OUTSTANDING TRUMPETS, TROMBONES, AND HORNS IN THE MUSICAL INSTRUMENT COLLECTION OF THE HISTORICAL MUSEUM, BASEL

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The Musical Instrument Collection in the Historical Museum Basel has long been known among brass musical instrument specialists for holding two splendid silver trumpets by Jacob Steiger, Basel, dated 1578 (Figure 1). Until recently they were considered to be the oldest extant signed and dated natural trumpets.[1] These two early trumpets are part of a collection containing more than 900 brass musical instruments, as well as other European musical instruments (woodwinds, keyboards, bowed and plucked string, and percussion instruments).

In the context of preparing a new exhibition space in a restored historical building for the Musical Instrument Collection in Basel, complete checklists of the trumpets, trombones, and French horns were published recently.[2] Quantitatively these three groups of instruments constitute nearly half of the entire brass collection—in fact, almost 400 instruments: 168 trumpets, 74 trombones and 155 horns.

History of the Collection

The two trumpets by Steiger were acquired by the Basel museum, then called the *Mittelalterliche Sammlung* (medieval collection), as early as 1874 and 1880, respectively. These two instruments can still be considered the most outstanding and important trumpets of the collection. Their maker, the Basel trumpeter Jacob Steiger, presented them to the Basel town government on 23 August 1578.[3] They remained in Basel continuously and were transferred to the museum in the nineteenth century. The original mouthpiece belonging to one of these instruments, signed with the first name of the builder, *IACOB*, has survived. It is made of seven pieces[4] and has a rather large cup with an internal diameter of 23.5 mm and a depth of 16 mm, suggesting the use of these trumpets in the lower register.

A next important step toward increasing the collection came in the last century, with the purchase of the private collection of Otto Lobeck (1867-1951) from Appenzell, through Paul Sacher, who donated it to the museum in 1956. Twenty-seven trumpets, trombones, and horns, as well as a trumpet mute from the seventeenth century, came from this collection.

Basel's preeminence as a brass musical instrument collection, however, was firmly established through the bequest of Wilhelm Bernoulli (1904-1980), whose private collection of brass instruments contained approximately 750 items. Most of Bernoulli's instruments are signed. The majority are from the nineteenth century, but a few of them date from the seventeenth century, and a quite respectable number come from important eighteenth-cen-

tury workshops. During his lifetime, Bernoulli's collection was kept at Schloss Greifensee, near Zürich.[5]

Regional distribution of the trumpets, trombones and horns

The following section of this article examines the trumpets, trombones, and horns with regard to their provenance from important centers of brass musical instrument production.

Instruments from Nuremberg

Altogether, twenty trumpets, trombones, and horns come from the most famous center of brass instrument making, Nuremberg. The earliest Nuremberg Baroque trumpet is signed *SEBASTIAN / HAINLEIN / NVRNBE 1657* (1875.79.) on the garland of its bell, and shows the maker's mark, the head of a hen, facing left, with the initials SH. This instrument presents us with some problems in dating and attribution, because Sebastian Hainlein II died in 1651. Two possibilities exist for reconciling these two dates: The last figure, "7," of the signature is perhaps questionable. It is slightly larger than the rest of the figures, and partly covered by an angel's head. Therefore the date might not be authentic. Another possibility is that Sebastian's son Paul (1626-1686) built the instrument and signed it with his father's name, master's mark, and initials. Later he signed his instruments with his own initials and name. The oldest Nuremberg trumpets with unquestionable dates in the collection were built by Hieronymus Starck (1640-1693) in the years 1672 (1980.2021.) and 1693 (1980.2096.).

The majority of Nuremberg brass instruments come from the workshop of the Haas family. Among them is the oldest signed and dated instrument in normal size by Johann Wilhelm Haas (1649-1723) (Figure 2).[6] It bears the signature *1682. MACHT IOHANN. WILHELM. HAAS. IN NURNBERG* on the garland of its bell. The instrument's present condition is not original, for it has lost two coils. It is a hybrid of hunting trumpet and horn. Its mouthpipe is hornlike, while its bell is closer to that of a trumpet. A true natural horn (1980.2118.) in the collection is by Wolf Wilhelm Haas (1681-1760).

According to the master's marks, four trumpets are from the workshop of Johann Wilhelm Haas (1980.2085., 1980.2204., 1980.2205., and 1980.2077.) and three can be attributed to the era of Wolf Wilhelm Haas (1980.2120., Figure 3; 1980.2062.; 1980.2161.). However, only three trumpets of the Haas family show the words "macht" or "fecit" in the signature. One might conclude, therefore, that these other instruments were manufactured by subcontractors.[7]

Four instruments were built by members of the Ehe family of Nuremberg. Two natural horns are by the brothers Johann Leonhard II (1664-1724) (1880.71.) and Friedrich Ehe (1669-1743) (1956.617.), a trumpet, dated 1738, was also built by the latter (1980.2025.). Another trumpet is by his son Johann Leonhard III (1700-1771) (1980.2126.).

Although the number of trumpets from Nuremberg is large, only one trombone of this provenance is to be found in Basel, a tenor trombone by Johann Carl Kodisch (1654-1721), dated 1727 (1956.622., Figure 4).[8]

The Basel collection holds instruments from Nuremberg's heyday as well as its decline. One trumpet comes from Johann Leonhard's III Ehe's successor, Christian Wittmann (died ca. 1807). Wittmann had to pawn his tools at the end of his career as a result of his poverty, showing the end of Nuremberg's importance as a center of brass musical instrument making. Also in the collection is a trumpet by Johann David Frank, the last name to be found in the list of the Nuremberg trumpet makers' guild. Although from the second third of the nineteenth century, it is still modeled after the traditional style of the Nuremberg Baroque trumpet, vastly out of fashion by that time.

Instruments from Munich

The decline of Nuremberg's trade of trumpet makers at the end of the eighteenth century stems from technical, economic, and political reasons. The old Nuremberg masters were not willing to adapt their instrument design to new musical demands, and the city of Nuremberg lost its economic importance together with its political power when it became a part of the Bavarian kingdom in 1806. On the other hand, Munich, the capital city of Bavaria, gained importance and power.

These changes are reflected in the twenty-five brass instruments from Munich. The earliest Munich trumpets in the collection are by the court trumpet maker Philipp Schöller (?-ca. 1784). Two of them are dated 1757 (1956.581. and 1980.2086.), while the third bears no date.

The majority of Munich brass instruments come from the workshops of the Saurle family, active from the beginning of the nineteenth century until 1872—sixteen instruments altogether. The attribution of these instruments to individual members of the Saurle family is problematic, particularly as concerns the instruments bearing the signature "Michael Sauerle," as three generations, Michael Sr. (1772-1845), Michael Jr. (1801-62), and Johann Georg Jr. (1843-91) used this signature without distinction. The instruments from the Saurle workshops show that this family promoted new ideas of brass instrument design at the beginning of the nineteenth century. They built *Inventionstrompeten* (1956.591., Figure 5), and were involved in developing and building early valve systems, such as the typical south German type of double-piston valve with long handles for operation.

A south German speciality can also be seen in a trumpet by the Munich maker Andreas Barth (1797-1868), built around 1840 (1980.2119., Figure 6). It has a valve sequence of semitone, whole tone, minor third, instead of having the semitone in the middle.

Instruments from Bohemia and Saxony

After Nuremberg and Munich the other important centers of brass instrument making within German-speaking areas in the eighteenth and particularly in the nineteenth century were Saxony and Bohemia.

Five brass instruments come from Leipzig, among them a natural horn by Johann Heinrich Eichentopf (ca. 1686-1769), built in 1735 (1980.2134.). Seven instruments are from Dresden. A pair of natural horns was built, also in 1735, by the Dresden maker Johann Georg Werner, who was important for the later development of the *Inventionshorn*.

Sixteen brass instruments come from the Saxon center Neukirchen, later Markneukirchen. Several dated instruments are by founding members of the Neukirchen wind-instrument maker's guild, namely a natural horn from 1789 (1980.2091.) and a natural trumpet from 1794 (1980.2093.) by Johann Georg Eschenbach (1740-97), and another natural horn dated 1792 by Christian Gottfried Glier (1980.2039., Figure 7).

Twenty-two brass instruments come from Prague, among them seven instruments from the workshop of Johann Adam (died 1835) and Eduard Johann (ca. 1811-71) Bauer; seven instruments are from the workshop of August (1793-1874) and Josef Wolf, and a keyed trumpet is by Franz Stöhr (1800-76) (1980.2012., Figure 8).

Thirty-six instruments were built in other places in Bohemia. Two early trumpets are by Johann Anton Lausmann (1761-ca. 1818) from Graslitz, dated 1789 (1980.2024.) and 1805 (1980.2863.). Particularly interesting instruments of later Bohemian makers are a horn by Bohland & Fuchs, Graslitz, with a *Neumainzer Ventil,* a special form of Vienna valve, from about 1900 (1980.2063., Figure 9), and a so-called *Armeeposaune* by Franz Wolf (1863-1913), Neuhaus, from the same time (1980.2410., Figure 11). The latter instrument is modeled after a patent by Václav Frantic˘ek červený (1819-96), granted in 1867.

Instruments from Vienna, Paris, and London

Seventeen horns, trumpets, and trombones are Viennese. Vienna, as the center of early orchestral horn development, is represented by two natural horns from the most innovative early horn maker, Michael Leichamschneider (1676-1748), who is said to have introduced mouthpipe crooks for horns. Both Leichamschneider natural horns in the Basel collection were built in 1718. They have long mouthpipes but no crooks (1878.22., Figure 10; and 1980.2013.).

One Viennese natural trumpet is signed by a certain Christoph Starzer, and dated 1791 (1980.2159.). Nothing is known about this maker. He might well be a member of the family of the trumpet maker Carl Starzer (1730-91) and his brother, the composer Joseph Starzer (1726-87).[9]

The famous Leopold Uhlmann (1806-78), who improved the Vienna valve in a patent from 1830, is represented by a valve horn resembling this patent (1980.2641., Figure 12).

An extremely large number of trumpets, trombones, and horns—forty-two in all—come from Paris. The earliest instruments date from the end of the eighteenth century and demonstrate the importance of Paris as a center for the construction of natural horns for hunting. Several Paris brass instrument makers specialized in the production of *cors de chasse,* or hunting horns, for example Brunet, of whom the Basel collection holds an instrument from 1785 (1980.2269.). The latest Paris hunting horn in the collection is by the firm of Pettex-Muffat from 1899 (1980.2268., Figure 13). This firm was the successor of the famous François Périnet.

An improved form of the *Inventionshorn*, the so-called *cor solo,* was invented by Joseph (ca. 1730-ca. 1800) and Lucien-Joseph (1753-1821) Raoux in 1780. These makers are said to have been inspired by the Bohemian horn player Carl Thürrschmidt (1753-97) to cross

the inner crook of the *Inventionshorn* to improve its stability. Such a *cor solo,* built by Lucien-Joseph Raoux around 1820, is part of the Basel collection (1980.2065., Figure 14).

An outstanding valve horn with two rotary valves was built by Jean Halary-Asté (ca. 1775-ca. 1840) in Paris in the first half of the nineteenth century (1962.64., Figure 15). The finger buttons are connected with the clockspring device of the rotary valve by means of a metal rod.

Four natural trumpets are by the famous Adolphe Sax (1814-1894) (1980.2247., Figure 16) and his son Adolphe Eduard (1859-1945). They were built between 1855 and 1895.

Sixteen instruments were built in London. The most outstanding of them are a pair of silver natural trumpets by the "trumpet maker of the King," William Shaw (ca. 1754-ca. 1823) and his son Thomas (born 1775) (1980.2676. and 1980.2677.). According to their silver mark, a "T," they can be dated to 1814 or 1815.[10]

The English speciality of the nineteenth century, the slide trumpet, is represented by two instruments from London and one from Paris. An early model of slide trumpet with a single watch-spring was built by Adolphe Sax in Paris about 1850 (1980.2260.). John Köhler II's slide trumpet is modelled after the improvement by Thomas Harper, using a rubber band to return the slide (Figure 17). Another slide trumpet (1980.2735.) was built by W. Wyatt in about 1890 after his patent of a "perfected chromatic double-slide trumpet."

Instruments from Switzerland

Twenty-one instruments come from workshops in Switzerland, which is naturally one emphasis of the Basel collection. The two important Baroque trumpets by Jacob Steiger from Basel have already been metioned. Seven instruments by the firm of Hirsbrunner from Sumiswald, near Bern, are also outstanding. Hirsbrunner is the oldest and most important wind-instrument-making dynasty in Switzerland, going back to the end of the eighteenth century and still in existence today. Starting with the production of woodwind instruments, they turned to brass-instrument building around 1800. Two *Inventionshörner*, an *Inventionstrompete* in the form of a *trompette demi-lune* for hand-stopping (1980.2032., Figure 18), and an over-the-shoulder trombone (1980.2033., Figure 19) were made in the Hirsbrunner workshop.

As early as 1817 Hirsbrunner is said to have delivered valve trumpets to the military band in Bern.[11] This very early date cannot be proved yet, but a bass trumpet in E♭ from the Bernoulli collection seems to show that Hirsbrunner experimented with valve systems outside the mainstream, and probably rather early (1980.2069., Figure 21). It has two piston valves for semitone and whole tone. Its pistons run inside the windway and are operated by long handles, which also serve as return springs. In normal position the wind is guided through a tube with mitred corners, a construction easy to produce, but introducing an obstruction into the windway (Figure 22). This special valve system seems to suggest that valve trumpets were built as early as 1817 in the Hirsbrunner workshop. No other instrument by Hirsbrunner with this kind of valve is known to me at the moment,

whereas several trumpets with the south German version of the double-piston valve have survived (Figure 20).

A tendency toward experimental designs outside the mainstream seems also to be characteristic of other Swiss makers. A valve horn by Christian Häfelen-Schenk, Bern, from the middle of the nineteenth century, combines a Stölzel valve with finger buttons in a tube, guided separately from the pistons (1980.2267, Figure 23). This might be an attempt to prevent the valve from getting stuck, and also to have all the finger buttons in one line.

Instruments of Outstanding Construction

Finally, there are three instruments with interesting constructional details that cannot be grouped in any of the broader contexts mentioned above.

Inventionshorn with independent mouthpipe crooks

The earliest known *Inventionshorn* with slide crooks by Gottfried Haltenhof of Hanau am Main[12] is provided with an independent mouthpipe from F upwards, bypassing the fixed mouthpipe which serves the slide crooks of the lower keys. Such a construction can also be found in a horn of the Bernoulli collection by Philipp Ferdinand Korn from Mainz, dating from the first half of the nineteenth century. In this instrument the crooks for B♭, A, and A♭ serve as independent mouthpipe crooks (1980.2101., Figure 25)

Keyed Inventionshorn

The Bohemian horn player Ferdinand Kölbel added keys to a natural horn in 1756. A pair of such rare keyed *Inventionshörner* in BB♭ can be found in the Bernoulli collection (1980.2056. and 1980.2057., Figure 24). They are provided with three keys for D, E♭, and F. Unfortunately they are neither signed nor dated.

Conclusion

This short overview, pointing out some important brass instruments in Basel, is meant to be only the beginning of serious studies of this splendid holding. I hope it will stimulate interest in further studies in the history of brass musical instruments by using this collection.

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Sabine K. Klaus received her Ph.D. at Tübingen University, Germany, with a dissertation on the history of stringed keyboard instruments, with a particular emphasis on those in the Munich Stadtmuseum. She worked as scientific assistant in the department of historical musical instruments at the Germanisches Nationalmuseum in Nuremberg and at the Historical Museum Basel, and held an Andrew W. Mellon Fellowship at The Metropolitan Museum of Art in New York. She also worked for the musical instrument department at the Technisches Museum in Vienna. In 1999 she was appointed Joe and Joella Utley Curator of Brass Instruments at America's Shrine to Music Museum, Vermillion, South Dakota.

NOTES

[1] Now an even earlier natural trumpet, from Limoges, dating from the fifteenth century, has come to light. It is in private ownership. See P. Y. Madeuf, J. F. Madeuf, and G. Nicholson, "The Guitbert Trumpet: A Remarkable Discovery," *Historic Brass Society Journal* 11 (1999): 181-86.

[2] Sabine Klaus, "Trompeten und Posaunen in der Musikinstrumenten-Sammlung des Historischen Museums Basel," *Historisches Museum Basel, Jahresbericht 1998* (Basel: Historisches Museum, 1999), pp. 27-61; and Sabine Klaus, "Jagd- und Waldhörner in der Musikinstrumenten-Sammlung des Historischen Museums Basel," *Historisches Museum Basel, Jahresbericht 1999* (Basel: Historisches Museum, 2000), pp. 5-32.

[3] Staatsarchiv Basel, Finanzakten G 22 - Wochenausgabenbuch 1575-1579.

[4] Edward Tarr, *The Trumpet* (Portland, OR: Amadeus Press, 1988), p. 51.

[5] Wilhelm Bernoulli, "Meine Sammlung Historischer Blechblasinstrumente und Trommeln," *Brass Bulletin* 5/6 (1973): 85-92.

[6] A minature horn by Johann Wilhelm Haas, dated 1681, is now at America's Shrine to Music Museum, Vermillion, SD, Joe R. and Joella F. Utley Collection, no. 7213.

[7] Herbert Heyde, "Maker's marks on wind instruments," in William Waterhouse, *The New Langwill Index* (London: Tony Bingham, 1993), p. xix.

[8] This instrument presents us with the same problems in dating and attribution as the natural trumpet by Sebastian Hainlein II mentioned above (1875.79.): the discrepancy between death date of Johann Carl Kodisch and the date found on the instrument. Willi Wörthmüller suggested that the date of this instrument could be 1717 (Willi Wörthmüller, "Die Nürnberger Trompeten- und Posaunenmacher des 17. und 18. Jahrhunderts. Ein Beitrag zur Geschichte des Nürnberger Musikinstrumentenbaus," *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg* 46 [1955]: 480.), but the figures in the signature clearly show the date of 1727. It might be possible that Johann Carl Kodisch's master's mark was briefly used by his elder son, who was later debarred through illegitimacy from entering the trade (see Waterhouse, *New Langwill Index,* p. 209).

[9] Helene Starzer, "Herkunft und Jugendzeit des Komponisten Joseph Starzer," *Studien zur Musikwissenschaft. Beihefte der Denkmäler der Tonkunst in Österreich*, ed. Othmar Wessely and Elisabeth Th. Hilscher, vol. 46 (Tutzing: Hans Schneider, 1998), pp. 77-94.

[10] Charles James Jackson: *English Goldsmiths and their Marks,* 2nd ed. (London: Macmillan, 1921), p. 88.

[11] Emil Leutenegger, "200 Jahre Musikinstrumentenfabrikation in Sumiswald," *Glareana. Nachrichten der Gesellschaft der Freunde alter Musikinstrumente* 10/3 (1961): 1-4.

[12] Musée de la Musique in Paris, Inv. Nr. 1183.

Figures 1-21 and 23-25, photos: Peter Portner, Historical Museum Basel; Figure 22, drawing: Andrea Fornaro and Ralph Stoian, Historical Museum Basel.

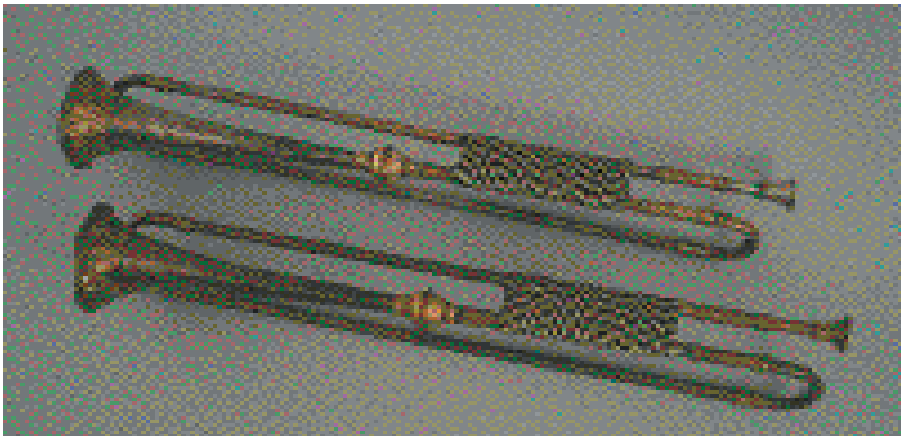

Figure 1
Natural trumpets by Jacob Steiger, Basel, 1578 (1874.121. and 1880.206.)

Figure 2
Hunting horn by Johann Wilhelm Haas, Nuremberg, 1682 (1880.72.)

Figure 3
Natural trumpet by Wolf Wilhelm Haas, Nuremberg, first half of eighteenth century (1980.2120.)

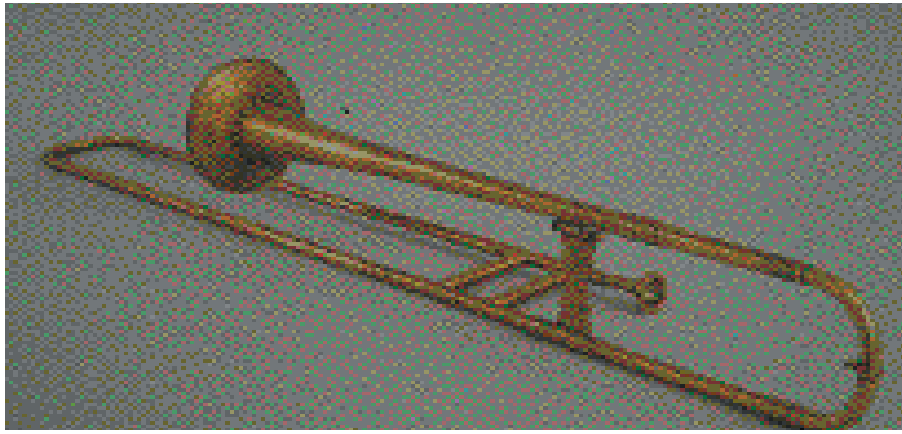

Figure 4
Tenor trombone by Johann Carl Kodisch, Nuremberg, 1727 (1956.622.)

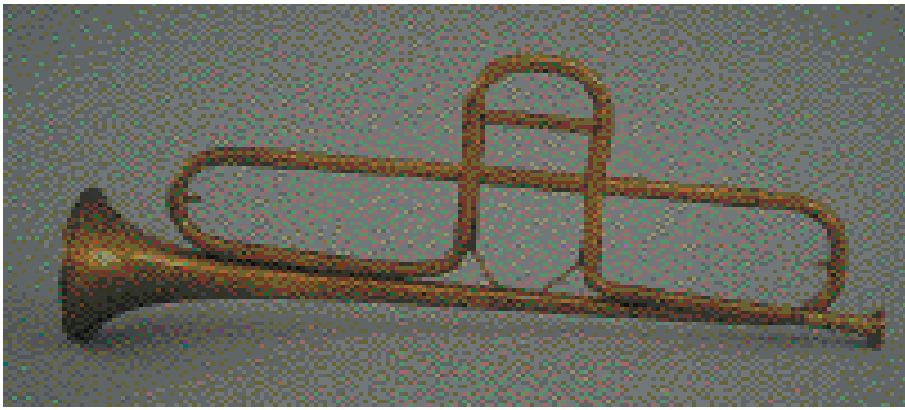

Figure 5
Inventionstrompete by Michael Saurle, Munich, first half of nineteenth century (1956.591.)

Figure 6
Valve trumpet by Andreas Barth, Munich, ca. 1840 (1980.2119.)

Figure 7
Natural horn by Christian Gottfried Glier, Neukirchen, 1792 (1980.2039.)

Figure 8
Keyed trumpet by Franz Stöhr, Prague, second quarter of nineteenth century (1980.2012.)

Figure 9
Valve horn with *Neumainzer Ventil* by Bohland & Fuchs, Graslitz, fourth quarter of nineteenth century (1980.2063.)

Figure 10
Natural horn by Michael Leichamschneider, Vienna, 1718 (1878.22.)

Figure 11
Armeeposaune by Franz Wolf, Neuhaus, ca. 1900 (1980.2410.)

Figure12: Valve horn by Leopold Uhlmann, Vienna, ca. 1850 (1980.2641.)

Figure 13: Hunting horn by Pettex-Muffat, Paris, 1899 (1980.2268.)

Figure 14
Cor solo by Lucien-Joseph Raoux, Paris, ca. 1820 (1980.2065.)

Figure 15
Valve horn by Jean Halary-Asté, Paris, first half of nineteenth century (1962.64.)

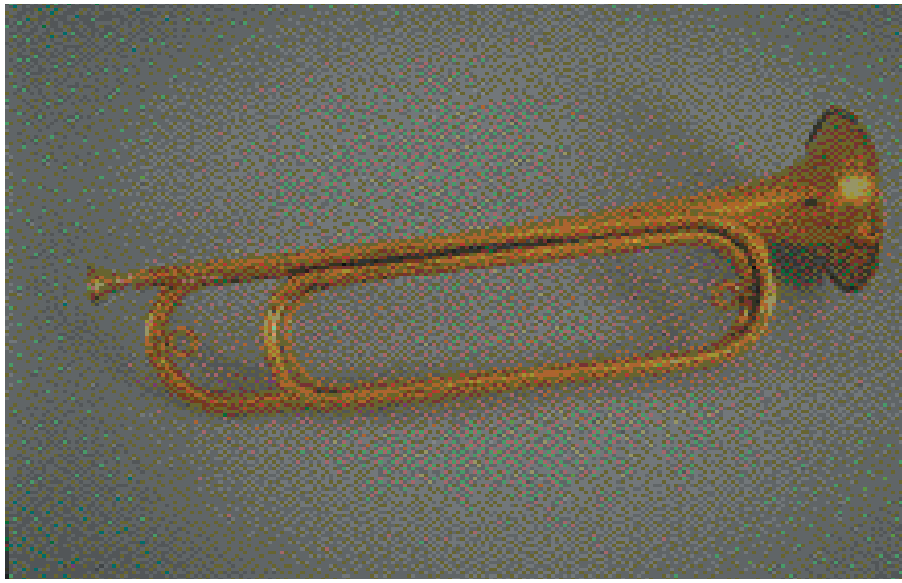

Figure 16
Natural trumpet by Adolphe Sax, Paris, 1859 (1980.2247.)

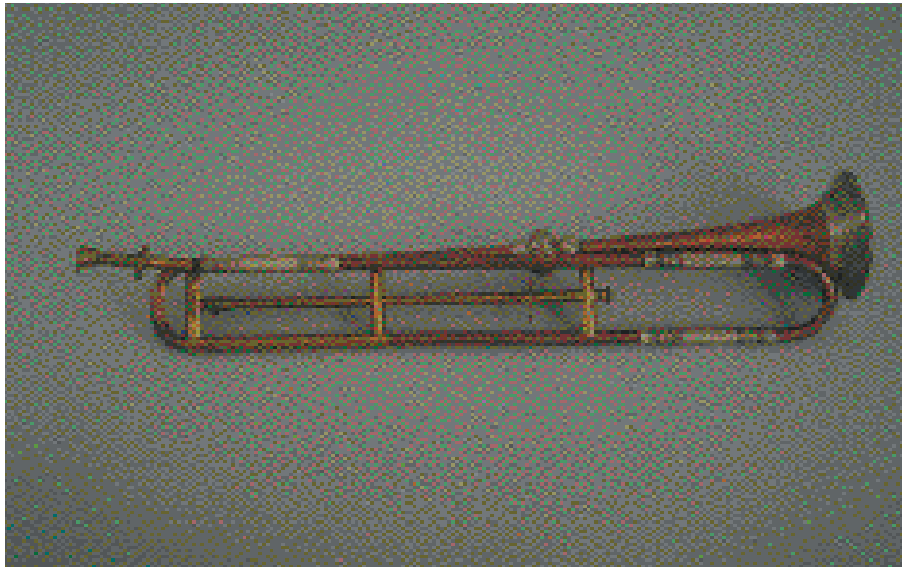

Figure 17
Slide trumpet by John Köhler II, London, second third of nineteenth century (1980.2426.)

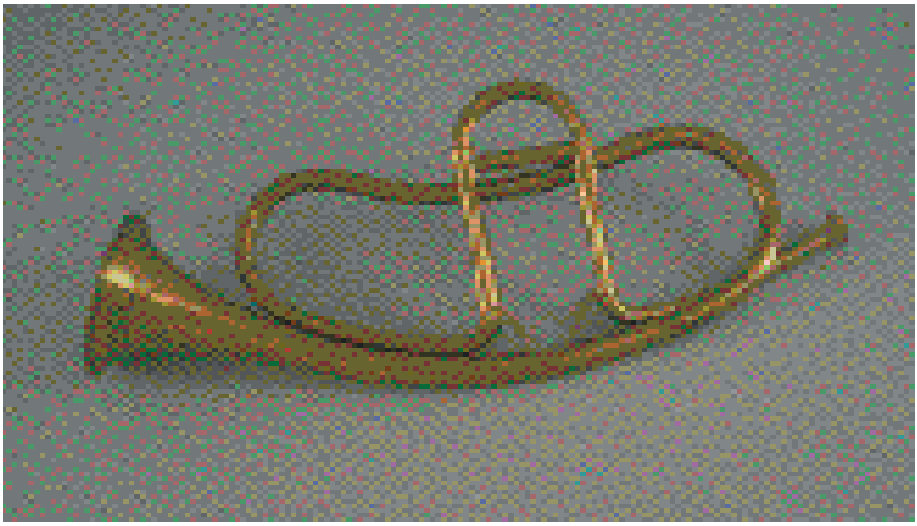

Figure 18
Trompette demi-lune by Hirsbrunner, Sumiswald, early nineteenth century
(1980.2032.)

Figure 19
Over-the-shoulder trombone by Hirsbrunner, Sumiswald, middle of nineteenth century
(1980.2033.)

Figure 20
Valve trumpet by Hirsbrunner, Sumiswald, ca. 1835 (1980.2111.)

Figure 21
Valve trumpet by Hirsbrunner, Sumiswald, first third of nineteenth century (1980.2069.)

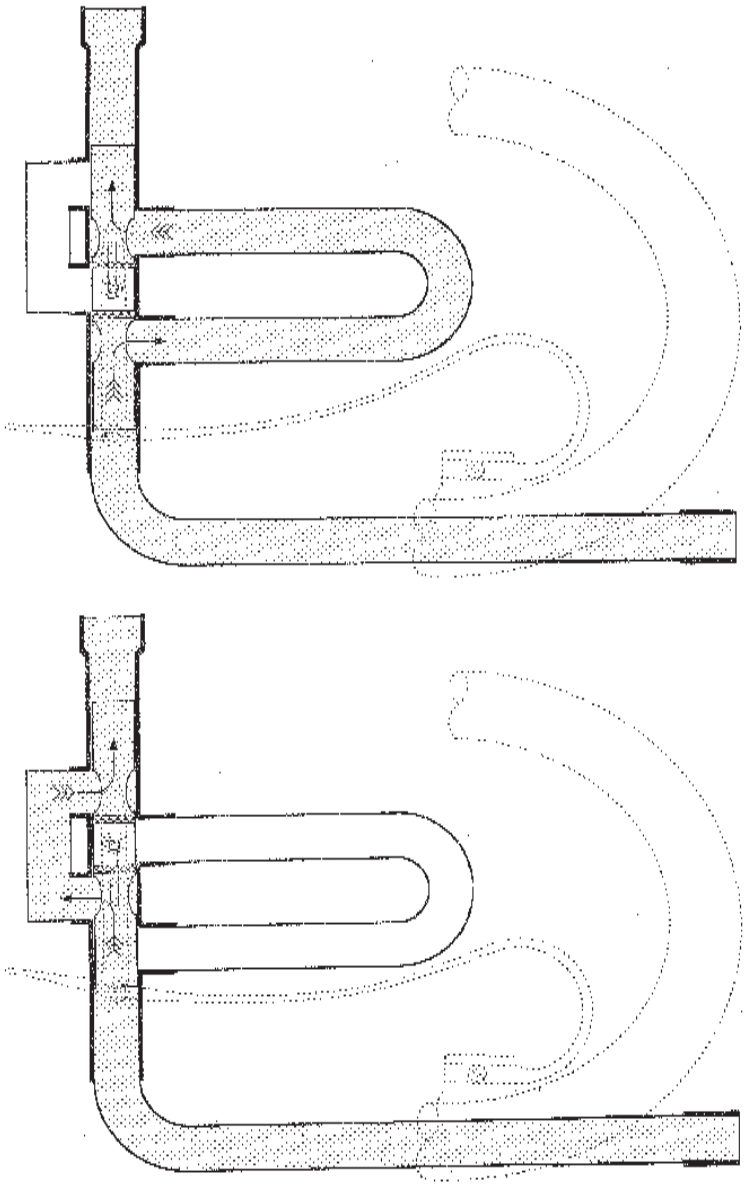

Figure 22
Windway of the valves in opened and closed position. Valve trumpet by Hirsbrunner, Sumiswald, first third of nineteenth century (1980.2069.)

Figure 23
Valve horn by Christian Häfelen-Schenk, Bern, middle of nineteenth century (1980.2267.)

Figure 24
Keyed *Inventionshorn*, Bohemia, early nineteenth century (1980.2057.)

Figure 25
Inventionshorn by Philipp Ferdinand Korn, Mainz, first half of nineteenth century
(1980.2101.)