

Ignace De Keyser

The Construction of the Genius

in 19th-Century Music. The Case of Adolphe Sax

In his 1860 biography of Sax, Oscar Comettant establishes an intimate link between progress, invention and genius:

“[...] in order to lead humanity on the way of progress, God did not choose the rich, nor always the great of the earth, but rather often obscure and hard-working people endowed by the Almighty with the grace of initiative. [...]

Not only do we enjoy the presence of these profound minds that discover new paths, but we recognise their services and we look for ways to reward them. [...]

It has finally been recognised that a country is great and prosperous only by its men of genius. We have counted the nations and found that their wealth was proportional to the protection given to inventors.”

“[...] pour diriger l’humanité dans la voie du progrès, ce ne sont point les riches que Dieu a choisis; ce ne sont pas toujours les grands de la terre non plus; ce sont le plus souvent d’obscurs et laborieux travailleurs dotés par le Tout-Puissant des grâces de l’initiative. [...]

Non seulement on fait grâce de la vie aux profonds esprits qui découvrent des voies nouvelles, mais on reconnaît leurs services et on cherche les moyens de les en récompenser. [...]

On a reconnu enfin qu’un pays n’est grand et n’est prospère que par ses hommes de génie. On a compté les nations, et on a trouvé qu’elles étaient riches en raison directe de la protection accordée aux inventeurs.”¹

Throughout his biography of Sax, Comettant continuously stresses these three components. His approach resonates down to today.² Although a semantic discussion of “genius” in the 19th century would be interesting, this paper shall discuss the topic as Sax’s contemporaries understood it. An interesting paradigm seems to be the theoretical framework offered by Tia DeNora in her book on the social identity of Beethoven.³ According to DeNora, Beethoven’s patrons in Bonn and especially in Vienna profited from his new musical style and succeeded in imposing a new canon of musical style and performance on Viennese concert life. Moreover, Beethoven himself very much contributed to the construction of his own aura as a genius.

- 1 Oscar Comettant: *Histoire d’un inventeur au dix-neuvième siècle. Adolphe Sax, ses ouvrages et ses luttes*, Paris 1860, p. 193. All English translations by the author.
- 2 See for example Paul Gilson: *Les géniales inventions d’Adolphe Sax*, [Brussels] 1939 (Brochure programme de l’I.N.R., Série française N° 26); J. G. Prod’homme: *Un inventeur de génie. Adolphe Sax, père du saxophone*, in: *L’Illustration*, N° 5122 (N° spécial, 10 May 1941), p. 9; Jean-Pierre Rorive: *Adolphe Sax 1814–1894. Inventeur de génie*, Brussels 2004; idem: *Adolphe Sax. Sa vie, son génie inventif, ses saxophones, une révolution musicale*, Luxembourg 2014.
- 3 Tia DeNora: *Beethoven and the Construction of Genius. Musical Politics in Vienna, 1792–1803*, Berkeley 1995.

An excellent résumé of Tia DeNora's theoretical framework appeared in her response to a critic, Charles Rosen, in *The New York Review of Books*:

“Between 1792 and 1803, the musical field – concert-giving conventions, critical discourse, music technology – was restructured such that Beethoven's unconventional works came to condition the criteria by which they were judged. The result was a virtuous circle within which Beethoven flourished.”⁴

DeNora's theoretical framework can also be applied to Sax. Indeed, between 1842 and 1870, French army bands adopted several formations imagined by Adolphe Sax⁵ – as did the banda at the Paris Opéra under his direction.⁶ The mainstream critical discourse on wind instrument-making in France was focused on Sax's innovations,⁷ and the vertically integrated production that he introduced in Parisian wind instrument-making changed the industrial conditions of production.⁸ One could thus say that, between 1842 and 1870, “the field of wind instrument making in Paris was restructured such that Sax's unconventional new musical instruments came to condition the criteria by which they were judged. The result was a virtuous circle within which Sax flourished.”

How important are competition, networks, the critical discourse and canon in Sax's career?

Competition It is well known that Sax adored launching challenges and competing against rival musicians and makers. Let us consider four of them:

Bachmann Shortly after Sax patented his bass clarinet (1838), he joined the Brussels *Société de la Grande Harmonie* as a bass clarinet player. Georg Christian Bachmann (1804–1842), the first clarinetist of this ensemble and himself a wind instrument maker,⁹ cannot

- 4 Tia DeNora/Charles Rosen: Beethoven's genius. An exchange, in: *The New York Review of Books*, 10 April 1997; see www.nybooks.com/articles/archives/1997/apr/10/beethovens-genius-an-exchange (25 June 2018).
- 5 See Malou Haine: *Adolphe Sax (1814–1894). Sa vie, son oeuvre et ses instruments de musique*, Brussels 1980, pp. 98–115.
- 6 See Ignace De Keyser: *Adolphe Sax and the Paris Opéra*, in: *Brass Scholarship in Review. Proceedings of the Historic Brass Society Conference at the Cité de la Musique, Paris 1999*, Hillsdale NY 2006, pp. 133–169.
- 7 Music professionals such as François-Joseph Fétis, Henri Blanchard, Jean-Georges Kastner, Léon Kreutzer, Hector Berlioz, Maurice Bourges and Oscar Comettant, and scientists like Jean-Baptiste Jobard and Félix Savart confirmed the originality of Sax's inventions and affirmed Sax's superiority in the field. See “Writings” in Tables 2 and 3 of the present article, and the corresponding bibliographic references in Table 5.
- 8 See Malou Haine: *Les facteurs d'instruments de musique à Paris au 19^e siècle. Des artisans face à l'industrialisation*, Brussels 1985, pp. 69, 71 and 74.
- 9 Bachmann was born in Paderborn (at that time in Prussia) and married Amélie Louise, a sister of Charles Mahillon; after her death in 1839, he then married her younger sister, Jeanne Mahillon. Bachmann produced not only clarinets, but also brasswind instruments. His influence on both Barthélemi

have been amused by the arrival of this young, talented man. Sax was 18 or 19 at that time, and threw down a challenge to his competitor: they would both present their clarinets in public and let the public judge their respective qualities. This is how Comettant dramatised the contest:

“When the day of the concert arrived, there were four thousand people in the hall. Sax began, and truly thunderous applause greeted the young virtuoso. Despite all the admiration for M. Bachmann on the part of the Brussels public, he enjoyed no success when he came in turn to play a solo on his old instrument.

Since then, M. Sax has played all the bass clarinet solos in the *Grande Harmonie royale* and the *Société philharmonique*. We can only add that all the pieces written for M. Adolphe Sax and played by him on the bass clarinet in the *Grande Harmonie* and the *Société philharmonique* have not been able to be played since his departure from Brussels, for they present such difficulties.”

“Le jour du concert arrivé, il y avait quatre mille personnes dans la salle. Sax commença, et un véritable tonnerre d’applaudissements accueillit le jeune virtuose. Malgré toute l’estime que le public de Bruxelles professait pour M. Bachmann, ce dernier n’obtint aucun succès, quand il vint, à son tour, exécuter un solo sur l’ancien instrument.

Depuis lors, M. Sax joua tous les solos de clarinette-basse à la *Grande Harmonie royale* et à la *Société philharmonique*. Ajoutons que tous les morceaux écrits pour M. Adolphe Sax et exécutés par lui sur la clarinette-basse à la *Grande Harmonie* et à la *Société philharmonique* ne peuvent plus se jouer depuis son départ de Bruxelles, tant ils présentent de difficultés.”¹⁰

In short, Sax won the contest and he was invited to play the bass clarinet in both the *Société de la Grande Harmonie* and *Société philharmonique* in Brussels.

Buteux Sometimes the challenges that Sax made were not followed by a live competition, but instead by a virtual competition in the form of a controversy in the newspapers. That was the case with Claude-François Buteux, the first clarinetist of the Paris Opéra, who apparently offended Sax’s pride by saying that his bass clarinet was worth nothing. In an unsigned article in *Revue et Gazette des théâtres*, Sax suggests that Buteux choose a piece of his liking, and that they should each perform it on their own instrument before an audience.¹¹ Buteux did not reply. However, the article went on to quote positive witness accounts of Sax’s clarinets by Hector Berlioz, Georges Kastner, Federico Ricci, Giacomo Meyerbeer, Adolphe Adam, Ambroise Thomas, Michele Carafa and Jacques Fromental Halévy.

and Charles Mahillon must have been considerable; see Ignace De Keyser: *De geschiedenis van de Brusselse muziekinstrumentenbouwers Mahillon en de rol van Victor-Charles Mahillon in het ontwikkelen van het historisch en organologisch discours omtrent het muziekinstrument*, Ghent [Diss.] 1996, Vol. I, pp. 34–37.

¹⁰ See Comettant: *Histoire d’un inventeur*, p. 8.

¹¹ “Je propose donc à M. Buteux, première clarinette de l’Opéra, de choisir tel morceau qu’il lui plaira, et lui sur son instrument, et moi sur le mien, nous le jouerons en public.” See M. Sax et ses adversaires, in: *Revue et Gazette des théâtres*, 3 December 1843, pp. [11]f.



FIGURE 1 Sax on the bass clarinet and Bachmann on the clarinet (bottom right) in a rehearsal of the Brussels *Société de la Grande Harmonie* (1842). Notice the presence of four ophicleides and one Russian bassoon. Drawing by Louis-Joseph Ghémar: *Dédié à la Société de la Grande Harmonie*. Courtesy of the Library of the Brussels Conservatory

Make your own Saxophone In his defence before the Court of Appeal on 16 February 1850, Sax claimed that in 1845, one year before patenting his saxophone, he had challenged his competitors to make a saxophone of their own: “You say you know the saxophone. I challenge you to make one, and to do so I give you one year, during which I will not patent it.”¹²

There was now radio silence again, which Sax considered to be proof that his competitors were indeed unable to make or imitate the saxophone with the technical knowledge and experience they had.

Champ-de-Mars On several occasions during his Parisian career,¹³ Sax had the opportunity to demonstrate his orchestral concept for wind bands, including saxophones, saxhorns and saxotrombas. The fact that the contest between the rival bands of Michele Carafa and Adolphe Sax at Paris Champ-de-Mars on 22 April 1845 became so emblematic

¹² “Vous dites que vous connaissez le Saxophone, je vous défie d’en faire un seul, et pour cela je vous en donne un an, pendant laquelle je ne prendrai pas mon brevet.” See Adolphe Sax: *Note pour Messieurs les conseillers* [3^e Chambre de la Cour d’Appel, 16 février 1850], Paris: Simon Dautreuil & Cie [1850], p. 20.

¹³ See the relevant details in Table 4.

is partly due to the dramatic circumstances in which it took place¹⁴ and partly (perhaps mostly) due to the dramatic descriptions given of it, especially by *Le Charivari* and Oscar Comettant.¹⁵ Although Sax is at the heart of this contest, he himself seems relatively absent as a protagonist: he refuses to take part in the organising committee, he does not conduct his own band(s), but replaces a missing musician on the bass clarinet, and seems to be absent in the procedure following the contest that will determine the introduction of his band model in the French Army.

Sax's networks Tables 1–3 in the appendix contain information on 135 personalities who helped or supported Sax's actions, mainly in Paris. They form three major groups:

- Politicians and the army establishment – see Table 1;
- Writers, scientists and artists who supported Sax and/or wrote reports on his musical instruments in industrial exhibitions – see Table 2;
- Music professionals: mainly composers, virtuosos, conductors and music critics, and sometimes people who combined these specialities – see Table 3.

The list is not exhaustive.¹⁶ The ratio between the three sub-groups is as follows (see Figure 2). The support given by these sub-groups evolved over time following the shifts in the political system of Sax's time:

- The July Monarchy until 1848;
- The 1848 Revolution and Second Republic: 1848–1852;
- The Second Empire: 1852–1870;
- The Third Republic: post-1870.

Since the premises of a support for Sax during the Second Empire already started in the years before, the time span between 1848 and 1870 is treated as one period. On the other hand, no effective support for Sax from the political and army establishment can be confirmed for the period of the Third Republic: it vanished, so to speak, after the Second Empire (see Figure 3).¹⁷

14 A month before this contest, on 22 March 1845, 31 Parisian wind-instrument makers wrote a letter of protest to the Minister of War; see Haine: *Adolphe Sax*, p. 101.

15 See [Anonymous]: *Un bulletin moderne. Pour faire suite aux bulletins de la Grande Armée*, in: *Le Charivari* 14/115 (25 April 1845), pp. [1] f.; Comettant: *Histoire d'un inventeur*, pp. 102–110.

16 Exhaustive research into Sax's networks still has to be done. Excluded from the lists are those people who were hired by Sax for his concerts or for the banda, including the many musicians of his *Fanfare and Grande Harmonie*.

17 Despite their loss of influence during the Third Republic, several army officials still retained a trace of sympathy for Sax after 1870. In the summer of 1874, General de Lichtlin, the Prince of Joinville,

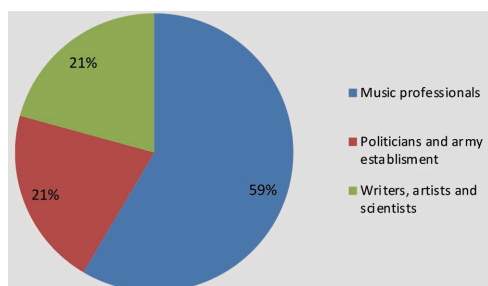


FIGURE 2 Sax's networks.
A statistical overview

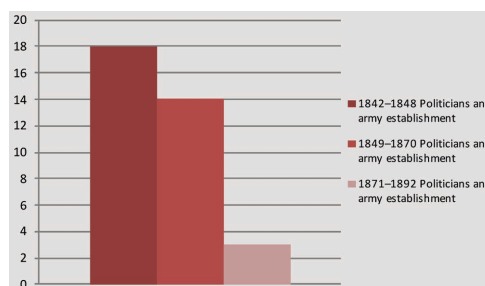


FIGURE 3 Sax's networks.
Politicians and army establishment (totals)

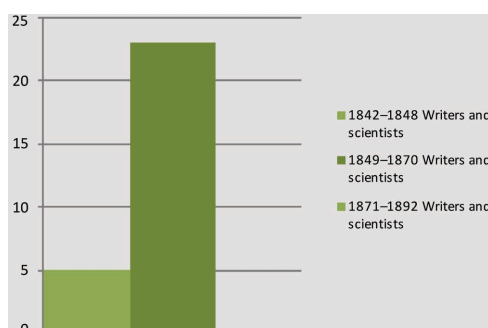


FIGURE 4 Sax's networks.
Writers, artists and scientists (totals)

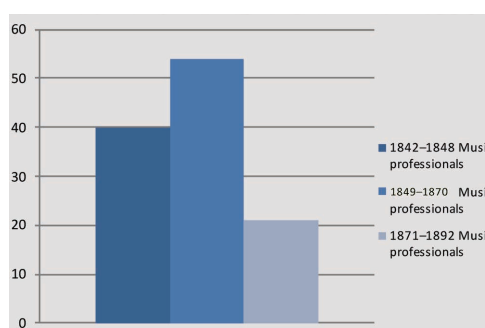


FIGURE 5 Sax's networks.
Music professionals (totals)

Writers, artists and scientists were rather hesitant to give their support to Sax until his merits as an inventor and an innovative musical instrument maker became evident, that is, during the Second Empire (see Figure 4). Scientists such as the mathematician Jules Lissajous,¹⁸ Jean-Baptiste Jobard¹⁹ and Nicolas Savart²⁰ wrote very positive reports on Sax.

Music professionals represented Sax's most faithful supporters. They remained so, albeit on a reduced level, until the end of his life (see Figure 5).

Commander Piquemal, Captain of Staff Chavaud and General Mellinet contributed to the subscription organised by the newspaper *Le Figaro* in order to save Sax from bankruptcy; see Table 5 under *Le Figaro* 187408. The author would like to thank Astrid Herman of Brussels MIM for communicating this.

- 18 See his report in favour of Sax's nomination as on Officer of the *Légion d'honneur*, in: Malou Haine: *Un réseau d'influence. Les démarches d'Adolphe Sax pour obtenir la croix d'officier de la Légion d'honneur*, in: *Revue belge de musicologie* 70 (2016), pp. 9–22, here pp. 16 f.
- 19 See Bibliographic Sources under Jobard: *Exposition* [...] 1839.
- 20 See Bibliographic Sources under Halévy: *Rapport d'expertise*. Nicolas Savart should not be confounded with his brother, the physicist Félix Savart (1791–1841), who gave his name to the savart and to Savart's wheel, and whose particular interest in the violin led him to create an experimental trapezoidal model for that instrument.

Who were these music professionals?

In the first period, I would call them “general supporters”: renowned artists who sympathised with Sax’s creative ideas and innovative musical instruments. They included the Director of the Brussels Conservatory François-Joseph Fétis, the composer and music critic Jean-Georges Kastner, and the writer Oscar Comettant. They were unconditional supporters of Sax.

In the second period we find a number of composers who wrote for Sax instruments at the Paris Opéra: Armand Limnander de Nieuwenhove, Léon Gastinel, Charles Gounod, Jacques Fromental Halévy, Giacomo Meyerbeer, Abraham Louis Niedermeyer, Józef Michał Poniatowski, Ambroise Thomas, et cetera. Richard Wagner was obliged to collaborate with Sax, while Giuseppe Verdi, although a reluctant partner to Sax, wrote by far the most beautiful banda score, the “Auto-da-Fé” scene of *Don Carlos* (1867).

This second period includes the composers who wrote music for Sax’s own music editions as well. Some of them are worth considering in more detail. The works of Sax’s *compagnon de route*, Jean-Baptiste Singelée, are relatively well known today,²¹ but those of other composers await rediscovery. The most loyal musician to the case of Sax, Jean-Georges Kastner, integrated Sax instruments in several of his compositions.²² Jérôme Savari,²³ a prolific army band leader (who is confused on occasion with the bassoon maker Nicolas Savary), preached the gospel of the saxophone in army bands throughout France and contributed to the popularisation of that instrument. He must have written considerably more pieces for saxophone and saxophone ensemble than can be deduced from Sax’s catalogue of music editions:²⁴

- *Fantaisie sur le Freischütz* for E flat saxophone and piano (1855)
- *Première fantaisie sur un thème original* for alto saxophone and piano
- *Deuxième fantaisie sur un thème original* for alto saxophone and piano
- *Troisième fantaisie sur un thème original* for B flat saxophone and piano
- *Duo* for SA or TB saxophone
- *Trio* for SAB saxophone (dedicated to Kastner)
- *Quatuor* for SATB saxophones

21 Singelée wrote his compositions for saxophone between the early 1850s and 1864, mainly as examination pieces for the Paris Conservatoire; see http://fr.wikipedia.org/wiki/Jean-Baptiste_Singel%C3%A9 and www.singelee.com (25. June 2018).

22 See Table 5 under “Kastner”.

23 See www.classicalmusicnow.com/savari.htm, and the raw material for a biographical sketch at http://saxophonemes.fr/saxophonemes.fr/A_la_recherche_de_Savari.html (25. June 2018).

24 See “Inventaire des planches lithographiques du fonds d’éditeur dépendant de la faillite d’Adolphe Sax, 1878”, in Haine: *Adolphe Sax*, pp. 182–186.

- Quintetto for SSATB saxophones
- Sextuor for SSAATB saxophones
- Septuor for SSAATTB saxophones
- Octuor for SSAATTBB saxophones

The French composer and pianist Émile Jonas²⁵ taught at the Paris Conservatoire. A Sephardic Jew, he was a cantor at the Portuguese Synagogue in the rue Lamartine. He not only wrote for the Sax Fanfare and for saxophone, but he also conducted the *Garde Impériale* and in that function contributed to the spread of the Sax canon. His compositions were highly praised by Sax himself. In the 1872 *Catalogue* of his music editions, Adolphe Sax testifies:

“We believe to be useful for the popular instrumental art by strongly recommending to the Musical Societies the newly published Fanfares by Mr. Emile Jonas. These pieces are written with as much science as with taste, and seem to us very suitable for developing the musical knowledge of the performers, from the purely technical point of view as well as from the higher point of view of thought and expression. [...] These fanfares can be performed with or without saxophones.”

“Nous croyons être utile à l’art instrumental populaire en recommandant vivement aux Sociétés musicales les Fanfares nouvellement publiées par M. Emile Jonas. Ces morceaux sont écrits avec autant de science que de goût, et nous paraissent très propres pour développer les connaissances musicales des exécutants, tant au point de vue purement technique qu’au point de vue plus élevé de la pensée et de l’expression. [...] Ces fanfares peuvent s’exécuter avec ou sans saxophones.”²⁶

In the last period we mainly find composers for the Opéra, who all included more or less important parts for the Sax banda and/or saxophone in their works. At least six composers among Sax’s supporters wrote symphonies.²⁷ Unfortunately, none of these works contains parts for Sax instruments.

Two other music professionals, Wagner and Verdi were not especially happy to feature in Sax’s network, and Berlioz and Distin were changing sides.

²⁵ See http://fr.wikipedia.org/wiki/%C3%89mile_Jonas (25. June 2018).

²⁶ See *Catalogue de musique de la maison Adolphe Sax*, 50, rue saint-Georges, Paris [post 1872], published in Florence Gétreau: Adolphe Sax éditeur de musique, in: *Quatre siècles d’édition musicale. Mélanges offerts à Jean Gribenski*, ed. by Joann Élar, Étienne Jardin and Patrick Taïeb, Brussels 2014 (*Études de Musicologie/Musicological Studies*, Vol. 5), pp. 211–220, here 217–220.

²⁷ Léon Kreutzer: 2 symphonies (1863 and 1864); César Franck: 2nd and 3rd symphonies (1872 and 1887/88); Léon Gustave Cyprien Gastinel: 2 symphonies (1850 and 1888), 2 ouvertures and several symphonic poems; Camille Saint-Saëns: 5 symphonies; Félix-Ludger Rossignol, dit Victorin de Joncières: *Symphonie romantique* (1873) and *La Mer, ode symphonique* (1881); Émile Paladilhe: *Symphonie* (1862/63); Gervais Bernard Gaston Salvayre: *Symphonie biblique* (1882). Georges Bizet’s *Symphony in C*, although written in 1855, remained unknown until it was rediscovered in the 1930s. On the other hand, Bizet included an alto saxophone in his two *Arlésienne* suites (1872).

Berlioz Berlioz defended Sax and his inventions in many of his articles and in his treatise on orchestration.²⁸ An ardent supporter of Sax from the beginning, he wrote of him as being a genuine inventor:

“At this moment, Adolphe Sax is making small and large trumpets with cylindrical valves, at all possible pitches both common and uncommon; their sound is excellent and the perfection of their making indisputable. Can one imagine that this young and ingenious artist has the greatest difficulties in holding his own in Paris? In their opposition to him, people are reviving persecutions worthy of the Middle Ages, and which recall exactly the actions undertaken by the enemies of Benvenuto, the Florentine sculptor. They remove his workers, they rob him of his plans, he is accused of madness, they take him to court; with a little more daring, they would kill him. Such is the hatred that inventors always excite among those of their rivals who invent nothing.”

“[...] Adolphe Sax fait à cette heure des trompettes à cylindres, grandes et petites, dans tous les tons possibles usités et inusités, dont l'excellente sonorité et la perfection sont incontestables. Croirait-on que ce jeune et ingénieux artiste a mille peines à se faire jour et à se maintenir à Paris? On renouvelle contre lui des persécutions dignes du moyen-âge, et qui rappellent exactement les faits et gestes des ennemis de Benvenuto, le ciseleur florentin. On lui enlève ses ouvriers, on lui dérobe ses plans, on l'accuse de folie, on lui intente des procès; avec un peu plus d'audace, on l'assassinerait. Telle est la haine que les inventeurs excitent toujours parmi ceux de leurs rivaux qui n'inventent rien.”²⁹

Despite his explicit support for Sax's case, Berlioz almost never used any Sax instruments in his works.³⁰ He employs a banda with Sax instruments on three different occasions. In the *Marche* at the end of the 1st act of *Les Troyens* (1856/1858), Berlioz uses a piccolo saxhorn [petit saxhorn suraigu (*en sib*)] in the first orchestra and, in the second orchestra, a fanfare with two soprano saxhorns, one alto, a tenor and a double bass. The Petit Saxhorn suraigu comes back in the “Premier” and “Troisième Tableau” of Act v. In his *Te Deum*, he again uses a piccolo saxhorn [petit saxhorn suraigu]. In one of his last works, the 1864

28 See Malou Haine: Hector Berlioz, chanteur inconditionnel d'Adolphe Sax, in: *Revue belge de musicologie* 70 (2016), pp. 23–43. Between 1842 and 1861, Berlioz refers 46 times to Sax in his musical critics published in the *Journal des débats politiques et littéraires*. See the details in Hector Berlioz. *Critique musicale*, ed. by Anne Bongrain and Marie-Hélène Coudroy-Saghai, Paris, Vol. 5 (1842–1844), 2004, Vol. 6 (1845–1848), 2008 and Vol. 7 (1849–1851), 2014, and on The Hector Berlioz Website under “Sax”, as follows: www.hberlioz.com/search.php?zoom_sort=o&zoom_query=Sax&zoom_per_page=10&zoom_and=1 (25. June 2018).

29 See Hector Berlioz: Feuilleton. Voyage musical en Allemagne (Septième Lettre). A Mademoiselle Louise Bertin. Berlin, in: *Journal des débats politiques et littéraires*, 8 October 1843, pp. [1]f., here p. [1].

30 In 1856, Berlioz himself confirmed this attitude in his *Mémoires* (Post-scriptum du 25 mai): “[...] on me reproche d'abuser les instruments de Sax (sans doute parce que j'ai souvent loué le talent de cet habile facteur). Or, je ne les ai employés jusqu'ici que dans une scène de la *Prise de Troie*, opéra dont personne encore ne connaît une page.” – “I am accused of abusing Sax's instruments (probably because I have often praised the talent of this clever instrument maker). However, until now, I only used them in a scene of *The Capture of Troy*, an opera from which nobody even knows a single page.” See www.hberlioz.com/Writings/HBMPS.htm (25 June 2018).

concert version of the *Marche troyenne*, Berlioz integrates a complete banda with Sax instruments. In some of his reviews, Berlioz acknowledges that Sax's brass instruments sound too loud:

"[...] then military bands entered on stage, and finally the large Sax instruments, which, compared to the other instruments of the orchestra, are as a cannon compared to a gun."

"[...] l'on vit entrer sur la scène les bandes militaires, et enfin les grands instrumens de Sax, qui sont aux autres voix de l'orchestre [sic] comme une pièce de canon est à un fusil."³¹

The most intriguing question, however, is why Berlioz did not use the saxophone. Apart from the famous *Hymne sacré*, the score of which is lost, and which, by the way, is scored for *trompette Sax*, *saxhorn*, *clarinette basse* and *saxophone basse*. Berlioz wrote nothing for the instrument. As a matter of fact, he left open staves for an alto and a tenor saxophone in *La Damnation de Faust*, but they remained blank. Since he was an ardent supporter of Sax's new families of musical instruments, why did Berlioz not write a single note for saxophones – an instrument whose merits he praised on several occasions?³² On the occasion of a concert by the orientalist Soualle in Paris in 1851, Berlioz gives the following reason for not using them:³³

- 31 See Hector Berlioz: Feuilleton. Académie impériale de musique, in: *Journal des débats politiques et littéraires*, 6 February 1853, pp. [1]f., here p. [11].
- 32 In the Feuilleton of *Le Journal des débats* of 21 August 1849, p. [11], Berlioz describes the saxophone's sound qualities as follows: "La voix du saxophone, dont la famille comprend sept individus de tailles différentes, tient le milieu entre la voix des instrumens de cuivre et celle des instrumens de bois; elle participe aussi, mais avec beaucoup plus de puissance, de la sonorité des instrumens à archet. Son principal mérite, selon moi, est dans la beauté variée de son accent; tantôt grave et calme, tantôt passionné, tantôt rêveur, ou mélancolique, ou vague, comme l'écho affaibli d'un écho, comme les plaintes indistinctes de la brise dans les bois, et mieux encore, comme les vibrations mystérieuses d'une cloche, longtemps après qu'elle a été frappée. Aucun autre instrument de musique existant, à moi connu, ne possède cette curieuse sonorité placée sur la limite du silence. [...] Mais on n'a encore rien composé pour cette voix nouvelle [...]" – "The sound of the saxophone, a family consisting of seven individuals of different sizes, is midway between the sound of the brass and that of the woodwind instruments; it also shares, though with much more power, the sonority of bowed [string] instruments. Its main merit, in my opinion, is its capacity to vary its character. Sometimes it is serious and quiet, at other times passionate, sometimes dreamy, melancholy or vague, as the faint echo of an echo, like the indistinct wail of a breeze in the woods, and even better, as the mysterious vibrations of a bell, long after it was hit. No other extant musical instrument known to me has this strange sound that emerges on the edge of silence [...]. But nothing has as yet been composed for this new voice [...]"
- 33 Robert Howe, partly relying on Peter Bloom's *The Cambridge Companion to Berlioz* (Cambridge 2000) and Jacques Barzun's *Berlioz and His Century* (Chicago 1956), gives external causes for Berlioz's reluctance to use saxophones: (a) the Parisian musical public being deaf to Berlioz's works, (b) his travelling abroad, and (c) the difficult politics at the Paris Opéra. See Robert Howe: *The Invention and Early Development of the Saxophone*, in: *Journal of the American Musical Instrument Society* 29 (2003), pp. 97–

“Mr. Soualle returned recently from London and produced a great sensation by playing Sax’s masterpiece, the saxophone, for the first time here in Paris, showing off all its advantages. This instrument has incomparable expressive qualities; the accuracy and beauty of the sound it produces when handled by somebody who has the technique for playing it is such that it may challenge, in slow movements, the most skilled singers. This instrument cries, sighs, dreams, it has a *crescendo* and is able to soften its voice gradually until it is the echo of an echo of an echo, finally becoming the sounds of twilight. In a few years, when the use of the saxophone will be widespread among performers, this wonderful ‘organ’ will enable composers to produce effects that we cannot imagine today.”

“[...] M. Soualle, qui, récemment revenu de Londres, a produit une grande sensation en faisant entendre pour la première fois à Paris, avec tous ses avantages, le saxophone, chef-d’œuvre de Sax. Cet instrument a des qualités expressives, incomparables; la justesse et la beauté des sons qu’il produit quand on en possède bien le mécanisme sont telles qu’il peut, dans des morceaux lents, défier les plus habiles chanteurs. Il pleure, il soupire, il rêve; il possède le *crescendo*, il peut affaiblir graduellement sa voix jusqu’à l’écho de l’écho de l’écho, jusqu’au son crépusculaire. Dans quelques années, quand l’usage du saxophone se sera répandu parmi les exécutans, les compositeurs pourront, au moyen de cet admirable organe, produire des effets dont on n’a pas d’idée en ce moment.”³⁴

What Berlioz says here is: I adore the saxophone, but we will have to wait for more skilled musicians before composers will be able to use it. In his treatises on orchestration, Berlioz offered a rather authoritarian vision of the tone qualities he wanted for the different instruments of the orchestra, categorically rejecting those instruments that were unable to produce a homogeneous timbre over their entire compass.³⁵ In his review of Soualle and the saxophone, Berlioz seems to distrust not the man, but the distinctive tone quality produced by each individual player. That is exactly what in another, more positive context, has been considered to be the advantage of the saxophone:

“In fact the saxophone doesn’t really have much of a ‘core’ sound. It merely responds to the way you blow it. This is what makes living close to a saxophone beginner such a character-building experience. However, once a building player learns to control the instrument reasonably well this apparent limitation turns out to be a most precious quality. It means that you can imagine the sound you want to make and, with time, practice and a modicum of talent, it will emerge.”³⁶

180, here p. 115 (footnote 45). Although arguments regarding social constraints are generally valid, one cannot imagine Berlioz simply acquiescing to purely social or political circumstances. For example, his opera *Les Troyens* was never produced on stage complete in his lifetime, but this work perfectly reflects Berlioz’s aesthetic programme. As a consequence, it seems to be more appropriate to this author to consider the reasons arising from Berlioz’s own aesthetic.

- 34 See Hector Berlioz: Feuilleton, in: *Journal des débats politiques et littéraires*, 13 April 1851, pp. [1]f., here p. [11].
- 35 See Ignace De Keyser: Les instruments de musique jugés par Hector Berlioz in: Berlioz. *Homme de lettres*, ed. by Georges Zaragoza, Neully-les-Dijon 2006, pp. 131–155.
- 36 See Dave Gelly: Jazz saxophone, in: Brian Priestly/Dave Gelly/Paul Trynka/Tony Bacon: *The Sax & Brass Book. Saxophones, Trumpets and Trombones in Jazz, Rock and Pop*, London 1998, Paperback edition San Francisco 2003, pp. 30–69, here p. 44.

There is a second reason. Berlioz only heard the saxophone in its earliest stage, namely a bass saxophone or “ophicleide-à-bec” as he called it. If he had known, for example, Singelée’s *Solo de concert* No. 7, op. 93 (1863) for baritone saxophone – the virtuosity of which is simply astonishing – he would perhaps have drawn different conclusions.

The third reason for Berlioz not having used saxophones, is their orchestral concept. According to Sax, the saxophones constitute an entire, distinct instrument family. As a consequence, the concept of a saxophone family is here in competition with the string family as found in the Romantic symphony orchestra. As an excellent orchestrator, Berlioz would surely never have preferred a set of saxophones instead of the strings in a symphony orchestra. To use the saxophone orchestra as a full orchestra would have been a draconian measure, even for a progressive composer such as Berlioz.

The Distins The Distins acknowledged this specifically orchestral concept of the saxhorns: they played and promoted a saxhorn ensemble in Britain and even in the US. According to Eugenia Mitroulia and Arnold Myers, “it is believed that they were so influential there that they were responsible for the popularisation of the term ‘saxhorn’, which later was associated with the over-the-shoulder instruments that became known as ‘over-the-shoulder-sax-horns’.”³⁷

The collaboration with Sax that had started in 1844, when Distin became Sax’s commercial agent in Britain, came to an end in 1851. Just like some of Sax’s competitors in France, the Distins integrated Sax instruments into their own production. 1845 they registered saxhorns in Britain – a lower form of protection than a genuine patent. That was completely legal, since patent protection at that time was limited to the country in which the patent had been registered. Incidentally, the design of these “registered saxhorns” only shows a four-valve contralto saxhorn equipped with Berlin valves. In February 1851 the Distins announced the use of their “newly invented euphonic horns”. The fact that they were making their own instruments might have contravened their contract with Sax. After revoking their contract with Sax, “the Distins’ main preoccupation was the improvement of brass instruments, but two of their patents were related to percussion instruments and one of the three registered designs was for ‘an improved clarinet’.”³⁸ Unlike Sax, the Distins developed a commercially successful musical instrument business; Henry Distin sold it to Boosey & Company in 1868.

37 Eugenia Mitroulia/Arnold Myers: *The Distin Family as Instrument Makers and Dealers*, in: *Scottish Music Review* 2 (2011), No. 1, p. 4, <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.849.4175&rep=rep1&type=pdf> (22. June 2018).

38 *Ibid.*, p. 7.

Critical discourse We have already referred to the intellectuals who supported Sax's case (see above), but what were the negative critical voices? The best-known of them is the letter of protest of 1845, signed by 34 French wind instrument makers, which has often been quoted:

"By introducing the monopoly of Sax [...], the Commission has at the same time claimed for itself the incredible mission of setting limits on art. Any further progress will be paralysed, any improvement will become impossible. If that is the goal that is being proposed, then no doubt success is assured.

[The instruments of our system] are good and leave nothing to be desired: no one has ever thought to complain. The musical instrument manufactory has made tremendous progress. Further developments are made every year, and the army has benefitted from this in every respect."

"En introduisant le monopole Sax [...], la Commission s'arroe en même temps l'incroyable mission de fixer des limites à l'art. Tout progrès ultérieur sera paralysé, toute amélioration deviendra impossible. Si tel est le but qu'on se propose, on réussira infailliblement.

[Les instruments de notre système] sont bons et ne laissent rien à désirer: nul n'a jamais songé à s'en plaindre; la facture a fait des progrès immenses, qui se sont développés annuellement, et dont l'armée a, sur tous les points, ressenti les bienfaits."³⁹

This letter of protest reflects the fear of unfair competition on the part of Sax's colleagues. However, it also reflects a remarkable, conflicting discourse with regard to the question of progress. Although the signatories invoke the idea of progress, they pay lip service to an ideology that is not their own. From our point of view, Sax's competitors were conservative. What they really wanted to do was to produce fine instruments of high quality, of which they could be proud. The idea of making revolutionary, new musical instruments was beyond them. As late as 1867, the same refrain comes back again:

"We note that the jury did not take into account the proper or improper making of musical instruments, but mostly paid attention to the accuracy of tone and the quality of sound. It is true that both qualities are essential. However, would it not be possible to recognise the degree of perfection attained by every maker in the manufacture of their products? Some of them excel in fine and elegant work, while others are noticed for the reliability of their instruments.

We know that the members of the jury are not competent to judge the industrial aspects of the instruments on display in the Exhibition. Why not include craftsmen in their committees who might help to make their analysis more substantial and more comprehensive? We notice this gap, since we know that manufactories whose production is far superior to that of their competitors are nevertheless awarded with the same rank by the jury."

"Nous ferons observer que le jury n'a pas tenu compte de la bonne ou de la mauvaise construction des instruments, ce qui attire le plus son attention c'est la justesse et la sonorité; il est vrai que c'est l'essentiel, mais ne serait-il pas possible de reconnaître le degré de perfection que chaque fabricant

39 See *Protestation de tous les facteurs d'instruments de musique militaire de France, adressée à Monsieur le Ministre de la Guerre, sur la commission nommée pour l'examen de nouveaux instruments*, first published by Malou Haine: Adolphe Sax, p. 177.

apporte dans la fabrication de ses produits? Tel d'entre eux brille par le soin et l'élégance, tel autre se fait remarquer par la solidité de ses instruments.

Nous savons que MM. les membres du Jury ne sont pas compétents pour juger de la partie industrielle des instruments exposés; ne pourrait-on pas alors les adjoindre des hommes du métier qui rendraient leur examen plus sûr et plus complet? Si nous signalons cette lacune, c'est que nous savons que des maisons dont le travail est bien supérieur à d'autres se trouvent classées au même rang par le Jury des récompenses."⁴⁰

As we have seen, Sax's military networks allowed him to survive the 1848 Revolution, and they helped him to become accepted after the establishment of the Second Empire, under Napoleon III. But why was he ruined afterwards, when the Second Empire was abolished and the Third Republic declared? Was this only because he lacked the necessary political networks and support?

In 1877, Sax went bankrupt for the third time, but more importantly, his sales and consequently his production declined dramatically after 1870. In that same period, Gautrot and Thibouville-Lamy embarked on mass production at low retail prices. Comettant – a loyal supporter of Sax's case – quoted a certain Lacome who claimed that Gautrot preferred to produce on a large scale and at very low prices rather than produce instruments of good quality that were well-tuned and solidly made.⁴¹ A year after Sax's death, Auguste Tolbecque (1830–1919), a solo cello player of Belgian origin at the Paris *Société des concerts du Conservatoire*, provided complementary information about Thibouville-Lamy in a letter to Victor Mahillon (1841–1924), the first curator of the Brussels MIM. Tolbecque compared Sax to Thibouville-Lamy in the following terms:

"In Paris where I lived at that time, I could follow a part of this hero's [Sax's] life; [...] despite the honours that were awarded to him, I find that this poor devil was roughly shackled by the jealousy of his competitors; when I compare his life of labour and the intellectual energy of this martyr of talent and genius with the life of glory and wellbeing that hawkers like Thibouville Lamy!!! enjoy, my hair (the little that I have left) stands on end and I would almost like to bite someone.

The one knew misery and sorrow, trouble of all kinds, and bankruptcy at the end, and was exploited on all sides, copied and counterfeited. The other has an excellent shop where everything is rubbish, violins embossed, articles from Germany, rosin at two pennies the piece, instruments built in La Couture and Mirecourt against all common sense. But he is president of every committee, decorated, an officer and a millionaire. The potentate at whose feet most instrument makers submit. I must be dreaming!"

"J'ai pu suivre à Paris où j'étais une partie de la vie du héros, et [...] je trouve que malgré les honneurs qui lui ont été décernés, ce pauvre Diable a été rudement étrié [sic] par la jalousie de ses concurrents

40 See Rapport adressé à la commission d'encouragement par les délégations des facteurs d'instruments de musique en cuivre et en bois, in: *Exposition Universelle de Paris 1867, Rapports des délégations ouvrières*, ed. by Arnould Desverny, Vol. 1, Paris [1867], p. 1.

41 See Oscar Comettant: *La musique, les musiciens et les instruments de musique chez les différents peuples du monde*, Paris 1869, pp. 711f.

et quand je compare la vie de labeur, la dépense cérébrale de ce martyr de talent et du génie, à la vie toute de gloire, de bien être des cameloteurs du genre de Thibouville Lamy!!! mes cheveux (le peu qui m'en reste) se dressent et j'ai presque envie de mordre.

A l'un misère et chagrin, ennui de toutes sortes, faillite terminale, exploité par les uns et par les autres, copié, contrefait. A l'autre, excellente boutique où tout est camelote, violons gaufrés, articles d'Allemagne, colophane à 2 sous le morceau, instruments de La Couture et de Mirecourt construits en dépit du sens commun; Mais Président de toutes les commissions, décoré, officier, millionnaire. Le potentat aux pieds duquel la plus grande partie des facteurs font leur soumission. Je crois rêver!"⁴²

Apparently, Sax production was embedded in a different logic and perhaps he too much relied on his networks, neglecting the merciless laws of the musical instrument market.

Sax's canon What, indeed, was Sax's canon? It has in part been described by Malou Haine and the present author,⁴³ and has been well formulated by Eugenia Mitroulia and Arnold Meyers:

"The uniformity and regularity of the saxhorn group and the pedagogical advantages in their use, such as the same treble-clef notation and the same fingering, should definitely be ascribed to him."⁴⁴

This combination of an organological entity, a pedagogical concern and an orchestral concept is valid not only for Sax's brasswind instruments, for the same is of course true of saxophones. Sax's concept of family-building for groups of musical instruments represents an "idée fixe" that can be traced not only through his patents but also in his activities as a band director and concert organiser. The 1843 "saxhorn" and the 1845 "saxotromba" patents provide initial evidence of Sax's concept of family-building with regard to musical instruments. Later innovations, such as the 1846 saxophone patent, the 1852 saxtuba patent and the 1852/1859 patents for the "nouveaux saxhorns", merely confirm how Sax strived to realise his initial concept. Moreover, Sax's ideas on family-building in musical instruments were not restricted to brasswind instruments. In 1847, Berlioz wrote of a project by Sax to rebuild the family of stringed musical instruments:

"In order to provide the very large symphony orchestras with all possible resources and a fullness of sound, A. Sax proposes to join to the various families of wind instruments a large family of bowed stringed instruments. These would consist of violins in different registers, such as *suraigus*, sopranos, tenors, altos, baritones, basses, and double basses in different sizes and pitch. That means that the current non-transposing violin in C would be replaced by other violins of higher and lower registers

42 Letter from Auguste Tolbecque to Victor Mahillon, dated 2 December 1895 [Brussels, MIM, Mahillon Archives – Dossier Tolbecque].

43 See Malou Haine/Ignace De Keyser: *Instruments Sax/Saxinstrumenten/Sax Instruments*, Liège 2000, Reprint Brussels 2013; idem: Adolphe Sax et la diffusion de ses nouveaux instruments, in: *Cahiers Rémois de Musicologie* 6 (December 2011), pp. 87–124.

44 See Eugenia Mitroulia/Arnold Myers: Adolphe Sax. Visionary or Plagiarist?, in: *Historic Brass Society Journal* 20 (2008), pp. 93–141, here p. 135.

in the nomenclature that I have just mentioned, but still tuned in fifths. However, they would become transposing violins in F, in G, in E \flat and in B \sharp , just like wind instruments. By increasing their range, especially in the lower registers, and through the effect of the intersection of their open strings, they would give to this instrumental mass a much greater sound.”

“A. Sax propose, afin de donner à un très grand orchestre symphonique toutes les ressources et toute la sonorité possibles, de réunir aux diverses familles d’instruments à vent une famille nombreuse d’instruments à cordes, à archet, composée de violons suraigus, soprani, ténors, altos, barytons, basses et contrebasses de diverses dimensions et dans différens tons. C’est-à-dire qu’en supposant le violon actuel non transpositeur en ut, il y aurait d’autres violons plus aigus et plus graves sous les diverses dénominations que je viens d’indiquer, qui, accordés toujours par quintes cependant, deviendraient des violons transpositeurs en fa, en sol, en mi bémol, en si naturel, comme les instruments à vent, et, tout en augmentant l’étendue de l’échelle, au grave surtout, donneraient par l’entrecroisement des cordes à vide une beaucoup plus grande sonorité à la masse instrumentale.”⁴⁵

It is likely that Sax’s “idée fixe” of family-building for musical instruments was influenced by Fétis⁴⁶ or Wieprecht,⁴⁷ though it is difficult to prove. As a musicologist, Fétis could have been aware of the consort principle of Renaissance music. However, there is no evidence of such a link in his writings. In 1841, Fétis indeed welcomed the bass, double bass and “bourdon” clarinets, patented by Adolphe Sax in 1838, as an opportunity to build a complete family or “a complete system of clarinets” as he called it, “now that a search for variety in instrumentation is occupying many composers”.⁴⁸

On the other hand, before leaving Brussels and settling in Paris, Sax had travelled to Berlin where he became acquainted with German brasswind instrument making⁴⁹ – probably with Wieprecht’s family of cornets in particular (1833–1835).⁵⁰ Either way, building a family comprising an organological entity as both a pedagogical concern and an orchestral concept was something unique to Sax’s oeuvre.

There is a fourth aspect to this: the use of his family name to designate this combination of an organological entity, a pedagogical method and an orchestral concept. For

45 See Hector Berlioz: Feuilleton. Nouvelle Salle de concerts d’Ad. Sax, in: *Journal des débats politiques et littéraires*, 14 February 1847, pp. [1]f., here p. [11].

46 “Drawing on the example of Renaissance consorts, the musicologist Fétis called for families of like instruments extending from bass to piccolo range, which began a vogue in the 1830s.” See Howe: *The Invention and Early Development of the Saxophone*, p. 151.

47 See Sabine K. Klaus’s article in the present volume, pp. 97–112.

48 “Dans un temps où la recherche des variétés dans les effets de l’instrumentation préoccupe beaucoup de compositeurs, le système complet de la sonorité de la clarinette n’est pas sans importance, [...] il a la petite clarinette en mi bémol, la clarinette en si bémol divisée en première et seconde, la clarinette alto, la clarinette basse et la clarinette contre-basse.” See François-Joseph Fétis: *Nouvelles clarinettes de M. Sax fils (Suite et fin)*, in: *Revue et gazette musicale de Paris*, 10 January 1841, pp. 19 f., here p. 20.

49 Haine: *Sax*, p. 57.

50 Herbert Heyde: *Das Ventilblasinstrument. Seine Entwicklung im deutschsprachigen Raum von den Anfängen bis zur Gegenwart*, Wiesbaden 1987, pp. 204–206.

the saxophone, there is enough evidence that Sax used his own name to designate what Berlioz rightly called an “ophicléide-à-bec” when it first appeared on the Paris concert scene. For the saxhorns, things are not so clear: the 1843 patent does not mention any saxhorn. It was perhaps Georges Kastner who called the new instruments thus. The list of 53 neologisms used to designate musical instruments with the name of the inventor in Table 6 makes clear that Sax set the tone – in other words, that he established a new canon.

Conclusions

1. Musical competitions, networks, a critical discourse and a “canon” of instruments significantly contributed to the perception of Sax as a “genius” by his contemporaries and to his creation of the aura of a genius around himself – not unlike the example of Beethoven among composers.
2. Sax’s networks among French and international music professionals, the French army establishment and political elite, writers, artists and scientists considerably helped him in his career in Paris as an inventor and maker of new musical instruments – just as had been the case in Brussels with his father Charles-Joseph.
3. Sax’s political networks were no longer of any use with the establishment of the Third French Republic after the 1870 Paris Commune. The falling away of this important support, together with Sax’s inability to shift to more market-oriented production, caused his third and final bankruptcy. At the same time, more commercially oriented makers such as Gautrot and Thibouville-Lamy emerged, who enjoyed success.
4. Sax’s most long-lasting, loyal supporters were the music professionals. Initially these were renowned composers of the day, but subsequently they included a broad range of composers, virtuosos and bandleaders whose influence in musical life was much greater than has hitherto been supposed. However, more research is needed on this topic.
5. Some music professionals changed sides. Berlioz’s concept of orchestration did not match with that of Sax, while the Distins broke with Sax for purely pragmatic reasons, preferring to set up their own business.
6. In his last period – after the 1870 Commune – Sax’s supporters among these music professionals were mostly opera composers. Their support coincided with Sax’s greater involvement in the direction of the Opéra banda in his final years.
7. Sax’s canon consists of instruments named after him, with new or renewed organological entities, a pedagogical “road map”, and an orchestral concept. During his lifetime, Sax was able to impose his musical canon (a) directly through the army, through teaching military musicians, through his activities with his own Fanfare and Harmonie ensembles, and in the Opéra banda; and (b) indirectly through the

actions of musicians and makers such as the Distins, and through his music publishing fund.

8. However, Sax's patrons in the army establishment and the political elite only partly succeeded in pushing through his ideas – essentially as a consequence of the political earthquakes of the time. During the July Monarchy (Louis-Philippe) and the Second Empire (Napoléon III), Sax's instruments were imposed on the army bands and withdrawn after a period of just a few years.
9. One unexpected result of Sax's canon can be found in the durability of neologisms for new instruments based on the name of their inventor. Sax was one of the first inventors to name instruments in this fashion, and was certainly the most successful. Everyone knows the saxophones. On the other hand, sarrusophones and rothphones are known only to organologists – not to mention bimboniphones, müllerphones and even the termenvoksa, the last of one perhaps being the most innovative musical instrument ever invented. If Sax had called his saxhorns “newly invented euphonic horns”, as did the Distins in 1859, perhaps no one would even remember them.

Name	Function	Events (for details: see Table 4)
Belmont, marquis de	?	18540311
Bonaparte, Louis-Napoléon [Napoléon III] (1808–1873)	President of the French Second Republic and Emperor of the Second French Empire	18491111; 18530101; 18540408; 18600720
Bourbon-Siciles, Marie-Amélie de (1782–1866)	Queen of the French	18440527; 18450223
Carnot, François Certain de (1809–1895)	Marshal of France	18530101
Chaix-d'Est-Angé, Gustave-Louis (1800–1876)	French lawyer and politician	18460200
Cunin-Gridaïne, Laurent (1778–1859)	French Minister of Agriculture and Commerce	18440527
Fleury, Émile Félix (1815–1884)	Colonel of Guides Regiment; general of the French Army; aide-de-camp of Napoleon III	18521200; 18521230; 18510816; 18540000; 18630124
Gallitzin	Russian prince	18450500
Gudin, comte de	Colonel of the French Army and bandleader	18450500
Jacqueminot, Jean-François (1787–1865)	General of the French Army	18460724
Ligne, Eugène François Charles Joseph de (1804–1880)	Prince	18460200
Mellinet, Émile (1798–1894)	General of the French Army 1850–1863; Senator	18510816; 18521230; 18540000; 18610720; 18670528; 18740804
Moline de Saint-Yon, Alexandre Pierre Chevalier (1786–1870)	General of the French Army, politician and Minister of War during the July Monarchy	18450000; 18460724
d'Orléans, Antoine (1824–1890)	Duke of Montpensier	18460200
d'Orléans, François (1818–1900)	Prince of Joinville	18440527; 18740804
d'Orléans, Louis (1814–1896)	Duke of Nemours	18440527; 18450223
d'Orléans, Louis-Philippe (1773–1850)	King of the French	18440527; 18450223
Piquemal	Captain of the French Army	18521200; 18740804
Ribou	Colonel of the French Army and bandleader	18450500
Roquet, Christoph Michel	Aide-de-camps of Napoleon III	18540311
Rumigny, Marie-Théodore Gueilly, vicomte de (1789–1860)	General of the French Army; aide-de-camp of Louis-Philippe 1830–1848	18420700; 18431200; 18440527; 18450225; 18450202; 18451200; 18460200; 18510816; 18521230
Sachsen-Coburg and Gotha, Albert of (1819–1861)	Married to Queen Victoria; 1857: Prince Consort	18540311
Sachsen-Weimar-Eisenach, Hermann von (1825–1901)	German prince and army general	18450500
Saint-Arnaud, Armand-Jacques-Achille Leroy de (1798–1854)	French soldier and Marshal of France; Minister of War	18530101
Sebastiani, Horace-François-Bastien, comte de la Porta (1772–1851)	General of the French Army; Marshal of France	18450202; 18460724
Soult, Nicolas Jean-de-Dieu (1769–1851)	French Minister of War; Marshal of France, Président du conseil	18450000; 18450202; 18450223
Taylor, Isidore Justin Séverin, baron (1789–1879)	French dramatist; Préfet of the Seine dpt.	18460724; 18490733; 18530609; 18590217; 18610720
Trochu, Louis-Jules (1815–1896)	General of the French Army 1863–1870; politician	18510816; 18540000

TABLE 1 Sax's networks among politicians and the army establishment

Name	Function	Writings (for details: see “Bibliographic sources”)	Events (for details: see Table 4)
Berthoud, Samuel-Henri (1804–1891)	French journalist and writer		18521230; 18590217
Boquillon, Nic [Nicolas] (1795–1867)	Librarian at the <i>Conservatoire des Arts et Métiers</i> , Paris	See Halévy: <i>Rapport d'expertise</i>	
Couder, Auguste (1790–1873)	French painter		18590217; 18610720
Dantan jeune [Jean-Pierre Dantan] (1800–1869)	French sculptor		18590217
Denis, Achille (1812–1889)	French writer and music critic of Belgian origin, Secretary of the Paris Opéra-Comique		18440400; 18590217
Dupin, Pierre-Charles-François (1784–1873)	French mathematician; Secretary, Vice-President, President of Industrial exhibitions		18530609; 18610720
Florentino, Pier Angelo (1811–1864)	Italian journalist and dramatist	<i>Le Constitutionnel</i> 18470307	18521230
Huart, Louis Adrien (1813–1865)	French journalist, writer and theater director		18590217
d'Ivoi, Paul [Charles Deleutre] (1810–1861)	French writer		18590217
Jobard, (Jean-Baptiste-Ambroise)-Marcellin (1792–1861)	Belgian inventor and publicist	Jobard: <i>Exposition</i> 1839	18460907; 18530609
Jouffroy, François (1806–1882)	French sculptor		18610720
Lecomte, Jules (1810–1864)	French journalist; editor of <i>Le Monde illustré</i>	<i>Le Monde illustré</i> 18610406	
Lissajous, Jules Antoine (1822–1880)	French physicist, after whom Lissajous figures are named		18620807
Lucas, Hippolyte (1807–1878)	French writer		18590217
Luchet, Auguste (1806–1872)	French journalist and writer	<i>Le Monde illustré</i> 18630103 / 18641119 / 18670810 / 18671130	
Pontécoulant, Louis Adolphe le Doulcet, comte de (1794–1882)	French soldier and musicologist		18590217
Prévost, Hippolyte (1808–1873)	French author of a shorthand method, Secretary of the Senate		18521230
Pujol, (Alexandre-Denis) Abel de (1785–1861)	French painter		18610720
Saint-Victor, Paul-Jaques-Raymond Binsse de (1825–1881)	French essayist and literary critic		18590217

TABLE 2 Sax's networks among writers, artists and scientists

Savart, Nicolas (1790–1853)	French lieutenant colonel of the Engineers; mathematician, physicist and musician, he used the acoustic work of his brother Félix.	See Halévy: <i>Rapport d'expertise</i>	18450225
Seurre, Bernard (1795–1867)	French sculptor		18610720
Thierry, Édouard (1813–1894)	French writer		18590217
Turgan, Julien (1824–1887)	French doctor, science writer and editor		18590217
Vaëz, Gustave [Jean-Nicolas-Gustave Van Nieuwen-Huysen] (1812–1862)	Belgian playwright, librettist and translator of opera librettos		18440400
Viel, Edmond [d 1876]	Music critic and librettist	<i>L'Indépendant</i> 18440121; <i>Le Ménestrel</i> 18490429; <i>Le Ménestrel</i> 18531211	18521230; 18590217
Villermessant, Jean Hippolyte Auguste Delaunay de (1810–1879)	French journalist; director of <i>Le Figaro</i>		18740804
Weber, Johannès (1818–1902)	French music critic; secretary of Meyerbeer	<i>Le Temps</i> 18670404	
Weill, Alexandre (1811–1899)	French writer		18590217

Name	Function	Writings – Compositions (for details: see “Bibliographic sources”)	Events (for details: see Table 4)
Adam, Adolphe Charles (1803–1856)	French composer and music critic		18440400; 18450225; 18450500; 18480216; 18521230; 18560123
Arban, Joseph Jean-Baptiste Laurent (1825–1889)	French cornet virtuoso, conductor, composer and pedagogue; saxhorn teacher in the classes for military students at the Paris Conservatoire	Methods for cornet and saxhorns (1845; 1864; 1867 – see Arban). Sax’s music editions: solo and two sets of variations for cornet, army band music.	18590217
Auber, Daniel-François-Esprit (1782–1871)	Composer		18420600; 18450225; 18521230
Batta, Alexander (1816–1902)	Dutch cello soloist		18440400; 18470207
Batta, Jean-Laurent (1817–1879)	Dutch pianist		18440400; 18470207
Baumann	French composer	Sax’s music editions: two solos for saxophone; one work for army band	18420605; 18431233; 18440400; 18450500; 18490733; 18521230; 18540311; 18590217; 18610720; 18610828
Berlioz, (Louis) Hector (1803–1869)	French composer	See core text	18460724; 18590217
Berr, J. Ennès	French composer	<i>Arlésienne</i> suite No. 1 (1872); suite No. 2 (1879) is a posthumous arrangement by Ernest Guiraud	
Bizet, Georges (1838–1875)	French composer		
Blanchard, Henri-Louis (1791–1858)	French music critic, composer, violinist, conductor and theater director	<i>RGMP</i> 1843/37, pp. 314–316; <i>RGMP</i> 1847/22, p. 182; <i>RGMP</i> 1849/32, pp. 253 f.; <i>RGMP</i> 1853/43, p. 374; <i>RGMP</i> 1854/29, p. 231.	18911228
Bourgault-Ducoudray, Louis-Albert (1840–1890)	French composer and music historian		18450500; 18460724; 18521230
Bourges, Maurice (1812–1881)	French music critic and composer	<i>RGMP</i> 1845/17, pp. 134 f.; <i>RGMP</i> 1846/6, pp. 43 f.	18521230
Bousquet, Georges (1818–1854)	French composer, conductor, music critic		18590217
Brandus [Louis Lazare Brandus (1816–1887) and his brother Samuel Gemmy Brandus (1823–1873)]	Music publishers of German origin, naturalised French		18450225
Carafa, Michele Enrico (1787–1872)	Italian opera composer and conductor		18440400
Castil-Blaze [François-Henri-Joseph Blaze] (1784–1857)	French music critic, composer, musicologist	<i>La France musicale</i> 1843/35, pp. 277 f.	
Chic, Léon (1819–1916)	French composer	Sax’s music editions: solo for saxophone	

TABLE 3 Sax’s networks among music professionals

Clapisson, Louis (1808–1866)	French composer and collector of ancient musical instruments		18590217; 18610720
Comettant, (Jean-Pierre) Oscar (1819–1898)	French pianist, music critic and writer	Comettant: <i>Histoire</i>	18590217
Cressonnois, Jules Alfred (1823–1883)	French composer	Sax's music editions: three works for saxophones; two for army band	
Dacosta, François (Franco Isaac) (1778–1866)	Bass clarinet player		18460200
David, Félicien-César (1810–1876)	French composer		18740804
Demersseman, Jules Auguste (1833–1866)	French flautist and composer	Sax's music editions: six solos and 12 études for saxophone; three works for army band; twelve solos and 6 études for Sax instruments with independent valves	
Distin & Sons [John Henry (1798–1863), George Frederick (1817–1848), Henry John (1819–1903), William Alfred (1822–1884) & Theodore (1823–1893)]	British brasswind players, makers, inventors and sellers		18440527; 18460200
Donizetti, (Domenico) Gaetano Maria (1797–1848)	Italian composer		18460220
Dorus, Louis (1812–1896) [Vincent Joseph Van Steenkiste]	French flute player and teacher		18460600; 18470207; 18590217
Dunckler, François Jr. (1816–1878)	Dutch composer, bandleader and clarinet player	Sax's music editions: two works for band	
Escudier, Frères [Marie-Pierre-Pascal-Yves Escudier (1819–1880) and Jacques-Victor alias Léon Escudier (1821–1881)]	Editors of <i>La France Musicale</i> and music publishers		18521230; 18590217
Fessy [de la Cordonnère], Alexandre-Charles (1804–1856)	French organist, composer and conductor	Method for saxhorn (with Arban – see Arban)	
Fétiens, François-Joseph (1784–1871)	Belgian musicologist and music critic; Director of the Brussels Conservatoire	See Fétiens	
Forestier, Joseph (1815–1882)	French cornet, horn and trumpet player and composer; teacher at the Gymnase musical militaire and after 1857 in the classes for military students at the Paris Conservatoire	See Forestier	
Franck, César Auguste Jean Guillaume Hubert (1822–1890)	Belgian composer, pianist, organist, and teacher at the Paris Conservatoire, naturalised French		18440400

Gastinel, Léon Gustave Cyprien (1823–1906)	French composer	Ante 1878: <i>Mançanares</i> , for different formations	18900609
Gevaert, François-Auguste (1828–1908)	Belgian composer, conductor and musicologist, successor of François-Joseph Féjis as director of the Brussels Conservatoire		18590217; 18740804
Gounod, Charles (1818–1893)	French composer	Sax's music editions: solo for double bass saxhorn	18541018; 18690303; 18781007; 18810401; 18881128
Greive	French composer		
Habeneck, François-Antoine (1781–1849)	French violin player and conductor of the Paris Opéra orchestra		18420633
Halévy, Jacques Fromental (1799–1862)	French opera composer	See Halévy: <i>Rapport d'expertise</i>	18420600; 18440400; 18450225; 18450500; 18540700; 18520423; 18521230; 18580317; 18770700
Hiller, Ferdinand (von) (1811–1885)	German pianist, composer, conductor and concert director		18521230
Jonas, Émile (1827–1905)	French composer and cantor	Sax's music editions: 12 pieces for band music [arrangements of music by Mendelssohn, Gluck & Handel]; <i>Prière</i> for saxophone quartet (1861)	18590217
Joncières, Victorin de [Félix-Ludger Rossignol] (1839–1903)	French composer and music critic		18781227
Kastner, Jean-Georges (1810–1867)	French composer and writer on music	See core text and Kastner: <i>MGMM</i>	18431233; 18440400; 18450500; 18450225; 18540311; 18590217; 18590217; 18610720
Klosé, Hyacinthe Eléonore (1808–1880)	French clarinet player, professor at the Paris Conservatoire and composer	Sax's music editions: solo for saxophone	18590217
Kreutzer, Léon (1817–1868)	French music critic and composer	<i>La Quotidienne</i> 18450109; <i>La Quotidienne</i> 18450511; <i>RGMP</i> 1845/39, pp. 316–319; <i>RGMP</i> 1845/50, pp. 409 f.; <i>RGMP</i> 1850/20, p. 171; <i>RGMP</i> 1853/24, pp. 210 f.; <i>RGMP</i> 1853/30, pp. 261 f.; <i>RGMP</i> 1853/32, pp. 275 f.; <i>RGMP</i> 1854/26, pp. 207–209	18450500; 18460724; 18521230
Lalo, Édouard Victor Antoine (1832–1892)	French composer		18820306
Limnander de Nieuwenhove, Armand-Marie Ghislain, Baron (1814–1892)	Belgian composer		18440400; 18531017; 18590217

Magnier, Léon (1813–1883)	French composer			
Massart, Lambert Joseph (1811–1892)	Belgian violin player; violin teacher at the Paris Conservatoire		Sax's music editions: eight works for army band	18440400; 18460724; 18590217
Massé, Victor (1822–1884)	French opera composer and teacher of composition at the Paris Conservatoire			18740804
Massenet, Jules Émile Frédéric (1842–1912)	French composer			18770427; 18800522; 18851130; 18910316
Mayeur, Louis Adolphe (1837–1894)	Belgian clarinet and saxophone player, composer and conductor		Sax's music editions: two pieces for alto saxophone/ <i>Premier Quatuor</i> for SATBar sax (1888)	
Mengal, Martin-Joseph (1784–1851)	Belgian horn player; conductor, composer and director of the Ghent conservatory			18440400
Mermet, Auguste (1810–1889)	French composer			18641023; 18740804; 18760405
Meyerbeer, Giacomo (1791–1864)	French composer and conductor of German origin			18431200; 18431233; 18440400; 18451200; 18480302; 18480927; 18481225; 18490115; 18490214; 18490228; 18490309; 18490314; 18490316; 18490329; 18490416; 18490417; 18490433; 18490733; 18521230; 18530925; 18540218; 18541122; 18590217; 18650428
Mohr, Nicolas (c1800–1865)	French clarinet player and bandleader of the Guides of the Guard		Saxophone quartet (1864); arrangements for Sax banda	18530925; 18531204; 18600309
Monnais, Désiré-Guillaume-Édouard (1798–1868)	French music critic; opera director			18420600; 18521230; 18590217
Niedermeyer, Abraham Louis (1802–1861)	Swiss composer of church music and operas – naturalised French			18440400; 18521230; 18530502
Onslow, André Georges Louis (1784–1853)	Anglo-French composer			18450225
d'Ortigue, Joseph Louis (1802–1866)	French musicologist, music critic and composer			18590217
Paladilhe, Émile (1844–1926)	French composer			18661220
Paulus, Jean-Georges (1816–1898)	French bandleader and composer		Sax's music editions: arrangement for band	
Poniatowski, Józef Michał (1814–1873)	Polish-Tuscan composer and diplomat – naturalised French in 1848			18600309
Pottier (?)	French composer		Sax's music editions: solo for trombone with independent valves	

Reyer, Ernest [Louis-Étienne-Ernest Rey] (1823–1909)	French composer		18590217; 18850612; 18920516
Ricci, Federico (1809–1877)	Italian composer		18440400
Rossini, Gioachino (1792–1868)	Italian composer		18470505
Saint-Saëns, (Charles) Camille (1835–1921)	French composer		18830305; 18900321
Salvayre, (Gervais Bernard) Gaston (1847–1916)	French composer		18880130
Savari, Jérôme (1819–1870)	French saxophone player, Army bandleader and composer	Sax's music editions: 2 fantasies for saxophone/saxophone duo, quartet, quintet, sextet, septet, octet	
Sellenick, Adolphe Valentin (1826–1893)	French composer, conductor, violin and cornet player	Sax's music editions: Andante for saxophone quartet	
Singelée, Jean-Baptiste (1812–1875)	Belgian composer	Sax's music editions: 28 works for saxophone solo/ensemble – see core text	
Soubre, Étienne (1813–1871)	Belgian composer; director of the Conservatory of Liege		18440400
Spontini, Gaspare Luigi Pacifico (1774–1851)	Italian composer		18431233; 18440120; 18440400; 18450225; 18450422; 18450425; 18450500; 18451200
Thomas, (Charles Louis) Ambroise (1811–1896)	French composer and director of the Paris Conservatoire		18440400; 18521230; 18590217; 18610720; 18680309; 18820414
Verdi, Giuseppe (1813–1901)	Italian composer		18471123; 18670311; 18800322; 18850227
Véronge de la Nux, Paul (1853–1911)	French composer		18900528
Vieuxtemps, Henri François Joseph (1820–1881)	Belgian violin virtuoso and composer		18420814; 18590217
Vivier, Eugène-Léon (1817–1900)	French horn player and author		18540311; 18590217
Wagner, (Wilhelm) Richard (1813–1883)	German composer and opera director		18610313; 18910916

Date YYYY/MM/DD	Event	Source (See Bibliographic references for details)
18420313	Discussion of Sax's "ophicléide à bec" by Berlioz	<i>RGMP</i> 1842/11, pp. 99 f.
18420611	Presentation of Sax's new instruments before Berlioz	<i>Journal des débats</i> 18420612
18420633	Presentation of Sax's bass clarinet and "nouvelle ophicléide" at the Paris Conservatoire	<i>RGMP</i> 1842/24, p. 245; <i>La France musicale</i> 1842/24, p. 218; Comettant: <i>Histoire</i> , p. 14
18420700	De Rumigny visits Adolphe Sax in Brussels; presentation of his newly built saxophone	Kastner: <i>MGMM</i> , p. 235
18420814	Letter by Halévy with regard to Sax's new instruments	Comettant: <i>Histoire</i> , pp. 11 f.
18430203		
18431200	Concert at Salle Herz conducted by Berlioz [Dauverny/Dufresne/Arban/Duprez/Leperd/Sax] Before his depart to Berlin, Meyerbeer visits Sax's workshop to hear the bass clarinet, saxophone and "trompette à cylindres etc"	Comettant: <i>Histoire</i> , pp. 51 f.; <i>RGMP</i> , 1843/6, pp. 43 f.
18431233	Concert in Sax's manufactory, rue Saint-Georges	<i>Le Ménestrel</i> 18431231, p. 3
18440120	Letter of support by Spontini with regard to saxhorns, Sax's bass clarinet and saxophone	<i>RGMP</i> 1843/53, p. 445
18440400	Letters of support for Sax addressed to Belgian King Leopold	<i>Note pour Sax contre Rœux</i> , p. 4; Comettant: <i>Histoire</i> , pp. 48 f.
18440527	Royal visit to Sax's stand at the National Exhibition	<i>RGMP</i> 1844/15, p. 134; Comettant: <i>Histoire</i> , pp. 46 f.
18450000	Committee for the reorganisation of French Army bands	<i>RGMP</i> 1844/22, p. 195
18450202	Presentation of Sax's instruments at Marshal Soult's Paris Mansion	<i>RGMP</i> 1854/26, p. 265
18450223	Presentation of Sax instruments at Tuileries Palace before King Louis-Philippe	<i>RGMP</i> 1845/6, p. 47
18450225	Committee for the reorganisation of French Army bands	<i>RGMP</i> 1845/9, p. 70
18450422	Competition of Army bands at Paris Champ-de-Mars	Kastner: <i>MGMM</i> , pp. 245–255
18450425	Proposal for the introduction of Sax instruments in French Army bands	Kastner: <i>MGMM</i> , pp. 261–268; Comettant: <i>Histoire</i> , pp. 102–110
18450500	Visit to Sax's manufactory, rue Saint-Georges	<i>Note pour Sax contre Rœux</i> , pp. 5–7
18451200	Concert in Sax's manufactory, rue Saint-Georges	<i>RGMP</i> 1845/21, p. 174
18460200	Concert in Sax's manufactory, rue Saint-Georges	<i>RGMP</i> 1845/50, pp. 409 f.
18460200	Premiere of <i>Lucia di Lammermoor</i> at the Paris Opéra with Sax banda	<i>RGMP</i> 1846/6, pp. 43 f.
18460724	Organisation of a festival of Army Bands at Paris Hippodrome in collaboration with Sax	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18460907	Letter in favor of Sax by Jobard (written after a visit to Pelitti's workshop in Milan)	Kastner: <i>MGMM</i> , pp. 319–329
18470207	Opening of Sax's concert hall, rue Saint-Georges	Pontécoulant: <i>Organographie</i> , Vol. 2, pp. 313–314
18470505	Premiere of <i>Robert Bruce</i> at the Paris Opéra with Sax banda	<i>RGMP</i> 1847/5, p. 44
18471123	Premiere of <i>Jérusalem</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18480216	Premiere of <i>Griseldis</i> [Ballet] at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18480302	Meyerbeer in Sax's workshop to hear the saxophone	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 4, p. 369
18480927	Revival of <i>Robert le diable</i> at the Paris Opéra refitted with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2

TABLE 4 Dates, description and sources of events. "oo" in a date means "unknown month/day"; "33" in a date means "at the end of the month".

18481225	Meyerbeer in Sax's workshop to hear the new kettle drums developed by Sax	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 4, p. 464
18490115	Meyerbeer in Sax's workshop to hear the new kettle drums developed by Sax	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 4, p. 465
18490214	Meyerbeer in Sax's workshop to hear the new kettle drums developed by Sax	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 4, p. 475
18490228	Meyerbeer in Sax's workshop to hear the new kettle drums and the saxhorns	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 4, p. 476
18490304	Meyerbeer in Sax's workshop to hear the new kettle drums developed by Sax	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 4, p. 477
18490309	Meyerbeer on Sax's new kettle drums: refused at the Opéra	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 4, p. 477
18490314	Meyerbeer in Sax's workshop to try out a Glockenspiel ("timbres") with Sax	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 4, p. 479
18490316	Meyerbeer in Sax's workshop to try out the saxophone with Verroust	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 4, p. 479
18490329	Meyerbeer in Sax's workshop to try out two Glockenspiels ("timbres") and a drum with Sax	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 4, p. 478
18490416	Premiere of <i>Le Prophète</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18490433	Letter by Meyerbeer in favor of Sax with regard to the saxophone and the bass clarinet	Pontécoulant: <i>Organographie</i> , Vol. 2, p. 288
18490733	Sax, Meyerbeer and baron Taylor donate a gold medal to Berlioz	<i>RGMP</i> 1849/30, p. 239
18491111	Sax <i>Chevalier de la Légion d'honneur</i>	Rorive: <i>Adolphe Sax</i> , p. 177
18510816	Imperial Decree for the upgrading Army band musicians	<i>RGMP</i> 1863/2, p. 14
18520423	Premiere of <i>Le Juif errant</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18521200	Selection of the new proposals for the Band of the Guides Regiment	Comettant: <i>Histoire</i> , pp. 411 f.
18521230	Presentation of the new instruments for the Guides Regiment in Sax's concert hall	<i>RGMP</i> 1853/1, p. 7; Comettant: <i>Histoire</i> , pp. 413–418
18530000	Adolphe Adam on a concert given by the <i>Société de la Grande Harmonie</i> at the Opéra	Comettant: <i>Histoire</i> , p. 434
18530101	Gala concert and reception with <i>Musique des Guides</i> at Tuileries Palace before Napoleon III	Comettant: <i>Histoire</i> , pp. 418–420
18530502	Premiere of <i>La Froude</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18530609	Concert of the <i>Société de la grande harmonie</i> at Paris <i>Jardin d'hiver</i>	<i>RGMP</i> 1853/24, pp. 210 f.
18530925	Meyerbeer plays his <i>Fackeltanz</i> before Sax and Nicolas Mohr with the perspective to arrange it for Sax instruments	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 1, p. 164
18531017	Premiere of <i>Maximilien ou Le Maître chanteur</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18531202	Meyerbeer attends a performance of his <i>Fackeltanz</i> conducted by Arban in Sax's concert hall	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 1, p. 193
18531204	Nicolas Mohr conducts the Société de la Grande Harmonie in a benefit concert	Haine: <i>Sax</i> , pp. 108 f.; WASBE 2011/12
18540000	Lobbying for the reintroduction of Sax instruments in French Army bands	Rorive: <i>Adolphe Sax</i> , pp. 149–151; Comettant: <i>Histoire</i> , p. 426
18540103	Rehearsal at Sax's concert hall with the (three) bandas needed in Meyerbeer's <i>L'Étoile du Nord</i>	Meyerbeer: <i>Briefwechsel und Tagebücher</i> , Vol. 1, p. 216
18540218	Creation of <i>L'Étoile du Nord</i> at Paris Salle Favart	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18540311	Berlioz conducts his <i>Carnaval romain</i> in Sax's concert hall	<i>RGMP</i> 1854/11, p. 59
18540408	Sax <i>Facteur d'instruments de musique de la Maison militaire de l'Empereur</i>	Haine: <i>Sax</i> , p. 180
18540700	Revival of <i>La Reine de Chypre</i> at the Paris Opéra refitted with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18541018	Premiere of <i>La Nonne sanglante</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18541122	Revival of <i>Les Huguenots</i> at the Paris Opéra refitted with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18560123	Premiere of <i>Le Corsaire</i> [Ballet] at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2

18580000	Léon Kreutzer makes his debuts as a composer in Sax's concert hall	<i>Journal des débats</i> 1861/0313
18580317	Premiere of <i>La Magicienne</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18590217	Banquet in honor of Sax at the Hôtel du Louvre	Comettant: <i>Histoire</i> , pp. 492–495
18600309	Premiere of <i>Pierre de Médicis</i> at the Paris Opéra with Sax banda conducted by Nicolas Mohr	De Keyser: <i>Sax and the Opéra</i> , Appendix 2; WASBE 2011/12
18600720	Prolongation of the 1845 saxotromba and 1846 saxophone patents	Haine: <i>Un réseau d'influence</i> , pp. 10 f.
18610313	Premiere of <i>Tannhäuser</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18610720	Letter in favor of Sax's nomination as an Officer of the <i>Légion d'honneur</i>	Haine: <i>Sax Légion d'honneur</i> , pp. 1–3
18610828	Berlioz relates on an ideal triangle made by Sax for a production of his <i>Harold en Italie</i>	Berlioz: <i>Correspondance générale</i> , VI
18620807	Letter in favor of Sax's nomination as an Officer of the <i>Légion d'honneur</i>	Haine: <i>Sax Légion d'honneur</i> , p. 6
18630124	Letter in favor of Sax's nomination as an Officer of the <i>Légion d'honneur</i>	Haine: <i>Sax Légion d'honneur</i> , p. 7
18641003	Premiere of <i>Roland à Roncevaux</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18650428	Premiere of <i>L'Africaine</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18670311	Premiere of <i>Don Carlos</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18670528	Letter in favor of Sax's nomination as an Officer of the <i>Légion d'honneur</i>	Haine: <i>Sax Légion d'honneur</i> , p. 8.
18680309	Premiere of <i>Hamlet</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18690303	Premiere of <i>Faust</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18740804	The newspaper <i>Le Figaro</i> organises a subscription in order to save Sax from bankruptcy	<i>Le Figaro</i> 187408
18760405	Premiere of <i>Jeanne d'Arc</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18770427	Premiere of <i>Le Roi de Lahore</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18770700	Revival of <i>La Reine de Chypre</i> at the Paris Opéra refitted with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18781007	Premiere of <i>Polyeucte</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18781227	Premiere of <i>La Reine Berthe</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18800322	Premiere of <i>Aida</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18800522	Premiere of <i>La Vierge</i> [Oratorio] at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18810401	Premiere of <i>Le Tribut de Zamora</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18820306	Premiere of <i>Namouna</i> [Ballet] at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18820414	Premiere of <i>Françoise de Rimini</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18830305	Premiere of <i>Henry VIII</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18850227	Premiere of <i>Rigoletto</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18850612	Premiere of <i>Sigurd</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18851130	Premiere of <i>Le Cid</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18861220	Premiere of <i>Patrie</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18880130	Premiere of <i>La Dame de Monsoreau</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18881128	Premiere of <i>Roméo et Juliette</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18900321	Premiere of <i>Ascanio</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18900528	Premiere of <i>Zaire</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18900609	Premiere of <i>Le Rêve</i> [Ballet] at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18910316	Premiere of <i>Le Mage</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18910916	Premiere of <i>Lohengrin</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18911228	Premiere of <i>Thamara</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2
18920516	Premiere of <i>Salambô</i> at the Paris Opéra with Sax banda	De Keyser: <i>Sax and the Opéra</i> , Appendix 2

Abbreviation	Bibliographic references
Arban	Jean-Baptiste Arban/Alexandre Fessy: <i>Méthode complète des saxhorns alto et ténor</i> , Paris: E. Troupenas & Cie [1845]; J.-B. Arban: <i>Grande méthode du cornet à pistons et de saxhorn</i> , Paris: Escudier [1864]; Id.: <i>Petite méthode élémentaire pour le cornet à 3 pistons</i> , Paris: Ad. Sax [1867].
Berlioz: <i>Correspondance générale</i> , VI	Hector Berlioz: <i>Correspondance générale, Vol. VI, September 1859–1863</i> , ed. by Pierre Citron/Hugh J. Macdonald/François Lesure, Paris 1995, p. 245.
Berlioz: <i>Rapport 1851</i>	Hector Berlioz: <i>Rapport sur les instruments de musique, fait à la commission française du Jury international de l'exposition universelle de Londres (1851)</i> , Paris 1854.
Berlioz: <i>Grand traité</i> 1855	Hector Berlioz: <i>Grand traité d'instrumentation et d'orchestration modernes, Nouvelle édition</i> , Paris/Bruxelles: Henry Lemoine & Cie [1855].
Comettant: <i>Histoire</i>	Oscar Comettant: <i>Histoire d'un inventeur au XIX^e siècle. Adolphe Sax, ses ouvrages et ses luttes</i> , Paris 1860.
De Keyser: <i>Sax and the Opéra</i>	Ignace De Keyser: Adolphe Sax and the Paris Opéra, in: <i>Brass Scholarship in Review. Proceedings of the Historic Brass Society Conference at the Cité de la Musique, Paris 1999</i> , Hillsdale (NY) 2006, pp. 133–169.
Pontecoulant: <i>Organographie</i>	Adolphe Le Douclet de Pontécoulant: <i>Organographie. Essai sur la facture instrumentale. Art, industrie et commerce</i> , Vol. 1 & 2, Paris 1861.
Fétis	François-Joseph Fétis: Nouvelles clarinettes de M. Sax fils, in: <i>Revue et gazette musicale de Paris</i> , Vol. 8, No. 2 (7 January 1841), pp. 9 f., & No. 3 (10 January 1841), pp. 19 f.; Id.: De l'organisation des musiques militaires et des instruments du système de Sax, in: <i>Revue et gazette musicale de Paris</i> , Vol. 15, No. 50 (10 December 1848), pp. 382–384; Id.: Exposition Universelle de Londres, in: <i>Revue et gazette musicale de Paris</i> , Vol. 18, Nos. 34–51 (August–December 1851), pp. 273–411 (passim) & Vol. 19, Nos. 1–10, p. 3–75 (passim); Id.: Exposé historique de la formation et des variations de systèmes de la fabrication des Instruments de musique, in: <i>Exposition Universelle de 1855. Rapports du jury mixte international publiés sous la direction de S. A. I. le Prince Napoléon</i> , Paris 1856, Vol. II, pp. 657–708; Id.: Lettre à Georges Kastner, in: <i>Revue et gazette musicale de Paris</i> , Vol. 26, No. 45 (6 November 1859), pp. 370–372; Id.: Exposition Internationale de Londres 1862, in: <i>Revue et gazette musicale de Paris</i> , Vol. 29, Nos. 24–45 (June–November 1862), pp. 193–363 (passim); Id.: Sax, in: <i>Biographie universelle des musiciens et bibliographie générale de la musique. Deuxième édition</i> , Paris 1867, Vol. 7, pp. 413–423.
Forestier	Joseph Forestier: <i>Méthode complète pour les sax-horns ou bugles, ou sax-tromba ou trombone-alto à 3 cylindres adoptée pour l'enseignement au Gymnase musical militaire</i> , Paris: Meissonnier et fils [1846]; Id.: <i>Petite méthode de cornet à pistons à l'usage des commençants</i> , Paris: E. Gérard & Cie [1864]; Id.: <i>Petite méthode pour saxhorn soprano, contralto, alto ou ténor et baryton à l'usage des commençants</i> , Paris: E. Gérard & Cie [1868]; Id.: <i>Monographie des instruments à six pistons et tubes indépendants. Etudes pratiques et théoriques pour le nouveau système de M. Adolphe Sax</i> , Paris: Adolphe Sax [1870].
Haine: <i>Sax</i>	Malou Haine: <i>Adolphe Sax (1814-1894). Sa vie, son œuvre et ses instruments de musique</i> , Brussels 1980.
Haine: <i>Un réseau d'influence</i>	Malou Haine: Un réseau d'influence. Les démarches d'Adolphe Sax pour obtenir la croix d'officier de la Légion d'honneur, in: <i>Revue belge de musicologie</i> 70 (2016), pp. 9–22.
Halévy: <i>Rapport d'expertise</i>	François Halévy/Nicolas Savart/Nicolas Boquillon: <i>Affaire Sax. Rapport d'expertise [...] dans le procès en déchéance intenté contre les brevets Sax, par MM. Raoux, Halary, Gautrot, Gambard [sic], Buffet, etc., délégués des facteurs français</i> , Paris 1848.
Jobard: <i>Exposition 1839</i>	Jean Baptiste Ambroise Marcellin Jobard: <i>Industrie française. Rapport sur l'exposition de 1839</i> , Brussels/Paris 1841 (Vol. 1) & 1842 (Vol. 2).
<i>Journal des débats</i> 18420612	Hector Berlioz: Feuilleton. Instruments de musique. M. Ad. Sax, in: <i>Journal des débats politiques et littéraires</i> , 12 June 1842, p. [iii].

TABLE 5 Bibliographic sources

Kastner: <i>MGMM</i>	Georges Kastner: <i>Manuel général de musique militaire à l'usage des armées françaises</i> , Paris 1848.
Kastner: <i>Supplément</i>	Georges Kastner: <i>Supplément au Traité général d'instrumentation</i> , Paris: Prilipp et Cie [1844].
Kastner	Georges Kastner: <i>Le dernier roi de Juda. Grand opéra biblique</i> (with 2 saxhorns soprano, saxhorn basse, saxophone) [1844]; Variations faciles et brillantes pour Saxophone alto en Mi b composées sur un thème original et dédiées à Mr. Adolphe Sax, in: Idem: <i>Méthode complète et raisonnée de Saxophone</i> , Paris 1845; Sextuor pour deux Saxophones sopranos, un Saxophone alto, deux saxophones basses et un Saxophone contrebasse. Dédié à Mr. Adolphe Sax, in: Idem: <i>Méthode complète et raisonnée de Saxophone</i> , Paris 1845; Idem: <i>Adagio et grande polonaise brillante pour Saxhorn en Si b</i> , Paris 1846; Idem: <i>Fantaisie et variations brillantes sur un thème original pour Saxhorn en Si b</i> , Paris 1847; Idem: <i>La danse macabre. Grande ronde vocale et instrumentale</i> (with 2 Saxhorns sopranos et Saxhorn basse), Paris 1852; Quatuor avec chœur (with Saxophone Soprano en Ut), in: Idem: <i>Stéphen ou la Harpe d'Eole. Grand monologue lyrique avec chœur</i> , Paris/Brussels 1856; Pas redoublé (with 2 Clarinettes Basses-Sax en Si b; Bassons-Sax; Saxophones Sopranos en Si b; Saxophones Altos en Mi b; Saxophones Ténors en Si b; Saxophones Barytons en Mi b; Saxhorn en Mi b; 2 Saxhorns Sopranos en Si b; 2 Sax-Trombas en Mi b; Saxhorns Barytons en Si b; Saxhorns Basses en Si b; Saxhorns C. Basses en Mi b; Saxhorns C. Basses en Si b), Polka carnavalesque (with Saxophones en Ut; Saxophones en Fa; Saxhorns sopranos en Ut; Saxhorn basse en Ut), La Marche. Musique de cavalerie (with Petit Saxhorn en Si b; 2 Saxhorns en Mi b; Saxhorn solo en Si b; 3 premiers Saxhorns sop. en Si b; 3 seconds Saxhorns sop. en Si b; 2 Saxhorns en La b; 2 Saxhorns alto en Mi b; 2 Saxo-trombas en Mi b; 2 Saxhorns barytons en Si b; 4 Saxhorns basses en Si b; 2 Saxhorns C. Basses en Mi b; 2 Saxhorns C. Basses en Si b), in: Idem: <i>Les Cris de paris. Grande symphonie humoristique vocale et instrumentale en trois parties (Paris le matin – Paris le jour – Paris le soir)</i> , Paris/Brussels 1857; N° 8. Chant du Cygne (with Saxophone alto en Mi b), in: Idem: <i>Le Rêve d'Oswald ou Les Sirènes. Grande symphonie dramatique vocale et instrumentale</i> , Paris/Brussels 1858; Idem: <i>La Saint-Julien des ménétriers. Symphonie – Cantate</i> , Paris 1866 (with 2 Saxophones en Ut; 2 Saxophones alto en Fa/Saxophone alto en Mi b; 2 Saxhorns soprano en Ut; Saxhorn basse en Ut).
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<i>La Quotidienne</i> 18450511	Léon Kreutzer: Feuilleton. Revue musicale, in: <i>La Quotidienne</i> , 11 May 1845, pp. [i]–[ii].
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<i>Le Ménestrel</i> 18490429	Edmond Viel: Théâtre de la Nation. Le Prophète. 3 ^e article. La Partition, in: <i>Le Ménestrel</i> , Vol. 16, No. 22 (29 April 1849), pp. [i]–[iii].
<i>Le Ménestrel</i> 18531211	Edmond Viel: La Marche aux flambeaux de Meyerbeer. La société de la Grande harmonie, in: <i>Le Ménestrel</i> , Vol. 21, No. 2 (11 December 1853), pp. [i]–[ii].
<i>Le Monde illustré</i> 18630103	Auguste Luchet: Courrier de l'Exposition internationale. M. Adolphe Sax, in: <i>Le Monde illustré</i> , Vol. 7, No. 299 (3 January 1863), pp. 11–14.
<i>Le Monde illustré</i> 18641119	Auguste Luchet: Exposition franco-espagnole de Bayonne. M. Adolphe Sax, in: <i>Le Monde illustré</i> , Vol. 8, No. 397 (19 November 1864), pp. 335–336.
<i>Le Monde illustré</i> 18670810	Auguste Luchet: Courrier de l'Exposition universelle. XXII. La vitrine de M. Adolphe Sax, in: <i>Le Monde illustré</i> , Vol. 11, No. 539 (10 August 1867), p. 91.
<i>Le Monde illustré</i> 18671130	Auguste Luchet: Courrier de l'Exposition universelle. XXXVIII. Les inventions de M. Adolphe Sax, in: <i>Le Monde illustré</i> , Vol 11, No. 555 (30 November 1867), pp. 339–342.
<i>Le Temps</i> 18670404	Johannès Weber: Feuilleton [La fanfare de <i>Don Carlos</i> – Le dernier terme du système de pistons], in: <i>Le Temps</i> , 4 April 1867, pp. [i] & [iii].

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Meyerbeer: <i>Briefwechsel und Tagebücher</i>	Giacomo Meyerbeer: <i>Briefwechsel und Tagebücher</i> , ed. by Sabine Henze-Döhning/Panja Mücke, Berlin 1959–2012, 8 vol.
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RGMP 1847/22, p. 182.	Henri Blanchard: Une soirée musicale chez M. Sax, in: <i>Revue et gazette musicale de Paris</i> , Vol. 14, No. 22 (30 May 1847), p. 182.
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RGMP 1854/26, pp. 207–209.	Léon Kreutzer: Organisation des musiques des Chasseurs à pied, in: <i>Revue et gazette musicale de Paris</i> , Vol. 21, No. 26 (25 June 1854), pp. 207–209.
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TABLE 6 (opposite side) Neologisms for musical instruments using the name of the inventor.

This list is based on information gathered from Christian Ahrens: *Fast vergessene Blasinstrumente aus zwei Jahrhunderten. Vom Albsiphon zur Zugtrompete*, Nauheim 1982; Dr. Francesco Carreras (Pisa), personal communication and idem: *Combination Clarinet Patents in Italy*, in: *Journal of the American Musical Instrument Society* 37 (2012), pp. 6–33; Malou Haine/Nicolas Meeùs: *Dictionnaire des facteurs d'instruments de musique en Wallonie et à Bruxelles du 9^e siècle à nos jours*, Liège 1986; Malou Haine: *Les facteurs d'instruments de musique à Paris*; Herbert Heyde: *Das Ventilblasinstrument*; Bruno Kampmann: *Le Saxophone "Système Georges"*, in: *Larigot* 26 (May 2006), pp. 20–26; William Waterhouse: *The New Langwill Index. A Dictionary of Musical Wind-Instrument Makers and Inventors*, London 1993; *The New Grove Dictionary of Musical Instruments*, ed. by Stanley Sadie, London 1984; and *The Grove Dictionary of Musical Instruments. Second Edition*, ed. by Laurence Libin, Oxford 2014.

Earliest mention	Name	Inventor	Type
1577	Bassanello	Giovanni (?) Bassano	Double reed instrument
1801	Schollbasso	Franz Scholl (fl. 1792–post 1804)	Bass clarinet
1823	Basson Forveille	Forveille (fl. 1823–1839)	Upright serpent
1825	Tuba Dupré	Joseph Dupré (1790–1862)	Wooden ophicleide
1841	Saxophone	Adolphe Sax (1814–1894)	Conical single reed instrument
1844	Saxhorn	Idem	Conical brasswind
1844	Pelittifono	Giuseppe Pelitti (1811–1865)	Valved wooden ophicleide
1844	Mattauphone	Jean-Baptiste Mattau (1788–1867)	Glass armonica
1845	Pelitticorno	G. Pelitti	Valved wooden horn
1845	Saxotromba	A. Sax	Conical brasswind
1845	Pelittone	G. Pelitti	Conical brasswind
1845	Hell-horn	Ferdinand Hell (1810–c1875)	Conical brasswind
1846	Clairon-Sax	A. Sax	Cavalry bugle with removable valves
c1850	Bimbonifono	Gioacchino Bimboni (1810–1895)	Upright trombone
1850	Bimbonclarino	Idem	Bass clarinet
1851	Sommerphon	F. Sommer (?)	Conical brasswind
1852	Saxtuba	A. Sax	Conical brasswind
1853	Meloni-Cor	Luigi Giuseppe Cassi-Meloni (?)	Duplex free reed instrument
1854	Bandoneon	Heinrich Band (1821–1860)	Accordion
1855	Müllerphone	Louis Müller (c1835–1867)	Double bass clarinet
1855	Koenighorn	Koenig [but made by Courtois]	Conical brasswind
1856	Sarrusophone	Pierre-Auguste Sarrus (1813–1876)	Conical double reed instrument
1857	Cassi-Flûte	L. G. Cassi-Meloni	Flute
1865	Melodipiano Caldera	Luigi Caldera (?)	Adapted piano
1866	Maldura Clarone	Alessandro Maldura (fl. 1850–post 1914)	Double bass clarinet in Eb
1867	Antoniophone	Antoine Courtois (†1880)	Bombardon with detachable bell
1867	Georgeophone	Claude George (?)	Variant of the saxophone
1889	Heckel-Clarina	Wilhelm Heckel (1856–1909)	Conical single reed instrument
1873	Bussophone	Pierre Busson (?)	Mechanical instrument
1874	Landriëno	Gustavo Landriëno (?)	Music reproduction device for piano
1877	Gabusifono	Giuseppe Gabusi (?)	Tuba type of a valve trombone
1877	Clarinetto Parra	Antonio di Lupo Parra (1831–1879)	Clarinet with upright bell
1879	Tastiera cromatica Grassi-Landi	Bartolomeo Grassi-Landi (?)	Adapted keyboard
1883	Melopiano Caldera	L. Caldera	Adapted piano
1886	Arpa italiana Caldera	Idem	Adapted harp
1886	Giorgi flute	Carlo Tomaso Giorgi (1856–1953)	Cylindrical vertical flute
1890	Sousaphone	John Philip Sousa (1854–1932)	Bombardon with front bell
1892	Sudrophone	Francois Sudre (1844–c1912)	Conical brasswind with mirliton
1893	Quinardophone	Quinard (?)	Conical brasswind
1894	Tanaka-clarinet	Shohé Tanaka (1862–1945)	Clarinet with keyboard
1898	Martinophone/ Martin Schalmei	Max B. Martin (?)	Free reed instrument with valves
1900	Rothphone	Ferdinand Roth (1815–1898)	Family of double reeds
1901	Sediphone	Joseph Sediva (1853–1915)	Duplex brasswind
1904	Heckelphphon	W. Heckel & Sons	Conical double reed instrument
1907	Heckelphonklarinette	Idem	Conical single reed instrument
1910	Albisiphone	Abelardo Albisi (1827–1937)	Bass flute
1912 ?	Rothcorno	Fratelli Bottali (fl. post 1898–ante 1939)	A saxhorn in horn shape
1920	Aetherphon/Theremin/ Termenvoksa	Lev Theremin (1896–1993)	First fully electronic device for music making (ring modulator)
1922	Ondes Martenot	Maurice Martenot (1898–1980)	Monophonic electronic instrument (ring modulator)
1930	Trautonium	Friedrich Trautwein (1888–1956)	Monophonic electronic instrument (ring modulator controlled by a wire)
1964	Moog synthesizer	Robert A. Moog (1934–2005)	Monophonic electronic instrument (the first that uses Vladimir Usachevsky's envelope generator)
1960–	Buchla 200 / 300 / 400 etc.	Donald Frederick Buchla (*1937)	Synthesizers (among them the first to implement MIDI)
1993	Alessofono	Alessi [Design by Alessandro Mendini & M. Christina Hamel]	A new saxophone design with a.o. extended key levers

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DAS SAXHORN

Adolphe Sax' Blechblasinstrumente im Kontext ihrer
Zeit. Romantic Brass Symposium 3 • Herausgegeben von
Adrian von Steiger, Daniel Allenbach und Martin Skamletz

MUSIKFORSCHUNG DER
HOCHSCHULE DER KÜNSTE BERN

Herausgegeben von Martin Skamletz
und Thomas Gartmann

Band 13



Dieses Buch ist in gedruckter Form im April 2020 in erster Auflage in der Edition Argus in Schliengen/Markgräflerland erschienen. Gestaltet und gesetzt wurde es im Verlag aus der *Seria* und der *SeriaSans*, die von Martin Majoor im Jahre 2000 gezeichnet wurden. Gedruckt wurde es auf Eos, einem holzfreien, säurefreien, chlorfreien und alterungsbeständigen Werkdruckpapier der Papierfabrik Salzer im niederösterreichischen Sankt Pölten. Das Vorsatzpapier *Caribic cherry* wurde von Igepa in Hamburg geliefert. *Rives Tradition*, ein Recyclingpapier mit leichter Filznarbung, das für den Bezug des Umschlags verwendet wurde, stellt die Papierfabrik Arjo Wiggins in Issy-les-Moulineaux bei Paris her. Das Kapitalband mit rot-schwarzer Raupe lieferte die Firma Dr. Günther Kast aus Sonthofen im Oberallgäu, die auf technische Gewebe und Spezialfasererzeugnisse spezialisiert ist. Gedruckt und gebunden wurde das Buch von der Firma Bookstation im bayerischen Anzing. Im Internet finden Sie Informationen über das gesamte Verlagsprogramm unter www.editionargus.de, zum Institut Interpretation der Hochschule der Künste Bern unter www.hkb.bfh.ch/interpretation und www.hkb-interpretation.ch. Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über www.dnb.de abrufbar. © der zeitgleich erschienenen digitalen Version: die Autorinnen und Autoren, 2020. Dieses Werk ist lizenziert unter einer [Creative Commons Namensnennung-Nicht kommerziell 4.0 International](https://creativecommons.org/licenses/by-nc/4.0/) Lizenz (CC BY-NC 4.0). DOI: <https://doi.org/10.26045/kp64-6177> ISBN 978-3-931264-93-2