

*Journal of the
American Musical
Instrument Society*

VOLUME XXXIII • 2007



Copyright by the [American Musical Instrument Society](#).
Content may be used in accordance with the principles of fair
use under [Section 107 of the United States Copyright Act](#).
Content may not be reproduced for commercial purposes.

D. C. Hall and the Quinby Brothers, Boston Music Industry Leaders: Makers of Brass Instruments with Flat, Round, Square, and Piston Valves

ROBERT E. ELIASON

VALVED BRASS INSTRUMENTS made by the firms of Allen & Hall, D. C. Hall, Hall & Quinby, and Quinby Bros. are found in many museums and instrument collections, and are played in many re-created nineteenth-century bands of today. They are attractively designed, mechanically sound, and play well even by modern standards. These firms participated in much of the development of American brass instruments during the years 1861 through 1884, and for a time their innovations in instrument shape, tubing configuration, valve design, and details of workmanship led the industry. They succeeded in selling a good quantity of instruments, and offered innovations such as echo instruments, new B-flat cornet designs, upright and helicon models, and instruments made according to the patent of Robert H. Gates. The complex and intertwined histories of these firms and their competitors, all working in close proximity (in Boston, within a few blocks of each other) also tells the very modern story of businesses attempting to succeed in a fast-changing, high-demand market.

An Overview of Brass Instrument Makers in Boston, 1835–84

Boston city directories show that by the early 1840s Henry Sibley (1805–1859), E(lbridge) G. Wright (1811–1871), and J(oseph) Lathrop Allen (1815–ca. 1905) were making brass instruments in that city. All occupied premises in a central location, around the City Hall and the Court House. Sibley designed and made keyed bugles from about 1835 until 1846, first at 190 Tremont and later at 19 Water Street. Wright moved to Boston from Roxbury, Massachusetts, in 1841, becoming the country's foremost keyed bugle maker and a leading producer of valved brasses as well. His early shops were at 8 Bromfield and 115 Court Street. Allen worked from a shop on Court Square in 1842 and 1843, making mostly valved instruments.

In the early 1850s, more shops were opened in the same area. Sibley was now doing other things, but Wright was still on Court Street, moving from no. 115 to no. 121 in 1853. In 1851 George M. Graves (1821–1883) moved Graves & Co., a large and very successful maker of all kinds of wind instruments, from Winchester, New Hampshire, to 18 Harvard Place. Allen, who had left Boston in 1845, returned in 1852 and set up business at 19 Harvard Place, next door to Graves & Co. After working for Allen for several years, Benjamin F. Richardson (1823–1894) opened his own shop in 1854; he worked first at 19 Washington Street, then moved to 23 Washington.

In 1860, the major firms active in Boston were the Allen Manufacturing Co., B. F. Richardson, and Graves & Co. The Allen Manufacturing Co. was at 18 Harvard Place, Richardson was nearby at 5 Water Street, and Graves & Co. was at 68 Albany, about eight blocks southeast of Harvard Place (off the map shown in figure 1), near the Boston & Albany Railroad passenger station. Wright was working in Lowell, Massachusetts, during the years 1858–60. Table 1 lists Boston makers active from 1835 to 1884 and their addresses. Figure 1 shows the streets where the shops were located; taking Harvard Place as the center, most were within two or three blocks (a block was about 500 ft., or 152 m).

Valves for Brass Instruments in the United States, 1850–85

A variety of types of valve were being made and used in the United States by the mid-nineteenth century, and the terms flat, round, square, and piston describe those offered by the Hall and Quinby firms during their history. These firms continued production of J. Lathrop Allen's "flat" rotary valves, and soon began to make "round" rotary valves and Périnet piston valves; in 1872 and for a time thereafter they also offered Benjamin F. Quinby's patented "square" or box valve.

Allen Dodworth (1817–1896), a leading band musician in New York, wrote often about bands and band instruments. In 1849 he described the brass instruments and valves then in common use:¹

1. Allen Dodworth, "Formation of Bands—Descriptions of Instruments &c.," *The Message Bird*, New York, August 15, 1849, p. 25. Modern terms, if different, are given in square brackets.

TABLE 1. Boston brass instrument makers and their addresses, 1835–83 (Hall- and Quinby-related firms in bold).

Date	190 Tremont	19 Water	8 Bromfield	Court	
1835	Sibley				
1836	Sibley				
1837	Sibley				
1838	Sibley				
1839	Sibley				
1840	Sibley				
1841	Sibley		Wright (no address)		
1842	Sibley		Wright (no number)	Allen (no address)	
1843	Sibley		Wright (no number)	Allen (16 Court Sq.)	
1844	Sibley		Wright (no number)		
1845		Sibley	Wright & Baldwin		
1846		Sibley	Wright		
1847			Wright		
1848				Wright (no. 115)	
1849				Wright (no. 115)	

Date	Court	18 Harvard Pl.	17 & 19 Harvard Pl.	68 Albany	Washington
1850	Wright (no. 115)				
1851	Wright (no. 115)	Graves, Berteling			
1852	Wright (no. 115)	Graves, Berteling	Allen, Richardson (no. 19)		
1853	Wright (no. 121)	Graves, Berteling	Allen (no. 17)		

1854	Wright (no. 121)	Graves	Allen (no. 17)		Richardson (no address)
1855	Wright (no. 121)		Allen (no. 17)	Graves	Richardson (no. 19)
1856			Allen (no. 17)	Graves, Wright	Richardson (no. 26)
1857		Allen		Graves, Wright	Richardson (no. 26)
1858	(Wright in Lowell, MA, 1858–60)	Allen Mfg.		Graves, Freemantle	Richardson (no. 26)
1859		Allen Mfg.		Graves, Freemantle	Richardson (no. 26)

Date	18 Harvard Pl.	68 Albany	334 Washington	112 Congress	71 Sudbury	62 Sudbury	Water
1860	Allen Mfg.	Graves, Freemantle					Richardson, Carl Lehnert (no. 5)
1861	Wright	Graves, Freemantle	Allen & Hall				Richardson, Bayley (no. 5)
1862	Wright, Graves	Freemantle	D. C. Hall				Richardson (no. 5)
1863	Wright, Graves	Freemantle	D. C. Hall				Richardson (no. 13)
1864	Gilmore, Graves	Freemantle		D. C. Hall	Wright & Co.		Richardson (no. 23)
							Portland St.
1865	Gilmore, Graves	H & C Lehnert		D. C. Hall	Wright, Freemantle		Richardson (no. 38)
1866	Graves	H & C Lehnert		Hall & Quinby	Wright & Co.		Richardson (no. 38)
1867					Wright, Gilmore, Graves	Hall & Quinby	Richardson, Lehnert (no. 46)

TABLE I. *continued*

Date	18 Harvard Pl.	68 Albany	334 Washington	112 Congress	71 Sudbury	62 Sudbury	Portland
1868					Wright & Co.	Hall & Quinby	Richardson, Lehnert (no. 46)
1869					Wright & Co.	Hall & Quinby	Richardson, Lehnert (no. 46)
1870					Boston Mus. Instr.	Hall, Quinby, Wright	Richardson, Lehnert (no. 46)
1871					Boston Mus. Instr.	Hall, Quinby, Wright	Richardson, Lehnert (no. 46)
1872					Boston Mus. Instr.	Hall & Quinby	Richardson, Lehnert (no. 46)
Date	71 Sudbury	62 Sudbury	126 Court	13 Bowker			
1873	Boston Mus. Instr.	Hall & Quinby			Richardson, Carl Lehnert		
1874	Boston Mus. Instr.	Hall & Quinby			Richardson, Carl Lehnert		
1875	Boston Mus. Instr.	Hall & Quinby			Richardson, Carl Lehnert		
1876	Boston Mus. Instr.	Quinby Bros.	D. C. Hall		Richardson, Carl Lehnert		
1877	Boston Mus. Instr.	Quinby Bros.	D. C. Hall		Richardson, Carl Lehnert		
1878	Boston Mus. Instr.	Quinby Bros.	D. C. Hall then at various addresses		Richardson, Carl Lehnert		
1879	Boston Mus. Instr.	Quinby Bros.			Richardson		
1880	Boston Mus. Instr.	Quinby Bros.			Richardson		
1881	Boston Mus. Instr.	Quinby Bros.			Richardson		
1882	Boston Mus. Instr.	Quinby Bros.			Richardson		
1883	Boston Mus. Instr.	Quinby Bros.			Richardson		
1884	Boston Mus. Instr.	Standard			Richardson		

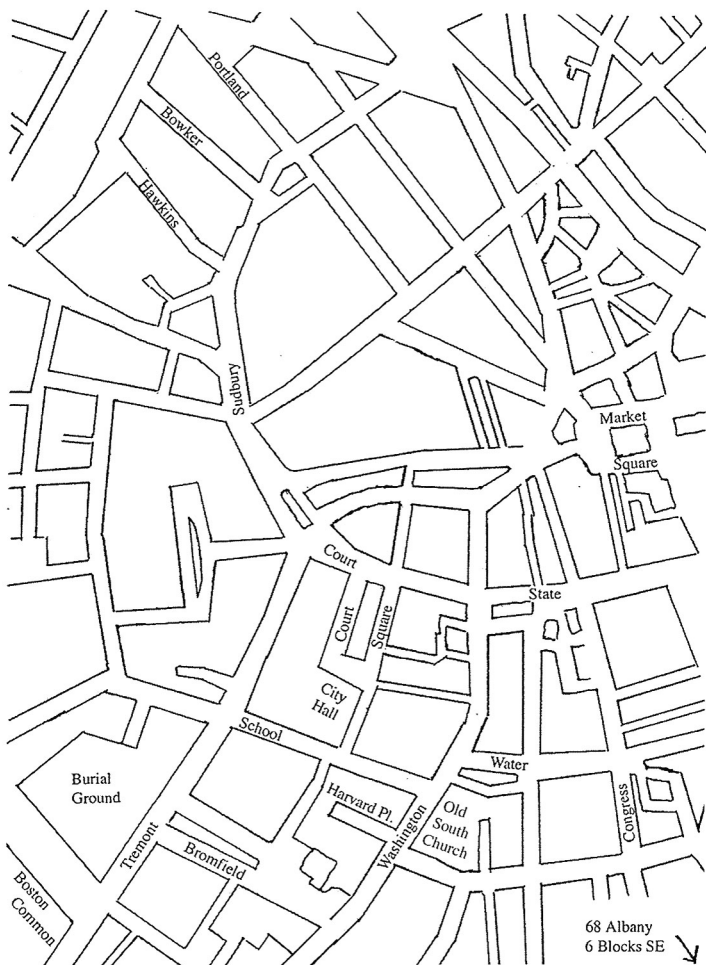


FIGURE 1. Map of the center of Boston in the mid-nineteenth century, showing the area where the makers' shops were located; based on *Plan of Boston, with Additions And Corrections Made by N. Henry Crafts, City Engineer* (Boston: E. P. Dutton & Co., 1868), courtesy of Dartmouth College Library, Hanover, New Hampshire.

The E flat Cornet, is an instrument with three valves, of the kind called by the French, the "Valve Ordinaire," or such as are used on all Cornets à Piston. [Stölzel valve]

The E flat Posthorn, is usually made with the common German double valve, the tubing very small, and has all the defects of the Cornet, but in a more eminent degree, . . . [double piston valve]

The E flat Sax-Horn, partakes of the character of both the Bugle and Cornet, . . . They are usually made with the bell upwards; the valves are what are called the Cylinder Valve. [Berliner Pumpen or Berlin valves]

Since Dodworth mentions neither rotary valves nor Périnet piston valves, they could not have been common in the United States at that time.

In 1853 Dodworth published another account of types of valves in his *Dodworth's Brass Band School*. This list now includes rotary valves and Périnet piston valves, suggesting their arrival in the United States between 1849 and 1853.

The valve most in use at the present time, is such as all Sax Horns have, called "Cylinder"; these for common valves are preferable to any other, being durable and easily repaired. [Berlin valves]

"The Valve Ordinaire," [Stölzel valve] is such as are attached to most French Cornets; the "Perrinet" valve, is sometimes attached to the same instrument, and somewhat resembles in appearance the "Ordinaire." The German double valve, is found on most German made Trumpets, Post Horns, & c. The rotary valve is daily coming more into use, with many different arrangements of machinery to turn them, all possessing more quickness and activity than any other valve, but at the same time are much more delicate, and difficult to repair.²

In the same publication, Dodworth claims that his family invented the "chain or string rotary valve";³ however, the idea seems to have been first developed by Thomas D. Paine of Woonsocket, Rhode Island. On one surviving example by Paine, a string between two points on the valve lever is simply attached to a stop arm on the rotor collar. A later example by the same maker shows the now familiar arrangement where the string is attached in the same way, but wrapped once around the rotor collar.⁴

2. Allen Dodworth, *Dodworth's Brass Band School* (New York, H. B. Dodworth, 1853), 13.

3. Dodworth, *Brass Band School*, [81].

4. Robert E. Eliason, *Early American Brass Makers* (Vuarmarens, Switzerland: Brass Press/Editions Bim, 1979), 7–8.

String-action “round” rotary valves. The arrival in the United States of the common European rotary valve (the round valve; fig. 2) may have been related to the emigration of Henry Esbach (1826–1902) from Saxony.⁵ Esbach came to Boston in 1848 and would certainly have known of the rotary valves being made in Europe at that time, with their round windways and mechanical action; an E. G. Wright & Co. advertisement of 1867 boasts of the firm’s association with “Mssrs. Esbach & Hartman, who have been engaged in the principal European Instrument Factories for many years. . . .”⁶ Esbach worked first with E. G. Wright, and then was listed in Boston city directories with his own shop for the years 1851–57. It was during these years that the first rotary valves with string action began to appear, on instruments made in or near Boston. Since no instruments bearing Esbach’s stamp have been found, the possibility exists that he was making such valves for other makers. The Boston Musical Instrument Manufactory Catalog of 1869 describes its founders and principal owners, Henry Esbach and Louis F. Hartman (ca. 1835–1903), as men “of large experience, with extended reputation as inventors and manufacturers. . . .”⁷

As far as is presently known, Graves & Co. of Boston was the first manufacturer of instruments with the common American string-action rotary valve, called the “round” valve in American terminology to distinguish it from the flattened-windway valve developed by J. Lathrop Allen in the mid-1850s (discussed below). Graves & Co. knew of Paine’s string action, for a surviving over-the-shoulder tuba signed “Graves & Co. Boston 18 Harvard Pl.” (the firm’s address 1851–54) has string-action Paine valves (Berkshire Museum, Pittsfield, Massachusetts).

Three instruments, two of them dated, seem to establish Graves & Co. Boston as the first makers of three of the most often encountered designs of string-action rotary valves. They vary only in the arrangement of the stopping mechanism, and I have named them “stop arm” (the most common), “double cork,” and “spaced cork” according to the differing

5. Henry Esbach may be identical with Carl August Esbach, son of the shoemaker Carl Friedrich Esbach, who lived in Markneukirchen until 1846; see Enrico Weller, *Der Blasinstrumentenbau in Vogtland* (Horb am Neckar: Geiger-Verlag, 2004), 58.

6. Compiled from incomplete labels of two bass drums, one sold on E-Bay in February of 2006, and one belonging to Steven Ward, Quinton, Virginia; see p. 123 and fig. 35 below.

7. *Illustrated Catalogue of the Boston Musical Instrument Manufactory* (Formerly E. G. Wright & Co.), No. 71 Sudbury Street (corner of Hawkins Street), Boston, Mass. (Boston: Hollis & Gunn, 1869), 3.

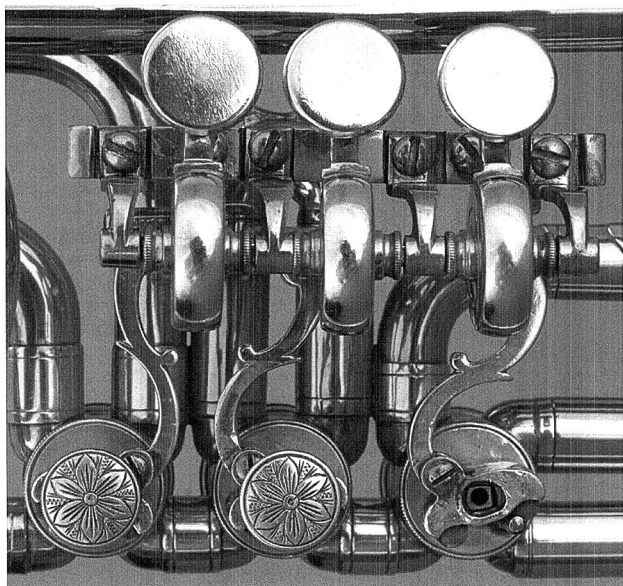


FIGURE 2. Typical European mechanical-action rotary valves. Detail of a trumpet in F by Josef Wolf, Prague, 1848–67, National Music Museum 6896 (Joe and Joella Utley Collection); photograph courtesy of the National Music Museum, the University of South Dakota (photograph by Mark Olencki).

configurations. A Graves & Co. Boston over-the-shoulder baritone, inscribed August 13, 1851 (collection of Jon Korzun, Dowagiac, Michigan), has five string-action rotary valves with a stop arm on the rotor collar and two corks on the valve bearing plate (“stop arm”; fig. 3). A Graves & Co. Boston echo cornet, inscribed June 18, 1851 (National Music Museum 5257, the University of South Dakota), has string-action rotary valves with double corks on the rotor collar and two pin stops on the valve bearing plate (“double cork”; fig. 4). Hall & Quinby and Quinby Bros. used this type of valve almost exclusively.⁸ A circular Graves & Co. Boston B-flat

8. The one known exception is a cornet with “stop arm” rotary valves, National Music Museum NMM 2762, the University of South Dakota.

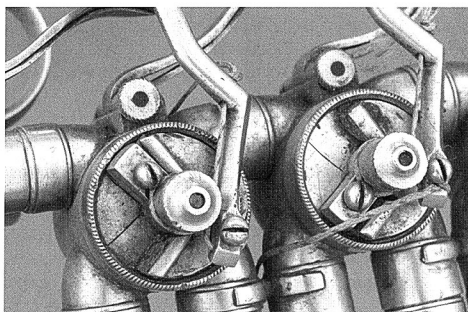


FIGURE 3. Typical “stop arm” string-action round rotary valves. Detail of an over-the-shoulder cornet by Kaiser & Kohler, National Music Museum 6984 (Joe and Joella Utley Collection); photograph courtesy of the National Music Museum, the University of South Dakota (photograph by Mark Olencki).

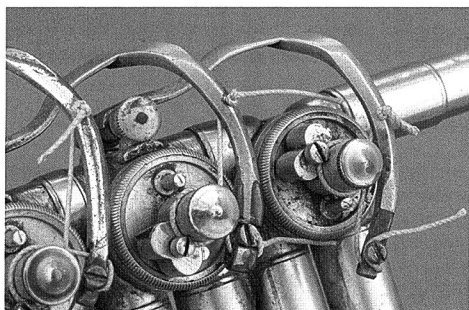


FIGURE 4. Typical “double cork” string-action round rotary valves. Detail of an over-the-shoulder cornet by E. G. Wright, Boston, National Music Museum 6887 (Joe and Joella Utley Collection); photograph courtesy of the National Music Museum, the University of South Dakota (photograph by Mark Olencki).

cornet, probably also dating from the early 1850s (Yale University Collection of Musical Instruments 397), has string-action rotary valves with two spaced corks on the rotor collar and a single pin stop on the valve bearing plate (“spaced cork”; fig. 5).

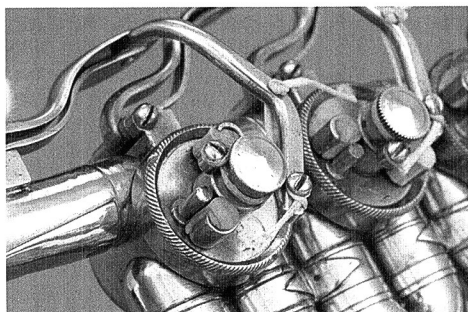


FIGURE 5. Typical “spaced cork” string-action round rotary valves. Detail of an over-the-shoulder cornet by E. G. Wright, Boston, National Music Museum 7334 (Joe and Joella Utley Collection); photograph courtesy of the National Music Museum, the University of South Dakota (photograph by Mark Olencki).

Isaac Fiske, working in Worcester, Massachusetts, also began making string-action “round” rotary valves in 1851, the earliest solid information being a case of instruments shown at the third Exhibition of the Worcester Mechanics Association in September of 1851. The judges’ report noted that the instruments were distinguished “by a peculiar construction of the valves, which have a rotary motion . . .”⁹ All known instruments by Fiske have the “stop arm” design.

E. G. Wright was probably also one of the first to produce these valves. Two over-the-shoulder E-flat cornets with three valves and five keys, dating from the early 1850s, have “spaced cork,” string-action “round” rotary valves (Ford collections 28.18.172, Dearborn, Michigan, and National Music Museum 7334). This kind of instrument was being made by 1852, as it was depicted on the cover of *Shelton’s Quick Step*, published by C. G. Christman in that year.¹⁰ Among other instruments by Wright, there are also several “double cork” and many “stop arm” valves, showing that he too made all three types.

A fourth type of string-action “round” rotary valve, on which the stopping mechanism is enclosed by a cap, appears on instruments of the

9. *Reports of the Third Exhibition of Worcester County Mechanics’ Association at Halls on Exchange Street in the City of Worcester* (Worcester: C. Buckingham Webb, 1851), 55.

10. *Shelton’s Quick Step* (New York: C. G. Christman, 1852).

mid-1850s signed by Henry Prentiss, a Boston music retailer, and by the New York makers Rohe & Leavitt and Christian R. Stark. Similar valves, but with mechanical action, appear on instruments signed Klemm & Bro., Philadelphia. The corks are mounted at either end of a slot in the bearing plate and engaged by a pin sticking up from the rotor; a screw cap covers all of this (“enclosed stop”; fig. 6).

String-action “flat” rotary valves. The “flat” rotary valve designed by J. Lathrop Allen (also called the “Allen valve”) first appeared on instruments from his shop at 17 Harvard Place, where he worked from 1853 to 1856. The flattened windways of these valves allowed a rotor diameter about half that of the common American string-action “round” rotary valve, making them easier and quicker to turn. In addition to using Paine’s string action, which turned them with maximum efficiency, they had stopping corks enclosed under a cap for much quieter operation (fig. 7). Although the windways were distorted from round to flat, precise measurements of the round and flat sections show that the same area or capacity was maintained, and airflow was not constricted. The minor acoustical effect of this distortion is not noticeable.

Allen’s internal stop arrangement differs somewhat from that of the string-action “round” rotary valves described above. Corks are mounted at either end of a cavity in the top end of the rotor, and engaged by a blade sticking down from the valve bearing plate. An Allen valve showing its design and components is illustrated in figure 8. At least three other makers—B. F. Richardson of Boston,¹¹ Henry Lehnert of Boston and Philadelphia,¹² and E. Glier of Cohecton, New York¹³—made flat-windway valves similar to Allen’s. An E-flat cornet by B. F. Richardson (collection of Wayne Collier, Lexington, Kentucky) has Allen valves with

11. Three of the Richardson bell-under “Bayley” model cornets with these valves are known, one of them with four valves. There is an unusual bell-toward-the-chin model cornet with six Allen valves by Richardson in the Edinburgh University Collection; see Arnold Myers, “Bayley’s American Cornet in C by Benjamin F. Richardson, Boston, ca. 1869,” *ITG Journal* 30, no. 1 (October 2005): 48.

12. Instruments with this type of valve design by Henry Lehnert include an over-the-shoulder/upright alto (Heritage Military Music Foundation Museum 31E, Watertown, Wisconsin), an upright E-flat cornet illustrated in Robert Joseph Garofalo and Mark Elrod, *A Pictorial History of Civil War Era Musical Instruments & Military Bands* (Charleston, WV: Pictorial Histories Pub. Co., 1985), and two E-flat tubas in the Ford collections, Dearborn, Michigan: an upright (28.18.113), and a Centennial shoulder model (74.117).

13. Circular B-flat cornet, National Music Museum 6820, the University of South Dakota.

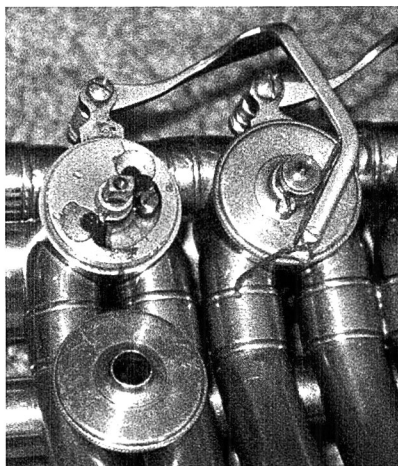


FIGURE 6. Rohe & Leavitt enclosed-stop string-action round rotary valves. Detail of an over-the-shoulder contrabass in E-flat; photograph courtesy of Larry Jones, Windsor, Vermont.

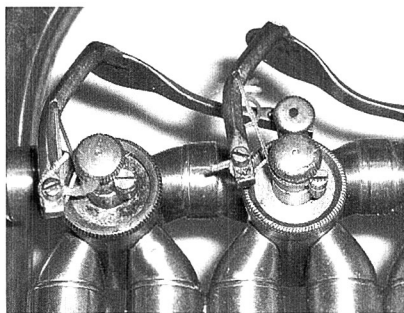


FIGURE 7. Typical Allen flat-windway string-action rotary valves. Detail of a Hall & Quinby upright baritone in B-flat; photograph courtesy of Steve Gasiorowski, Grafton, New Hampshire.

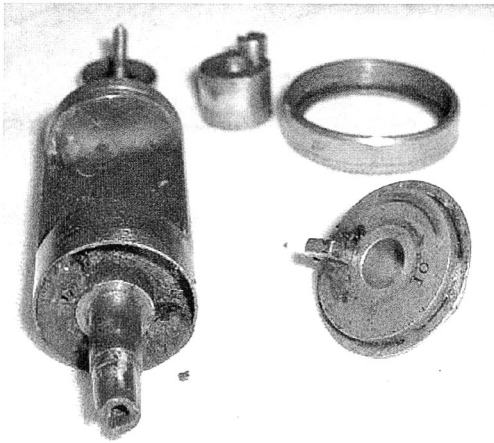


FIGURE 8. The components of an Allen flat-windway valve; photograph courtesy of Steve Gasiorowski, Grafton, New Hampshire.

the stopping mechanism and valve cap on the opposite end of the valve from the turning mechanism—a design that allows replacement of the stopping corks without disassembling the turning mechanism.

Pérint piston valves. The observations of Allen Dodworth suggest that Pérint piston valves were first imported into the United States in the early 1850s. It was some time before American makers took an interest in them. The earliest mention of American-made instruments with these valves appears among testimonials in the *Illustrated Catalogue of the Boston Musical Instrument Manufactory (Formerly E. G. Wright & Co.)* of 1869. The testimonials confirm that Pérint piston-valve B-flat cornets were introduced by E. G. Wright & Co. by September 1866.

Boston, Sept. 24th, 1866. I take great pleasure in saying that the B-flat piston cornet which you recently sent me for trial, proves in every respect highly satisfactory. . . . Henry C. Brown, leader of Brown's Brigade Band.

Boston, Sept. 24th, 1866. I have recently tried two of your piston valve cornets . . . I am convinced that they are as good, in all respects, as the celebrated Courtois cornet . . . M. Arbuckle, solo player at Selwyn's Theatre and Gilmore's Band.

Portland, Me., Sept. 23, 1866. Dear Sirs, Having used one of your E-flat cornets for several years, I like it very much, and wish you would send me one of your improved piston cornets . . . D. H. Chandler.¹⁴

The following statement appears on page 6 of the catalog:

French and English cornet players still adhere to the old-fashioned piston valve, while in Germany and America the rotary valve is much more in use. Recently, however, many of the most distinguished American cornet players are returning to the piston valves, and as our illustrations will show, we are prepared to apply either action agreeable to the wish and taste of the purchaser.¹⁵

A B-flat cornet with Périnet piston valves is illustrated on the same page of the catalog, and an alto with these valves is shown on page 12.

Square valves. The American "square" or box valve was invented and patented by Benjamin F. Quinby about 1872, and only a few examples exist. Quinby was evidently trying to design a valve that was easier to make, but the result, like earlier attempts at this type of valve, was too clumsy and leaky to be useful (fig. 9).

Table 2 summarizes American valve usage in the mid-nineteenth century.

Allen & Hall (1861–62)

During the three years leading up to the formation of Allen & Hall in 1861, the Allen Manufacturing Company at 18 Harvard Place was the largest and most successful of the Boston brass instrument making firms. In 1860 the men known to be working with Allen included August Doelling, Joseph Koestler, Louis F. Hartman, Henry Esbach, and three Huttl brothers, Anton, Erhardt, and Ferdinand. The only other major firms in Boston in 1860 were Graves & Co., where George Freemantle worked, and Benjamin F. Richardson, where recent immigrant Carl

14. *Illustrated Catalogue of the Boston Musical Instrument Manufactory* (1869), 13, 15.

15. *Ibid.*, 6.

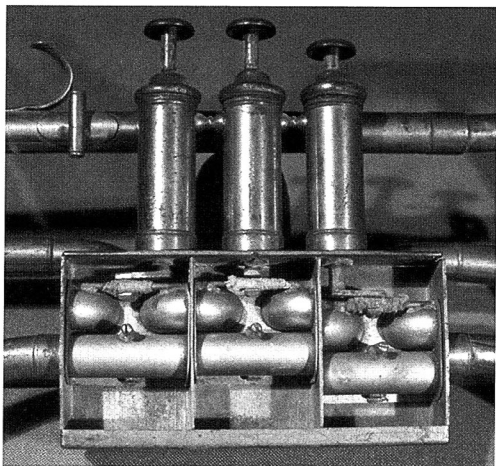


FIGURE 9. Square valves made by Benjamin F. Quinby. Detail of Ford collection 28.18.66; from the collections of The Henry Ford, Dearborn, Michigan [credit as specified by the institution].

Lehnert (1830–1897) worked.¹⁶ Henry Sibley had not been making brass instruments for some time and died in 1859. Allen was at this time the most influential maker of the new valved brasses in the United States; he had invented a distinctive valve of his own, and had worked with nearly all of the other makers.¹⁷

In 1861, perhaps anticipating wartime orders, or because Allen wanted to move to New York, E. G. Wright took over Allen's shop at 18 Harvard Place with most of its workmen. Wright had worked with

16. Carl Lehnert's brother Henry (1838–1916) appeared in the Boston city directories in 1861, and set up a new firm with Carl in 1865. He moved to Philadelphia the following year.

17. A more complete account of Allen's career appears in Eliason, *Early American Brass Makers*, 15–22. Benjamin F. Richardson worked with Allen in 1852 and 1853, later producing his distinctive "Bayley" cornet with Allen's flat valves and the bell slung under the valve tubing. Henry Esbach and Louis F. Hartman, who became the principals in the Boston Musical Instrument Manufactory, worked with Allen 1858–60, as did Anton, Erhardt, and Ferdinand Huttel, who then worked for E. G. Wright the next two years. D. C. Hall and the Quinby brothers, the main subjects of this article, worked with Allen in 1861.

TABLE 2. Summary of American valve usage, ca. 1837–84.

Type	American Maker	Date	Comments
Stölzel piston valve	Graves & Co.	After 1837	Found on imported instruments beginning in the 1830s
Double piston valve	Graves & Co.	After 1837	Probably imported beginning in the 1830s
	Allen; Wright; Fiske	1840s	
	Franz G. Kaiser, Cincinnati	1855–58	
Berlin piston valve	Graves & Co.	Before 1850	Found on imported instruments beginning in the 1830s. American examples rare.
Paine rotary valve	Thomas D. and Emery Paine	Patented by Thomas D. Paine 1848	Surviving examples are the earliest instruments with valves turned by string action
	Graves & Co.	After 1850	
Mechanical-action round rotary valve			Found on imported instruments beginning in the early 1850s
String-action round rotary valve	Graves & Co.; Wright; Fiske	early 1850s	Possibly developed by Henry Esbach
	Most American makers	1850s–1870s	Hall firms began producing these valves in the “double cork” form in the late 1860s
String-action flat rotary valve	Allen; B. F. Richardson; Carl Lehnert; Henry Lehnert; D. C. Hall; Hall & Quinby; Quinby Bros.; E. Gliere	1850s–1880s	Designed by J. Lathrop Allen after 1853; all instruments by Allen & Hall, D. C. Hall, and Hall & Quinby were provided with these valves from 1861 through the Civil War.
Périntet piston valve	E. G. Wright & Co.	1866	Found on imported instruments beginning in the early 1850s. Made by many American firms in the late 1870s and 1880s. Hall firms began to make them in the early 1870s.
	Boston Musical Inst. Manufactory	by 1869	
	Wright, Hall & Quinby	by 1870	
Square valve	Hall & Quinby; Quinby Bros	From 1872	American form patented Benjamin F. Quinby in 1872. Only a few were made.

Graves & Co. in 1856–58, then briefly in Lowell, Massachusetts, before returning to Boston. In the end, Allen did not leave Boston at this time; instead, he and D. C. Hall set up a new shop at 334 Washington Street, just around the corner from 18 Harvard Place.

David Culver (D. C.) Hall (1822–1900)¹⁸ was a keyed bugle soloist and bandleader who had developed an interest in instrument making around 1850 while he was leader of the Lowell Brass Band. A report of the Middlesex Mechanic Association Exhibition held in Lowell in 1851 includes the following entry: “David C. Hall—For a valuable improvement of the keyed bugle by the addition of valves . . . Diploma.”¹⁹ Hall probably invested in the business, enabling it to hire the brothers Benjamin F. and George W. Quinby. He does not seem to have been a craftsman, but mostly a backer or financial partner and promoter. Throughout the years he was involved in instrument making, he was also leader of the Boston Brass Band (1853 through the 1880s); took a band to Saratoga, New York, every August and September (1860–ca. 1878); and played regularly for dancing during the winters. Between 1867 and 1896, in addition to these activities, he also provided bands for the steamers that ran between New York City and Providence, Rhode Island, and between New York City and Fall River, Massachusetts, during the summer months. In the 1870s he was involved in building several houses in Boston on Staniford Place. It seems doubtful, given his many other activities, that he could have spent much time in the instrument-making shop.

Since none of the workmen employed by Allen went with him to the new shop, the new firm of Allen & Hall turned to the machinists Benjamin F. Quinby (1830–1890) and George W. Quinby (1830–1876) for production of their distinctive valved brasses. The Quinby brothers came from Minot, Maine, near Auburn, where paper and textile mills established on the Little Androscoggin River at Minot Center and Mechanic Falls provided opportunity for training and employment in machinist trades. Benjamin F. Quinby moved to Boston in 1853, and George W. followed in 1854. Until 1860 they listed themselves in the

18. The best source of information about the career of D. C. Hall is Robert E. Eliason, ed., “The Hall Letters” (private publication of letters from the “Hall Family Papers” in the Benson Ford Research Center, Dearborn, Michigan; available from the Benson Ford Research Center or electronically from the author).

19. *Report of the First Exhibition of the Middlesex Mechanic Association held in the City of Lowell September 1851* (Lowell, MA: S. J. Varney, 1852), 34.

city directories as machinists. Two more brothers later joined them: Leonard C. Quinby (1817–1887) arrived in Boston in 1865 and John O. Quinby (1827–1911) in 1866.²⁰

The year 1861 at Allen & Hall must have been a crash course in brass instrument making for the Quinbys. As far as is known they had not made musical instruments before. The new shop had to be set up and equipped, and they had to learn to work with copper, brass, and nickel silver to shape a complete line of instruments according to Allen's designs. They evidently continued to make Allen's band brasses from E-flat soprano to E-flat contrabass in bell-forward, up or back styles with Allen's flat valves. They also continued Allen's line of orchestral instruments, including cornets, trumpets, French horns, and valve trombones. The Allen & Hall inscription appeared on their instruments either as an applied medallion or engraved around the bell garland (fig. 10).

Surviving Allen & Hall instruments are mostly over-the-shoulder models of nickel silver or brass. Many design features of instruments by Allen were continued in those of Allen & Hall, D. C. Hall, Hall & Quinby, and Quinby Bros: there were tuning slides or shanks on all instruments; pull rings on many slides (fig. 11); top-action valve levers that slant away from the player ("downwind") rather than toward, as was more usual (fig. 12); and often a double U-shaped windway for the third or fourth valve tubing (fig. 13a). Long thick "bar braces" with decorative nicks at each end were used between narrowly spaced tubes (fig. 13a), and turned braces of unique design were used between widely spaced tubes (fig. 13b). Larger upright instruments had a shepherd's crook lower bow (fig. 14). The spiral brace first appeared on Allen instruments from his 17 Harvard Place shop, where he worked from 1853 to 1856; it was used by Allen & Hall on some cornets and French horns (fig. 15). The idea was also used by other makers in Boston, New York, and Cincinnati. Allen's bell rims were of the Saxon type, and this style was used by Allen & Hall and D. C. Hall. Hall & Quinby began to make some instruments with French rolled rims in the late 1860s (fig. 16).

In April of 1862 Allen sold his house on Porter Street to Hall.²¹ Probably at that time, or shortly after, Allen left Boston to work with the

20. Henry Cole Quinby, *Genealogical History of the Quinby Family* (Rutland, VT: The Tuttle Company, 1915–23), 374. Leonard C. is listed in the Boston city directories in 1867–69, and John O. in 1866–80.

21. Boston deed records book 810, p. 72 (April 1, 1862).



FIGURE 10a. Typical Allen & Hall applied medallion inscription; photograph courtesy of the Mark Elrod Musical Instrument Collection, Germantown, Maryland.



FIGURE 10b. Typical Allen & Hall bell garland inscription; photograph courtesy of the Mark Elrod Musical Instrument Collection.

Dodworths in New York City. The production of Allen & Hall was probably not large, since both the shop and the workmen were new in 1861. Only a few instruments have survived, mostly over-the-shoulder instruments much like those made by the Allen Manufacturing Company (fig. 17).

D. C. Hall (1862–65)

By the time Allen left for New York, D. C. Hall and the Quinby brothers George and Benjamin could produce an impressive line of instruments. In keeping with these accomplishments was the introduction of a more impressive signature, surrounded by a wreath of foliage. Various

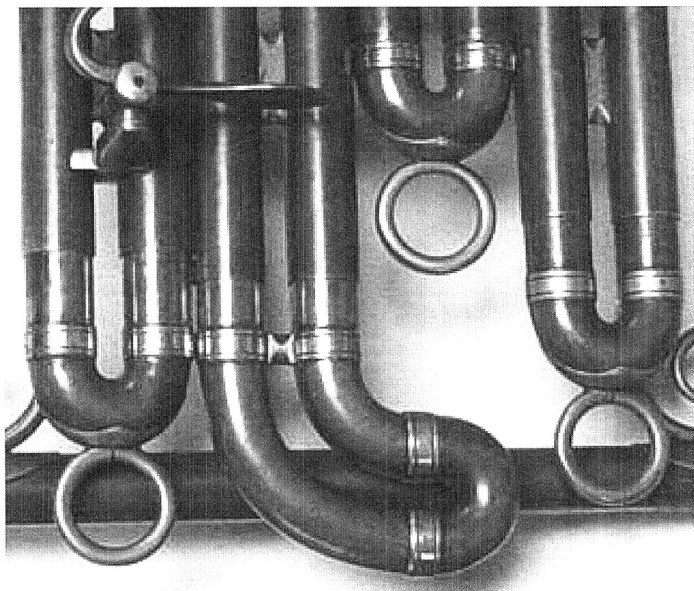


FIGURE 11. Detail, showing pull rings.

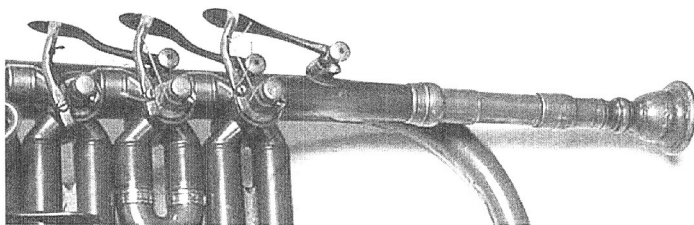


FIGURE 12. Detail, showing downwind valve levers.

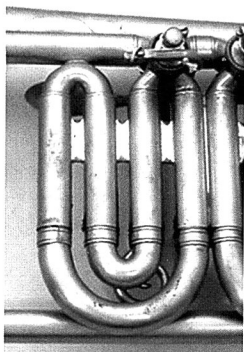


FIGURE 13a. Detail, showing a double U-shaped loop and bar braces with decorative nicks between narrowly spaced tubes.

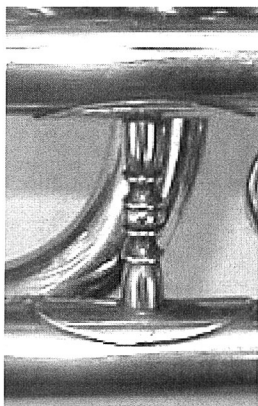


FIGURE 13b. Detail, showing the turned brace used between widely spaced tubes.

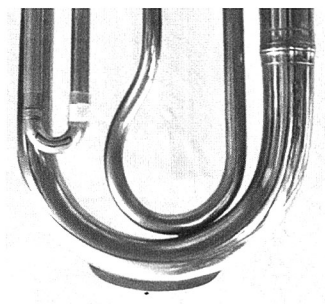


FIGURE 14. Detail of a large upright bass, showing the shepherd's crook bow.

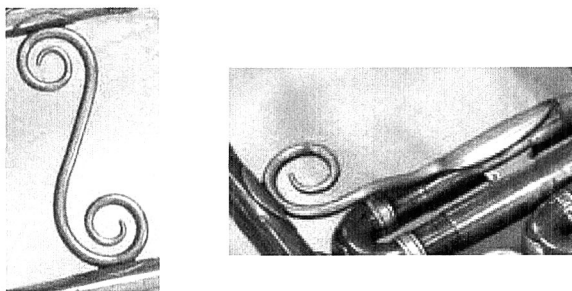


FIGURE 15. Detail, showing spiral braces.

styles are shown in figure 18, including the open-top design that became standard for Hall & Quinby and Quinby Bros.

A handbill from 1862 or 1863 explains some things about the firm and lists the instruments offered (fig. 19). Comparison with a catalog of 1861 from the Isaac Fiske firm of Worcester, Massachusetts,²² shows that Hall's offerings were more extensive, and his prices more competitive. Hall offered three sizes of soprano instruments while Fiske had only two. Fiske offered no trumpets, trombones or French horns. Hall offered instruments in copper or copper with nickel-silver trim, while Fiske advertised only the usual brass and German (nickel) silver. Hall's prices were consistently and substantially lower: Hall charged \$30 for a brass E-flat cornet while a comparable Fiske instrument was \$40; Hall's price for a brass E-flat contrabass with four valves was \$80, while Fiske charged \$120.

As far as is presently known, all brass instruments signed "D. C. Hall, Boston" were made during the period 1862–65. Although a company with the same name existed again beginning in 1875, it sold imported instruments and instruments made by Quinby Brothers, then a separate company. Instruments from the later D. C. Hall company may have D. C. Hall stamped on them, but they also have the marks of the companies from which they came. For example, a B-flat cornet in the collection of Niles Eldredge, Ridgewood, New Jersey, is inscribed: "Made Especially/by/A. Lecomte & Cie/Paris/for/D. C. Hall/Boston." Another B-flat

22. *Illustrated Catalogue of Musical Instruments, Manufactured by Isaac Fiske, Worcester, Mass.* (Worcester: Edward R. Fiske, 1861).

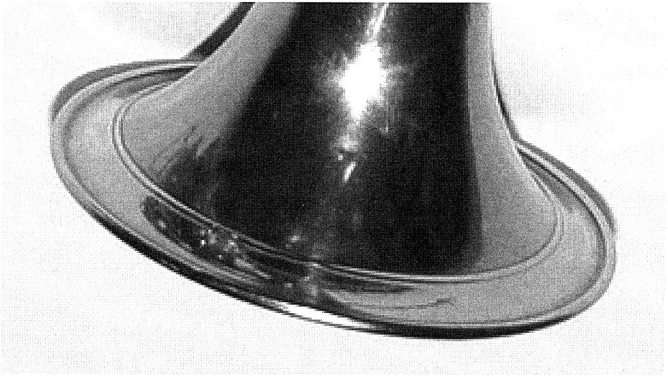


FIGURE 16a. Detail, showing a garland (Saxon) bell rim.

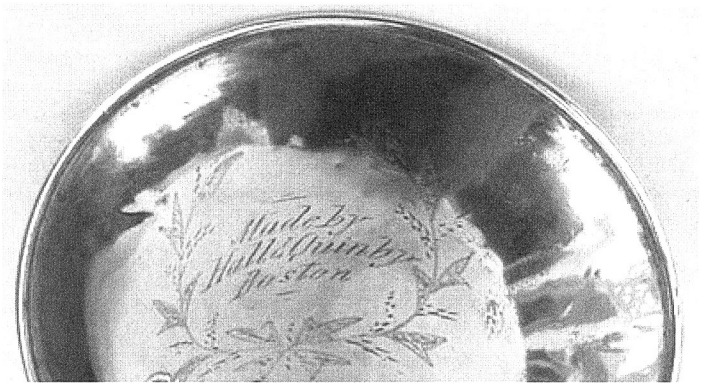


FIGURE 16b. Detail, showing a rolled (French) bell rim.

cornet with the same inscription is in the collection of Don Johnson, Raywick, Kentucky.

By 1862 at the latest, and probably beginning in 1861, Hall's workmen began making echo cornets based on Allen's orchestra cornet in C. The

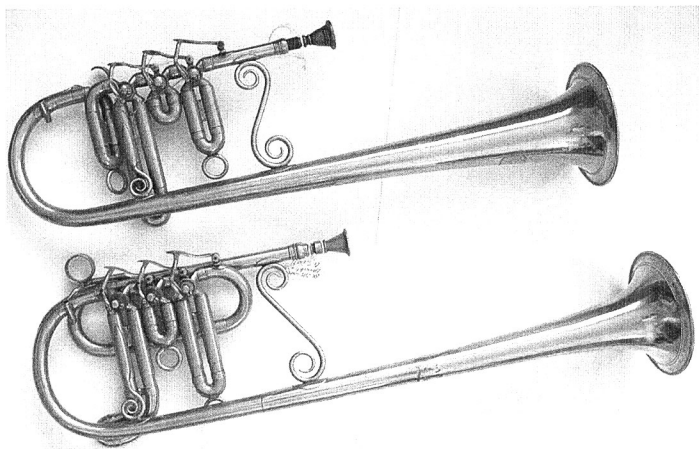


FIGURE 17. Allen & Hall over-the-shoulder cornets in E-flat and B-flat; photograph courtesy of the Mark Elrod Musical Instrument Collection, Germantown, Maryland.

echo instrument used by D. C. Hall's brother Rhodolph on his tour of England (June 1861–March 1862) was probably made in the Allen & Hall shop in the spring of 1861. Several examples of echo instruments from the 1862–65 D. C. Hall shop are known, including a whole set for the Boston Brass Band.²³

Sometime during this period, the firm of D. C. Hall made a gold-plated copy of the gold bugle presented to Hall by the Lowell band in 1850.²⁴ This instrument (fig. 20) had an added telescopic tuning shank incorporating a whole-step flat-windway rotary valve. The idea of adding a valve to the tuning shank (or “set piece”) of a keyed bugle was one that Hall had first promoted in the early 1850s.²⁵ E. G. Wright may have had something to do with the making of this instrument, for at the 1860 Massachusetts Charitable Mechanics Association exhibit he had earned a

23. Eliason, “Rhodolph Hall, Nineteenth-Century Keyed Bugle, Cornet and Clarinet Soloist,” *This JOURNAL* 29 (2003): 46–56 and *Communications*, *this JOURNAL* 30 (2004): 191–96.

24. Eliason, “Bugles Beyond Compare,” *this JOURNAL* 31 (2005): 95–98.

25. See p. 101 above.

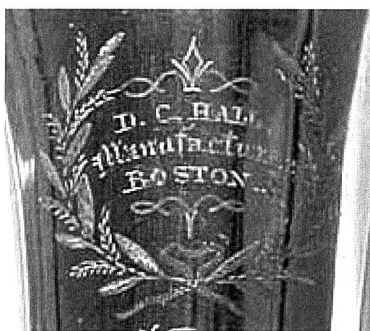
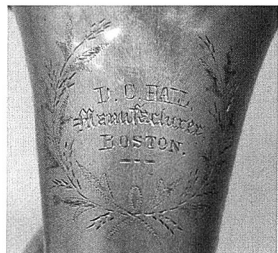


FIGURE 18. Detail of instruments by "D. C. Hall, Manufacturer," showing inscriptions with different versions of the surrounding wreath.

D. C. HALL,

(Successor to ALLEN & HALL.)

MANUFACTURER OF

Rotary Valve Musical Instruments

OF EVERY DESCRIPTION,

NO. 334 WASHINGTON STREET, BOSTON.

A CARD.

The undersigned having purchased the entire stock and tools pertaining to the manufacture of MUSICAL INSTRUMENTS, recently owned and used by the late firm of ALLEN & HALL, and having introduced New Inventions, is now prepared, with increased facilities, to execute all orders entrusted to him, and begs leave to submit to favorable consideration the following

PRICE LIST.

BRASS BAND INSTRUMENTS.

				BRASS. GER. SILVER.		
Eb	Cornets, - - - -	Soprano,	3	Rotary Valves,	\$30.	\$40
"	" - - - -	"	4	"	"	50
Bb	" - - - -	Alto,	3	"	"	32
"	" - - - -	"	4	"	"	42
Eb	" - - - -	Tenor,	3	"	"	40
"	" - - - -	"	4	"	"	50
Bb	" - - - -	"	3	"	"	45
"	" - - - -	"	4	"	"	56
"	" - - - -	Baritone,	3	"	"	48
"	" - - - -	"	4	"	"	60
"	" - - - -	Basso,	3	"	"	56
"	" - - - -	"	4	"	"	70
Eb	" - - - -	Contra Basso,	3	"	"	68
"	" - - - -	"	4	"	"	80
						110

ORCHESTRA INSTRUMENTS.

C & Bb	Cornet, crook to G, - - - -	3	Rotary Valves,	\$34	\$45
Trumpets,	- - - - -	3	"	"	35
Trombones,	- - - - -	3	"	"	41
French Horns,	- - - - -	2	"	"	50

Any of the above made of Copper, with German Silver valves and trimmings, same price as German Silver. Drums, all sizes, and Cymbals from \$15 to \$30. Engraving executed to order.

In submitting the above List of Prices to the public, I wish it distinctly understood, that I intend to make but *one quality* of Instruments, and that the *best made in the world*. All Instruments bearing my name, are warranted to give entire satisfaction in every respect,—if not, can be returned within one week after receiving them, and exchanged, or the money refunded.

Persons in ordering should be particular and mention the style and size they want, as I make three different styles, viz: Bell in front, up, and over the shoulder; and three different sizes of Eb Soprano, three sizes of Bb Altos, two sizes of Eb and Bb Tenors and Baritones, and two sizes Bb Bassos. Also, whether they wish the 4th valve for right or left hand, Semitone for first or second finger.

Terms, invariably Cash on delivery. All orders to be addressed to

D. C. HALL,

334 Washington St., Boston.

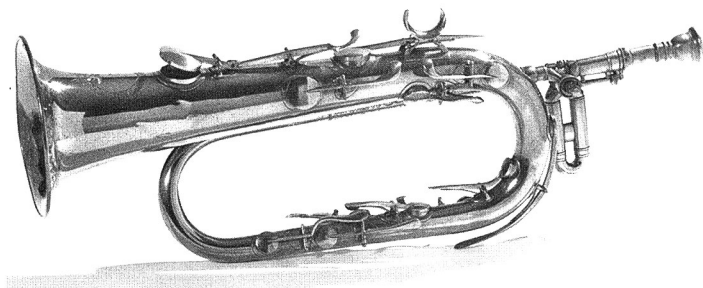


FIGURE 20. D. C. Hall keyed bugle in E-flat with Allen rotary valve shank, Ford collection 28.18.167; from the collections of The Henry Ford, Dearborn, Michigan.

bronze medal for a similar instrument: “One Silver Bugle, with gold keys and an improved valve set piece, of very fine workmanship.”²⁶

In 1864 the firm moved from 334 Washington Street to 112 Congress Street, a couple of blocks to the east. Business was good, in some part due to the outfitting of Civil War bands, and in 1865 two more Quinby brothers, John O. and Leonard C., joined the firm. A two-page advertising flyer dated May 1864 describes instruments produced at 112 Congress Street. The first page (fig. 21a) lists the instruments, while a large foldout second page illustrates them (figs. 21b–d). The flyer also includes a reproduction of D. C. Hall’s business card with an illustration of instrument No. 18, his uniquely designed “new style” C/B-flat orchestra cornet (see fig. 21b). A December 1864 edition of the flyer (in which all prices are raised 20 to 30 percent)²⁷ depicts the No. 18 cornet illustrated on Hall’s business card among the “Orchestra Instruments.” The illustration may have been inadvertently left out of the earlier flyer, as the instrument is included in the price list of both editions. New offerings in the May 1864 flyer include larger instruments in a tall upright form, a choice of top- or side-action valves on cornets, models that can be changed from bell-up to over-the-shoulder, and instruments made of brass with German (nickel) silver trim. New-style orchestral instruments are offered, including “long” or “short” B-flat soprano cornets “crooked to G.”

26. *Ninth Exhibition of the Massachusetts Charitable Mechanic Association at Faneuil and Quincy Halls in the City of Boston, September, 1860* (Boston: Rand and Avery, 1860), 119.

27. Collection of Lloyd Davis, Prairie Village, Kansas.

D. C. HALL,

MANUFACTURER OF

Rotary Valve Musical Instruments

OF EVERY DESCRIPTION,

No. 112 Congress Street, . . . Boston.

The undersigned, having purchased the entire stock and tools pertaining to the manufacture of MUSICAL INSTRUMENTS, recently owned and used by the late firm of ALLEN & HALL, and having introduced New Inventions, is now prepared, with increased facilities, to execute all orders entrusted to him, and begs leave to submit to favorable consideration the following

PRICE LIST,

SUBJECT TO THE ADVANCE OF METALS.

BRASS BAND INSTRUMENTS.

		Rotary Valves.	Brass.	German Silver.		
Nos. 1, 3 & 4,	Eb Cornets, Soprano,	3 Top Action,	\$45,	\$55,	Extra Valve	\$10
No. 2,	" "	3 Side "	48,	58,	" "	10
Nos. 5, 6 & 7,	Bb " Alto,	3 Top "	45,	53,	" "	10
No. 8,	Eb " Tenor,	3 " "	53,	67,	" "	12
" 9,	Bb " "	3 " "	65,	78,	" "	12
" 10,	" " Baritone,	3 " "	72,	85,	" "	12
" 11,	" " Bass,	3 " "	75, ^{or side,}	98,	" "	12
" 12,	Bb " Contra-Bass,	3 " "	100,	130,	" "	15

ORCHESTRA INSTRUMENTS.

			Brass.	German Silver.		
No. 18,	C & Bb Cor., new style, crooked to G.	3 Top Action,	\$48,	\$58,	Ex. Valve,	\$10
" 13,	" " " " " "	3 Side "	48,	58,	" "	10
" 14,	Bb short " " " "	3 " "	48,	58,	" "	10
" 15,	" " " " " "	3 Top,	48,	58,	" "	10
" 6,	" long " " " "	3 " "	48,	58,	" "	10
" 16,	Trombone,	3 " "	60,	70,		
" 17,	French Horn with Crooks,	3 Side,	65,	75,		

Any of the above made of Copper, with German Silver valves and trimmings, same price as German Silver. Any made of Brass, with German Silver Trimmings, price half-way between price of Brass and German Silver. Instruments to change Bell up and back \$5 extra. Drums, all sizes, and Cymbals. Engraving executed to order.

In submitting the above List of Prices to the public, I wish it distinctly understood that I intend to make but *one quality* of Instruments, and that the *best made in the world*. All Instruments bearing my name are warranted to give entire satisfaction in every respect,—if not, can be returned within one week after receiving them, and exchanged, or the money refunded.

Persons in ordering should be particular and mention the *style and size they want*, as I make three different styles, viz: Bell in front, up, and over the shoulder; and three different sizes of Eb Soprano, three sizes of Bb Altos; two sizes of Eb and Bb Tenors and Baritones, and two sizes Bb Basses. Also, whether they wish the 4th valve for right or left hand, Semitone for first or second finger.

TERMS, INVARIABLY, CASH ON DELIVERY. All orders to be addressed to

D. C. HALL,

112 Congress St., Boston.

BOSTON, May, 1864.



D. C. HALL,
Manufacturer of
Gold and Silver Musical Instruments
OF EVERY DESCRIPTION,
112 Congress Street,

Boston 1864



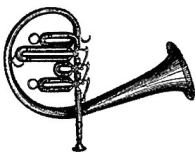
No. 1.--Bb Soprano; 3 Valves.



No. 2.--Bb Soprano; 3 Valves, Slide Action,
Bell Front.



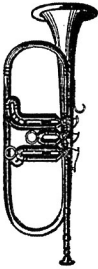
No. 3.--Bb Soprano; 3 Valves, Ball Back.



No. 4.--Bb Soprano; Ball
up Circle.



No. 5.--Bb Alto; Ball up Circle.



No. 6.--Bb Alto; Ball Top Front; Action Long.



No. 7.--Bb; 3 Valves; Ball Back.

FIGURE 21b. D. C. Hall flyer, May 1864, left side of p. [2]; photograph courtesy of the Clements Library, University of Michigan, Ann Arbor.

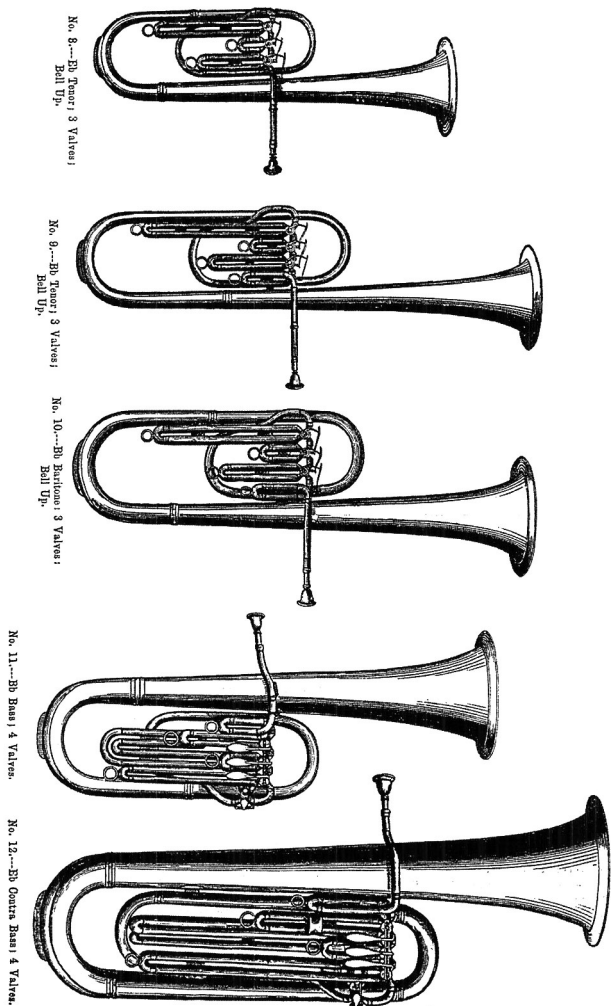


FIGURE 21c. D. C. Hall flyer, May 1864, middle of p. [2]; photograph courtesy of the Clements Library, University of Michigan, Ann Arbor.

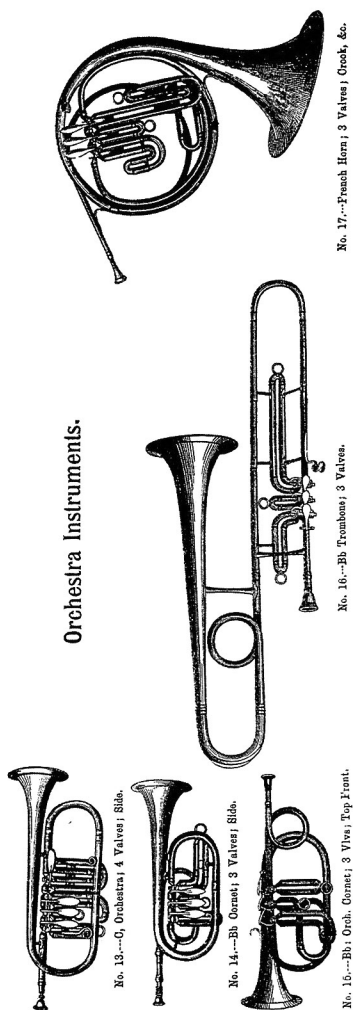


FIGURE 21d. D. C. Hall flyer, May 1864, right side of p. [2]; photograph courtesy of the Clements Library, University of Michigan, Ann Arbor.

Of eighteen instruments listed in the flyer, twelve are E-flat or B-flat cornets in various configurations. E-flat cornets Nos. 1, 2, 3, and 4 are matched by B-flat cornets Nos. 6, 13, 7, and 5, except for No. 13 having a fourth valve. All E-flat cornets shown in the flyer are configured with the mouthpipe leading straight into the valves and a 360-degree (bell-forward) or 180-degree (bell-back) turn to the bell. B-flat instruments No. 5 and No. 7 have an extra 360-degree rectangle of tubing with a tuning slide, either leading into the first valve or after the third valve. There are, in addition, four models of orchestra cornet, three of which are new designs not known to have been made by Allen or Allen & Hall (Nos. 14, 15, and 18). No. 14 has the extra loop of tubing, with tuning slide, before the valves, and No. 15 has this tubing after the valves. No. 18 and the illustration on D. C. Hall's business card have the extra tubing and tuning slide after the third valve, but arranged in an "S" pattern rather than in a rectangular loop. Both top-action and side-action flat valves are illustrated. All of the larger upright instruments shown have the mouthpipe going to a tuning slide and then to the first valve.

Examples of most the instruments shown in the flyer survive in collections and museums. Over-the-shoulder instruments are still the most common, but the tall upright form of lower brasses is well represented, and there are a few circular and many bell-front sopranos. Most are made of nickel silver, some of copper, but only a few of brass. The copper or brass instruments with nickel-silver trim are especially attractive. (figs. 22–28).

There also exists an example of a D. C. Hall B-flat cornet of another new design, not shown or listed in the flyer, which was to become popular with Hall & Quinby and several other makers. This model has the mouthpipe tubing going first to a tuning slide and then entering the third valve. From the first valve there is a distinctive, almost circular, bow around to the bell. The D. C. Hall example with flat valves shown as figure 29 was probably made in 1864 or 1865. Another early example was made by Gilmore, Graves & Co., in business only in 1864–65 (collection of Wayne Collier). By the 1870s, this popular model was being made by several other firms, including Graves & Co., E. G. Wright, Isaac Fiske,²⁸ and the Boston Musical Instrument Manufactory.²⁹

28. *Illustrated Catalogue of Musical Instruments, Manufactured by Isaac Fiske, Worcester, Mass.*, 3rd ed. (Worcester: Edward R. Fiske & Son, 1868), 9.

29. *Illustrated Catalogue of the Boston Musical Instrument Manufactory* (1869), 6.



FIGURE 22. D. C. Hall circular cornet in B-flat, copper and nickel silver (Hall flyer, May 1864, No. 5); photograph courtesy of the Mark Elrod Musical Instrument Collection, Germantown, Maryland.

Far more D. C. Hall instruments survive from these four years than from the preceding year of Allen & Hall. Hall's business was successful, and he was able to raise prices. Boston city tax records show that the tax value of the firm's personal property grew from \$1,000 in 1862 to \$7,000 in 1865, reflecting the increased value of tools, equipment, and instruments. D. C. Hall and the Quinby brothers continued Allen's designs during these years, but began to introduce new ones, especially among

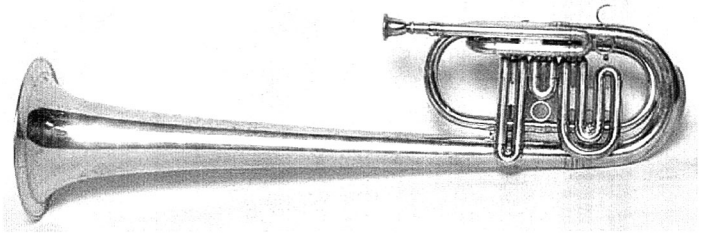


FIGURE 23a. D. C. Hall over-the-shoulder alto in E-flat, nickel silver (right side view) (Hall flyer, May 1864, No. 8); photograph courtesy of Wayne Collier, Lexington, Kentucky.

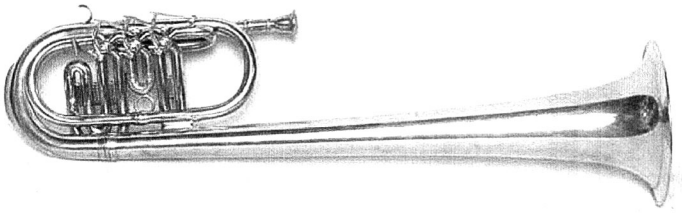


FIGURE 23b. D. C. Hall over-the-shoulder alto in E-flat, nickel silver (left side view); photograph courtesy of Wayne Collier.

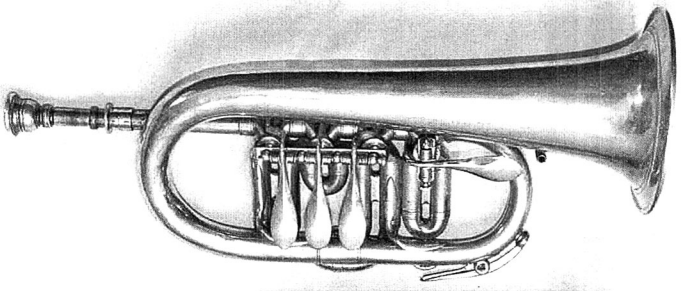


FIGURE 24. D. C. Hall cornet in E-flat, large bore with four side-action valves, nickel silver, collection of Henry Meredith M605 (Hall flyer, May 1864, No. 2); photograph courtesy of Henry Meredith, London, Ontario, Canada.



FIGURE 25. D. C. Hall valve trombone, copper with nickel-silver trim, Ford collection 28.18.117 (Hall flyer, May 1864, No. 16); from the collections of The Henry Ford, Dearborn, Michigan. (There is no significance to the detached third valve slide other than the need for restoration.)

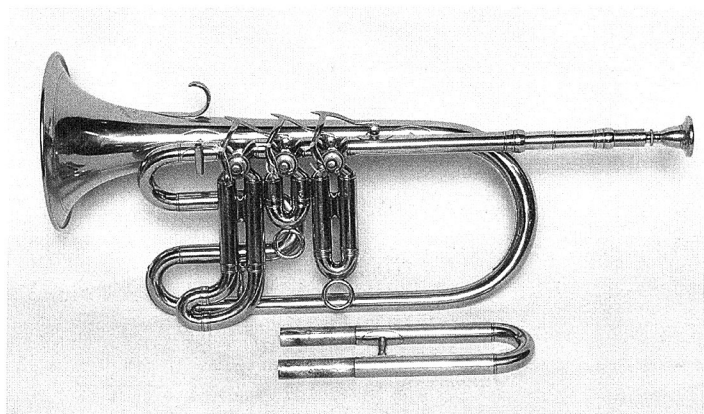


FIGURE 26. D. C. Hall "new style" orchestra cornet with shank and crooks to B-flat and C, nickel silver (Hall flyer, May 1864, No. 18); photograph courtesy of Robb Stewart, Arcadia, California.

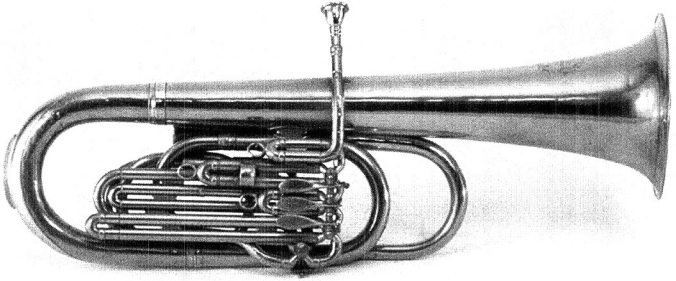


FIGURE 27. D. C. Hall upright bass in B-flat, with four side-action flat valves and echo attachment, copper with nickel-silver trim, Ford collection 28.18.118 (Hall flyer, May 1864, No. 11); from the collections of The Henry Ford, Dearborn, Michigan.

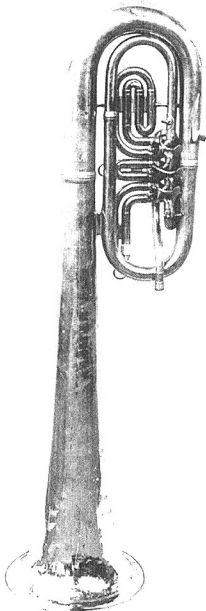


FIGURE 28. D. C. Hall over-the-shoulder bass in B-flat, nickel silver, Heritage Military Music Foundation Museum 51E (variation of Hall flyer, May 1864, No. 11); photograph courtesy of the Heritage Military Music Foundation Museum, Watertown, Wisconsin (photograph by Nancy Campbell).

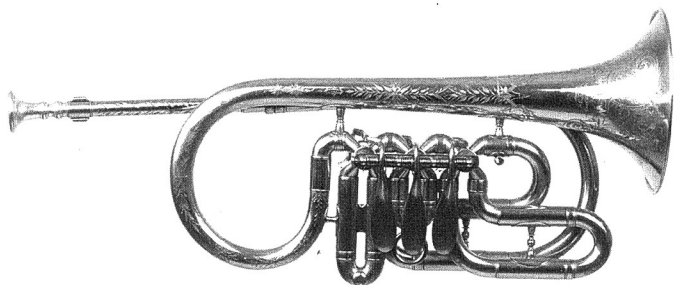


FIGURE 29. D. C. Hall “circular bow” cornet in B-flat, Museum of Musical Instruments (MIM), Brussels M1294; photograph courtesy of MIM, Brussels (photograph by Luc Schrobiltgen).

the soprano instruments. The “new style” B-flat cornet with tubing arranged in an S pattern, and the “circular bow” B-flat cornet design would continue to be produced and developed by all of the succeeding firms. These two designs were soon being made by many other makers.

Meanwhile, at Allen’s old shop at 18 Harvard Place, E. G. Wright was joined by Samuel Graves in 1862. Graves took over the shop in 1864 with the help of bandleader Patrick S. Gilmore, and the firm was called Gilmore, Graves & Co. (In 1866 the firm was again called Graves & Co.) In 1864 Wright, together with Esbach and Hartman, established a new shop at 71 Sudbury Street. In 1865 Boston brass instrument makers included Gilmore, Graves & Co., Henry and Carl Lehnert, D. C. Hall, E. G. Wright, and B. F. Richardson (see table 1).

Hall & Quinby (1866–75)

In 1866 George W. Quinby and D. C. Hall became partners, and the firm was then called Hall & Quinby. George evidently managed the shop, Benjamin F. was lead mechanic, and John O. and Leonard C. Quinby were workmen. Typical inscriptions continue the open-top wreath design used by D. C. Hall (fig. 30; cf. fig. 18). George may have inherited some wealth, for in addition to investing in the business, he

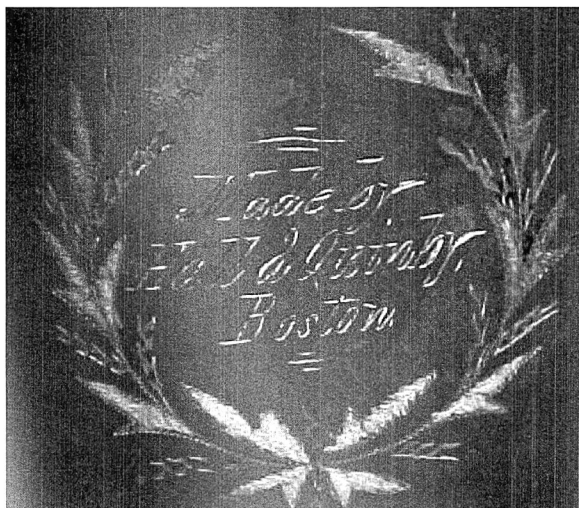


FIGURE 30. Typical Hall & Quinby inscriptions.

bought a house on Porter Street from Hall for \$2,000,³⁰ the same house Hall had bought for \$1,000 from Allen in 1862.

Among the first products of the new firm was a gold cornet for Rhodolph Hall, brother of D. C. (fig. 31). According to a letter from Rhodolph, it was finished by June 5, 1866, and presented at a Boston Brass Band concert on June 9. The instrument is an orchestra cornet in C with a fourth valve, like those made earlier by the Allen Manufacturing Company,³¹ and shown as No. 13 in the D. C. Hall flyers of 1864 (fig. 21d). The bore of the Hall & Quinby instrument is small and the tubing is arranged in the simplest way. The mouthpipe leads directly into the valves, then to a tuning slide and around to the bell. The fourth valve loop is in the shape of a double U, and was designed to accept the echo attachment that Rhodolph often used.³² Several other Hall & Quinby echo cornets of this design are known.

In 1867 Hall & Quinby moved their shop to 62 Sudbury Street, near Hawkins Street. In the same year, Graves & Co. joined Wright & Co. at 71 Sudbury, and within a year or so the Harvard Place shop was closed. A label from a bass drum probably from this date reads in part:

E. G. Wright & Co. . . . have the pleasure to inform their musical friends and the public that they have formed a connection in business with Messrs. Henry Esbach and Louis F. Hartman, and have made a partnership with Messrs. Graves & Co. . . . Messrs. E. G. Wright and Samuel Graves, are the oldest and most experienced workmen in the United States, having originated all the most valuable improvements in Musical Instruments for years past, which in conjunction with Messrs. Esbach & Hartman, who have been engaged in the principal European Instrument Factories for many years, will combine the best talent to be found in any one establishment.³³

The center of brass instrument making in Boston was now Sudbury Street, with E. G. Wright & Co. at 71 Sudbury, Hall & Quinby right across the street, and Richardson & Lehnert at 46 Portland Street, two blocks north. In 1867 Hall & Quinby surpassed E. G. Wright & Co. in tax valuation to become the largest of the Boston brass instrument making firms.³⁴

30. Boston deed records book 880, p. 204 (June 15, 1866).

31. Examples exist in the collections of Mark Elrod, Germantown, Maryland, and Daniel Rossi, Dexter Township, Michigan.

32. Eliason, "Rhodolph Hall," 51, 52.

33. Compiled from incomplete labels of two bass drums, one sold on E-Bay in February of 2006, and one belonging to Steven Ward, Quinton, Virginia.

34. Boston city tax records for 1867, Boston City Archives.

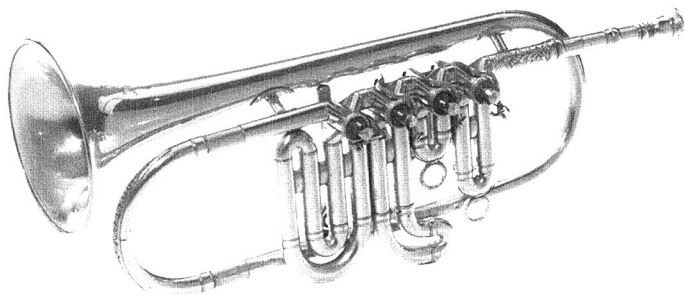


FIGURE 31. Hall & Quinby gold cornet in C, Ford collection 72.54.1; from the collections of The Henry Ford, Dearborn, Michigan.

No Hall & Quinby flyer or catalog from the years 1866–75 is known, but the firm probably continued to make the instruments illustrated in the 1864 D. C. Hall flyers, at least for a time. They probably also began to make some of the instruments shown in the Quinby Bros. section of the 1876 D. C. Hall catalog (see fig. 51 below). Following the Civil War, fewer over-the-shoulder instruments and more bell-forward cornets and upright-model lower brass instruments were produced, and the string-action round rotary valve was introduced. An advertisement placed in the Boston city directory of 1868 is the first evidence that Hall & Quinby had begun making the latter (fig. 32); the illustration is of the new “circular bow” type of cornet first produced in 1864–65 by the D. C. Hall firm, but now with round valves instead of flat. All eighteen instruments in the 1864 flyers appear to have flat valves; of the seventeen valved instruments illustrated in the Quinby Bros. section of 1876 D. C. Hall catalog, eight have flat valves and nine have string-action round rotary valves. The appearance of unmistakable Allen flat valves, which few other makers used at the time, suggests that these are accurate drawings.

In 1867 Samuel Graves suffered a stroke, and the firm Graves & Co. ceased to exist. Graves’s two instrument-making sons, George M. and William E. Graves, continued to work at 71 Sudbury Street for E. G. Wright & Co. until 1869, when they joined with Hartman, Esbach, and accountant William G. Reed to form the Boston Musical Instrument Manufactory at the same address. At that time, Wright left 71 Sudbury to join Hall & Quinby across the street. From 1869 until Wright’s death in

HALL & QUINBY,
Manufacturers of



ROTARY VALVE MUSICAL INSTRUMENTS
Of Every Description.
62 SUDBURY STREET, BOSTON.

The undersigned having purchased the entire stock and tools pertaining to the manufacture of Musical Instruments, recently owned and used by the late firm of ALLEN & HALL, and having introduced New Inventions, are now prepared, with increased facilities, to execute all orders intrusted to them.

FIGURE 32. Advertisement for Hall & Quinby, Boston city directory of 1868, p. 1043.

1871, 62 Sudbury Street was the address of two firms, or—perhaps more accurately—one firm with two names: Hall, Quinby & Co. (with principals Hall, Quinby, and Wright), and E. G. Wright & Co. (with principals Wright, Hall, and Quinby). Side-by-side advertisements for these firms appeared in the Boston city directories of 1870 and 1871 (fig. 33). The joint firm apparently continued to sign their instruments either “Hall & Quinby” or “E. G. Wright & Co.”

There is evidence that the firms shared designs as well as workspace and workmen. The E. G. Wright & Co. illustration in the 1871 directory advertisement is a Hall & Quinby model like the gold instrument made for Rhodolph Hall. A Hall & Quinby cornet design, a variation on the D. C. Hall “new style” orchestra cornet (fig. 34), is illustrated on 1867 advertising labels from E. G. Wright & Co. (fig. 35), and Hall & Quinby soon began to advertise a piston valve cornet much like that designed by E. G. Wright & Co. (figs. 36 and 37). A number of instruments signed

<p>HALL, QUINBY, & CO., MANUFACTURERS OF</p>  <p>ROTARY VALVE MUSICAL INSTRUMENTS Of every description, 62 SUDBURY STREET, BOSTON.</p> <p>The undersigned having purchased the entire stock and tools pertaining to the manufacture of Musical Instruments, recently owned and used by the late firm of ALLEN & HALL, and having introduced New Inventions, are now prepared, with increased facilities, to execute all orders intrusted to them.</p> <p>D. C. HALL. G. W. QUINBY. E. G. WRIGHT.</p>	<p>E. G. WRIGHT & CO., Manufacturers of MUSICAL INSTRUMENTS. No. 62 Sudbury Street, BOSTON.</p>  <p>Messrs. WRIGHT & Co. invite attention to their <i>New Improved Rotary and Piston Cornets</i>, as well as to their large assortment of <i>Brass, Copper, German Silver, and Silver Instruments</i>, of superior quality of tone and finish. Repairs promptly made by skillful workmen.</p> <p>E. G. WRIGHT. D. C. HALL. G. W. QUINBY.</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

FIGURE 33. Advertisements for Hall, Quinby, & Co. and for E. G. Wright & Co., Boston city directory of 1871, p. 1017.



FIGURE 34. Hall & Quinby side-action orchestra cornet in B-flat and C; photograph courtesy of Jon Hall, Portland, Maine.

“E. G. Wright & Co.” have a decorative wreath around the signature exactly like that seen on instruments made by Hall & Quinby and Quinby Bros.; these Wright and Co. instruments may be ones made during the years that Wright worked with Hall and Quinby. An upright alto in



FIGURE 35. Detail of bass drum label; photograph courtesy of Steven Ward, Quinton, Virginia.

the Ford collections has this kind of inscription, as do others in the collections of Mark Elrod (Germantown, Maryland) and John Bieniarz (Alexandria, Virginia) (fig. 38).

The earliest mention of piston valves by either of these firms is the advertisement placed in the Boston city directory of 1870 by Wright, Hall & Quinby (see fig. 36). It includes an illustration of an alto horn with string-action round rotary valves and offers “new improved rotary and piston cornets.” Advertisements of 1872 and 1873 for Hall & Quinby (see fig. 37) and 1876–79 for Quinby Bros. show an illustration of a Périnet piston valve cornet. Wright is known to have made Périnet piston valve cornets during the years 1866–68, when he worked with Henry Esbach and Louis F. Hartman; a B-flat cornet with piston valves, signed E. G. Wright and Co. but without a wreath around the inscription, probably dates from these years (fig. 39). This instrument is very similar to the first piston valve cornets made by the Boston Musical Instrument Manufactory (Esbach and Hartman’s firm), those offered in Hall & Quinby advertisements, and a later example by Quinby Bros. (see fig. 58 below). Wright’s design has, in fact, been used for most American cornets since that time.

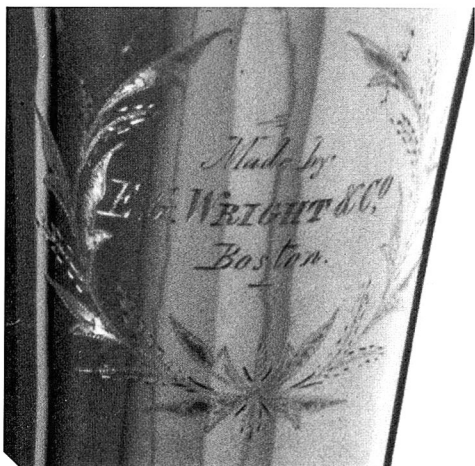


FIGURE 38a. Inscription on an upright alto horn in E-flat, Ford collection 71.70.37; from the collections of The Henry Ford, Dearborn, Michigan.

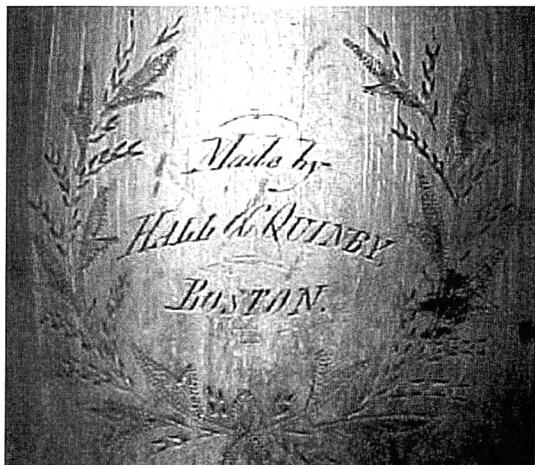


FIGURE 38b. A typical Hall & Quinby inscription.

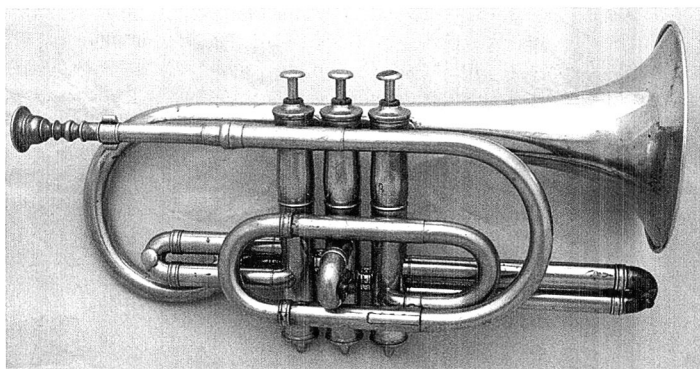


FIGURE 39a. E. G. Wright & Co. cornet in B-flat, probably made 1866–68, Périnet piston valves, nickel silver (right side view); photograph courtesy of Steven Ward, Quinton, Virginia.

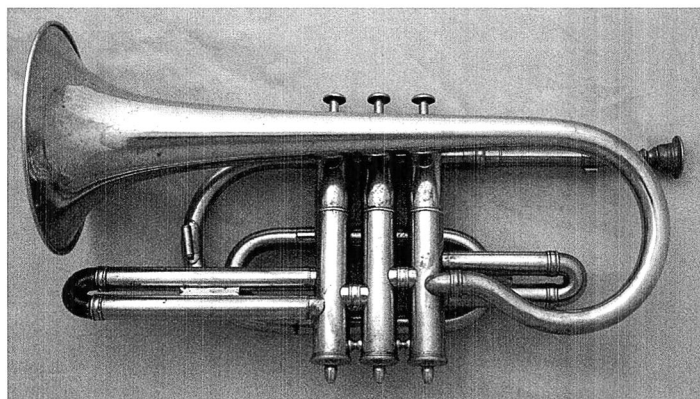


FIGURE 39b. E. G. Wright & Co. cornet in B-flat, probably made 1866–68, Périnet piston valves, nickel silver (left side view); photograph courtesy of Steven Ward.

During the years 1867–71, Hall and the Quinby brothers were the beneficiaries of the experience and designs of E. G. Wright. The incorporation of some of his instrument models and the introduction of round and piston valve instruments to the Hall & Quinby line considerably broadened the appeal of their instruments, and the firm continued to be very successful.

Although no flyer or catalog has been found from the years 1872–75 for the firm of Hall & Quinby, surviving instruments show that by 1872, the year after Wright's death, Hall & Quinby were already making many of the instruments illustrated and described in the Quinby Bros. section of the 1876 D. C. Hall catalog (see fig. 51 below). The upright lower brasses shown in the 1876 catalog are of a "Newly Improved Short Pattern." Their bells do not extend up so far beyond the other tubing as on models illustrated in the 1864 D. C. Hall flyers, and all valves are side action, arranged horizontally. This more compact design made the larger instruments somewhat easier to handle and pack. These changes began to appear between 1872 and 1875, and examples of tall, medium, and short basses suggest that the "short pattern" may have evolved in steps (fig. 40). An E-flat contrabass with a medium bell is dated 1872,³⁵ suggesting that taller models were probably made before this date and shorter ones after.

The title of this article could just as well have included the phrase "Back, Forward, Up, and Around," describing the shapes of instruments produced over the years by the Hall-related firms. Allen & Hall made mostly over-the-shoulder instruments with the bell pointing back; they made some cornets in the usual configuration pointing forward, and a few pointing up. D. C. Hall made more bell-forward instruments and added a series of tall upright lower brasses. Hall & Quinby produced mostly bell-forward and upright models. Circular, or helicon, lower brasses, introduced by Hall & Quinby during these years (fig. 41), were another way of making the larger instruments easier to manage. The 1876 D. C. Hall catalog shows only bell-forward smaller instruments (except for French horns in traditional form), and only upright and circular tenors, baritones, and basses. A bell-forward alto shown in the 1876 catalog was introduced during the Hall & Quinby years (fig. 42).

35. E-flat contrabass signed "Made by / Hall & Quinby / Boston / Presented / to / James D. Judge / by his friends / August 15th 1872." Collection of Phil Holcomb, St. Pete Beach, Florida.



FIGURE 40a. Hall & Quinby tall model bass in B-flat; photograph courtesy of Jon Hall, Portland, Maine.



FIGURE 40b. Hall & Quinby medium-height contrabass in E-flat; photograph courtesy of Larry Jones, Windsor, Vermont.



FIGURE 40c. Hall & Quinby short model bass in B-flat (like No. 26 in the Quinby Bros. section of the 1876 D. C. Hall catalog; not shown in fig. 51); photograph courtesy of Jon Hall, Portland, Maine.

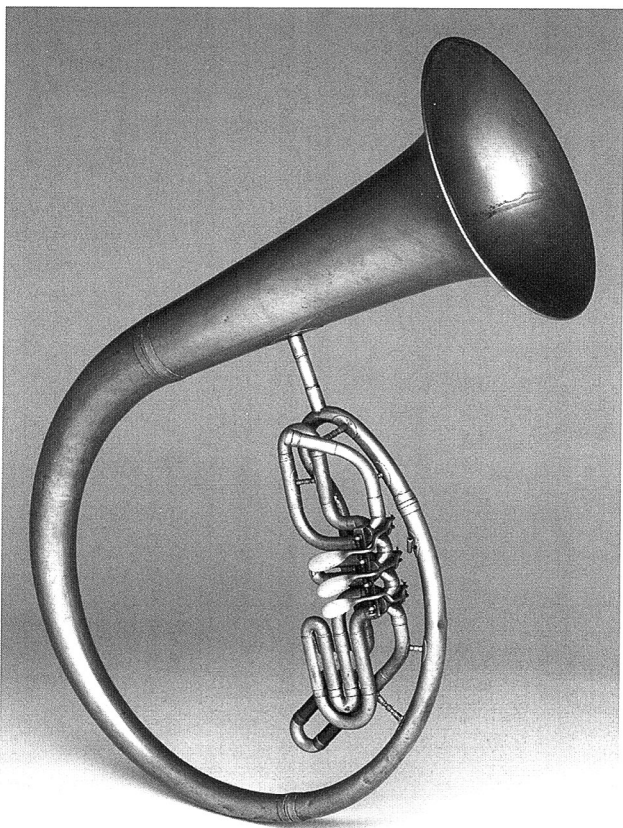


FIGURE 41a. Hall & Quinby helicon baritone in B-flat with flat valves, Museum of Fine Arts, Boston 1996.113; photograph courtesy of the Museum of Fine Arts, Boston.



FIGURE 41b. Hall & Quinby helicon contrabass in E-flat with round valves; photograph courtesy of Phil Holcomb, St. Pete Beach, Florida.

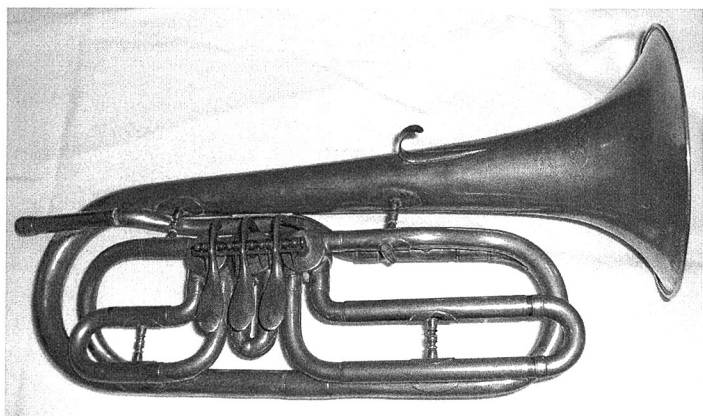


FIGURE 42. Hall & Quinby bell-front alto in E-flat with round valves; photograph courtesy of Steve Gasiorowski, Grafton, New Hampshire.

Another existing Hall & Quinby instrument anticipating the 1876 catalog and reflecting changing band instrumentation is a slide trombone (fig. 43). It is a tenor of generous proportions with French bell edge, bow guards, a clamp where the two sections are joined, and a flat-spring water key. The return to the slide instrument after many years of preference for the valve trombone was an important milestone in American brass instrument history.

Hall & Quinby were evidently flexible enough to make unusual one-off instruments on occasion, and they sometimes gave the tubing an unusual twist. Examples exist of a right-handed tenor in B-flat with a horn-like bell, a uniquely configured orchestra cornet, and an E-flat contrabass with tubing routed in a peculiar way. Playing position for the tenor (fig. 44) appears to be with the bell pointed to the left of the player and slightly forward. It has a tenor-size mouthpiece receiver and bore proportions, and three side-action round valves. The cornet (fig. 45) resembles the “circular bow” design introduced by D. C. Hall about 1864 and illustrated in the 1876 catalog as No. 19. However, here the mouthpipe is to the player’s right and the valves to the left. The mouthpipe bow and its water key make a unique excursion down through the third valve

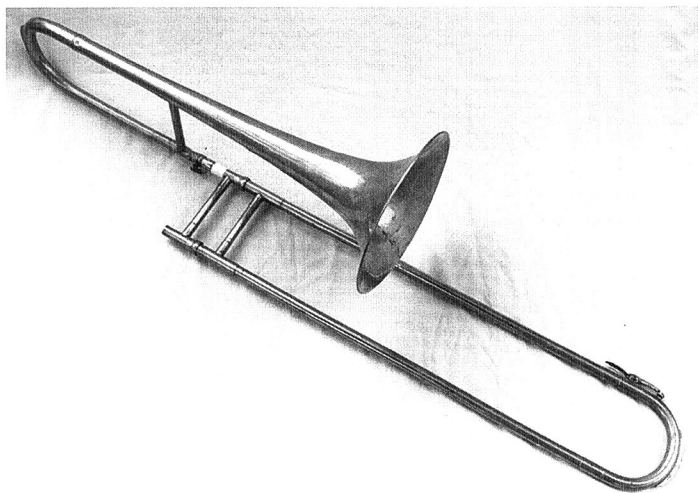


FIGURE 43. Hall & Quinby tenor slide trombone in B-flat, nickel silver, Heritage Military Music Foundation Museum 42J; photograph courtesy of the Heritage Military Music Foundation Museum, Watertown, Wisconsin (photograph by Nancy Campbell).

slide to the tuning slide and valve cluster on the other side. The valves are top action rather than the side action more common on this design. It would appear to be left-handed, except that the finger hook is positioned so that it could be used only if fingered by the right hand. A late nineteenth-century tintype photo shows a musician holding a cornet with a similar mouthpipe bow excursion through the third valve slide (fig. 46). The cornet is of the “circular bow” variety like the one described above, but has a fourth valve, an echo attachment, and key levers slanted toward the player. The overall design, unusual mouthpipe routing, and the echo attachment suggest Hall & Quinby, but the slant of the key levers suggests other makers. The instrument could possibly have been made during the years 1869–71, when Wright was working with Hall & Quinby. An E-flat contrabass by Hall & Quinby (fig. 47) has another unusual tube arrangement, with the fourth valve tubing routed neatly through the middle of the shepherd’s crook bow of the main tube.



FIGURE 44a. Hall & Quinby tenor in B-flat (right side view); photograph courtesy of Alex Pollock, Detroit, Michigan.



FIGURE 44b. Hall & Quinby tenor in B-flat (left side view); photograph courtesy of Alex Pollock.

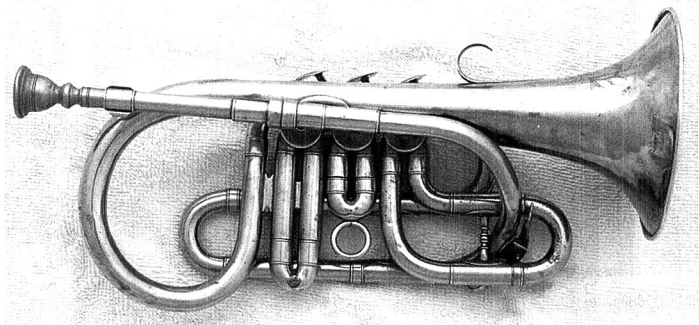


FIGURE 45a. Unique Hall & Quinby cornet in B-flat (right side view); photograph courtesy of Eric Totman, Livermore, California.

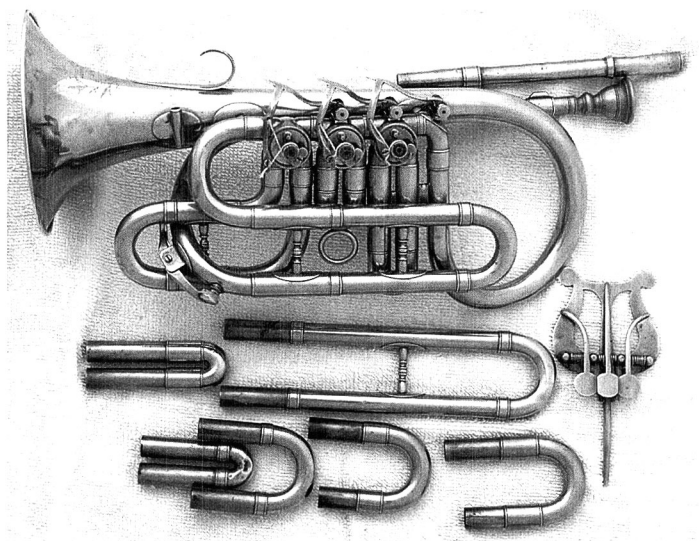


FIGURE 45b. Unique Hall & Quinby cornet in B-flat (left side view), with accessories; photograph courtesy of Eric Totman.

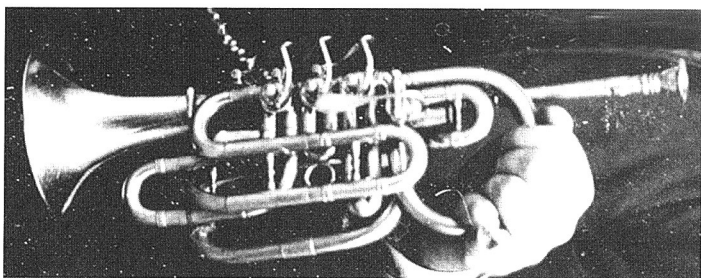


FIGURE 46. Tintype photograph ca. 1880, detail showing cornet; reproduction courtesy of Steven Ward, Quinton, Virginia.

In April 1872 Benjamin F. Quinby received a patent for an “Improvement in Military Brass Instruments.” His “improvement” was a new type of valve now called a box valve because of its rectangular shape:

My invention consists in making each half and full tone valve as a slide-valve, moving in a rectilinear case, through the side walls of which case the main pipe opens, and through the rear wall of which the half-tone crook enters, . . . It will be readily seen that these valves are not only very perfect in form, accurate in action, and easy to manipulate, but that they are exceedingly simple in construction, are easily applied and removed, and are inexpensive.³⁶

Two instruments with these valves survive in the Ford collections: a cornet signed “Hall & Quinby” (fig. 48) and a trombone signed “Quinby Bros.” Another cornet signed “Hall & Quinby” is found in the Don Essig collection (University of Missouri at Warrensburg). The valves were not very efficient, and previous attempts at making square valves by the German maker Friedrich Blühmel (ca. 1817), and by Ludwig Embach working in Amsterdam (in the 1820s) had been equally unsuccessful.

Hall & Quinby also made at least one set of brass instruments according to the 1872 patent of Robert H. Gates of Lancaster, Ohio, a watch repairer and jeweler with no other known musical interests.³⁷ An alto in

36. United States Patent 125,614 of April 9, 1872.

37. United States Patent 127,591 of June 4, 1872. Gates appears in the 1870 census of Lancaster, Ohio, as a watch repairer, age 58. In the 1880 census of Gallipolis, Ohio, he is listed as a jeweler, age 68, whose father was born in Maine and mother was born in England.



FIGURE 47. Hall & Quinby contrabass in E-flat, the G. Norman Eddy Collection 348; photograph courtesy of Duke University Musical Instrument Collections, Durham, North Carolina.

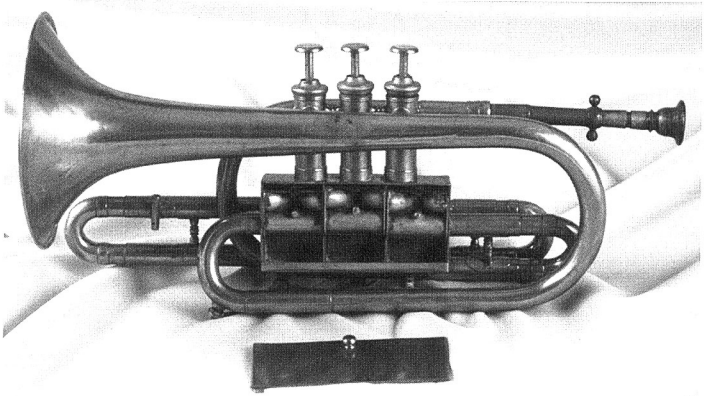


FIGURE 48. Hall & Quinby cornet in B-flat with box valves, Ford collection 28.18.151; from the collections of The Henry Ford, Dearborn, Michigan.

E-flat, a tenor in B, a bass in G, and a contrabass in E-flat—all part of a seven-instrument set—are preserved in the collections of the Fiske Museum, Claremont, California (fig. 49).³⁸ All are over-the-shoulder instruments with a fourth valve that could be held down with the left forefinger to transpose the instrument a half step down, and all are signed “Hall & Quinby/Boston/Pat’d June 6, 1872 by R. H. Gates.”

Gates’s patent claims an improvement “whereby the musician will be able to use either of the twelve semitones of the chromatic scale as a keynote, and still play in the favorite keys of the instrument. . . .” These instruments would require that the music be specially transposed and include indications of where the player was to use the transposing valve. Thus, to sound the concert key of B (five sharps), music for the E-flat instruments would be written in A (three sharps) and would require the transposing valve to lower the pitch one semitone. The B instruments would have their music written in C (no flats or sharps) without the transposing valve, and the music for the G instruments would be written in F (one flat) using the transposing valve. The E-flat and B (with transposing valve) instruments could also be used to play normal arrangements.

38. The missing members are the E-flat soprano, the B soprano, and the G alto.

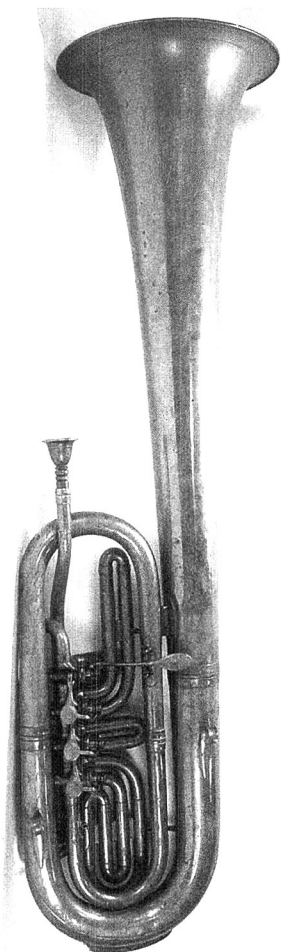


FIGURE 49a. Hall & Quinby over-the-shoulder tenor, design patented by Robert H. Gates (right side view), Kenneth G. Fiske Musical Instrument Museum B28; photograph courtesy of the Kenneth G. Fiske Musical Instrument Museum, Claremont, California.

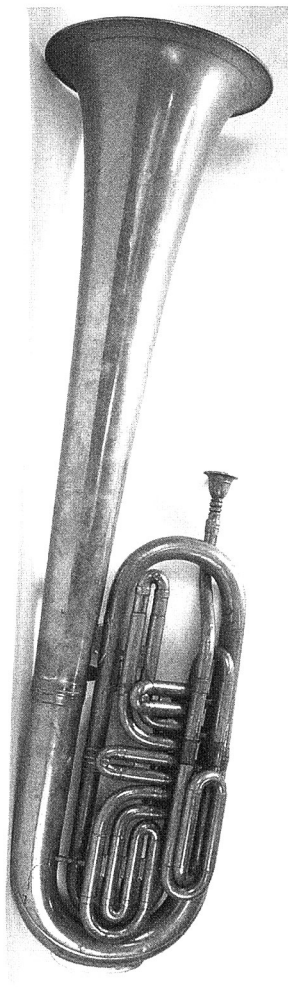


FIGURE 49b. Hall & Quinby over-the-shoulder tenor, design patented by Robert H. Gates (left side view), Kenneth G. Fiske Musical Instrument Museum B28; photograph courtesy of the Kenneth G. Fiske Musical Instrument Museum.

At the 1874 Massachusetts Charitable Mechanic Association exhibit D. C. Hall was awarded a diploma with bronze medal for an “excellent cornet.” What kind of instrument this was is not known, but we have seen that his companies had developed several new models. An advertisement of the late 1870s shows a gold medal from the same exhibit, awarded to Hall & Quinby for “Improvements in Brass Musical Instruments” (see fig. 57 below).

Of the firms in which D. C. Hall was involved, Hall & Quinby was by far the most successful and creative. Hall & Quinby instruments survive in large numbers and in many designs, suggesting a high level of production and a willingness to try new ideas. Over-the-shoulder models dwindled, upright lower brasses became more common, and helicons were introduced among the lower brasses. Square valves were tried, round valves became common, and piston valves were offered. The expanding market for brass instruments in town bands after the Civil War provided the opportunity, and with Hall’s influence and promotional abilities, the management skills of George W. Quinby, and the design and production talents of Benjamin F. Quinby and E. G. Wright, they were able to make the most of it. Why the firm broke up in 1875 is not known. One can only speculate that it had something to do with George W. Quinby’s death a year later at age 46.

Quinby Bros. (1875–84) and D. C. Hall (1875–99)

In September of 1875 D. C. Hall and Quinby Bros. separated. Boston city directories show that George W., Benjamin F., and John O. Quinby remained in the shop at 62 Sudbury Street, and that D. C. Hall & Co. was formed at 126 Court Street. Although George W. Quinby died a year later, company advertisements as late as 1882³⁹ continued to carry his name. Figure 50 shows a typical Quinby Bros. inscription.

Tax records suggest that the Quinby brothers took over the firm’s assets and that Benjamin F. soon came to dominate the business. In 1875 the firm of Hall & Quinby paid city tax on \$10,000 in personal property. In 1876 neither D. C. Hall & Co. nor the Quinby Bros. firm was listed in the tax records. In 1877 Quinby Bros. paid city tax on the same personal property value. Following this year, the Quinby Bros. firm was no longer

39. Quinby Bros. advertisement, Boston city directory of 1882, p. 1422.

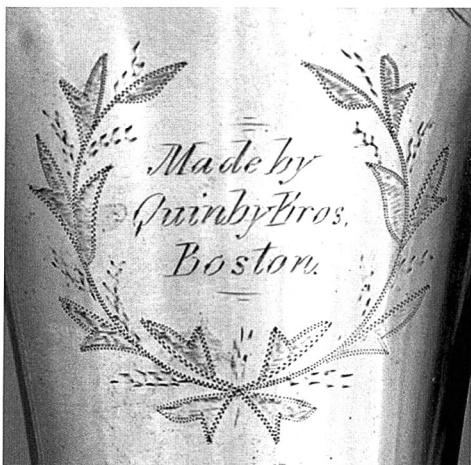


FIGURE 50. Typical Quinby Bros. inscription.

listed in the tax records, and Benjamin F. Quinby paid tax on similar values of personal property.⁴⁰ It appears, then, that from 1878 on Benjamin F. Quinby was the sole owner of Quinby Bros. John O. Quinby remained with the firm until 1880, when the Boston city directory said he moved to Malden, Massachusetts.

The 1876 Boston city directory advertisement for Quinby Bros. includes an illustration of a French-style Périnet piston valve cornet and the following information:

Quinby Brothers (formerly Hall & Quinby), manufacturers of rotary valve musical instruments of every description. 62 Sudbury Street, Boston, Mass. The undersigned, having purchased the entire stock and tools pertaining to the manufacture of musical instruments recently owned and used by the late firm of Allen & Hall, also owners and managers of the entire stock and tools of the late firm of E. G. Wright & Co.; and having introduced new styles, new models, new inventions, are now prepared, with increased facilities, to execute all orders entrusted to them. G. W. Quinby. B. F. Quinby.

40. Boston city tax records for 1875–78, Boston City Archives.

Directly above the Quinby Bros. advertisement is one for their nearest competitor, the "Boston Musical Instrument Manufactory (Formerly E. G. Wright & Co.)." Both advertisements are factual and neither inflates the truth. Hall & Quinby did acquire the stock and tools of Wright, and The Boston Musical Instrument Manufactory was formerly E. G. Wright & Co. Evidently Wright's fame was such that any connection with him was still a competitive advantage five years after his death.

According to Boston city directories, D. C. Hall worked from the 126 Court Street address only in 1876–77. At some time during these years he published a catalog of instruments offered by his new firm. Included on pages 11–16 were brasses made by Quinby Bros., suggesting that Hall and the Quinbys remained on good terms (fig. 51).⁴¹ The catalog includes the new designs of larger instruments introduced earlier by Hall & Quinby. There is a set of five upright brasses (Nos. 23–27) of the "New Improved Short Pattern," with string-action round rotary valves and (except for the tenor in E-flat) the shepherd's crook bow in the lower tubing. There is also a set of six helicon instruments (Nos. 39–44) of which four, E-flat tenor, B-flat bass, E-flat contrabass, and BB-flat bass, are illustrated (the largest two are on pages not shown in fig. 51). All have Allen flat rotary valves except the BB-flat helicon bass, undoubtedly a later addition to the series, which has string-action round rotary valves. The B-flat bass and E-flat contrabass have distinctive double U-shaped third valve slides. Although the E-flat tenor has pull rings on all valve slides in the Allen tradition, the others have none. The variety of tubing arrangements on these helicons is amazing—no two of those illustrated are exactly alike (figs. 51, 52a, 52b). The mouthpipe of the tenor instrument (No. 39) goes to a tuning slide and then enters the third valve. The tuning slide and all the valve tubes are neatly parallel. On the other sizes, the mouthpipe goes to the first valve either directly (Nos. 42, 44) or via a tuning slide, and valve tubing is angled in every direction. Surviving examples such as the B-flat helicon bass shown in figure 53 reveal that there were further arrangements not shown in the catalog.

The middle-sized instruments also show a variety of tubing arrangements. A bell-front E-flat alto (No. 22) is almost exactly like the Hall & Quinby example shown in figure 42 above, but with Allen valves. Unless

41. Brass instrument illustrations from this catalog are reprinted in Peter H. Adams, *Antique Brass Wind Instruments* (Atglen, PA: Schiffer Publishing, Ltd., 1998), 78–85. Reprints of the complete catalog are available from Robert E. Eliason.

ROTARY VALVES.

No. 27.	Eb Bass.	. . . . .	Brass, \$100 00	German Silver,	\$190 00
" 26.	Bb "	. . . . .	" 75 00	"	98 00
" 25.	" Baritone,	. . . . .	" 72 00	"	85 00
" 24.	" Tenor,	. . . . .	" 65 00	"	78 00
" 23.	Eb " or Alto.	. . . . .	" 53 00	"	67 00
" 19, 46 and 47	Bb Cornets,	. . . . .	" 45 00	"	55 00
" 20 and 45	Eb "	. . . . .	" 45 00	"	55 00

NEWLY IMPROVED SHORT PATTERN.

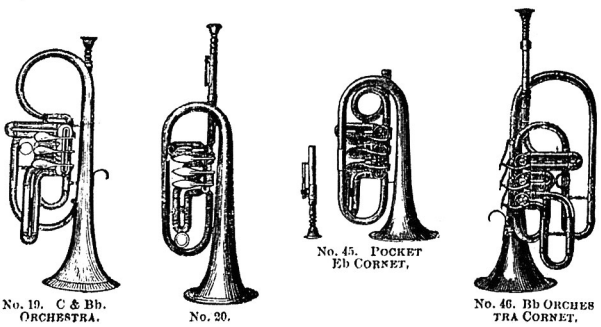
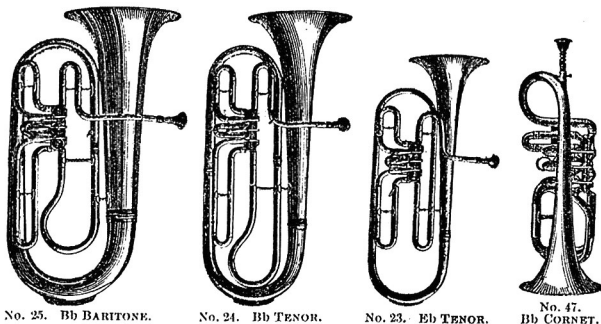
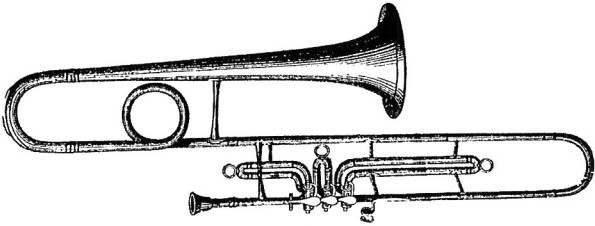


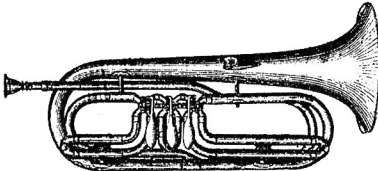
FIGURE 51. *Illustrated Catalogue of D. C. Hall, Importer, Manufacturer & Dealer in Musical Instruments, 126 Court Street, Boston* (Boston: Goodwin & Drisko, 1876 or 1877), 12-14; collection of the author. (Nos. 579, 580, and 587 on page 13 of the catalog refer to Lecomte piston valve trombones not shown.)

D. G. HALL, BOSTON.

13



No. 16. Bb TROMBONE.

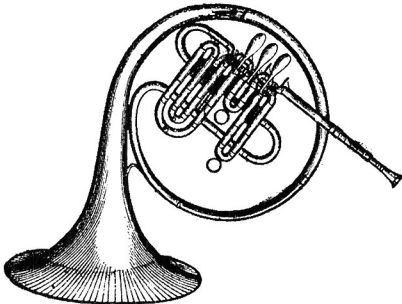


No. 22. ALTO. Bell Front.

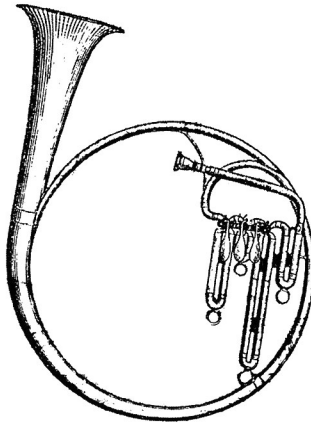


No. 34.

No. 579.	C & Bb.	3 Valves, bell forward,	.	.	.	\$26 00
" 580.	"	Large, "	.	.	.	30 00
" 587.	"	3 Valves, bell forward, Champion,	.	.	.	42 00



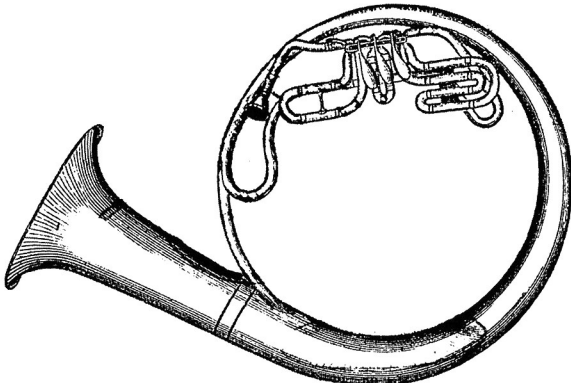
No. 35. THE ORCHESTRAL HORN.



No. 39. Eb HELICON TENOR.

ROTARY VALVES.

No. 16.	Bb Tenor Trombone	Brass, \$65 00	German Silver,	\$78 00
" 18.	Bb Bass "	" 72 00	"	85 00
" 22.	Eb Alto, bell front, .	" 53 00	"	67 00
" 34.	Slide Tenor Trombone,	" 45 00	"	55 00
" 34.	" Bass "	" 50 00	"	60 00
" 35.	{ Orchestra Horn, New Style } with Crooks, from F to C, }	" 60 00	"	75 00



No. 42. Bb HELICON BASS.

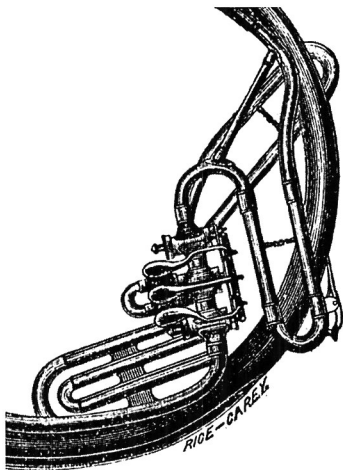


FIGURE 52a. Valve tubing of a helicon contrabass in E-flat in the *Illustrated Catalogue of D. C. Hall*, 1876, detail of page 15.



FIGURE 52b. Valve tubing of a helicon bass in BB-flat in the *Illustrated Catalogue of D. C. Hall*, 1876, detail of page 16.

the drawing has been reversed, the orchestral horn illustrated in the catalog (No. 35) appears to be fingered with the right hand. It has Allen valves, a double U-shaped third valve slide, and pull rings. It seems to be pitched higher than the French horn shown in the flyer of 1864 and may be in the key of B-flat. There is less tubing and the valve tubes are shorter by at least a third.

Soprano brasses show only minor changes from the Hall & Quinby models, although no bell-up or bell-back models are offered. The E-flat cornet, No. 20, is exactly like No. 2 in the 1864 flyer. No. 19 is the "circular bow" model, very similar to the D. C. Hall model of 1864–65 (cf. fig. 29) and exactly like that advertised by Hall & Quinby in 1868 (cf. fig. 32). No. 47 is a version of No. 19 in the 1864 flyer, with the bell bow twisted to put the bell on top of the horizontally held valve section. The orchestra cornet, No. 46, is very similar to No. 18 in the 1864 flyer. The only difference is that the tubing has been re-routed so that the mouthpipe enters the third valve instead of the first. The only completely new



FIGURE 53. Quinby Bros. helicon bass in B-flat; photograph courtesy of Dana Twiss, Litchfield, Maine.

model is the pocket E-flat cornet, No. 45. Examples of all of these models survive in various collections. The “spiral” cornet (No. 47) and a pocket cornet are shown as figures 54 and 55. The D. C. Hall catalog does not include any piston valve instruments by Quinby Bros., but 1877 and 1879 Boston city directory advertisements for the firm show an illustration of a piston valve cornet and mention “round, flat and piston valves” (fig. 56).

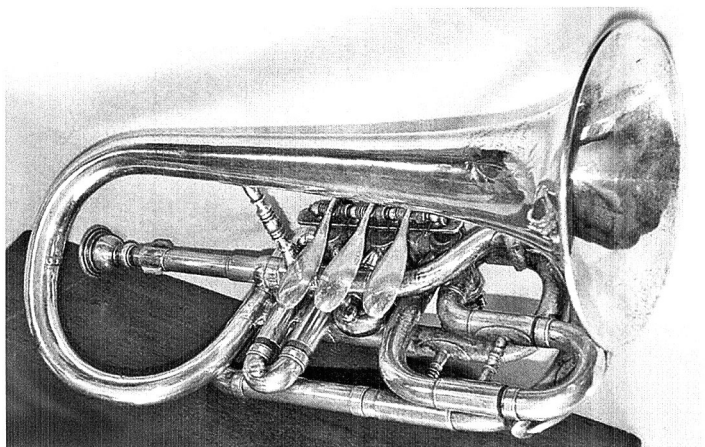


FIGURE 54. Quinby Bros. spiral cornet in B-flat, collection of Henry Meredith HM1500; photograph courtesy of Henry Meredith, London, Ontario, Canada (cf. fig. 51, p. 12, No. 47).

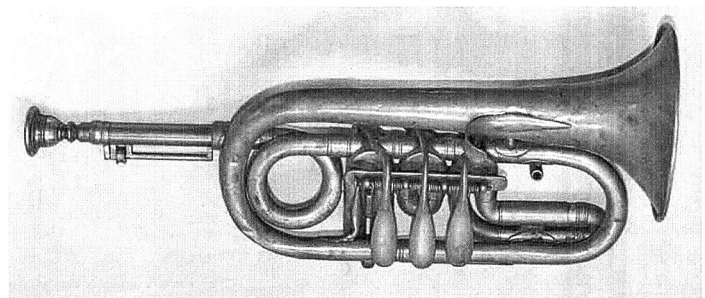


FIGURE 55. Quinby Bros. pocket cornet in E-flat, collection of Henry Meredith HM615; photograph courtesy of Henry Meredith, London, Ontario, Canada (cf. fig. 51, p. 12, No. 45).

QUINBY BROTHERS,
(Formerly **HALL & QUINBY,**)

MANUFACTURERS OF

Valve Musical

No. 62 Sudbury St.,

(Round, Flat, and

GEORGE W. QUINBY. }
H. F. QUINBY. }



Instruments,

Boston, Mass.

(Piston Valves,)

For Particulars send for Circular.

FIGURE 56. Advertisement for Quinby Bros., Boston city directory of 1877, p. 1240.

Another Quinby Bros. advertisement, probably from the late 1870s, shows a number of piston valve instruments (fig. 57). The only instruments in the advertisement still similar to those in the D. C. Hall flyer of 1864 are the “Newly improved cornet for leaders” and the French horn, both with Allen’s flat valves. Several examples of Quinby Bros. piston valve instruments survive to confirm production of most of those shown (figs. 58–61).

Even with newly designed larger brasses, some unique sopranos, and the new piston valve instruments, Quinby Bros. did not keep up with its competitors after 1880. Boston city tax records show that Benjamin F. Quinby’s personal property value declined from highs of \$10,000 in 1877 and 1880⁴² (still ahead of the Boston Musical Instrument Manufactory) to \$4,200 in 1883. While the firm produced instruments of high quality and strove to accommodate customers’ personal preferences, they may have been hurt by the death of George W. Quinby in 1876 and the retirement of John O. Quinby in 1880. Benjamin F. Quinby had developed other interests, too, which may have been a factor. In 1884 Quinby Bros. was purchased by Thompson & Odell, soon known as the Standard Band Instrument Company. Quinby Brothers ceased making musical instruments and turned to the manufacture of machine rotary shoe brushes. Benjamin F. Quinby died on July 9, 1890.

42. Boston city tax valuation for Quinby Bros. dropped in 1878 to \$6,900 with the settlement of the estate of George W. Quinby, but recovered to \$10,000 in 1880.

GEO. W. QUINBY.

B. F. QUINBY.

QUINBY BROTHERS,

MANUFACTURERS OF

VALVE MUSICAL INSTRUMENTS,

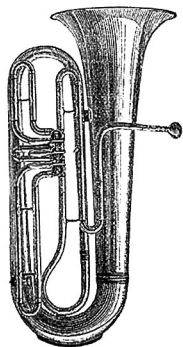
62 Sudbury Street, Boston, Mass.

This house was established in 1840, by J. Lathrop Allen, who was succeeded by Allen & Hall, in 1861. In 1863, Mr. Allen retired and Mr. D. C. Hall associated with himself, Mr. Geo. W. Quinby, under the firm of Hall & Quinby, who continued the business up to September, 1875, when the firm became, as at present, Quinby Brothers. It has ever been the aim of the house to fully keep pace with the times, and the hearty endorsement which their instruments receive at the hands of musicians, leads us to believe that they are not surpassed, if, indeed, equalled by any imported. Bands, individual musicians, teachers, and the trade generally will consult their own interests by sending for illustrated catalogue and price list.

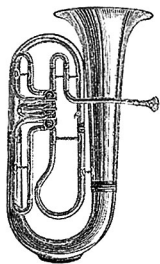
FIGURE 57a. Quinby Bros. advertisement from the late 1870s, text; photograph courtesy of Phil Holcomb, St. Pete Beach, Florida. (The text of the advertisement ignores the period 1862–65, when the company was called D. C. Hall.)

Boston city directory entries of 1876 and 1877 list D. C. Hall as "Importer, Manufacturer and Dealer in Musical Instruments, 126 Court Street, Boston." His new company reflected the many changes taking place in bands of that time. The period of all-brass bands was coming to an end, and bands with woodwind instruments as well as brass were becoming more common. Brass bands had been favored in the United States throughout the Civil War, but at the same time European makers had introduced many inventions and refinements among woodwind instruments. Hall evidently sought to take advantage of these trends by entering into arrangements with the Parisian makers A. Lecomte & Cie., Gautrot, and Buffett-Crampon & Cie., along with the Brussels maker C. Mahillon, to import both woodwind and brass instruments. His catalogue of 1876 or 1877 listed and illustrated oboes, musettes, flageolets, fifes, flutes, piccolos, clarinets, saxophones, and bassoons. He also attempted to broaden his business even more by offering bowed string instruments, guitars, and percussion instruments. In trying to start a general music retail business, however, Hall found himself in competition with music stores as well as instrument makers.

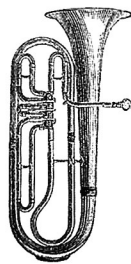
The business does not seem to have gone well. After only two years Hall had given up the shop at 126 Court Street; he worked from his



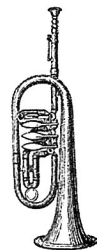
E♭ Bass



B♭ BARITONE.



B♭ TENOR.



NEWLY IMPROVED
E♭ CORNET.
For Leaders.

CEO. W. QUINBY.

QUINBY

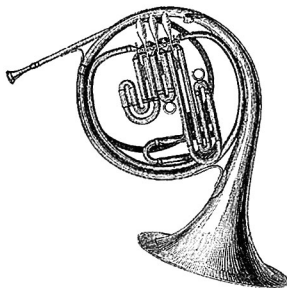
VALVE MUSICAL

62 Sudbury

This house was established and succeeded by Allen & Hall D. C. Hall associated with of Hall & Quinby, who when the firm became, as at aim of the house to fully keep ment which their instruments to believe that they are not Bands, individual musician their own interests by sending

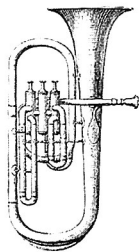


GOLD MEDAL.

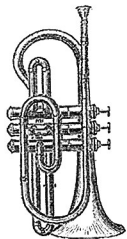


FRENCH HORN. 3 Valve, Crook, &c.

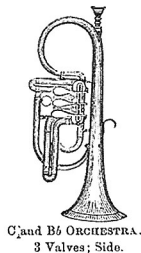
FIGURE 57b. Quinby Bros. advertisement from the late 1870s, instruments on the left side of the page; photograph courtesy of Phil Holcomb.



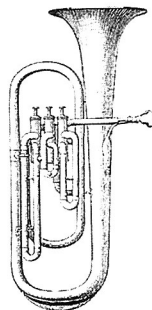
B♭ TENOR.



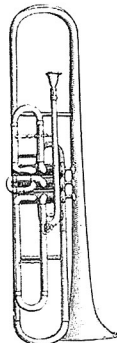
B♭ PISTON CORNET.



C and B♭ ORCHESTRA.
3 Valves; Side.



B♭ BARITONE.



VALVE TROMBONE.



POCKET E♭ CORNET.
Side or Top Action.



E♭ CORNET.

B. F. QUINBY.

QUINBY BROTHERS,
MANUFACTURERS OF
MUSICAL INSTRUMENTS,
Street, Boston, Mass.

Founded in 1840, by J. Lathrop Allen, who was
deceased in 1861. In 1863, Mr. Allen retired and Mr.
Geo. W. Quinby, under the firm name of
Quinby Brothers, continued the business up to September, 1875,
when it was succeeded by the present, Quinby Brothers. It has ever been the
case with the times, and the hearty endorsement
received at the hands of musicians, leads us to
believe, if, indeed, equalled by any imported.
teachers, and the trade generally will consult
for an illustrated catalogue and price list.

FIGURE 57c. Quinby Bros. advertisement from the late 1870s, instruments on the right side of the page; photograph courtesy of Phil Holcomb.

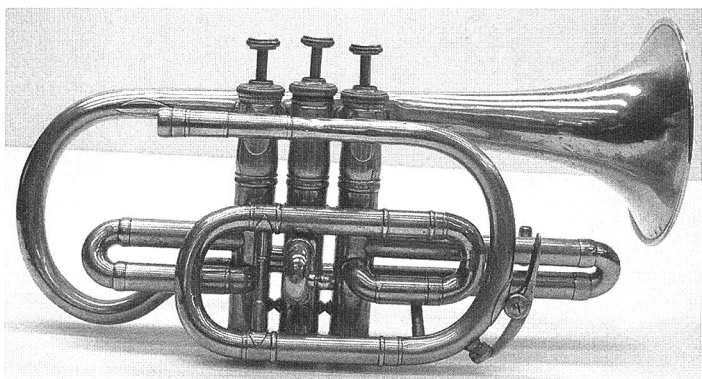


FIGURE 58. Quinby Bros. cornet in B-flat with Périnet piston valves, nickel silver; photograph courtesy of Thomas Meacham, Anchorage, Alaska.

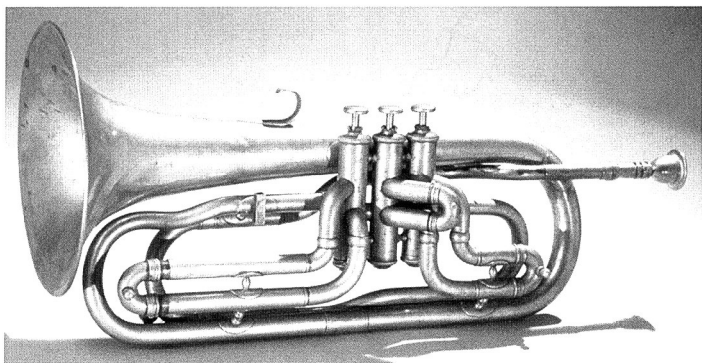


FIGURE 59. Quinby Bros. bell-forward alto in E-flat, nickel silver, Ford collection 73.85.15; from the collections of The Henry Ford, Dearborn, Michigan.

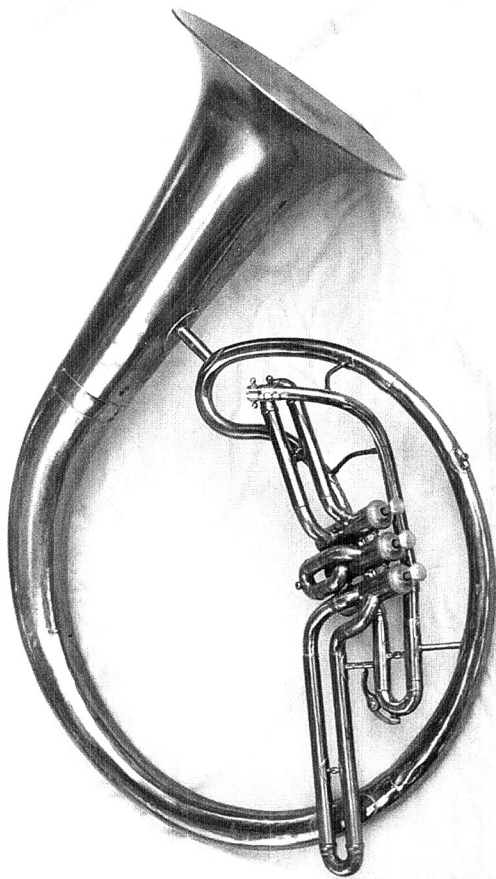


FIGURE 60. Quinby Bros. piston valve helicon bass in B-flat, collection of Dan Woolpert EDW 54A; photograph courtesy of Dan Woolpert, Oregon, Wisconsin.



FIGURE 61a. Quinby Bros. piston valve baritone in B-flat, collection of Henry Meredith HM2290; photograph courtesy of Henry Meredith, London, Ontario, Canada.



FIGURE 61b. Quinby Bros. piston valve baritone in B-flat, detail of inscription, collection of Henry Meredith HM2290; photograph courtesy of Henry Meredith. The inscription has been altered by the addition of “Exchanged for/new Buescher/Elkhart, Ind.”

home for the next three years. He apparently had to borrow money from his brother for business expenses: in a letter of February 10, 1878, Rhodolph Hall reported that “D. C. is very well, borrowed the last \$75 I had to pay duties on imported instruments.”⁴³ From 1881 Hall’s business address changed almost every year until he settled at 178 Washington Street in 1886. Although he continued to list his business as “musical instruments” or “musical instrument manufacturer” until 1899, the year before his death, it is unlikely that he was ever much involved in instrument making again.

Conclusion

From the earliest days of brass instrument making in Boston, when Sibley’s design for the E-flat keyed bugle was used “by nearly all the makers,”⁴⁴ and Paine’s string action was applied to all American rotary valves,

43. “The Hall Letters,” letter 351, February 10, 1878: Rhodolph Hall in Boston to Sarah (Hall) Spear in New Haven, CT.

44. Allen Dodworth, “Brass Bands,” *The Message Bird*, New York, June 15, 1850, p. 361.

Boston makers seem to have worked together and shared designs to a remarkable degree. Graves, Wright, Allen, and Hall & Quinby made instruments for each other, worked in and managed each other's shops, and shared new instrument designs. Competition among them seems to have been mainly in the marketing of their instruments.

It is not possible to be certain about the roles of the major participants in the Hall & Quinby firms, but it appears that each contributed to the business in unique ways. D. C. Hall, though not a craftsman or even regularly at the shop, was prominent in his backing and promotion of the various firms bearing his name, and was well known to many musicians and potential customers. He was also intimately in touch with the instrument design preferences of his bandsmen. George W. Quinby was undoubtedly a craftsman, but I sense that his primary role was as a manager, and that his skills were crucially important to the day-to-day operation of the business. He was the one elevated to partner with Hall, and his name comes first on Quinby Bros. advertisements. Benjamin F. Quinby was the main instrument builder, the true successor to J. Lathrop Allen, and a leading brass instrument craftsman of his time. With the exception of some examples by Allen in 1861 and perhaps a few made by E. G. Wright in 1869–71, all of the instruments signed by the firms with which the Quinbys were involved were made by Benjamin F., or by workmen under his supervision. His patents for musical instruments and other devices suggest that he was the innovator in design as well.

The most successful and important of the firms described here was Hall & Quinby, from 1866 to 1875. During these years the firm enjoyed the abilities of all three principals and, for a few years, the designs, talents, and renown of E. G. Wright. In this period many instruments were produced, and the firm moved beyond Allen's designs to offer new types of valve and a number of new models and designs. Boston city tax records show that throughout these years Hall & Quinby's tax valuations were always higher than those of their nearest competitors, E. G. Wright & Co. (1866–69) and the Boston Musical Instrument Manufactory (1869–75). Bands forming all over the country following the Civil War were looking for durable instruments that played well and had better valves. They also wanted designs other than the unwieldy over-the-shoulder variety. Hall & Quinby produced valves and instrument designs to suit most requirements and were the largest and most successful of the Boston makers of their time.