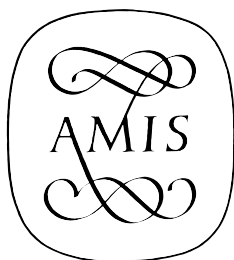


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COMMUNICATIONS

A Keyed Bugle by Hall & Quinby

ROBERT E. ELIASON

In my article “D. C. Hall and the Quinby Brothers, Boston Music Industry Leaders: Makers of Brass Instruments with Flat, Round, Square, and Piston Valves” (this *JOURNAL* 33 [2007]: 84–161), I concluded from information in Boston city directories that Benjamin F. and George W. Quinby first made brass instruments in 1861 while associated with J. Lathrop Allen and D. C. Hall in the firm of Allen & Hall. Directories and documents further suggested that the firm of Hall & Quinby was formed in 1866. But a keyed bugle in the collection of Dan Rossi, Gregory, Michigan, inscribed “Hall and Quinby Maker’s, Sudby St. Boston, Mass” around the bell rim and “F. S. Harrington/Chepachet, R. I./June 20 [or 21], 1859” on the bell, brings these conclusions into question (figs. 1–4). It also raises the possibility that other instruments by Hall & Quinby may exist from earlier than 1866.

The two inscriptions are totally different in style, but both appear to be appropriate to the instrument and the period. It seems likely that the bell inscription was added after the instrument was purchased, but there is no reason to doubt the date of 1859. The bell-rim inscription is in script



FIGURE 1. Keyed bugle in E-flat, “Hall & Quinby Maker’s, Sudby St. Boston, Mass” (left-side view); photographs courtesy of Dan Rossi, Gregory, Michigan.



FIGURE 2. Keyed bugle in E-flat (right-side view).



FIGURE 3. Keyed bugle in E-flat, bell garland.



FIGURE 4. Keyed bugle in E-flat, bell inscription.

similar to, but not exactly like, that used by Allen & Hall (see fig. 10b, p. 103, in “D. C. Hall and the Quinby Brothers”). The street name, “Sudby,” is not found in the 1859 Boston city directory; it could be a shortening or misspelling of Sudbury, a street where Hall & Quinby would eventually locate in 1867 (see table 1, p. 87, in “D. C. Hall and the Quinby Brothers”).

D. C. Hall was leader of the Boston Brass Band, a player of the E-flat keyed bugle, and an influential figure in band and instrument affairs. He certainly had an interest in instrument making, as shown by his involvement in the business over many years. By 1859 very few keyed bugles were being made, due to the popularity of the new valved cornet. As well, E. G. Wright, formerly the leading bugle maker in Boston, was working in Lowell, Massachusetts, during the period 1858–60. Perhaps Hall was approached by Harrington or by the Chepachet band about a presentation keyed bugle, and, because of the absence of Wright and the reluctance of Graves or Allen, collaborated with the Quinby brothers to make one.

The instrument is unique in many ways and quite unlike the design of Henry Sibley used by Samuel Graves and E. G. Wright. It lacks the extra two or three keys that would be expected on a fine bugle by 1859. Compared to instruments by Wright and Graves, it appears somewhat shorter in length and a bit taller. Note how the sixth and seventh keys, those with their openings on the curve of the bell bow, appear lower than on most keyed bugles of the period (compare with fig. 20, p. 111, in “D. C. Hall and the Quinby Brothers”). The bell bow (the bend near the mouthpiece) starts closer to the bell and is formed with a larger radius, making the bell section shorter and the whole instrument taller, and putting these key openings further down around the bend. The instrument is also somewhat smaller in bore at the receiver, about 9 mm, compared to a Sibley example at 10.4 mm, a Graves example at 10.1 mm, and several Wright bugles at 10.5 mm. The keys are mounted in unique “ski jump”-shaped box mounts (fig. 5) on oval footplates (except for the second key from the bell, which is a replacement). The brass key flaps are also uniquely designed, in a high dome shape, but with flat copper discs on the underside, making them essentially flat for the use of old-style thin leather pads rather than the new stuffed pads that might be expected at this date. The excellent workmanship leads to the conclusion that either Benjamin F. or George W. Quinby, or both, though listed in



FIGURE 5. Keyed bugle in E-flat, detail of key mount.

the city directories simply as machinists, had been working with musical instruments for some time.

The Harrington family is well known in Chepachet, Rhode Island, to this day, but little has so far been found about F. S. Harrington, except that his given name was Frank and that he was probably born about 1843, a son of James and Lydia Harrington. Records of military eligibility and property deeds indicate that he lived in Chepachet until 1876. According to Edna Kent, president in 2008 of the Glocester Heritage Society, Chepachet, he quite likely worked in the textile mills, and was an early member, if not the founder or leader, of the Chepachet Cornet Band. The possibility that he may also have played in the American Brass Band of Providence was checked in extant personnel lists without success.

An Additional D. C. Hall Stamp

ALBERT R. RICE

Robert E. Eliason's excellent article "D. C. Hall and the Quinby Brothers, Boston Music Industry Leaders: Makers of Brass Instruments with Flat, Round, Square, and Piston Valves" (this *JOURNAL* 33 [2007]: 84–161) provides an enormous amount of valuable information on these makers, their activities, and the production of various valve systems. A circular E-flat cornet by D. C. Hall, previously in the Kenneth G. Fiske Museum, Claremont University Consortium, Claremont, California (no. B12), now in the Musical Instrument Museum, Phoenix (fig. 1), has a stamp not described by Eliason (fig. 2). The instrument is inscribed "D. C. HALL./Manufacturer/BOSTON." The wreath is slightly open at the top and has different leaves than those found on the four D. C. Hall instruments in Eliason's figure 18 (p. 109). In addition, there appear to be two birds within the wreath, one above the inscription and one below it. The instrument also has a mouthpiece stamped "D C Hall".



FIGURE 1. D. C. Hall circular cornet in E-flat; Musical Instrument Museum, Phoenix.

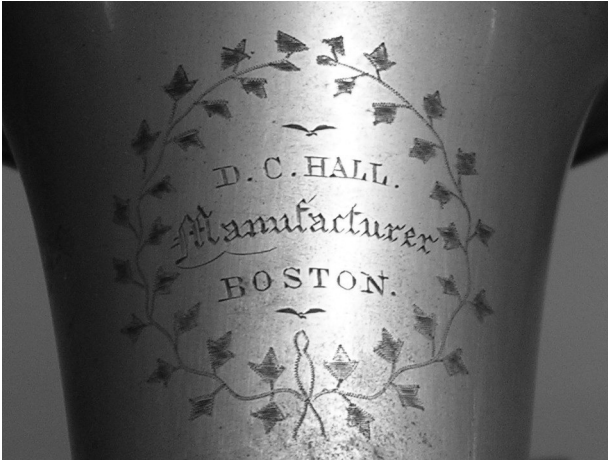


FIGURE 2. D. C. Hall circular cornet in E-flat, bell garland.

Eliason (p. 141, n. 38) mistakenly writes that three instruments are missing from the seven-member over-the-shoulder set by Hall & Quinby (previously in the Fiske Museum), built to the 1872 patent of Robert H. Gates of Lancaster, Ohio. All seven over-the-shoulder instruments are preserved, and are now in the Musical Instrument Museum, Phoenix.