

Museum Piece: Mary Elizabeth Adams Brown and Instruments of the Sax Family at The Metropolitan Museum of Art¹

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The bicentenary in 2014 of Adolphe (Antoine-Joseph) Sax's birth also marked the 125th anniversary of the donation of more than 3,600 instruments to The Metropolitan Museum of Art by the pioneering American collector Mary Elizabeth Adams Brown (1842–1918). This gift, which included a number of instruments by members of the Sax family, established the Metropolitan Museum as a leader in instrument collecting and display in the United States. It continues to be the core of the Museum's internationally renowned collection.

Although the wide scope of the Crosby Brown Collection of Musical Instruments (named in honor of Brown's husband, John Crosby Brown) achieved her goal of illustrating the breadth of musical traditions around the world, closer inspection reveals that the focus of her collecting was uneven, particularly with regard to European examples. Although she acquired and donated to the Museum many important keyboard instruments, valuable or historically significant winds were comparatively neglected. The inclusion of multiple wind instruments by the same maker is rare. In this light, it is significant that Brown collected ten of the 15 instruments by the Sax family currently in the Museum's collection. These instruments appear to have been obtained through different sources rather than as a "job lot," which suggests a sustained interest in the work of the Sax family.

The Sax instruments collected by Brown and her approach to displaying and interpreting them help to illuminate some of her particular interests, objectives, and methods as a collector and scholar of organology. Like her contemporaries Victor-Charles Mahillon and Carl Engel, Brown collected globally. Her desire to show both the diversity and a perceived teleology of musical instruments worldwide resonated with the prominence of the work of Charles Darwin in both scientific and popular culture of her time. Brown clearly set out her collecting rationale in the preface of most volumes of her extensive catalogue:

¹ This article is based on a paper of the same title presented on 4 July 2014 at "Adolphe Sax, his influence and legacy: a bicentenary conference," Musical Instruments Museum, Brussels, 3–5 July 2014.

No instrument has been chosen for its beauty alone, nor has historical association been a determining consideration. In each case the specimen has won its right to a place because [of] illustrating some step in the development of music. No special effort has been made to secure the works of famous masters.²

In assessing whether Brown adhered to her collecting guidelines, it is difficult to ignore the overall weakness of her wind instrument acquisitions when compared with the widely acknowledged strength of her keyboard instruments, which include the oldest extant piano (Bartolomeo Cristofori, Florence, 1720), the “golden harpsichord” designed by Michele Todini (Rome, ca. 1670), and other examples, some of them exquisitely decorated, by “famous masters” or of illustrious provenance. It is fortunate that Brown was so flexible in her collecting criteria and exercised keen connoisseurship in her keyboard acquisitions, but it leaves us to wonder why wind instruments of high quality were comparatively neglected. This apparent neglect is likely symptomatic of a lack of knowledge and awareness on the part of Brown and her international network of contacts who collected on her behalf. However, the presence of this dichotomy in other contemporaneous collections, such as that which Carl Engel formed privately and later sold to the South Kensington Museum (latterly the Victoria and Albert Museum), would seem to indicate that the low social and professional status of wind instruments extended to collecting and organological scholarship.

While Brown actively sought instruments such as the Cristofori piano, which was the subject of detailed research and prolonged negotiations, wind instrument acquisition was less targeted, and offers of them were often declined. The large archive of correspondence surrounding Brown’s collection provides intriguing and sometimes maddening glimpses of her decisions about acquisitions. Of particular interest with regard to Sax is an offer of “Curious and obsolete Brass wind instruments in the possession of Besson & Co., Ltd” sent to Brown in October 1899 (fig. 1).³

Sadly, none of these instruments was purchased. Any one of them would have been a valuable addition to Brown’s collection. No reply survives, but a more general explanation for Brown’s decision is reflected in the preface to her catalogue of European instruments:

² [Frances Morris,] *Preliminary Catalogue of the Crosby Brown Collection of Musical Instruments of All Nations* (New York: The Metropolitan Museum of Art, 1901), p.8.

³ Typescript list sent with cover letter from Besson & Co. Ltd to Mrs. John Crosby Brown from London, 31 October 1899. Department of Musical Instruments Archive, The Metropolitan Museum of Art. This list is also of interest because it provides some indication of instruments held in the Besson & Co. factory collection, which was subsequently dispersed.

Flugel Horn, 4 valves, with one ascending valve. Old infantry model. By Sax. 1854.	5.	0.	0.
Tenor Horn, bell forward, 5 valves (2 ascending 3 descending). By Sax. 1856.	12.	0.	0.
Barytone, 6 pistons;parabolic funnel-shaped bell By A.Sax. 1854.	8.	0.	0.
Bombardon.Ditto. By A. Sax. 1854.	12.	0.	0.
Euphonion, 7 pistons. Ditto. By A.Sax. 1854.	10.	0.	0.
Trumpet, with 6 pistons. By Besson, 1855.	10.	0.	0.
Euphonion, with 6 pistons. By Besson, 1855.	12.	0.	0.

Fig. 1: Sax instruments offered to Brown by Besson & Co. in 1899,
Department of Musical Instruments Archive, The Metropolitan Museum
of Art.

With regard to instruments now in common use in Europe . . . the richness of the material renders a restriction necessary. To include all of the forms now in use would be manifestly impossible. Moreover, quite apart from considerations of space, it has been felt that the latest developments of musical mechanism are more in place in the technical collection of a Conservatory of Music than in a Museum of Art.⁴

Again, Brown's adherence to her stated collecting policies was inconsistent, as is evidenced by the presence of instruments such as a contrabass nouveau saxhorn (89.4.2703). Purchase prices (given in pounds, shillings, and pence in the right hand column of the list) may also have been a factor. Although not inordinately expensive when compared to the cost of other new brass instruments of the period, the prices made it easy enough to dismiss instruments that were perceived to be too far on the margins of mainstream development. The comparative newness of these instruments during Brown's lifetime also raises familiar curatorial issues that pertain to collecting contemporary culture and identifying important and iconic pieces without benefit of the passage of time. At the very least, Brown's vantage point did not fully reveal the importance that Sax's work would assume for later collectors.

The Sax instruments that Brown did collect largely conform to the desire to show a developmental continuum, as set forth in her collecting rationale. These instruments were not acquired on their merits as products of a famed dynasty of instrument makers, but because the lives of three generations of

⁴ [Frances Morris,] *Catalogue of the Crosby Brown Collection of Musical Instruments of All Nations, I: Europe* (New York: The Metropolitan Museum of Art, 1904), p.xiv.

the Sax family embraced a period of profound change in wind instrument design that gave rise to an efflorescence of new designs. Ironically and perhaps cruelly, the only maker of winds represented by more instruments in Brown's collection than the Sax family is Gautrot, Sax's fiercest rival. This abundance of Sax instruments and copies of them bears witness to the diversity of the family's output, which is clearly portrayed in the earliest displays of Brown's collection at the Museum (fig. 2).

Brown lived in a world populated by saxhorns. During her lifetime, they transformed military and band music and fueled the brass band movement. The 1849 tour of the Distin Family Quintet introduced the instruments to America, where domestic makers quickly began selling their own iterations of saxhorns, and prominent bands such as the Dodworth New York Band rebranded themselves as saxhorn bands. The term saxhorn became widely, if inaccurately, used to describe many different valved brass instruments that appeared during the mid-19th century. Brown collected and displayed 28 instruments she knew as saxhorns.⁵ These included over-the-shoulder horns produced for the American market, various upright models by American and European makers, and a set of four wooden instruments. The prominence of saxhorns in Brown's collection testifies to the cultural phenomenon they had become.

Brown was also aware of saxophones although these were only then beginning their journey to universal popularity. The first appearance of the saxophone in the United States at a concert in New York in 1853, the adoption of the instrument by Patrick Gilmore's band in 1872, the establishment of saxophone classes in New York and Boston in 1882, and commencement of saxophone production in the United States by the Buescher company in 1885 were all important developments during this period. A soprano saxophone made in 1882 by Sax (89.4.2138) appears to be the first saxophone she acquired. Correspondence with Frances Morris, the curator responsible for day-to-day work with Brown's collection at the Museum, indicates that Brown was keen to collect a range of saxophones: "I am very much pleased we have secured the tenor saxophone – I trust the man can find a Bass one for me."⁶ In addition to the soprano, Brown obtained an alto by Arsène-Zoé Lecomte & Cie (89.4.2170), a tenor by Gautrot-Couesnon (89.4.2226), and a baritone by Gautrot-Marquet (89.4.2405). She did not acquire a bass saxophone.

In retrospectively considering Brown's work, it is frustrating if not perplexing that she did not choose to acquire a quartet of saxophones by Sax. Such an acquisition could perhaps have been facilitated by a request to Mahillon,

⁵ *Ibid.*, pp.191–94.

⁶ Personal correspondence, Mary Elizabeth Adams Brown to Frances Morris, Quebec, 19 March 1900. Department of Musical Instruments Archive, The Metropolitan Museum of Art.

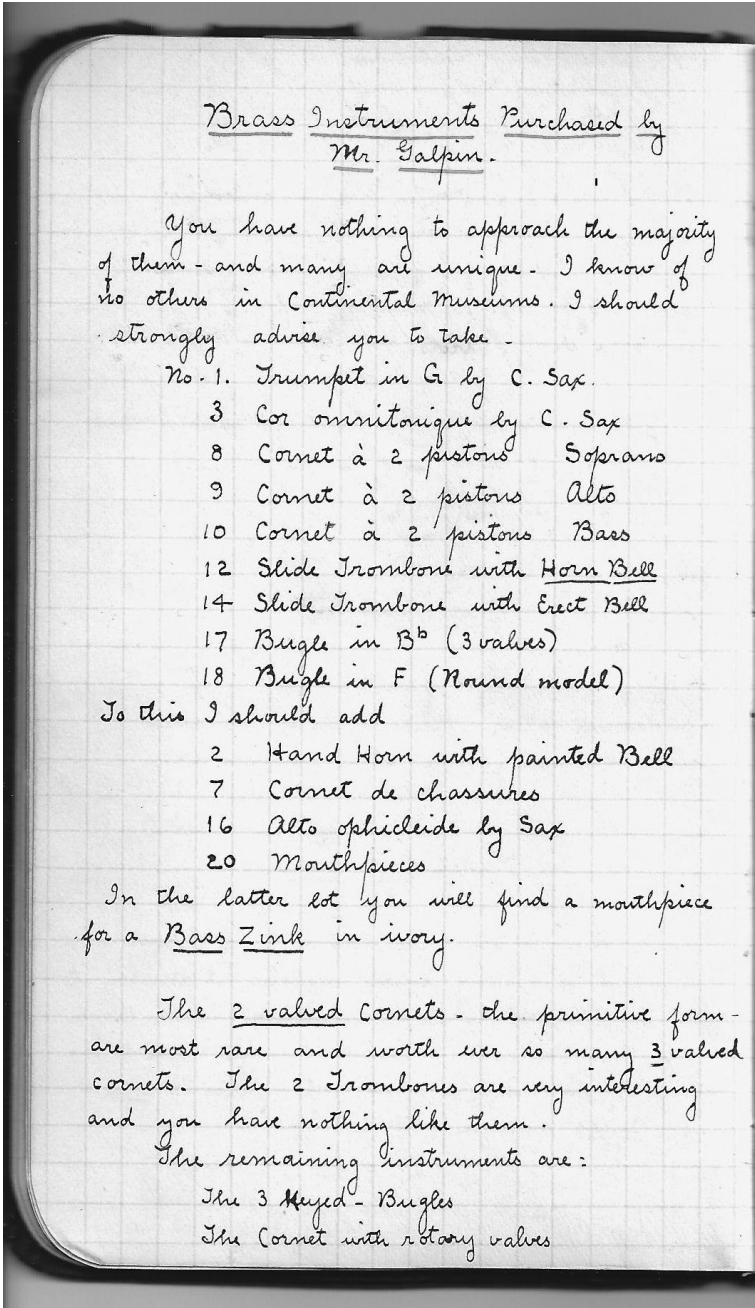


Fig. 3: Page from a manuscript notebook entitled "Notes from Mr. Galpin's Letters," ca. 1900, Department of Musical Instruments Archive, The Metropolitan Museum of Art.

who frequently procured instruments for Brown, or by directly approaching Adolphe Sax (who died in 1894) or his son Adolphe-Édouard Sax (1859–1945). Brown's collecting of Sax-type instruments by makers who copied his work, often at reduced quality and prices, appears to be an extreme illustration of Brown's adherence to the constraints of her collecting policy. Her acquisition of a badly damaged contrabass nouveau saxhorn (89.4.2703) suggests a similarly abstemious rationale. Her purchase of one of only two known surviving saxtubas (89.4.1109) seems to have been a coup of serendipity rather than of targeted collecting. The instrument was bought in fair condition from a furniture dealer, most likely for a nominal price. Neither the dealer nor Brown recognized it as a saxtuba. Instead, Brown's display labels and catalogues referred to the instrument alternately as a tenor horn or bombardon.

Francis W. Galpin was an important source of guidance and information in Brown's wind collecting efforts. Galpin visited New York in the autumn of 1901 to carry out work on Brown's European instrument catalogue, and was a voluminous correspondent. Frances Morris visited Galpin several times in England. A manuscript notebook titled "Notes from Mr. Galpin's Letters" includes a list of "Brass Instruments Purchased by Mr. Galpin" that refers to three instruments by members of the Sax family (fig. 3). As detailed in the catalogue entries below, it is likely but not entirely certain that Brown acted on Galpin's advice to acquire these instruments.

Brown left the Museum ten instruments by Sax and 14 by Gautrot; many of Gautrot's were direct copies of Sax instruments. Although collecting remits and standards of connoisseurship at the Museum have changed significantly since 1889, the Sax instruments collected by Brown remain a valuable and enduring contribution. With the added benefit of historical perspective, the Museum continues to collect and showcase the work of the Sax family. The bicentenary of the birth of Adolphe Sax and the 125th anniversary of Brown's first gift of instruments to the Metropolitan Museum were commemorated by the exhibition "Celebrating Sax: Instruments and Innovation." (fig. 4)⁷ The innovative design, socio-musical impact, and artistic merit of the instruments made by the Sax family make them particularly relevant to the Museum today, where the presence and interpretation of musical instruments not only speaks to the interests of a specialist audience but is part of a unique dialogue that engages the broad sweep of the Museum's encyclopedic collections.

⁷ André Mertens Galleries for Musical Instruments, The Metropolitan Museum of Art, 6 November 2014 to 21 February 2016, curated by E. Bradley Strauchen-Scherer.



Fig. 4: A view of the exhibition “Celebrating Sax: Instruments and Innovation,” The Metropolitan Museum of Art, 6 November 2014 to 21 February 2015.

CATALOGUE OF INSTRUMENTS BY THE SAX FAMILY IN THE DEPARTMENT OF MUSICAL INSTRUMENTS, THE METROPOLITAN MUSEUM OF ART.

This catalogue includes more recently acquired Sax instruments as well as those donated to the Museum by Brown. The Crosby Brown Collection accession numbers do not indicate the year or order of acquisition. The ten Brown instruments listed below entered the Museum between 1889 and 1901. Instruments have been listed chronologically by date of manufacture.⁸ Images are available on the Museum’s website at www.metmuseum.org and can be found by entering the instrument’s accession number in the search box.

Flute in D, Charles-Joseph Sax, Brussels, ca. 1825; funds from various donors, 1976 (1976.7.2)

Five key flute, cocus wood with silver-plated ferrules and keys. The instrument comprises five sections including head joint, barrel with tuning slide, upper joint, lower joint and foot joint. The tuning barrel and lower joint have metal lined sockets and reinforced tenons. Other joints have tenons lapped with string. The salt-spoon shaped keys are pillar mounted.

Stamped on head joint, upper joint, lower joint and foot joint: */SAX/
FAC^T DU ROI/A BRUXELLES/*

⁸ Eugenia Mitroulia and Arnold Myers, “List of Adolphe Sax instruments,” Edinburgh University Collection of Historic Musical Instruments, accessed 1 December 2015, <http://homepages.ed.ac.uk/am/gdsl.html>

Stamped on barrel: */SAX/*

Purchased from Edward Eames, British Columbia, Canada, in 1976. Prior provenance unknown.

Clarinet in B-flat, Charles-Joseph Sax, Brussels, 1830; Purchase, Funds from various donors, 1953 (53.223)

Thirteen-key Müller system clarinet, ivory with gold-plated silver keywork and ferrules. The instrument comprises five pieces: mouthpiece, barrel, upper section, lower section, bell. The ivory mouthpiece is grooved for cord but a contemporaneous gold-plated silver ligature is associated with this clarinet. All sockets are lined with gold-plated silver. The speaker key is located on the front of the instrument. The liner of its hole does not project into the bore, but instead takes the form of a short chimney. The bascule keys operated by the little fingers have rollers and are engraved to accentuate this relatively novel feature. All key heads are decorated with high-relief cast lion's heads.

Inscribed on barrel: C. Sax / Facteur du Roi / à Bruxelles

Inscribed on upper joint: C. Sax / B; on lower joint: C. Sax / 1830

Inscribed on bell: [coat of arms of the Kingdom of the Netherlands in a laurel wreath] / C. Sax / Facteur du Roi / à Bruxelles.

The extraordinary design of this instrument suggests that it was made for a special exhibition, a particular occasion, or an aristocratic patron. Its bell inscription proclaims Sax's status as musical instrument maker to the court of the Kingdom of the Netherlands.

Purchased from Rembert Wurlitzer, New York City, in 1953. Prior provenance unknown.

Cor omnitonique, Charles-Joseph Sax, Brussels, 1833; The Crosby Brown Collection of Musical Instruments, 1889 (89.4.2418)

Brass body, nipple for water key on mouthpipe, rolled bell rim with garland, with associated contemporaneous mouthpiece. Additive system; incremental loops for B-flat alto, A, G, F, E, E-flat, D, C, and B-flat basso are built into the body of the instrument. The desired key is selected by moving a long piston to direct air through the necessary lengths of tubing. The outer casing of the piston is engraved with marks indicating the position for each key, and a pointer shows which has been chosen. The bell interior of this instrument is undecorated and shows no evidence of having been painted.

Engraved on bell: C. Sax, à Bruxelles / 1833

This instrument is of the same type as omnitonic horns by Charles-Joseph Sax in the collections of the Museum of Fine Arts, Boston (17.2004), the Musée de la musique, Paris (E. 757), the Grassi Museum für Musikinstrumente der Universität Leipzig (1692), the Musée des instruments de musique, Brussels (0206; 1163; 1984.017-02; 2720) and the Edinburgh University Collection of Historic Musical Instruments (3363)

Given to the Museum by Brown. This may be the horn noted in a list of “Brass instruments purchased by Mr. Galpin” in the pocket notebook labeled “Notes from Mr. Galpin’s Letters” and described as “No. 3 Cor omnitonique by C. Sax” (see figure 3). The omnitonic horn in the Museum of Fine Arts, Boston, noted above, was acquired from Galpin by William Linsey. It is unclear if the horn mentioned in the notebook was declined by Brown and subsequently sold to Linsey or if Galpin had more than one omnitonic horn by Charles-Joseph Sax in his collection.

Natural trumpet, Charles-Joseph Sax, Brussels, ca. 1845; The Crosby Brown Collection of Musical Instruments, 1889 (89.4.2420)

Trompette d’ordonnance, body of brass, rolled bell rim, associated deep cup mouthpiece turned from brass.

Engraved on bell: C. Sax à Bruxelles

Given to the Museum by Brown, who possibly acquired it from Francis Galpin. It may be the instrument noted in a list of “Brass instruments purchased by Mr. Galpin” in the pocket notebook labeled “Notes from Mr. Galpin’s Letters” and described as “No. 1 Trumpet in G by C. Sax” (see figure 3).

Alto ophicleide in E-flat, Charles-Joseph Sax, Brussels, ca. 1845; The Crosby Brown Collection of Musical Instruments, 1889 (89.4.2719)

Nine keys, body made of brass, detachable looped crook, no tuning slide, bracket for music card holder, eye for attaching sling or strap, bell has rolled rim. Braces and bow guard are simple and unadorned.

Engraved on bell: C. Sax / Bruxelles 7636

The number is the same as that on the bell of 89.4.2411 below and has been inscribed in the same hand.

Given to the Museum by Brown. Prior provenance unknown.

**Alto ophicleide in E-flat, marked Charles-Joseph Sax, Brussels, ca. 1845;
The Crosby Brown Collection of Musical Instruments, 1889 (89.4.2411)**

Nine keys, body made of brass, detachable looped crook, no tuning slide, bell has rolled rim. Braces and bow guard are simple and unadorned. With associated small, cupped mouthpiece.

Engraved on bell: C. Sax. / Bruxelles 7636

This is a composite instrument. The manner of this instrument's construction suggests that it was perhaps an experiment or prototype rather than a subtle forgery. The body tubing has been roughly formed. Longitudinal burnishing lines and other tool marks have not been smoothed out. The bell section is fully finished but bears a diamond-shaped footprint where a brace previously attached it to a different instrument. The bell has been crudely braised to the body and the seam is clearly visible. The body tubing of the instrument is atypically narrow. Six of the key cups are excessively large for the tone holes and appear originally to have been associated with another instrument.

Given to the Museum by Brown. The earliest surviving catalogue card for this instrument states "Bought in Belgium / Ref. Mr. Galpin." It is most probably the instrument noted in a list of "Brass instruments purchased by Mr. Galpin" in the pocket notebook labeled "Notes from Mr. Galpin's Letters" and described as "No. 16 Alto ophicleide by Sax" (see figure 3).

**Soprano ophicleide in B-flat, Adolphe Sax, Paris, mid-19th century; The
Crosby Brown Collection of Musical Instruments, 1889 (89.4.2306)**

Nine keys, body made of brass, rolled bell rim, detachable brass crook similar in shape to a bassoon bocal, associated mouthpiece not original.

Stamped on bell: A'S / 190; no other marks or inscriptions.

This instrument is one of three known surviving soprano ophicleides made by Adolphe Sax. The other examples are in the collections of the Musée de la musique, Paris (Stamped A'S / 187; museum number E.719) and the National Music Museum, Vermillion, South Dakota, USA (stamped A'S 192; museum number 3127). A soprano ophicleide was also in the collection of the Musikinstrumenten Museum, Berlin (Stamped A'S / 188; museum number 3091), as noted by Sachs in 1922, but that instrument was lost during World War II.⁹ The A'S mark may have been used by Sax to designate prototypes or instruments that were part of his personal collection.¹⁰

⁹ Curt Sachs, *Sammlung alter Musikinstrumente bei der Staatliche Hochschule für Musik zu Berlin: Beschreibender Katalog* (Berlin: Bard, 1922), p.205; personal communication, Heike Fricke to Bradley Strauchen-Scherer, 26 January 2015.

¹⁰ Malou Haine and Ignace de Keyser, *Catalogue des instruments Sax au Musée instrumental de Bruxelles* (Brussels: Musée instrumental Bruxelles, 1980), pp.226–29. The significance of the A'S mark was discussed at the 2014 Brussels conference (see note 1), but remains ambiguous.

The body of this soprano ophicleide largely resembles those of the Paris and Vermillion examples. Most notably, all three instruments share distinctive tall, tapered tone-hole chimneys. The Paris and Vermillion ophicleides are distinguished from this example by finer detailing and finish work, seen in the beveled edges of the pointed key cups, finely crafted “French” or pointed key arms, decorative braces and bow guards with cut-out circular motif, and hand supports in the form of a serpent. These elements are present in the Metropolitan’s instrument but are much less decorative. The crook associated with this ophicleide does not follow the looped form of the other two examples and is most likely a replacement.

Given to the Museum by Brown. Prior provenance unknown.

Alto saxophone in E-flat, Adolphe Sax, Paris, 1855; Purchase, Robert Alonzo Lehman Bequest, 2005 (2005.82)

Curved body and crook of brass, with associated contemporaneous cocuswood mouthpiece with brass ligature; two simple octave keys.

Engraved on bell: No. 12960 / Saxophone alto mi b breveté / Adolphe Sax à Paris / F^{cteur} de la M^{son} Mil^{re} de l’Empereur

Purchased from Tony Bingham, London, in 2005. Prior provenance unknown.

Bass saxtuba in E-flat, Adolphe Sax, Paris, 1855; The Crosby Brown Collection of Musical Instruments, 1889 (89.4.1109)

Cornu-shaped body of brass, large horizontal brace, three Berlin-type valves, bottom sprung, vent holes in bottom valve caps, lacks mouthpiece.

Stamped on bell: A¹S

Engraved on bell: No. 13802 / Adolphe Sax Breveté à Paris / F^{cteur} de la M^{son} Mil^{re} de l’Empereur

When this instrument is held by the player, the valves are mostly concealed by the body to create the visual impression of a cornu-like natural brass instrument. This example is one of two saxtubas known to survive. The other is a tenor saxtuba in the collection of the Trompeten-museum, Bad Säckingen, Germany (14602).

Given to the Museum by Brown. The earliest catalogue card states: “Purchased from Sypher N.Y.C.” This refers to Sypher & Co. of 246 Fifth Avenue, a firm that dealt primarily in antique furniture and silver.

Parade trumpet, Adolphe Sax, Paris, 1856; The Crosby Brown Collection of Musical Instruments, 1889 (89.4.1628)

Straight brass natural trumpet with looped body tubing; with associated mouthpiece.

Engraved on bell: AS [monogram trademark] / SEUL / GRAND PRIX / 1867 / M [large, in copperplate script] / A¹S / WYNENDAELE [in bas-relief on a copper banner] / [depiction of Wynendaele Castle in bas-relief on a copper badge] / No. 15454 / Adolphe Sax Breveté à Paris / F^{teur} de la M.^{son} M.^{te} de l'Empereur

This instrument was part of a set of parade trumpets supplied to Wynendaele Castle in Torhout, Belgium. The serial numbers of the five surviving trumpets, which range from 15453 to 15467, suggest that the set probably consisted of at least 15 instruments.¹¹ Four others from this set survive in the Musée des instruments de musique, Brussels (2712-01 to 2712-04). All bear a bas-relief copper badge on the bell depicting Wynendaele Castle and have been engraved with a large initial M. This refers either to the Belgian banker Josse-Pierre Matthieu, who purchased Wynendaele Castle in 1833 and restored it after its destruction by the French Revolutionary Army, or to his son Jules-Joseph-Louis Matthieu. The parade trumpet at the Metropolitan Museum is the only surviving instrument in the set to bear the A¹S mark.

The date of the Wynendaele set has been the focus of much research. The serial numbers establish the year of manufacture as 1856.¹² The trumpets were part of a batch of unsold instruments that remained in Sax's stock.¹³ Each was subsequently stamped SEUL / GRAND PRIX / 1867 to note Sax's success at the Exposition universelle in Paris. The depiction of Wynendaele Castle on the bells shows the façade of the castle after it was remodeled in a romanticized, neo-gothic form by Jules-Joseph-Louis Matthieu in 1877. This suggests that the set was purchased to commemorate the reopening of the castle. The four instruments now in the Musée des instruments de musique in Brussels were acquired by César Snoeck and are described in his 1903 catalogue.¹⁴

Little is known of the provenance of the parade trumpet given to the Metropolitan Museum by Brown. Early records indicate that the case of this instrument, which is lost, was marked "Ghent," perhaps suggesting a link with Snoeck. Any records held at Wynendaele that might have indicated when the

¹¹ Personal communication. Ignace de Keyser to Bradley Strauchen-Scherer, 15 December 2014.

¹² Eugenia Mitroulia and Arnold Myers, "List of Adolphe Sax instruments."

¹³ Malou Haine and Ignace de Keyser, *Catalogue des instruments Sax*, p.123.

¹⁴ *Catalogue de la collection d'instruments de musique Flamands et Néerlandais formée par C.C. Snoeck* (Ghent: I. Vanderpoorten, 1903). I am indebted to Ignace de Keyser for his insights into the provenance and history of Sax's parade trumpets.

parade trumpets were acquired or sold perished when the castle was attacked by German troops during World War I.¹⁵

Cornet-trompe in D, attributed to Alphonse Sax, Paris, ca. 1862; The Crosby Brown Collection of Musical Instruments, 1889 (89.4.1105)

Brass body, the tubing partially coiled around the bell in a manner similar to instruments made by F. Gohin and François Périnet. This form of the *trompe de chasse* is of the type vernacularly referred to as *trompe étron*. The body of this example is curved in a pronounced demilune shape and fits snugly against the player's body for safe carrying when held under the arm.

No maker's inscription or other marks. Brown based her attribution on an article in the 8 November 1862 edition of *L'Illustration* that reported on the instruments presented by Alphonse Sax at the International Industrial Exhibition held in London in 1862. It included a line drawing and description of Adolphe Sax's "cornet-trompe."¹⁶

Given to the Museum by Brown. The earliest catalogue card records that it was obtained from Jacob in Paris. No other provenance is known.

Valve trombone, Adolphe Sax, Paris, 1863; Purchase, Amati Gifts, 2014 (2014.488a–d)

Six Périnet-type independent piston valves grouped in two sets of three, brass body with detachable bell section; with associated brass mouthpiece (not original), removable music card holder, and original support for left hand.

Inscribed on bell: AS PARIS [monogram] / No. 25573 / Adolphe Sax Breveté à Paris / F^{teur} de la M^{son} Mil^{re} de l'Empereur.

The instrument's ascending valve system is detailed in Sax's 1859 patent (France, no. 39371) and includes the external valve venting tubes also covered by this patent. Currently, this is the earliest example of a Sax instrument with independent valves in a public collection.

Purchased from Tony Bingham, London, in 2014. Prior provenance unknown. This may be a reference to the Parisian dealer Jacot of 10 Rue de Steinkerque, who periodically offered instruments to Brown.

¹⁵ Personal correspondence, Ignace de Keyser to Jean-Jacques Matthieu de Wynendaele, Torhout, Belgium, 15 December 2014.

¹⁶ "A travers l'exposition de Londres. Les instruments saxomnitoniques de M. Alphonse Sax junior," *L'Illustration, journal universel*, vol. xl, no. 1028 (Paris: 8 November 1862), pp.318–20.

Bass saxhorn in B-flat, Adolphe Sax, Paris, 1863; Purchase, Clara Mertens Bequest, in memory of André Mertens, 1993 (1993.164)

Nouveau saxhorn basse, brass body with a *pavillon tournant* detachable bell secured by four set-screws; six Périnet-type independent ascending piston valves grouped in two sets of three, external tube on each casing for valve venting, socket for music card holder.

Engraved on bell branch: N° 26398 / Adolphe Sax Breveté à Paris / F^{teur} de la M^{son} Mil^{re} de l'Empereur

Purchased from Tony Bingham, London, in 1993. Prior provenance unknown.

Contrabass saxhorn in E-flat, Adolphe Sax, Paris, 1866; The Crosby Brown Collection of Musical Instruments, 1889 (89.4.2703)

Nouveau saxhorn contrebasse, brass body with a *pavillon tournant* detachable bell section secured by four set-screws; six Périnet-type independent ascending piston valves grouped in two sets of three, external tube on each casing for valve venting, socket for music card holder, two rings for carrying strap.

Engraved on bell branch: AS PARIS [monogram] / N° 32296 / Nouveau Saxhorn C^{re} Basse en Mi^b / Adolphe Sax F^{teur} Breveté de / la M^{son} Mil^{re} de l'Empereur / 50, rue S^t Georges à Paris

The body and valve loop slides are heavily dented. The instrument appears to have been acquired in this state.

Given to the Museum by Brown. Prior provenance unknown.

Soprano saxophone in B-flat, Adolphe Sax & Cie, Paris, 1882; The Crosby Brown Collection of Musical Instruments, 1889 (89.4.2138)

Straight brass body, with associated contemporaneous cocuswood mouthpiece and white metal ligature; two simple octave keys.

Engraved on bell: N° 41121 / Saxophone soprano en sib / Inventé par Ad. Sax / Ad. Sax & C^{ie}, F^{teur} Breveté / 26 r. de Rocroy, & 39 r. de Dunkerque / à Paris / SEUL / GRAND PRIX / 1867 / AS PARIS [monogram]

Additional engraving on bell: MB. D.

Given to the Museum by Brown. The earliest catalogue card states "purchased in New York."

