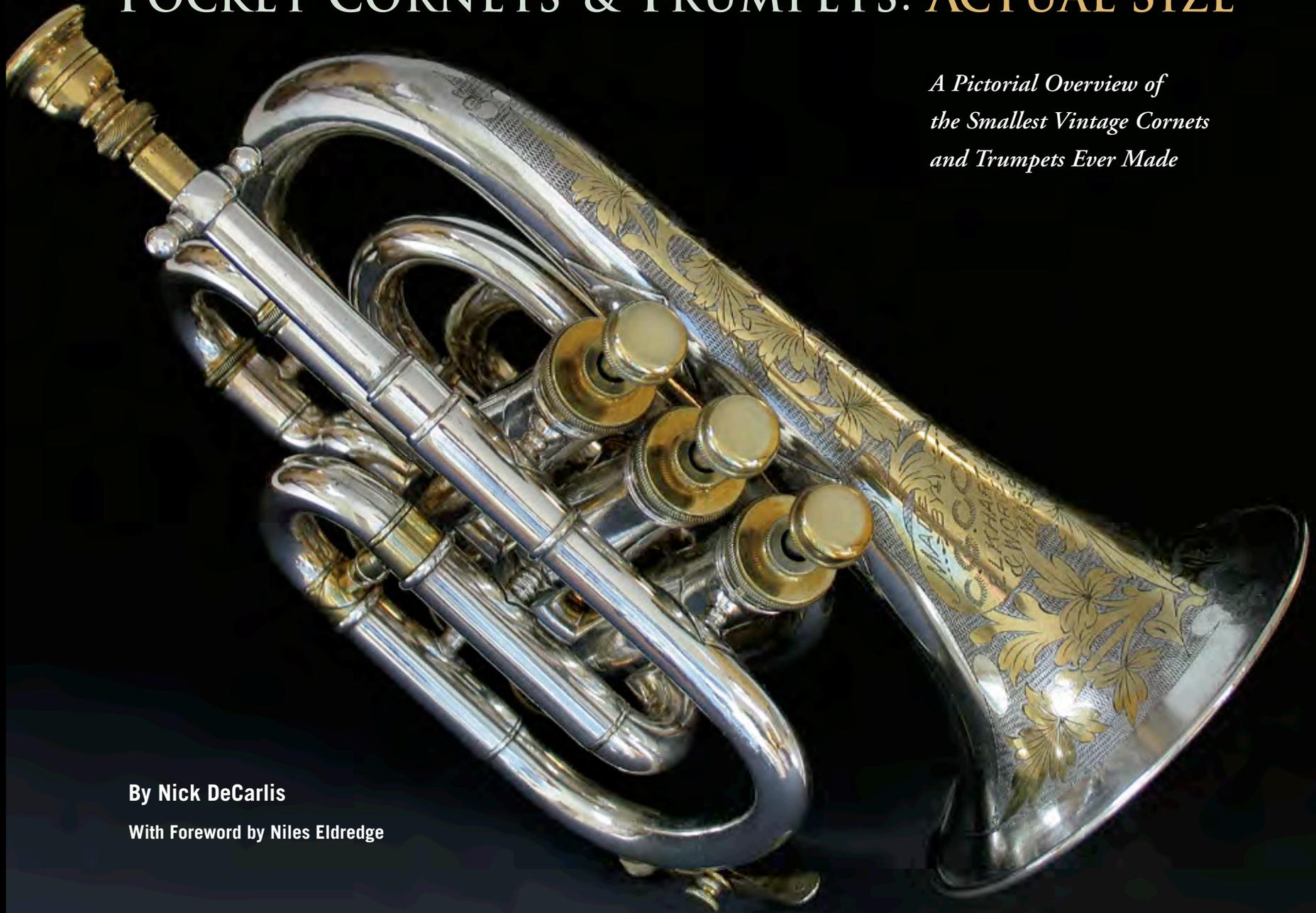


S E C O N D E D I T I O N

POCKET CORNETS & TRUMPETS: **ACTUAL SIZE**

*A Pictorial Overview of
the Smallest Vintage Cornets
and Trumpets Ever Made*



By Nick DeCarlis

With Foreword by Niles Eldredge

POCKET CORNETS & TRUMPETS: ACTUAL SIZE

Nick DeCarlis



C.G. Conn's "Trumpet Notes" advertisement for the Parlor Cornet from January 1886, reproduced at 75% to fit on page. As originally printed, the illustration was the "exact size" of the cornet.

Foreword: A Cornet Lover's Dream

How do you get hooked on something—really *hooked*? Hooked on something like cornets—a brass instrument that narrowly avoided extinction after Louis Armstrong led the charge, abandoning the cornets of his youth for his iconic “balanced action” Selmer trumpet? Passion is a funny thing—and all my fellow cornet collectors have different stories, and very different collections of these antique beauties. Some focus on individual makers, others on particular eras or countries. And some focus on “pocket” models—those sawed-off little ones that adorn these pages so beautifully.

When I first met Nick DeCarlis (an internet encounter that has since led to an intricate network among cornet aficionados), I don't believe he had a single one of these miniature horns. Sooner or later, though, nearly all of us cornet maniacs pick up at least one or two to round out the collection. Not so Nick: at last count, he has over 30 of these—and has recently started to make his own, taking damaged regular-sized, high quality vintage cornets and converting them to pocket size. Not for nothing I said “sawed-off!”

And I do know his background story on pockets: Back in 2003, Nick and I, along with some fellow cornet lovers, took a “field trip” from my house in New Jersey to the New York City apartment of

the late Hal Oringer—a graphic artist-turned-fashion photographer. Hal's art deco-infused apartment featured cornets, trumpets and flugelhorns standing up in tight formation on absolutely every horizontal surface in his living, dining and bedrooms. And, on one of the tables deep in his bedroom lay an eye-popping display of maybe a dozen pocket cornets and trumpets. That was it: Nick was hooked.

One story Hal liked to tell was when *he* started collecting horns. He had heard that “all” the great players played French Bessons. One day, on a photo shoot in Paris, he dropped by a music store and asked (no doubt in his highly fractured French) if they had any old Bessons. *Mais oui!* And out came a tiny, gold-plated, Besson “Meha” pocket cornet, beautifully decorated with finely incised engraving, including a sunburst.

Hal was a graphic artist. He knew beautiful things. But the price was \$500.00—and more to the point, *what was that thing?* He was after a standard trumpet—not something that looked like a toy. He passed. A decision he regretted for the rest of his long life.

When Don Cherry appeared on the scene with Ornette Coleman, sporting a highly engraved gold-plated Besson pocket cornet replete with sunburst (see p.60!)—acquired in Paris—we all wondered along with Hal if that was his

By Niles Eldredge

“lost” little beauty. If so, the loss, though still poignant, was mitigated to some degree if the horn really did land up in the hands of such a prominent player. We'll never know.

This beautiful book—with the gorgeous little pockets lined up according to age—is indeed a cornet lover's dream. But beware: anyone who holds this book, turns its pages and soaks up the images and reads the authoritative text, might be inspired to produce one on their own. Seems tempting! But know that Nick DeCarlis restored these antique horns to their beautiful condition; took the drop-dead photographs; rendered them “life size;” wrote the text; and did the graphic design. That is a stunning combined feat that no other single person I know could hope to emulate—no matter how cool their collection! Congratulations Nick for producing such a beautiful cornet lover's dream!



Niles Eldredge is a recently retired Curator in the Division of Paleontology at the American Museum of Natural History in New York, and on the Board of Governors of the American Musical Instrument Society. A paleontologist and evolutionary biologist, he is the author of numerous articles on the history and design evolution of cornets and trumpets.

POCKET OVERVIEW



Introduction and Historical Overview

The Cornet was a mid-19th century invention, the result of a critical intersection of the era's emerging mechanical, machining and manufacturing capabilities. The instrument's pitch was dependent upon a specific overall length of tubing (4 1/2 feet for the key of B♭) wound or "wrapped" into a form more easily held—typically in the neighborhood of 12 to 15 inches overall length. No sooner was the instrument perfected, then enterprising craftsmen devised clever ways to more tightly wrap the necessary tubing into very compact designs—the earliest so-called "pocket" models appeared in the 1850s.

Before long, every major manufacturer (and many lesser ones) offered a pocket model in B♭ (convertible to A) and some in C and E♭ as well, with the last being the tiniest of all due to the shortest overall tubing length.

These tiny cornets were marketed under a variety of trade names, including Pocket, Parlor, Tourist and Miniature.

Catalogs of the day advertised pocket models as being uniquely suited for a number of purposes. For example, women and children might find the diminutive size easier to handle. A smaller cornet resulted in a smaller case, making it more convenient for travel. When playing in the tight confines of a parlor with other musicians, the short length would prove beneficial. An obvious use would be in novelty bands (for which slide cornets were also employed).

Especially interesting was intended use in cavalry bands (Boosey catalog), and cyclists bands (Keat catalog), although photographic evidence of either has not yet come to light.

Many of the finest brass bands were comprised of coal miners, who took their musicianship quite seriously. It has been anecdotally reported that pocket cornets, which would fit into a miner's lunch pail, would allow for lunch break practicing!

Pocket cornets were made and sold for more than a half-century, yet (judging by the number of surviving examples) probably comprised far less than one percent of the total output of cornets. By the early 1930s, very few companies retained pocket models in their catalogs.

Pocket cornets made a small comeback in the 1960's, but in general the emphasis had shifted from cornets to trumpets. When Holton ceased production of the C-150 model in 2002, it became the last professional grade pocket cornet.

During the same period, several companies started offering their own version of a pocket trumpet. While large quantities of cheap student level pocket trumpets have been made, production of professional grade instruments has been very limited and often the result of custom orders. Today, the primary uses for pocket instruments seem to be for practice while traveling, or use in jazz combos, where the miniature size provides a definite "cool factor."

Perhaps the most interesting aspect of studying pocket cornet and trumpet history is the "wrap"—and the amazing variety of approaches utilized to compress all the requisite tubing into such a small and compact package. Just when you think you've seen every possible permutation, another previously unknown model presents itself.

Today, unfortunately, it appears that the designers of pocket trumpets have settled upon just a couple of basic design configurations. While this may be perceived as a lack of creativity, it may simply signal the eventual and logical conclusion to the evolution of pocket cornets and trumpets.



The small size and compact configuration of pocket cornets made them ideal for use by children.

(Overleaf) Ferrotypes with the unlikely duo of pocket cornet and violin. The "reversed" image, typical to this type of photograph, has been corrected. Enlargement and careful measurement of the pocket cornet shows it to be of the same design and proportions as the Gautrot.



*Red Jacket Richard's Michigan
NEW CITY ART GALLERY*

Seldom seen period photograph including a pocket cornet (detail at left). While impossible to identify with absolute certainty, this appears to be a Higham Miniature in the key of C.

About Pocket Cornets and Trumpets

Keys and Pitch

As stated earlier, pockets were made in three versions, capable of playing in four keys—Bb/A, C and Eb.

Nearly all early cornets were played by inserting the mouthpiece into a “shank” which was then mounted to the horn. For Bb designs, two shanks were typically furnished; one 3-4” in length to play in Bb, and a second, 6” in length to optionally play in A (a mostly obsolete requirement for decades).

Further complicating matters, there were two tuning standards in use well into the 20th century. So-called High Pitch (or HP) was quite common in the 19th century, with A at approximately 455 Hz. Low Pitch (or LP) is A=440 Hz—this eventually became the accepted standard worldwide.

Pocket Cornets vs. Pocket Trumpets

A frequent topic of discussion concerns the differences between pocket cornets and pocket trumpets. In the author’s opinion it is mostly a matter of which mouthpiece is employed. The proportion of conical vs. cylindrical construction appears to be very similar between the two. In fact, this realization led to the inclusion of additional pocket trumpets for this edition. It is worth pointing out that many pocket trumpets can be played quite effectively utilizing a cornet mouthpiece and cornet-to-trumpet mouthpiece adaptor, resulting in a more mellow (cornet-like) tone!

Pocket Playability

Finally (and not surprisingly), the most-asked question is “how do they play?” Often this question is posed by the player only familiar with the inexpensive pocket cornets and trumpets which flood the internet market today, including examples put forth as “vintage reproductions” (unfortunately, best suited for use as paper weights). Three considerations factor into this highly subjective area:

1) If the maker had a reputation for high-quality instruments, then their pocket models would typically be above-average players. Conversely, if the pocket in question was shown in original catalogs or ads with pricing well below that of professional grade cornets, then a commensurate drop-off in playability should be expected. Antique catalogs show that it was not unusual for the most expensive cornet to be four times the cost of the least expensive.

2) Condition can make a big difference. Worn (or “leaky”) valves affect playability to a large degree on pockets (as well as any vintage cornet), the effects of which are most evident while playing in the lower register. Having the valves overhauled (replated and refit) is unavoidable for many well-worn pockets, in order to maximize (and truly assess) their playability.

3) It can be generally stated that the larger the bell diameter, the better the tone—although there are exceptions, such as any Besson pocket. Choice of mouthpiece (with respect to cup depth and shape) will also affect tone and playability a great deal. Often one mouthpiece in particular will bring out the best playing qualities of a specific pocket cornet, with vintage mouthpieces almost always yielding the best results.

Depicting “Actual Size”

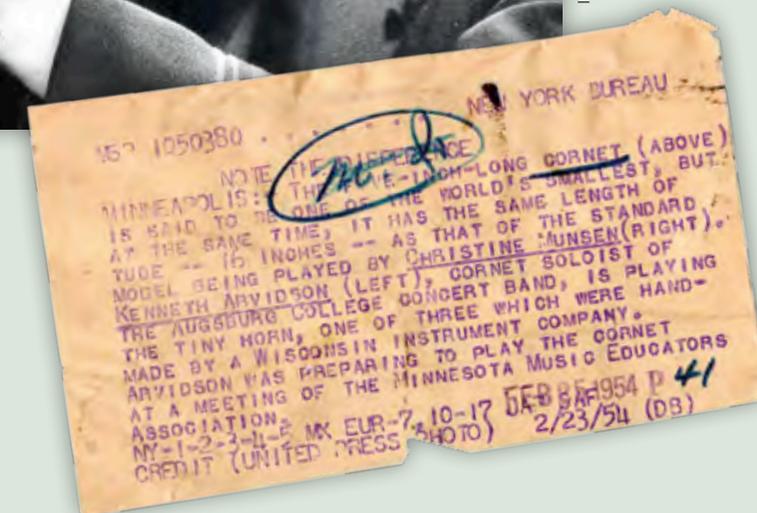
All of the instruments herein are presented in roughly chronological order, and are shown “actual size” in the large left-hand photograph. Scaling was determined such that the nearest portions of the instrument were sized to 100%, with a corresponding “drop off” in scale for elements falling behind. Think of the book page as a pane of glass, with the instrument pressed up behind it—whatever touches the glass is close to “actual size.” Short of holding a physical example in your hands, there can be no better way to appreciate the ingenuity and exacting workmanship required to reduce a full-sized cornet or trumpet (from 12” to 19” in length) down to a length of just 9” or less!

Finally, In order to fit the instruments on the page at actual size, it was necessary to show them with the tuning shanks and/or mouthpieces removed and placed alongside.



Photo: United Press International

Holton pocket cornet played by Kenneth Arvidson (left), as compared to conventional trumpet played by Christine Musen (right). Taken in February, 1954, this United Press photo presents something of a mystery. Were the “three hand-made” instruments constructed at that time, or does that refer to earlier documented Holton pockets (1937 and 1942)? If the former, this would be the first evidence of Holton pockets from the 1950s.





Badly deteriorated photograph of a U.S. brass band, c.1900 is nonetheless noteworthy, as it depicts a rare example of a pocket cornet being employed in such a setting (see detail, above right). While it appears that a second cornet is also a pocket, close examination suggests this is more likely a conventionally-sized Eb soprano cornet.



Detail of the pocket cornet shown in photo at left. Unfortunately, it is impossible to identify the model. Interestingly, it is configured with a "pigtail" crook, generally used to play in the key of A, although these were sometimes used to bring a high pitch cornet close to low pitch.

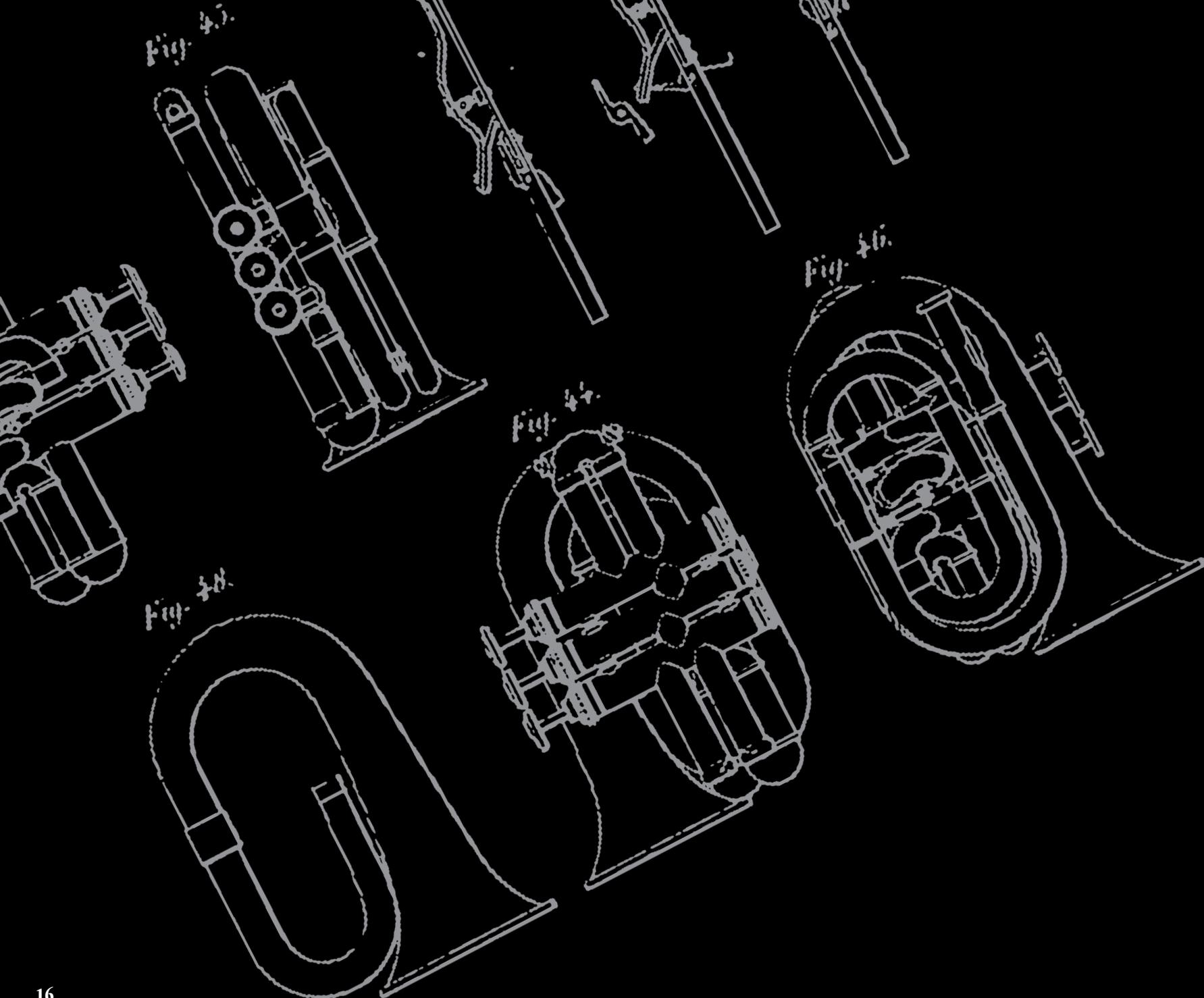


Catalogs circa 1900 often suggested pocket cornets as being especially well-suited for women, as evidenced by this photograph.



Musician and comedian Phil Terry Blitzer poses with his primary instrument, an F.E. Olds "Super" trumpet, as well as his diminutive J.W. Pepper pocket cornet, making for an interesting size comparison in this 1930's portrait. The cornet is also shown as it appears today. (Photos courtesy the Blitzer family)





POCKET INSTRUMENTS



Distin & Co. • London • 1872

Judging by the number of pocket cornet designs which first emerged from his London factory in the late 1860's and then subsequently copied by most other makers, Henry Distin may well be considered as the "Father of the Pocket Cornet." Here is a very early model, which remains largely unique, in that the mouthpipe travels along the left side of the valve block. The large slide on the right is actually the third valve slide (and not the tuning slide, which is located on the left). Built in "high pitch," the small pigtail shank effectively brings it down to modern "low pitch" (although originally intended to play in key of "A").

~

Length (shank removed): 8.0"
Bell Diameter: 3.5"
Bore: .457
Key/Pitch: Bb/A, HP
Serial Numbers: 11765 (bell)/14237 (valves)

Original coffin case, with places to hold additional shanks, slide, mouthpieces and tuning bits.

(Left) Beautifully constructed, Distin cornets set a standard for quality, whether built in London or in his later U.S. factories.

(Right) Note the left-side slide is actually the tuning slide, leading to the mouthpiece.

Original condition.



MR. HENRY DISTIN.
Henry Distin holding one of his pocket cornets, from his 1880's Philadelphia period. It appears that "artistic license" was taken in the rendering of the cornet.



Bell Engraving had typical company name and address, and promoted Distin's "Patent Light Valve" feature.



Antoine Courtois “Tourist’s Model” • Paris • 1875

Courtois was a premier maker of cornets in 19th century Europe, so it would follow that their pocket cornet would be exceptional. Period catalogs show that it was also the most expensive pocket cornet of its day! At a glance, it may appear that the Tourist Model utilized the standard Courtois top-spring valve block, but it did not—the more compact bottom-spring arrangement was used, as typically found on pockets.

In England, Courtois instruments were distributed by S. Arthur Chappell, which was the case with this particular example. J. Howard Foote (New York) was the U.S. distributor after c.1880.

Length (shank removed): 8.0”
 Bell Diameter: 3.75”
 Bore: .457
 Key/Pitch: Bb/A, HP
 Serial Number: 8872

Small leather satchel matches illustration in general instrument supply catalog of the period, and is representative of how many pockets were carried.



(Left) “Tourist’s Model” required a fair amount repair and spot silver plating.

(Right) This A. Courtois “Tourist’s Model” is finished in burnished silver plate, as were the bulk of all Courtois cornets.



J. Howard Foote was the U.S. importer of Courtois instruments after c.1880. This illustration is from their expensively printed 1897 catalog of Courtois' full line of brasswinds.



Courtois instrument bells were typically stamped with company name, address, and exhibition awards only—decorative engraving is seldom seen.



F. Besson "Pocket Shop Modèle in C" • London • 1877

This interesting pocket initially posed quite a mystery—while clearly stamped BESSON in the usual manner on the second valve casing, the bell was devoid of any markings whatsoever. Additionally, file and scraper marks were evident. Answers were eventually provided by the actual surviving London Besson stock book (right) which indicated this to be a "Modèle"—an instrument which served as a shop prototype, and never intended for sale. As such, it never received the typical Besson bell stampings, nor was it finish-polished. At least one production example of this "C" design is known to exist.

Length (shank removed): 7.5"
 Bell Diameter: 2.875"
 Bore: .473
 Key/Pitch: C/Bb, HP
 Serial Number: 14357

(Left) Shown as acquired with unusual tuning slide to play in Bb high pitch.

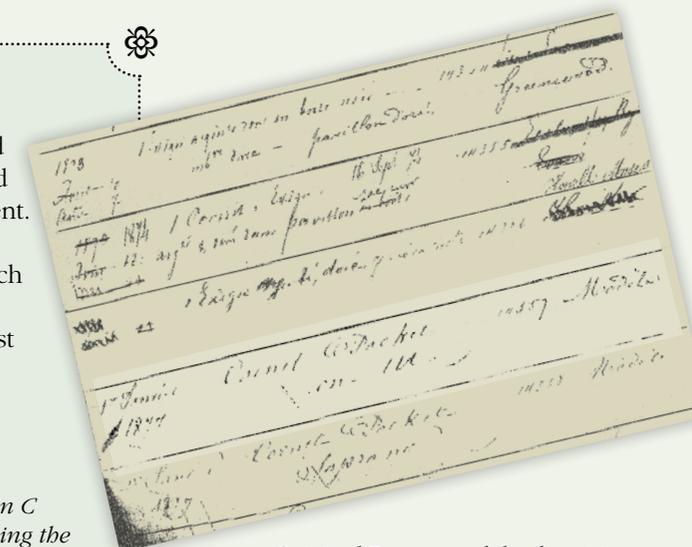
(Right) Bell has no engraving, highly unusual for Besson.



Set up to play in C (HP) by replacing the original tuning slide with a standard Besson cornet high pitch slide.



Note the space saving "fold-back" third slide, where two extra crook elbows are utilized to reverse direction 180 degrees.



Original Besson stock book entries for a production batch of five pocket cornets, including no. 14357, "Cornet Pocket en Ut, Modèle" (Pocket Cornet in C, Model)



F. Besson "Exigu" • London • 1878

Besson maintained factories in London and Paris, and was well-known for high quality on both sides of the Atlantic. Here is a rare example of the Besson "Exigu" which was the smallest of the Besson cornets, made in London and imported by Louis Schreiber, New York. Exigu best translates to "slighter" or "smaller." Recently discovered Besson diagrams date this design to at least as early as 1867—the same year Distin claimed to have invented pocket models. While evidently intended to play in B \flat (high pitch), the valve slides are "C" length, and must be pulled appropriately to achieve proper intonation in B \flat .

Length (shank removed): 7.25"
 Bell Diameter: 2.875"
 Bore: .473
 Key/Pitch: B \flat , HP
 Serial Number: 23625

(Left) The tiny Besson "Exigu" was one of the most compactly constructed pocket cornets ever made. Silver plated, it has extensive engraving and gold plated trimmings.

(Right) The "Exigu" was constructed in the French style popular in its day, with valves to the left of the bell.

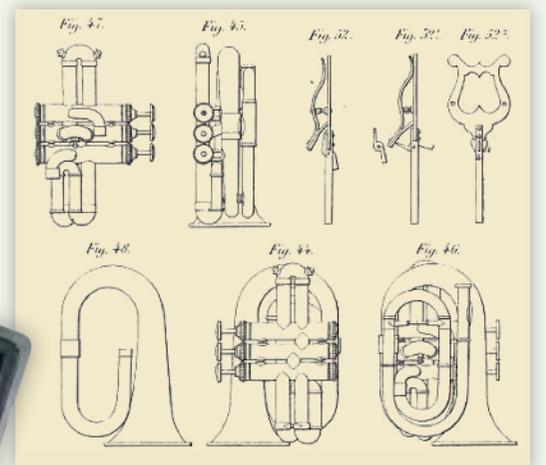


Portion of an 1867 Besson patent drawing which shows the "Exigu" from three views, as well as the component valve block and bell/branch assembly. (courtesy MIM, Musical Instrument Museum, Brussels, Belgium)

(Left) Original slim-styled carrying case, unusual in that the instrument is stored with shank and mouthpiece in place



Decorative engraving of finger buttons and upper surface of bell, which includes a song bird.





Gautrot âiné • Paris • c.1885

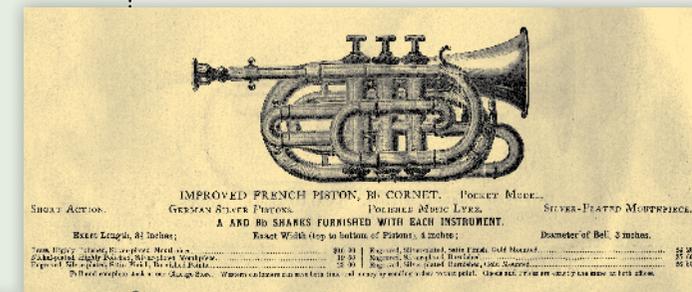
Gautrot was one of the largest makers of instruments in 19th century Paris and assumed a business model very different than their competitors in that they primarily sold their products inscribed with the names of the dealers actually retailing the instruments. So, while this design was one of the most-produced pocket cornets of the era (judging by surviving examples), as yet, none have been found with the name Gautrot actually stamped on the bell. The example shown is “Aine & Co.,” sold by Claxton, Toronto (note the partial use of the proper company name!). Others were stamped F. Jaubert & Co./Lyon & Healy, J.W. Pepper “Importer” or “American Favorite” and Hilleron—while some have no markings whatsoever.

Length (shank removed): 8.625”
 Bell Diameter: 3.0”
 Bore: .455
 Key/Pitch: Bb/A, HP
 Serial Number: none

Dilapidated original coffin case suggests this instrument’s condition prior to restoration.

(Left) This Gautrot pocket cornet was probably built in high pitch, and later modified for low pitch with longer tuning slide tubes.

(Right) Note the distinctive wide crook third valve slide, which extends toward the bell rim, yet requires no “folding-back” as normally found.



“Improved French Piston, Bb” was how J.W. Pepper described their pocket in this catalog, c.1885. They offered an Eb model as well. Early examples were stamped “IMPORTER” while later bells displayed the “American Favorite” trademark. Interestingly, while no maker is credited here, Gautrot is credited as being the source of saxophones shown elsewhere in the same catalog.



Bell stampings identify “Aine & Co.” as the maker, and “Claxton, Toronto” as the dealer.



C.G. Conn "Parlor" • Elkhart, Indiana • 1887

C.G. Conn was the largest brasswind manufacturer in the U.S. for nearly a century. They made their first cornets in 1876, and it wasn't long before the "Parlor" model was introduced, being advertised in the company's "Trumpet Notes" publication as early as January 1886. Based on Conn's 1884 patent valve design, the Parlor model was made for the better part of four decades, but in extremely small numbers, and probably on a custom-order basis. Clearly, there is some debt to be paid to the Distin/Boosey Miniature. This Parlor model might have been considered an unrestorable "basket case" had it not been for its rarity.

Length (shank removed): 8.5"
 Bell Diameter: 4.25"
 Bore: .452
 Key/Pitch: Bb/A, HP
 Serial Number: 13488

The Parlor as originally acquired, which required months of restoration efforts.



(Left) The C.G. Conn "Parlor Cornet" in original silver plate with gold plate trim and inlay.

(Right) While still a young company, Conn was already building a solid reputation for quality.



January 1886 "Trumpet Notes" from C.G. Conn, with advertisement for the new Parlor Cornet, which is illustrated at "exact size."



Conn was the first company to fully recognize the marketing value of decorative engraving as the rule, rather than the exception.

Restoration by the author.



E. Benge Pocket Trumpet • Burbank, California • 1968

Eldon Benge was a well-respected maker of professional trumpets and cornets, first in Chicago, and later in Burbank, California. This is the prototype Benge pocket trumpet, constructed by Louis Duda for noted studio musician Irving Bush who owned it his entire life. Bush was also known for his line of custom mouthpieces. Based on the Benge model 5X trumpet, the first two pockets made are unique for the small bell diameter—all subsequent Benge pocket trumpets are believed to have full-sized bells. By all accounts, the smaller bell does not adversely affect the playability in the least. It also gives the perception that it is significantly smaller than the standard Benge pocket, yet the bell diameter is the only dimensional variation. Gold plated, it is in pristine original condition and features a first slide trigger mechanism (a thumb saddle was standard).

Length (mouthpiece removed): 9.375"
 Bell Diameter: 3.875"
 Bore: .460 ML
 Key/Pitch: Bb, LP
 Serial Number: 6246

The original custom-made gig bag is constructed of soft leather, and was specifically made with sufficient length to allow a practice mute to fit in the bell. Mr. Bush's original ID tag is still attached.

(Left) While based on the 5X trumpet, the company's cornet tuning slide assembly was utilized to compact the mouthpipe.

(Right) Compare the left side arrangement to the Thibouville-Lamy pocket.



Benge "Jubilee" line advertisement from 1969 indicated the availability of both pocket trumpet and cornet, although to date, no cornets are known to exist. Note the crook-mounted ring, presumably to allow the instrument to be hung around the player's neck, as one would a saxophone.



Note the 3.875" bell diameter—all production Benge pockets have the full size 4.75" bell.

Original condition.



Frank Holton “C-150” • Elkhorn, Wisconsin • 1971

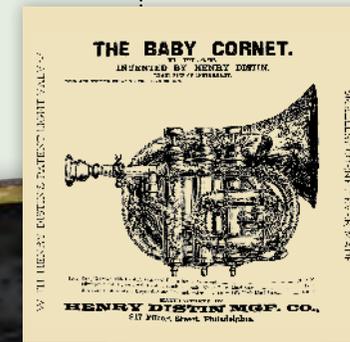
One of the most unusual horns ever produced by a major U.S. maker, the C-150 was essentially hand-made in very small numbers—and priced accordingly. The design’s lineage begins with an 1886 Distin “Baby” cornet which was awarded to young Herbert L. Clarke. Clarke was subsequently associated with the Holton company. The “Baby” (which Clarke kept his entire life) evidently became the basis for the custom “Mighty Midget” of 1941. Prototype C-150’s were produced c.1968, and were made in two versions until c.2002. Not only one of the smallest Bb pocket cornets ever made, the C-150 is one of the best-playing.

Length (mouthpiece removed): 7.0”
 Bell Diameter: 3.5”
 Bore: .452
 Key/Pitch: Bb, LP
 Serial Number: 499783

As a low-production model, Holton utilized a modified Leblanc clarinet case—still far larger than was required for the tiny cornet.

(Left) The Holton C-150 was one of the few professional grade pocket cornets made during modern times, and one of the smallest of any time.

(Right) The C-150’s incredibly small size owed much to the fact that the bell was looped 2½ times.



The ancestry of the C-150 goes back to the Distin “Baby” cornet of 1886, which was updated as the “Mighty Midget”—made by Holton for famed circus band leader Merle Evans in 1941.



The unique left-side valve slide placement makes the Holton C-150 challenging to hold.

POCKET PLAYERS





One of the most famous cornetists of all time, Herbert L. Clarke was presented with a "Baby" model pocket cornet by Henry Distin himself, in 1886. He kept the prize his entire life.

(Left) A half-century later, Clarke shows the "Baby" to young Eugene Bowman in this 1935 photo.

Photographs courtesy of: Herbert L. Clarke Music and Personal Papers, 1893-1943; Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign



Clarke's Distin "Baby" as it exists today, as part of the Herbert L. Clarke Music and Personal Papers, 1893-1943; Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign. Note the highly unusual oval bell rim, as well as presentation engraving on the lower bell interior.

(Overleaf) 1887 Henry Distin catalog illustration of the "Baby" cornet, reproduced at 80% to fit on page. The engraving appears in nearly every respect to the actual engraving on Clarke's presentation cornet, which may have been the very instrument from which the artist worked!

THE BABY CORNET.
B FLAT.
INVENTED BY HENRY DISTIN.
 EXACT SIZE OF INSTRUMENT.
 TONE AND VOLUME EQUAL TO FULL SIZE CORNET.

WITH HENRY DISTIN'S PATENT LIGHT VALVES.

SMALLEST CORNET EVER MADE.

Price, Brass, Engraved, with A and Bb Shank and Tuning Bits in Case complete.....	\$ 65 00
" Silver-plated and Engraved, with A and Bb Shank and Tuning Bits in Plush Lined Case.....	75 00
" Silver and Gold-plated and Engraved, A and Bb Shank and Tuning Bits, in Silk Plush Lined Case.....	100 00

MANUFACTURED BY
HENRY DISTIN MGF. CO.,
 917 Filbert Street, Philadelphia.



**MERLE EVANS
and his
HOLTON "MIGHTY MIDGET" CORNET**



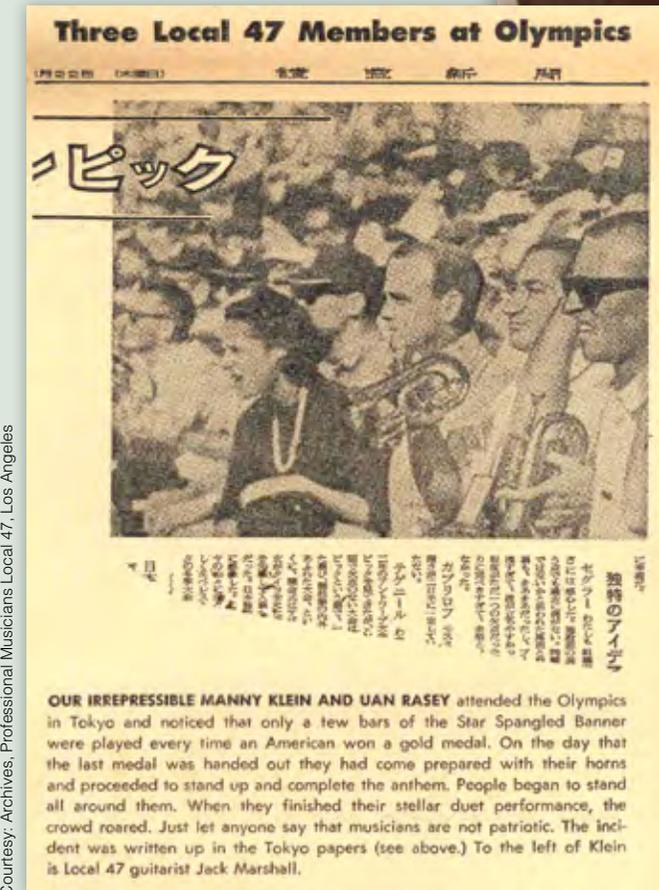
*1940s photo post card
of Ringling Brothers
Circus bandleader
Merle Evans, holding
his custom-built Holton
"Mighty Midget" cornet.*

Cornet photograph courtesy of:
Merle Evans Papers, Special Collections,
University of Maryland Libraries

*Two of the greatest studio trumpeters
of all time: Uan Rasey (seated) and
Manny Klein—as well as unwitting
pioneers in the history of pocket
trumpets—Uan, for his part in the
development of the Calicchio pocket
trumpet, and Manny, for importation
of the Japanese Ueno "Cantabile" which
he is playing in this c.1970's photo.
(courtesy Robb Stewart)*



*Uan Rasey with his
Calicchio Pocket—
the last trumpet he
ever played.*



*Track & Field enthusiasts Manny Klein and Uan Rasey
brought their Calicchio pocket trumpets to the 1964
Tokyo Olympics, as documented in the Professional
Musicians Local 47 newsletter.*

Courtesy: Archives, Professional Musicians Local 47, Los Angeles



"Little Jazz" Roy Eldridge with unidentified pocket on the cover of the December, 1949 issue of Metronome magazine, as photographed by George Simon. Ever the showman, Roy was known to occasionally employ this horn on gigs. The pocket was a gift from famed jazz trombonist Jack Teagarden.



Trumpeter Donald Byrd played a Besson MEHA pocket cornet for his 1960 album "Fuego," as documented by these Francis Wolff photographs. This is one of the better available jazz recordings to hear a quality pocket cornet in the hands of a proficient player. The original album liner notes by Leonard Feather incorrectly refer to the instrument as being a "piccolo trumpet." (courtesy Mosaic Records)