), 1838 (Slide Trumpet), 1839 (Cornopean).

BKS: Groce, 1982.

MI

CITY New York City

STATE New York

1. Name of Maker Roth, William

2. Full name(s) as given at birth William Roth

3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>53 First</u>	<u>*</u>	<u>1869</u>
<u>not listed</u>		<u>1870-71</u>
<u>53 First</u>	<u>mus instrs</u>	<u>1872-78</u>
<u>385 Bowery</u>	<u>" "</u>	<u>1879</u>
<u>215 Fifth</u>	<u>" "</u>	<u>1880</u>
<u>272 E. Houston</u>	<u>" "</u>	<u>1881-84</u>
<u>**</u>		<u>1885</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks *Groce states that Eliason places Roth at 53 First (avenue?) as early as 1869, but he was not listed in the NYCD until 1872, when he advertised as a "Manufacturer of Brass Instruments . . . All kinds of musical instruments will be made to order." ** Groce states that Roth was listed as a musical instrument manufacturer at 272 E. Houston in the 1885 AMD, but his shop had apparently closed by that date. A musician of the same name was listed at 78 E. 4th in the 1886 NYCD, but no connection had been documented.

10. Location of specimen(s)

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 428.

NAME: H(ermann) J(oseph)ROTTKAY after 1880 aka Jos. H. Rottkay

BORN: Bohemia (?)

DIED: Pittsburgh, PA (?) c1902 (?)

MADE: WI

FL: Allegheny City (i.e. Pittsburgh), PA 1871-1901

DATA: Known only through advertisements and directory listings, Rottkay appears to have done some manufacturing as well as importing. His advertisements state that he is "Instrument maker, and Dealer in Music and Musical Merchandise" while displaying a piston valve cornet.

MARK: no marked specimens known

ADDR: 1871: Hermann musician bds. 13 Chesnut, AL.C.; 1872-75 instrument maker 13 Chesnut; 1875/-76 mus.inst. mfr. 13 Chesnut; 1876: 82 Clark; 1878-79 229 Penn; 1880 ff. 76 Smithfield; 1890: musical instruments 161 Ohio; 1900 / 01: 508 Smithfield (address shared with VOLKWEIN BROS.)

LOC: no specimens known

WWI

CITY New York City

STATE New York

1. Name of Maker Rowell, Warren
2. Full name(s) as given at birth Warren Rowell
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
23 Chambers * 1837
Ave. 3 n. 13th organ builder 1838
23 Chambers * 1839
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks *Rowell was awarded silver medals at the 1837 American Institute fair "for the best 8 keyed flute," and the 1839 fair "for the best keyed flutes." In both instances, his address was given as 23 Chambers Street. He was listed as an organ builder only in the 1838 NYCD.
10. Location of specimen(s)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 428.

NAME: Lorenzo SANSONE

BORN: Monte Saint Angelo, Italia 26 July 1881

DIED: New York/Long Island, NY 25 June 1975

MADE: BI

Denver, Co 1907-10;

FL: Los Angeles, CA 1903-06; St. Paul, MI 1910-11; St. Louis, MO 1918-19; New York City 1920 ff. Design and manufacture of horns from 1914 ff. Active mfg. 1945 ff.

DATA: Sansone is a charismatic and pervasive face on the American orchestral horn world of the early and middle 20th century, with credits for short-term engagements with almost every important orchestra. He published articles on horn performance and republished extensively the orchestra and solo literature for the instrument. From 1920-46 he served as horn instructor for the Institute of Musical Arts (associated with The Juilliard School) and as such taught many of the nation's finest future professional horn players. He emphasized heavily techniques of sight-reading and transposition.

His teaching studio on Broadway was also for many years a shop for manufacturing the unique B-Flat horn (designed in 1914) for which Sansone is best remembered as well as a full line of brasswinds and supplies for woodwinds. These instruments varied from moderate to extremely high quality and many remain in daily use by particular professional players.

The Sansone Model B-Flat horn had a descending 4th valve for the fourth finger and a (transposing) descending half-step valve for the thumb. It compares with certain special horns made by Carl Geyer of Chicago in respect to the available descending 4th valve, and it has been said that Geyer produced the Sansone prototypes (no direct evidence to this attest, however).

Sansone was honored by colleagues in Internat. Horn Society with appointment to Honary Membership.

MARK: Lorenzo / SANSONE / NEW YORK / U.S.A.

ADDR: Principally New York City for instrument making: 165B Broadway

INV: B-Flat High orchestra horn with five valves (adding half-step and descending fourth options to more common arrangement); B-Flat High horn with additional loop for basso register

Pats:

Loc: Available as second-hand instruments

BIBL: N. Schweikert, in The Horn Call Nov. '71; P. Farkas and Lawrence Sansone, in The Horn Call, VI 1 (Nov. '75; R. Dundas, Twentieth Century Brass Musical Instruments (Cincinnati, 1886)

FILE: SCHAUFFL

NAME: Schauffler, Ferdinand G.

BORN: Germany 9/i/1796

DIED: Boston 24/VII/1877 at 81 yrs. 6 mos. 25 days

MADE: WWI

FL: Boston 1847-57

DATA: Possibly came from Russia c. 1838 and began as a turner and umbrella maker. He began making musical instruments in 1847 with John Leukhardt, the firm then known as Schauffler & Co. When Leukhardt became a partner in 1851, the name was changed to Schauffler & Leukhardt. Schauffler continued as a turner and instrument maker until 1857, after which Leukhardt continued independently.

MARK: F. SCHAUFFLER & J. LEUKHARDT/BOSTON

ADDR: 1847 561 Washington, 1848 555 Washington, 1849-50 364 Washington (all as Schauffler & Co.); 1851-57 364 Washington (as Schauffler & Leukhardt).

EXH: Boston 1847 (6 flutes)

Z

LOC: Dayton Miller Collection, Library of Congress, Washington, DC. DCL

ART: Robert E. Eliason, "Flute Makers of Early America", Woodwind World, Brass and Percussion, Vol. XV, Part 5, 1976.

BKS: Ayars, 1937 Personal data from Mass. Dept. of Health

ITS: Flute (Schauffler & Leukhardt)

N.B. John Leukhardt was married to F. G. Schauffler's daughter, Rossina.

KUMMER & SCHELICH

NAME: William SCHELICH orig. Wilhelm SCHELIG orig. Wilhelm Schelich

BORN: Neukirchen in Sachsen 1832

DIED: Baltimore, MD c1875/76

MADE: BI

FL: Baltimore, MD 1860 c18 -75

DATA: Although serving his uncle Charles KUMMER from his arrival in USA as "apprentice", he was given the courtesy of being listed as his uncle's partner from 1860 onward. It is probable that he and his brother (?) Henry W. Schelich were schooled to work in the manner of their older relatives, so that the instruments bearing the joint names reflect more of "Kummer" than of "Schelich" in constructive details. No instruments signed by William Schelich alone are known. And even though he was a partner for twenty years, the record of his life is only vaguely transmitted. It is known that in Neukirchen the Schelichs were primarily violin makers. A Schelich daughter married into the William Mänzig family known today as the leading luthier in Philadelphia, PA. from 1909 to date.

MARK: KUMMER & SCHELICH / BALTIMORE / MD (sometimes omitted) Usually on garland or on a plaque soldered to bell.

ADDR: (1860) 186 -c75; 81 N. Front; res. after 1868 27 N. High until 1876, when the res. and bus. alike are listed as 83 N. Front; 1879 ff. the address was occupied by H. W. Schelich alone (William no longer mentioned.)

Inv:

Wrts:

Pats:

EXH: Baltimore, 1860. Firm awarded silver medal.

LOC: See listing for Charles KUMMER

BIBL: See listing for Charles Kummer

KUMMER & SCHETELICH
KKUMMER & SCHETLICH
H. W. SCHETLICH

NAME: H(enry) W(illiam) SCHETLICH orig: Heinrich Wilhelm SCHETELIG aka SCHETELICH (before
c1880)
BORN: Neukirchen in Sachsen 8 May 1835
DIED: Baltimore, MD 9 May 1921 bur. Baltimore, MD Loudon Park Cem.
MADE: BI
FL: Baltimore, MD (c1857) 1878-1921

DATA: From 1879 ff. the name of the firm Kummer & Schetelich was no longer listed in Baltimore, but a younger relative, H. W. SCHETLICH continued manufacturing at the Front St. address through c1890 and on Gay St. carried on minor manufacturing and instrument repair until his death thirty years later.

He was a nephew of Charles and Emma (née Schetelig) Kummer and was probably a younger brother of William Schetelich, the junior partner in Kummer & Schetelich. Because of his late arrival in Baltimore and survival after the other makers to whom he was related, he developed and sold instruments that differ markedly in style and construction from those built in earlier years by the firm. Only piston valve cornets are known as positively of his own making. Two sons: Fred. Bernhard

MARK: H. W. Schetlich / Baltimore / Md (Engraved in script) worked 1885 to -95 in firm.
Richard, another son, worked c1900; Charles F. had parallel career.

ADDR: 1873-c90: 83 N. Front Building "326" in 1887; c1890-1921: 137 Gay St.

Inv:

Pats:

Writs:

Cats:

LOC: DCS-1985.0017.03 Cor. B-Flat, three pistons

BIBL: L. Farrar, in NAMIS XV 2 (June '86) and XVI 2 (June '87)

N.B. H. W. S. altered the received spelling of the name ca. 1880 at the time the firm disbanded. After this the form SCHETLICH appears in all important sources and on all instruments.

Sons of HWS (among seven children) Frederick Bernhard (b. 1867 - d. ?)
Charles F. (b. c1870 - d. 1930 - headed Schetlich & Marks
Richard (b. 18 July 1878 - d. ?)

NAME: Renold Otto SCHILKE

BORN: Green Bay, WI 30 June 1910

DIED: Sun City, AZ 5 Sept. 1982

MADE: BI

FL: Chicago, IL (1921) c1927-81 Firm to date Additional factory in Winfield, IL 1974 ff.

DATA: Renold Schilke enjoyed a promising adolescent career as a skillful cornetist, and he studied with a number of prominent artist teachers in Chicago, Boston, and Brussels. As a youth, too, he worked in the Frank HOLTON instrument factory in Chicago. Over the years he acquired a vast practical knowledge of the physics of sound waves in brasswinds, and the instruments he eventually came to design were noted for their sensitivity to accurate tuning through Schilke's adjustment of wave nodes by physical changes in the tubing of a trumpet. As a player and teacher he was associated both with The Chicago Symphony Orchestra and Northwestern University in Evanston, IL. It was there, in a small shop, that he began making a full line of custom brass mouthpieces in 1927.

In 1951, the date of the end of his career with CSO, SCHILKE MUSIC PRODUCTS was opened as a retail store. A manufactory operated in the following decade on Washington St. and later on Lake St. Work was performed at first, to Schilke's specifications, by former employees of HOLTON or of FRANK; later professional musicians were brought in and trained to do the work. Instruments produced were of novel design, employed secondary valves to improved intonation on particularly the piccolo models of trumpet, and were sold at premium prices. The introduction of a tunable bell design was probably Schilke's most successful as well as original contribution to the field. (1968 ff.)

ADDR: 1951- : Washington St.; Lake St.; 1967-date: 529 S. Wabash Ave.

Pats: Tuning-bell invented but never patented. See the work of Z. Albert MEREDITH.

Writs:

Exh:

LOC: Commonly available for purchase

BIBL: E. Tarr in GDMI; R. Dundas, Twentieth Century Brass Musical Instruments (Cincinnati: Queer City, 1986); G. Fladmoe, The Contributions to Brass Instrument Manufacturing of Vincent Bach, Carl Geyer, and Renold Schilke (Diss. Univ. of Illinois, 1975 - contains some misinformation on RS) Obit. in Music Trades, Oct. 1982.

NAME: Richard T. SCHMIDT

ALBRECHT, RIEKES & SCHMIDT

Born:

Died:

no record located

MADE: WWI imported and dealer manufacturer

FL: Philadelphia, PA 1850-73

DATA: Schmidt was a German emigrée who lived and worked in the German section of Philadelphia and specialized in the sale of imported instruments, first independently and then (after 1860) as a member of the notable firm of pianoforte makers headed by Charles Albrecht: i.e., Albrecht, Riekes, & Schmidt (formed w. Frederick Riekes). Directories continued to cite Schmidt individually as "importer" through his final listing in 1873, and it would seem he was responsible for sales of smaller instruments in a partnership that primarily manufactured pianos (through 1920).

Mark:

not seen

1862-64: importer;
ADDR: 1850-62: importer 125 N. 3rd; 1864-68: Albrecht, Riekes, & Schmidt 46 N. 3rd; 1868-73 (firm ff.): 610 Arch

Inv.

Pats:

WRITS: Correspondence w. C.F. Martin Co., Archives of the firm in Nazareth, PA

LOC: NYR Clarinet in A 13-key (unique)

BIBL: C. Hoover, "Albrecht" in GDMI

NAME: Charles F. SCHOENTHAL (pos. Charles Frederick S., Jr.)

BORN: Philadelphia (?), PA

Prob. son of Charles Frederick and Mary S.
(d.c1892)

DIED: Philadelphia, PA

c1911

MADE: WWI

FL: c1895-1910

DATA: Shoenthal was a professional musician active in Philadelphia from about 1893 onward. He was noted as player in The Philadelphia Orchestra, but during the earlier years he began making Boehm-system flutes as a hobby. He continued this more ambitiously during years of retirement.

He advertised as "Manufacturer of First Class Boehm System Flutes...Repairs on all kinds of Wood Wind Instruments." Ads. illustrated a cylindrical wood flute with closed hole metal keys (Boehm).

MARK:

ADDR: 1893: Charles Schoentag (sic!) musician 811 Diamond; 1894-1911: Charles F. Schoenthal, musician (including service as Prin. Flute in P. O. 1900-10).

Inv:

Pats:

Exh:

Cats:

Writs: Correspondence in DCL Dayton C. Miller Collection

Cats:

LOC: no specimens located

BIBL: H. Kupferberg, Those Fabulous Philadelphians: The Life and Times of a Great Orchestra (New York, 1969)

CITY New York City

STATE New York

1. Name of Maker Schreiber, Louis
2. Full name(s) as given at birth Louis Schreiber
3. Place of birth Koblenz; Day/Month/Year 13 / 1 / 1827
Place of death Los Angeles, CA (Pasadena) Day/Month/Year 3 / 8 / 1910
Place of burial Evergreen Cemetery
4. Street addresses of shops, factories, or places of merchandising and dates
21 Maiden Lane Schreiber Cornet Mfg. Co. 1868 (sic)
and M J Paillard
363 Bowery 1872
23 Union incl. Besson Representation 1874
57 E. 91st St. NYC as Besson Representative 1881-83
4571 Pasadena Ave., Los Angeles (retired) 1883 ff.
5. Name of Master under who apprenticed
6. Name(s) of partners in business Assoc. with F. Besson, London
Assisted by Lewis West Spencer, an engineer
Represented by Marius J. Paillard
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
(brother) August Schreiber
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
MARK: Words: THE SCHREIBER CORNET MFG CO/NY/USA (and) PATENT'D 1867 (all on a brass shield
bearing intaglio likeness of L. Schreiber)
9. Remarks Entered German Army ca. 1822; to USA in 1856, after teaching/playing at Köln.
Operated Schreiber Cornet Manufacturing CO 1858-1879 (represented by Marius J. Paillard & Co.
NYC). Was F. Besson representative in USA 1870-83. Award Paris, 1867. In Europe and USA regarded
as among the leading cornet virtuosos.
10. Location of specimen(s) L. PAP in MIG (set of Schreiber horns) VAA Fort Ward Museum (prototype)
11. Data source Catalog of Chickering Hall Exposition, 1902. NL AMIS XIV3 (Oct. 85), 4-5 And XVI 2
(June 1987) 3-4; The METRONOME, Sept. 1910 and Feb. 1911.
INVENTED: Steel mandrels for forming bells (similar to Besson method); Rotary valves of solid
brass with drilled tubing; Bulbous water valve with lever release; Teardrop horn with vertical bell
known as "Schreiber horn"
PATENTS: US Pat. No. 49,925 (1865), improved touch-piece action; No. 63,819 (1867), method of
making rotors; No. 63,760 (1867) bell mandrels; 64,582 (1867), design of the horn, and the lever-
actuated water valve.
BKS: Report of The Chickering Hall Exposition (Boston, 1902)
L. Farrar, in NLAMISXIV 3 (1985) and XVI 2 (1987)
WRITINGS: arranged and composed numerous cornet solos; published BRASS BAND HERALD (NYC, 1870)

FILE: SCHULZE

NAME: Schulze, William G.; pos. orig. Wilhelm G. Schultze

DIED: New Haven, CT c. 1907 BORN: 1856 of German immigrant parents

MADE: WWI

FL: New York & New Haven, CT 1879-1907

DATA: There is some evidence that Schulze was located in New York as early as 1855 as an importer and maker of instruments, mostly flutes, piccolos, and clarinets. He may have apprenticed with Alfred G. Badger and worked for Theodore Berteling as well as had his own shop in New Haven prior to opening business in New York City in 1879. While in New York he may have maintained the New Haven business which became Schulze & Cass c. 1890. By 1901 Schulze returned to New Haven, where he died in 1907.

MARK: SCHULZE/NEW HAVEN; SCHULZE & CASS/MAKERS/NEW HAVEN; WM. G. SCHULZE/MAKER/NEW YORK. WM. G. SCHULTZE / NEW YORK

ADDR: New York: 1880 260 Bowery; 1881 278 Bowery; 1882-83 261 Bowery; 1884-85 r. 255 Bowery; 1886-1900 359 Bowery. New Haven: 1901-07 968 Grand Ave.

LOC: Dayton Miller Collection, Library of Congress, Washington, DC. The Shrine to Music Museum, Vermillion, SD. DCL SDV

BKS: Berdahl, 1986; Groce, 1982.

ITS: Piccolo, alto clarinet, contrabassophon

The Shrine to Music Museum of Vermillion, South Dakota, recently added a rare instrument carrying a large plate, which reads "Contra-Bassophon/ erfunden u. gefertigt/ von/ WM. G. SCHULTZE/ New York" (SMM 2887). According to André Larson, Director of the Museum, this is the only known contra-bassophon not attributed to a specific European maker.[6] The instrument is handmade rather than a factory product, and could be a prototype. The instrument's nineteenth century pads are backed with cardboard of postcards which showed cancellations of the date 1861 and the city, Koblenz. (The Koblenz locale is significant because it is where H. J. Haseneier, inventor of the contra-bassophon worked.) The instrument is of poplar with one section of beech, having seventeen brass keys; all the wood is stained black. It is Larson's speculation that the instrument was made in Germany despite that fact that New York is given on the plate on the instrument. He also suggests that Schulze probably emigrated about 1880, brought the contra-bassophon with him and soon omitted the "t" from his name.[7]

The alto clarinet in E-flat (SMM 2336) mentioned above is marked much like the contra-bassophon: "WM. G. SCHULZE/ MAKER/ NEW YORK." It has a straight bell and is Albert system. The wood is grenadilla and the keys, nickel silver. Modern in appearance, the instrument was factory produced[8] and fits the description of such clarinets as offered on the 1883 price list mentioned above. At that time this instrument would have sold from \$60 to \$125.

Schulze & Cass, New Haven, Connecticut, 1898-99.

Musical instrument manufactory; specialized in the making of woodwinds. The son of German immigrants, William G. Schulze (1856-1907) moved to New Haven from New York City in 1898. That same year he joined forces with Bert (Burt) A. Cass (1868-1950), a local musician originally from New Hampshire. Operating from a shop at 6 Elm Street across from Cass' residence, the pair remained in business for at least two years. Thereafter, Schulze may have carried on alone, as there is no mention of the partnership in city directories subsequent to 1899. The NYC directories show him at 968 Grand Ave. 1901-07

INSTRUMENTS

Piccolo, Boehm system. Taft School Exhibition, 1963, No. 28. (per Langwill's Sixth)

BIBLIOGRAPHY

New Haven Directory, lvi-cxi ([New Haven], 1895-1951).

U. S. Bureau of the Census. *Population Schedules of the Census of Connecticut*, 2nd-13th, 1800-1910 (Washington, D.C., 1960-82)

SUSAN THOMPSON
Yale University

Schulze, William G., New Haven, Connecticut, 1898-1907.

Woodwind instrument manufacturer whose workshop was located at 6 Elm Street. *Vide* Schulze & Cass.

INSTRUMENTS

Piccolo, 5 keys, simplified Boehm system, Miller 50 (per Langwill's Sixth)
Oboe (per Josef Marx, per Langwill's Sixth)

CITY New York City STATE New York

1. Name of Maker Schulze, William
Wilhelm (?)
2. Full name(s) as given at birth William G. Schulze (sometimes spelled "Schultze")
3. Place of birth Germany (?) Day/Month/Year / / 1856
Place of death New Haven, CT. of New York C. Day/Month/Year / / 1907
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
- | | | |
|----------------------------|-------------------|------------------|
| <u>260 Bowery</u> | <u>mus instrs</u> | <u>1879-1880</u> |
| <u>278 Bowery</u> | <u>" "</u> | <u>1881</u> |
| <u>261 Bowery</u> | <u>" "</u> | <u>1882-83</u> |
| <u>r. 255 Bowery</u> | <u>" "</u> | <u>1884-85</u> |
| <u>359 Bowery</u> | <u>" "</u> | <u>1886-90</u> |
| <u>384 Bowery</u> | <u>" "</u> | <u>1891-93</u> |
| <u>177 1/2 E. 87th St.</u> | <u>" "</u> | <u>1894</u> |
| <u>201 5th</u> | <u>" "</u> | <u>1895</u> |
| <u>381 Bowery</u> | <u>" "</u> | <u>1896-97</u> |
| <u>not listed</u> | | <u>1899</u> |
- NEW HAVEN, CONNECTICUT: 6 Elm St. Schulze and Cass 1898 and 1899
968 Grand Avenue NYC mus. instrs. only (no Cass) 1901-1907
(1875?)
5. Name of Master under who apprenticed Alfred G. Badger (sometime between 1855 and 1879, according to Dayton Miller's notes)
Bert (Burt) A. Cass (b. NH 1868-1950 CT)
6. Name(s) of partners in business Schulze worked as a partner of Cass, as SCHULZE AND CASS, New Haven, Connecticut, in 1898-99; may have been relatives. No ref. to a partnership after 1899.
7. Names of parents (if known) Immigrated from Germany to USA
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks According to a business directory for New York City for 1855, found by Martin Krivin, Schulze (located then at 255 Bowery) was known as a maker and importer of clarinets, flutes and oboes. Price lists show that his New York business as manufacturer of "Clarionets, Flutes, Oboes, &c., in all the different styles, systems and patterns," was "established 1879." He must have apprenticed with Alfred Badger at some time between 1855 and 1879. He may also have worked with Berteling. Schulze doesn't reappear in the city directories before 1880 (this according to Berdahl, although she gives an 1879 address), and it is thought that he worked in New Haven, Connecticut for several years before coming to New York and that he may have even kept a shop open in New Haven after establishing his New York business. He had left New York by 1901 and was running a shop in New Haven, where he died in 1907.
SDV DCL piccolo (mod. Boehm) (New Haven
10. Location of specimen(s) Shrine to Music Museum: alto clarinet, contra-bassophon (inv. by H. J. Haseneier)
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Pt. II, p. 695, ff.; Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 437.

Susan Thompson search of New Haven records, incl. census.

MARK: (on plate) Contra-Bassophon / erfundet u. verfertigt / von / WM, G, SCHULTZE / New York
also: WM. G. SCHULZE / MAKER / NEW YORK

FILE: SCHWELM

NAME: Schwelm, John G.

DIED: 1955

MADE: WWI

FL: Boston 1890-1955

DATA: Flute maker, worked for Wm. S. Haynes from 1904-08, then with Philip Marcil from 1908-10. He formed a partnership with Nils Christensen in 1913 as Christensen & Schwelm. He returned to Wm. S. Haynes in 1915 and continued there until 1920, then became a partner with William S. Haynes, Jr., forming Haynes-Schwelm Co. in 1921. Schwelm left this company in 1923 and possibly worked for various makers. In 1936 he became foreman at Verne Q. Powell Flutes, Inc. where he remained until his death in 1955.

MARK: CHRISTENSEN & SCHWELM (1913-15); HAYNES-SCHWELM Co. / BOSTON 31 MAS

ADDR: 1913-15 16-18 Beach St. (Christensen & Schwelm); 1921-23
41 Poplar St., Boston 31, Mass. (Haynes-Schwelm).

BKS: Berdahl, 1986.

NAME: SEARS, ROEBUCK & CO.

MADE: MI a retailer only

FL: Chicago, IL with national clientele: 1893-date(c1960 ceased instrument mfg. / importation)

DATA: The Sears, Roebuck & Co. phenomenon unites a century of rural American thirst for musical self-entertainment and the availability of mass-produced European band and orchestra instruments available for mail-order retailing in USA. At the time of inception, the Sears firm already lacked three or four decades of market dominance by firms in Chicago such as LYON & HEALY, J. H. FOOTE or ROOT & SONS that had served both amateur and professional musicians with both high and medium price instruments. M. SLATER and J. W. PEPPER on the East Coast had utilized mail order advertising to build a national sales area, and Sears, Roebuck moved quickly into that field, including advertisements for musical goods as a part of massive catalogs offering complete offerings of home and farm furnishings and equipment to customers on farms and in small towns. The masthead of the general catalogs as well as a growing number of musical specialty catalogs read: The Cheapest Supply House On Earth.

The earliest catalogs offered brasses with Berliner as well as Périnet valves; clarinets of boxwood with five or six keys as well as "modern" grenadilla clarinets with basic Müller key mechanism. In the years after WW I specific brandnames were applied to imported instruments (France, Czechoslovakia, Austria): DUPONT for woodwinds, MARCEAU for brasswinds. In 1914 the firm purchased The HARMONY Co. of Chicago, which had specialized in inexpensive guitars and drums, and the name HARMONY was used on some lines of brasswinds sold in the subsequent decades.

In recent years, the firm no longer has offered its "house" brand of musical instruments, preferring to market known brandname instruments.

MARK: MARCEAU (and, on mouthpiece receiver) CZECHOSLOVAKIA cornet; DUPONT / PARIS clarinet, thirteen keys; MARCEAU (and, on receiver) BOHEMIA trombone (pre-WW I)

ADDR: Sears, Roebuck, & Co., Chicago, Illinois; present address: Corp. Hdq. Chicago, nat. diversified

Writs:

CATS: Historic catalogs of musical specialties in most trade catalog archives; see also reprints by publications, NYC, 1986 (r. of 1902 Sears catalog)

LOC: Common to most collections in USA

BIB: World Book Encyclopedia

NAME: William (F.) SEEFELDT

SEEFELDT MUSICAL INSTRUMENT MANUF. CO (1890 ff.)
Albert HENTSCHE

BORN: Brandenburg 30 March 1829

DIED: Philadelphia, PA 19 November 1909

bur. Reading, PA Charles Evans Cemetery

MADE: BI

FL: Philadelphia, PA 1858-(-90) firm to 1908

DATA: In early Philadelphia the firm of Klemm & Bro., with direct supply of instruments flowing out of Markneukirchen in Sachsen, was the dominant supplier of local musicians. It is possible that Seefeldt first emigrated to provide instruments locally for the Klemms. To him lies the credit for initiating the city's significant brass instrument manufacturing industry. The close resemblance of Seefeldt and SELTMANN instruments indicates the two may have worked co-operatively in the 1860's after Seltmann's arrival.

By 1875 he was sharing quarters above the Race Street factory with Albert HENTSCHE, a nephew, and his family. Hentschke assumed major control of the work by 1890, when the name Seefeldt Musical Instrument Manufacturing Co. was adopted and Seefeldt himself ceased to call himself "maker". He spent the last twenty years of his life at other addresses for which he was listed as "musical instruments". Many extant mouthpieces (often co-stamped with other makers, such as Distin in Williamsport, Pa.) bear Seefeldt's later addresses; also instruments engraved as "Tuned" by him at these addresses--all indicating a retirement spent doing custom instrument crafting and retailing of instruments.

Instruments from the Mfg. Co. universally carry Périnet piston valves, whereas the earlier ones had generally string-action rotary or (in rare instances) Berliner valves, and bells were fitted with garlands rather than the rolled or soldered rings of the later horns that additionally carried serial numbers as a rule. No earlier horns have such numbers.

After Seefeldt's death, the factory became A. HENTSCHE & SON (first William, later George), which produced primarily brass goods rather than musical instruments.

MARK: Made By W. SEEFELDT / PHILADA : engraved on early bell-front Tenor horn ; W. SEEFELDT / PHILAD (2nd line off-set): stamped on early trumpet; W. SEEFELDT / PHILA: bugle ; W. SEEFELDT / * PHILA * / 2139 : cornet from late 1880's ; in circle SEEFELDT MUSICAL INSTRUMENT MANUF. CO. / PHILADELPHIA / 3649 Valve trombone ; SEEFELDT, / MUSICAL INST. MFG. CO. / PHILA / NO. 4047 ; Made by Seefeldt / Musical Inst. Mfg. Co. / Philada. / No. 4065: cornet; TUNED BY / W. SEEFELDT / O. W. UNGER'S IDEAL / 1011 RACE STREET / PHILA. (1896-1904) cornet named for bandleader in Lancaster, PA

ADDR.: 1858: musical inst. maker 25 Appletree; 1858: 427 1/2 Appletree; also 114 N. 5th; 1858-60: maker 114 N. 5th and brass musical instrumentmanuf. in 1861 and -62, then musical instruments through 1866 at same; 1867-90 musical instruments 731 Race; 1891-1908: Seefeldt Musical Instrument Manufacturing Co. 731 Race and William F. Seefeldt, musical instruments 910 Race; 1896-1904: 1011 Race; 1905-09: 1217 Vine

INV: numerous custom mouthpiece adaptations

PATS: US Pat. No. 828,979 (21 August 1906) for ring inserted in throat of mouthpiece; Seefeldt also made and sold mouthpieces after US Pat. No. 513 346 (23 January 1894) granted to Wm. H. Talmadge of Passaic, NJ mouthpiece with slopog rim

EXH: Philadelphia 1876; also Franklin Institute Fairs, var. years

Writs:

CATS: numerous publications copyrighted but no longer extant

LOC: common in most collections in USA; esp. NYC a-89.4.21 Bass horn in B-flat; SDV-5045 Rotary-valve trombone dated early 1860's.

E. A. COUTURIER CO.
SEIDEL BAND INSTRUMENT CO.

NAME: William F SEIDEL

BORN: Markneukirchen in Sachsen 30 November 1848

DIED: Elkhart, IN 5 August 1922 bur. Elkhart, IN

MADE: BI

FL: Markneukirchen (1862-66); also Schweiz, France, ~~to~~ London, GB (1870-1881); Elkhart, IN (1881-1915 as workman and as foreman at C. G. Conn); 1915-18 Seidel Band Inst. Co.; (1918-1922 w. Couturier and Conn)

DATA: Seidel had a varied career with many instrument makers in Europe after his apprenticeship in Markneukirchen, but his major association was with CHARLES G. CONN in Elkhart, IN. After some years as plant foreman, Seidel left in 1914 to form his own company. It did not succeed under his name, and we have no instruments by which his work can be evaluated directly. His company was, however, taken over in 1918 by the newly-formed E. A. Couturier Band Instrument Co. whose instruments not only represent the very finest of craftsmanship but were advertised as "the most expensive, the most satisfying, and the most economical" available. It is probable that Seidel, who remained to work with Couturier, contributed to the achievement of that level of quality.

After returning to work briefly once again with Conn, he died tragically five weeks after retirement.

MARK: no specimens known

ADDR: Seidel Band Instrument CO. 314 N. Second 1914-18 (bus. removed to LaPorte, IN)

Inv:

Pats:

Writs:

Cat:

Loc: no marked specimens known

BIBL: Obit., in The Elkhart Truth 5 August '22

GERBETH & SEIFERT

NAME: Ferdinand SEIFERT

Born:

Died:

FL: New York NY 1868-72

MADE: BI

DATA: Known only as partner with August GERBETH in a firm active only 1868-72. There is a strong possibility that he was a brass instrument maker working for Christian R. Stark and that he and GERBETH decided to try their hands at an independent brasswind making effort at a time when Stark was looking toward dealing more in strings, accordeons and concertinas.

MARK: See listing under GERBETH

ADDR:1868-69: Gerbeth & Seifert 181 Chrystie; 1870-72: do. 179 Chrystie

FILE: SELMER

NAME: H. & A. Selmer, Inc.

MADE: WWI

FL: Boston 1922-27

DATA: Following the by-out of the George W. Haynes Co. of New York, Selmer began making flutes under the direction of George Haynes in New York City. Subsequent to a dispute with George and William Haynes, Selmer moved its flute-making operations to Boston in 1922. They remained in Boston until 1927 as George W. Haynes, Inc., then moved the entire plant to Elkhart, IN and began using the H. & A. Selmer names for flutes.

MARK: GEO. W. HAYNES/BOSTON/THE ORIGINAL HAYNES; MASTER/GEO. W. HAYNES/BOSTON/THE ORIGINAL HAYNES.

ADDR: 1920-21 1579 Third Ave., New York City; 1922-27 155 Columbus Ave., Boston; 1927-- Selmer Bldg., Main & Simonton, Elkhart, IN

BKS: Berdahl, 1986.

1927
1970
1981

H. & A. SELMER, INC.
SELMER, Div. of The Magnavox Co.
THE SELMER CO.

NAME: H. & A. SELMER, INC.

MADE: WWI, BI

DATA: A manufacturing company formed when, on encouragement from Carl D. GREENLEAF, the New York outlet at 113 W. 48th St. was transferred to Elkhart, IN. There it added the making of metal woodwinds using innovative machinery and design aimed particularly at meeting the needs of students and young professional requiring moderate-price instruments of consistent performance excellence at a medium price. The Bach Mercedes line was introduced in the 1930's. Although French-made brasses had been imported since the early years, it was with the purchase and transfer to Elkhart of Vincent Bach Corp c1962 (moved in '64), complete line of professional (Bach Stradavarius) as well as student (Bundy, Lincoln) brasswinds were produced, with Vincent Bach cooperating in the design and development of the latter.

The Selmer Corp. remains a leader in the industry. It was acquired by MAGNAVOX CO. and is called The SELMER COMPANY, L.P. (or SELMER, Div. of Magnavox)

ADDR: New York City, NY: to 1927: 113 W. 48th; 1927-76: 1119 N. Main; 1976-80: 1120 N. Main; 1980 ff.: 1119 and 1120 N. Main with corporate headquarters at 600 Industrial Pkwy.

NAME: Ernst Theodor(e) SELTMANN

BORN: Saxony autumn 1828

DIED: Philadelphia, PA 27 June 1883

bur. Philadelphia, PA: Mount Peace Cemetery

MADE: BI

FL: Philadelphia, PA c1860-83; business and name continued by widow, son, son-in-law to 1906

DATA: Seltmann fashioned brasswinds of all sizes and shapes popular in mid-nineteenth century USA according to models that were clearly Saxon in origin--wide in scale and dark in tone. They show evidence of total, individual hand-crafting, a fact supported by evidence that Seltmann did his work in the same small building where his own and one other family lived.

Seltmann made rotary valves after the American string-action rotary model; instruments marked "Seltmann" with piston valves of the French type (he did use Berliner pumpen occasionally) probably were made for and sold by his widow, Elisabeth Theresia, née Maier who, with a son, Theodore Ernst, and son-in-law, Ernst Doelling, sustained the business under the name "E. Seltmann" until her death in 1906. Many of the later instruments were made by Phillip Frederick and engraved with the Seltmann or by Doelling, who also sold instruments under his own name, which were (their piston valves notwithstanding) quite similar to instruments of his deceased father-in-law. Some instruments also were imported.

MARK: E. SELTMANN / PHILA (in a circle or in two lines) (before 1880

E. SELTMANN / MAKER / PHILA. (in three lines)

from Frederick shop (after 1890)

E. SELTMANN / PHILA (gothic letters)

SUPERIOR / 1st Class / E. Seltmann / Maker / PHILA. PA. / (ser. no.) cornet ser. 9027

SELTMANN / PHILA. PA. (ser. no.) (possibly Courtois mfg.) cornet ser. 9056

NB Details unusually explicit in chronological progression.

ADDR: 1861-62: 610 Callowhill; 1863-83: 811 Callowhill; 1884-85: missing from directories; 1886-88: E. T. Seltmann, musical insts. 811 Callowhill; 1891-93: Theresia E. Seltmann 809 Callowhill; 1894-96: Theodore E. Seltmann, musical instruments 809 Callowhill; 1897-1906: Theresia E. and on occasion Theodore also) music insts. 809 Callowhill; succeeded 1897 by Karl Doeling, inst. mkr. h. 809 Callowhill

Inv:

Pats:

Writs:

Cats:

EXH: Philadelphia 1876

LOC: Common in collections in USA; esp. MIG Helical cornet, and MDC comprehensive collection

BIBL: L. Farrar, in GD, GDMI

L. Libin, American Musical Instruments in MMA (New York, 1985)

NAME: Elisabeth(a) Theresia SELTMANN Wife of Ernst Seltmann
née Meier

BORN: Hesse Darmstadt 1833

DIED: Philadelphia, PA 20 January 1906 bur. Philadelphia, PA Mount Peace Cemetery

MADE: BI

FL: Philadelphia, PA (1860) 1883-1906

DATA: Upon the death of her husband, Ernst Seltmann, Theresia took over the business, and, with the help of her son, Theodore Ernst (aka Ernst Seltmann, Jr.) and son-in-law, Carl Ernst Doelling, she sustained the business until her own passing in 1906.

Although some instruments were undoubtedly made in-house, most of the instruments she sold probably were made by others and sold under the "E. Seltmann" name. The most obvious source was the shop of Phillip Frederick, who provided most of the Seltmann instruments bearing serial numbers. Some of these are beautifully finished with elaborate engravings. Some of these instruments bearing serial numbers are expressly marked "Importer" and seem to come from the same source as imported instruments in the J. W. Pepper line also available in Philadelphia.

MARK: see Ernst Seltmann entry

ADDR: 1883-90 (except for 1884-85): 811 Callowhill; 1891-1906: 809 Callowhill

FILE: SHEPPARD

NAME: Sheppard, James D.

FL: Buffalo, NY 1828-60

DATA: Operated music store in Buffalo, NY from 1828. In partnership with Cottier as Sheppard & Cottier (1855-60). Probably only a dealer. Stamp indicates that instruments were made or imported by Meacham and marketed by Sheppard.

MARK: MEACHAM & POND/ALBANY/FOR/J. D. SHEPPARD/BUFFALO

ADDR: 1828 Eagle Bldgs.; 1832 Main St.; 1835-54 226 Main St.; 1855-56 7 E. Seneca (Sheppard & Cottier); 1857-60 215 Main (Sheppard & Cottier).

LOC: [No] Smithsonian Institution, Washington, DC; [Henry Ford Museum, Dearborn, MI. MIG 77.68.5 Bugle in B-Flat 5-key

ART: Robert E. Eliason, "The Meachams, Musical Instrument Makers of Hartford and Albany", Journal of the American Musical Instrument Society, Vol. V-VI, 1979-80.

BKS: Robert E. Eliason Personal Files

FILE: SIBLEY

NAME: Sibley, Henry

BORN: 1805

DIED: 1859

MADE: BI

FL: Boston 1835-46

DATA: A musician, machinist, and wooden leg maker, Sibley began to make musical instruments about 1835. According to Allen Dodworth (1850s bandsman), Sibley designed and produced Eb key bugles from a pattern he developed by mathematically reducing the proportions of a Bb bugle. He was the first maker of Eb bugles in the US, and his pattern was used by all the bugle makers.

MARK: H. SIBLEY/BOSTON

ADDR: 1835-44 190 Tremont; 1845-46 19 Water.

EXH: Boston 1841 (silver key bugle).

LOC: Smithsonian Institution, Washington, DC; The John H. Elrod Memorial Collection of Antique American Musical Instruments, Gaithersburg, MD.

BKS: Eliason, Keyed Bugles, 1972.

ITS: Eb key bugle

SHAW, GEORGE W.

MARK: George W. Shaw / Thompson / Ct

Additional Data: In 1845 George W. Shaw of Thompson, Connecticut patented a method of making keyed bugles of tortoise shell. In 1848 he exhibited two of these bugles at the Philadelphia Franklin Institute Exhibit. Again in 1853 he received a diploma for a tortoise shell bugle exhibited at the annual fair of the American Institute of the City of New York.

PAT: US Pat. No. 4,132 (4 August 1845) Key bugle made of tortoise shell with metal keys

LOC: ECS 251,395 Bugle in F/E-Flat of tortoise shell 9-key (brass); Bugle in (high) B-Flat, 9-key in WIM (Benkovic Coll.) (only examples known)

BIBL: P.E. Eliason, Keyed Bugles in the United States (Washington, c1973)

SLINGERLAND DRUM CO.

NAME: H H Slingerland

BORN: not searched

DIED: Chicago, IL c1965

FL: Chicago, IL 1916-c1989; manufacturing at Niles, IL 1958-c1989; all assets and work now at Richland, SC under ownership (since 1986) by Fred Gretsch Enterprises, Inc. of Savannah, GA

MADE: PI A retailer for Marching bugles

DATA: The Slingerland Co. competed successfully for many years with Ludwig & Ludwig and its successor companies, although by corporate mergers the name no longer is commercially known.

In the post-WW II era Slingerland moved energetically into development of the full choir of Marching bugles with piston change valve and by 1969 introduced optional whole and half-step secondary rotary change valves built into exchangeable tuning slide sold in sets for the soprano and baritone (but not bass and contrabass) bugles. The maker of these is not known, although in 1965-71 (last year advertised) the bugles were described as "American made".

MARK: SLINGERLAND; HOWARD C. KNOWBEL / SLINGERLAND (1969-71)

ADDR: Chicago, IL 1916 ff.

INV: Combination of piston primary with rotary secondary valves on Marching bugles

PATS: all percussion related

LOC: Common in most collections in USA

BIBI: See Gretsch Enterprises

FILE: NSMITH

NAME: Smith, Nathan D.

FL: New London, CT 1853-72 ff. Brass instruments ca. 1860

DATA: Melodeon maker and probably a dealer in other instruments.

ADDR: 1855-56 75 Main Street 1859-61, Allyn & Smith (brass instruments, in Am. Musical Dir. for 1861)

LOC: Alfred Wood Collection, Westerly, RI RIWwood

BKS: Robert E. Eliason Personal Files Correspondence, New London Hist. Soc. LPF

ITS: Cornet with rotary valves

Smith appears in New London directories consistently between 1853-70 as a melodeon maker; and in 1872 appears a listing for N. D. Smith & Son. Thomas M. & J. H. Allyn were pianoforte dealers in 1853; in 1855-56, Allyn & Bidwell; the firm of Allyn & Smith is no longer listed in 1865, but a Theophilus M. Allyn (son ?) occurs in 1870-71 ff.

Cross reference: Allyn & Smith New London, CT
 MADE: BI (dealers ?)
 FL: 1869-61 / 2

CITY New York City STATE New York

1. Name of Maker Sonntag, Herman

2. Full name(s) as given at birth Herman Sonntag

3. Place of birth Day/Month/Year / /
Place of death New York NY Day/Month/Year / / 1896
Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>11 Maiden Lane</u>	<u>mus instrs</u>	<u>1856-58</u>	
" " "	" "	<u>1859-60</u>	<u>(Cargill & Sonntag)</u>
" " "	" "	<u>1860-64</u>	<u>(Sonntag & Beggs)</u>
<u>1 1/2 Maiden Lane</u>	" "	<u>1865-66</u>	<u>(Sonntag & Beggs)</u>
" " " "	" "	<u>1867-72</u>	<u>(3?)</u>
<u>9 Park Pl.</u>	<u>importer mus instrs</u>	<u>1873-76</u>	
<u>11 Park Pl.</u>	" " "	<u>1877</u>	
<u>9 Park Pl.</u>	" " "	<u>1878-79</u>	
<u>11 Park Pl.</u>	" " "	<u>1880-83</u>	
<u>12 Park Pl.</u>	" " "	<u>1884-90+</u>	

*Eliason's list of addresses vary: 1856-60, 11 Maiden Lane; 1867-1873, 1 1/2 Maiden Lane; 1874-75, 9 Park Place; 1877, 11 Park Place; 1880, 11 Park Place. Langwill lists Sonntag, NY - 1856-1896

5. Name of Master under who apprenticed

6. Name(s) of partners in business Henry A. Cargill, Thomas S. Cargill, Charles R. Cargill, as CARGILL & SONNTAG (1859-60), and Joseph P. Beggs, as SONNTAG & BEGGS (1860-66)

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Sonntag worked primarily as an importer of musical instruments. In 1859 he was a member of the importing firm CARGILL & SONNTAG. In 1861 he advertised that he was "Formerly of Cargill & Sonntag." He seems to have taken over sole control of the concern, since he was still located at their 11 Maiden Lane address. From 1860-66 he and Joseph P. Beggs formed the partnership SONNTAG & BEGGS. Thereafter he headed his own firm, and in 1885 he advertised himself as both an importer and manufacturer of instruments. Although Sonntag probably stencilled many of the instruments he sold, there is little to suggest that he was actually involved in instrument making.

10. Location of specimen(s) FBW: clarinet; Henry Ford Museum; F. M. Benkovic; Rochester Historical Society; also see Langwill, 1980.

11. Data source Nancy Groce; MUS. INSTR. MAKING IN NYC; Lloyd Farrar files; Eliason; Langwill

SONNTAG, HERMANN

Directories
NEW YORK

	1856-59	Mus. Instrs.	11 Maiden La.
(Sonntag & Beggs)	1860	Mus. Instrs.	11 Maiden La.
New York	1867	Importer/Mus. Instrs.	1½ Maiden La.
	1870-71	Importer/Mus. Instrs.	1½ Maiden La.
	1873	Importer/Mus. Instrs.	1½ Maiden La.
	1874-75	Importer/Mus. Instrs.	9 Park Pl.
	1877	Importer/Mus. Instrs.	11 Park Pl.
	1880	Importer/Mus. Instrs.	11 Park Pl.

Instruments: HFM flute; FBW clarinet.

NAME: Alfred SQUIRE

BORN: England cOctober 1829

DIED: Cincinnati OH 29 May 1990

bur. Cincinnati OH Cem. of Spring Grove

MADE: WI

FL: Cincinnati OH 1369-90 (firm fo 19)

DATA: Originally advertised as a dealer in music and musical instruments, Squire began to use the phraseology--"Importer and manufacturer of musical instruments"--in the later 1880's. Squire advertised a varied and extensive line of instruments, especially brasswinds, in both conservative and progressive styles of the day: bell-front, bell-back, helicon, rotary and piston valves; woodwinds are of the simple-system. Enormous amounts of band music was published by Squire and advertised aggressively.

MARK: A. SQUIRE / CINCINNATI O.

ADDR: 1369: 177 W. 4th; c1875: 173 Elm; c1879: musical instruments 216 Elm; in 1900: Squire's Musical Advertiser pub. at 528 Elm

WRITS: Squire's Concert Olio, for Band Instruments (1878 ff.)
Squire's Band Journal (monthly, in two series--beginning and advanced) (1878 ff.)
Squire's Musical Advertiser

Catalog issued first in 1874: A. Squire's Catalogue of Band Music

LOC: None in public collections

BIBL: NGDMP

FILE: STANDARD

NAME: Standard Band Instrument Company

MADE: BI

FL: Boston 1884-1909

DATA: Started in 1884 by Thompson & Odell as their brass instrument manufacturing branch using the stock and equipment of Quinby Brothers. Taken over by the Vega Co. in 1909.

MARK: MADE BY STANDARD BAND INSTRUMENT COMPANY 62 SUDBURY ST.
BOSTON

ADDR: 62 Sudbury St.

LOC: The Eddy Collection of Musical Instruments, Cambridge, MA

BKS: Ayars, 1937.

ITS: Trumpet, cornet

STARK & ALBRECHT
STARK & CO.

NAME: Christian R. STARK

Born:

Died:

FL: New York, NY 1856-80

MADE: BI Possibly a dealer only

DATA: Stark is known primarily through a small number of rotary valve brasswinds bearing his name and by listing in directories in various partnerships dealing more with strings, accordeons, etc. than with brasses per se.

In the years 1859-65 he was listed at 181 Chrystie as "mus. instrs." In 1866 he formed a partnership with George KOBER--"Importers & wholesale dealers in Mus. Instrs., Strings, Bussons, Accordeons & Flutinas, German accordeons, concertinas, &c."

Curiously, the same address on Chrystie was occupied by a new partnership: (August F.) GERBETH & SEIFERT (Ferdinand). This partnership is known for brasswinds only, which suggest that these men may have been working as instrument makers in Stark's employ and then assumed the business, for certain of their instruments are engraved: G...&S... / Successors to Christian R. Stark".

MARK: Christian R. Stark, New York. (in script on bell)

ADDR: 1856: mus instrs. r. 42 Delancey; 1857: Stark & Albrecht; 1858: Stark & Albrecht, 175 Chrystie; 1859-65: mus. instrs. 181 Chrystie; 1866: importer 23 Dey, with Stark & Kober, 23-25 Dey; 1867-70: mus. instrs. 10 Maiden Lane; 1871-72: mus. instrs. 89 Chambers; 1873: missing; 1874-88: 25 Murray (occasional references to Stark & Co., importers, through these years)

Inv:

Pats:

Writs:

CATS: In American Music Directory, 1861: Stark is one of ten men appearing in the category of "Brass Instrument Manufacturers".

LOC: No specimens in public collections

BIBL: N. Groce, Musical Instrument Making in New York City During the Eighteenth and Nineteenth Centuries (PhD. diss., Univ. Mich., 1982); R. Garafalo and M. Elrod, Civil War Era Musical Instruments & Military Bands (Charleston, W.VA., 1985)

CITY New York City STATE New York1. Name of Maker Stark, Christian R. (Stark, Christian G.)2. Full name(s) as given at birth Christian R. Stark

3. Place of birth Day/Month/Year / /
 Place of death Day/Month/Year / /
 Place of burial

4. Street addresses of shops, factories, or places of merchandising and dates

<u>r. 42 Delancey</u>	<u>mus instrs</u>	<u>1856</u>	<u>(Stark & Albrecht)</u>
<u>67 Chrystie</u>	<u>" "</u>	<u>1857</u>	<u>(" " ")</u>
<u>175 Chrystie</u>	<u>" "</u>	<u>1858</u>	<u>(" " ")</u>
<u>181 Chrystie</u>	<u>" "</u>	<u>1859-65)</u>	
<u>23 Dey</u>	<u>importer</u>	<u>1866</u>	<u>(Stark & Kober)</u>
<u>10 Maiden Lane</u>	<u>mus instrs</u>	<u>1867-68</u>	<u>(C.G.)</u>
<u>89 Chambers</u>	<u>" "</u>	<u>1869-70</u>	<u>(" ")</u>
<u>10 Maiden Lane</u>	<u>" "</u>	<u>1871-72</u>	<u>(" ")</u>
<u>not listed</u>		<u>1873</u>	
<u>25 Murray</u>	<u>" "</u>	<u>1874-78</u>	<u>(" ")</u>
<u>" "</u>	<u>" "</u>	<u>1879</u>	<u>(" ")</u>
<u>" "</u>	<u>importers/mus instrs</u>	<u>1880</u>	<u>(C. G. Stark & Co.)</u>

5. Name of Master under who apprenticed

6. Name(s) of partners in business John B. Albrecht, as STARK & ALBRECHT, 1856-58; George Kober, as STARK & KOBER, 1866.

7. Names of parents (if known)

Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks Albrecht apparently specialized in woodwinds (in 1861 he was listed as a "Flute & Clarinet Manufacturer"). Groce states that Stark was an instrument dealer-importer who also claimed to manufacture "brass." Groce treats Christian R. Stark and Christian G. Stark as being the same individual, while the Lloyd Farrar files make a clear distinction. Therefore, the listing above primarily reflects the Farrar files beginning with 1867. STARK & KOBER were listed in the NYCD of 1866 as "importers & wholesale dealers in Musical Instruments, Strings, Busson's accordeons & flutinas, German accordeons, concertinas, &c." In 1885, STARK & COMPANY, musical instrument importers, were listed at 25 Murray Street (AMD, 1885), but this listing might have been belated, since the firm was not listed after 1880 in the city directory.

10. Location of specimen(s) MIG: cornet: HBU: tuba: (private) (MLR: corne): (SDM: trumpet, (specimens) (quite rare))

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 455; Lloyd Farrar files

MARK:Christian R. Stark. New York. (engr. script)

illus. R. Garafalo and M. Elrod Pictorial History of Civil War Era Musical Instruments & Military Bands (Charleston, W. V., 1985)

FILE: STEARNS

NAME: Stearns, S. F.

FL: New Bedford, MA c. 1839

DATA: Stearns exhibited a thirteen-key and an eight-key flute at the Second Massachusetts Charitable Mechanic Association Exhibit at Boston in 1839. Neither instrument was deemed worthy of an award.

EXH: Boston 1839

LOC: No known specimen exists.

ART: Robert E. Eliason, "Flute Makers of Early America", Part V, Woodwind World, Brass and Percussion, Vol. XV Part V, 1976.

NAME: John F(ranklin) STRATTON

BORN: West Swanzey, NH 14 September 1832 son of William and Mary F Stratton

DIED: Brooklyn, NY 23 October 1912 bur. West Swanzey, NH

FL: (West Chelmsford, MA and Hartford, CT c1845-50) New York, NY c1858-1912, but in Markneukirchen in Sachsen 1868, and in Leipzig 1869-84

MADE: BI and SI

DATA: He and his talented composer/merchant brother George William STRATTON (1 August 1830 -) started music stores in NYC (1859) and Boston, MA (1866) that were of seminal importance to the brass band and general musical life of USA in the Civil War years and after. As youngsters in New Hampshire they had enjoyed reputations as prodigies, performing as a small family orchestra with their father (a farmer by calling). In their teens they went separate paths, George to cultivate his compositional ambitions, and John to train as a machinist. In later years, when he operated large brass instruments and violin making factories, he enjoyed the reputation of being able to make any part of any instrument he sold! In the meantime, while working in machine shop, he played E-Flat key bugle and valve cornet as leader of brass bands in Worcester, MA and Hartford, CT. Teaching himself to play violin, he organized quadrille and salon orchestras in NYC--the most notable being Stratton's Palace Garden Orchestra which played regularly at that site on Union Square until it was requisitioned for housing Union troops in 1861/62.

His first music store was in Hartford, but it was his retail and manufacturing business in NYC that placed him advantageously to supply military bands for support of the army. It was said that at first he financed wages for the workmen recruited to make the first Stratton rotary valve brasses. A very early advertisement (1861) offered brasses in all sizes and styles, including the "Schreiber pattern" cornet (Note: Schreiber's first attempts at manufacturing this unique "teardrop" style of brasswind dated only from 1858/59 and were fully realized only after the end of the war!). While John manufactured brasses, George began the publishing of a distinguished series of brass band compositions and arrangements (both he and John were capable of doing the scoring) that commenced in 1866 from John's store and was continued 1871 ff.

In 1867 John visited Markneukirchen to set up channels for supplying brasswinds and violins as stock for a new store on Maiden Lane in NYC. By 1869 he was working in Gohlis bei Leipzig, building there a four-story mechanized factory employing over three hundred violin craftsmen producing what Stratton termed "middle-class instruments for the trade." In Saxony, from whence he "commuted" back and forth to NYC for nearly the next fifteen years, he was honored by both the King and by leading engineers and businessmen for his innovative machinery and commercial energy.

Returning to NYC permanently in c1883, he maintained his business on Maiden Lane until 1889, when, on removing to Walker St., he took his son, Frank A. Stratton as partner in John F. Stratton & Son, but by 1895 they maintained separate businesses.

MARK:(on shield) John F./Stratton / 735 Broadway / N.Y. (1867); (on shield) John F./Stratton / New York (1868 ff.)

INV: Home practice mute for brasswinds; machinery for cutting and shaping violin parts in factory; fife/flute

PATS: US Pat. No. 51,363 (5 December 1865) Practice mute with adjustable tube for modulating loudness

EXH: Philadelphia 1876 US Pat. No. 47,682 (2 May '65) Fife or flute adjustable to two or more dif'rnt keys

WRITS: Prolific "essays" showing terse but unmistakable humor in catalog publications (such as: "Every Day Questions Answered")

CATS: John F. Stratton's Price List of Brass Band Instruments, Drums, Fifes, Clarionets, And All Goods Pertaining To Brass Bands and Drum Corps. (New York, c1884)

LOC: Common to most collections in USA; see esp. full set of over-the-shoulder saxhorns w. rotary valves PAPtr

BIBL: No auth., "John F. Stratton. The interesting record of a busy and enterprising life..." in Freund's Weekly, c1886; ..Read, History of Swanzey (Salem, Mass., 1892; R. Eliason in Grove/5, in GDI
GDMI: L. Farrar, in NAMIS XII 2 (June '83); B. Ervine, PhD Diss. Ohio State Univ. in prep.

Synopsis of J.F.Stratton Life and Addresses, prepared by Beverly Ervine (add. by L.Farrar)

JOHN F. STRATTON (born Sept. 14, 1832 in W. Swanzey, N.H.;
died Oct. 23, 1912 in Brooklyn, N.Y.;
buried in W. Swanzey, N.H.)

1838-1842 -- toured as a trombone player with his father's
concert company. 1846 Wm. Stratton moves to Lowell Mass.
At age 17 became the leader of Worcester (Mass.) Brass Band.
At age 18 became leader of Hartford Cornet Band. Lived in

* 1847

Hartford for around 8 years, during which he
opened his own music store and later became
leader of Stratton & Sibley's Quadrille Band.
c1857 -- moved to New York City. During early years, became
conductor of the Staten Island Philharmonic
Society and leader of Stratton's Palace Garden
Orchestra.

1859 -- Founded John F. Stratton firm in New York

1861 -- listed in Trow's New York City Directory at the corner
of Centre & White G.W.Stratton established in Boston.

1862 -- listed at 105 E. 22nd

Closing of Palace Garden Theatre

1865 -- listed at 31 Maiden Lane; also Stratton & Foote listed
as successors to Rohe & Leavitt.

1866 -- built brass factory at Markneukirchen.

1867 -- listed at 735 Broadway & 118 W. 27th. Later in the
year moved to No. 63 Maiden Lane.

1868 -- moved brass factory to Leipzig

1870 -- built violin factory at Gohlis near Leipzig

1871 -- moved to No. 55 Maiden Lane

1876 -- moved to 49 Maiden Lane.

(A discrepancy occurs here: Trow's Directory does
not list this address until 1882, yet the biography
of Stratton found in his catalog cites the earlier
date.)

Received commendations at 1876 International Exhibition.

1883 -- Sold German factories.

Returned to the United States from Germany in August, 1883

1889 -- Moved to Nos. 43 & 45 Walker St.

1890 -- listed as John F. Stratton & Son.

1895 -- listed at 811 E. 9th; John and his son Frank are now
listed under separate entries with Frank A. Stratton
& Co. at 37 Howard.

1898 -- Listed at 62 Grand where he remained until his death.

*1845 Machinist's apprentice in West Chelmsford, Mass. Active in Hartford Conn. and Worcester,
Mass. brass bands (as leader and cornetist) through 1858)

NAME: Lamar Edwin STRINGFIELD

BORN: near Raleigh, NC 10 October 1894

DIED: Asheville, NC 21 January 1959

FL: New York City, NY 1920-32; North Carolina (Chapel Hill and Charlotte) 1932-50; Asheville, NC ff.

MADE: WWI

DATA: After studies at the Institute of Musical Art 1920-24 under flautist George Barrère and theorist Percy Goetschius, Stringfield pursued a colorful career of pioneering devotion to advancing the worth of Americanism in musical composition and concert life. He was a frequently performed composer who also formed in 1933 an institute at The University of North Carolina for study and preservation of folk music (especially Appalachian). He conducted the early North Carolina Symphony (1932-35; also held similar posts in Knoxville and Charlotte (while in New York he also led the Roxy Theatre and Radio City Music Hall orchestras). He received a Pulitzer Prize in 1928.

Stringfield had skill in engraving music and prepared plates for his own compositions. He applied this skill to making replacement and experimental headjoints for flutes and made some (possibly rebuilds of existing bodies) complete flutes for use by himself and friends.

MARK: Not seen

Addr:

INV: a writing device

Pats: none

WRITS: The extant papers and musical manuscripts on deposit at University of North Carolina-Chapel Hill

LOC: No specimens in public collections

BIBL: D. Nelson, in GDAM

HAFNER & SUTPHIN**NAME:** Eugene A. SUTPHIN**Born:****Died:****MADE:** BI**FL:** Philadelphia, PA (1910) 1912-25 (?) ff.

DATA: Sutphin is found as a "salesman" at the turn of the twentieth century; within a decade his trade has altered to "instrument maker". Whether he continued in this vocation after the partnership with John P. Hafner, Jr was formed (c1912) or whether he returned to retailing is not clear — the firm of Hafner & Sutphin is described merely as "musical Instruments" at 149 N. 9th from 1912 through 1926 ff.

The craftsmanship of Hafner & Sutphin trumpets is competent but conventional in detail. It is quite possible that Sutphin trained in the J.W. Pepper plant, for the trumpets are similar in many ways to Pepper brasswinds.

MARK: Hafner & Sutphin / Philadelphia

ADDR: (1901: Eugene A. Sutphin salesman, h. Independence n. Oak Lane; 1908: inst. maker h. 570 Independence; 1911: salesman 4919 E. 12th; 1912: (Hafner & Sutphin) musical insts. 149 N. 9th. h. 4919 E. 12th; 1925-26 Hafner & Sutphin musical instruments 925 Arch Firm not sustained beyond 1930

LOC: None in public collections. B-Flat Trumpets in private collections .

The TONETTE CO.
FRANK AMAN
CHICAGO MUSICAL INST
CO.

NAME: Ziegner SWANSON

BORN: DeKalb, IL (?) 29 December 1880

DIED: DeKalb, IL 8 September 1963 bur. DeKalb, IL Fairview Cemetery

MADE: WI, an inventor; Empl. DeKalb (i.e. Clark) Co. (div. of The Wurlitzer Co.) and N.Y. Life Ins. Co.
(piano factory)

FL: DeKalb and Chicago, IL c1933-63; mfg. continuing to date

DATA: Swanson created the modification of an ocarina widely known by school children and amateur musicians as TONETTE. It appeared in competition with E.J. FITCHHORN's Song Flute. It had 1 / 8 functioning tone-holes plus two closed support finger-holes moulded into a plastic (tenite) body and produced a full diatonic scale, resembling the Song Flute in both respects. In litigation with Fitchhorn a distinctive difference was noted in the fact that Swanson's instrument was very small and torpedo-like in shape, which design produced a closed tube sounding an octave lower than its apparent acoustical length. Fitchhorn's overall concept was that of a traditional recorder comparable in size and shape with the familiar treble end-blown flute.

Swanson's design is said to have been entrusted to Frank AMAN, craftsman working with CHICAGO MUSICAL INSTRUMENT CO. Production was developed between 1933 and 1938. In September of that year Swanson applied for patent protection of his design and The TONETTE CO. was formed for marketing the instrument.

Fitchhorn's application for patent dates from July 1939. In the following month Swanson sought patent for a modification of his original instrument, to be called BUGLE BOY. It was a Tonette with decorative modifications that gave it a bugle-like appearance. It was made of yellow and black moulded plastic and produced only the notes typically employed in bugle calls (but pitched an octave higher than the regulation bugle horn in G). Although conceived as a short-cut means of producing military buglers, the instrument became popular only as a toy, whereas the Tonette, as well as Song Flute, has become mainstays in the field of pre-band music education of school children.

MARK: THE SWANSON TONETTE / MADE IN U.S.A. / TRADE MARK REGISTERED US PAT. OFF. / U.S. PATENT D 112 622 / OTHER PATENTS PENDING; BUGLE BOY (and) TRADE MARK REG. U.S. PATENT D 115 512 / OTHER PATENTS PENDING

ADDR: DeKalb, IL in 1907: Music Dept., Clark Piano Fact., h. m 316 Linden; in 1923: NY Life Ins. Co., 329 N. 2nd h.
Chicago, IL The Tonette Co. c1938-50; c1950-date distrb. by The Gibson Guitar Co. of Elgin, IL

INV: the Tonette, the Bugle Boy

PATS: US Pat. No. D 112, 623 (20 Dec. 1938) for torpedo-shaped ocarine; US Pat. No. D 115 512 for flute playing bugle calls, included in US Pat. No. 2,209,427

LOC: DCS - tonette; DCL-1396 Bugle Boy

BIBL: E.C. Moore, Method for Tonette (Appleton, WI, c1946)

SWIFT & WILSON

NAME: William SWIFT

BORN: Not sought

DIED: Not sought

MADE: WWI prim. a piano maker

FL: Philadelphia, PA 1833-40

DATA: SWIFT was apparently a piano maker, although possibly a dealer only, who came to Philadelphia at a time when the demand for instruments and music was stretching the resources of some of the established firms (such as KLEMM & BRO., Thomas LOUD, BACON & HART, etc.) worked energetically to fill demands of a city population growing in the post-war era. His partnership with WILSON (otherwise unknown) lasted from 1833-40, during which time the warerooms on Chestnut St. were undoubtedly used for sales only. In the years 1837-39 they were listed as manufacturers and used several buildings, in the area of town on High St. where other makers worked, in addition to the sales location.

Because of the strong correlation of Swift with the piano trade, it is unlikely that the one surviving woodwind instrument--a bassoon--was of his making. At that time both George CATLIN (since 1816) and Thomas WEYGANDT (arrived c1837) would have been available local makers who could have produced such an unusual instrument for Philadelphia of that day.

MARK: SWIFT & WILSON / PHILA.

ADDR: 1833-35: Swift & Wilson Piano Warehouse 142 Chestnut St.; 183 -39: Pianoforte Mfrs. 142 Chestnut and 5th & High; 1839: 367 High; 1840: 169 Chestnut

Writs:

Cats:

Inv:

Pats:

LOC: None in public collections; W.I.W. (Fred. Benkovic Collection; Wauwastosa, WI)

BIBL: R. Eliason, in JAMISVII ('82) and IX ('83)

TELTOW, E.E.
TELTOW, EDWARD N.

Directories:

CINCINNATI

(E. E.)	1850	Mus. Instr. Mkr.	W. S. Sycamore
(E. E.)	1851	---	W. S. Sycamore
(E. E.)	1853	Mus. Instr. Mkr.	457 Sycamore
(E. N.)	1855	Mus. Instr. Mkr.	457 Sycamore

Additional Data: Teltow received a silver medal for brass musical instruments entered in the 13th Annual Exhibition of the Ohio Mechanic's Institute, Cincinnati, 1854.

WI

CITY New York City STATE New York

1. Name of Maker Thibouville-Lamy
2. Full name(s) as given at birth (Louis Emile) Jérôme Thibouville-Lamy (1833-1905), best-known member
3. Place of birth Mouettes, France Day/Month/Year 1 / 2 /1833
Place of death Day/Month/Year / /after 1905
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
All in France
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
Succeeded by Eugène Bercieux(1820-1914) at the Paris shop.
9. Remarks Bercieux manufactured a number of instruments which are marked in such a way that they appear to be American made. Berdahl points out that they were not originally manufactured in the US since they bear French silver hallmarks. They were probably manufactured at the Paris factory and imported, although some may have been assembled in the US. For further information, see Bercieux above. A New York sales office opened ca. 1895 headed by a Mr. Duchatellier. In Dec. 1900, US Trademark 35,612 registered the Thibouville Lamy name for USA. For about 15 years
10. Location of specimen(s) instruments bore the marking "Paris & New York
Common in collections
11. Data source Susan Berdahl: THE FIRST HUNDRED YEARS OF THE BOEHM FLUTE IN THE UNITED STATES, 1845-1945 (Ph.D. Dissertation, 1985), Pt I, p. 284-6.; NEW GROVE DICTIONARY OF MUSICAL INSTRUMENTS, Vol. III, p.577.

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FILE: THOMODEL

NAME: Thompson (C. W.) & Odell (Ira H.)

MADE: BI

FL: Boston 1874-1900

DATA: Began as a music store and publisher in 1874 as Woods, Odell & Thompson. They founded the Standard Band Instrument Co. in 1884, the brass instrument manufactory business branch, in the former premises of Quinby Bros. The publishing business was absorbed into Carl Fischer about 1900 and the brass instrument production was taken over by the Vega Co. in 1909.

ADDR: 1874 121 Court; 1884 62 Sudbury (Standard Band Instrument Co.).

BKS: Ayars, 1937

FILE: TOLMAN

NAME: Tolman, Henry

FL: Boston, MA 1845-69

DATA: Tolman was a dealer in instruments and umbrella maker from 1845. In 1859 he was in partnership with George D. Russell (publisher) as Russell & Tolman. The firm became Henry Tolman & Co. in 1862 and continued until 1869.

ADDR: 1846-47 54 & 56 Court; 1847-55 153 Washington; 1856-58 219 Washington; 1859-62 291 Washington (Russell & Tolman); 1862-69 291 Washington (Henry Tolman & Co.).

BKS: Ayars, 1937. Fisher, 1933.

WM TO NK & BROTHERS
TONK BROTHERS
TONK

NAME: William TONK

BORN: Berlin in Preusen 1848 son of Johann, Wilhem and Albertine née Bauer Tonk

DIED: Chicago, IL c1930

MADE: WI, Pianos and Piano stools Also

FL: Chicago, IL (1860) c1894-c1940; New York, NY

DATA: The Tonk family (Joh. W. Tonk was a tanner) immigrated to Newark, NJ in 1851 and moved to Chicago in 18 . It was there that the brother of Albertine (mother Tonk), Julius Bauer, had established a musical merchandising (and manufacturing) business in 1857. Johann and son William obtained the family's first work there making military drums for the Union Army (1861-65 ff.) William worked for his uncle Bauer until 1881, at which time he began an independent business selling pianos and general musical merchandise in New York City. The family business, eventually encompassing the making of top-line upright pianos, piano stools, as well as a large merchandise catalog, became one of the most important in USA. Originally it included the participation of brothers Max, Charles J. with him; eventually numerous sons joined the business, with Percy A. TONK (son of Charles) assuming long-term prominence.

The principal manufacturing plant was in New York on Warren ST. (1837 ff.); a new factory was built in 1897 on 35th St. A branch store in Chicago opened in c1894, and it was here that C. J. Tonk developed the retail trade, and the separate firm of TONK MFG. CO. was formed to make piano stools. (Lewis St factory). This part of the business under the influence of Paul MOENNIG, who joined the firm at the time of WW I. HE succeeded Sarah Tonk as president c1926, and the firm became known as TONK BROTHERS CO., a major retailing enterprise operating out of Chicago. Piano making extended from 1887-1928

The tradename "TONK" applied to small musical instruments, was registered with the US Patent Office in 1898. This would be possibly the general beginning of sales in this area, which continued as late as c1940.

MARK: TONK

INV: Although not a wind instrument, the Solophone was introduced by the firm in 1892

Pats:

WRITS: Wm. Tonk, *Memoirs of a Manufacturer* (New York, 1926)

ADDR: New York: 1881-82: Tonk & Co. (piano stools) 47 Maiden Lane; 1883-86: Tonk & Brother at same; 1887-97: Warren; 1897-1928: 507 W. 35th St. (factory for piano mfg., etc.)
in Chicago: c1894: 323 S. Wabash Ave. and in 1903: 452-56 10th Ave.

LOC: Common to most collections in USA esp. sornets, slarinets, novelty winds, small flutes

BIBL: ? , Chicago Furniture. Art, Craft, and Industry (New York, 1984)

CATS: Tonk Brothers Co., Inc., *Musical Merchandise* (Chicago, 1937) in DCL

NAME: Patrick TOOMEY

Born:

DIED: no record found

MADE: WWI

FL: Georgetown (i.e. District of Columbia) c1834; New York City 1837-40; 1841-55 no record found; Philadelphia 1856-64

DATA: Toomey possibly was only a dealer but may well be truly a maker, for virtually nothing is known of him. For four years he was partner in the firm of Toomey & Hoey in New York. James W. Hoey is known as late as 1864 as organ bldr. or mus. inst. mkr., but their business was listed as music store. (N.B. The reference in Langwill to a C. Toomey may be a typographical error.)

Two Toomey instruments are known, both stamped "Georgetown".

MARK: P. TOOMEY / GEORGETOWN

ADDR: Washington, D.C. 1834: s.side C btwn. 11 & 12th. (Patrick and Dennis Toomey, no trade given); New York City 1837-39: 215 Orange (Toomey & Hoey, mus. insts.); 1838: Spring St. (ref. in Am. Inst. catalog for prize winning flute entered by Toomey & Hoey); 1840: 29 Marion (Toomey & Hoey); 1841-1854: No listing known; Philadelphia 1856-57: 66 Vine St. (Patrick Hoey, music store); 1857-64: 248 N. 2nd (music store ; in 1863-64: mus. instruments)

Inv:

Patents:

EXH: New York 1838

LOC: Clarinet in C, 10 keys : said to be in F. E. Dodman Coll, Peebles (?)
Flageolet: in private coll. USA marked: C. TOOMEY. GEORGETOWN

BWI

CITY New York City STATE New York

1. Name of Maker Torrins, Edward
2. Full name(s) as given at birth Edward Torrins
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
98 E. Broadway musician 1835
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks It is claimed that Torrins was the first person in the United States to make ophicleides (Chickering 1902:34). Robert Eliason found the listing of Torrins as a musician at 98 E. Broadway in 1835, but no other records of his activity in the city have been found.
10. Location of specimen(s) See Langwill, 1980
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 475: Lloyd Farrar files

FILE: TOSI

NAME: Tosi Music Company

FL: Boston, MA 1905 to present

DATA: Importer and dealer in various instruments including winds. Many are also stamped by the maker (generally Italian).

MARK: TOSI MUSIC CO./BOSTON

ADDR: 250 Hanover Street (present).

LOC: The Eddy Collection of Musical Instruments, Cambridge, MA

ART: Personal communication from Museum of Fine Arts, Boston, MA.

ITS: Clarinet, tenor horn.

NAME: ^{ted}Union Musical Instrument Makers

FL: Boston, MA ca. 1875-85

MADE: BI

DATA: Known from a single pocket cornet with telescopic tuning in leadpipe and unusual coil in the tubing near the bell. It is likely that the instrument, whose script engraving resembles that for the Quinby Brothers of Boston. The name name on the cornet may be one used at the time Thompson & Odell purchased the business (1884) and prior to the first use of the name Standard ~~Instrument~~ Instrument Company; or possibly an early fashioning of Boston Musical Instrument Manufactory (ca. 1869)

MARK: Made / by the / United / Musical Instrument / Makers / Boston (all in script)

LOC: University of Illinois, Urbana, II (John Phillip Sousa Collection)

ILU

INST: pocket cornet

NAME: Charles H. VAN WIE

Born: unknown

Died: Not found

MADE: BI (?) Probably dealer only.

FL: Albany, NY c1874 - 1900 ff.

DATA: Van Wie was doubtless an enterprising musician and dealer who marked instruments purchased from others with his own name. His cornets show no distinguishing features and may have come from any one of many foreign or domestic shops.

A contemporary dealer in Albany, Wm. Young, advertised as "sole Agent for R. DeLacey London Instruments."

MARK: VAN WIE / ALBANY (Cornet)

LOC: None in public collections

FILE: VEGA

NAME: Vega Co.

MADE: WI

FL: Boston 1881-?

DATA: Began as guitar and mandolin makers and added banjos in 1904. In 1905 Vega absorbed the plectrum instrument business of Thompson & Odell and, in 1909, their brass instrument branch, Standard Band Instrument Co. Used both Vega Co. and Odell as marks.

MARK: VEGA CO./BOSTON; ODELL/BOSTON

ADDR: 155 Columbus Ave.

LOC: Curtis W. Janssen Collection of Musical Instruments, Fiske Museum, Claremont, CA.; The Eddy Collection of Musical Instruments, Cambridge, MA.

BKS: Ayars, 1937

ITS: Trumpets, trombones, clarinets, cornets.

NAME: Louis VITAK

BORN: Janovice, Czechoslovakia 27 November 1862 son of Carl Vitak

DIED: Chicago, IL 1 April 1933 bur. Chicago, IL National Bohemian Cemetery

MADE: WI a dealer

FL: Canton, OH (1883) 1891-1901; Chicago, IL 1901-c1930

DATA: In Canton he was first listed as "buffer" and "driller"; then (1886) as a music teacher; and finally 1891-1901) as dealing in instruments. His wife, Augusta, taught violin and other instruments. In Chicago Vitak became an active contributor, through his sales and publication of Bohemian musical materials, to the cultural life of immigrants from Eastern Europe. Vitak publications remain in use today through distribution by Brown Distributing Co. of New Ulm, OH.

Vitak was an active representative for the V.F. Cervený firm of Königgratz, Czechoslovakia (then Austrian territory). Many such instruments in US collections carry Vitak's name along with the maker's. In Chicago, however, Vitak formed a partnership with the instrument importer Otto E. GEORGI c1906/7 that advertised itself as "manufacturers of Meritone Band Instruments and the 1909 Septuor Cornet, and Queen Concertinas." In 1923 the firm, with Vitak as Pres., advertised itself as a Mail Order House offering "everything musical."

The Vitak Elsnic Music Co., with America-born Joseph Paul ELSNIC (1895-1956), was formed c1925 primarily as a publishing house and as such enjoyed a long success.

MARK: (with awards from 1889 and 1893) V.F. CERVENÝ & FLS / KOENIGGRATS and Sole Agent for U.S. and Canada Louis Vitak Chicago, Ill 204 Wabash Ave (prob. 1900)

ADDR: Canton, OH 1883-1901; Chicago, IL 1901 "importer and dealer....concertinas a specialty" 4663 Gross; 1908: Georgi & Vitak, 437 Milwaukee, 4663 Gross; 1923: Georgi & Vitak Music Co. 4639 S. Ashland; 1929: Vitak Elsnic Music Co. 4639 S. Ashland

EXH: 1893: Chicago, IL

NAME: Jean VIVIEN

aka John VIVIEN

John VIVIEN & Co.

BORN: France (?)

DIED: Philadelphia, PA

25 March 1895

MADE: BI

FL: Philadelphia, PA 1887-94

DATA: Circumstantial evidence suggests that Vivien was a French-trained craftsman who was invited to Philadelphia at the time leadership of the J.W. Pepper manufactory was passing from Henry DISTIN to Alexandre LEFORESTIER and Distin was setting up an independent company in Philadelphia and Williamsport, PA.

John Vivien & Co. was a partnership of Vivien with George A. BARE (1887) and then (1888) Bernard M. McFADDEN. Bare is an unknown figure; McFadden was previously listed as "brickmaker". He was not listed in 1889. (N.B. This person seems to have had no relationship to George McFADDEN of Syracuse, NY). From 1889 onward the Anglicized name "John" was replaced by "Jean", and the "& Co." was dropped. The inclusion of "maker" in the 1894 (last) entry may show a return to shop work.

Marked Vivien instruments are rare. Resemblance to adaptations of Distin's 1884 patented valve layout manufactured by both Courtois in France and Frederick in Philadelphia is clear in the Vivien cornet, and he may have purchased instruments from one of these makers for resale.

Vivien's patent for a convertible cornet with a quick-change slide-stop and a ^{from} ~~resiting of a tuning slide~~ ^{the second to the first bow of the leadpipe -- all for improved acoustical scaling --} is an interesting although unremarkable response to contemporary demand for simplified key-change mechanisms.

MARK: J. VIVIEN / MAKER PHILA. / PA. (Cornet with mod. Distin-design valves)

ADDR: 1887: J(ohn) Vivien & Co. musical insts. 1645 N. 10th; 1888 same, but with Bernard McFadden, formerly (1886-87) a brickmaker) as partner; 1890-94: Jean Vivien, musical insts (1894 "maker") 1545 N. 10th. In 1894 the will of J. Vivien was probated.

INV: A convertible cornet with stop arresting the movement of the large tuning slide and an additional slide for tuning built into the first bow of the leadpipe.

PATS: US Pat. No. 478,666 (12 July 1892) for converting mechanisms

Exh:

Cats:

LOC: MDC cornet (mod. Distin patent) (unique)

Bibl:

NAME: Jacob Carl VOLKWEIN BORN: 14 August 1877 Breitenbach; DIED: 26 December 1961 Both bur.
Rudolph G VOLKWEIN BORN: Breitenbach 6 September 1879 DIED: 21 January 1954 Union-
dale Cer

Estab. 1888 VOLKWEIN BROS.
From VOLKWEIN BROS. INC.

MADE: WWI BI PI importers, dealers in musical instruments and publishers of instrumental/vocal music
FL: Pittsburgh, PA 1905 - date for firm

DATA: Around 1892 the Volkwein brothers left their home in Breitenbach to be raised by a relative living in Pittsburgh. They were just fifteen and thirteen at the time, but soon both were working as clerks in the Frederick Bechtel Music Store, which had opened just a few years prior (1888). Ten years later, on 15 June 1905 the two young men became owner of the business, inaugurating a business that has been of exemplary leadership in its field for over eighty-five years under family ownership. Today it occupies a 7-story office building offering full retail as well as auditorium and teaching space to the clientele in Pittsburgh as well as a mail order sheet music sales and instrument service.

Although many instruments have been sold in the earlier years of the century bearing Volkwein labels, there was little if any actual manufacturing done in the plant. Most instruments suggest or attest in their markings Bohemian or Austrian markings (esp. Graslitz makers). These have been sold under a variety of "house" labels and have been generally of moderate cost and of a quality suited to community or school musical needs.

In 1931 (5 May) two first generation brothers, Carl R. and Walter E. Volkwein, became partners, with Carl taking particular responsibility for instrument purchases and sales. Although retired, they retain concern for the company even today.

Brandnames used by the firm include: Pitt American, Fort Pitt, Paragon, and Top Notch, as well as the actual Volkwein Bros. logo.

MARK: (on a plaque) BOHLAND & FUCHS, GRASLITZ / VOLKWEIN BROS PITTSBURG PA (encircling a double eagle and crown)

ADDR: 1905-21: 516 Smithfield; 1921-65: 632-34 Liberty; March 65 - date: 11/ Sandusky, with service plant at 138 Industry Drive (RIDC Park West) N.B. The publications of Volkwein Bros. have been the property of Columbia Pictures (i.e. CPP-Belwin since 1982; and the sale of firm-stamped instruments was dropped several decades before that.

LOC: Common to most collections in USA

CATS: Published liberally over the years, as well as regular advertising in trade journals.

BIBL: North Hills News Record 12 June 1981

NAME: Thomas J. WEYGANDT

BORN: Easton, PA 3 November 1800

DIED: Philadelphia, PA 2 January 1874

bur. Philadelphia, PA Laurel Hill Cemetery

MADE: WWI BI (?)

FL: Philadelphia, PA 1832-74

DATA: He was trained as a wood turner within his family's traditional occupation, yet his grandson became a leading scholar at the University of Pennsylvania. Of his 3 sons, Thomas Jr. (with whom he is often confused), died three years earlier than his father.

Weygandt operated a music store from which he sold very fine flutes, clarinets, and (esp.) flageolets of his own manufacture as well as brasswinds and brass gauges. In 1833 Weygandt succeeded Abraham Hart as partner of the energetic music publisher Allyn BACON, who promptly in 1834 sold out to John Klemm. Klemm, like Bacon, published predominantly music for instruments. Although it is understood that Klemm looked to his native Markneukirchen for imported instruments, it is possible that there was some association with Weygandt as a source for some Klemm, and also some Osbourn, instr.

All extant Weygandt instruments are of boxwood (except for a Bacon and Weygandt rosewood flute) and show remarkably uniform details for so early a maker. Four-key flutes and one-key English flageolets are the norm.

MARK: T. J. WEYGANDT / PHILA. / OSBOURN'S MUS'IC SALOON / PHILADA / Lyre (1832-34);
BACON / WEYGANDT C^o / PHILA. / Lyre (1833); T. J. WEYGANDT / No 10 No 8th St / PHILA. /
Lyre (1839-53)

AADR: 1833: teacher 7 Wood; and Bacon Weygandt & Co. music store 30 S. 4th; Weygandt alone --
1837: music store 37 N. 8th; 1839-53 mus. instr. mkr. 10 N. 8th; 1854-56 446 Vine; 1858-60
1204 Vine; 1866 ff. 1334 Vine N.B. No directories for those years not mentioned. Also, in 1866,
-67 and -69, mus. instr. mkr. was replaced by "gas meter(s)" or "gas meter mkr."

Inv:

Pats:

Writs:

EXH: 1847 and 1848: Philadelphia flutes, clarinets; 1857 cornet

LOC: BCL - 407, 408 flageolets in F and C, one-key; DCS - 1979.0165.01 flute, four-key; MIG
flute and flageolet; Leipzig - 3245 flageolet in C one-key (No others in public collections)

H. A. WEYMANN & SON
Henry W. WEYMANN

NAME: Henry A. WEYMANN orig. Heinrich

BORN: Germany

DIED: Philadelphia, PA 21 March 1892 bur. Philadelphia New Cathedral Cemetery

MADE: WI MI

FL: Philadelphia (estab. 1864) c1870-1892 ff.; (Weymann & Son org. c1885,-1940 ff.)

DATA: Henry Weymann was a ~~cutler~~ and jeweler in Philadelphia from 1864 who occupied a building formerly used by the instrument dealers C. F. Zimmermann & Son. In 1870 Weymann began advertising the sale of musical instrument in addition to his former business, and by 1885 his son, Henry W. WEYMANN was partner with his father in new manufacturing enterprise that in time became a dominant factor in the industry. Weymann & Son was noted for its "Keystone" line of banjos, guitars, mandolins, etc. and brasswinds--especially bugles--that probably were imported.

The firm was incorporated in the 1920's and finally closing only during the years of WW II, remaining one of the best known wholesale / retail firms in USA for nearly seventy-five years.

MARK: WEYMANN / KEYSTONE / STATE / PHILA. PA. bugle

ADDR: 1865- Henry A. Weymann cutler 156 N. 2nd (permanent factory address); 1885- H. A. Weymann & Son musical instruments 156 N. 2nd; 1892- jeweler 102 N 2nd, musical insts. 156 N. 2nd; 1930 ff. : cor. 10th & Filbert

Inv:

Pats:

CATS: W & S Keystone State Orchestra Banjos (1922)

LOC: NYC - 81.4.2176 Bass horn in B-flat (Berliner pistons). Later instruments common in most collections in USA.

KING BAND INSTRUMENTS
H. N. WHITE CO.
KING MUSICAL INSTRUMENTS, INC

NAME: Henderson N WHITE

BORN: Romeo, MI 16 July 1874 son of George (fr. Ireland)

DIED: Willoughby, OH 26 March 1940 bur. Cleveland, OH Knollwood Cemetery

MADE: WI

FL: Cleveland, OH (1888) 1893-1940 ; firm in Eastlake, OH since c1970 to date

DATA: A man of marked mechanical abilities, he experimented with instrument repair and manufacture and opened his own shop in 1895 after becoming sole owner of White & Berg (C. H. Berg), music publishers in 1893. By 1894 he had produced his first trombones, and for the next years he concentrated on improving trombone slide manufacture and on sales of imported instruments.

In 1903 he hired Foster A. REYNOLDS, who had trained with J. W. YORK & SONS, to organize a manufacturing plant, which by 1907 was producing a full line of "King" band instruments. The two men worked in close co-operation and productive partnership for three decades. At the outset of the years of reduced production during WW II nearly a quarter million King band instruments, including saxophones and metal clarinets, had been manufactured. These were, as a whole, rather sturdy instruments having few glamorous marketing innovations but possessed of good playing characteristics and durability. From the early years White took the lead in making American orchestra horns, especially double horns with piston change-valve in the style of Schmidt and Kruspe of Germany, the world leaders in that era. White did introduce an improved method of applying the stocking to trombone slides, using a grinding stage to thin the walls of the inner slide below the applied stockings tubes.

By the 1920's the King line became known for use of sterling silver for bells of the flutes, cornets, and trumpets (and trombones in later years), and the term "Silver King" became a hallmark of superiority in the trade. White "King" straight and half-curved (called "Saxello") soprano saxophones were in production by 1925 (Note: The priority of White's Saxello concept was challenged by Harry BERNARD of Chambersburg, PA in litigation brought before the US Patent Office).

Of all instrument makers in USA, the H. N. WHITE CO. has enjoyed the most stable and long-lasting history of management and ownership as well as site permanence. Acquisition by the Seeburg Corp. in the early 1960's saw a change of name to KING MUSICAL INSTRUMENTS and a concentration of manufacturing in the East Lake, Ohio plant where the student line CLEVELAND band instruments had been made since the 1930's, but the main-line King instruments remained without radical re-design. The plant is now owned and operated by UNITED MUSICAL INSTRUMENTS, INC., which also produces the CONN and BENGE lines of artist-quality instruments. Modern woodwinds are sold under the MARIGAUX label.

MARK: KING / Made by / H. N. WHITE / Cleveland, Ohio (Note: The names "Liberty", "Silver Tone", "Master Model", with or without the word "King" are incorporated as appropriate in the engravings c1930-50); AMERICAN STANDARD / Made by / H. N. WHITE / Co. / Cleveland, O. (1946 ff.)

ADDR: c1880-93 with H. E. McMillin, musical insts, mus. pub., 127 Superior St.; 1893-95: White & Berg, mus. pub. 13 1/2; 1896c05: Henderson N. White, mus. pub. 13 1/2 Woodland; c1905-08: 1870 E. 9th; 1909-c70: 5225 Superior Ave; c1970-date: 33999 Curtis Ave., Eastlake, OH.

* The principal purchaser was Nate Dolin, in 1965.

INV, PATS: US Pat. No. 958,052 (17 May 1910) and 977,766 (6 December 1910) Slide trombone manufacture; Wm. C. Kidder, assignr. to H. N. White US Pat. No. 1,206,858 (5 December 1916) brass-wind instrument; US Pat. No. 1,605,101 (1926) Half-curved saxophone

CATS: Published in great numbers and commonly seen

LOC: Common to most collections in USA; B-Flat Sopranino trumpet and B-Flat Bass trumpet in PAPtm

BIBL. See The White Way, passim. c1920ff.; R. Dundas, 20th-Cent. Brass Musical Insts. (Cin. OH. '86

FILE: WHITE

NAME: White, James H.

FL: Boston, MA 1842-80

DATA: Violin and woodwind repairer. May have used his mark on some wind instruments. By 1880 he was associated with his son, J. Henry White, in the string repairing business.

ADDR: 1842-44 30 Bridge; 1845-48 59 Court; 1849 3 Champney Pl.; 1850-60 59 Court; 1880-89 Court.

BKS: Ayars, 1937; Robert E. Eliason Personal Files.

FILE: WHITELEY

NAME: Whiteley, William

BORN: 1789 Lebanon/Goshen, CT

DIED: 25 March 1871, Knoxboro, NY

MADE: WWI

FL: Utica, NY 1810-53

DATA: Made flutes, clarinets, fifes, bassoons, and possibly other instruments from c. 1810 until his retirement in 1853. Much of Whiteley's original workshop equipment, tools and patterns are preserved, making it possible to study early instrument making techniques. He wrote The Instrumental Preceptor in 1816, one of the earliest methods published in America.

MARK: WM WHITELEY/UTICA

ADDR: 1817 60 Genesee; 1828-29 c. John & Mary; 1832-34 28 Genesee; 1837 84 John; 1839 c. Division & Whitesboro; 1840-47 131 Genesee; 1848-52 121 Genesee; 1853-54 131 Genesee.

PUBL: The Instrumental Preceptor, Comprising Instructions for the Clarinet, Hautboy, Flute and Bassoon, 1816.

LOC: Henry Ford Museum, Dearborn, MI; Dayton Miller Collection, Library of Congress, Washington, DC; Deansboro Music Museum, Deansboro, NY.

ART: Eliason, Robert E., "Flute Makers of Early America", Woodwind World, Brass and Percussion, Vol. XV, Part II, 1976.

BKS: The New Grove, 1980; Robert E. Eliason Personal Files.

ITS: Flute, clarinet.

NAME: O A WHITEM ORE

BORN: not sought

DIED: not sought

MADE: BI PI

FL: Boston, MA c1880

DATA: The July, 1879 issue of The BAND JOURNAL (pub. in Philadelphia, PA) carried the following advertisement: "Drum factory situated outside the limits of Boston. Eb and Bb cornets of my own manufacture developed after two years of experiments after models of Besson / Courtois and made to special order for me in Paris."

MARK: None observed

ADDR: Not sought

Inv:

P_{ats}:

Writs:

Cats:

LOC: None known

BIBL: The Band Journal, July '79

1866 C. J. Whitney & Co.

NAME: Clark J WHITNEY

BORN: Avon (Oakland County), MI 12 July 1832

DIED: New York, NY 22 March 1903 bur. Detroit, MI Elmwood, Cem.

MADE: MI Primarily a dealer and a manufacturer of melodeons, pianos

FL: Detroit, MI c1853-1903 C. J. WHITNEY & CO. 1867 ff.

DATA: Carrying on a previous fishery business, he moved to Detroit c1853, but in 1855/56 he entered a business relationship (not a legal partnership) with the reed organ builder Alfred A. SIMMONS (b. 1808-d. 1894). Their shared business operated with sporadic gaps until a clear change of name to C. J. WHITNEY & CO. (Alfred A. and son Frederick J. Simmons were part of "Co.")

A store he built in 1874 was noted for its unusual size. Whitney's Grand Opera House (1875) was rebuilt on a grander scale in 1887. In addition to selling general musical merchandise, Whitney represented the most prestigious names among American piano makers as well as selling a piano bearing his own name (made in a New York factory). He was involved too in the opera houses of Toledo, Ohio as well as Hamilton and London, Ontario, and he had wide-ranging investment ventures (including the electrification of Detroit).

MARK: EXCELSIOR / C. J. WHITNEY & CO. / DETROIT / MICH.

Inv:

Pats:

Writs: The Song Journal monthly

LOC: MIA -864 Cornet in B-Flat, 3 Pistons

ADDR: 1863-67: Simmons & Whitney melodeon mfr. and dealer in mus. and musical instruments 118 Woodward; 1867: C. J. Whitney & Co. 92 Woodward mus. merchandise and formerly mel. mfr.; 1868-71 mus. dealer 197 Jefferson; 1872-74: 437 Woodward; 1874 ff. 2 W. Fort St.; 1887 Opera House on Griswold St.

BIBL: Cyclopedia of Michigan, pp.304-05; M. D. Friesen, in Tracker 33 3 '89

FILE: WHITNEY

NAME: Whitney, Sumner

MADE: BI

FL: Boston, MA 1831-32

DATA: Reference in a Boston concert program (1831) to a valve
tenor trombone by Whitney used for a solo.

ADDR: 1831 Tremont; 1832 189 Tremont.

LOC: No instrument known.

BKS: Robert E. Eliason Personal Files

WILLIAMS & WALLACE
WALLACE-WILLIAMS

NAME: Earl WILLIAMS

MADE: BI Inventor

Chicago, IL or

BORN: Not known DIED: Unlocated--reportedly in December 1970

FL: (c1910 ? Elkhorn WI): c1930 ff. Los Angeles, CA firm (with interruption) to date

DATA: Earl Williams' career followed the flow of the economy of the music business in USA. He apparently started in either the Chicago or Elkhorn shop of Frank Holton; he then moved westward to California and worked for the F.E. OLDS CO. during the first Depression years before going independent in 1926. He did repair work, made mouthpieces of original design and mechanical engineering and made custom-crafted trombones of the small bell and medium bore then popular with studio and radio players and dance band musicians. His typical instruments resembled the current OLDS trombones, but in 1939 (December) he produced the first in a lasting series of instruments honoring John Kipper ("Spike") WALLACE (b. Monroe County, MO 25 September 1879 - d. Los Angeles, CA 1950). Wallace was a prominent Los Angeles musician (he ^{was} ~~was~~ for a time of the musicians' union local. This was to become eventually a full line of instruments a varying bores and bell sizes that included F-attachment instruments. They remain prized by players for light responsiveness and excellent slide action.

For a brief period of time (possibly five years) following Earl's death (said to have occurred in 1970), his son Robert "Bob" carried on manufacture in Burbank, CA, which was cut short by his early death (said to have happened in 1975; Note that California State PHS can find no record of either death.

In 1978 (April) Joseph Armstrong and his wife purchased mandrels and tools from the heirs of Bob WILLIAMS and now manufacture EARL WILLIAMS Trombones on a limited scale in Nashville, TN. He maintains the OLDS / WILLIAMS tradition of tuning-in-slide with fully tapered bell sections.

MARK: The / WALLACE TROMBONE / Made By / WILLIAMS & WALLACE / rule Los Angeles / CALIF.

ADDR: Chicago / Elkhorn not searched; Los Angeles not searched

Robert "Bob" WILLIAMS

BORN: Not known DIED: Burbank, CA 1975 (?) Record not locate.

MARK: CUSTOM MADE / EARL WILLIAMS / BURBANK, CALIF. (1970-75)

ADDR: 1970-75: Burbank, CA 820 N. Mariposa St.

INV: by Earl Williams

PATS: US Pat. No. 2,439,997 (20 April 1948) Water key mounted on annular ring around brasswind tubing.

Additional Inv / Pat. : William R. Williams (Redding, CA), US Pat. No. 3,191,483 (29 June 1965) Mouthpiece with inner bowl screwed in and out of external jacket (identity of person not sure, but mouthpieces marked Earl Williams made in this manner are known!)

1973-date: Earl Williams, 2113 Brookview Dr., Nashville, TN

LOC: Trombones and a few trumpets as yet generally in the hands of players / private collectors; specimens not to be found in public collections.

N. B. In addition to the Nashville shop making Earl Williams Trombones, mouthpieces of the 1965 patent idiom are being reproduced by Doug Elliott Mouthpieces, 13619 Layhill Rd. Silver Spring, MD

NAME: Charles WILLIAMS

BORN: Not sought

DIED: Not sought

MADE: BI Prob. a dealer

FL: New York City, NY prob. c1930-50

DATA: Known only through surviving instruments

MARK: CHAS. WILLIAMS / SPECIAL Class B / NEW YORK CITY Cornet in B-Flat

LOC: None in public collections

WW I

CITY New York City

STATE New York

1. Name of Maker Wolhaupter, David & Gottlieb
2. Full name(s) as given at birth Wolhaupter/Woolhaupter, David/Gottlieb
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates
"Sign of the Musical Instrument-Maker" 1761 (as Gottlieb)
moved to Broadway, n. opp. Flattenbarrack-Hill 1770 (as David)
Fair Street opp. St. Paul's Church 1775
5. Name of Master under who apprenticed
6. Name(s) of partners in business
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks Quoting from Groce:
On Nov. 16, 1761, Gottlieb Wolhaupter, "living at the Sign of the Musical instrument-Maker" advertised a "parcel" of imported box-wood for sale in The New-York Gazette, adding that "he continues to make and mend, all Sorts of Musical Instruments, such as German Flutes, Hautboys, Claronets, Flageolets, Bassoons, Fifes, and also Silver Tea-Pot Handles." In 1770, advertising as David Wolhaupter, this maker informed the public in The New-York Gazette and Weekly Mercury (June 18, 1770) that his shop had moved "to the house where Mr. Muller, leather breeches maker, formerly lived, nearly opposite the Faltenbarrack-Hill, in the Broadway." To his earlier list of instruments he added that he also made bagpipes, and mended mathematical instruments.
His last notice appeared on June 8, 1775 in The New-York Journal; or the General Advertiser. At his shop "In Fair Street, opposite St. Paul's Church," he advertised, he "Makes and sells all sorts of Drums and Fifes. Drums are made of Mahogany, curled maple, and Beech wood, in the best and neatest manner," He also mentioned his ability to make German and common flutes, hautboys, clarinets, "and all sorts of Instruments."
10. Location of specimen(s)
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 505.

FILE: WORSWICK

NAME: Worswick, Ashton

MADE: WWI

FL: Boston 1926-53

DATA: Worked as a flute maker for the major flute makers of Boston - Selmer, Powell, Haynes-Schwelm, Bettoney, and Wm. S. Haynes. He established his own business in 1930 and again in 1936. Both ventures were short lived. No Worswick Flute Company instruments are known to exist.

MARK: WORSWICK FLUTE COMPANY (?)

ADDR: 1930 59 Harvard; 1936 250 Huntington Ave.

BKS: Berdahl, 1986.

FILE: EGWRIGHT

NAME: Wright, E(lbridge) G.

BORN: Ashby, MA 1 March 1811

DIED: Boston, MA 15 March 1871

ALT: Important United States maker of brass instruments; foremost US maker
of brasses with keys. His silver presentation E-flat key bugles (13 extant examples
MADE: BI presently in known collections) were especially prized above those of all other make

FL: Boston, MA 1841-71 Lowell, MA 1858-59.

DATA: Earliest instrument is an ophicleide signed E. G. Wright/Roxbury, c. 1839. Opened shop in Boston in 1841. Original shop on Bromfield St. Known for fine quality presentation instruments, especially key bugles. Associated with Baldwin in 1845. First valves he used were twin-piston Vienna valves. In early 1850s he began using string operated rotary valves. Also made some instruments with both keys and valves. Personnel who worked with him: Louis F. Hartman, Henry Esbach (1864). In 1869 E. G. Wright & Co. and Samuel Graves & Co. merged to form The Boston Musical Instrument Manufactory. Wright withdrew in 1870 and worked with Hall & Quinby until his death.

MARK: E. G. WRIGHT/ROXBURY, MASS. (c. 1839)

E. G. WRIGHT, MAKER/BOSTON (c. 1845 & 1862)

WRIGHT & BALDWIN, MAKERS/BOSTON (c.1845)

E. G. WRIGHT/8 BROMFIELD STREET/BOSTON (c. 1845-47)

E. G. WRIGHT/NO. 115 COURT STREET/BOSTON (c. 1848-52)

E. G. WRIGHT/BOSTON (c. 1853)

MADE BY E. G. WRIGHT & CO./BOSTON (c.1855 & 1865)

WRIGHT, ESBACH & HARTMAN/BOSTON (c. ~~1864-66~~) 1867

WRIGHT, GILMORE & CO./BOSTON (c. ~~1867~~) 68-69

MADE BY WRIGHT, GILMORE & CO./BOSTON (c.1867) 68-69

E. G. WRIGHT & CO./BOSTON (c. ~~1868~~) 70 ff.

ADDR: 1841-47 8 Bromfield; 1847 475 Washington; 1848-52 115 Court; 1853-55 121 Court; 1856-59 68 Albany; 1860 27 Portland; 1861-63 18 Harvard Pl.; 1864-70 71 Sudbury; 1870-71 62 Sudbury.

EXH: Boston 1841 (key trumpet); Boston 1847 (silver bugle); Boston 1865 (full set of brasses).

LOC: ^{MIG} Henry Ford Museum, Dearborn, MI; ^{DCS} Smithsonian Institution, Washington, DC; Central Missouri State University, Warrensburg, MO. MOW (the unique instrument marked "Roxbury")

BKS: Eliason, EABM, 1979. Garafalo, R. and Elrod, E. Pictorial Hist. CW Era Mus. Inst
rotary 1986

ITS: Eb key bugle, cornet, valve and key bugle, trumpet, alto horn, Bb bass, tenor horn, baritone horn, ophecleide

WRIGHT, ELBRIDGE G., (b. Ashby, Massachusetts 1 March 1811; d. Boston
15 March 1871)

Directories

BOSTON	1841	Mus. Instr. Mkr.	---
	1842-44	Mus. Instr. Mkr.	Bromfield
(Wright & Baldwin)	1845	Mus. Instr. Mfr.	8 Bromfield
	1846	Mus. Instr. Mkr.	8 Bromfield
	1847	Mus. Instr. Mkr.	8 Bromfield & 475 Washington
	1848-52	Mus. Instr. Mkr.	115 Court
and of H. Lehnert)	1853-55	Mus. Instr. Mkr.	121 Court
(address of S. Graves,	1856-59	Mus. Instr. Mkr.	68 Albany (with S
(Wright & McDonald)	1860	Quadrille Band	27 Portland Graves
	1861-63	Mus. Instr. Mkr.	18 Harvard Pl.
(E. G. Wright & Co.)	1864-66	Mus. Instrs.	71 Sudbury
(Wright, Gilmore & Co.)	1867	Mus. Instrs.	71 Sudbury
(E. G. Wright & Co.)	1868-70	Mus. Instrs.	71 Sudbury
(Hall, Quinby & Wright)	1870-71	Mus. Instrs.	62 Sudbury

Instruments: HFM, 4 key bugles, 2 cornets, valve and key bugle, alto
horn; FBW 2 key bugles, 2 cornets, 3 alto horns, B^b bass;
SMI trumpet, 2 valve bugles; CMW ophicleide, alto horn.
MOW ophicleide marked "E. G. Wright Roxbury"

References: R. E. Eliason, J. Lathrop Allen and E. G. Wright Boston
Brass Instrument Makers, Dearborn: Henry Ford Museum, 1976.
R. Garafalo and M. Elrod Pictorial History of Civil War Era Musical Instruments
and Military Bands, Charleston, W. Va., PHPC, 1985.

Additional Data: Wright began business in Roxbury, Massachusetts about 1839.
In 1859 he temporarily worked in Lowell, Massachusetts

Mark: F. G. Wright / Maker / No. 8 Bromfield St. (all ital. script) / BOSTON (punched)
(or No. 115 Court St.)

Wright, the foremost US maker of brasses with keys, was particularly known for his silver presentation
key bugles, of which more than 12 are found in various collections.

BOOSEY & CO.
H. DISTIN
Wm. A. POND & CO.

NAME: Emil WULSCHNER

BORN: Bayern (?) c1835

DIED: Indianapolis, IN c1900

MADE: WI a dealer

FL: Indianapolis, IN (1876) 1878-1900 firm to 1914

DATA: Prior to emigration from Bavaria in 1876 Wulschner was a respected musician holding the post of Kgl. Hofmusikdirektor for the city of München, Bayern. In Indianapolis he served for several years as a carpet salesman; in February, 1878 he opened a music store specializing in piano sales. It grew to a position of great importance in the Mid-West, and Wulschner gained recognition among the major piano merchants in USA.

In 1888 it appears that a band/orchestra instrument depart was added to Wulschner's business, and shortly thereafter he sold instruments from Boosey & Co. with engraved notice of his having taken over the position of "Sole Agent for U.S."— which since c1878 (when the Henry DISTIN relationship with BOOSEY was definitely concluded) had been exercised by Wm. A. POND & CO. of NYC.

No instruments survive bearing the name Emil Wulschner & Son that was adopted in 1893, although, with branch houses in Fort Wayne, Richmond, and Terre Haute, IN and Louisville, KY, it is improbable that wind instruments no longer were sold—only that the franchise with Boosey may not have lasted more than those five or six years.

Florence Wulschner succeeded her husband as president of the firm at the time of his death. In 1904 the name was again changed to Wulschner-Stewart Music Co. with the elevation of Alex. Stewart, who had been a partner in Wulschner & Son, to full named partnership, but the business did not survive the vicissitudes of early wartime conditions and closed in 1914. By then it claimed to manufacture and repair pianos. Wind instruments, however, probably were never made in-house.

MARK: EMIL WULSCHNER'S PROFESSIONAL / INDIANAPOLIS, IND. (cornet); (distin) / Bugle (bell to left & banner) / BOOSEY & CO. / MAKERS / 295 REGENT ST / LONDON / (ser. no 37114) / Emil Wulschner / Sole Agent U.S. / Indianapolis IND

ADDR: 1878-84: 42 N. Penn; 1884-1914: 42 & 44 N. Penn; in 1893: Emil Wulschner & Son; in 1904: Wulschner-Stewart Music Co.

Inv.

Writs:

Pats:

LOC: SDV-255 Bass horn (Boosey / Wulschner); INI cornet (Wulschner); MIS-B84.1.417 Bell-fron Alto (Wulschner)

BIBL: Music Trade (publ.), General History of the Music Trades of America (New York, c1891), p. 113.

Carl GEYER

NAME: Richard WUNDERLICH

BORN: Siebenbrunn (in Sachsen?) 27 May 1860

DIED: Chicago, IL 3 March 1934 bur: Chicago IL (Forest Park) Waldheim Cemetery

MADE: Bl a manufacturer and dealer

FL: Chicago, IL : 189 -1916; retired from music business and lived in retirement two decades more

DATA: Wunderlich is known primarily for brass instruments which he probably was having made for him in-house prior to the arrival of master instrument maker Carl Geyer in 1903. The firm's reputation grew rapidly with the growing popularity of the horns made by Geyer and sold under the Wunderlich name; and it has been written that a model carrying an improved rotary change valve for double horns became known in Europe as a "Wunderlichhorn" and had its features incorporated into the quadruple-rotor valve of horns made by C. Lehmann of Hamburg after 1926. This may be apocryphal, even though perhaps of some truth.

Capitalizing on the success of the sole really skilled German horn maker in America at a time when instruments of C. F. Schmidt and Gebr. Alexander were much in favor, Wunderlich typically pictured an orchestra horn in his national advertisements, adding the words that "we can transform your Single F horn into a perfect Double French horn at little cost."

MARK: Made by / R. WUNDERLICH/CHICAGO; R. WUNDERLICH / CHICAGO

INV: Known for orchestra horns with change rotor below the valve cluster, purportedly a Geyer design

PAT: none located

Writs:

Cats:

ADDR: 1891-98: 226 Blue Island; 1899: 261 Blue Island (269^V 1902-09: 261 Blue Island; 1910-16: 1214 Blue Island in 1900; 1901 missing);

LOC: CAC-B123 Bass horn in E-Flat, four rotors. (mechanical action); CAC-B116 Slide trombone in B-Flat; MIS - B 84.1.190 Tenor horn in E-Flat

BIBL: P. Molloy, in Chicago Sun Times 4 Oct. '70

FILE: WURLITZR

NAME: Wurlitzer, Edward H.

BORN: Saxony, Germany

DIED: Boston 1911

MADE: WWI

FL: Boston 1890-1911

DATA: Apprenticed with father in Germany and made flutes for Berthold of Stuttgart. Moved to the US in 1890 and became superintendent of August Damm & Co. While working for Damm he produced instruments with his own mark. In 1897 he bought Damm's business, continuing at the 48 Hanover Street, Boston, address. He made one of the first gold flutes in the US. Harry Bettoney bought controlling interest in 1901 and flutes made by Wurlitzer were marked "BETTONEY-WURLITZER" until his death in 1911.

MARK: AUGUST DAMM/EDUARD WURLITZER/BOSTON (1890-1900); H. BETTONEY/BOSTON/ED. H. WURLITZER (1901-11).

ADDR: 1890-96 48 Hanover St. (August Damm & Co.); 1897-1904 48 Hanover St., (Bettony-Wurlitzer); 1905-07 30 Hanover St. (Bettoney-Wurlitzer); 1907-1909 30 Hanover St. (Cundy-Bettoney); 1909-16 93 Court St. (C-B).

LOC: The Eddy Collection of Musical Instruments, Cambridge, MA

INV: "Sonorous" flute & piccolo headjoint with a positioning device for the cork.

PAT: 9 July 1907, United States #859,714: for a wood flute or piccolo headjoint, a design to reposition the cork after swabbing.

BKS: Ayars, 1937; Berdahl, 1986.

ITS: Flute

FILE: WURLITZR

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BORN: Saxony, Germany

DIED: Boston 1911

MADE: WWI

FL: Boston 1890-1911

DATA: Apprenticed with father in Germany and made flutes for Berthold of Stuttgart. Moved to the US in 1890 and became superintendent of August Damm & Co. While working for Damm he produced instruments with his own mark. In 1897 he bought Damm's business, continuing at the 48 Hanover Street, Boston, address. He made one of the first gold flutes in the US. Harry Bettoney bought controlling interest in 1901 and flutes made by Wurlitzer were marked "BETTONEY-WURLITZER" until his death in 1911.

MARK: AUGUST DAMM/EDUARD WURLITZER/BOSTON (1890-1900); H. BETTONEY/BOSTON/ED. H. WURLITZER (1901-11); ED. H. WURLITZER/BOSTON, MASS.

ADDR: 1890-96 48 Hanover St. (August Damm & Co.); 1897-1904 48 Hanover St., (Bettoney-Wurlitzer); 1905-07 30 Hanover St. (Bettoney-Wurlitzer); 1907-1909 30 Hanover St. (Cundy-Bettoney); 1909-16 93 Court St. (C-B).

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BKS: Ayars, 1937; Berdahl, 1986.

ITS: Flute

NAME: Franz Rudolph WURLITZER

BORN: Schöneck in Sachsen 31 January 1831

DIED: Cincinnati OH 14 January 1914

MADE: WI A dealer

FL: Cincinnati OH ⁽¹⁸³⁵⁾ 1856-1914 (firm to date); Chicago IL ^(1865 ff.) (1865 ff.) ^{(194) headquarters} New York City, NY ¹⁹³⁰⁻ ^{ca. 1920 vni.}

DATA: Rudolph W. was descendant of an important family of string instrument makers in Saxony and himself founded a musical commercial dynasty of dominating importance in USA. Himself a dealer, he had instruments of all kinds manufactured for his firm both domestically and abroad. He was cousin to Frank G. Kaiser; some Wurlitzer instruments may have been manufactured by Kaiser & Kohler in Cincinnati. In 1865 a Chicago branch was opened, and in 1872 his brother, Anton, joined to form R. Wurlitzer & Bro. The name continued until incorporation as Rudolph Wurlitzer Co. in 1890.

Although the firm is best known today for its dealing in fine string instruments and its manufacture of pianos and organs, especially mechanical ones and theatre instruments, they sold many wind instruments of all description which remain today in many collections in USA. The early string rotor brasswinds are the least common; those with Périnet and simple-system clarinets the most. Some of recent vintage are stamped Austria as well as USA on the same instrument.

His second son Rudolph Henry W. became expert in the field of selling string instruments; a third, Fanny, gave his name to a line of woodwinds marketed by the firm.

MARK: R. WURLITZER: BRO. / MANUF. / CINCINNATI, O. (1872-c1890); RUDOLPH WURLITZER CO. / MANUFACTURERS / CINCINNATI O. / U.S. A. / MONARCH (after 1910)

ADDR: Cincinnati, OH 1856-62; Cincinnati and Chicago 1862 ff.

Inv:

PATS: US No. 1,008,272 by ^{Djalma} D. Julliot, assgnr. to R. Wurlitzer Co. for clarinet

¹
1912

EXH: 1893: Chicago

Writ:

CAT: Rudolph Wurlitzer Co. Band Journal & Illustrated Catalog (1892 ff.)

LOC: Common to collections in USA

BIBL: NGDMI III (84)

Wurlitzer World of Music: 100 Years of Musical Achievement (Chicago, 1956)

Other MARK: R. WURLITZER / CINCINNATI (Clarinet 1856-72)

The / Lyric / MADE By / Rudolph Wurlitzer / CHICAGO / CINCINNATI (Cornet,
after 1865)
(prob. after 1890)

Wurlitzer Family , sons of Rudolph

NAME: Howard Eugene WURLITZER

BORN: Cincinnati OH 5 September 1871

DIED: Cincinnati OH 30 October 1938

NAME: Rudolph Henry WURLITZER

BORN: Cincinnati OH 30 December 1873

DIED: Cincinnati OH 27 May 1948

NAME: Fanny Reginald WURLITZER

BORN: Cincinnati OH 7 December 1883

DIED: North Tonawanda NY 6 May 1972

Brother

NAME: Anton WURLITZER

BORN: Schöneck in Sachsen

DIED:

NAME: Charles E. YORK

BORN: Grand Rapids, MI c1886

DIED: Grand Rapids, MI

MADE: BI

FL: Grand Rapids, MI c1900- c1930

DATA: Entered the business at an early age and shared with foreman A. J. JOHNSON responsibility for aspects of design and manufacture of J. W. YORK & SONS instruments. Remained fully active up to the sale out of the family of the business in 1927.

NAME: Frank W. YORK

BORN: Grand Rapids, MI c1882 son of J. W. YORK

MADE: BI Primarily concerned with business management

FL: Grand Rapids, MI c1888-d1930

BIBL: J. W. YORK & SONS catalogs passim.

1382 SMITH AND YORK
1884 YORK & HOLTON
1887 J.W. YORK & SON
1893 J.W. YORK & SONS CO.
1926 YORK BAND INSTRUMENT
See: C. Fischer Instruments, Inc. Boosey &
Hawkes

NAME: J(ames) W(arren) YORK

BORN: Exeter, NH 24 November 1839 son of bandmaster

DIED: Los Angeles, CA 9 February 1927 bur. Los Angeles, CA

MADE: BI

FL: Grand Rapids, MI (1881) Q882-1917 (retired)

DATA: York came to Grand Rapids as a musician who had previously had experience in instrument making in Boston with the Boston MUSICAL INSTRUMENT MANUFACTORY. The earliest instruments bearing his name were made elsewhere and engraved for resale in music stores he operated for the years 1882-85.

A one-year association with Frank HOLTON of Chicago stimulated the early development of that manufacturing enterprise, and in 1885 York's own factory opened in Grand Rapids. The early emphasis on cornets and trombones of quality expanded gradually to encompass all brasswinds by the time of York's retirement in 1917. Typically York served as his own retail agent, although the catalogs of O. DITSON c1900 reprinted the entire York catalog for purposes of resale through the Ditson stores.

York instrument were of conservative design and possessed admired playing characteristics. Unlike his chief competitors, York made little use of artist endorsements in his advertising, preferring to cultivate a direct business relationship with local musicians and bandmasters throughout the Middle West as the primary means of promoting his instruments. In this he resembled H. N. WHITE much more than C. G. CONN, J. W. PEPPER, etc. Alfred J. "Bill" JOHNSON (he was foreman for York, later a partner began a career with the company in 1897 and remained until the sale of the company to Carl FISCHER MUSICAL INSTRUMENTS in December, 1940. It is to Johnson as much as to York himself or to York's musically active sons Charles and Frank (both active c1900-30) that the popular excellence of the full line of instruments should be credited. The role of participating owners John and James (d. 1936) DUFFY from 1913 ff. was largely financial.

Among names of importance once associated with the York company are F. A. REYNOLDS and Harry B. JAY who apprenticed in Grand Rapids; also E. A. COUTURIER who served as consulting artist for York & Sons 1914-16, during which time the first Couturier Conical Bore cornets were made.

MARK: J.W. YORK / IMPORTER / GRAND RAPIDS, MICH. (prior to c1886); (Lion head) THE MONARCH J.W. YORK / GRAND RAPIDS, MICHIGAN (using valve system pat. by H. Distin in 1884); YORK and SON / GRAND RAPIDS (1887-98); Made by: / J.W. YORK & SONS / GRAND RAPIDS / MICHIGAN (1898-c'30); YORK / Grand Rapids / U.S.A. (1920's ff.)

ADDR: 1885-98: Canal St.; 1898-1908: Ionia nr. Fulton; 1908 ff.: 1600 S. Division (became stock holding company in 1913); 1926: YORK BAND INSTRUMENT CO. (plant remained on Division through purchases by C. FISCHER in 1940, by Falchin Instrument Co. in 1971, at which time the plant closed; proprietary rights purchased by BOOSEY & HAWKES, LTD. c1976.

INV: First realization of E. A. COUTURIER concept patented in 1913 (MARK: COUTURIER WIZARD / Made by / J. W. YORK / and SONS / Grand Rapids / Mich.); rotary valve for orchestra horns that combined lifting levers with perpendicular stroke action (c1925 ff.)

PATS: None of importance. Horn valve stamped "patent Pending" in Music Trades Review Dec. 28 '07

BIBL: in Musical Merchandise (g. Henderson, ed) Mar '27; in Grand Rapids Herald 9 Feb. '37; in same 5 Dec. '40; see also Kriven, History ...etc.; J. Webb, in GSJ 1988 (?)

C. F. ZIMMERMANN & SON
Charles M. ZIMMERMAN(N)

NAME: Charles F. ZIMMERMANN

Born:

DIED: Philadelphia, PA

29 March 1898

DATA: Charles M. Zimmermann (apparently the son) appears in Philadelphia directory in 1852 as a music retailer on N. 2nd St. For the following half-century, at varying addresses along 2nd the Zimmermanns carried on business of selling, manufacturing, importing instruments and musical goods as well as giving music lessons. In 1858 Charles M. obtained a drum patent. By 1860 the store had been renumbered 238 N. 2nd. This was the address thereafter of C. F. Zimmermann & Son, described as manufacturers, importers, and dealers in musical instruments of all kinds.

Catalog and advertising representations of the firms stock show brasswinds of the prevailing rotary valve styles, woodwinds with limited keys, and military drums (none with the patented cord hooks) as well as the newer Prussian snare drums. Piston valves are shown in the 1880 ff. publications.

MARK: C. M. ZIMMERMAN (sic!) / Patent: Drum, Manufactory / 156 North Second Street / Philadelphia (from drum label)

ADDR: 1852-58: Charles M., music 156 N. 2nd; c1860-84: 238 N. 2nd; 1884: 240 N. 2nd; business dropped c1895

INV: US Pat. No. 19,602 (9 March 1858) drum hooks with pulleys; in the name of Charles M. Z'mann

CAT: Descriptive and Illustrated Catalogue (Philadelphia, c1880) unique copy PAPtm

LOC: no marked specimens known for wind-instruments; NYW military drum (C. M. Zimmerman)

BIBL: C. Caba, United States Military Drums 1845-1865 (Charleston, WV, 1977)

C. A. ZOEBISCH & SONS
C. A. Zöbisch u. Söhne

NAME: Bernhard(t) ZOEBISCH, i.e. Zöbisch

BORN: Neukirchen in Sachsen est. 1830 son of C. A. Zöbisch (sen.) and Jojanna

DIED: Markneukirchen sometime around 1900

MADE: BI

FL: New York City, NY 1848-c1969; Markneukirchen c1869-death

DATA: Bernhard was the youngest of the Zöbisch sons. He emigrated with the full family in 1845/6 and completed his education and training in the new business set up by his father and older brother in New York. By 1869 he had returned to Markneukircher, married, and remained there working as the point of origin for goods exported for sale in USA. His work was never independent, it would seem; yet all instruments bearing the C. A. Zoebisch & Sons stamp (engraving) made possibly be ascribed more fully to Bernhard than to any of the others in the family, for his father was of advanced years during the years of flourishing, and his brothers CHARLES (Jr.) and Hermann seem to have concentrated more on management and retailing than raw manufacture.

MARK: C. A. ZOEBISCH. & SONS, NEW YORK etc. See main entry for Addresses

Inv:

Pats:

Exh:

LOC: see main entry

NAME: Charles Augustus ZÖBISCH (Sen.) , i.e. Zoebisch

BORN: Saxony(?) c1795/1800 ?

DIED: Saxony (?) c1870/-72 ? FL: Neukirchen prior to 1847; New York City 1848-c1866; Neukirchen
until death

MADE: BI

DATA: At present there is known little specifically about the career of the senior member of the Zöbisch family business beyond those references gleaned from the correspondence between his son, Charles, and C. F. Martin, Sen. of Nazareth, PA, with whom Charles had lived 1842-47 and with whom C. A. Zoebisch and Sons maintained a lasting business arrangement.

Charles, Sen. was always listed as "Instrument maker" and Moravian records say he passed this trade on to his son, Charles, Jr. who, by his writings, seems to have had good technical knowledge of instrument making as well as a strong preference for merchandising and investment rather than craftwork.

The senior Zöbisch appears to have returned to Markneukirchen c1866 and was followed soon thereafter by another son, Bernhard, who remained in Saxony for the rest of his life working with his father and then alone.

Charles, Sen. must have influenced strongly the design and development of the characteristic Zoebisch instruments, all of which exhibit great consistency of mechanical details among extant specimens. The unalloyed adoption of the generic American string-action rotary valve for brasswinds illustrates his sensitivity to current taste in the American market of the day. It is probably the instance that the relatively few extant piston valve Zoebisch instruments post-date the active career of this maker.

MARK: C. A. ZOEBISCH & SONS, NEW YORK etc. see main entry sheet

ADDR: 184848: C. A. Zoebisch & Sons, and Charles A. Zoebisch, instrument maker, 189 Mott; in 1852 separate home addresses are given for C. A. Zoebisch, and for C. A. Zoebisch, Jr. business at 209 Mott; 1853-66 163 William; 1866 ff. living in Saxony (wife, Johanna, still in New York at the time of her death (25 January 1870)

Inv:

Pats:

Writs:

Cats:

Exh: (in Germany ?)

LOC: see main entry sheet

BIBL: L. Farrar, in NAM IS XLIII 1 (84)

NAME: Charles August(us) ZOEBISCH (Jr.) orig. Zöbisch C.A. ZOEBISCH & SONS
C. A. Zöbisch u. Söhne

BORN: Neukirchen in Sachsen 9 May 1824 son of Charles Augustus Zöbisch (sen.) and Johanna C. Bearthner Z.

DIED: Brooklyn, NY 13 May 1911 bur. Brooklyn, NY Greenwood Cemetery

MADE: MI primarily BI

FL: Cherry Hill (Nazareth), PA 1846-48; New York City 1848-1911

DATA: The Zoebisch firm claimed primarily to be makers (early) years, then manufacturers and importers (c1855 ff) of brasswinds of their own make as well as woodwinds of other makers (esp. Meyer and Albrecht). From 1850 through the following four decades Zoebisch, Jr. dominated the sales-distribution of C.F. Martin guitars from Nazareth, PA, where he apparently habilitated in the USA for five years after emigration in 1842. He appears to have been trained in his father's trade of brass instrument making, and it also appears that to some extent such instruments were made (or assembled from imported parts) in New York City. His father, two brothers (Hermann and Bernhardt) joined him soon after he moved his new, young family there from Nazareth in 1848. Together they formed C.A. Zoebisch and Sons, with his father the titular head until returning(?) to Neukirchen c1870-72. Brother Bernhardt(?) had already returned c1868. It was probably he who managed C. A. Zöbisch u. Söhne.

Clemence T. Zoebisch entered his father's business in his teens and remained as emphasis shifted increasingly toward importing and investment. Retail business ceased in 1903/4, and in the last years (through the death of CAZ in 1911) the firm dealt particularly in diamonds. It is improbable that Clemence developed any of his father's and grandfather's practical knowledge of instrument making.

Zoebisch & Sons brasses are typically bell-up or -front, three-rotor saxhorns, valve trombones, or helicons. Perhaps it was for reasons of their Moravian persuasion or other factors that kept them from producing the over-the-shoulder brasses so favored by many mid-century American military bands and produced by all competitors of this firm. No woodwinds are known bearing the Zoebisch name. Piston valves occur on a few extant horns.

MARK: C.A. Zoebisch & Sons, New York (engraved on bell rim or garland) (before c1880); C.A. Zoebisch & Sons / Makers / New York (embossed on plaque); C. A. ZOEBISCH / & SONS, / NEW YORK (engraved on plaque) (from last decade)

ADDR: 1846-48: Cherry Hill (Nazareth), PA; New York 1848: mus. insts. mkr. CAZ 189 Mott; 1851-2: CAZ and CAZ, Jr. (separately in 1852 ff.), 209 Mott; 1853-66: 163 William; 1866-79: 46 Maiden Lane; 1872-79: add 37 Liberty St. (warehouse) to Maiden Lane address of firm as "makers and importers"; 1880 ff: manufacturers and importers 46 Maiden Lane; 1903-05: importers (diamonds) Rm 54 (at 20, 16, or 12 John, apparently corrupt street addresses)

INV: contributed to popularization of helicon-style brasswinds

Pats:

Writs:

Cat: advertised regularly in directories and trade journals

EXH: New York 1847 brass instruments (C.A. Zoebisch & Sons); Cincinnati 1857 Bass trombone

LOC: Common to most collections in USA. Esp: NCS B-flat cornet; PAL-37, -38, -39 Valve trombones (tenor and contrabass) and -41, -43, 45-47 saxhorns (incl. E-flat soprano in round form) from soprano to contrabass; SDV Three helicons in B-flat

BIBL: L. Libin, AMIMMA (New York, 1985); L. Farrar, in NAMIS XIII 1 (84); for biographical information on C.A. Zoebisch, Jr. see: History of the Moravian Church in New York (New York, nd); obit., in The Moravian newspaper (May, 1911)

N.B. Zoebisch was very successful financially. He was vice. president of a bank and treasurer of The Moravian Church in America for many years and having been largely the single person responsible for the denomination's having survived fiscally, was deemed the most significant Moravian layman in America at the time of his passing.

NAME: Hermann Ernst ZOEBISCH, i.e. Zöbisch

BORN: Neukirchen in Sachsen 9 January 1833 2nd son Charles A. Zöbisch, Sen.

DIED: New York, New York 27 April 1881 bur. Brooklyn, NY Greenwood Cemetery

MADE: BI

FL: New York, NY 1848-81

DATA: Hermann participate in the family business, although there is no direct evidence that he developed any great skill as an instrument maker. The Zoebisch firm had a second warehouse / factory at 37 Liberty between 1872 and 1879. Possibly Hermann was given charge of this part of the operation, for it ceased at the same time as he became ill and then died.

NAME: Clemence Theodore ZOEBISCH

BORN: Cherry Hill (Nazareth), PA 3 June 1845 son of Charles A. Zoebisch, Jr. and Maria Louisa Beitel

DIED: Bronxville, NY 21 February 1921 bur. Brooklyn, NY Greenwood Cemetery

MADE: dealer only

FL: New York, NY c1860-1903 (1915)

DATA: The oldest son of Charles A. Zoebisch, Jr., his partner in the retail music business, and eventually heir of the importing business carried on after the store at 46 Maiden Lane was closed. Clemence was named for his mother's brother, Clemence Theodore Beitel, who is remembered as the first American trained to the guitar-making trade in the shop of C.F. Martin in Nazareth, PA.

Clemence was a distinguished businessman who followed his father's lead as a layman leader of the Moravian Church in America, eventually serving a delegate to world synods and acting as a financial advisor to the church locally in New York and nationally as well. There is nothing to show he had more than a casual interest in the craft tradition of his grandfather and his father.

CITY New York City STATE New York

1. Name of Maker Zogbaum, Ferdinand

2. Full name(s) as given at birth Ferdinand Zogbaum

3. Place of birth _____ Day/Month/Year / /
Place of death New York NY Day/Month/Year / / 1875
Place of burial _____

4. Street addresses of shops, factories, or places of merchandising and dates

CHARLESTON, SOUTH CAROLINA:

201 King St. & King & Beaufain mus instrs 1852 (Zogbaum & Co.)

NEW YORK:

99 Maiden Lane " " 1854 (" " ")

97 Maiden Lane " " 1855-56 (" " ")

10 Maiden Lane " " 1857 (" " ")

" " " importers 1858-69* (Zogbaum & Fairchild)

" " " importer & manuf

" " " of mus instrs 1870 (" " ")

89 Chambers & 71 Reade mus instrs 1871-75 (" " ")

21 Park Pl. " " 1876 (" " ")

not listed 1877-79

RR Ave. n. 167th pres./broker 1880+

5. Name of Master under who apprenticed

6. Name(s) of partners in business Rufus Fairchild, as ZOGBAUM & FAIRCHILD, 1858-75.

7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers

8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)

9. Remarks *Farrar files list a ZOGBAUM, YOUNG & CO. in Charleston, North Carolina (191 King St.), 1867-68, as dealer in pianofortes, musical instruments, etc. Groce states that ZOGBAUM & FAIRCHILD was a successful importing and manufacturing firm. In 1859, they advertised their "extensive stock of Musical Instruments and Strings of our own manufacture and direct importation. Our particular attention is given to the manufacture of Guitars, Saxhorns, Cornets, Flutes, Clarinets, Banjos, Drums, etc. . . . which are manufactured at our factory here & immediately under our own supervision -- none but the most experienced workmen being engaged and the best of materials used." (NYCD 1859:1164) According to the 1861 AMD, the firm specialized in importing and making violins, guitars, flutes, accordeons, concertinas, flutinas, drums, banjos, tambourines, brass instruments, clarionets, and the Tilton celebrated patent guitar. Zogbaum left the partnership ca. 1875, but apparently continued to work in the trade as an executive for an uptown factory. A Rufus Zogbaum (probably a son named after his former partner) was active in the instrument trade during the 1870s.

10. Location of specimen(s) MIG DC1-65 1k flutes SDV clarinet; 3352.67 CJN clarinet 13 k (Zogbaum & Co.)
(Zogbaum & Co)

11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 509; Lloyd Farrar files

Mark: F. ZOGBAUM & CO / N YORK

CITY New York City STATE New York

1. Name of Maker Zogbaum & Fairchild
2. Full name(s) as given at birth Ferdinand Zogbaum and Rufus Fairchild
3. Place of birth Day/Month/Year / /
Place of death Day/Month/Year / /
Place of burial
4. Street addresses of shops, factories, or places of merchandising and dates

<u>10 Maiden Lane</u>	<u>mus instrs</u>	<u>1858</u>
<u>" " "</u>	<u>importers</u>	<u>1859-69</u>
<u>" " "</u>	<u>importers & mus</u>	
	<u>instr manufs</u>	<u>1870</u>
<u>89 Chambers & 71 Reade</u>	<u>mus instrs</u>	<u>1871-75</u>
5. Name of Master under who apprenticed
6. Name(s) of partners in business Ferdinand Zogbaum and Rufus Fairchild, as ZOGBAUM & FAIRCHILD
7. Names of parents (if known)
Names of brother (or sisters) also known as instrument makers
8. Names of successors: Indicate relationship (i.e. Son, Nephew, Student, Partner, Purchase, etc.)
9. Remarks See ZOGBAUM, FERDINAND, for more information
10. Location of specimen(s) _____
11. Data source Groce, Nancy Jane: MUSICAL INSTRUMENT MAKING IN NEW YORK CITY DURING THE EIGHTEENTH AND NINETEENTH CENTURIES (Ph. D. dissertation, 1982), p. 510.

as on
Zogbaum
sheet