

TRUMPETS THAT WORK / 2014 CALENDAR



C.G.CONN WONDER SOLO ALTO

DESIGNED FOR BRASS BAND PLAYERS TO PLAY THE HIGHEST Eb ALTO PARTS



Image courtesy Mark Metzler

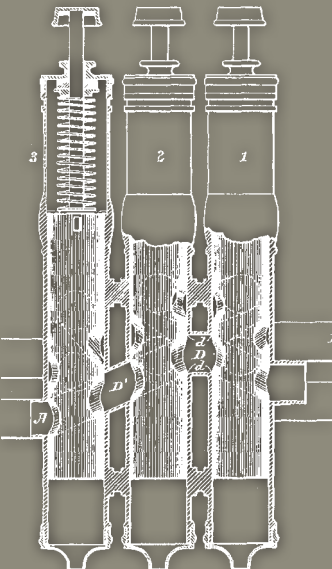
Charles Gerard Conn (1844-1931) fought in the Civil War as a member of the Union Army. He later organized the 1st Regiment of Artillery in what is now the Indiana Guard Reserve. He was promoted from within the ranks to eventually become their first Colonel, a military title that stayed with him for the rest of his life.



Image courtesy Nick DeCarlis

Advertisement from the December, 1902 edition of C.G. Conn's Truth depicting the Solo Alto. Truth was a marketing vehicle for the company, combining catalog images with numerous testimonials.

This diagram from the US patent (#343888) issued to C.G. Conn for the "Wonder Valve", illustrates his innovation of removing some of the sharp bends in the shape of the airway through the valve casing.



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This instrument is technically an Eb alto horn, an instrument most often used in brass bands to play inner parts. Within the brass band instrumentation, three parts are written for the alto or tenor horn. The highest of these parts is the "Solo Alto" part, and most of the instruments built for playing these parts look like small tubas, with their bells pointing upward. This version, built by C.G. Conn in 1898, is structured instead like a very large cornet, using the same valve casing design as their "Wonder" model cornets built during the same time period. A United States patent issued to Conn on June 15th, 1896 reveals that the innovation in this valve system was a new airway design that reduced the sharp bends in the tubing's pathway through the valve casing.

Advertisements for this "Wonder Model Solo Alto" described it as "unequalled

for brilliancy of tone, quick, tight valve action, perfect tuning in all keys, solid construction, handsome finish, and the display of skilled workmanship in every feature." When it was engraved and silver plated as pictured, the price for this instrument was the equivalent of about \$1,300 today. For twice the cost, an enhanced "Artist's Finish" was available that included quadruple gold plating and additional engraving.

Charles Gerard Conn (1844-1931) was originally a cornetist and started his instrument making business in 1875 with the introduction of a rubber-rimmed cornet mouthpiece. Located in Elkhart, Indiana, C.G. Conn became the world's largest manufacturer of musical instruments by 1905. Several of his employees also went on to start their own instrument making businesses, including Ferdinand Buescher,

Frank Olds and Henry Martin. Conn's flamboyant personality helped him to achieve other successes that included the founding of a newspaper that still exists today as *The Elkhart Truth*. He was also elected to the United States Congress in 1892 as a Representative of the 13th District of Indiana.

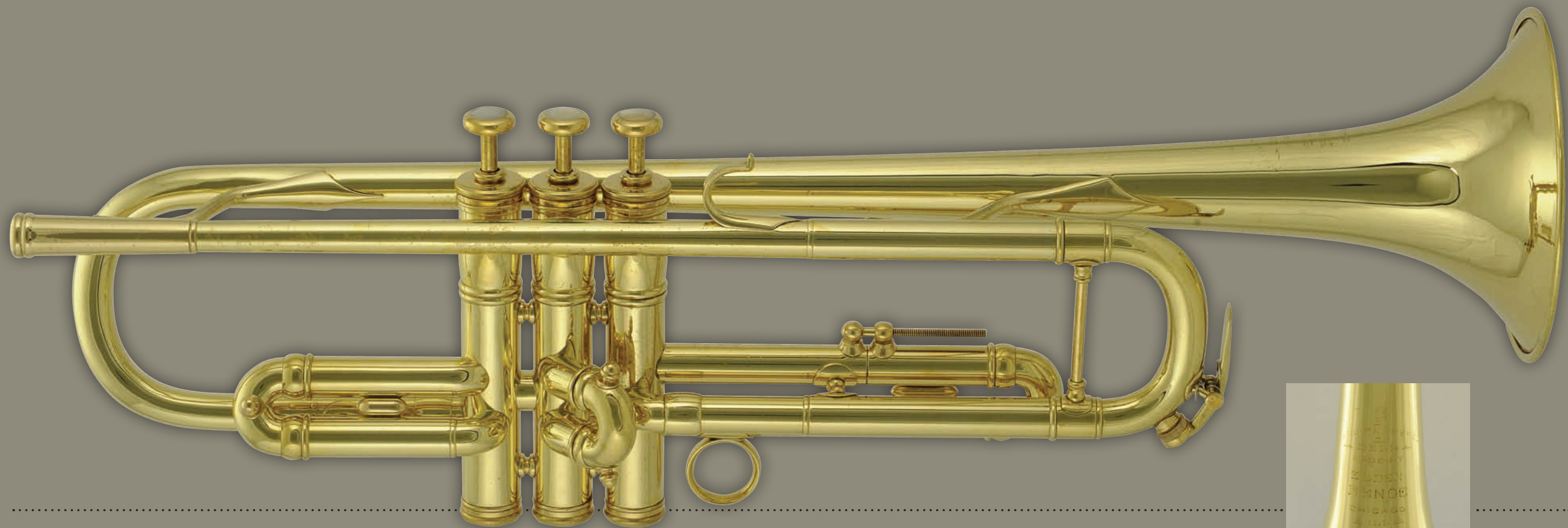
The C.G. Conn Company paid John Philip Sousa to proclaim publicly that all of the instrumentalists in his band played exclusively on Conn instruments, which with few exceptions was the truth! The company continued to be a dominant force in the instrument making business for most of the rest of the 20th century, with numerous professional players endorsing their instruments. It eventually declined, however, and was bought and sold several times. Conn-Selmer is now a subsidiary of Steinway Musical Instruments.

2014 JANUARY 2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1New Year's Day	2	3	4
5	6	7	8	9	10	11Edward Llewellyn, CSO Principal Trumpet 1911-1933 (b.1879)
12	13	14	15	16	17	18
19	20Martin Luther King Day	21	22	23	24	25
26	27	28	29C.G. Conn (b.1844)	30	31	1

ELDEN BENGE TRUMPET IN B \flat

BENGE COPIED THE DESIGN OF F. BESSON TRUMPETS BUILT IN PARIS



Elden Benge (far left) played principal trumpet in the Chicago Symphony Orchestra between 1933 and 1939, where he also worked to produce trumpets intended to improve the design of those made by F. Besson in Paris. The CSO trumpet section from 1937 is pictured, which shows Renold Schilke as 3rd trumpet. Schilke also produced his own trumpets after he left the CSO in 1951. He had been good friends with Benge, and the two had already experimented with trumpets before Schilke joined the CSO in 1936. Edward Masacek (2nd trumpet) and Paul Handke (4th trumpet and librarian) are also pictured.*



The first advertisement for the “The New Benge Trumpet” appeared in the May, 1939 issue of Down Beat magazine. At that time Benge was still playing principal trumpet with the Chicago Symphony Orchestra. The price for this new trumpet was \$135, the equivalent of approximately \$2300 today.

Benge owned this F. Besson B \flat trumpet (#85419) that was built in approximately 1924. Almost every detail of it is reproduced in his own B \flat trumpet design. Benge eventually designed trumpets in the keys of C, D and E \flat .



Photo: Robb Stewart, www.robbstewart.com

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Like many of the other most successful trumpet makers, Elden Eugene Benge (1904-1960) was also an accomplished trumpet player. He was born in Winterset, Iowa, and began playing the cornet at age 7. His family moved to Glendale, California in 1921, where he studied with Harold “Pappy” Mitchell and Vladimir Drucker (principal trumpet of the Los Angeles Philharmonic 1919-1925). Mitchell helped Benge to write a letter in early 1927 to Edward Llewellyn, the nationally renowned principal trumpet and personnel manager of the Chicago Symphony Orchestra. Llewellyn subsequently invited Benge to join the Chicago Civic Orchestra, which had been started in 1922 to be a training orchestra for the CSO.

Benge moved to Chicago and after playing only one season in the Chicago Civic Orchestra (1927-1928) he was appointed as the principal trumpet of the Detroit Symphony Orchestra. In April of 1933 Chicago Symphony Orchestra music director

Frederick Stock sent a telegram to Benge asking him to immediately return to Chicago and take over as the principal trumpet of the CSO for \$125 per week. This amount was equivalent to approximately \$2,400 per week today. Benge accepted the invitation and played six seasons with the CSO as he also experimented with building trumpets intended to improve the characteristics of the F. Besson B \flat trumpet that most orchestral trumpeters played at that time.

Benge resigned from the CSO in 1939 to play 1st trumpet in the WGN radio orchestra, which offered more secure employment and a year-round season. In most of those years he also built and sold between 100 and 200 trumpets per year. He relocated to Burbank, California in 1953, where he made approximately 1,200 trumpets before he was killed in an automobile accident on December 13th, 1960. The company continued to produce trumpets, but was sold in 1970 by Benge’s son,

Donald. Benge trumpets continued to be produced in California until moving to Eastlake, Ohio when it was sold to United Musical Instruments in 1983. Trombones were added to the Benge product line, but by 2005 virtually all production of Benge instruments ended.

This trumpet is serial number 665, and was built in 1939. Benge began his serial number sequence with 500, so this is one of his earliest instruments. It was purchased by Floyd G. Rundle (1917-2008) in 1939. Rundle played it as a member of the 95th Division Military Band during World War II, and after the war he was a public school music coordinator in Dubuque, Iowa. Thanks to its current owner, Randy Murphy of Dallas, Texas for this information, and to Joe Lill (www.musicbyjoelill.com/benge) for his excellent research into the life and work of Elden Benge.

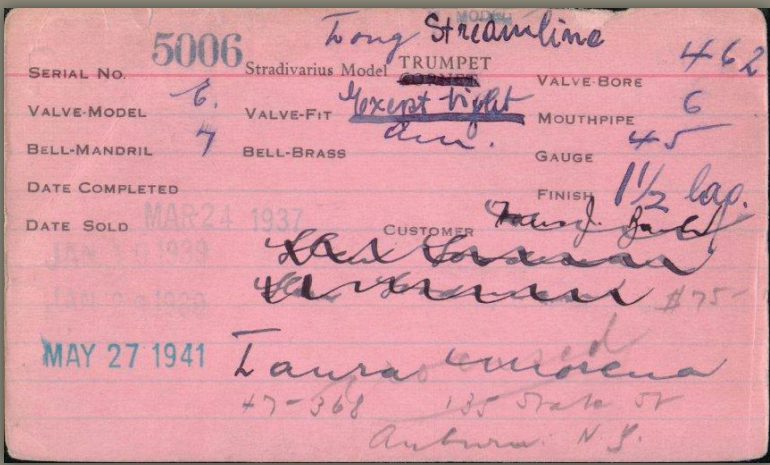
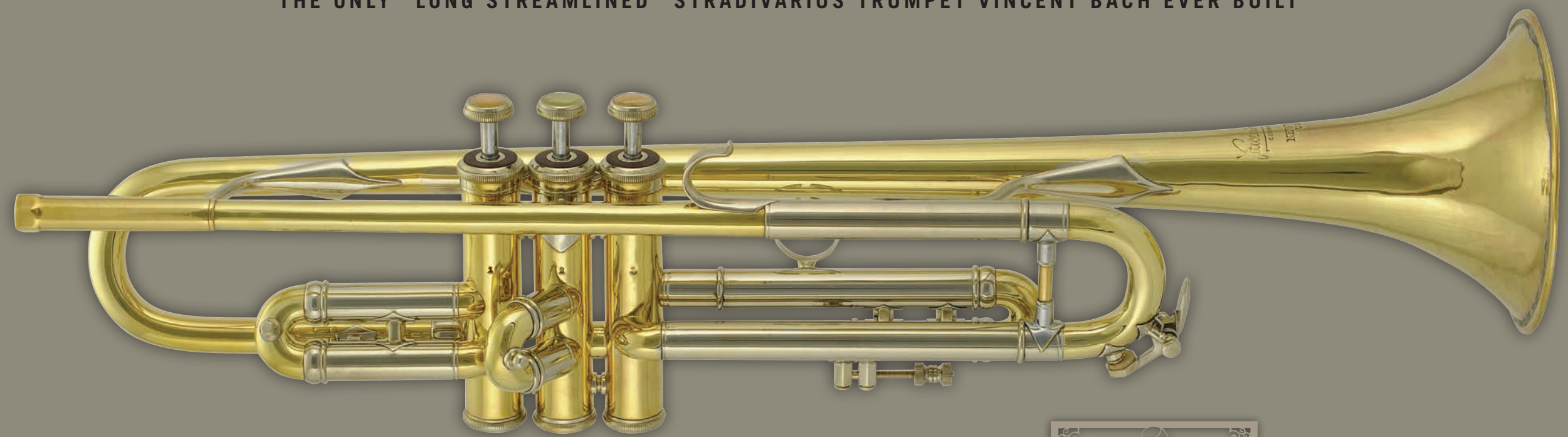
2014 FEBRUARY 2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1
2	3	4	5	6	7	8
9	10	11	12 Lincoln's Birthday	13	14 Valentine's Day	15
16	17 President's Day	18	19	20	21	22
23	24	25	26	27	28 Jean-Baptiste Arban (b.1825)	1

*Image courtesy of the Rosenthal Archives of the Chicago Symphony Orchestra

VINCENT BACH TRUMPET IN B \flat

THE ONLY “LONG STREAMLINED” STRADIVARIUS TRUMPET VINCENT BACH EVER BUILT



Vincent Bach’s “shop card” notates many details about this trumpet. He created a card like this for every trumpet he built between 1926 and 1965. Thanks to Tedd Waggoner (currently the Director of Bach Operations for Conn-Selmer) for preserving these card files and providing this trumpet’s history!

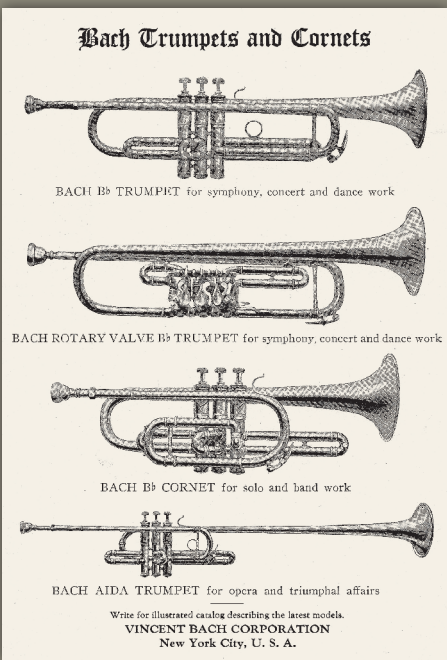


Image courtesy Nick DeCarlis



Vincenz Schrottenbach changed his name to Vincent Bach when he moved to the United States in 1914. He started making mouthpieces in 1918 and was manufacturing trumpets by 1924.

Vincent Bach Corporation line of trumpets and cornets in 1926.



Image courtesy Nick DeCarlis

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In the 1930’s almost every trumpet maker was offering at least one model with a shape slightly longer and more narrow than other trumpets manufactured before or since that time. They were popular with players in dance bands and rarely if ever used in symphony orchestras. By the 1940’s these models declined as manufacturers were making more profits from volume sales to school band programs. No manufacturer has built trumpets in this style since that time.

Trumpet collectors now often refer to these models as “peashooters” because the bore size of the instrument is smaller than most of the trumpets built in the present. A trumpet’s bore size is the inner diameter of all of the cylindrical tubing it contains, which is usually the tuning slide and all of the slides attached to the valves. The bore size measurement of most trumpets built today is between .459” and .462”. During the 1930’s, however, the vast majority of all trumpets manufactured had bore

sizes of between .438” and .453”. This difference may seem small, but its influence on the way a trumpet feels to play is very large. When these “peashooters” were built, their bore sizes were not on average any larger or smaller than other trumpets built at that time. The main differences were only in the shorter valve height, the tighter bend of the bell and tuning slide, and sometimes a smaller bell diameter.

This B \flat trumpet was built in New York City by Vincent Bach in 1937. The factory records indicate that it was the only one he ever built in this way. Bach kept an index card for every trumpet he built, recording details that included the date of its completion, thickness of the materials used, bore size, type of bell and usually to whom each instrument had been sold. In Bach’s own handwriting this trumpet is notated as a “Long Streamline” Stradivarius model built with the largest bore size he offered at that time (.462”). This model was never marketed, and it never appeared in

any advertisement. After being completed on March 24th, 1937 (Bach’s 47th birthday!), it was sold in 1939 for a price of \$75.

Vincent Bach (1890-1976) had been a virtuoso trumpet player who came to the United States from Austria in 1914. In 1918 he began to manufacture cornet and trumpet mouthpieces that eventually were preferred by many top professionals. His first manufactured trumpets were built in 1924, and he worked with top symphony orchestra players to improve those designs. He moved his factory to Mt. Vernon, New York in 1953, and in 1961 he sold his business to The Selmer Company. In 1965, Selmer relocated manufacturing to Elkhart, Indiana, where many of Bach’s original designs are still manufactured today (www.bachbrass.com).

2014

MARCH

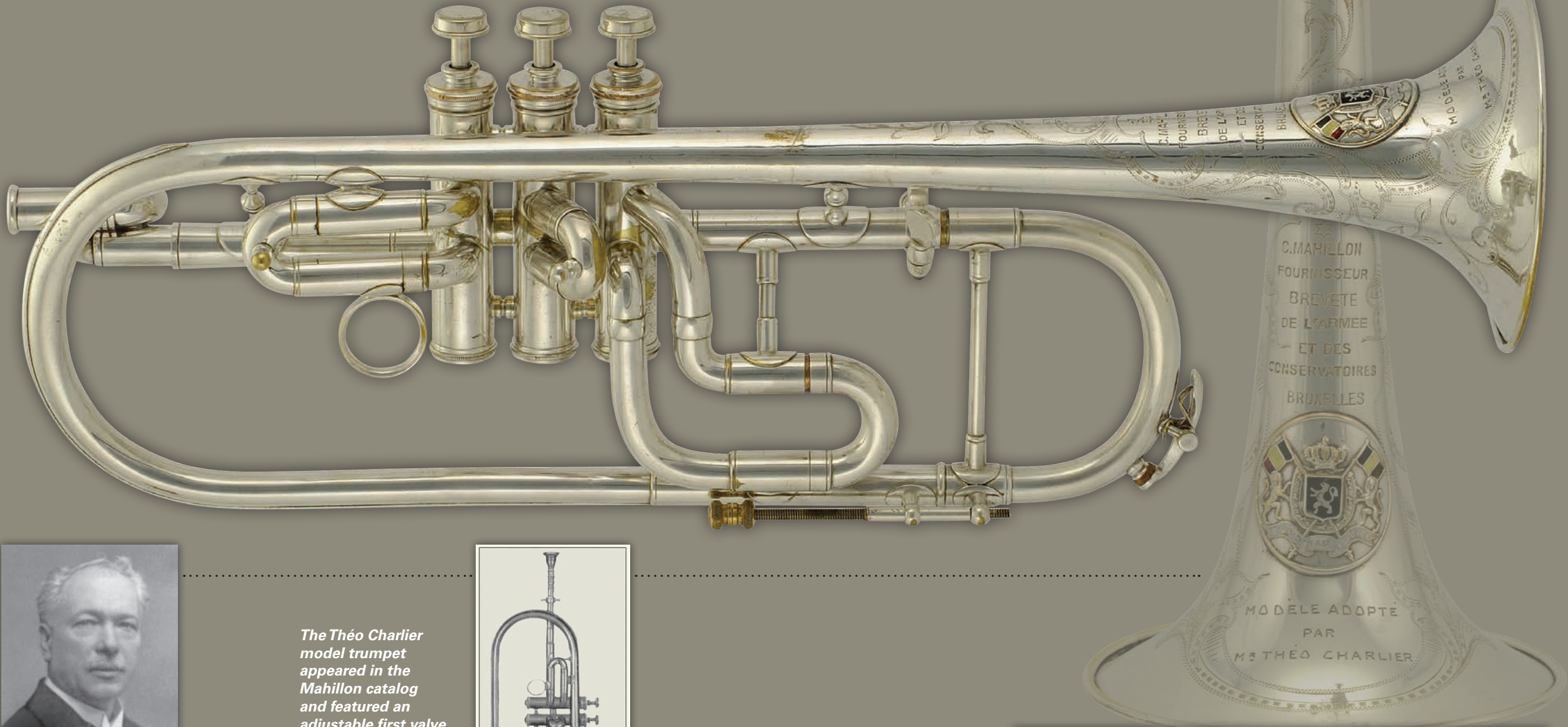
2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1
2	3	4 Mardi Gras	5	6	7	8
9 Daylight Saving (Start)	10	11	12	13	14	15 Harry James (b.1916)
16	17 St. Patrick's Day	18	19	20	21	22
23 30	24 31 Vincent Bach (b.1890)	25	26	27	28	29

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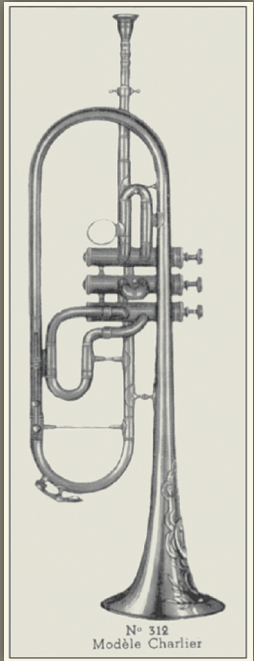
C. MAHILLON TRUMPET IN B \flat

DESIGNED BY THÉO CHARLIER IN THE LATE 1890'S



Théo Charlier was extremely successful as a trumpet player and teacher in Belgium. He was professor of trumpet at the Liège Royal Conservatory from 1901 until 1933.

The Théo Charlier model trumpet appeared in the Mahillon catalog and featured an adjustable first valve slide for the player to fix intonation problems during performance.



The shape of many Belgian and French Bb trumpets in the latter part of the 19th century was influenced by the configuration of the longer F trumpet that was dominant in the years before the Bb trumpet became the standard. This Belgian trumpet was made in Brussels by Ferdinand Van Cauwelaert before the Charlier model was manufactured by Mahillon.



Photo: Robb Stewart, www.robbstewart.com

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Theo Charlier (1868-1944) was the professor of trumpet at the Liège Royal Conservatory in Belgium for 32 years. He was born in the nearby town of Seraing, and by age 12 was admitted to the cornet studio of Dieudonné Gérardy (LRC professor 1878-1900). His many early awards led to him being selected as an assistant teacher at the conservatory when he was only 16 years old. For the next several years he accompanied choirs on the piano and played principal trumpet in several orchestras. His reputation as an exceptional trumpeter eventually led to his appointment as professor of trumpet after Gérardy's death in 1900.

Charlier was 30 years old on April 17, 1898 when he became the first trumpet player to perform J.S. Bach's 2nd Brandenburg Concerto on a piccolo trumpet. The very high and difficult trumpet part of the 2nd Brandenburg, written in 1721, was for

a valveless natural trumpet in the key of F. It had not been played successfully in its original tessitura since the 18th century. Charlier continued playing the Brandenburg Concerto in the following years to great acclaim. He also performed other works of Bach, including the first trumpet part of the B Minor Mass in 1931—when he was 63 years old!

Charlier was one of the first strong advocates for preferring the sound of the trumpet over the cornet. His influence helped the trumpet to increase in popularity as a solo instrument at the end of the nineteenth century. He worked in Brussels in the late 1890's with the Belgian instrument makers Joseph-Jean Mahillon and Fernand-Charles Mahillon to produce a trumpet design that was named after him. Its open tubing curvature gives it a very distinctive appearance compared to trumpets built today, but

this shape was not Charlier's idea. Belgian trumpets had been built in this shape by other makers several decades in advance of Charlier's work with the Mahillons.

The bore size of this trumpet is .392", extremely small for any trumpet in any key ever built. Charlier required the use of this trumpet by all of his students, 47 of whom won prizes and/or professional positions in Belgium and France. One original feature of the Charlier model is the configuration of the first valve slide to be continuously adjustable during performance. He demanded accurate intonation in his teaching, and this feature helps to solve many of the inherent intonation problems. Théo Charlier is best known by trumpet players today for his "36 Transcendental Etudes". Written in the early 1900's and first published in 1926, these etudes remain popular for their musical quality and technical difficulty.

2014

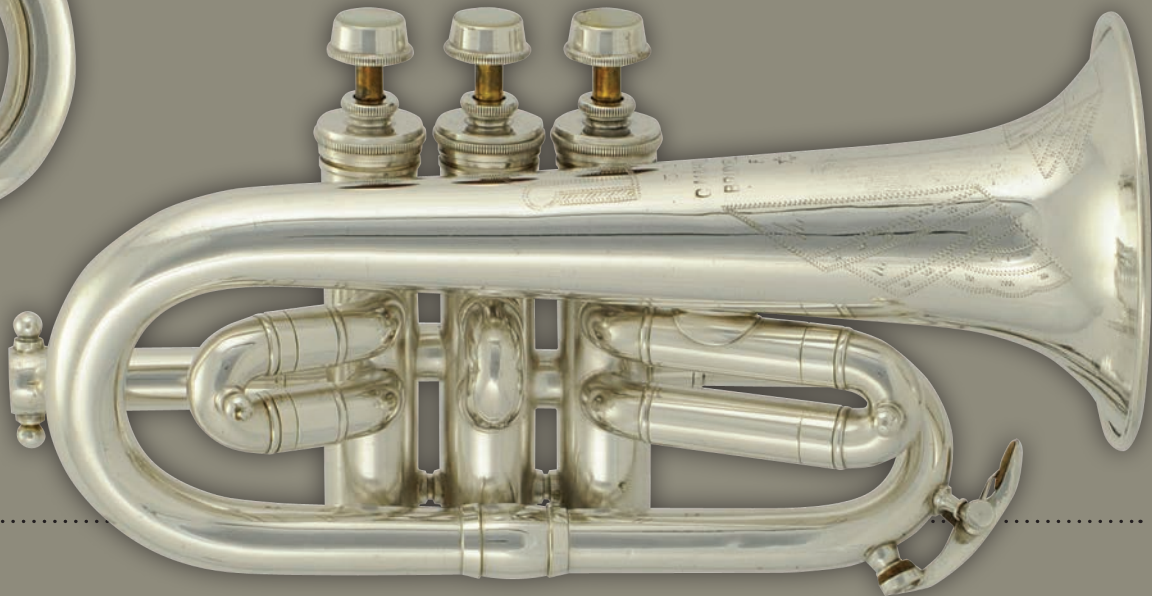
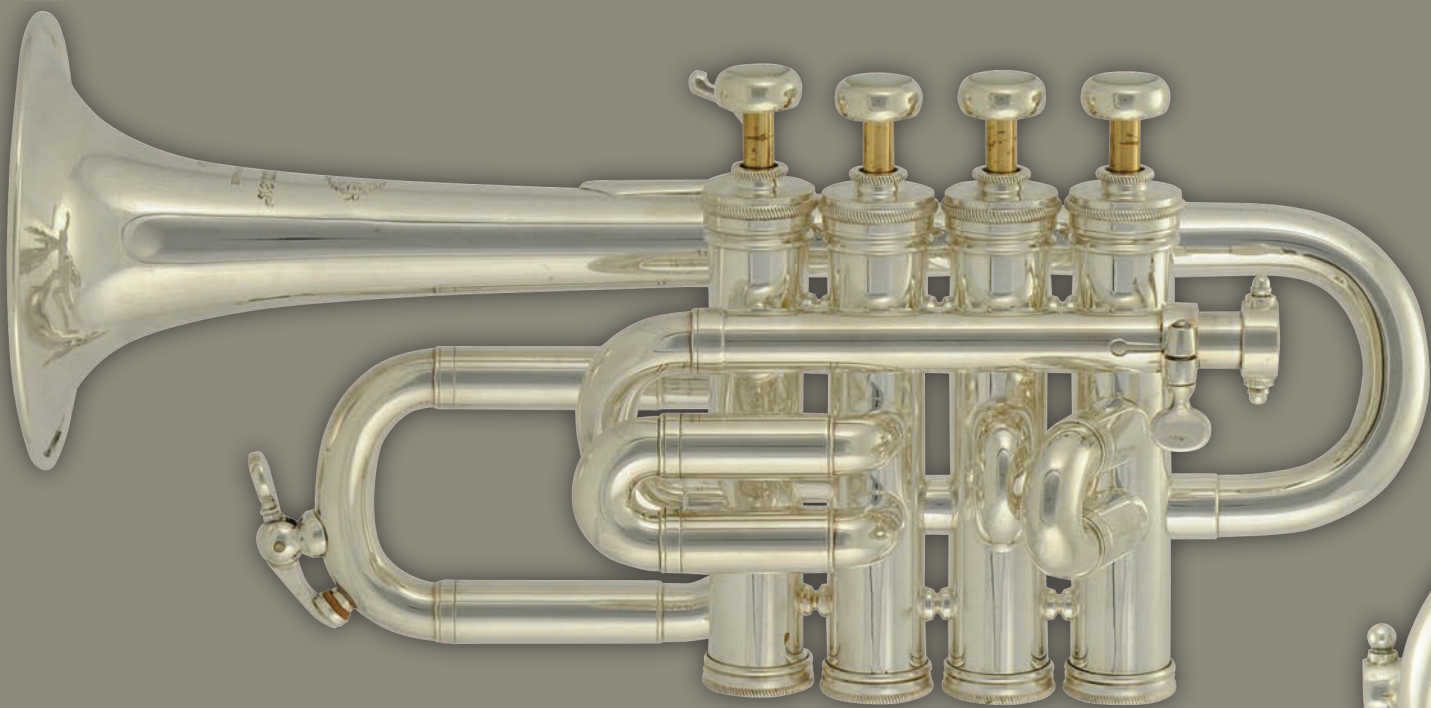
APRIL

2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1Philip Smith, New York Philharmonic Principal Trumpet, CSO 4th Trumpet 1974-1978 (b. 1952)	2	3	4Secretary's Day	5
6	7	8	9	10	11	12
13	14Passover begins	15	16	17(1898) Theo Charlier performs J.S. Bach's Brandenburg Concerto No. 2 for the first time	18Good Friday	19
20Easter Sunday	21	22	23	24	25	26
27	28	29	30	1	2	3

SELMER & C. MAHILLON PICCOLO TRUMPETS

BOTH IN Bb. SELMER “MAURICE ANDRÉ MODEL” ORIGINALLY OWNED BY MAURICE ANDRÉ



Henri Selmer started manufacturing clarinets in 1890, and eventually other woodwind instruments. Brass instruments were not manufactured until 1931, and the first piccolo trumpets were not offered until 1959. Selmer instruments are still made in France in the western suburbs of Paris, but this trumpet is no longer manufactured.



Maurice André (1933-2012) played this model for many years after it was first introduced in 1967. He also had worked with Selmer over several years to help design it. His many solo performances and recordings helped to popularize the piccolo trumpet.



Victor Charles Mahillon (1841-1924) studied wind instrument acoustics extensively. His research was essential to the development of the piccolo trumpet, and eventually influenced the trumpet designs of Renold Schilke (1910-1982). Schilke’s piccolo trumpet designs were created in the late 1960’s and still set the standards that other makers imitate.

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Before piccolo trumpets like these were in use, very few trumpet players in the twentieth century could perform music from the Baroque period with great accuracy. As a result, these parts were often performed down an octave or played by other instruments. Trumpet players during the Baroque era (1600-1750) played on natural trumpets (much longer instruments with no valves), that could only play the notes of the overtone series. These instruments required players to find each note with only the dexterity of their lips. Over the course of the 19th century, however, the techniques that gave those players their virtuosity had been lost.

The Selmer Bb piccolo trumpet (left) was originally owned by the renowned trumpet virtuoso Maurice André (1933-2012). André had worked in Paris with Selmer to develop their first manufactured piccolo trumpets. Those first instruments only had three valves, which limited the lower range of the instrument to an E above middle C.

André later recommended that Selmer add a fourth valve to extend the lower range, making it possible to perform more of the music written in the Baroque period by J.S. Bach and other composers of that era. Other improvements he suggested helped to improve the quality of sound, tuning and ease of tone production.

The “Maurice André Model” four valved piccolo trumpet was put into production in 1967, and André spent most of his career performing and recording on this model. In addition to performing Baroque period trumpet solos, he transcribed numerous solos written for other instruments, usually flute, violin and oboe. He amazed audiences with his beautiful sound, strength and consistent accuracy. His numerous recordings still set standards of excellence against which other trumpet soloists are judged. All orchestral trumpeters are now expected to have highly developed skills on the piccolo trumpet.

Tom Crown bought this Selmer piccolo from Maurice André in 1967 during a visit to André’s house outside of Paris. He also owns the Bb piccolo trumpet pictured on the right. It was built by the C.Mahillon company in Brussels, Belgium. C.Mahillon was started in 1836, and built some of the first piccolo trumpets in the late nineteenth century. The conical shaped bell gives this trumpet a very unique sound that is much different than piccolo trumpets built today.

Now retired after 29 years as a member of the orchestra of the Lyric Opera of Chicago, Tom Crown’s name is also widely known because of his innovative work since 1969 designing and manufacturing mutes for trumpet, trombone and french horn (www.tomcrownmutes.com). He has sold several hundred thousand mutes to brass players around the world. Tom Crown currently lives in the Chicago area, a short walk from the offices where his mutes are assembled and shipped!

2014

MAY

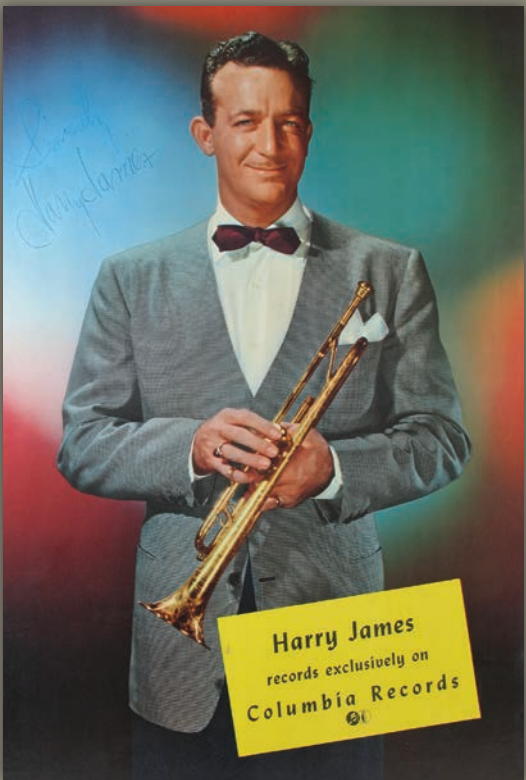
2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
4	5 Cinco de Mayo	6	7 William Babcock, CSO Assistant Principal Trumpet 1951-1958 (b.1929)	8	9	10
11 Mother's Day	12	13	14	15	16	17 Armed Forces Day
18	19	20	21 Maurice André (b.1933)	22 Timothy Kent, CSO 4th Trumpet 1979-1996 (b.1949)	23	24 Frank Kaderabek, CSO Assistant Principal Trumpet 1958-1966 (b.1929)
25	26 Memorial Day	27	28	29	30	31

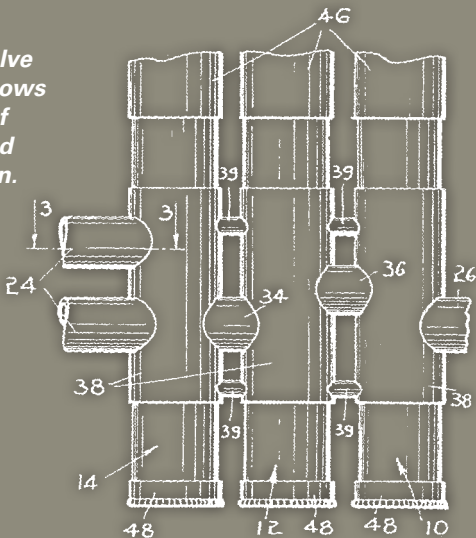
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SELMER “BALANCED” TRUMPET IN B \flat

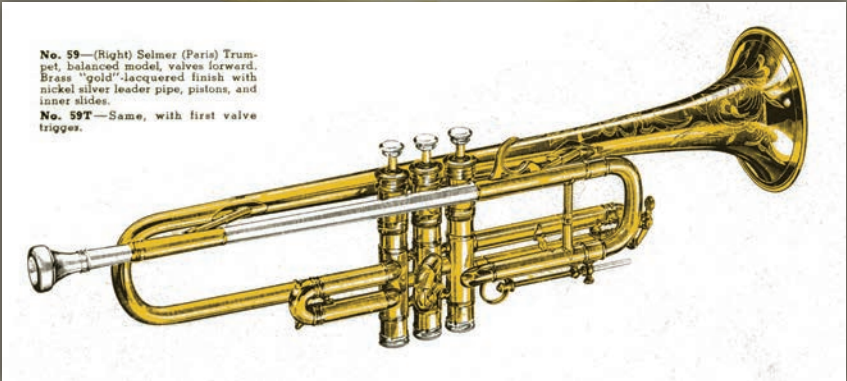
THIS MODEL WAS PLAYED BY FAMOUS BANDLEADER HARRY JAMES



Selmer patented this valve casing design, which allows for the inner cylinders of the casing to be replaced when they become worn.



Bandleader Harry James, with his gold plated Selmer “Balanced” Trumpet, as depicted on this autographed Columbia Records store display, c. 1950.



The Selmer Balanced Model trumpet as illustrated in the company’s 1950’s catalog.

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Harry James (1916-1983) was one of the most renowned trumpet players of the 1930’s and 1940’s. His appearance in 16 motion pictures (as himself) and his popular recordings made him a household name by the end of the 1940’s. He had a brilliant soulful sound that influenced many of the greatest trumpeters who followed him, including Doc Severinsen, Maynard Ferguson and Adolph Herseth. His only teacher was his father, who each day assigned him pages from the Arban book to be played perfectly before he was allowed to go out and play baseball. Both of his parents were part of a traveling circus, and young Harry was

leading one of the circus bands by age 12. In the early 1930’s he performed with other traveling bands and met Herbert L. Clarke (1867-1945) during a tour of the southwest. He admired Clarke’s flawless technique as well as his lyrical playing style. Harry James played on a Selmer B \flat trumpet made in Paris that was known as the “Balanced Model”. Several other trumpet makers have also produced this kind of trumpet design, which positions the valve casing about an inch farther away from the mouthpiece. James was said to have preferred this model because he

had long arms and felt more comfortable holding it. Later in his career he switched to a balanced model made by King. This trumpet is a Selmer “Balanced Model” (24A) built in 1952. It was built in Paris, and its bore size is .460”. Henri Selmer (1858-1941) was issued a United States patent in 1939 for the original design of the valve casing, which allows the inner cylinders of the casing to be removed and replaced when they become worn. Selmer first produced this model in 1933, and also offered a smaller bore size (.453), that was played by Louis Armstrong.

2014 JUNE 2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
8 Pentecost	9	10	11 (1907) Patent issued to Harry B. Jay for his “Telescopic-tuning” principle	12	13	14 Flag Day
15 Father’s Day	16	17	18 William Scarlett, CSO Trumpet Section 1964-1997 (b.1933)	19	20	21
22	23	24	25	26	27	28 Ramadan begins
29	30 Renold Schilke, CSO Trumpeter 1936-1951 (b.1910)	1	2	3	4	5

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JOSEF MONKE TRUMPET IN C

“HERSETH MODEL” ROTARY VALVE TRUMPET USED IN THE CHICAGO SYMPHONY ORCHESTRA



Adolph Herseth (left) and Vincent Cichowicz (right) chatting during a break of a CSO recording session at Medinah Temple in 1971. Herseth is pictured with his Monke C trumpet, as well as CSO brass colleagues Edward Kleinhammer (bass trombone) and Arnold Jacobs (tuba) sitting behind them.

*The Chicago Symphony Orchestra's trumpet section shown playing exclusively on German Bb trumpets, Orchestra Hall, February 8, 1905. Principal trumpeter Paul Handke (left), eventually became the CSO's longest serving librarian, as he continued to also play some of the lower parts in the trumpet section until shortly before his death in 1942. Second trumpeter James D. Llewellyn (right) was the father of Edward B. Llewellyn, who became the CSO's renowned principal trumpeter in 1911.**



©2013 TrumpetMultimedia, LLC

This trumpet is in the key of C and has rotary valves that are mechanically identical to the valves used on French Horns. The use of rotary valves on brass instruments began in 1824 and continues to the present. Rotary valve trumpets, commonly referred to as “German trumpets”, are still used most often in German orchestras, but increasingly are used in orchestras around the world. They can be played as solo instruments too, built most often in the keys of Bb, C and as piccolo trumpets in high Bb and A.

The sound produced by a rotary valve trumpet is different than a trumpet with piston valves. As compared to the sound of a piston valve trumpet, this trumpet blends in more homogeneously within the sound of an orchestra. Orchestral trumpet players often choose rotary valve trumpets to play repertoire from the classical period, including symphonies by Beethoven, Brahms, Haydn and Mozart.

When the Chicago Symphony Orchestra was founded in 1891 as The Chicago Orchestra, all of the trumpeters in the section played rotary valved German trumpets

in Bb. Most of the players in the CSO at that time were from Germany, and rehearsals were conducted in German until 1914. Piston valved trumpets gradually became the dominant instrument and by 1907 the trumpeters in the orchestra’s annual photo were pictured with piston trumpets (most often a Bb piston trumpet made by F. Besson).

In 1965 the CSO’s legendary principal trumpeter, Adolph “Bud” Herseth (CSO, 1948-2001), began to experiment with playing these instruments in the orchestra once again. The CSO’s second trumpet player at that time, Vincent Cichowicz, joined him in these efforts, and the Chicago Symphony became the first American orchestra to perform and record selected repertoire using these trumpets. The distinctive sound of these instruments can be heard on numerous CSO recordings, including Sir Georg Solti’s recordings of symphonies by Bruckner, Beethoven and Brahms.

Adolph Herseth (1921-2013) owned and played in the CSO on several different German trumpets, including instruments made by Heckel, Ganter and Yamaha. He performed most often, however, on Josef Monke rotary valve trumpets. Josef Monke

(1882-1965) began his own business making trumpets in 1922 in Cologne, Germany. When he died in 1965, his daughter Liselotte Monke took over until 1997, when one of the Monke craftsmen, Stephan Krahforst, became the managing director.

The trumpet pictured above is the “Herseth Model”, which has a bore size of .447”. It is in the key of C, but uses the same bell as the Monke trumpet in Bb. Herseth requested this configuration in an effort to play the C trumpet with a sound that would be similar to the Monke Bb trumpets. This trumpet is not plated. It is made entirely from a metal called German Neusilber, which is an alloy comprised of approximately 60% copper, 20% nickel, and 20% zinc. Built in 1999, this trumpet was played by CSO second trumpeter John Hagstrom alongside of Adolph Herseth during Herseth’s final seasons as principal trumpet. The picture above reveals several subsequent modifications for improving intonation and other performance characteristics.

2014

JULY

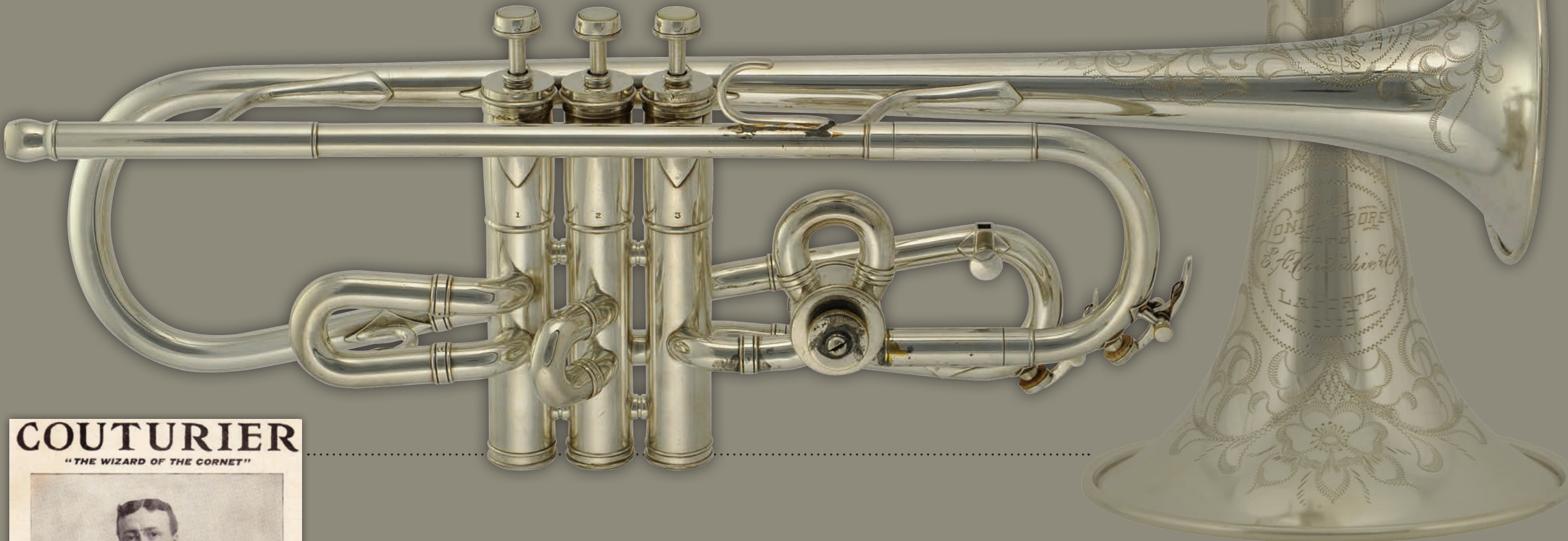
2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4 Independence Day	5
6	7 Doc Severinsen (b.1927)	8	9 Tom Crown (b.1929)	10	11	12 Elden Benge, CSO Principal Trumpet 1933-1939 (b.1904)
13 Henderson N. White (b.1873)	14	15	16	17 Christopher Martin, CSO Principal Trumpet 2005– (b.1975)	18	19
20	21	22	23 Vince DiMartino (b.1948)	24	25 Adolph Herseth, CSO Principal Trumpet 1948-2001 (b.1921) Sydney Baker, CSO Principal Trumpet 1941-1948 (b.1921) Rudy Nashan, CSO Second Trumpet 1950-1961 (b.1923)	26
27	28	29	30	31	1	2

*Image courtesy of the Rosenthal Archives of the Chicago Symphony Orchestra

E.A.COUTURIER TRUMPET IN Bb/A

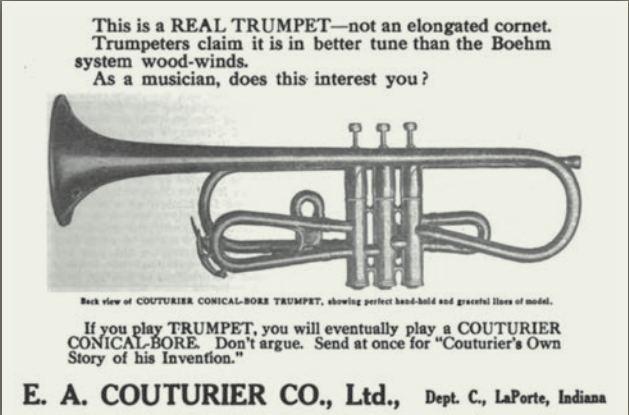
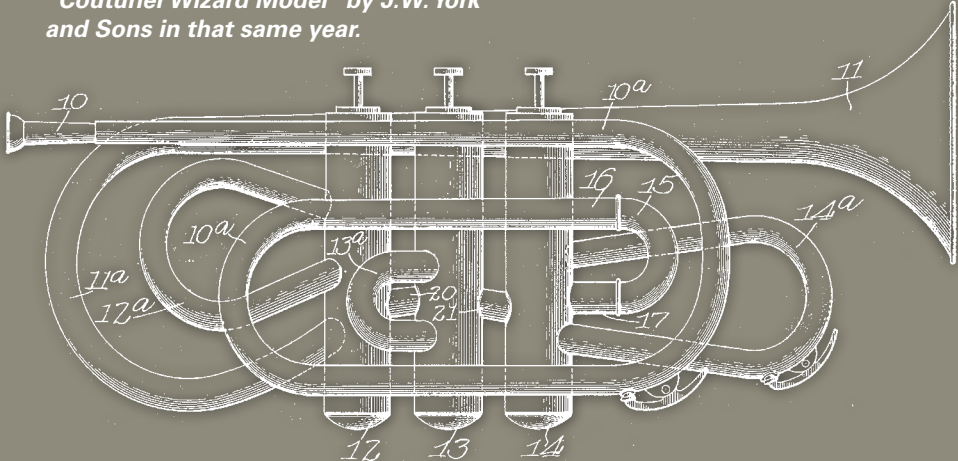
THIS “CONTINUOUS CONICAL BORE” MODEL WAS PATENTED IN 1913



Ernst Albert Couturier was a renowned cornet virtuoso. His initial instrument design work began with Frank Holton in 1907 to help create Holton’s “New Proportion” cornet that he is holding in this photo.

Image courtesy John Hagstrom

In 1913 Couturier patented his own design for a cornet with a continuously expanding bore size (No. 1073593). It was initially manufactured as the “Couturier Wizard Model” by J.W. York and Sons in that same year.



Couturier made bold claims for his instruments and this advertisement from 1921 additionally admonishes the reader “If you play trumpet, you will eventually play a Couturier Conical Bore. Don’t argue.”

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Ernst Albert Couturier (1869-1950) was one of the most versatile and accomplished individuals in trumpet history. During his long professional career, he was a virtuoso cornetist, recording artist, conductor, composer, inventor and business owner. At a young age he studied piano and violin, and briefly attended the New England Conservatory of Music in Boston. He left the conservatory before graduating and studied for several years with the renowned German cornet soloist Theodor Hoch (1842-1906). As a result, Couturier became quite accomplished on the cornet and eventually became a renowned soloist himself.

In 1907 he was offered an opportunity to tour with John Philip Sousa’s band, but turned it down to work with Frank Holton (1858-1942) in Chicago to design a new cornet that would bear his name. Holton patented the “New Proportion” cornet in 1911 and “Couturier Model” was stamped on the bell when it was put into production. Couturier’s name appears nowhere in Holton’s patent, however, and by 1913 Couturier personally

patented his own a design for a “Continuous Conical Bore” cornet. This cornet was produced by J.W. York & Sons as the “Couturier Wizard Model” in that same year. Over the next sixteen years, he patented eight other inventions for brass instrument design.

In 1916 Couturier began his own business to produce the “Continuous Conical Bore” cornet, which was located by 1918 in LaPorte, Indiana. The E.A. Couturier Co. Ltd. eventually produced cornets, trumpets, saxophones and a full line of low brass instruments until the company went into receivership in 1923. The Lyon and Healy Company purchased the assets of the company, and continued to make “Couturier Model” instruments until 1929 in LaPorte, although they were engraved as having been built in Chicago.

The trumpet pictured above is the Couturier Continuous Conical Bore trumpet in Bb, with a rotary valve extension to play in the key of A when needed. Its bore size continuously expands, including the dimensions of the bore within the valve section.

The bore size for each piston valve is different, expanding from .435” in the third valve to .445” in the second and .455” in the first. The diameter of each piston is also larger than other trumpets, to make possible a completely unrestricted airflow through the valves. Making valves like this is costly, and no one has built valves in this way since the Couturier models were manufactured.

Steve Winans is the owner of this trumpet, and he has completely rebuilt the valves. His process restores each valve’s mechanical specification to be at least as tight as when the instrument was new. Winans worked for nearly 20 years building trumpets and fitting valves for Schilke trumpets in Chicago. He began the “Dr. Valve” Trumpet Shop (www.doctorvalve.com) in 2003 to overhaul piston trumpet valves, and to completely restore trumpets for professional and aspiring players around the world. He has also created the digital photographic images for each instrument featured in this calendar!

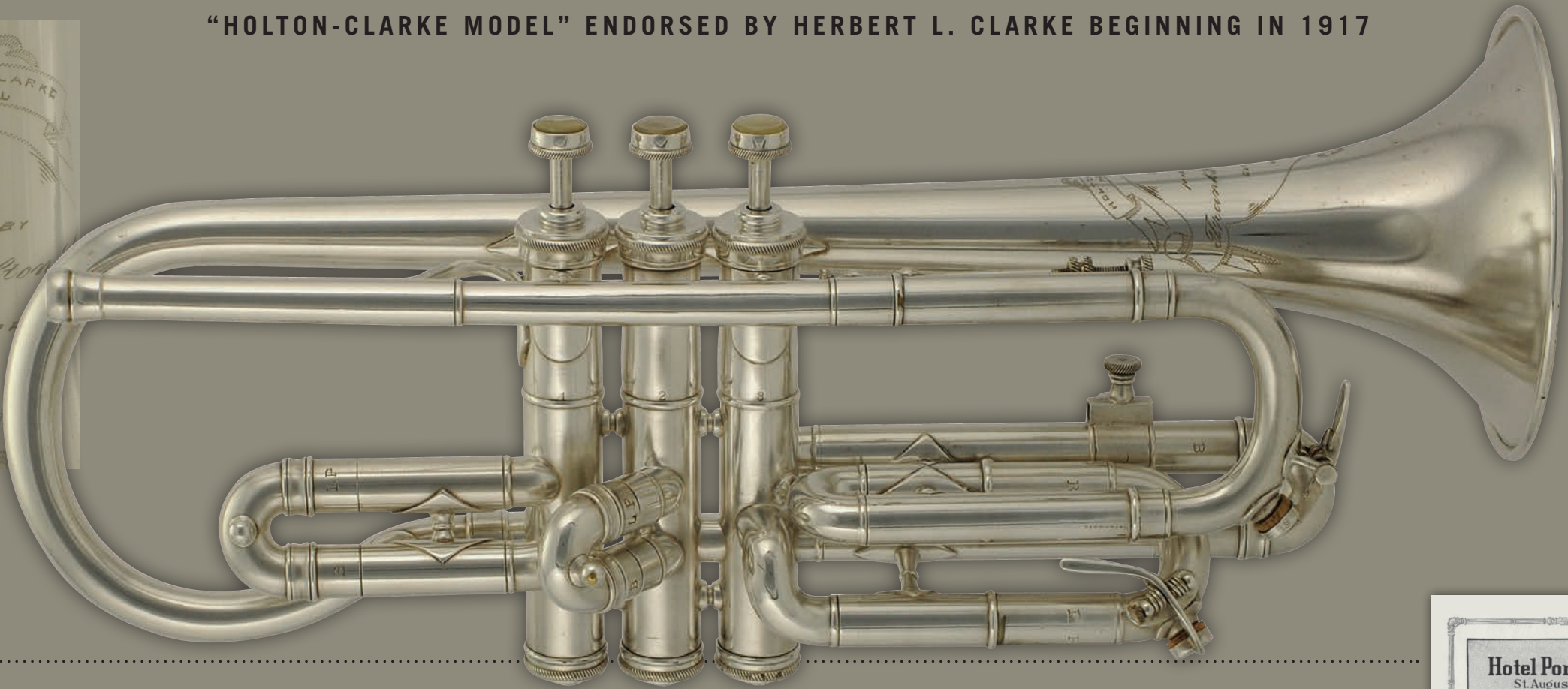
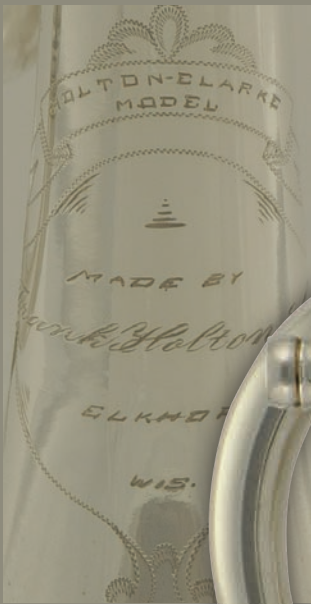
2014 AUGUST 2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2
3	4 Louis Armstrong (b.1904)	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20 Del Staigers (b.1899)	21	22	23
24 31	25	26	27 Vincent Cichowicz , CSO Trumpet Section 1952-1974 (b.1927)	28	29	30

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HOLTON-CLARKE CORNET IN B \flat

“HOLTON-CLARKE MODEL” ENDORSED BY HERBERT L. CLARKE BEGINNING IN 1917



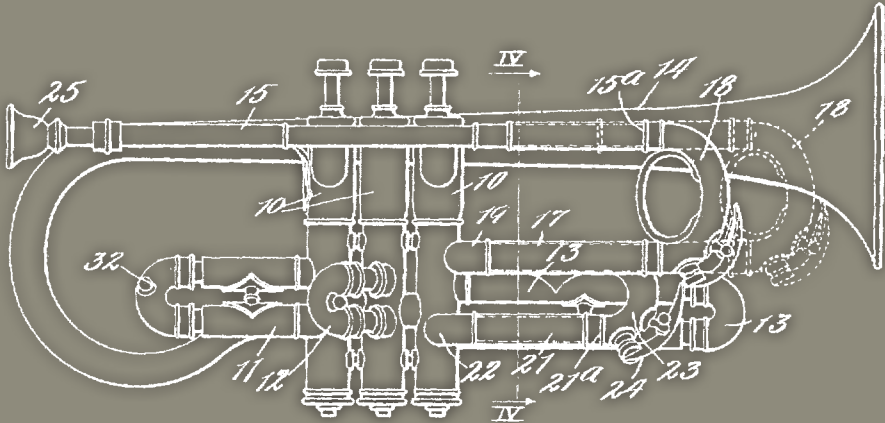
**The
Holton-Clarke**
The Miracle Cornet



So enormous has been the demand for this Cornet that for two years it has been necessary to discontinue advertising it and even then the demand has been far greater than our production, necessitating delays in filling orders.

Holton advertised this model extensively in various periodicals over many years. In this 1919 ad from Jacobs’ Band Monthly, it is described as “The Miracle Cornet”.


A patent for this cornet’s design was issued to Frank Holton in 1911, after he began on it initially in 1907 with another virtuoso Cornetist, Ernst Couturier.



Frank Holton started his career as a trombonist and became professionally acquainted with Clarke in 1893. Part of the promotional material Holton created for the “Holton-Clarke Model” included this reprint of a program on which they had played a duet from Verdi’s *Il Trovatore* with Ellis Brooks’ orchestra.



Hotel Ponce de Leon,
St. Augustine Florida.
Saturday, February 11, 1903.
CONCERT



1. March Sousa
2. Overture Galle
3. Valse-Pavane Tulliani
4. Selection Verdi
5. Scene and Duet from *Il Trovatore* Verdi.
Messrs. Clarke and Holton.
Brooks' Orchestra, E. Brooks Director

Herbert Clarke
The Master Cornetist

FOR over 18 years Herbert Clarke held the “first chair” and was featured as soloist with Sousa’s Band. No cornetist of this or past generations has even approached this record.

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Herbert Lincoln Clarke (1867-1945) was solo cornetist of John Philip Sousa’s band for over 18 years. He toured with Sousa internationally and became the most famous cornet soloist of his generation. During those years he also wrote developmental studies for the cornet that continue to be extremely helpful for aspiring players. His efforts to help other players immortalized him during his lifetime, and almost seventy years after his death his pedagogical influence is undiminished.

Clarke’s educational instruction to players encouraged them to be thoughtful and strategic in their practicing. He also wrote many articles in periodicals and

personal letters to encourage aspiring players. In 1921 he wrote a letter to Elden Bengé that ended with this encouragement: “Keep it up, and become a great cornet player. You have an equal chance with all the rest, but you must work for it yourself.” Bengé went on to become the principal trumpet of the Detroit Symphony Orchestra and the Chicago Symphony Orchestra.

This cornet is a “Holton-Clarke Model”, built by Frank Holton in Chicago in 1917. Holton had previously worked with Ernst Couturier to develop this basic design, and patented it in 1911. By 1912 Couturier went on to produce his own cornets, and in 1916 Clarke worked with Holton in Chicago to make small changes

until he preferred this cornet that would be named after him. Between 1917 and 1933 Holton also paid Clarke an annual sum for his endorsement that was the equivalent of over \$30,000 today.

Exactly one week before his 50th birthday (September 5th, 1917), Clarke played his final concert with Sousa’s band and retired from almost all public performing. He wanted to ensure that he would never be heard past his prime, as some of the players he admired had done. He started a school for cornet playing in Chicago and spent the rest of his professional career conducting various bands in the United States and Canada.

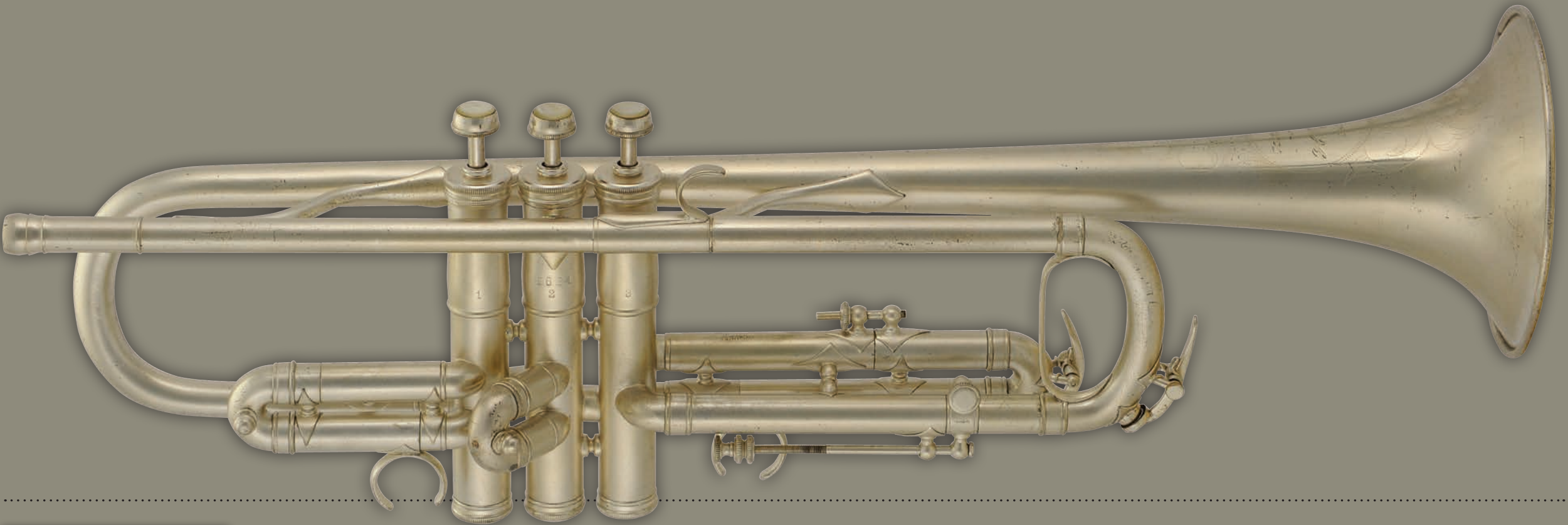
2014 SEPTEMBER 2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Labor Day	2	3	4	5 (1917) Herbert L. Clarke's last concert with Sousa's band	6
7	8	9	10	11 September 11th	12 Herbert L. Clarke (b.1867)	13
14	15	16	17 Citizenship Day	18	19	20
21	22	23	24 George Vosburgh, CSO Trumpet Section 1966-1992 (b.1957)	25 Rosh Hashanah (25-26)	26 Native American Day	27
28	29	30 Ernst Couturier (b.1869)	1	2	3	4

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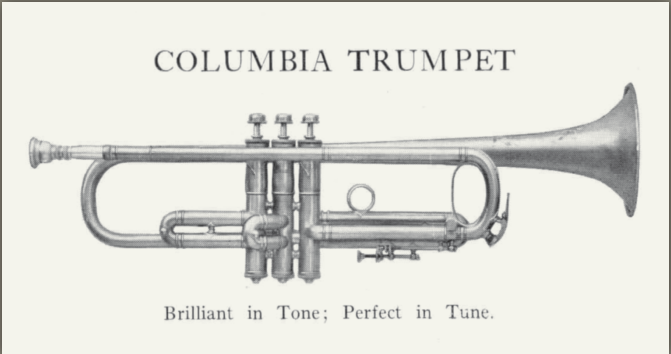
HARRY B. JAY TRUMPET IN Bb/A

“COLUMBIA” MODEL INCORPORATING JAY’S PATENTED “TELESCOPING-TUBING” INVENTION

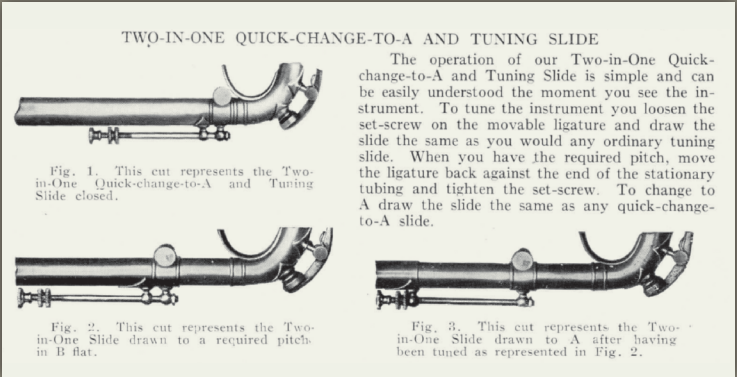
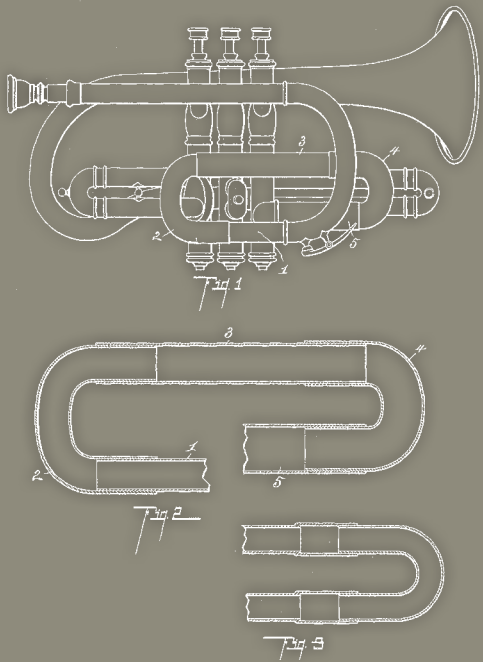


H.B. Jay Images courtesy Nick DeCarlis

Harry B. Jay was originally from Kalamazoo, Michigan. Out of his shop at 542 West Jackson Boulevard in downtown Chicago, he designed and built a full line of professional brass instruments—and violins!



1918 Harry B. Jay catalog illustration of the “Columbia” trumpet. The “Columbia” trademark name applied to all instruments made by Harry B. Jay.



(left) Illustration from US patent #856,642 shows a diagram of a cornet employing Jay’s “Telescopic-Tubing” invention, and also a cross-section of the tubing, to reveal how the tubing is intended to fit together. The patent was filed in 1906 and was issued to Harry B. Jay on June 11, 1907. Four years later, he also patented a slide stop-rod design to extend the trumpet’s tuning slide a fixed length in order to change its key from Bb to A, while maintaining any tuning adjustments previously made (above).

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This Harry B. Jay “Columbia” model Bb trumpet was made in Chicago in about 1920. Jay began his career as a professional cornetist in Kalamazoo, Michigan as a member of the Charles L. Fischer Exposition Orchestra. During the years he played with them, Fischer’s orchestra played primarily ragtime music at engagements around the country, including the St. Louis World’s Fair in 1904. Jay later wrote in his 1918 instrument catalog that his experience as a cornetist struggling with his instrument’s faulty intonation inspired him to create the solution that he patented in 1907 as a “Tuning Slide for Horns and Like Instruments”. The idea behind his “Telescopic-Tubing principle of brass instrument construction” came from his observation that his cornet’s relative intonation deteriorated as the main tuning slides were progressively pulled out. He proposed that this was caused by the internal bore of the instrument becoming larger and then smaller again by the slide’s extension. His solution was to design a tuning slide

that would fit over the outside of the tubing feeding into it, rather than the traditional configuration of the slide fitting inside of it. This is the same idea incorporated in the mechanism of a collapsible telescope; each section of tubing getting progressively larger. Other trumpet makers later incorporated elements of this design into their instruments, including Holton, Martin, Schilke, Yamaha and Bach. A tuning slide configured in this way is now more commonly known as a “reverse tuning slide”. Jay’s 1918 catalog describes the successful response he received from players trying the first set of 20 cornets he had built with this design feature. According to Jay, the players testing the instrument had nothing but positive things to report, and 18 of them wanted to immediately buy the cornet he had sent to them only for testing! Jay also used his method of design to create Bb trumpets and eventually a full line of brass instruments that were manufactured until sometime in the late 1920’s. Louis Armstrong performed on a Harry B. Jay Bb

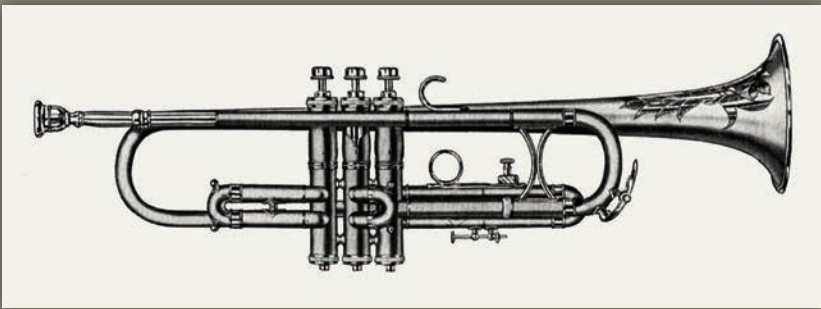
“Columbia” model cornet with King Oliver from 1918 until 1926, when he switched to a trumpet made by Buescher. Harry B. Jay also made and serviced professional quality violins, and these instruments are still respected as some of the finer examples of American violin making. He took pride in the quality of all of his instruments and pledged personal service to all of his customers in his 1918 catalog. On the inside cover he started by quoting English author and critic John Ruskin (1819-1900): “All works of taste must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture. These things called dear are, when just estimated, the cheapest. They are attended with much less profit to the artist than those which everybody calls cheap. A disposition of cheapness and not for excellence of workmanship is most frequent and certain cause of the decay and destruction of arts and manufacture.”

2014 OCTOBER 2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2	3	4 Yom Kippur
5	6	7	8	9	10	11
12	13 Columbus Day	14	15	16 Boss's Day	17	18 Wynton Marsalis (b.1961)
19	20 Bill Chase (b.1934)	21	22	23	24	25
26	27 Håkan Hardenberger (b.1961)	28	29	30	31 Halloween	1

H.N. WHITE “SILVERTONE” TRUMPET IN B \flat

H.N. WHITE “SILVERTONE” MODELS WERE PLAYED BY WALTER SMITH, DEL STAIGERS, AND ADOLPH HERSETH



H.N. White catalog illustration. With the exception of the sterling silver bell, the Silvertone was identical in all respects to the company's popular "Liberty model" trumpet. The forward facing second valve slide and internal valve casing braces are imitative of F. Besson trumpets built in Paris at the beginning of the twentieth century.

Charlie Teagarden (1913-1984) tests an early Silvertone trumpet using the Burgess "Acoustimeter", which was one of the first sound level meters invented. Subsequent advertisements for the Silvertone cited these tests as proof of the superior sound projection of its sterling silver bell.



The bell of the Silvertone model is stamped with the English pound sterling symbol to indicate that it is made of sterling silver. Sterling silver is an alloy most often made of 92.5% silver and 7.5% copper. The copper is needed to strengthen its durability, and in this instance its acoustical advantage compared to brass.



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Henderson N. White (1873-1940) worked as a musical instrument repairman for several years before owning his own business selling and repairing musical instruments. After only one year in business he created an original design for a trombone in 1894 with the assistance of a local Cleveland trombonist named Thomas King. King helped to optimize a design that trombonists overwhelmingly preferred, and it became known as the "King" trombone. White eventually designed and manufactured over 28 other instruments, including cornets, trumpets, clarinets and saxophones that were all engraved as "King" instruments "made by the H.N. White Co." The company manufactured over 500,000 instruments before changing their official name to *King Musical Instruments* in 1965. Today King is a subsidiary of Conn-Selmer, Inc. in Elkhart, Indiana.

White never introduced a new model of any instrument until he was convinced it represented a substantial improvement over the previous model. The "Silvertone" trumpet was introduced in the late 1920's as a version of the previous "Liberty Model" trumpet, but with a sterling silver bell instead of the Liberty's standard brass bell. In an advertisement from the early 1930's, White wrote that he had performed tests proving that the Silvertone bell played 7 decibels louder than the brass bell. He promised that "the King Silvertone has greater carrying power with the tone easier to produce and control than has ever been known before". Prominent professional players endorsed White's Silvertone instruments soon after they were introduced, including Walter M. Smith (1890-1937) and Del Staigers (1899-1950). Eight years before he would become principal trumpet of the Chicago

Symphony Orchestra, young Adolph Herseth (1921-2013) switched to a King Silvertone trumpet when he entered Luther College. He played that trumpet through his time serving in the U.S. Navy during World War II, and during his studies afterward at the New England Conservatory. The Silvertone model was manufactured until 1948, when the name was changed to "Silversonic" after a legal challenge from Sears and Roebuck. Between 1915 and 1972 Sears produced several products under the Silvertone name, including musical instruments. The trumpet pictured here is the earliest version of the Silvertone trumpet produced by H.N. White. It was manufactured in 1928, and its bore size is .448", which is much smaller than most of the trumpets built today. Steve Winans ("Dr. Valve") has completely restored this trumpet and also added a saddle adjuster to the first valve slide.

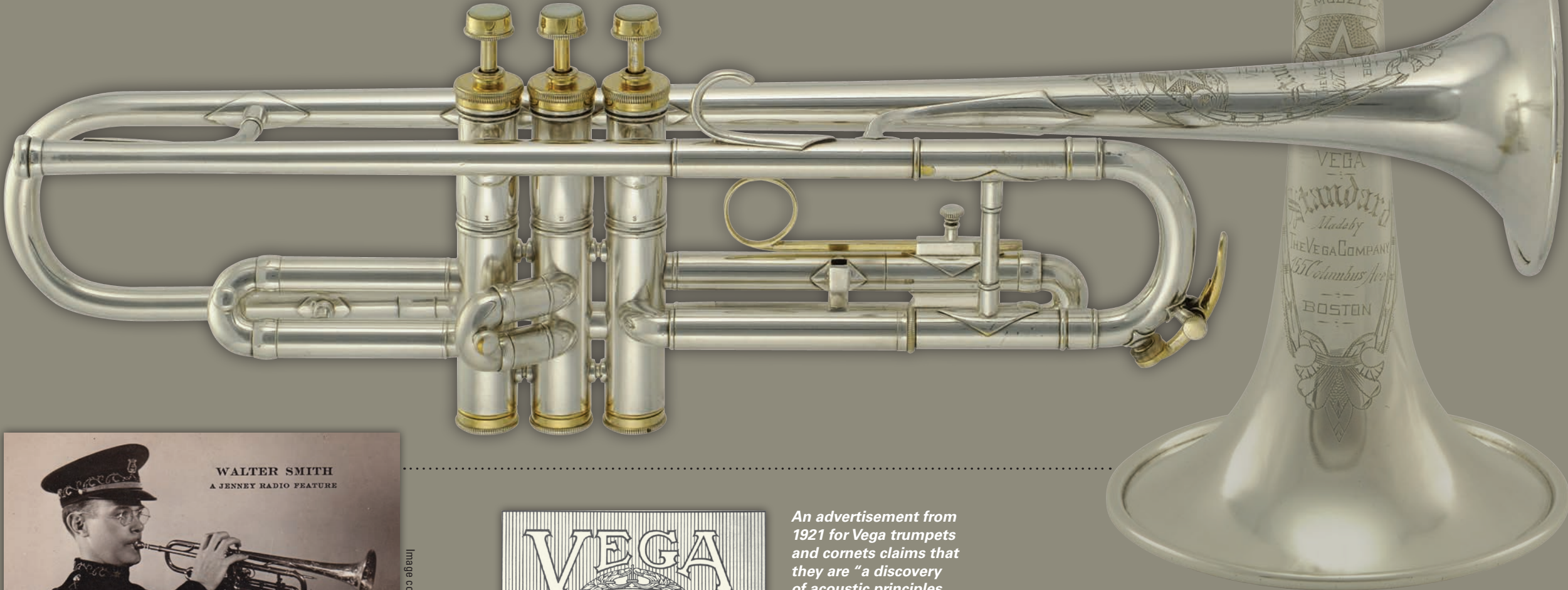
2014 NOVEMBER 2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1
2 Daylight Saving (End)	3	4	5	6	7	8
9	10	11 Veteran's Day	12	13	14	15
16	17	18	19	20	21	22
23 30	24	25	26	27 Thanksgiving	28	29

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VEGA TRUMPET IN Bb

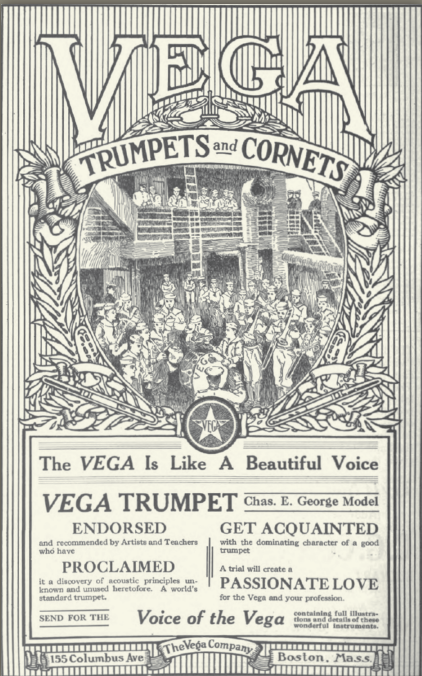
ENDORSED BY WALTER M. SMITH BEGINNING IN 1919



Walter M. Smith had his own local radio program in Boston that aired for an hour each Sunday evening for nine years. The majority of the program featured him conducting his concert band, and also playing solos. He is pictured here with his Vega trumpet.

Smith endorsed Vega trumpets in full page advertisements in Jacobs' Band Monthly. He decided to make his endorsement following the success he had playing a Vega trumpet on Handel's Messiah, after which "nearly every member of the orchestra came to me and told me they had never heard my tone sound so beautiful".

Image courtesy John Hagstrom



An advertisement from 1921 for Vega trumpets and cornets claims that they are "a discovery of acoustic principles unknown and unused heretofore", and promises professional players that "a trial will create a passionate love for the Vega and your profession".

This model has the smallest bell of any of the trumpets built by The Vega Company in the 1920's. It has an exceptionally centered sound, and players at the time accordingly nicknamed it the "Thoroughbred" model.

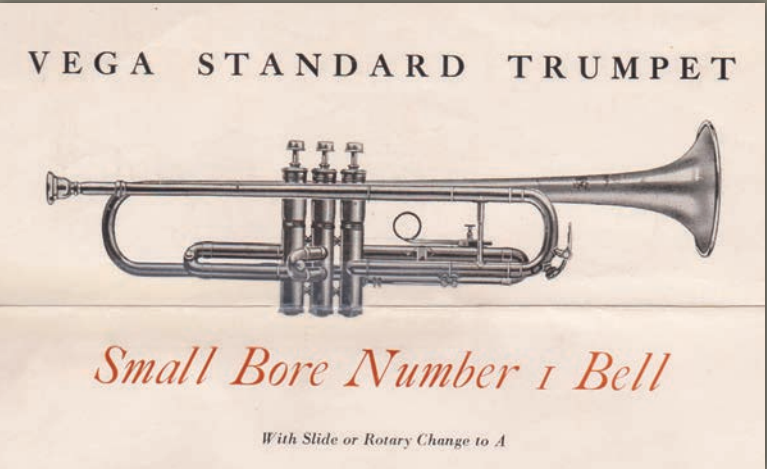


Image courtesy Scott Philbrick

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Walter Milton Smith (1890-1937) was one of the greatest American trumpet players during the 1920's and 1930's. His father, a professional cornetist from Scotland, was his first teacher. Smith grew up in the Boston area and performed with numerous bands as he also studied with other great teachers, including Milo Burke and Mace Gay. He became well known as both a cornet and trumpet soloist while still in his twenties. In 1919 he endorsed trumpets made by The Vega Company in Boston, and in advertisements he proclaimed them to be "the world's standard trumpet". His association with Vega lasted until the late 1920's, when he switched to instruments made by H.N. White (King).

Smith died of cancer in 1937 when he was only 47 years old. In the last several years before his death he composed exercises and etudes for trumpet that remain popular among professional and aspiring trumpet players. *Top Tones for the Trumpeter*

(1936) is still available from the music publisher Carl Fischer, Inc., and was one of the etude books used prominently in the personal practice of legendary Chicago Symphony Orchestra principal trumpeter Adolph Herseth (1921-2013). Herseth would frequently test his endurance by playing at least 12 of the etudes consecutively on his C trumpet (not transposed) with only 30 seconds rest between each etude!

This Vega trumpet was built in Boston around 1920. Its bore size is .436". All but one of the four Vega trumpet models offered in the 1920's had this same bore size. Each model had a different bell flair. This model features the smallest (#1) bell. It was referred to in advertisements as the "Thoroughbred" model because of its extremely strong and centered tone quality. All of the Vega trumpets from this time period have elaborate engravings on the bell that include the designation of "Charles E. George Model". Charles E. George was the vice president of The Vega Company.

He also received a United States patent in 1916 for a three-piece threaded trumpet mouthpiece (#1178513).

The Vega Company started as a maker of guitars and mandolins in 1881. They purchased the Standard Band Instrument Company in 1909, which began their production of brass instruments and saxophones. Up until the 1940's Vega trumpets were highly respected among professional players. Their quality began to decline in the 1940's and 1950's, and all band instrument manufacturing ended when the company was sold to the C.F. Martin company in the 1970's. The Vega name has since been licensed several times, but the only remaining Vega instrument manufactured today is a banjo made by the Deering Banjo Company.

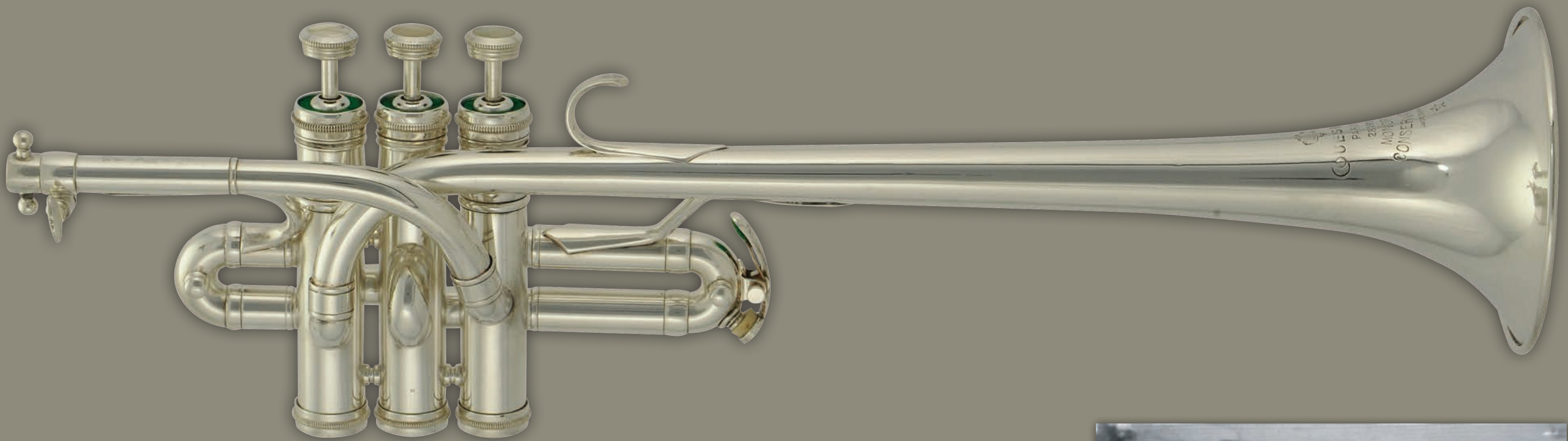
2014 DECEMBER 2014

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2	3	4	5	6
7 Pearl Harbor	8	9	10	11	12	13
14	15	16 Walter M. Smith (b.1890)	17 Hanukkah (First Day)	18	19	20
21	22	23	24	25 Christmas	26	27
28	29 Clyde McCoy (b.1903)	30	31 New Year's Eve	1	2	3

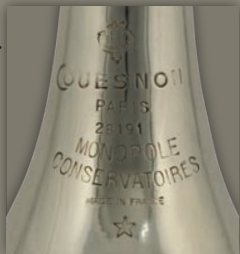
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COUESNON PICCOLO TRUMPET IN B \flat

THIS MODEL WAS USED BY ADOLPH HERSETH IN THE CHICAGO SYMPHONY ORCHESTRA



Adolph Herseth performed on a Couesnon B \flat piccolo trumpet in his first performance of the Brandenburg Concerto No. 2 with the Chicago Symphony Orchestra. He performed it many times after that, and recorded it under the direction of James Levine on the RCA label in 1977.*



At the beginning of the 20th century Amédée Couesnon (1850-1931) built his business and achieved notoriety as a respected maker of professional woodwind and brass instruments. After World War II, the “Monopole Conservatoire” instrument line was introduced and marketed to conservatory students aspiring to become professional players. It was the first time Couesnon had manufactured a piccolo trumpet, and it became the most popular piccolo trumpet played by professionals in the 1950’s.



A television broadcast from Chicago’s Orchestra Hall on March 12th, 1963 shows Fritz Reiner conducting the Chicago Symphony Orchestra playing Bach’s Brandenburg Concerto No. 2. Then CSO principal flautist Don Peck (1958-1999) remembers that this was recorded at 10:00 that morning in the empty hall, and broadcast that evening! Adolph Herseth is pictured on the far right.*

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Piccolo trumpets in the key of B \flat have existed since the late 1800’s, but most of those early instruments were extremely difficult to play and quite out of tune. Until the 1950’s most professional players did not own a piccolo trumpet, and played the high register parts written during the Baroque period on trumpets in the key of C or D. Trumpet players in professional orchestras today are expected to own and be skilled at playing the piccolo trumpet. Fortunately, there are many fine instruments currently manufactured that help players to achieve their desired results.

Part of the problem playing early piccolo trumpets was getting used to their small bore size. Couesnon manufactured this piccolo in Paris in the 1950’s, and many players found it to be superior because it has a bore size similar to larger trumpets

(.450”). The bell was also built larger to blend and project more favorably within a musical ensemble. This model also influenced the piccolo trumpet designs of Renold Schilke, who later invented piccolo trumpets that are still dominant among professional players today. The trumpet pictured here is owned by Tom Crown.

Adolph Herseth (1921-2013) was for 53 years the principal trumpet of the Chicago Symphony Orchestra, and he played this model in the orchestra for many of the high trumpet parts written by J.S. Bach (1685-1750). He was one of the first orchestral trumpeters to perform Bach’s Brandenburg Concerto No. 2, playing the high register passages as Bach had originally written them. Previous CSO performances had used an arrangement written in 1901 by Felix Mottl. That arrangement is scored for many

more wind and brass players, including two trumpets taking turns playing passages usually transposed down an octave.

Herseth performed the Brandenburg Concerto at least 14 times with the CSO, but his very first performance was under the direction of Fritz Reiner on March 7th, 1963. Coincidentally, this was exactly 50 years after the CSO first performed the Mottl arrangement of the Brandenburg Concerto on March 7th, 1913. In those early performances, Edward Llewellyn (CSO principal trumpet 1911-1933) was reported to have played on a high F trumpet made in Paris by F. Besson.

2015 JANUARY 2015

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1New Year’s Day	2	3
4	5	6	7	8	9	10
11Edward Llewellyn, CSO Principal Trumpet 1911-1933 (b.1879)	12	13	14	15	16	17
18	19	20Martin Luther King Day	21	22	23	24
25	26	27	28	29C.G. Conn (b.1844)	30	31

*Image courtesy of the Rosenthal Archives of the Chicago Symphony Orchestra

\$22.95



This 2014 "Trumpets That Work" calendar features stories of trumpet players, trumpet makers and the development of the trumpet over several generations. It is an excellent gift to give to all of your favorite trumpet players, and of course for anyone who loves looking at trumpets and learning about their history. The trumpets pictured are significant because in most instances they are part of the professional accomplishments of great trumpeters going back a hundred years and more.

It is tempting to believe that instruments and performers in the present are better than ever before. There are, however, superlative players and instruments from many generations. As long as each generation passes on the best of its curiosity and enthusiasm, music will always have a bright future!

Written & Produced by John Hagstrom

Graphic Design by Nick DeCarlis/DECA Design, Inc.

Trumpet Photography by Steve Winans

John Hagstrom is the owner of all of these instruments except where noted otherwise.

Special Thanks:

Steve Winans for his excellent work restoring many of the trumpets featured.

Tom Crown for his assistance editing each month's text and his piccolo trumpets featured.

Joe Loeffler for polishing and preparing these trumpets to be photographed.

John Hagstrom
Second Trumpet
Chicago Symphony Orchestra



www.trumpetmultimedia.com