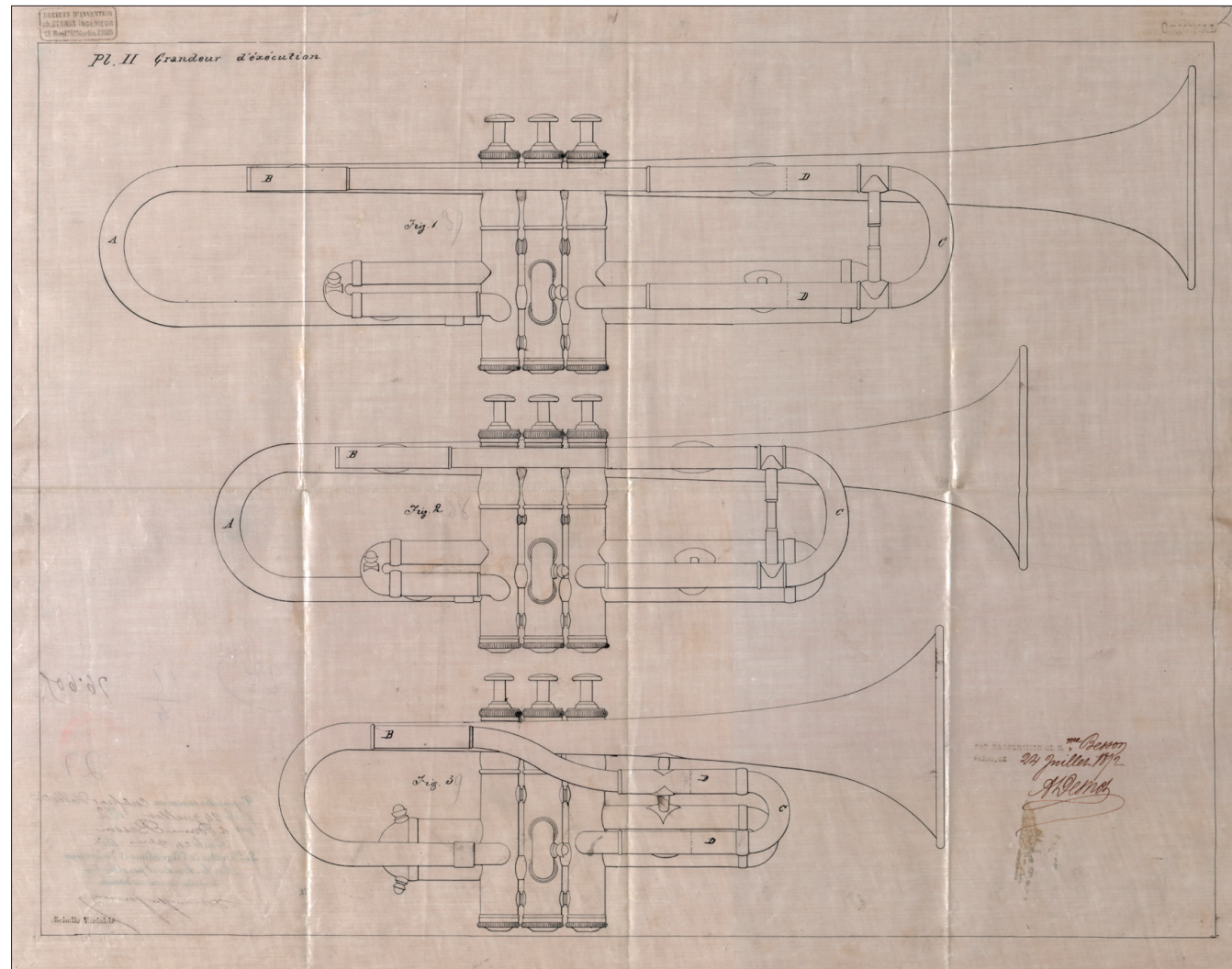


## THE EARLY B-FLAT PÉRINET-VALVE TRUMPET A COMPANION TO THE CORNET



1.1 Three new long-form trumpet designs in an amendment from July 24, 1872, to French Patent no. 76,605, issued to Florentine Besson née Ridoux. Source: Archives INPI.

Fig. 1: Trumpet in 5½-foot G or A-flat

Fig. 2: Trumpet in 4-foot C to A-flat

Fig. 3: Trumpet in 3¼-foot E-flat, E-natural, D or C.

The early history of the modern trumpet is intrinsically linked and intertwined with that of the cornet. The two instruments—the B-flat trumpet and the B-flat cornet—emerged one from the other, and to some degree remain interchangeable to the present day. The piston-valve trumpet with Stölzel valves, when it first appeared in Paris and elsewhere in the 1820s and 1830s, was in the key of 6-foot F or G, while the cornet’s most important key was that of 4½-foot B-flat. François Périnet’s patent of 1838/39—the design that would become the most iconic valve type of the modern trumpet—was originally intended for the cornet à pistons, and for over half a century was mostly associated with the B-flat cornet, even though according to the patent it could also be applied to the trombone, horn, or trumpet. Around 1900, the trumpet was a mere footnote to the assortment of cornet models in catalogs of American manufacturers and dealers. Only in the second decade of the twentieth century did the B-flat trumpet cautiously shake off features of the cornet, such as the shepherd’s crook, as it started to grow in importance. At the same time, the shape of the cornet morphed more and more into that of the trumpet, as the latter’s dominance increased (see volume 4 of this series). The rise of the B-flat trumpet in the symphony orchestra was initially driven by composers’ dislike of the cornet. Only over time were the trumpet’s merits for jazz and popular music also discovered and valued.

### Besson and the Birth of the Modern Piston-Valve Trumpet

The invention of the modern trumpet is commonly attributed to the French firm of Besson,<sup>2</sup> and there is ample evidence to support this belief. A seminal role in the earliest development of the modern trumpet can

*A splendid musical companion  
for the matchless New Wonder Cornet.  
A real Trumpet—used in all the leading Symphony  
and Grand Opera Orchestras of America!*

be attributed to Florentine Besson née Ridoux (1829–1877),<sup>3</sup> wife of Gustave Auguste Besson (1820–1875),<sup>4</sup> and mother of Marthe Josephine Besson (1853–1908).



1.2 Left to right: Portraits of Florentine, Gustave, and Marthe Josephine Besson in the Christmas edition of the French journal *Musica*, Paris 1910.

Florentine Ridoux was only eighteen years old when she married Gustave Besson, who was nine years her senior, in October 1847 in Paris.<sup>5</sup> Living and working at 7 rue des Trois Couronnes, it is highly likely that Florentine assisted her husband and learned from him the skills she needed to be an instrument maker. Florentine continued operations in Paris when Gustave Besson went to London to establish a branch office in the lead-up to the Great Exhibition of 1851. On October 27, 1851, less than two weeks after the Great Exhibition had closed, Florentine traveled to Britain from Boulogne, arriving at the Port of Folkestone; in the passenger list, her profession was recorded as “Fabricante d’instrument.”<sup>6</sup>

<b>Chapter 5: The Trumpet in C and in Higher Keys.....</b>	<b>113</b>
The Beginning of the Piston-Valve C Trumpet in Paris.....	113
Piston-Valve C, D, E-flat, F, and G Trumpets by US Manufacturers.....	116
Rotary-Valve C, D, and E-flat Trumpets in German-Speaking Countries.....	128
<b>Chapter 6: The Piccolo Trumpet.....</b>	<b>135</b>
C. Mahillon’s “Bach” Trumpet and the Path to the Piccolo Trumpet.....	136
The Piccolo Trumpet and the “Bach Trumpet” in Germany.....	139
The Piccolo Trumpet and Related Designs in France.....	148
The Miniature Piccolo Trumpet in Italy.....	150
The Piccolo Trumpet in the United States.....	152
The Yamaha Custom Piccolo Trumpet.....	155
<b>Chapter 7: Straight Trumpets for Pageantry and the Opera Stage.....</b>	<b>161</b>
Trumpets for Historical Concerts: <i>Engels-</i> and <i>Cherusker-Trompete</i> .....	161
Trumpets for the Opera Stage.....	164
Fanfare and Herald Trumpets for Ceremony, Military and Marching Bands.....	170
<b>Chapter 8: The Pocket Trumpet.....</b>	<b>179</b>
The International-Style Pocket Trumpet from Taiwan and Elsewhere.....	179
Pocket Trumpets by Leading American Manufacturers.....	181
Measurement Comparison.....	183
<b>Chapter 9: Specialty Trumpets for Jazz and Entertainment.....</b>	<b>185</b>
Valve Brass Instruments in Saxophone Shape.....	185
The Trumpet with Valves and Slides.....	190
<b>Chapter 10: The Heavy, the Light, and the Art Trumpet of the 1980s and 1990s.....</b>	<b>197</b>
Heavy Designs, Custom Makers, and the Trumpet as Work of Art.....	197
Modern Trumpet Designs by Larger Manufacturers and Corporations.....	208
The Counter-Revolution.....	211

<b>Appendix I-A: A Checklist of Instruments Relevant to This Volume in the Joe R. and Joella F. Utley Collection.....</b>	<b>216</b>
<b>Appendix I-B: Index of Inventory Numbers for Utley Collection Instruments and Those of Other NMM Collections in this Volume.....</b>	<b>251</b>
<b>Appendix II: List of Patents.....</b>	<b>254</b>
<b>Glossary of Terms.....</b>	<b>256</b>
<b>Bibliography.....</b>	<b>261</b>
<b>General Index.....</b>	<b>274</b>
<b>Photo Credits.....</b>	<b>282</b>
<b>DVD Track List.....</b>	<b>283</b>
<b>Epilogue.....</b>	<b>284</b>

Volume 1:	
Instruments of the Single Harmonic Series	
Volume 2:	
Ways to Expand the Harmonic Series	
Volume 3:	
Valves Evolve	
Volume 4:	
Heyday of the Cornet	
<b>Volume 5:</b>	
<b>The Modern Trumpet</b>	

## CONTENTS

<b>Acknowledgements</b> .....	<b>VIII</b>
<b>Introduction</b> .....	<b>X</b>
<b>Conventions</b> .....	<b>XII</b>
<b>Abbreviations of Names of Collections and Archives</b> .....	<b>XIV</b>
<b>Chapter 1: The Early B-flat Périnet-Valve Trumpet— A Companion to the Cornet</b> .....	<b>1</b>
Besson and the Birth of the Modern Piston-Valve Trumpet .....	1
The Shepherd’s Crook Trumpet in the United States .....	8
The B-flat Trumpet in the American Heartland .....	9
Trumpet Makers on the East and West Coasts of the United States.....	24
The “Peashooter” Trumpet.....	30
The Consolidation of the Standard B-flat Trumpet.....	35
Experimental Trumpet Designs .....	38
<b>Chapter 2: The B-flat Piston-Valve Trumpet after the Second World War</b> .....	<b>47</b>
Trumpet Production at C. G. Conn Ltd. in Elkhart, Indiana .....	47
Elden E. Bengé in Chicago .....	54
The Vincent Bach Corporation .....	55
Trumpet Designs with Ergonomic Improvements .....	57
Trumpet Experiments in the 1950s and 1960s .....	67
Custom-Built and Modular Trumpets in the 1970s, 1980s, and 1990s .....	71
<b>Chapter 3: The B-flat Rotary-Valve Trumpet and Its Variations for Jazz</b> .....	<b>85</b>
The Side-Action Mechanical-Linkage Rotary-Valve Trumpet.....	85
The Top-Action Mechanical-Linkage Rotary-Valve Trumpet and the “Jazz Trompete” .....	91
Comparison of Bell and Bore Profiles .....	95
<b>Chapter 4: Low Trumpets for Orchestra, Military, and Band Use</b> .....	<b>99</b>
The Low F Trumpet and Related Instruments.....	99
The Low E-flat Trumpet.....	105
The Bass Trumpet.....	108