

GAYLORD BROS.
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FACTS WORTH KNOWING

ABOUT
CORNETS—TRUMPETS
ETC.

COMPLIMENTS OF
CARL FISCHER
COOPER SQUARE
NEW YORK

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INTRODUCTION



THIS little volume is written as a guide and help to Cornetists and players of wind instruments in general. It contains some interesting and well written articles which will no doubt be well worth reading. It also describes the Besson instruments with their wonderful improvements, and contains many other items of useful and interesting information, as well as some entertaining anecdotes of celebrated musicians, together with famous sayings of the great masters.

The book is given to you with our compliments, and we trust that you will find some pleasure in reading it, and that you will be glad of the opportunity to learn of the many advanced ideas in the building of Cornets, Trumpets and other instruments.

CARL FISCHER.

Every day that we spend without learning something is a day lost.—*Beethoven.*

THE CORNET

From "The Metronome"

THE Cornet, as we know it, is a comparatively modern and new instrument, and dates from the time when valves were first applied to wind instruments, early in the Nineteenth Century. Before this period, an instrument resembling the Oboe was known as the Cornet. After the valves had been applied to the brass instrument, it was known as the Cornet à Piston (Cornet with pistons), by which name it is still known in some countries, particularly in Germany and France.

Previous to this wonderful invention of valves which is credited to a Silesian Oboe player, the instrument used was called a Trumpet. Some of these Trumpets had what is known as rotary valves and some had no valves at all. In those days, the composers were handicapped, and could write but very little for the instrument, as its possibilities were so limited. For instance, in most of the symphonies and classics you will notice that only a few notes could be played on the instrument, and the composer had to make use of these to the best advantage. In modern music, however, there is scarcely any limit to the possibilities of the instrument, and melodic phrases, runs, trills, etc., are assigned to the Cornet or Trumpet

The one and only form of music is melody; no music is conceivable without melody, and both are absolutely inseparable.

Richard Wagner.

In quality of tone the Cornet occupies the place just between the Trumpet and the Fluegelhorn. The tubing of a Cornet is built so that its tone is not as brilliant as the Trumpet, and not as mellow as that of the Fluegelhorn. However, a larger variety of tone color can be obtained on the Cornet, than on both these other instruments, and as before mentioned, to this wonderful tonal quality, is due the popularity of the Cornet as a solo instrument. It is the principal member of the brass section.

Since the introduction of the first piston valves, by such men as Gustave Besson, Adolph Sax, and Courtois, the pioneers in Cornet construction, many notable improvements have been effected. To Gustave Besson belongs the credit for having patented and produced the clear bore valves which have been adopted by all makers. Many other improvements are also to be credited to him.

The shape of the Cornet has undergone many changes, until to-day it is a symmetrical and graceful looking instrument. True, each individual manufacturer has his own particular model—but nowadays the difference is very slight.

All Cornets are made of brass, and a great deal depends upon the quality of the metal used in the construction. In this respect there is no instrument that can compare with the Besson in regard to its resonance and brilliancy. This is due in a large part to the wonderful metal of which it is made. It has wonderful vibratory power. A good many Cornets sound "tinny" and have little or no vibration.

The Cornet of to-day can be played in any and all keys, while the very old style trumpets could

Perfection should be the aim of every true artist.—*Beethoven*.

only be played in one key. Later on, Cornets were transposed into various keys by means of different crooks—but this was not very practical or satisfactory. The sole survivors of these old-time crooks are the A shank and the C crook, both of which are seldom used. Most of the up-to-date Cornets can be changed from B \flat to A instantaneously by means of a slide. The C attachment is seldom used, and then almost solely by amateurs.

The principal parts of a Cornet are the valves, the bell, tuning slide, and the mouthpiece. The instrument is provided with four slides which are used for tuning and also for discharging the water or saliva that gathers in the instrument from blowing. Each valve connects with a slide. The largest slide is the main one, and when drawn affects all the notes. The other slides when drawn only affect the notes played with the corresponding or connecting valve.

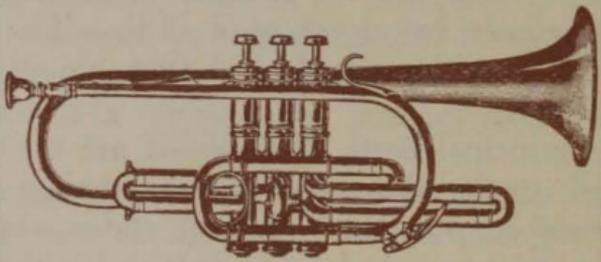
A good instrument is the first requisite to good playing, a good instructor the second, and patience, diligence, and regular and careful study on the part of the pupil the third.

The Besson (London) Cornets, Trombones and other brass instruments are best adapted to meet all requirements of the professional or amateur musician. They are particularly noted for their beautiful tonal quality, exceptional ease of blowing, correct and perfect intonation, light, free valve action, elegance of model and perfection of finish and workmanship. They are used by the foremost artists of the day.

Write to Carl Fischer for any further information regarding these splendid instruments, also cheaper grades if such are desired.

THE LONG MODEL NEW CREATION CORNETS

The newest and greatest triumph in the art of
Cornet building

	In Low Pitch. Also in High Pitch with Low Pitch Slide	
Medium Size Bore		Volume and Brilliancy
Free and clear air passage		No sharp turns in the tubing
Beautiful Model		No false tones
	Length—Low Pitch 15 $\frac{3}{8}$ in. } Diameter of Length—High Pitch 14 $\frac{3}{8}$ in. } Bell 4 $\frac{3}{4}$ in.	

Surpasses all previous efforts

Workmanship that will satisfy the most captious critic

FOR those who are unfamiliar with the advantages of the Long Model "New Creation" Cornets over those of shorter models, it may be said that they are more free in tone and more easy blowing because the tubing is less complicated, and instead of being wound around and made compact, it is drawn out a trifle in the length. All sharp turns are avoided and the result is, that the air passage is free and clear, and that all tones respond readily without the slightest effort. The tone has far more brilliancy and is more pleasing and satisfying in every respect.

The bore is of medium size and is calculated to give the good results which are desired by all performers.

There are no false tones on this instrument; such notes as the high F, G and A, and the low D and C# which are generally out of tune on most Cornets, are well in tune on the Long Model "New Creation" Cornets.

The valve action has been greatly improved, and can be relied upon to give good service in all kinds of work. Encased springs with heavy three prong star, and corkless valve caps are special features of these valves. They are speedy and responsive.

The workmanship in all its details is of the highest standard of excellence, and the metal used in the manufacture is of such a quality that it gives Besson instruments the distinct and peculiarly beautiful quality of tone, all their own. This quality of brass is a secret of the Besson firm which no other manufacturer has been able to reproduce.

The Long Model "New Creation" Cornet, besides being pleasing to the ear, is beautiful to the eye. There is not a Cornet made that can compare with it in grace and beauty. Its lines are simple and pleasing, and it is not top-heavy at one end as many Cornets are.

The Cornet has a long straight bell and an instantaneous change to A by simply drawing the main tuning slide. This quick change attachment is invisible, but perfect in operation. There is a continuous mouth-piece pipe which does away with the use of shanks.

BESSON

NEW CREATION STAR MODEL CORNETS

THE NEW YORK PROFESSIONALS' IDEAL

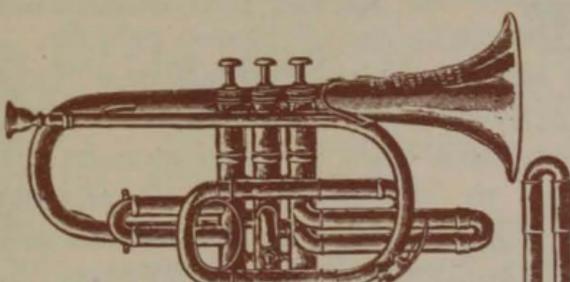
In Low Pitch

Long, straight Bell

Incased 3-slot Valve Action.

Extra Low Pitch Slide. To make the instantaneous change to A simply draw the main tuning slide

Also in High Pitch with Low Pitch Slide



Medium Bore.

Continuous Mouth-piece Pipe.

No Shanks to Lose or Break.

The new Creation Cornet is also made in the Desideratum Model.

A CORNET THAT POSSESSES EVERY VIRTUE

THE Besson New Creation Cornet which is a comparatively new model was so well received by the leading cornet players of New York, that it has since been termed the "New York Professionals' Ideal." It is acknowledged to be the very best cornet for general use, and can be used with equal satisfaction in Band, Orchestra or Solo playing. The general construction of the New Creation Cornet is upon well-known Besson principles, which insure accuracy in every detail. It differs considerably from other models, being considerably lighter in weight and peculiar in bore and taper, the result being greater brilliancy combined with unusual ease of blowing. In calibre it is slightly smaller than the other Besson Bb Cornets, but not too small for practical purposes.

Special attention is invited to the valves of this Cornet, which have the incased springs, with three-prong star, insuring the lightest, quickest and most perfect action obtainable. The quick-change to A attachment, also, is the simplest and most durable of any in use, and entirely obviates the necessity for shanks or set pieces.

Remember that it costs nothing to give these instruments a trial.

Finish A.	Brass, plain	-	-	-	-	\$78.00
	In fine velvet lined case	-	-	-	-	84.00
Finish B.	Quadruple silver-plated, satin finish, inside of bell burnished, neat design of engraving on bell	-	-	-	-	89.00
	In fine velvet lined case	-	-	-	-	95.00

THESE PRICES SUBJECT TO USUAL DISCOUNT

Prices on other and more elaborate styles furnished upon application

Bessons

AS OTHERS SEE THEM



The Besson New Creation Trumpet that I have been using this season at the Opera, is giving me great satisfaction. It is everything that could be wished for in a Trumpet. More praise than this would be superfluous.

Yours very truly,

(Signed) *HERMAN BASSE*,

First Trumpet at the Metropolitan Opera House,
New York, for 12 consecutive seasons.

Sept. 12th, 1911.

I have played a Besson Cornet since 1873, and have never used another make. This record speaks for itself.

Very truly yours,

ADAM SEIFERTH,

Formerly First Trumpet of

Metropolitan Opera House Orchestra, N. Y. Philharmonic Orchestra, Theodore Thomas Orchestra, Russian Symphony Orchestra.



To make sure that my judgment was correct, and also for my own satisfaction, I have just had a Phonograph test record made, playing the same selection on different Trumpets. People who heard these records were able (without knowing which instruments were being used) to recognize the superiority of tone and intonation of the Besson Trumpet. I am going to give you this record as I am sure it will interest you, and will also probably interest other Cornetists.

Very truly yours,

VINCENT C. BUONO,

Cornet soloist, Columbia Phonograph Co.



Having recently examined all the various models of Besson Cornets and Trumpets, and given them a thorough trial, I can only express the highest admiration for them. The improvements in the new models are wonderful, but even the older models are superior to any other instruments. The Enharmonic Cornets and Trumpets are truly marvelous, and I believe that after musicians have seen them and given them a trial, they will become the most popular instruments in the market.

Yours truly,

EDWIN FRANKO GOLDMAN.



It seems remarkable that an instrument of such wonderful qualities, extraordinary lightness of valve action, marvelous ease of blowing and correct tone in all registers can be produced by the hand of man.

Yours truly,

JOHN GEORGE FRANK,

Conductor "Concert Fanfare," and member
of Metropolitan Opera House Orchestra.



Without enthusiasm one will never accomplish anything in art.—Robert Schumann

THE TONGUE AS A FACTOR IN CORNET PLAYING

From "The Metronome"

WITHOUT the use of the tongue, cornet playing would be an utter impossibility. It is in the very first lesson that the pupil is taught how to strike the tones by means of the tongue, and it takes quite some time until he has mastered the art of "tongueing" or commencing his tones clearly and distinctly. The first lessons are so monotonous and uninteresting that many who have but little patience, give up in disgust. It is only by perseverance and regular practice that the fundamental principles of cornet playing can be mastered. No other form of exercise should be attempted until the tones can be struck with surety of attack. By not devoting enough time from the very start to the correct use of the tongue, many a player has been unable to overcome the difficulties of the instrument. Others who have been properly taught, and have learned the importance of the proper use of the tongue, advance rapidly, and can play with little or no apparent effort. In the playing of sustained notes, the beauty of tone depends largely upon the way the note is struck. To be good, a tone must be commenced clearly and precisely. If it is badly "tongued," the tone will not be good. In staccato playing, every note depends upon the action of the tongue. It must strike evenly and precisely.

It is much easier to be critical than to be correct.—*D'Israeli.*

There are various forms of tonguing, known as single, double, triple, staccato, legato, etc. Triple and double tonguing should never be taken up until the student is far advanced, and has mastered all kinds of single tonguing and slurring.

The mouthpiece is placed on the lips as nearly in the center as possible. There are players who place it a little to the right or left, which is possibly due to some weakness of the middle of the lips, or to the formation of the teeth. Some of the very best performers place the mouthpiece slightly to one side. Most of the renowned teachers advise that the mouthpiece be placed one-third on the upper lip, and two-thirds on the lower. St. Jacome, the celebrated French master, advocates quite the opposite. No set rule can be made for the position of the mouthpiece, since each person's mouth, lips and teeth are differently formed. The important thing is to have as good and clear a tone as possible, regardless of how the mouthpiece is placed. After a position has once been adapted, it is almost folly to try to alter it. Careful practice will remedy many defects, but the changing of a natural position is generally of no avail. There are teachers who immediately force a pupil who has been playing in a certain position for years, to change that, because he may not be complying with some foolish old rule.

To produce a sound on the cornet, the lips should be placed together, as though in the act of smiling, leaving an opening for the tongue in order that it may be readily thrust forward and backward, and also to form a breathing passage into

Of all the liberal arts, music has the greatest influence over the passions, and it is that to which the legislator ought to give his greatest encouragement.—*Napoleon I., at St. Helena.*

the instrument, the performer at the same time pronouncing the letter T. The tongue is made as thin as possible and is placed against the teeth of the upper jaw in such a manner that the mouth is hermetically sealed. As the tongue recedes, the column of air which was pressing against it is forced into the mouthpiece and causes the sound. The pronounciation of the syllable "tu" serves to determine the striking of the sound. This syllable may be pronounced with more or less softness, according to the degree of force to be imparted to the note. It is the collision or concussion of air which produces the sound and which is called "tongueing." The tongue acts as a sort of valve, serving to regulate the wind. It must be borne in mind that the tone is produced entirely by the combined action of the lips, tongue and breath.

The Testing of Cornets by Our Experts

IT may interest cornetists who live out of town to know that no Cornet or Trumpet leaves our premises without first having been thoroughly tested and approved, so that our customers who are unable to come and personally select their own instruments, may be sure they are getting the best that can be had.

A certificate, stating that the instrument has been thoroughly tested in every respect, is sent to each purchaser, and is signed by the expert who makes the selection.

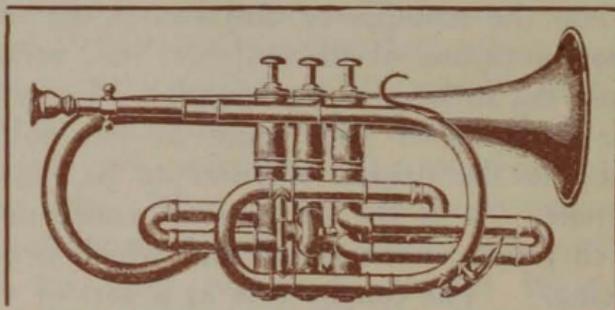
Out-of-town patrons desiring any slight or extensive alterations to be made on their instruments will also have the satisfaction of knowing that one of our experts will inspect and signify his approval of the repairs or alterations, before the instrument is returned to the customer. Being experienced and practical cornetists, these experts undoubtedly know the needs and wants of cornetists, and can be of valuable assistance to them.

THE BESSON "NEW STAR" B \flat CORNET

CHICAGO BORE

A NEW DEPARTURE IN INSTRUMENT MAKING

Beautiful in Model.
Durable in construction.
Accurate in Pitch.
Perfect in Tune.
No False or Husky Tones.



Remarkably Free-Blowing.
Patent Light Valves.
Improved Mouthpiece.
Extra Low Pitch Slide.

THIS elegant and eminently practical model of Cornet was first brought to public notice at the great Columbian Exposition in 1893, and was received by soloists, professionals, and amateurs with the heartiest approbation, one and all pronouncing it superior to any other style or model of Cornet with which they were acquainted. It possesses every feature of excellence that was known or could be thought of at the time of its inception, and in this as in other respects is far ahead of all other makes in point of excellence and desirability. It is truly a cornet among cornets; its sale has been tremendous—far greater than that of any other cornet, there being nearly if not quite *Seventy-five Thousand* of them in use at the present time, and the demand still continues; in fact, is steadily increasing. No more valuable testimonial to the great merit of the *Besson New Star Cornet* could possibly be given.

The use of this remarkable cornet is by no means confined to the higher classes of professionals—it is indeed *everybody's* cornet, for the *Besson* firm does not believe in or advocate the "twentieth century idea" of supplying instruments of the best quality to professionals of more or less influence, and palming off inferior and unsatisfactory instruments on unsuspecting amateurs. We, as *Besson* representatives, are in duty bound not to show partiality or favoritism in the disposal of these instruments, and in fact we could not if we would, as one *Besson* instrument of a certain kind or style is practically the same in all respects as others of the same pattern, and there is really no choice between them.

If your cornet is not a *New Star* perhaps your performance would be vastly improved by the use of one. Suppose you investigate.

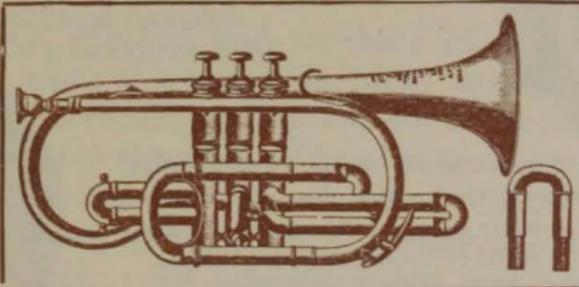
PRICES—FINISH A: Brass, plain, \$78.00; in fine velvet lined case, \$84.00. FINISH B: Quadruple silver-plated, satin-finish, inside of bell burnished, neat design of engraving on bell, \$89.00; in fine velvet lined case \$95.00. Prices on other and more elaborate styles furnished upon application. *These prices subject to usual discount.*

BESSON PROTEANO CORNET

THE PROTEANO CORNET IN Bb, ALL SLIDES CLOSED
In Low Pitch Also in High Pitch with Low Pitch Slide

To change to A, simply draw the tuning slide.

The Quick-Change attachment is invisible but perfect in operation.



No levers to strain or stick.

All slides move with perfect ease.

Faultless Valve action

This is the neatest, simplest and most practical quick-change Cornet

THE Proteano Cornet (New Star Model) has justified its claim to popularity solely on its merits. This wonderful instrument has many advantages over the old style cornets. The advantage of the continuous mouth-piece-pipe is obvious, for every cornet player knows the undesirability of the long A and Bb shanks which hitherto have been a part of every cornet, and the great change of position necessary upon substituting one for the other. The Proteano Cornet obviates all this, and thereby adds much to the comfort and convenience of the player. This Cornet tunes perfectly in Bb and A, and all cornetists will readily realize what an important item that is.

Mere words would be superfluous in praise of the Besson Proteano Cornet. A trial will convince the most exacting player, that all that is claimed for these instruments can be easily proven.

— PRICES —

Finish A.	Brass, plain	-	-	-	-	-	-	\$78.00
	In fine velvet lined case	-	-	-	-	-	-	84.00
Finish B.	Quadruple silver-plated, satin finish, inside of bell burnished, neat design of engraving on bell	-	-	-	-	-	-	89.00
	In fine velvet lined case	-	-	-	-	-	-	95.00

THESE PRICES SUBJECT TO USUAL DISCOUNT

Prices on other and more elaborate styles furnished upon application

Bessons

BEST IN THE WORLD



After having given my Besson "New Creation" Trumpet a careful test, I find it without a fault and use it in all kinds of work.

Sincerely yours,

(Signed) *CARL MAURER*,
Metropolitan Opera House Orchestra.

Am pleased to state that the Besson "New Creation" Trumpet possesses all the good qualities an instrument can have. I consider them the finest made, and use mine constantly at the Metropolitan Opera House.

Respectfully,

(Signed) *JACOB HAGER*
Metropolitan Opera House Orchestra.



The Besson "New Creation" Trumpet is giving splendid satisfaction. I use it in the Metropolitan Opera House Orchestra, in solo work, as also military band, and it is adaptable for all around use.

Respectfully,

(Signed) *FRANK CHIAFFARELLI*,
Metropolitan Opera House Orchestra.



Since my arrival in America, nine years ago, I have only used Besson Instruments,—first a Cornet, and now one of the New Creation Trumpets. These instruments are first class in every respect, and well adapted for use in Orchestra, Band, and Solo work.

Yours very truly,

(Signed) *JOSEPH RAPUANO*,
2nd Trumpet, Metropolitan Opera Company of Chicago.



The New Creation Model Besson Cornet is exactly what members of the profession have been seeking for many years. Its weight and balance, which are correct, its valve action, which is light and very responsive, its bore, which is of a medium calibre, its long and straight bell, its elegant tone, its perfect tune, its remarkable freedom of blowing, together with the absence of the troublesome Bb and A shanks, all tend to make the New Creation Model Besson Cornet the finest in the market.

Very truly yours,
CHESTER W. SMITH,
Cornet Soloist and Bandmaster, Colt's
Armory Band, Hartford, Conn.



Contact with the powers of others calls forth new ones in ourselves.—von Weber

THE CHOICE OF A CORNET

Specially written by Edwin Franko Goldman

THE selection and purchase of a new instrument is a matter for deep and careful consideration, and should not be decided upon without due thought. There is so much competition between the various manufacturers to-day, that the average musician is scarcely able to decide for himself. All advertisements read and sound well, each manufacturer claiming that his instrument is the very best, and offering some special inducement, to prove his claim.

Many musicians who do not live in or near a large city do not even see the instrument, or hear how it sounds before purchasing. Many amateurs seek good looking cornets with much fancy ornamentation rather than well-made, substantial ones.

The prices of most standard makes vary, but it is economy to buy the best, even though it costs a trifle more than the others. A good cornet will last a lifetime if properly taken care of and kept in good condition.

Each cornet is advertised in a different manner. One has a large bore, the other a small one. Another is absolutely in tune. A fourth one is made so that absolutely no tones can split. Still another has an entirely new model, and so on. True, these are all things to be considered, and each purchaser must know why he buys an instrument.

Music may be termed the universal language of mankind, by which human feelings are made equally intelligible to all.—*Liszt.*

Most amateurs seek the advice of professionals, and it is more than likely that the professional recommends the make he is using, since it is probably to his advantage to advertise that make. Some professionals who hold prominent positions and are well known, receive their instruments "gratis" for advertising purposes. Then again most professionals receive a commission on every instrument they sell, or for every customer they recommend. This is all paid for by the purchaser.

As a rule, the professional buys very few instruments in a lifetime. It is the amateur who changes continually because of dissatisfaction. He buys a certain cornet, as a rule, just because of some advertisement he may have read, or because it is to some one else's advantage that he should buy it. Or he buys from the firm that seems to offer the biggest inducements. Naturally, every one is looking for bargains, but the only bargain in musical instruments is the very best that can be obtained. As a matter of fact, a fine performer can help himself to a degree, on an inferior instrument, but he cannot do himself full justice. An amateur, however, is at a double disadvantage with an inferior cornet, as he has not the facility and art at his command to cover the defects; therefore it is absolutely necessary that he have a fine instrument.

Most band and orchestra leaders do not even interest themselves to know what instruments their musicians are using, even though it would be much to their advantage to do so, thereby improving the tonal quality of their respective organizations. At the Metropolitan Opera House in New York, which is considered the foremost musical enter-

Think more of your own progress than of the opinion of others.—*Mendelssohn*.

prise in this country, if not in the world, great attention is paid to the instruments that are used in the orchestra. Every one knows what a wonderful body of players this is—the highest paid musicians in the world. Each musician is engaged for the season, with an iron-bound contract. The third clause in these contracts reads as follows: "*It is distinctly understood that the party of the second part (the musician) shall provide himself with a first-class instrument, which must be satisfactory to the party of the first part (the management), upon which he will play at all performances and rehearsals given by the Metropolitan Opera Company.*" This clause is the only one in the contract that is printed in extra large type, because of its importance. Frequently one of the conductors has found some fault with an instrument, either in its tuning or tonal quality, and in such an instance the musician has been compelled to use another. At the Metropolitan the world's greatest conductors wield the baton, and the orchestra is composed of the very ablest and most experienced musicians in the world. The above clause in the opera musicians' contract shows the importance in the musical branch as well as in all other lines of having good implements with which to work.

During my personal experience of many years, I have had occasion to try many different makes, and have even been offered cornets "gratis" if I would use them. Of all the cornets I have tried, only the Besson has given me absolute satisfaction in all respects. It was also satisfactory to all the conductors under whom I have played. This instrument I have had to purchase. Bessons rely only upon the merit of their work for advertisement. They have never been known to make any inducement whatever, even to the most famous artists, to use their instruments. For this

they are to be admired, as all musicians purchasing one of their instruments are treated alike and fairly. Their instruments are made of a wonderful metal, which as yet, no one has been able to imitate. The mere fact that at the Metropolitan Opera House, seven Besson Trumpets are in use, is the greatest recommendation in the world. The strict contracts of the musicians call for first-class instruments which must be satisfactory to the management and the conductors. A Besson instrument is a fine investment and one that is good for a lifetime. Each instrument which is not selected by the purchaser himself is thoroughly and carefully tested by an expert before being sent out, and the purchaser receives a signed guarantee to that effect.

NOT AT FIRST SIGHT

There are various ways of singing at sight. So Händel discovered while on a visit to Ireland. He was detained at a certain place for several days, and desiring to prove certain copied parts of the Messiah, he arranged to have several choristers of the town where he was, meet him and study the music with him. But one fellow made such a complete failure, that Händel turned on him in wrath and exclaimed:

“You schountrel! Did you nod dell me dat you could sing at sight?”

“Yis, sorr, Oi did. And Oi can; but not at first soight.”

Very many readers at first sight seem to be blessed with the gift only of “second sight.”

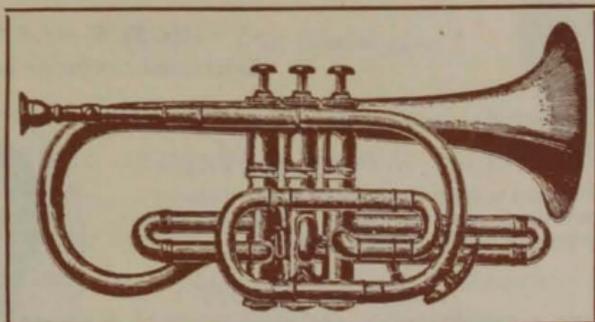
BESSON

NEW DESIDERATUM B \flat CORNET

Powerful
Tone of Excel-
lent Quality.

Remarkably
Easy Blowing.

Handsome
Model.



New Chicago
Bore.

Patent Light
Valves.

Extra Low
Pitch Slide.

Fine in
Orchestra or
Solos.

THE Desideratum is another of the famous Besson models of cornet which has stood the test of time and has proved a universal favorite. By comparing the cut here shown with others in this catalogue a slight difference in the model of the instrument will be noticed, principally due to a special arrangement of the tubing connected with the third valve, which is preferred by some to either of the other models. This cornet readily lends itself to any occasion; its beautiful tone is always sure to attract attention, and its ease of blowing and lightness of valve action combine to render it especially desirable to the performer.

It must not be presumed that this Cornet is unfit for band use; it will give an excellent account of itself in any company, but it is especially adapted for orchestral use, also for home playing and Church service, where extreme beauty of tone, perfection of tune and freedom of manipulation are essentials. Here the New Desideratum Cornet is without a rival as a source of extreme pleasure; its possibilities in tone shading are great, ranging from the strongest *fortissimo* that can be demanded to the softest *pianissimo* ever realized—so very faint that the slightest breath suffices for the production of the required volume of tone. In view of these facts we cannot wonder at the great popularity of the New Desideratum Cornet among musicians, who one and all speak in the highest terms of its merit as a perfect musical instrument.

— PRICES —

Finish A.	Brass, plain	-	-	-	-	-	-	\$78.00
	In fine velvet lined case	-	-	-	-	-	-	84.00
Finish B.	Quadruple silver-plated, satin finish, inside of bell burnished, neat design of engraving on bell	-	-	-	-	-	-	89.00
	In fine velvet lined case	-	-	-	-	-	-	95.00

THESE PRICES SUBJECT TO USUAL DISCOUNT

Prices on other and more elaborate styles furnished upon application

Besson Trumpets

Opinions of the Foremost Conductors



Besson Trumpets are well in tune, of fine tonal quality and are exceptionally fine instruments in every respect.

VICTOR HERBERT,
Celebrated conductor and composer.

October, 1911

Trumpet Players who have played in my orchestra at various times have used Bessons. I have found them well in tune and of fine tonal quality.

HENRY HADLEY,
Dir. of San Francisco Symphony Orch.



Besson Trumpets give forth all the effects and tonal qualities for which a Trumpet was intended, and I can only speak in tones of the greatest admiration for the Trumpet section at the Metropolitan.

JOSEF A. PASTERNAK,
Conductor at the Metropolitan
Opera House, New York

The Besson Trumpets which the players of the Metropolitan Opera House are using, are very fine instruments, and are well in tune. Their tone is also all that can possibly be desired.

(Signed) ALFRED HERTZ,
Conductor of German Operas,
Metropolitan Opera House, N. Y.



Besson Trumpets have been used to my entire satisfaction and delight by the Players of my Orchestra for many years.

ARNOLD VOLPE,
Conductor of the Volpe Symphony Orch.
and the Central Park Concerts, N. Y.

I can only speak in the highest terms of the Besson Trumpets used in my Orchestra for many seasons. They have fulfilled every requirement.

F. X. ARENS,
Dir. of Peoples Symphony Concerts, N. Y.



THE IMPORTANCE OF SECURING A COMPETENT TEACHER

From "The Metronome"

TO thousands of beginners and cornetists, this article may be of great importance and benefit.

There are fewer good teachers for wind instruments than there are for string instruments, and there are very few cornetists who devote their entire time or even a good part of it to teaching. There are however, any number of violinists and pianists who devote their entire time and energy to the art of teaching. To become a good teacher in any branch requires years of experience, for teaching is as much of an art as playing; therefore the student should seek an experienced instructor.

Many students start by engaging a cheap and inexperienced instructor, thinking that after they advance they will take a good teacher. Such a procedure is a serious mistake. A good teacher is more necessary at the beginning than at any other time. Too many would-be students make this mistake, and begin by wasting time and money. Some become disgusted and after a month or two of ineffectual work give up in despair. Others try again with a new teacher of the same kind, with the same result. Few students realize how important the beginning is—the foundation on which to build and improve. Hundreds begin their studies in a faulty manner, and many are never able to remedy their mistakes afterward. Others only realize after wasting much valuable time what might have been accomplished had they been directed wisely from the start.

Of course, not every one can become a really fine player, and a conscientious teacher will discourage those who really have no talent. At best, a teacher cannot make a pupil play—he can only guide him, and that is what is needed. Lessons must be given with a system, and each exercise, however small or simple, must have some definite aim in view.

Good cornetists have always been rare, and are rare to-day. There is great opportunity for the good cornetist of the future—for the young man who has the talent and ambition, and is fortunate enough to secure the guidance of a reliable teacher. And so the best advice is: Seek teachers who have proven their ability to teach, and who themselves are good players. Seek teachers who have been identified with the best in music, and who are good musicians. If you would become a good player, you must have a good instructor from the beginning. Do not waste time and money with inferior instruction. Choose a teacher who devotes his time or most of it to teaching, and do not take lessons from any player whom you just happen to know, or who is recommended, and who may just accept a pupil or two to fill in a little leisure time. Get a teacher who will correct your faults and who will help you to progress, not one who rushes you through a book, and pats you on the back, and compliments you continually. Encouragement is needed, to be sure, but correction, strict discipline, practical advice and necessary information are more beneficial. No two students are alike, and a teacher must know and understand the merits or shortcomings of each, and teach accordingly. With a good teacher and a good start half the battle is won.

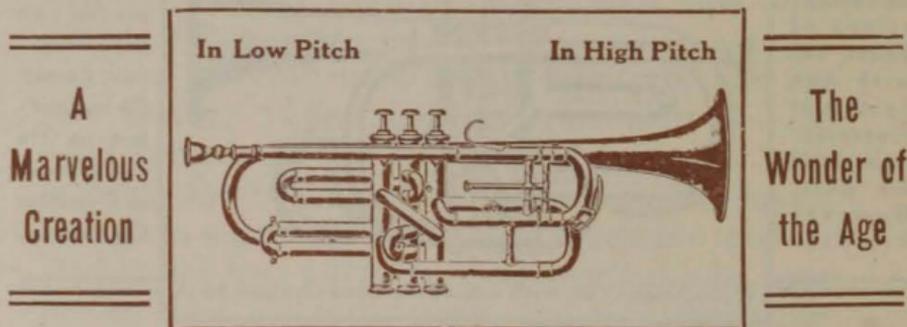
BESSON

SYSTEM

Enharmonic Valve Trumpets

The Enharmonic Bb Trumpet

Instantaneous Quick Change to A



THE ENHARMONIC TRUMPET IS BUILT ON THE SAME PRINCIPLES AS THE ENHARMONIC CORNET

THIS instrument is deserving of special attention, it being the first theoretically and practically perfect Trumpet ever offered for sale.

THE STRONG POINT of the *Besson Enharmonic Valve System* is that it renders all extra valves unnecessary and useless except to extend the downward compass of the instrument, and permits of the use of so-called "artificial" fingering to any desired extent without in the least affecting the tone or tune, or tiring the lip by straining to reach certain tones. The scale of any instrument equipped with this valve system is not only perfect as regards pitch, but is of even quality throughout; no "dull" or "wolf" tones, even with all valves down, and no one sound more prominent than its immediate neighbors.

PRICES

Brass	-	-	-	-	-	-	-	\$100.00
Silver-plated	-	-	-	-	-	-	-	111.00

THESE PRICES SUBJECT TO USUAL DISCOUNT

Prices on other and more elaborate styles furnished upon application

A HIGH-PRICED PRIMA DONNA

Gabriella, who was a celebrated singer of her time, could be very generous when occasion offered; however, she appreciated her own worth as an artist, and on occasion could demand what she considered her services worth. She was summoned at one time, by the Empress Catherine the Second of Russia, to sing before her Majesty. A short time after her arrival in St. Petersburg, Gabriella was asked by the Empress her terms for entertaining her royal audience. No amount had previously been stipulated. She determined that a royal patron should pay a royal price, and answered; "Five thousand ducats!" "Five thousand ducats!" exclaimed the queen. "Why, not one of my field-m Marshals is paid as much as that!" "Then your Majesty had better get one of your field-m Marshals to sing," answered the quick witted singer.

Besson

OPINIONS OF FAMOUS BANDMASTERS



WASHINGTON, D. C.

I take great pleasure in adding my testimonial to the many thousands who have endorsed the Besson instruments. The Besson Instruments used in the bands of the U. S. Marine Corps have always given the highest satisfaction.

Very sincerely yours,

JOHN PHILIP SOUSA.

WASHINGTON, D. C.

I have had occasion to become acquainted with most if not all of the various leading makes of brass instruments, and am convinced that the Besson (London) make ranks supreme as the standard. They possess all the qualifications desirable in high-grade instruments, and I have up to the present time failed to find their superior.

Yours sincerely,

WM. H. SANTELMANN,
Leader of Band, U. S. Marine Corps.



CARL FISCHER,

Dear Sir:—The set of Besson Band Instruments recently purchased is even more satisfactory than hoped for. Every instrument, from the smallest Cornet to the largest Bass, blows freely and is well in tune. We attribute much of the popularity of this band to the high quality of its instruments.

Yours very truly,

PHILIP EGNER,
Bandmaster, U. S. Military Academy, West Point.



Besson instruments are quite prominent in my Band and are used by most all the players. They are high class instruments and give satisfaction at all times.

(Signed) *LAMBERT L. EBEN,*
Bandmaster, 71st Regiment, N. Y.



It gives me great pleasure indeed to add some words of praise to those you have already received from Cornetists and Bandmasters throughout the country endorsing the Besson instruments. I am glad to say that many members of my band use Besson instruments, which occasions general satisfaction all around.

Yours very truly,

FRANK MARTIN,
Cornet soloist and Bandmaster,
14th Regiment, N. G., N. Y.



Any fool can play fast, but it takes a good musician to play slowly.—Anon.

THE ART OF
PLAYING SONGS
ON THE CORNET

THE highest form of art in cornet playing is surely that of "Song Playing," and its successful mastery can only be attained by years of practice and conscientious study. There are cornetists who make a specialty of solos in which they can principally display their technique, but some few devote most of their time and attention to what is commonly called "Song Playing." With the cornet as with other instruments, players have their strong and weak points. One has fine execution, another has a beautiful tone, still another has wonderful power and endurance; one has musicianly taste and phrases well, another plays with great ease, and so on. It is a rare occurrence indeed when all these good qualities are combined in any one artist. Still there are performers who possess all, or nearly all.

It is in the playing of songs that a performer can show his real ability and artistic achievement. His tone must be good. Then he must have good taste, and musicianly understanding. He must know how to phrase, and when and where to take breath. He must understand the character of each song he plays, and endeavor to impart it to the music. It would be well to study the words of all songs. A frequent error is made in playing songs too slowly, mistaking tempo for expression. Of course some songs should be played very slowly, but even then they should not be dragged and distorted out of all rhythm. A song should be played in a clear and simple manner without any embellishments, and with a clear and steady

tone. Never use the vibrato. In this style of playing, the legato tonguing is employed. The letter D is pronounced instead of the hard T. Endeavor to hear good singers and try to imitate their style. Hear good vocal and instrumental music of all kinds. Have a good repertoire of songs, in a variety of styles. Study all the possibilities of each song, and seek to make the most of them. Do not exaggerate the marks of expression. Learn to modulate your tones according to your desires. Never play eighth or sixteenth notes staccato in a song. Do not try to play too long a phrase in one breath, as that often impairs the tone. Study your phrasing carefully.

The following is a list of songs of varied character, which have only recently been arranged for the cornet with piano accompaniment. Most of them are very celebrated and are to be found on the programs of our leading singers. They are all adapted to the cornet, are written in suitable keys, and are not too difficult. They will be found to be much more interesting than most of the old songs that have been in every cornetist's repertoire for the past decade. They are all worth knowing and well worth playing.

Published with Piano Accompaniment

Solvejg's Song, Grieg.....	50
Silently Blending, Mozart.....	50
Songs my Mother Taught Me, Dvorak.....	40
The Lass with the Delicate Air, Arne.....	40
Drink to Me Only With Thine Eyes, Old English..	40
Dedication, Schumann.....	50
I Love Thee, Grieg.....	40
Romance, Maillart.....	50
The Maids of Cadiz, Delibes.....	60
Oh! Blessed Virgin, from Tannhäuser, Wagner...	50
The Magic Song, Meyer-Helmund.....	60
Cradle Song, Ries.....	50
Could I? Tosti.....	50
Who is Sylvia? Schubert.....	50
Where the Bee Sucks, Arne.....	50
Blow Thou Winter Wind, Arne.....	50

The Banks of Allan Water, Old Scotch.....	40
Loch Lomond, Old Scotch.....	40
Obstination, Fontainailles.....	40
All Through the Night, Welsh Air.....	40
Pretty Polly Oliver, Old English.....	40
My Love's an Arbutus, Old Irish.....	40
Chanson de Florian, Godard.....	40
My Heart at Thy Sweet Voice, Saint-Saëns.....	60
To Spring, Gounod.....	50
Hail Star of Heaven, Grieg.....	50
Pretty Girl Milking Her Cow, Irish.....	40
Berceuse from Jocelyn, Godard.....	50
Good-Bye, Tosti.....	50
Thine my Thoughts are Margarita, Meyer-Hel- mund.	75
Serenade, Gounod.	40
Sleep Well, Sweet Angel, Abt.....	40
Crucifix, Faure.....	50
Sancta Maria, Faure.....	50

USUAL DISCOUNT ON ABOVE PRICES.

MUTES

IN BRASS OR PAPER

It was formerly the complaint of most cornetists that it was a great strain upon them to use a Mute for any length of time, and that when using it they were compelled to draw their slides, as the mute made the instrument sharp. The new Paper Mutes can be used for any length of time without requiring any extra effort in blowing, and the tones remain so perfect in tune that no slides have to be drawn. This mute, while it softens the tone considerably, does not kill the vibration as most mutes do, and the result is that the tone is pleasing. The mute can be used in making many interesting effects. Besson Brass Mutes are also very accurate and keep the instrument well in tune.

PRICES—Besson Improved Mute for Cornet, brass \$3.30

Silver-plated	-	-	-	-	4.30
Papier Mache	-	-	-	-	1.50

These prices subject to usual discount

It is well to bear in mind that if the Besson instruments cost a trifle more than other instruments, they are far superior in quality.

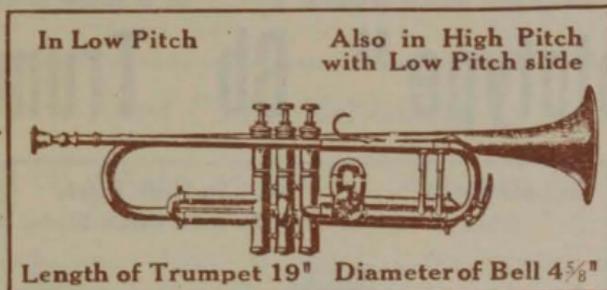
BESSON NEW CREATION TRUMPETS

FOR ORCHESTRA, BAND OR SOLO WORK

Perfect Trumpet Bore (Large or Small)

Real Trumpet Tone

Long Straight Bell



Perfect in tune

Improved valve action

Revolving Bb and A Attachment

THE MOST PERFECT TRUMPET EVER MADE USED BY THE FOREMOST PLAYERS IN AMERICA AND EUROPE

Until a few years ago, the Trumpet was scarcely used in American Orchestras or Bands, but by virtue of its usefulness and wonderful tonal effects it has created a most important place for itself in all musical organizations.

In all Symphony and Grand Opera Orchestras, Trumpets are used exclusively, and even in the smaller theatre orchestras today where a better class of music is played, the Trumpet is preferred to the cornet, by most of the conductors. The tone of the Trumpet blends more satisfactorily with the other instruments. Besson Trumpets have a beautiful thin tone of a most pleasing quality, and one that carries further than a Cornet.

These Trumpets are built in two styles, and can be had with the usual size small bore, or with a bore of a trifle larger size. They can also be had with or without revolving Bb and A attachment (Instantaneous Change), or with instantaneous change to A by simply drawing the main tuning slide.

The bore of Besson Trumpets is of such perfect dimensions, and the tubing tapers so gradually, that the result is a real Trumpet quality of tone, and one which can easily be distinguished from the tone of a cornet.

The Trumpet is free in tone, and has remarkable carrying power. It responds equally well in the high, medium or low registers. The highest tones can be produced without any effort. There are no faulty tones on the instrument, and even such notes as the high F, G and A, and the low C# and D, which are out of tune on most instruments, and which have always been the worry of most Trumpeters and Cornetists, are absolutely pure and in tune on the Besson Trumpet.

The valves are very responsive and reliable. Encased springs with improved heavy three prong star and corkless valve caps are special features.

There is also a continuous mouthpiece pipe which obviates the use of shanks or set pieces.

The Trumpet can be used with equal satisfaction for Orchestra, Band or Solo playing. Nowadays it is a necessity for every Cornetist to be able to play Trumpet also.

PRICES

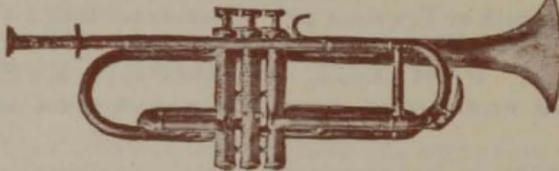
FINISH A—Brass, plain \$103.00
 FINISH B—Quadruple silver-plated, satin finish, inside of bell
 burnished, neat design of engraving on bell 114.00

THESE PRICES SUBJECT TO USUAL DISCOUNT

Prices on other and more elaborate styles, furnished upon application

BESSON

"Prototype" Bb Trumpets

<p>Large Tone Perfect In- tonation Strong and Durable</p>	<p>In Low Pitch</p>	<p>Also in High Pitch with Low Pitch Slide</p>	<p>Well Built Fine Action Ideal Model</p>
			

THE Besson Prototype Bb Trumpet although a much older model than the New Creation, is still as popular with musicians throughout the country, as when it was first introduced in America. There are numerous trumpeters who possess Prototype instruments, who could not under any circumstances be induced to discard their trumpets for any of the so-called modern and up-to-date ones.

The bore is a trifle larger than that of the New Creation Trumpet, and it has a shank or set-piece, which some players seem to prefer to the new style.

No Orchestra or Band is complete without Trumpets, and our American conductors are realizing this fact more each day. The tonal splendor, brilliancy and volume of the Besson Prototype Trumpet is remarkable. The valve action is of the kind that can always be relied upon.

PRICES

- | | | |
|---|-----|----------|
| FINISH A —Brass, plain, highly polished | - - | \$ 90.00 |
| FINISH B —Quadruple, silver-plated, satin finish,
inside of bell burnished, neat design
of engraving on bell | - - | 101.00 |

THESE PRICES SUBJECT TO USUAL DISCOUNT

Prices on other and more elaborate styles furnished upon application

SIGHT READING

From "The Metronome"

ALTHOUGH no special rules can be made for the study and improvement* of sight reading, there is much advice and useful information which will be of great value and assistance to the many students who are anxious to progress in this particular branch of musical training. There are many professionals and amateurs who play fairly well, and some who play very well, who read music with much difficulty.

In order to become a proficient reader, it is necessary above everything else to have a good idea of one's instrument, and to be able to play at least fairly well. Naturally, if one is not master of the technic of an exercise or piece, he certainly cannot play it at sight. Therefore it is essential that the student should not attempt to read at sight anything that is technically beyond his capability as a player. The best and most systematic way to improvement is to practice reading from the start. For example, if one is a beginner and playing simple exercises, he should try to read exercises of a similar nature, in another book if possible. He should endeavor to play the exercise without hesitation. Even if he makes a mistake, or plays a false note he should continue playing and keep the time and rhythm intact. At the second reading he may correct his mistakes.

It is imperative that the student have a good idea of the rudiments of music, or he never can become a good sight reader. He must be familiar with the various keys and signatures, and must know the value of notes and rests, and above all

must play in strict time. In sight reading it is necessary to look ahead constantly. While playing one note, the next one must be comprehended, and the time and value of each note never forgotten. This requires a quick eye and some brain work, but the first requisite is a general and positive knowledge of all notes and their time values, and a thorough familiarity with all fingerings. If a person has mastered all this, he should have little or no difficulty in becoming a good sight reader.

There is nothing more useful to a musician than being able to read well. He can then familiarize himself with all kinds of music, and derive unlimited pleasure from his accomplishment. He can read new music as another person would read a book, and even if he does not play it as well as it should be played, he has a comprehensive idea of what it is, and can master it perfectly with practice. After one becomes a ready reader, the eye and ear have become so well trained that the player can look at a piece of music and know just how it sounds, without playing a note.

A JUST DISCOUNT TO ALL

In the matter of discount we treat all our customers alike, and show absolutely no favoritism. Our goods are all sold at one price, and all musicians receive the same liberal discount. This fact should be a source of great satisfaction to musicians in general. It is a known fact and can be proven, that many soloists who are using Cornets of other makes, prefer the Besson, but the Besson instruments are not given away "gratis," not even to the greatest artists.

The Besson instruments stand on their merit absolutely. Is it not to your advantage to deal with a house that has but one price and treats all customers alike?

BESSON

Band Instruments

OTHER BESSON INSTRUMENTS

WHILE this little book contains only information regarding Cornets and Trumpets, it must not be lost sight of that the Besson firm also manufacture all other brass instruments, such as

French Horns

Altos

Altophones

Ballad or Vocal Horns

Bass Trumpets

Bb Tenors

Slide Trombones

Valve Trombones

**Combination Slide and
Valve Trombones**

Baritones and Euphoniums

Double Bell Euphoniums

Doblophones

Eb Tubas

Double Bb Bases

Bugles, etc.

Many of these instruments may be had with the "Enharmonic Valve System," which is rapidly becoming a general favorite with the best players. Another specialty worthy of mention is an entirely New Model Besson Trombone, specially designed and built to meet the requirements of the American trombonist. This new Trombone positively eclipses any previous efforts and is a marvel of perfection. In fact, all the Besson Instruments are continually being improved upon (if such a thing is possible) to such an extent that it would be impossible to enumerate all the advantages in this little volume. Suffice it to say that any brass player who uses a Besson, has the very best instrument that is manufactured today.

WRITE FOR A BESSON CATALOGUE

BESSON MOUTHPIECES

BESSON Mouthpieces for the various instruments are so constructed as to give the very best results in every case. The assortment of cups is a most varied one, small, large, narrow, wide, deep and shallow; and the rims or embouchures are curved or flat, narrow or wide, to suit all performers, and to enable any one to select exactly the pattern to which he has been accustomed or to adopt something entirely new, as may be desired. Every Besson mouthpiece is numbered, therefore any style can be duplicated as desired.

In Cornet Mouthpieces, Nos. 3, 18 and 19 are the sizes most commonly used, and one or the other is supplied with Besson cornets unless some other number is chosen. No. 1 has a deeper and No. 15 a wider cup than No. 3. No. 5 is very large, No. 2 a trifle narrower but deeper, No. 7 yet narrower and deep. No. 8 is very small, and No. 10 comes between Nos. 3 and 15.

A mouthpiece with a large, deep cup enables the performer to produce the lower tones with greater ease. A Mouthpiece with a shallow cup makes the notes of the higher register respond very freely and with little or no exertion, and gives to the tone more power and brilliancy.

The rim of the mouthpiece has no effect upon the tone or general playing in any way. In selecting a mouthpiece the performer selects one with a rim that suits his lips and feels comfortable on them.

PRICES—Mouthpieces for Cornets and Trumpets,
 Silver-plated, each - - - - - \$1.65
 Gold-plated, each - - - - - 2.65

DOUBLE RIM MOUTHPIECES

CARL FISCHER MAKE and L. A. SCHMIDT ("CÖLN") MAKE

The new Double Rim Mouthpieces have met with instantaneous success. No professional who plays the two instruments, Cornet and Trumpet, can afford to be without this great improvement. Formerly, it was necessary to use a different mouthpiece for each instrument, but with this new and welcome device, the player can change from trumpet to cornet without feeling in the least inconvenienced, and without any detrimental effect upon the embouchure. The same rim is used on both mouthpieces. It screws on and off with ease, and fits both cups so perfectly, that anyone not knowing that the rim was detachable would never surmise it from its appearance. They are as solid as an ordinary mouthpiece. There are many who play the trumpet with a cornet mouthpiece. This is a very serious mistake, as without the proper mouthpiece the trumpet does not have the desired and correct quality of tone. For years, those who were compelled to play both instruments rebelled on account of having to change mouthpieces. This new invention is a blessing, and whether one uses a cornet or trumpet mouthpiece now, he can use the same rim continually. This should be an item of vast importance to all players.

We carry Double Rim Mouthpieces of the Carl Fischer make, and also those of the C. F. Schmidt (Coln), make. Both makes are perfect in every detail, and are the absolutely correct mouthpieces for the trumpet.

PRICES —	Brass	CARL FISCHER MAKE	SCHMIDT ("CÖLN") MAKE
	Silver-plated	\$4.00	\$8.00
	Gold-plated	5.50	9.50
		8.50	12.50

THESE PRICES SUBJECT TO USUAL DISCOUNT

Music is the expression of a refined nature.—Schumann

Besson

The Instruments Which Never Disappoint



The Besson New Creation Trumpet that I am now using is an unusually fine instrument, and I am more than pleased with it.

Yours truly,

DANIEL PAUL,
Cornetist, N. Y.

It is not surprising at the success the Besson "New Creation" Trumpets have attained. All that is required is to try one.

Yours truly,

(Signed) *AUGUST BERINGER,*
Metropolitan Opera House Orchestra.



I have used a Besson Trumpet with great success in many orchestras with which I have been connected.

Yours truly,

MAX F. BLEYER,
Formerly with Victor Herbert Orch.
Philadelphia Symphony Och.
and N. Y. Philharmonic Society of N. Y.



I have used a Besson Cornet for 22 years, and it is still in perfect condition. It has given me wonderful satisfaction.

Yours truly,

FREDERICK SAASE,
1st Cornetist at the N. Y. Hippodrome.



I consider it a pleasure to use the Besson "New Creation" Trumpet recently purchased of you, no exertion being required. Its tune and tone are perfect and valve action great. It is just what I need.

Very truly yours,

(Signed) *C. MACCARO,*
Metropolitan Opera House Orchestra.



CARL FISCHER'S Band Instruments

THE Carl Fischer Band Instruments while considerably cheaper than many largely advertised high priced Instruments, compare very favorably with the best American make instruments in every respect. They are made in several different grades, so that their prices are within the reach of all. Carl Fischer Instruments are wonderfully well made. They possess every virtue that a fine instrument should have, and are manufactured with the same attention to detail as the more expensive instruments. The Carl Fischer make embraces every possible style of Brass Instrument. Carl Fischer Instruments are the highest class article at a low price.

REPAIRING ENGRAVING

WE are enabled to make any and all kinds of repairs without delay, as we maintain a large force of skilled workmen. Our repair shop is equipped with the best and most expensive tools and machinery, and no job is too small or too large for us to undertake. Our charges are very moderate, and we can guarantee satisfaction.

ALL of our engraving is done on the premises and is work of the highest order. Whether a simple or elaborate design is desired the work is always of the same artistic standard.

CARL FISCHER CATALOGS

THE Carl Fischer Catalogs for Band Instruments, String Instruments, Music for the various Instruments, and all combinations, are the most complete published. Send for special new catalog of whatever instruments or particular kind of music you are interested in.

SENT FREE UPON REQUEST

HINTS FOR THE CARE AND PRESERVATION OF BRASS INSTRUMENTS

THE valves, so to speak, are the lungs of a brass instrument, and consequently must be kept in perfect order at all times. In case an instrument has been laid aside for a time without cleaning and the valves have become corroded, the latter should be removed and a few drops of Straubel's oil applied on them. After this they must be replaced and worked up and down for a short time; on again removing them they will be covered with a dark colored slime; wipe this off carefully, also wipe out the casings in which the valves work, wet the valves in clean water, replace them and they will work as freely as when new, if not bent or strained, in which case do not attempt repairs, but send to a factory at once, as also in case of accident. Never cut or otherwise attempt to regulate the corks, which are properly fitted before the instrument leaves the factory, and which cannot be improved upon by you.

All brass instruments require occasional internal cleansing, and blow much more freely if rinsed out with pure water before using. If however, this has been neglected and the instrument has become clogged with dirt, fill it with lukewarm water in which a little borax or washing soda has been dissolved, and let it remain for a short while. Possibly you will be surprised, on rinsing it out, to know that such an amount of filth could collect in an instrument, and will resolve never to allow it

Every difficulty slurred over will be a ghost to disturb your repose later on.—*Chopin.*

to get in such a condition again. At any rate, you will have the satisfaction of knowing that for once all internal obstructions have been removed, and the instrument will be much easier to blow. We must protest against the more or less common practice of cleansing an instrument with shot or other hard substances, which are always liable to do more harm than good, and which in any event remove not only those substances which should come away, but also a coating which should remain, as it causes the instrument to blow more freely and evenly.

The slides are too often neglected, and allowed to become fast. When this occurs, give the slide a twist with the thumb and finger—not too forcibly of course, but sufficient to loosen it unless badly corroded. If this fails, apply a few drops of Straubel's Oil to the ends of the tubing nearest the bow or curved end, then heat the slide a little, being careful not to melt the solder, however. The oil will gradually work down the tubing, and will soon loosen it so that the slide may be drawn. Occasionally an instance is found when this treatment does not prove effective; in this case don't get impatient, but get a narrow strip of strong cloth perhaps two feet long, put one end through the bow of the slide, take both ends of the strip in your hand, hold the instrument firmly in your lap, and give the strip of cloth a few sharp jerks in the direction in which the slide points. A little perseverance along this line will generally suffice to loosen a slide which has been fast for a long time; and an occasional application of vaseline will prevent any future trouble of the same sort.

Cleaning and polishing an instrument is a very simple matter indeed if not too long delayed. The great majority of instruments are silver-plated at the present time, and it is almost no work at all to clean silver plate. A piece of cheese-cloth, a

bottle of wood alcohol, a little whiting to remove obstinate spots and a piece of chamois leather for the final polish are the total requirements.

Instruments in plain brass require somewhat more attention than plated ones; but even they, if not too long neglected, may be kept clean by the use of the same materials as above mentioned, although the substitution of powdered rotten-stone for whiting will accelerate matters. But if these materials prove inefficient Carl Fischer's Metal Polish will be found highly satisfactory; a box costs but 50 cents, and will last a long time.

Keep your instrument clean inside and out, and you will always find it ready for service. If it meets with an accident, however trivial, do not entrust it to any one but a competent repairer, for many an excellent instrument has been completely ruined by falling into incompetent hands when in need of slight repairs.

In this connection we may remark that Carl Fischer, American agent for the Besson instruments, maintains a large force of skilled repairers, who are competent to perform any sort of repairs, however difficult; and his charges are very moderate.

Repairs on Besson instruments, though seldom required owing to the superior excellence of the materials and workmanship employed in their manufacture, are sometimes necessary; in which case it is well to know that the Carl Fischer repair shop is equipped with a complete duplicate set of tools from the Besson factory, by means of which it is possible to make any needed repairs and place an instrument in its original condition at the shortest possible notice.

Music is a discipline, and a mistress of order and good manners.—*Martin Luther.*

Besson

The Favorite of Conductors and Players



I have used the Besson Cornet for twelve years and I do not find anything in the line that compares with it for tone quality, flexibility, tune, etc. My Cornetists in my Band (The Martland Brockton Band) have adopted it and are loud in their praise of the Cornets and their work shows the good results.

Sincerely yours,

MACE GAY,

Leader and Dir. The Martland
Brockton Band, Brockton, Mass.

In my many years' experience as Bandmaster of the N. Y. N. G. 22nd Regiment Band, N. Y., Liederkranz Orchestra, Amicitia Band, and other notable organizations, I have always recommended and endorsed the Besson Instruments.

They have the best tone and are best in tune.

Yours truly,

PAUL HENNEBERG,

(Successor to Victor Herbert),

22nd Regiment Band.



I have had the opportunity of handling and testing almost every known make of instruments, and I must say without prejudice that the Besson instruments far exceed all other makes. Their accuracy of tune, ease of blowing and perfect action place them at once above all other makes. In the bands where I have introduced these instruments my sentiments are unanimously voiced by the members. Instruments of such tonal quality and carrying power as the Besson deserve all success.

Respectfully yours, *FRANK E. HOUTS.*

Director Brooklyn Letter Carriers' Band
and many others.

It has been my pleasure to use a Besson Cornet for the past twenty years, and I desire to express to you my appreciation of the instrument, in which I find embodied all that goes to make up one which is strictly artistic and high grade in all respects.

I heartily commend the Besson and advise any one desiring a cornet to purchase a New Long Model of that famous make.

Yours truly, *HENRY ROCKEL.*

Solo Cornet 4th Regiment Band, N. G. N. J.



Have given my "New Creation" Trumpet a thorough trial at the Broadway Theatre and am so well pleased with it that anyone who wants it will have to get it over my dead body.

Yours truly,

(Signed) *WM. M. REDFIELD.*

Broadway Theatre.

HINTS AND SUGGESTIONS FOR PLAYERS OF THE CORNET AND — OTHER BRASS INSTRUMENTS —

BY EDWIN FRANKO GOLDMAN.

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When practicing, always stand, if possible. Stand erect and expand the chest.

Hold the instrument firmly in the left hand, and in a horizontal position.

Place the mouthpiece one-third on the upper lip, and two-thirds on the lower, provided the formation of the mouth and teeth is normal. (This rule cannot always be observed to the letter, but come as near to it as possible.)

Press the valve-buttons with the tips of the fingers, not with the second joint.

Be sure that the instrument is free from water before commencing to play.

Keep the instrument clean, both inside and outside; the former as much as the latter.

Rinse the instrument out with lukewarm water as often as once or twice a week when it is in use.

If for any reason it is not in use, at least keep it in order, and do not let it dry up inside.

The instrument should always be a trifle moist inside, as in this condition it requires less exertion to produce a tone. You will notice that any brass instrument blows more freely when the atmosphere is moist than when it is dry.

New cornets or other brass instruments are not as easy-blowing as those that have been in use for a time. Besides, it takes a few weeks for a person to become accustomed to a new instrument.

When drawing valve-slides for the purpose of removing water, always press down the corre-

sponding valve at the same time, thus avoiding any possible danger of springing the slide or causing the valve to leak. (The same when returning the slide to its place.)

Keep your valves clean and the action of your instrument will always be perfect.

See that all slides are in working order. A very slight occasional application of Carl Fischer's Monarch Slide Grease will prevent them from sticking.

If possible, have your instrument silver plated. It is not expensive, is kept in order very easily, and adds much to its appearance. Besides, brass is very apt to poison a scratch or an open wound.

Before commencing to play, always see that the instrument is properly tuned to the pitch of the piano, violin or other instrument which is to be used at the same time.

If certain tones do not respond properly by reason of being incorrect in pitch, they must be regulated by drawing the valve-slides as far as may be necessary.

No wind instruments, whether reed or brass, are perfectly in tune; but they can be regulated, and the bad places humored if the performer has a good ear and a fairly strong lip.

This is one of the unavoidable faults of a wind instrument. Professional musicians generally prefer the Besson instruments, which are perhaps the nearest approach to a really perfect instrument.

Train your ear and you will have little difficulty in playing well in tune.

Do not play directly after eating a heavy meal. Give the food time to digest.

Practice sustained tones for ten or fifteen minutes each day. This strengthens the lips, and greatly improves the quality of tone. Nothing in the way of practice is more important.

Do not sacrifice tone for technique. A good tone is a performer's most valuable asset.

Do not fail to practice all sorts of exercises and scales, and do not give up until they are completely mastered.

Breathe through the corners of the mouth; never through the mouthpiece. Take breath according to the length of the phrase to be played.

Do not over-exert yourself when playing.

Practice in such a manner that you can play without apparent effort, and can derive pleasure from it.

Stand before a mirror when practicing, in order to correct any incorrect position. Avoid any contortion of the face. A normal condition is to be desired.

The cheeks should not be puffed out; this is a very common fault, and one which adds nothing to the ease of playing.

Endeavor to secure a condition of perfect repose when playing.

Secure a good teacher at the start if possible.

A good beginning makes a strong foundation, which is very important.

Do not practice too long at one time—in other words, do not overdo it.

Too much or too strenuous practice is as harmful as too little. Use discretion.

Practice whatever may be necessary and what you are not familiar with. Do not neglect the remote keys.

Always cease practicing when the lips begin to grow tired.

Do not try to practice for an hour or more at a stretch. It is often an impossibility and always does more harm than good.

When the lips are in good condition, do not tire or strain them. Rest frequently.

Playing when the lips are tired weakens them, and is to be avoided whenever possible.

Fifteen minutes of correct practice is more beneficial than four hours of careless playing.

Give particular attention to quality of tone, also to style of performance and to phrasing.

Avoid the "tremolo" or "vibrato" style of playing. See that your tone is absolutely clear and pure.

In striking tones, especially in rapid execution, the valves and the tongue must work simultaneously.

Do not spend much time on high tones; too much of this sort of practice weakens the lips materially.

Let your practice be mostly in the medium and lower registers of the instrument; the high register will take care of itself.

Ensemble playing—duos, trios, orchestra and band practice—is exceedingly beneficial, and should be indulged in whenever possible.

Orchestra playing is generally better for the student than band, as the latter is apt to be too strenuous, and tone quality is sacrificed to power.

It is essential to give all notes their proper time-value, to play in correct tune and strict time, with perfect rhythm.

Always be sure of the key in which you are playing. Remember that there is a vast difference between F and G for example, especially in the fingering.

Do not attempt too much at first, and do not get discouraged if the first studies prove tiresome and monotonous.

Play all music exactly as written; if the composer had intended it to be performed in any other manner he would have indicated it.

Do not place much stress upon triple tonguing, and only attempt it when necessary. It is seldom called for except in solos.

The best and most popular methods for the Cornet are Arban's—complete or abridged—Gatti's, St. Jacome's, World's, Carl Fischer edition of the Langey Tutor, and the Eclipse Self-instructor. They contain everything that is necessary or even desirable for the student to know.

Learn to transpose. This is a positive necessity for professionals, and is very convenient and desirable for amateurs. Kling's Method of Transposition, revised by Gustav Saenger, is the best book published on this interesting subject.

Hear good music, especially when rendered by eminent performers on different instruments. Above all, embrace every opportunity of hearing great singers, and imitate their style of performance as much as possible.

Aim for the highest in music—do not be satisfied with anything mediocre.

Above all, secure a good instrument and a competent instructor. Although perhaps a trifle more expensive at the outset, it will prove much more economical in the end.

TESTIMONIALS AND ENDORSEMENTS

It would be impossible to publish in this little volume all the testimonials that have been awarded the Besson instruments, but we presume that a few of them from celebrated artists will be appreciated. Some of these endorsements are of very recent date and others are of many years' standing, which proves that the Besson firm which is in existence for nearly seventy years has continued to uphold and even improve upon its early high standard.

KEEP IN WITH THE ACCOMPANIST

It is good policy for a soloist to keep "on the good side of" his accompanist. A really fine accompanist is a rarity. Besides the technical skill necessary to a soloist, an accompanist must have the finest musical feeling and discrimination, and at the same time sacrifice himself to the interests of the soloist.

And often-times the accompanist has to shoulder the sins of the singer. It is an easy way to relieve one's self from the blame of a "bad break" by charging the fault to the accompanist. A singer once tried this with Händel, and declared that if Händel didn't accompany him better he should jump over onto the harpsichord where the player sat, and smash it. Said Händel:

"Let me know ven you vill do dot, and I vill advertise id. I am sure more beoble vill come to see you shump as vill come to hear you sing."

He didn't jump.

Genius is the agency by which the supernatural is revealed to man.—*Liszt.*

Music to the mind is as air to the body.—*Plato.*

Music is almost all we have of heaven on earth.
—*Addison.*

Music is the lock and key to our memories and our affections.—*Schopenhauer.*

Art has no fatherland, and all that is beautiful ought to be prized by us, no matter what clime or region has produced it.—*Weber.*

To be a true artist you must be a true man.
—*Weber.*

Besson

THE PERFECT-TONED INSTRUMENTS



The Besson Trumpets used in the Boston Symphony Orchestra during the period of my conducting, have given me full satisfaction as instruments of the highest perfection in tonal quality, and were well in tune.

MAX FIEDLER,
Con. Boston Symphony Orchestra.

After my four months' test of the Besson "New Creation" Trumpet, I am pleased to state that it is the most perfect instrument I ever saw. It is a wonderful improvement over existing makes.

Very truly yours,

OSCAR SAUL,
Metropolitan Opera House Orchestra.



After using a Besson Cornet for many years, I can only say that it is the best instrument I have ever used. It has given me constant satisfaction. As most Cornetists in New York are now required to play Trumpet also, I am going to get one of the Besson New Creation Trumpets.

Yours sincerely,

STEPHEN H. SWEET,
1st Cornetist at Knickerbocker Theatre.



Boston, Mass., July 20th, 1911

The Besson New Creation Trumpet I purchased through your Boston House nearly a year ago has proven to be the best instrument I have ever played upon. It possesses a real Trumpet tone, a perfect scale and excellent workmanship.

Sincerely yours,

CARL LEITSINGER,
Boston Opera Co.



After trying every make of instrument I have finally decided to use the Besson Trumpet as combining the greatest excellency of tone and intonation.

HARRY FREEMAN,
Member of Sousa's Band.



The human voice is really the foundation of all music.—Richard Wagner

Besson

THE INSTRUMENTS THAT SATISFY



I have played a Besson Cornet more than twenty-five years, although during that time I have tried the instruments of the most prominent American manufacturers, and had it been my good fortune to have found a better Cornet than the Besson I certainly would have made a change. The Besson Cornet of to day is, in every respect, the most perfect Cornet made.

Yours sincerely, *E. C. CARY,*
Cary's Concert Orchestra and
Military Band, Boston, Mass.

Nov. 16th, 1911.

Having played a Besson Cornet for eight years, I am well able to speak of its superior qualities. I can honestly say that I have never found a Cornet that can begin to equal it in any way.

(Signed) *SAVERIO SIMONE,*
Celebrated N. Y. Cornetist.



The Besson New Creation Trumpet which I purchased from you a year and a half ago is the best instrument I have ever used. It is a pleasure to play on such a perfect instrument.

(Signed) *GUS. HOYER,*
1st Trumpet, New Amsterdam
Theatre, New York.

In my many years experience as Conductor, I have always preferred Besson Trumpets to all others, and the members of my Orchestra and Band have used them to my great satisfaction and delight.

(Signed) *CARL E. REINECKE,*
Successor to Victor Herbert
as Conductor of the Con-
certs at the Grand Union
Hotel, Saratoga.



The Besson New Creation Trumpet I bought last week is the best instrument I have ever played, and I can find only words of praise for it.

(Signed) *ISADORE COHEN,*
5th Ave. Theatre, N. Y.

Music is a heavenly art; nothing supplants it except true love.—Berlioz

SOME ADDITIONAL ENDORSEMENTS

I am pleased to say the number of cornet players in my band who use the Besson Cornet speak in terms distinctly complimentary to that instrument and my personal experience in the use of them prompts me to commend their judgment.

GEO. L. HUMPHREY,
Bandmaster 7th Regt., N. G., N. Y.

As Bandmaster for the Columbia Phonograph Co., I have had occasion to hear various players and various Cornets, and will say that the Besson Trumpet which is being used by my Cornet Soloist, Mr. Vincent C. Buono, at present is a wonderful instrument. It tunes well and gives satisfaction in every possible way.

CHAS. A. PRINCE,
Dir. of Columbia Phonograph Band.

My Besson "New Creation" Trumpet is a marvel for tonal quality and perfect intonation, no humoring being necessary, as each and every note responds absolutely in tune.

(Signed) GEO. RINALDI,
Casino Theatre.

I take pleasure in endorsing and recommending the Besson instruments, as the Cornet and Trumpet I am using for many years have always given great satisfaction. Their tonal quality is large and beautiful, and intonation perfect.

(Signed) PHILIP KLATZKIN,
Hammerstein and Manhattan Opera Cos.

The Besson Trumpet purchased of you is exceptionally fine and has created much interest amongst the musicians in the theatre.

(Signed) OSCAR SODERBERG,
Casino Theatre.

I have now in use, the Besson Cornet that I purchased in 1872; I have used it in opera, concert and military band, and have always found it equally satisfactory in each. After a trial of those of other makers, the Besson has proven the most reliable, and I firmly believe they are the most artistic and thoroughly well made instruments in the world.

JOHN G. PFEIFFER,
For 10 years leader of Metropolitan
Opera House Stage Band.

Besson instruments predominate in my Band, and I know from personal experience that they are the most perfect instruments made.

They are well in tune, and possess a nice tone.

(Signed) M. J. RYAN,
Bandmaster of Squadron A Band, New York.

After nearly six months' trial of many makes, it is a revelation to settle on such a fine instrument. I use the Besson for every line of professional business, and to my mind it is the greatest Cornet made to-day.

H. W. TREET,
Cornet Soloist Fifth Regt. Band, M. V. M.,
also Trumpet Boston Opera House.

For two seasons I have now played the New Creation Besson Trumpet and am proud to say that it has given me the best of satisfaction. It has a beautiful tone, good intonation, and is a very easy blowing instrument. I consider it the finest Trumpet on the market.

A. SHAPIRO,
Colonial Theatre, Boston, Mass.

The Besson New Creation Long Model Cornet that I bought a few weeks ago is the best instrument I have ever played.

(Signed) MARIANO PICCIOLO,
Solo Cornet, Matt's 22d Regt. Band, N. Y.

I have been using the Besson Cornet for the past six years, and I have never seen or heard another Cornet that could compare with it in beauty, tonal quality or workmanship.

(Signed) WM. D. BENISCH,
Solo Cornet of New York Police Band
and Member of N. Y. M. M. P. U.

The Besson Trumpet that I am now using is the best instrument I have ever had. I have used the Trumpet for seven years, and have never been able to find the slightest fault with it.

JOSEPH KLATZKIN,
1st Trumpet, Volpe Symphony Orchestra.

Words can scarcely express my great admiration for these marvels of modern instruments. Believe me, I shall always be an admirer of the Besson; it is the King of musical instruments.

G. DI MATTEO,
Bandmaster 9th Regt., N. G. N. Y.

I have been playing on a Besson Cornet for ten years past, and have received much praise for the rich volume of tone produced from it; but the "New Creation" model is still better, as it has many advantages over the older models, especially the "quick change" from Bb to A. The great ease of playing it, beautiful tone, excellence of tune, elegance of model, etc., etc., combine to make the instrument actually worth its weight in gold.

JOHN F. DOOLEY,
Cornetist and Bandmaster.

I have given the Besson New Creation Cornet a thorough trial, and have also had most of the good cornetists in the city try it. It has a grand tone, is remarkable for its ease of tone production, and its carrying power is really wonderful.

B. FRANK MAURER.

I have used a Besson Cornet eight years, and am pleased to say that many members of my band use instruments of the same make. They are the best instruments made to-day.

(Signed) ALEX. W. SCHUMANN,
Leader of N. Y. Subway Band.

I have used a Besson Cornet for 33 years and have always found it to be a wonderful instrument. I still use a Besson Cornet and Trumpet.

(Signed) JACOB WEISS,
Formerly with Gilmore's Band.

A few words of commendation for the Besson instruments in use in my band. The Cornets, Trumpets and Trombones are all of this celebrated make, and the artists who play upon them are enthusiastic in praises of their merits. I myself use a Besson Cornet, and admire it above all others.

WILLIAM WEIL,
Director Weil's Concert Band.

I have used my Besson Cornet during the past summer, as solo cornetist with Max Schmidt's White and Gold Band of New York, and I wish to express to you my admiration for the wonderful cornets.

LEONARD KONESKY.

The "enharmonic" valve system, I believe, is the solution to faulty intonation. It is a difficult problem to find a pleasing instrument, but the "Besson Enharmonic" Trumpet satisfies in every necessary detail.

(Signed) L. J. BEYNON.

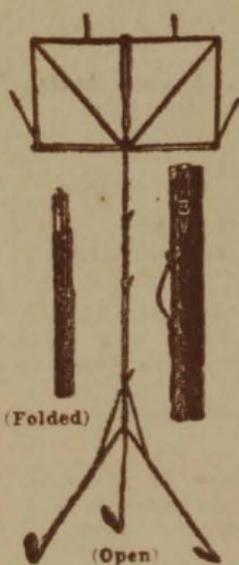
There are always some things in music that go without saying, and I believe that if there is any one thing that goes without saying more than any other that I know of, it is the perfection of mechanism, purity, solidity, quantity and depth of tone that the Besson instruments possess.

FREDERICK PHINNEY,
Conductor Phinney's United States Band.

It affords me great pleasure to again be able to speak in favor of the Besson Cornets, not that I can say more in their praise now than I said formerly, but, several years have passed since then, and the longer I use the Besson Instruments the more able I am to confirm the opinion I then gave, and which I now heartily endorse.

CARL SOHST,
Teacher of Cornet at the Nat. College of Music, N. Y.

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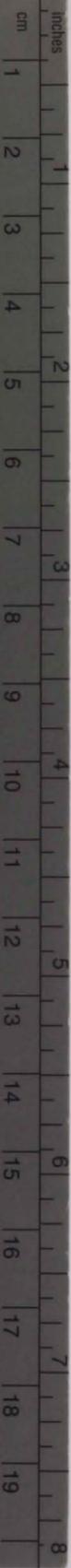
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Kodak Gray Scale



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A	1	2	3	4	5	6	M	8	9	10	11	12	13	14	15	B	17	18	19