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The First Twenty Years of Saxhorn Tutors

Subsequent to Adolphe Sax's relocation to Paris in 1842 and his two saxhorn/saxotromba patents of 1843 and 1845, numerous saxhorn tutors were published by different authors. After the contest on the Champ-de-Mars on 22 April 1845 and the decree by the *Ministre de la guerre* in August 1845 that established the use of saxhorns in French military bands, there was an immediate need for tutors for this new instrument. The *Bibliothèque nationale de France* owns around 35 tutors published between 1845 and 1865 for this family of instruments. The present article offers a short overview of these early saxhorn tutors and will analyse both their contents and their underlying pedagogical concepts.

Early saxhorn tutors in the Bibliothèque nationale de France The whole catalogue of the French national library can now be found online at the library's website bnf.fr. It has two separate indices that are of relevance for research into saxhorn tutors. Those intended specifically for the saxhorn can be found under the index number "Vm8-0", whereas cornet tutors are listed under "Vm8-1". But the second index should not be ignored with regard to saxhorn tutors, because tutors intended for either cornet or saxhorn are listed only here. The most famous publication in this category is Jean-Baptiste Arban's *Grande méthode complète de cornet à pistons et de saxhorn*. Meanwhile many of these tutors have been digitised and made accessible on the website gallica.fr.

Publication periods It is difficult to date the saxhorn tutors in question. On one hand there is the stamp of the *Bibliothèque nationale de France*, which cannot always be relied upon. On the other hand, it is possible to date some publications by means of the plate number engraved by the editor. However, this is only possible if the editor kept clear records of his publications and if those records are still accessible today, which is not always the case.¹

Below is a chronological list of all saxhorn tutors that appeared between 1845 and 1865. Where not indicated otherwise, our dating follows the stamp of the *Bibliothèque nationale de France*.² Dates in parenthesis are dates as suggested by the plate number.

- 1 For dating with plate numbers, the standard reference work is Anik Devriès/François Lesure: *Dictionnaire des éditeurs de musique française*, 3 vols., Geneva 1979–1988. The volume relevant for this essay is volume 2, featuring the years 1820 to 1914.
- 2 A list of saxhorn tutors published between 1845 and 1900 can be found in Eugenia Mitroulia: *Adolphe Sax's brasswind production with a focus on saxhorns and related instruments*, Edinburgh 2011, Appendix F; www.era.lib.ed.ac.uk/handle/1842/5490 (22 June 2018).

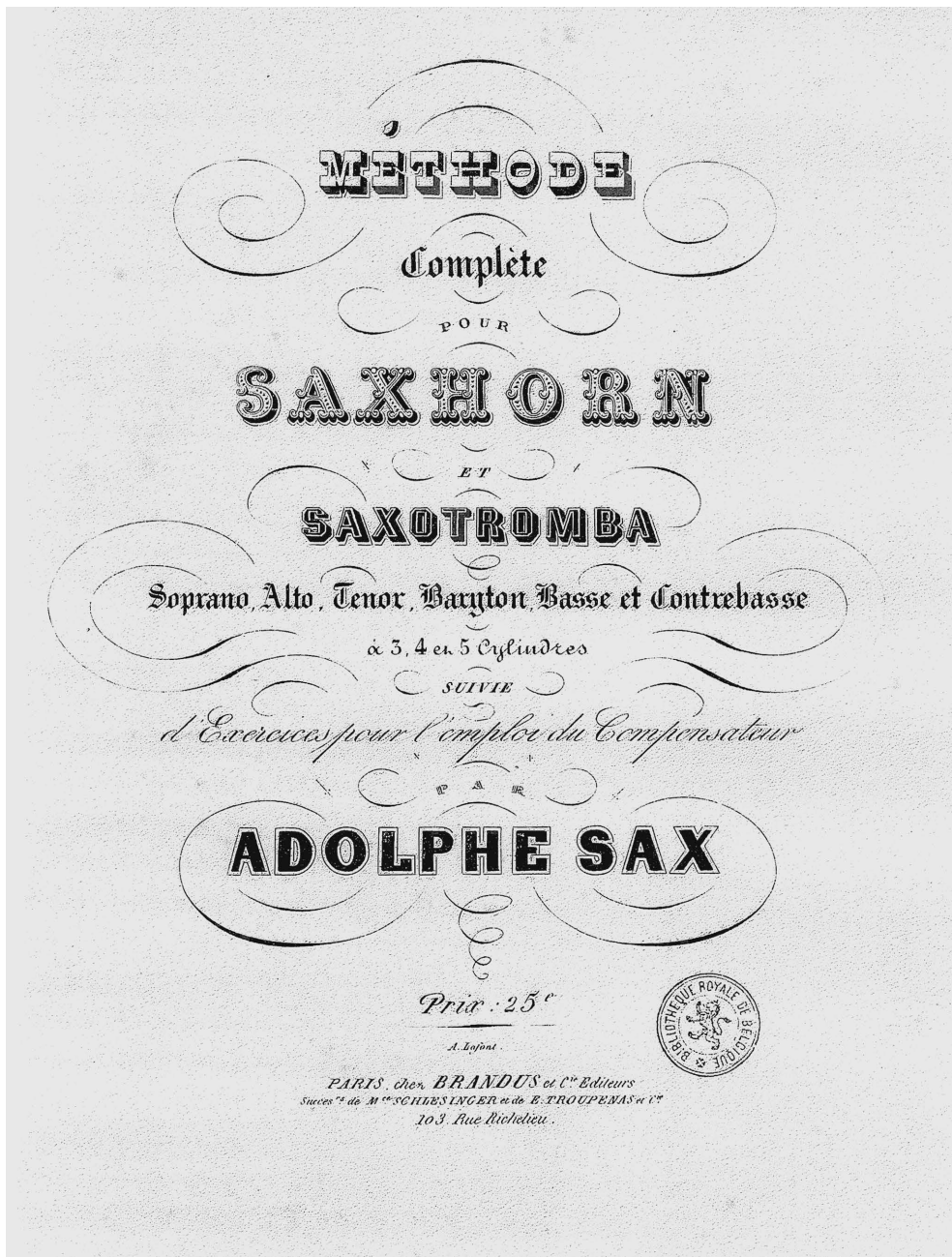


FIGURE 1 One of the first saxhorn tutors: Adolphe Sax: *Méthode Complète pour Saxhorn et Saxotromba, Soprano, Alto, Tenor, Baryton, Basse et Contrebasse à 3, 4 et 5 cylindres suivie d'Exercices pour l'emploi du Compensateur*, Paris 1846

Author	Title	Date	Publisher	Plate No.	Pages
Caussin, Victor (1806–1900)	Solfège-Méthode pour l'enseignement du Cornet à pistons, de la Trompette-chromatique, Sax-Horns ou Bugle à pistons, du Sax-tromba ou Trombonne-alto à pistons	1846 ^{a)}	Bureau central de musique, Paris	B. C. 1-2	100
Cornette, Victor (1775–1868)	Méthode complète de sax-horn soprano, contralto, ténor, baryton basse et contrebasse (ou bombardon)	(1846) ^{b)}	S. Richault, Paris	7385. R.	90
Cornette, Victor (1775–1868)	Collection de méthodes élémentaires de sax-horn, N° 1, Sax-horn soprano	1846	Schonenberger, Paris	1281	75
Fessy, Alexandre (1804–1856)	Méthode complète des saxhorns alto et ténor	1846	E. Troupenas & Cie, Paris	ET 1934	55
Forestier, Joseph (1815–1882)	Méthode complète pour les saxhorns ou bugles [...] ou sax-tromba ou trombone alto à 3 cylindres	1846	Meissonnier et fils, Paris	JM 2366	119
Muler, H.	Nouvelle méthode de sax-horn basse	1846	Joly, Paris	344	33
Sax, Adolphe (1814–1894)	Méthode Complète pour Saxhorn et Saxotromba, Soprano, Alto, Tenor, Baryton, Basse et Contrebasse à 3, 4 et 5 cylindres suivie d'Exercices pour l'emploi du Compensateur	1846	Brandus et Cie., Paris	B. et Cie 4600	140
Fessy, Alexandre (1804–1856) / Sourdillon	Petite méthode [Méthode de petit saxhorn en mi b mol]	1847	Troupenas & Cie, Paris	ET 2071	47
Dantonet, Édouard	Méthode de basse chromatique	1850	Michaud, Paris		132
Krenger, Georges	Nouvelle méthode de clairon soprano en mi bémol aigu ^{c)}	1851	Alex. Grus aîné (Paris)		31
Schiltz, Jean-Baptiste	Méthodes de clairons chromatiques ou sax-horns à pistons ou à cylindres D'après l'Ordonnance du Ministre de la Guerre et l'avis de l'institut de France	1852	Aulagnier, Paris	A.A. 1326	
Carnaud (Jeune), Félix (1815–1890)	Méthode complète et raisonnée pour les sax-horns contrebasse et baryton à 3 à 4 et à 5 cylindres et pour le trombone à 3 pistons	1852	Lafleur, Paris		73
Brulon, Adolphe	Méthode de clairon chromatique	1853	Joly, Paris		
Muler, H.	Méthode de clairon chromatique [Baryton, Basse, Contrebasse]	1853	Joly, Paris	541	
Saverio	Méthode complète de cornet à pistons pouvant servir aux Sax-Horns ou quinton, suivie de 3 quatuors pour 2 pistons, sax-horn en mi b, ophicleïde ou trombone	1854	Tournier, Paris		69
Cornette, Victor (1775–1868)	Petite méthode pour le saxhorn extraite de la grande méthode	1854	S. Richault, Paris	7748. R / 7749. R	
Hartmann	Deux méthodes de sax-horn à pistons ou à cylindres composées d'après l'ordonnance du ministre de la guerre et l'avis de l'institut de France	1858 ^{d)}	A. Aulagnier, Paris	A.A. 1326	
Dupart, Charles	Méthode polyphonique ou leçons élémentaires et progressives pour l'enseignement simultané de tous les instruments à vent	1859–1868	Paris		
Cornette, Victor (1775–1868)	Méthode de basse chromatique à cylindre	1861	S. Richault, Paris	4186 R.	22
Koenik, Hector	Methodes de clairons chromatiques dits sap-horns [sic] (1861) ^{e)}		N. Paté, Paris	N. P. 2882	
Brick, A.	Méthode de Clairon chromatique, Alto mib / Sax horn ou Saxotromba	1862	Joly, Paris		75

Author	Title	Date	Publisher	Plate No.	Pages
Clodomir, Pierre François (1815–1884)	Méthode élémentaire de saxhorn soprano mi b, contralto si b, saxotromba mi b, baryton si b, op. 14	1862	Alphonse Leduc (Paris)	AL 2415	55
Blancheteau, A.	Méthode de Sax-Horhs [sic]	1863	Margueritat, Paris		
Carnaud (Jeune), Félix (1815–1890)	Méthode de sax-horns	1863	Carnaud, Paris		36
Clodomir, Pierre François (1815–1884)	Méthode élémentaire de saxhorn-basse à 4 cylindres, op. 19	1863	Alphonse Leduc (Paris)		
Tilliard, Georges (†1913)	Méthode d'alto ou saxhorn	(1863) ^f	N. Bousquet, Paris	N. B. 195	32
Javelot, Jules (†1890)	Petite méthode de cornet à pistons, bugle ou sax-horn	1863	A. Huré, Paris		32
Arban, Jean-Baptiste (1825–1889)	Grande méthode complète de cornet à pistons et de saxhorn	1864	Léon Escudier, Paris	J. B. A. 1	243
Arban, Jean-Baptiste (1825–1889)	Extrait de la grande méthode de cornet à pistons et de saxhorn	1864	Léon Escudier, Paris	J. B. A. 2	88
Fauconier, Benoît-Constant (1816–1898)	Méthode pour les instruments de cuivre à cylindres ou à pistons, op. 77	(1864) ^g	Schott, Paris	S. 362 S. 363	
Willmann, J. J.	Petite Méthode pour l'étude du cornet et de tout instrument à pistons se jouant avec la clef de sol	1864	Couturier, Lyon		19
Batifort, Octave-Angel (1841–1889)	Méthode de basse à 3 et 4 cylindres	(1865) ^h	Alexandre Jaquot, Paris	201	17
Javelot, Jules (†1890)	Petite méthode de cornet à pistons, bugle ou sax-horn	1865	A. Huré, Paris		32
Saverio	Ecole moderne du Cornet à pistons ou du saxhorn, méthode élémentaire et progressive, nouvelle édition revue, corrigée et augmentée d'une série d'études spéciales par J. Forestier	1865	C. Prilipp, Paris	P.M.71	81
Girard, Louis	Petite Méthode de Saxhorn [...]	1865	Gautrot aîné, Paris		
Clodomir, Pierre François (1815–1884)	Méthode élémentaire pour saxhorn (édition populaire)	1865–1880	Alphonse Leduc (Paris)		31

a) According to Devriès/Lesure, Escudier started publishing under the label Bureau central de musique in January 1844, so the numbers v. c. 1 and v. c. 2 would suggest an earlier publication. Devriès/Lesure: *Dictionnaire*, Vol. 2, p. 165.

b) Despite the BNF stamp of 1868, Anzenberger dates this tutor to 1845, with reference to the *Catalogue of Printed Music in the British Library* to 1980. Friedrich Anzenberger: *Ein Überblick über die Trompeten- und Kornettschulen in Frankreich, England, Italien, Deutschland und Österreich von ca. 1800 bis ca. 1880*, Vienna 1989, p. 346. The online catalogue of the British Library (www.bl.uk) dates this tutor to circa 1845 (26 June 2018). According to Devriès/Lesure, dating publications edited by S. Richault is quite difficult, as this editor simultaneously used different number series for his engraving plates. Sometimes he even reused old numbers or reserved series for composers. The plate number 7385 R. is not listed in the *Dictionnaire*, but it shows that 7363–7369 R. were published in 1846 and that 7386–7388 R. were published in 1847. So a publication date of 1846 or 1847 is very likely. Devriès/Lesure: *Dictionnaire*, Vol. 2, p. 369. According to *The New Grove Dictionary of Music & Musicians*, Cornette died in February 1868 at the age of 72 (Gérard Streletski: Art. "Cornette, Victor", in: *Grove Music Online*, www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006520, 22 October 2018). So 1868 was probably not the year of publication, but the year when the book – perhaps even Cornette's own copy? – was acquired by the Bibliothèque nationale.

c) In this method "clairon" stands for "clairon chromatique" (that is, a saxhorn) and not for a natural clairon. This may also be seen in the library index: the shelf mark "Vm8-o" stands for saxhorn tutors.

d) According to the BNF stamp. The name "sax-horn" and the plate number actually suggest an earlier publication. Aulagnier used the number 1388 in 1855 and the numbers 1393–1396 in 1859. So this tutor might be 10 years older, and belong to the first publication period of saxhorn tutors. Devriès/Lesure: *Dictionnaire*, Vol. 2, p. 38.

e) The BNF stamp dates it to 1862, but it was 1861 according to Devriès/Lesure, *ibid.*, p. 338.

f) The BNF stamp dates it to 1850, but according to Devriès/Lesure N. B. 65–191 were published in 1863 and N. B. 208–236 in 1864. This seems more likely when we consider the dates of the author and his other publications. *Ibid.*, p. 71.

g) Stamp BNF 1865, 1864 according to Devriès/Lesure, *ibid.*, p. 398.

h) Stamp BNF 1863, 1865 according to Devriès/Lesure, *ibid.*, p. 240.

Looking at the publication dates, we can observe that saxhorn tutors were mainly published during three periods:

1845–1847 Right after the contest and the subsequent decree on the future composition of military bands, eight tutors for the new instrument were put on the market. The authors were well-known musicians of the time, such as Victor Cornette, Alexandre Fessy (in collaboration with Arban), Adolphe Sax and Victor Caussin. Cornette's "Grande" *Méthode complète* introduces the instrument and gives a clear description of what it is to be used for, and of what instruments could now be replaced by the new instruments of the saxhorn family:

"The family of the Sax-horn will replace the following instruments: the soprano Sax-horn, the Bugle in E \flat . The contralto Sax-horn, the Bugle in B \flat . The tenor Sax-horn, the horns. The baritone Sax-horn, the alto Trombone and the alto Ophicleïde. The bass Sax-horn, the bass Trombone and the bass Ophicleïde. The Bombardon, the contra-bass Trombone and the contra-bass Ophicleïde".

"La famille des Sax-horn remplace les Instrumens suivans: le Sax-horn Soprano, le Bugle en Mi \flat . Le Sax-horn Contralto, le Bugle en Si \flat . Le Sax-horn Tenore, les Cors. Le Sax-horn Baryton, le Trombonne et l'Ophicleïde alto. Le Sax-horn Basse, le Trombonne et l'Ophicleïde Basse. Le Bombardon, le Trombonne et l'Ophicleïde Contre-Basse".³

1850–1854 After a three-year pause, nine new methods were published. It should be noted that after the political changes in France in the wake of the 1848 Revolution and a new ministerial decree of 21 March 1848, the "sax" prefix was removed from instruments designated for military bands. Now they were called "clairs chromatiques".⁴ Some of the subsequent publications carry the new official name of the instrument. This publication period ended with the 1854 decree that re-established the "système Adolphe Sax" as the standard instrumentation for military bands and named the instruments saxhorns again. But there were two changes in the names of the instruments of the saxhorn family. From now on, the former sopranino in E \flat was called soprano, while the soprano in B \flat was called contralto.⁵

1861–1865 A third period of publications of saxhorn tutors started in 1861. It seems that the authors of the new methods were the first generation to have grown up with the instrument, and were now taking over the teaching positions of their predecessors. Most tutors use the name saxhorn.

3 Victor Cornette: *Méthode complète de sax-horn soprano, contralto, ténor, baryton basse et contre-basse (ou bombardon)*, Paris: Richault [1846], p. 3.

4 Malou Haine: *Adolphe Sax, sa vie son oeuvre, ses instruments de musique*, Brussels 1980, p. 107.

5 *Ibid.*, p. 113.

The tutors of 1858 and 1859 are special cases. The number of the printing plate of the tutor by Hartmann suggests that it could have been published about ten years earlier, and would thus belong to the first publication period.⁶ The Dupart tutor was one of a series of small booklets for all instruments that were to be used in school bands.

Conclusion Within the first 20 years of the instrument's invention, a total of 35 saxhorn tutors by 25 authors was published. They came onto the market in three periods that were clearly related to the decrees of 1845, 1848 and 1854 respectively on the composition of military bands, though this period division could also be a result of generational change among saxhorn teachers.

Saxhorn tutors versus cornet tutors Taking our cue from the brass tutors and teaching methods in use today, we might think that most tutors for the saxhorn were actually cornet tutors that could be used for the saxhorn as well. Yet a closer look at these titles reveals that only eight of them were tutors intended for the cornet or saxhorn, whereas 27 claim explicitly to be specialist tutors for saxhorns only.

Furthermore, we can subdivide the tutors for saxhorn only into three categories:

- Tutors for all saxhorns without further specification (6)
- Tutors explicitly written for one specific type of saxhorn (11)
- Tutor collections with an individual book for each type of saxhorn, but similar in content (10)

Half of the specialist tutors were intended for saxhorn basse. The reason for this could be the notation in transposed bass clef and the 4th valve of the instrument, which gives the saxhorn basse an extended lower range. In methods published for more than one instrument with an individual volume for each, there is often a bass clef and a treble clef version for saxhorn basse and contrebasse, so we can surmise that both keys were used on a regular basis.

The contents of early saxhorn tutors There is a high variety in the contents of the abovementioned 35 early saxhorn tutors. Nevertheless, they can be ordered into 3 main categories:

- “Grandes” methods (also “Méthodes complètes”): “Large methods” intended for the advanced student, well-structured with a lot of rather demanding studies for future professionals. Typical examples of this type of tutor are the *Grande méthode complète de Cornet à pistons* (1864) by Arban and the *Méthode complète* (1844) by Forestier.

6 Cf. Devriès/Lesure: Dictionnaire, Vol. 2, p. 38.

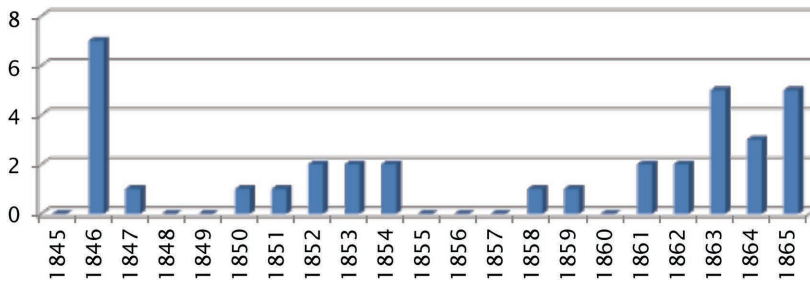


FIGURE 2 Number of saxhorn tutors by year of publication

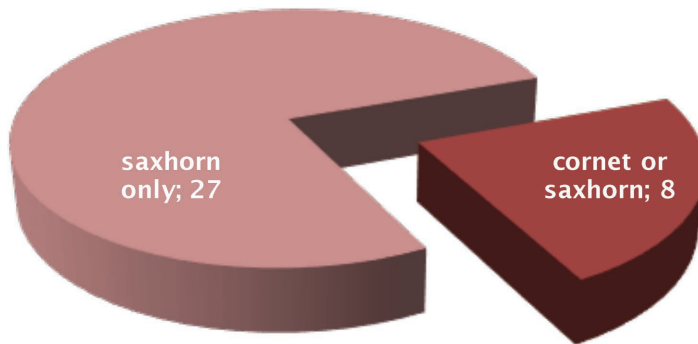


FIGURE 3 Tutors for saxhorn only compared to tutors for cornet or saxhorn

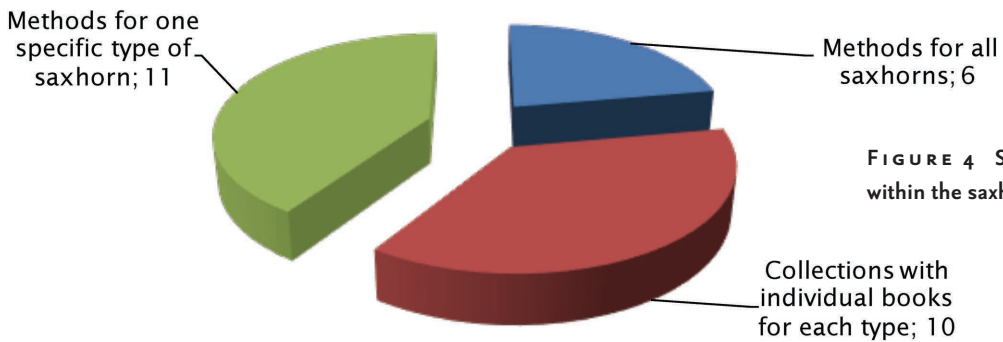


FIGURE 4 Specialist tutors within the saxhorn family

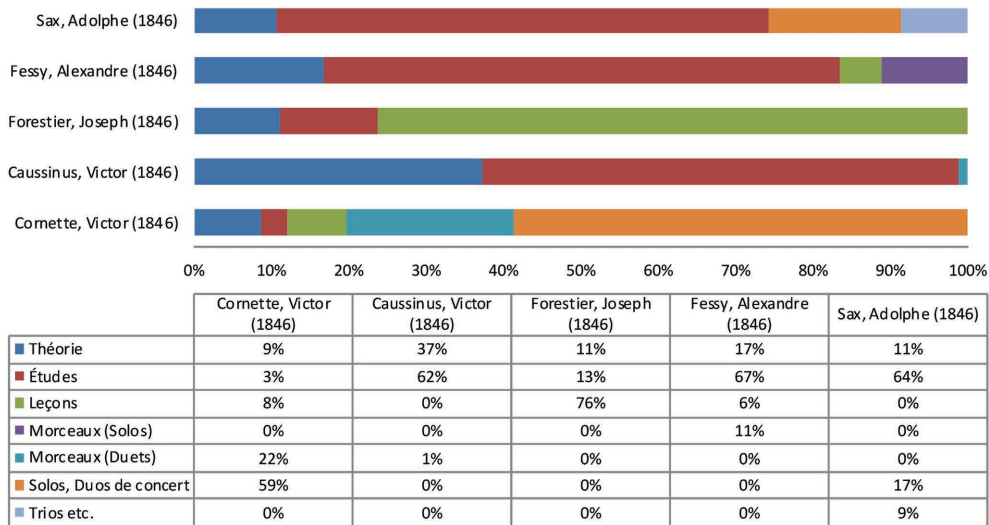


FIGURE 5 Contents of five early “Méthodes complètes”. Cornette’s tutor consists mainly of duets and solos, Forestier’s whole tutor is founded on “leçons”, while Caussin focuses on etudes.

- “Petites” methods: These “little methods” were intended for beginners and intermediate students. Often, they contain not much more than scales, long notes and a few duets or transcriptions of short airs. The contents are quite exchangeable. Often it seems as if the same “Petite méthode” could have been sold to players of just about any instrument, with only the title page changed each time.
- Collections: Some authors published collections of tutors, with a separate book for different types of saxhorn. They are often identical, with only the title page having been changed. While some of them also bear the title “Petite méthode”, they tend to be rather more sophisticated than the usual method of that type.

A typical example of the last category can be identified by looking at the plate numbers of the 1846 tutor by Cornette. While the first page with the name of the instrument in the title carries the number “s. 1281”, page 2 refers to “s. 1281–1282. 1283. 1285. 1284. 1286”. It appears that page 2 was identical for all the books in this collection. The order of the plate numbers shown on the page is quite peculiar. It could be that this is due to the order in which the separate volumes were printed.

The editor and composer Carnaud (Jeune) not only published a large *Méthode complète et raisonnée*⁷ but also a number of small, 30-page tutors for flute, cornet, trumpet, side drum and violin with more or less similar content.⁸

In the “Grandes” methods or “Méthodes complètes”, we typically find the following contents:

- *Théorie*: A theoretical part that describes the instrument, introduces musical notation and note values, reports on mouthpiece issues, and offers a fingering chart and scales.
- *Études*: Short studies of considerable difficulty, intended to practise a particular musical skill.
- *Leçons*: A couple of small studies assembled together to form a single lesson, to be worked on during one or more sessions with a teacher.

7 [Félix] Carnaud (Jeune): *Méthode complète et raisonnée pour les sax-horns contrebasse et baryton à 3 à 4 et à 5 cylindres et pour le trombone à 3 pistons*, Paris 1852.

8 Some of Carnaud's “petites” methods containing between 24 and 36 pages are: [Félix] Carnod (Jeune): *Nouvelle Méthode pour flageolet, écrite à l'unisson de la petite flûte pour jouer sans transposition les parties de flûte des orchestre de danse*, Paris 1846; id.: *Méthode pour la musette sans clefs, à 4, 5, 6 et 7 clefs*, Paris 1857; id.: *Méthode de sax-horns*, Paris 1863; id.: *Méthode pour le flageolet à 1 à 2, à 3, à 4 ou à 5 clefs*, Paris 1865; id.: *Méthode pour la flûte à 1, 4, 5 ou 6 clefs*, Paris 1865; id.: *Méthode pour la trompette à pistons*, Paris 1869; id.: *Méthode pour la trompette d'harmonie et de cavalerie*, Paris 1869; id.: *Méthode d'un nouveau système pour l'harmonies et pour le Métallophone*, Paris 1869; id.: *Ecole du tambour ou méthode pour apprendre à battre la caisse*, Paris 1870; id.: *Méthode pour le clairon*, Paris 1870; id.: *Méthode pour le violon analytique et progressive*, Paris: A. Pruvost & C.ie. [n. d.].

- Morceaux (solos): Small solo pieces, often with piano accompaniment.
- Morceaux (duets): Small duets to be played by students or by a student and his or her teacher.
- Solos/Duos de concert: Longer solo or duet pieces to be played at a concert. Often, these are transcriptions of operatic arias.
- Chamber music: Pieces to be played by more than two people.

If we compare five “Grandes” methods, we can see that they follow quite different pedagogical concepts.

Teaching concepts Teaching concepts used in early saxhorn tutors are quite individual and seem to reflect the teaching methods and preferences of their respective authors.

The contents of Cornette’s tutor could be summarised as follows:

- 1 page with a picture of a saxhorn
- 6 pages of theory
- 4 pages of scales and exercises for a single player
- 81 pages of duets

The contents thus reveal a pedagogical concept that focuses on a teacher playing with his or her student, and provides 90 % of the material needed for this. As an example of this practice, we can consider the first of the duets in this tutor. The student plays the half notes on the first system, while the teacher plays the more complex bass line.⁹

Adolphe Sax bases his tutor on studies ordered by scales. It is not clear whether all the studies belonging to a scale are considered to be lessons, and if they are intended to be worked through in the order in which they appear in the book. The first scales are C major and a minor, and all the exercises are related to these tonics. While the C-major exercises are a little more elaborate, the a-minor exercises seem to serve as a model for the other scales.

- Exercise 1: the a-minor scale and its tonic chord (over two octaves!)
- Exercise 2: intervals
- Exercise 3: arpeggios of the main chords of a minor
- 1 lyric piece (andante) focusing on the a-minor scale
- 1 piece at moderate tempo (moderato) focusing on the a-minor scale
- 1 lyric piece (andante) focusing on arpeggios
- 1 swifter piece (allegro) focusing on arpeggios
- 1 technical piece (moderato) focusing on arpeggios

9 Cornette: *Méthode complète*, p. 13.

13

VINGT LEÇONS ÉLÉMENTAIRES ET PROGRESSIVES,

Pour habituer à la lecture de la Musique et tenant lieu de Leçons de Solfège. †

N^o 1.

N^o 2.

N^o 3.

† NOTA. Pour exécuter les morceaux écrits en Duos avec des Sax-horn d'espèces différentes, on suivra les indications suivantes :

<p><i>Soprano et Contralto.</i> { Quand le <i>Soprano</i>, qui est en MI b, joue en UT; le <i>Contralto</i>, qui est en SI b, jouera en FA, une Quinte au dessous.</p>	<p><i>Contralto et Tenore.</i> { Quand le <i>Contralto</i>, qui est SI b, joue en UT; le <i>Tenore</i>, qui est en MI b, jouera en SOL, une Quarte au dessous.</p>	
<p>On usera du même moyen pour les autres espèces de Sax-horn.</p>		

7585 R.

FIGURE 6 In his *Méthode complète*, Cornette focuses on duets played by the teacher and the student.

- 1 lyric piece (andantino) combining scales and arpeggios
- 1 swifter piece (allegro moderato) combining scales and arpeggios

This is followed by the next scale topic – G major – which has more or less the same structure. Not surprisingly, this tutor offers the most detailed pictures of the instrument.¹⁰

After publishing a cornet tutor in 1844,¹¹ Joseph Forestier then published an entirely new saxhorn tutor in 1846.¹² He focuses on lessons for specific musical problems. His saxhorn tutor includes 20 progressive lessons followed by 14 caprices. The topics of the first few lessons are:

- Lesson 1: “Pour servir à la formation du son” (Long notes)
- Lesson 2: “Ut majeur” (C major)
- Lesson 3: “Avec addition d’une note aigüe” (an additional high note)
- Lesson 4: “La mineur” (a minor)
- Lesson 5: “Avec addition d’une note aigüe et d’une note grave” (additional high and low notes)
- Lesson 6: “Sol majeur” (G major)
- ...
- Lesson 15: “Exercices pour la langue” (tonguing exercises)

As these lessons seem to be presented in a progressive order of difficulty, Forestier carefully tries to avoid excessive demands on the student’s range. Not all tutors master this problem in such a manner.

Range Every brass teacher knows that Arban’s famous method cannot be used for beginners. One of its main problems is the range of most of its etudes. If we compare the range featured in the first four lessons of early saxhorn tutors, we see that this wide range was in fact usual at the time. The only tutor that could actually have been used for beginners was the *Petite méthode* by Blancheteau, but even this tutor covers a full octave in the first two exercises (see Figure 8).¹³

Conclusions Over the course of the first 20 years after the saxhorn’s appearance, a large variety of instrumental tutors were published for it. This shows that this new instrumen-

10 Sax: *Méthode complète*, pp. 3 f.

11 Joseph Forestier: *Méthode complète théorique et pratique pour le cornet à pistons*, Paris 1844.

12 Joseph Forestier: *Méthode complète pour les sax-horns ou bugles mi ♯ aigu (soprano), en si ♭ (Contralto) en mi ♭ grave (alto ou ténor) ou sax-tromba ou trombonne-alto à 3 cylindres*, Paris 1846, see <http://gallica.bnf.fr> (27 June 2018).

13 A. Blancheteau: *Petite méthode de sax-horhs [sic]*, 9 vols., Paris 1863.

(Doigté pour Saxhorn à 4 cylindres.)

LA MINEUR

ACCORD PARFAIT

MODÈLE D'ARTICULATION

INTERVALLES

(Doigté ordinaire.)

ACCORDS PRINCIPAUX du ton.

Andante

L'indication 8^a a rapport sur Saxhorn org.

B. C. 4600

The image shows a page of a music book with several staves of musical notation. The first staff is titled 'LA MINEUR' and includes the instruction '(Doigté pour Saxhorn à 4 cylindres.)'. It shows a scale with fingerings (1-2-3-4-5-4-3-2-1) and an 'ACCORD PARFAIT' below it. The second staff is titled 'INTERVALLES' and shows intervals with articulation marks. The third staff is titled '(Doigté ordinaire.)' and shows a scale with fingerings (3-2-1-2-3-4-5-4-3-2-1). The fourth staff is titled 'ACCORDS PRINCIPAUX du ton.' and shows a sequence of chords. The fifth staff is titled 'Andante' and shows a melodic line with a '8^a' marking. The sixth staff is titled 'L'indication 8^a a rapport sur Saxhorn org.' and shows a melodic line with a '8^a' marking. The seventh staff shows a melodic line with a '8^a' marking. At the bottom, the publisher's information 'B. C. 4600' is visible.

FIGURE 7 The a-minor scale in the saxhorn tutor by Adolphe Sax, p. 13

Tutor	Range	Tutor	Range
Cornette, Victor (1846) Méthode complète	g4–f5	Fessy, Alexandre (1847)	c4–f5
Cornette, Victor (1846) (Collection de méthodes)	c4–f5	Schiltz (1852)	c4–g5
Fessy, Alexandre (1846)	c4–e5	Hartmann (1858)	c4–g5
Forestier, Joseph (1846)	c4–d5	Blancheteau (1863)	c4–e5
Sax, Adolphe (1846)	a3–c6	Saverio (1865)	h3–g5

FIGURE 8 The demands on the range made in early saxhorn tutors in the course of the first four lessons

tal family by Adolphe Sax must have had an immediate, immense impact – a supposition that would seem to be supported by Berlioz’s articles in the *Journal des débats* about the contest of 1845.¹⁴

A further analysis of publication dates shows that there have been three principal periods of publication for tutors that correlate with ministerial decrees on the composition of military bands. Whereas some tutors seem to originate in collections for several instruments, there is a significant number of tutors that offer a highly specialised approach to saxhorns.

There are three categories of saxhorn tutors: “Grandes” methods, “Petites” methods, and collections of “Méthodes” for several instruments. All of these contain a theoretical section, usually followed by studies, scales, duets and often transcriptions of opera arias to be played as solos.

Comparing five different “Grandes” methods demonstrates a variety of didactical concepts that can be categorised along three main ideas: Some have a focus on lessons to be used successively, being organised in ascending difficulty; others are organised according to specific musical topics or problems (often scales), while others focus on the teacher playing with the student, and offer many duets and solos. It is clear that all of these “Grandes” methods are intended for advanced students who are preparing for a professional career in military bands or orchestras. Despite offering some very basic theory and exercises, the high demands made on the range of the player, even in the initial exercises, mean it is not surprising that hardly any tutors seem appropriate for use by a beginner student.

¹⁴ Hector Berlioz: De la réorganisation des musiques militaires, in: *Journal des débats*, 1 April 1845, pp. 1–3, and Berlioz: Concours des musiques militaires au Champ-de-Mars, in: *Journal des débats*, 29 April 1845, p. [2].

Inhalt

Vorwort 7

Adrian von Steiger “Agilité, homogénéité et beauté”. The Saxhorn in the Context of the Opéra and Military Music 9

Eugenia Mitroulia/Arnold Myers The Saxhorn Families 18

Malou Haine Une nouvelle source d’archives pour identifier les marques de fabrique de facteurs d’instruments de musique (1860 à 1919) 35

Stewart Carter Kastner, the Distin Family, and the Emergence of the “New” Brasswind Instruments by Adolphe Sax 68

Sabine K. Klaus Wieprecht versus Sax. German Roots of Adolphe Sax’s Brasswind Designs 97

Ignace De Keyser The Construction of the Genius in 19th-Century Music. The Case of Adolphe Sax 113

Cyrille Grenot Deux faillites d’Adolphe Sax, 1873 et 1877. Présentation et documents 146

Reimar Walthert The First Twenty Years of Saxhorn Tutors 155

Bruno Kampmann French Makers’ Improvements on Brass Instruments in the mid-19th Century, Compared with Those by Adolphe Sax 168

Jeroen Billiet Adolphe Sax’s Ultimate Masterpiece. The History, Design and Use of the Cor Sax à six pistons indépendants 176

Daniel Allenbach »Une réforme tellement logique« oder »à classer au rang des utopies«? Henri Chaussiers »instruments en Ut« 188

Gregor Widholm Das Wiener Horn – ein Instrument des 19. Jahrhunderts als erste Wahl in Orchestern des 21. Jahrhunderts 223

Martin Skamletz »... und gar nichts, wodurch sich der eigene schöpferische Geist des Komponisten bearkundete«. Cherubini, Hummel, Konzerte, Opern, Quodlibetes und Trompeten in Wien zu Beginn des 19. Jahrhunderts. Teil 3 und Schluss: Anton Weidinger und sein Instrument 245

Rainer Egger/Martin Mürner Restaurierungsergebnisse messbar machen 262

Namen-, Werk- und Ortsregister 272

Die Autorinnen und Autoren der Beiträge 283

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