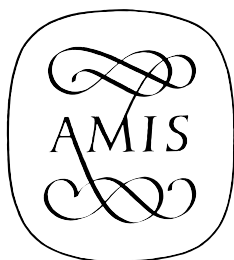


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On the Dating of Instruments Marked “Triebert”

ROBERT HOWE

Guillaume Triebert (1770–1848) and his son Frédéric (1813–1878; see fig.1) were the dominant oboe and bassoon makers of nineteenth-century France. Guillaume Triebert came to Paris from Hesse in 1804,¹ worked with the woodwind maker Winnen and established his own shop in 1810. By 1827 his oboes, cors anglais, and barytons² had achieved renown, winning a bronze medal in the Paris trade exhibition; other medals would follow in 1839, 1844, 1849, 1851 (London), 1855, 1862 (London) and 1867.³



FIGURE 1. Frédéric Triebert. *Catalogue-Guide Couesnon & Cie, Nouvelle Édition* (Paris: Corbiel, ca.1912), 4.

1. Robert Howe, “Nineteenth-Century French Oboe Making Revealed: A Translation and Analysis of the Triebert et Cie ‘1855’ *Nouveau Prix-Courante*,” *Galpin Society Journal* 64 (2011): 109–11.

2. “Baryton” is the French name for a narrow-bored oboe built an octave below the usual instrument. Guillaume’s early barytons were bent like a saxophone. Modern bass oboes are straight.

3. William Waterhouse, *The New Langwill Index* (London: Tony Bingham, 1993), 403–

His older son Charles-Louis (1810–1867) was a leading French oboist, being appointed professor at the Paris conservatory in 1863. Although he has been credited as an oboe maker,⁴ it is unlikely that he had a substantial role in the shop, given his professional obligations. He was mentioned in the firm’s *Nouveau Prix-Courante* of 1862 as an artist, not as a maker.⁵

Frédéric apprenticed as an engraver, then played second oboe at the Opéra-Comique. He replaced Guillaume as director of the instrument-making firm between 1840 and 1842; Guillaume retired by 1845.⁶

Guillaume invented the first mechanized oboe, the system 3, in 1840.⁷ Frédéric improved the design to create the system 4 in 1843, then introduced three more models in only thirty-two years. Working with the French-English oboist Apollon Marie Rose Barret, Frédéric developed the system 5 in 1849, the “thumbplate” system still used in Great Britain. This and the Barret model of 1855 borrowed ideas from Louis-Auguste Buffet’s 1843 Boehm oboe.⁸ Working with Georges Gillet, then professor of oboe at the Paris conservatory, Frédéric introduced the system 6 (“Conservatory”) oboe, a direct predecessor of the oboes still used in modern Continental and American orchestras, in 1875. Simultaneously, Frédéric worked with bassoonist Eugene Jancourt to improve the French bassoon.

The importance of the Trieberts’ work on the development of French double-reed instruments can hardly be overstated. Frédéric gained an international reputation, exporting many instruments, especially to Great Britain.⁹

Upon Frédéric’s death in 1878, Charlotte Dehais directed the company. She had worked for him as a reed maker, but was also the mother of

04. Hereafter *NLI*.

4. See, e.g., Gustave Choquet, “Triébert,” in George Grove, ed., *A Dictionary of Music and Musicians*, vol. 4 (London and New York: Macmillan, 1889), 169.

5. Triebert, *Nouveau Prix-Courante* (Paris: Calliet, [1862]); reprinted in Howe, “Nineteenth-Century French Oboe.” Hereafter *NP.C*. Tula Giannini clearly shows Charles’s lack of involvement in the oboe-making firm in her article “Frédéric Triebert (1813–1878), Designer of the Modern Oboe,” in *Liber amicorum Isabelle Cazeaux*, ed. Paul-André Bempéchat (Hillsdale, NY: Pendragon Press, 2005), 53.

6. This is shown by bills of sale and other documents. Giannini, “Triebert,” 51.

7. Robert Howe, “The First Mechanized Oboes—Triébert’s Systèmes 3 & 4,” *The Double Reed* 24:2 (2001): 17–30.

8. Robert Howe, “The Boehm Oboe and its Role in the Development of the Modern French Oboe,” *Galpin Society Journal* 56 (2003): 27–60; and Robert Howe, “Correspondence,” *Galpin Society Journal* 57 (2004): 253–55, address this topic.

9. Howe, “Nineteenth-Century French Oboe,” 112.

his daughter and the sole inheritor of his estate.¹⁰ The loss of Frédéric's imprimatur and business sense led the firm to founder. Dehais soon sold the firm to Felix Paris, who had been a key maker under Triebert. Bankruptcy resulted in the firm of Gautrot-Ainé buying the Triebert assets and mark at auction in August 1881.¹¹ Gautrot-Ainé, which manufactured double-reed instruments in its own premises, added an *accent aigu* to the mark, now written as Triébert, when used in prose.¹² Pierre Gautrot died in 1882, whereafter his son-in-law Amédée Couesnon bought the company.¹³ Couesnon et Cie used the Triebert mark on its first-quality woodwinds (including oboes, clarinets, saxophones, and sarrusophones) until at least the early 1960s.¹⁴

There is ongoing interest in the Triebert family.¹⁵ Because the name "Triebert" was used for over 145 years, an important issue when studying their instruments is the date of manufacture. Two analyses of the maker's marks have proposed dating schemes for Triebert instruments.¹⁶ However, my study of Frédéric Triebert's 1862 *Nouveau Prix-Courante* demonstrated fatal errors in them.¹⁷ This paper reviews the earlier dating methods, analyzes data from 270 specimens, and proposes a more-likely correct dating scheme for instruments marked Triebert.

10. Details of their relationship and of the 1881 auction are in Giannini, "Triebert," 55–79.

11. Constant Pierre. *Les facteurs d'instruments de musique, les luthiers et la facture instrumentale*, ed. Sagot (Paris, 1893), 316.

12. The accent was not used in trademarks, which, being entirely capitalized, do not require accents. The spelling "Triébert" was never used by the family and only rarely by other contemporary French sources. After Gautrot added the accent, it was adopted by Gustave Chouquet in his article on Triebert in the first edition of Grove's *Dictionary of Music and Musicians* (1889). Chouquet's entry on "Triébert" was not revised until 1954, thus propagating his error.

13. As shown by Gautrot Ainé et Cie., *Catalogue special des instruments de Triébert* (Paris, 1884).

14. This is discussed further in Robert Howe, "A Bleuzet Model Oboe by Triébert/Couesnon, Paris," *The Double Reed* 25:2 (2002): 117–120.

15. Bruno Kampmann, "Catalogue de Triebert 1855," *Larigot* 4 (1989): 4–6; Peter Hedrick, "A Ten-Keyed Oboe by Guillaume Triebert," *Journal of the International Double Reed Society* 17 (1989): 28–32; Giannini, "Triebert," 49–90; Howe, "Nineteenth-Century French Oboe"; and Geoffrey Burgess, "New Triebert Discoveries," *Galpin Society Journal* LXV (2012): 45–52.

16. Phillip T. Young, *4900 Historical Woodwinds* (London: Tony Bingham, 1993), 243; Jose da Silva, "Contribution aux tentatives de repérage chronologique des hautbois Triebert fils (Frédéric)," *Larigot* 10 (1992): 8–16.

17. Howe, "Nineteenth-Century French Oboe," 113.

Triebert Marks in Earlier Analyses

This new dating scheme is based primarily upon the Triebert trademarks (maker’s marks). For all but one known Triebert instruments made before 1878, the mark consists of a tower above the inscription “TRIEBERT / A PARIS.” Except for very early specimens, most are also marked “BREVETÉ” above the tower.¹⁸ Later instruments may have serial numbers, a Gautrot or Couesnon emblem, or a more elaborate inscription.

Phillip Young first analyzed these marks in 1982. He credited Karl Ventzke for observing three and four merlon trademarks, “which he believes occurred by a certain year, the discovery of which would assist us greatly in dating Triebert instruments. He believes that BREVETE indicates an instrument made after 1848. There are no known instances of the stamp “G. Triebert” or “F. Triebert.”¹⁹ In his 1982 book, Young sketched a Triebert stamp (fig. 2), but incorrectly, as the words are always below the tower.

In 1992, Jose da Silva described three Triebert trademarks,²⁰ basing his dating not only on the marks but also the decorative schemes, keywork, and body morphology “of many oboes.” He suggested that until about 1849 the trademark read: TRIEBERT / (tower with 3 merlons) / A PARIS, with the word TRIEBERT being curved. The mark is described as being “more or less deep” (“empreinte plus ou moins profonde”) and the letters as “spaced.” He shows this mark (fig. 3), but as with Young, his sketch errs in placing “TRIEBERT” above the tower.

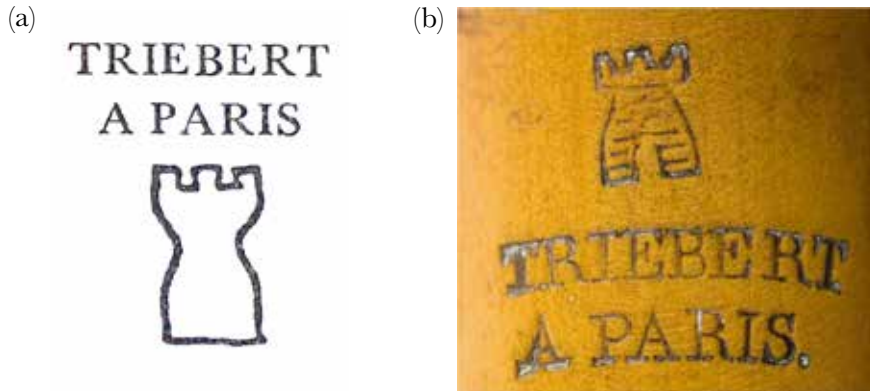
From 1849 to about 1870, da Silva gives: BREVETE / [large space] / (tower with three merlons) / TRIEBERT / A PARIS. The mark is “shallow” (“peu profonde”) and the letters “tighter and less tall” (“lettres plus resserrées et moins hautes qu’en”).

After 1870, da Silva gives: BREVETE / [very small space] / (tower with three merlons) / TRIEBERT / A PARIS. This is “strongly marked” (“for-

18. Triebert instruments often are marked “BREVETÉ,” the French adjective meaning “patented.” The French noun meaning “patent,” “brevet,” does not appear on any Triebert instruments, although “BREVETE,” without the accent, is often used. I use the terms precisely as given in original sources and on specimens. As a generic noun encompassing all typographical variants of these stamps, I write lower-case “brevete.”

19. Phillip Young, *2500 Historical Woodwinds* (New York: Pendragon Press, 1982), 133.

20. Jose da Silva, “Contribution,” 8–16.



FIGURES 2a and 2b. (a) Tower from Young; (b) an authentic Triebert stamp (oboe 093).

tement marquée”) and the letters are again “tighter and less tall.”

In Young’s 1993 revision, instruments with three-merlon marks but without BREVETE are identified as having been made by Guillaume, those with three-merlon marks and BREVETE by Frédéric, and those with four merlons, by Gautrot/Couesnon (fig. 4).²¹ Young’s scheme resembles da Silva’s, but as neither author cites the other, one assumes that they reached their conclusions independently. Both agree roughly with the apparent ages of specimens, but are unsupported. Young’s scheme is often accepted by anglophone authors.²²

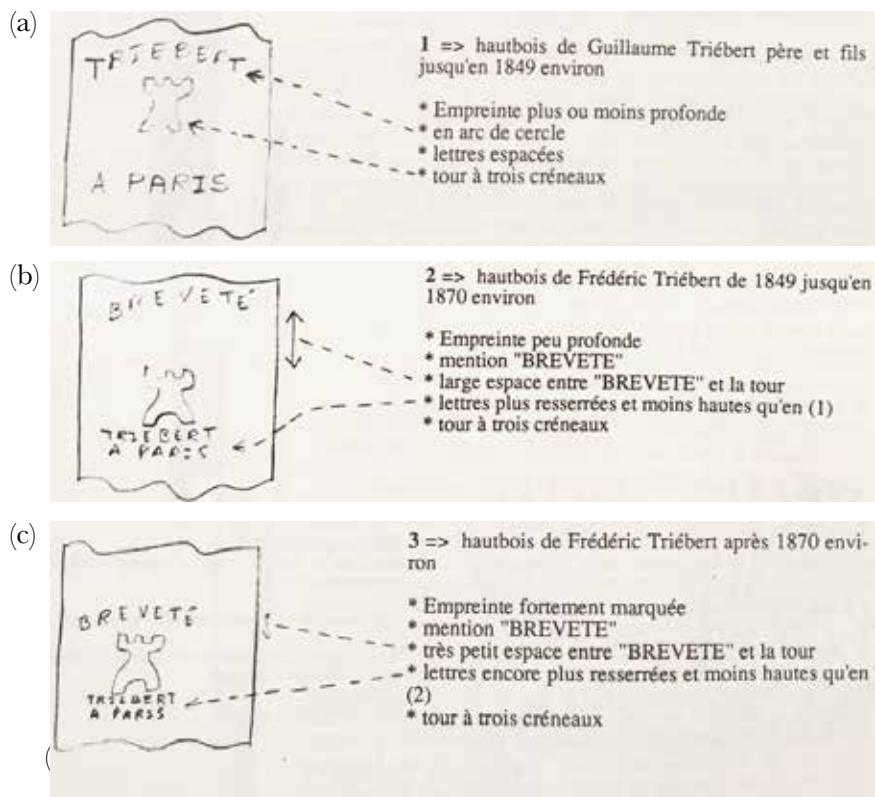
These schemes are flawed and incomplete. They assume that the trademarks changed with each change in the management of the firm. This attractive notion may reflect common practice,²³ but here it is unsubstantiated. Indeed, fourteen years after Frédéric’s death, Constant Pierre commented upon the difficulty of discerning Gautrot / Couesnon “Triebert” instruments from older specimens made by the family. He made no mention of the marks; certainly, if there were an easy method to distinguish the instruments made during different Triebert eras, Pierre would have described it.

For some weeks [after Frédéric’s death], the house was directed by Mrs. C[harlotte] DEHAIS, after which it was bought by one of the workmen of

21. Young, *4900 Woodwinds*, (London: Tony Bingham, 1993), 207.

22. Waterhouse, *NLI*, 430; Geoffrey Burgess and Bruce Haynes, *The Oboe* (New Haven: Yale University Press, 2004), 214.

23. Herbert Heyde, “Makers’ Marks on Wind Instruments,” in Waterhouse, *NLI*, xviii.

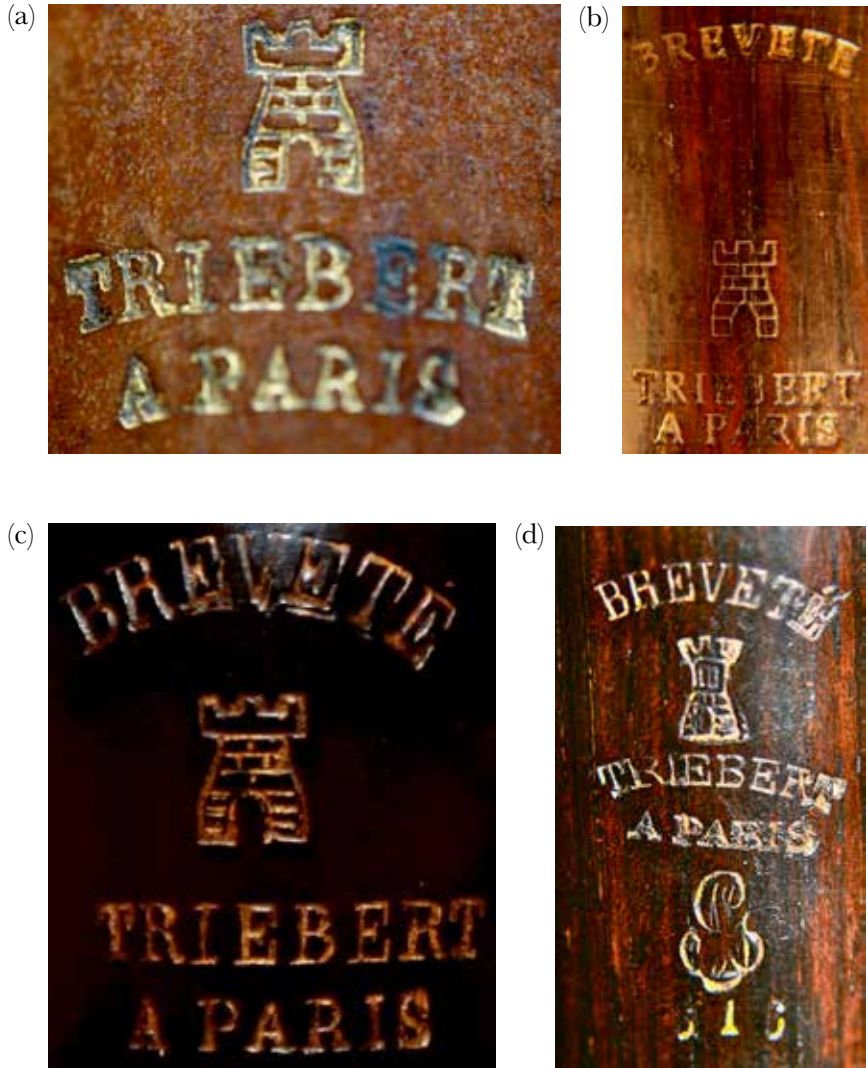


FIGURES 3a–c. Da Silva’s sketches of Triebert trademarks: (a) before 1849; (b) 1849–70; (c) after 1870.

TRIEBERT, Felix PARIS, a very skillful key maker; but bankruptcy having occurred, the house of GAUTROT bought, in an auction ... on 5 August 1881, the materials and ... mark of TRIEBERT, so that one can encounter instruments bearing the name of this famous maker, which are not of its manufacture ... [As a footnote:] ... *the transmission of trademarks which are actually used in other [succeeding] factories results in inconvenience for collectors. From the historical point of view, it leaves doubts about the precise time of the instruments' [dates of manufacture], as well as on their authenticity as personal products of the name which they bear.* Let us add that an excellent mark can pass into hands which are unable to make instruments worthy of it.²⁴

The dating schemes also assume that the term “brevete” was introduced by the firm. They assume that all Triebert instruments have a tower in-

24. Pierre, *Les facteurs*, 316–21 (translation and italics by the author).



FIGURES 4a-d. Early schemes for dating Triebert marks. As suggested by da Silva: (a) before 1849 (oboe 005); (b) 1849–70 (oboe 013); (c) after 1870–78 (hautbois pastoral 026). As suggested by Young: (a) Guillaume Triebert era; (b) and (c) Frédéric Triebert era; (d) Gautrot/Cousnon era (oboe 018).

signia. They assume that there is only one tower with three and one with four merlons. They assume that the use of different towers was an immediate and irreducible event, that once the new mark was employed the old was not, there being no overlap among them. None of these assumptions are valid.

Most important, Young’s scheme assigns to the Gautrot/Couesnon era certain instruments whose manufacture had ceased by 1841.

Analytical Method

I used color macrophotography to compare the marks on forty-nine Triebert instruments (fig. 5). In macrophotography, the image on the sensor within the camera is life-sized. This permits extreme magnification, showing fine details not otherwise apparent. My camera was a tripod-mounted Canon Rebel EOS XTI with a 12 megapixel sensor, a Canon EF-S60 f/2.8 Macro Lens, a ring-flash, and remote trigger.²⁵ The shortest focal length of this lens is 20 cm, thus allowing the camera to be 9 cm from the object. At this focal length, the image on the sensor is exactly life-sized. Analyses used an iMac 10.1, running Mac OS X version 10.6.8, and the very simple program iPhoto '09, version 8.1.2. Images were cropped, clarified, and edited as needed to maximize detail without introducing artifact.

To broaden the sample, I obtained photos of 221 more instruments from museums and collectors around the world, from books and journals and from websites. Although many of these had incomplete data, I was able to get adequate information on 200 instruments.

I tabulated the instruments, giving each a three-digit identification number. I studied the marks full-screen on a 21.5 inch monitor, at sizes much larger than life (typically 10–20x). This allowed me to establish chronological groups of Triebert instruments, as determined by their marks, instrument morphology and other data.

Makers’ Marks on Woodwinds

25. This analysis is indebted to the American Musical Instrument Society’s 2012 Publication Grant. I thank the AMIS for their kindness.



FIGURE 5. Photographic setup. The object is 9 cm from the front of the lens.

The exact techniques used by Guillaume and Frédéric Triebert to place their maker’s marks are surmised from modern methods.

Early marks were likely hand stamped (fig. 6). To hand stamp, a steel die bearing a mirror image of the intended mark is placed on the wooden joint and incised into the wood. This may be done by simply pushing the die, as works well with boxwood; by heating and pressing it, more apt for tropical hardwoods; or by striking sharply with a hammer.

Larger hand-stamped marks require rotating the specimen and multiple strikes or pressings, as will be apparent below. False strikes are commonly seen (see figs. 9a, 13b).

Modern makers often use a circular die pressed into the wooden joint in a rolling fashion. This uses parallel axes rotating in opposite directions, one for the die and the other for the wood, as shown in fig. 7. This method was likely used for nearly all of the specimens after 1882 studied. Very complex marks, as are seen in Triebert clarinets of the 1930s, are easily made in this way (fig. 50, below).

Serial numbers are created by the successive strikings of different dies, or by creating a circular die and rolling.

Marks may be inked immediately after stamping, which causes the ink to soak into the freshly exposed wood. The mark also be stamped or rolled with a bit of gold leaf between the die and the wood, creating a deeply set, brilliant mark. Both techniques are seen in surviving Triebert instruments. A maker may also rub a gold wax crayon into the mark, as in fig. 6d.

Triebert’s Towers

The tower in the Triebert trademark has rows of bricks with a central gate. Atop the tower is the battlement, where soldiers would stand. The stones at the top of the battlement are merlons, the spaces between being crenelles. The tower may have tall windows for shooting, called loopholes, arrow loops, or *meurtrières* (from the French *meurtre* = murder). I call the row of bricks to the viewer’s left of the gate the left leg, with the lowest row being the left foot; the right leg and right foot are to the right of the gate. The narrowest row of bricks, to complete the analogy to human form, I call the waist.

For example, the tower shown in fig. 8b has four merlons, with the crenelles being the same width as the merlons. There are two loopholes.



FIGURES 6a–d. Hand stamping a mark: (a) the stamping tool; (b) the working face (“die”) of the stamp; (c) applying the die; (d) the finished mark, after filling with gold wax. Courtesy of Alex and Paul Laubin.

The legs are each four bricks tall and are of similar width, with one brick in each foot, two in each second level, and one in each third. Above the gate, the waist has three bricks, thus four levels total. The battlement and waist are of equal width, the feet are flat, and the gate is rounded.

By Young’s system, the two towers in fig. 9 are identical, as both have four merlons. Upon close examination, the crenelles on the left are not as squared as those on the right and come closer to the floor of the bat-



FIGURE 7. Parallel axis used with lathe to create a circumferential stamp. Courtesy of Joel Robinson.

(a)



(b)



FIGURES 8a and 8b. (a) Ethan Allen Tower, Burlington, Vermont, built 1905, showing the architectural features of Triebert's towers; (b) a Triebert tower (from half-curved cor anglais 020).

(a)



(b)



FIGURES 9a and 9b. Four-merlon towers (oboes 046, 016).

tlement. Both towers have four rows of bricks, but the left tower has two bricks on the left leg, second row. The gate on the left is only three rows tall, not four as on the right. The mark on the left was used as much as a century before that on the right.

There are other considerations. The marks may differ by including the word *BREVETÉ*, or *BREVETE*; in the fonts and alignment of the words “*TRIEBERT A PARIS*”; in the presence of final dots; and by having other inscriptions. These differences are noted below.

Relevant Dates in this Study

The known dates of patents and improvements to keywork by the Trieberts and other inventors allows for more precise dating of specimens.²⁶

1832: Boehm’s 1832 flute introduced. This is the first woodwind to use brilles, which Boehm did not patent. The brille (“ring key”) is a metal ring placed around a tone hole, which at rest is raised by a spring. Depressing it closes a pad on a remote tone hole, allowing the finger to work both directly and at a distance. Any woodwind with original brilles may be confidently dated after 1832. The advantages of the brille F-sharp are so striking that one finds several oboes to which this mechanism was added (table 1).

1840: Triebert’s system 3 oboe introduced. This includes a brille for F-sharp, a low b, two octave keys, and an alternate touch for the left small finger for E-flat. These changes profoundly improved oboe technique.

1843: System 4 oboe introduced. This system added a solid key (“plateau”) to finger hole 5, to tune high c-sharp $\prime\prime$ and d $\prime\prime\prime$.²⁷ The E-flat and low b touches were on a single “butterfly” key, allowing a more reliable mechanism, without whiplash from long levers.

1844: Boehm-system oboe and clarinet patented by Louis Auguste Buf-

26. For further details on this topic, see Robert Howe, “Development of Oboe Keywork 1800–1820.” *The Double Reed* 23:4 (2000): 21–28; Robert Howe, “Development of the French Simple System Oboe,” *The Double Reed* 24:1 (2001): 59–75; Howe, “The First Mechanized Oboes”; and Howe (2003), “Boehm Oboe.” The labeling of the Triebert oboe models is taken from the *NP.C*. Models numbered 3, 4 and 5 in the *NP.C* are now known as systems 3, 4 and 5. Models numbered 3–7 carried into an 1884 Gautrot/Triebert list.

27. Throughout this article I number the fingers of a woodwind player as 1, 2 and 3 for the left index, middle, and ring; 4, 5, 6 for the right index, middle, and ring. Key touches are named for the note that activating them produces, whether by opening or closing a tone hole.

fet.²⁸

1844: A French law obligates the word “breveté” (often simplified to “brevete”) or the initials “SGDG” (“sans garantie du gouvernement”; that is, patented but without a government guarantee of originality) to be placed on patented instruments, depending upon the details of the patent.²⁹

1849: Buffet’s Boehm-system oboe and clarinet patent expires on February 19, thus dating all rival makers’ Boehm oboes and clarinets to that year or later.

1849: Triebert’s system 5 oboe patented. This “English thumb-plate” oboe extended the range down to b-flat. It used the thumb to sound b-flat’, c’, and their octaves.

1855: Triebert introduces the Barret model oboe. This had a mechanism to automatically open the correct octave vent; a left-hand touch for F, not previously used by French makers; and produced b-flat’ and c’ (and their octaves) using any finger of the right hand.

1875: Triebert patents his system 6 oboe, with five brilles. Depressing finger 4 gives b-flat’, c’ and their octaves. A plateau version of this oboe, introduced in 1904 by François Lorée’s son Lucien, is now used in the United States and in western Continental Europe.

Original Triebert Marks with Three-Merlon Towers

The earliest-appearing Triebert instruments bear the mark shown in fig. 10. The example, oboe 001, is a two-keyed oboe to which three keys have been added; it is typical of the first decade of the century. (See table 1, below.) The tower (tower 3-1) has three merlons, two loopholes and five barely discernible rows of bricks. The left foot is truncated. Tower 3-1’s near-illegibility is characteristic of this earliest mark, as da Silva noted. It is a flat surface without incised lines, so it neither cuts into the wood cleanly nor holds its ink; even when clear it is very shallow. The text (“text A”) is curved and has no final dots. The letters in the upper line are slightly larger than those in the lower.

28. Louis-Auguste Buffet jeune, “Application des anneaux mobiles aux clarinettes et aux hautbois, nouveau système”; French five-year patent filed December 15, 1843, granted February 19, 1844, <http://bases-brevets19e.inpi.fr/Thot/FrmFicheDoc.asp?id-fiche=0006907&refFiche=0006589> Accessed October 14, 2016.

29. Loi du 5 juillet 1844 sur les brevets d’invention. <http://gallica.bnf.fr/ark:/12148/bpt6k6125321r/f3.%20Image> Accessed October 14, 2016.

Other instruments with tower 3-1 have text B. Text B differs in its font, its proportions, and in having two final dots. The lower line of text B is larger. Two text Bs from the same oboe (fig. 11) show that within a line, the distance between letters in each word is fixed, while the relationship between the lines differs minutely in alignment, distance, and angle. Thus text B was created with two dies, one for each line. The lower line shows some up-and-down variation between the P and the A in "PARIS," suggesting that the die was struck twice.

Text A is assumed to be earlier, based upon the key work and bodies of the instruments bearing it. No known instrument with tower 3-1, text A or text B includes the word "breveté," indicating that these towers and texts were used only before 1844.

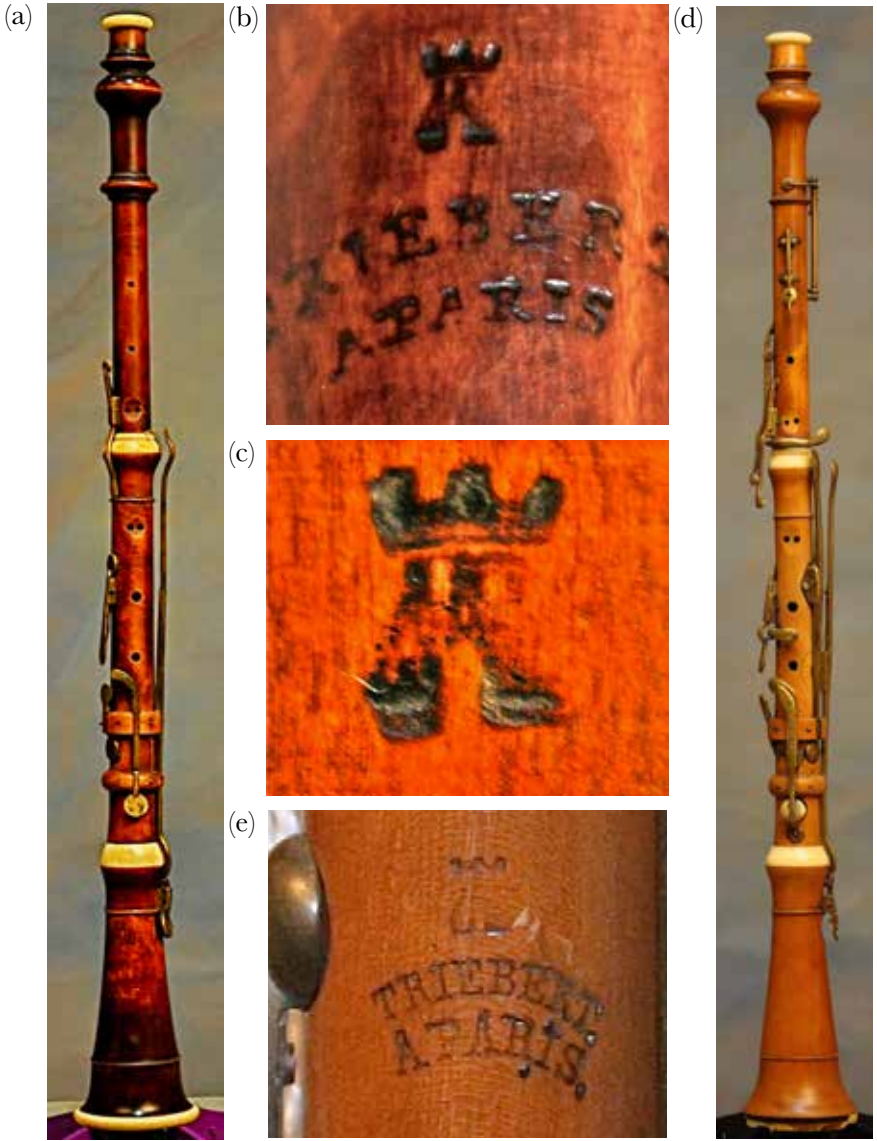
A single instrument (flute 072) has tower 3-1, the first line of text A, the second of text B, thus text AB. The only known Triebert specimen with an address stamped has tower 3-2 and text B. The address, Rue Guénégaud / No. 1, is inserted between the two lines of text B. This address was valid from 1810–1830.³⁰

Tower 3-2 is seen on instruments that appear to be of a later date. It has six rows of bricks, three merlons, and no loopholes. The text shown with tower 3-2 in fig. 12 is flat and has a single alignment dot. This is text C. As fig. 12 shows, it is distinguished from text B in that the serifs differ, the proportions of the curves on the "S" differ, and the "PA" in "PARIS" are consistently tightly placed (figs. 12, 13, 14).

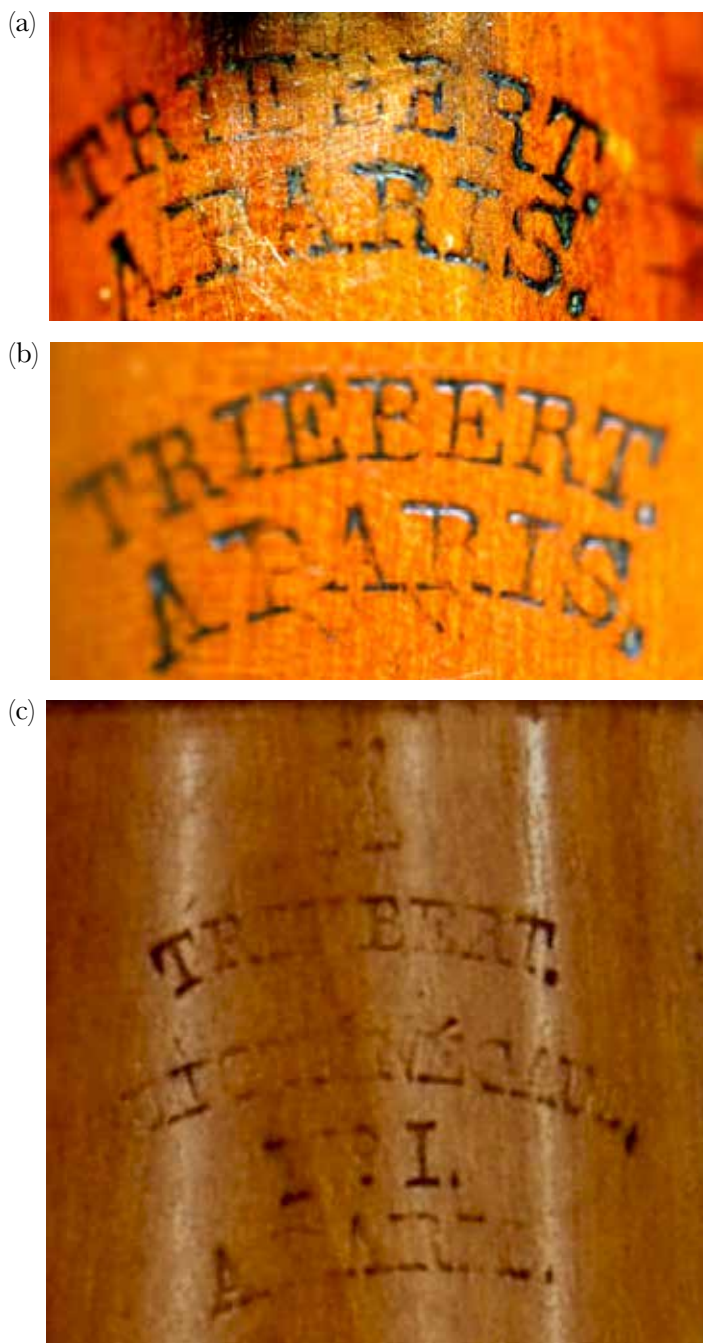
The badly struck mark on oboe 004, with both lines misaligned in parallel, shows that text C was made by a single die.

The marks in fig. 14 are from curved, leathern cor anglais 019. Subtle differences between them confirm the use of two dies, one for tower 3-2 and the other for text C.

30. Waterhouse, *NLI*, 44. The specimen is Edinburgh University Collection of Historic Musical Instruments, no. 5689.



FIGURES 10a–e. (a) Oboe 001; (b) bell mark with tower 3-1 and text A; (c) tower 3-1; (d) oboe 003; (e) tower 3-1 and text B.



FIGURES 11a–c. Text B from (a) middle and (b) bell joints of oboe 003; (c) mark on oboe 120 confirms that the two lines of text B were on different dies.

(a)



(b)



(c)



FIGURES 12a–c. (a) Oboe 093; (b) tower 3-2 and text C; (c) text B.



FIGURES 13a and 13b. (a) Oboe 004; (b) from center joint, tower 3-2 with text C.

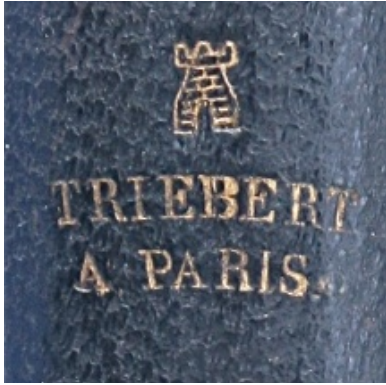
(a)



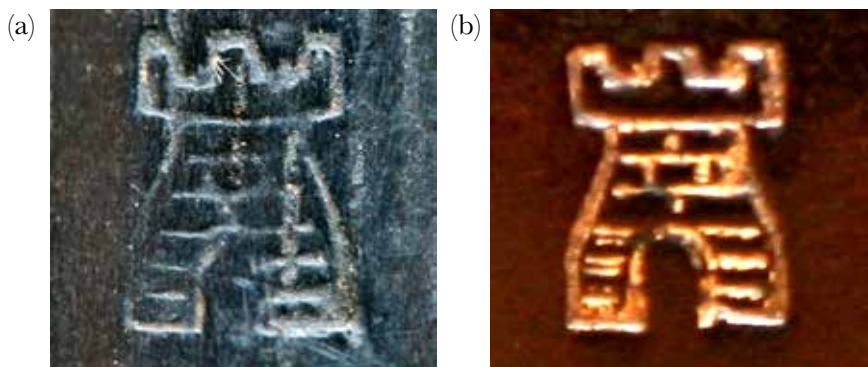
(b)



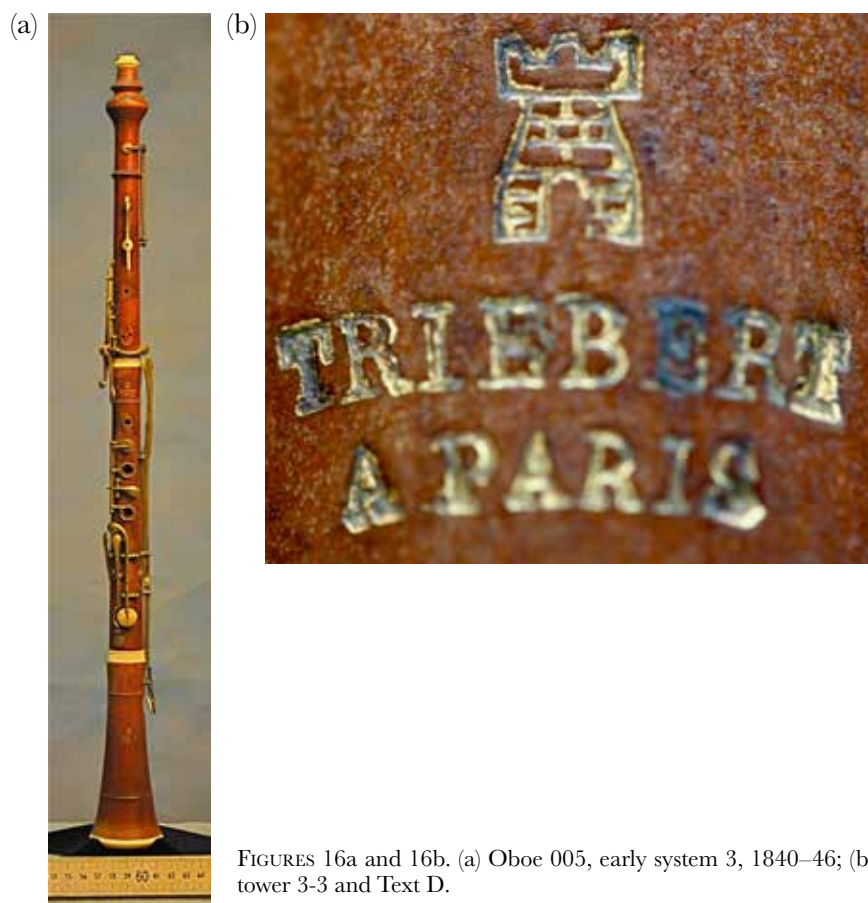
(c)



FIGURES 14a–c. Tower 3-2 and text C from curved cor anglais 019. (a) Wooden bell; (b) leathern middle and (c) leathern top joints.



FIGURES 15a and 15b. (a) Oboe 004, Tower 3-2; (b) hautbois piccolo 046, tower 3-3.



FIGURES 16a and 16b. (a) Oboe 005, early system 3, 1840-46; (b) tower 3-3 and Text D.

TABLE 1. Instruments with towers 3-1 and 3-2, grouped by their text styles. Mechanical complexity of the instruments increases as the marks progress.

Instrument	Tower	Text	Brilles
001 Oboe, 5 key	3-1	A	-
037 Baryton, 5 key	3-1	A	-
090 Flute, 6 key	3-1	A	-
137 HCA, 8 key*	3-1	A	-
218 Clarinet, 12 key	3-1	A	-
072 Flute, 1 key	3-1	AB	-
002 Oboe, 12 key	3-2	B	-
003 Oboe, 11 key	3-1	B	
034 Baryton, 11 key	3-1	B	2 added
035 Baryton, 8 key	3-1	B	-
036 Baryton, 8 key	3-1	B	-
089 Flute, 5 key	3-1	B	-
112 Cor anglais, 7 key*	3-1	B	-
118 Oboe, 5 key	3-1	B	-
124 Oboe, 9 key	3-1	B	-
128 Oboe, 9 key	3-1	B	-
131 Oboe, 11 key	3-1	B	-
145 Oboe, 12 key	3-1	B	-
149 Baryton, 8 key	3-1	B	-
179 Oboe, 10 key	3-1	B	-
091 Flute, 6 key	illeg.	B	-
032 Oboe, 10 key	3-2	B	-
120 Oboe, 9 key	3-2	B	-
Marked with address, Rue Guénégaud / No 1, valid 1810–30			
183 Oboe, 11 key	3-2	B	2, likely added
004 Oboe, 12 key	3-2	C	-
006 Oboe, 10k (+ 2)	3-2	C	2, added
022 Clarinet, 13 key	3-2	C	-
053 Cor anglais, 10 key*	3-2	C	-

Instrument	Tower	Text	Brilles
074 Oboe, 12 key	3-2	C	-
081 Oboe, 11 key	3-2	C	2, original
093 Oboe, 10 key	3-2	C	-
106 Oboe, 12 key	3-2	C	2, original
109 Oboe, 9 key	3-2	C	2, likely added
127 Oboe, 12 key	3-2	C	-
146 Oboe, 13 key	3-2	C	-
187 Oboe, 11 key	3-2	C	-
263 Oboe, 11 key	3-2	C	2, original
267 Cor anglais, 10 key*	3-2	C	-

*"Cor anglais," a curved English horn. "HCA" = a half-curved cor anglais, with a curved upper joint only. See fig. 26 and appendix of abbreviations.

TABLE 2. Early Marks.

Tower	Text	Date
3-1	A	very early (a.1810)
3-1	B	later than the above
3-2	B	later than the above
3-2	C	ca.1832

One style of tower is seen both before and after BREVETÉ, thus including the year 1844 (fig. 15). This is tower 3-3. Like tower 3-2, tower 3-3 has three merlons, no loopholes, six rows of bricks with two large bricks in the fourth row and three bricks in the fifth row, and a characteristic gate. The curves of the gate and of the waist differ from 3-2. The merlons and crenelles are consistently square on tower 3-3 and the crenelles wider than the merlons. The right leg is minimally shorter than the left.

On an early system 3 oboe (after 1840), tower 3-3 is seen with a new, curved text D (fig. 16). This differs from text C by lacking a final dot, in the forms of the R and S, and in the vertical alignment of the R and A on the left (fig. 17).

Further distinctions may be drawn by the word "BREVETE," which,



FIGURES 17a and 17b. (a) In text C (oboe 004), the A points between T and R. There is a terminal curve on the R. (b) In text D (oboe 005), the A points to the upright of R, and the R lacks a terminal curve.

like the towers and “TRIEBERT A PARIS,” exists in several variants. I define these by their fonts, by the presence or absence of an *accent aigu* on the final E, and by the central V extending below each adjacent E (fig. 18). Three brevets are seen in this period: B-1, B-2 and B-3.³¹

Tower 3-3 is not seen with text C and only rarely with text D, but is commonly found with text E and breveté B-1. Text E is very similar to text D—the serifs, proportions of the two bellies on “B,” and alignment of letters in the two rows are indistinguishable (fig. 19). “TRIEBERT” and “A PARIS” are uniformly aligned—the upright of I in TRIEBERT and P in PARIS align on their margins, while the serif on the short arm of the second E in TRIEBERT and the upright of I in PARIS always align. All of this suggests that text D and text E are made by the same die, D having been applied with a curved motion and E, straight.

Most instruments with tower 3-3 and text D or E also include breveté B-1, dating them to 1844 or later. Magnification shows that BREVETÉ, the tower, and the text vary in their placement. “BREVETÉ” and “TRIEBERT” do not always align, nor does the tower, which in one case (Oboe 143) is double-struck while all the words are single-struck. Thus three dies were used: one for B-1, another for tower 3-3, and a third for text E. This combination of B-1, tower 3-3 and text E is the “classic” Triebert mark, found on many instruments which morphologically must be from Frédéric’s late years (fig. 20).

The next three-merlon tower, tower 3-4, is noted on a system 5 oboe

31. The labeling of brevets given here differs from that in my graduate thesis, which was the foundation of this work, see footnote 34. Their correlation and those of other features of the mark are given in Appendix 2, below.



FIGURES 18a–c. Early styles of brevete: oboes 008, 013, 086. (a) B-1 has a thin font, tall letters, and final accent aigu is present. Bottom of V is even with the bottom of the surrounding Es. Bottom curve of V begins above lowest bar of the Es. (b) B-2 has a thick font, square letters, final accent absent. Bottom of V is well above the lowest bar of the Es. Bottom curve of V begins at center bar of the Es. (c) B-3 has a thin font, tall letters, final accent present. Bottom of V extends well below the bottom of the Es.

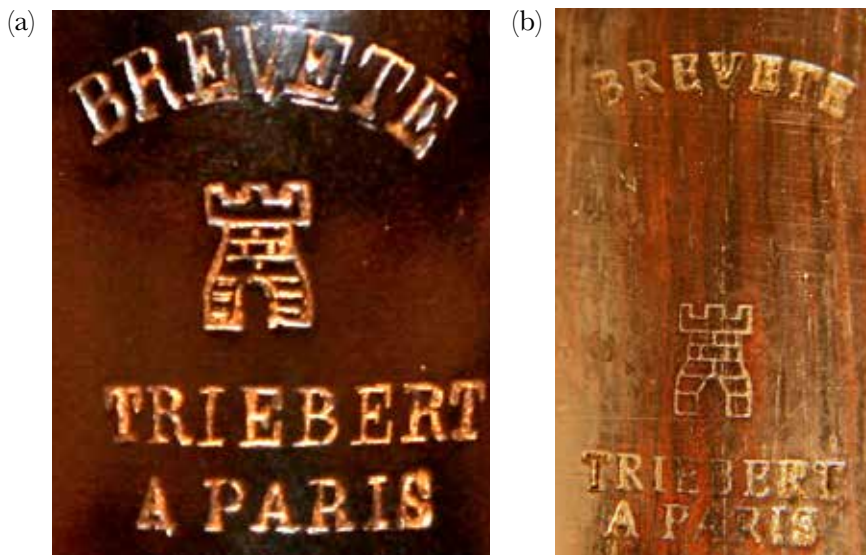


FIGURES 19 and 19b. (a) Text D (Oboe 005); (b) text E (hautbois pastoral 046).

(013, after 1849) and bassoon 094 (fig. 20). It has 3 merlons, no loopholes, five rows of bricks, and a wide gate with an angular apex. The brevete is B-2, the text E-2. Comparing the top and bottom of the mark shows that the B, R, E, and T are identical in the upper and lower words (fig. 21). Note the straight right legs and enlarged left foot of the Rs, the shorter left arm of the Ts, the square enclosure created by the serifs of the Es, and the ratios of the widths of the upper and lower bellies of the Bs. The two dies for B-2 and text E-2 were thus likely created together. Text E-2 resembles but is not identical to E; note the serifs on T, and the forms of the R, P, and S.

Comparing texts from the mid joint and bell of this oboe shows that the alignment between the upper and lower lines is fixed; thus text E-2 was created by a single die.

The table of marks can now be expanded. Table 3 shows the uses of tower 3-3, and table 4 dates instruments from the earliest specimens



FIGURES 20a and 20b. Entire marks: (a) hautbois pastoral 046 shows tower 3-3, text E, and B-1; (b) oboe 013 shows tower 3-4, text E2, and B-2.



FIGURE 21. Oboe 013, text E2, showing identical fonts on the B, R, E, and T.

through the late 1840s.

TABLE 3. Instruments with towers 3-3 or 3-4.

Instrument	Tower	Text	Brevete
005 Oboe, system 3	3-3	D	-
099 Oboe, 9 key	3-3	D	-
103 Oboe, system 4	3-3	D	-
107 Oboe, 11 key	3-3	D	-
111 Bassoon, model 25	3-3	D	-
007 Oboe, model 2 variant (marked 21 / 1858)	3-3	E	B-1
008 Oboe, system 4	3-3	E	B-1
009 Oboe, system 4	3-3	E	B-1
012 Boehm oboe	3-3	E	B-1
014 Oboe, model 6	3-3	E	B-1
025 Bassoon, model 26	3-3	E	B-1
026 Hautbois pastorale, model 13	3-3	E	B-1
029 Oboe, 11 key	3-3	E	B-1
031 Boehm oboe	3-3	E	B-1
039 Bassoon, model 26	3-3	E	B-1
049 Oboe, 14 key	3-3	E	B-1
052 Oboe, system 4	3-3	E	B-1
070 English Horn, model 19	3-3	E	B-1
071 English Horn, model 20	3-3	E	B-1
073 English Horn, model 18	3-3	E	B-1
092 Bassoon, model 26	3-3	E	B-1
095 Oboe, system 5	3-3	E	B-1
096 Bassoon, model 26	3-3	E	B-1
097 Bassoon, model 24	3-3	E	B-1
098 Oboe, system 5	3-3	E	B-1
100 Oboe, system 5	3-3	E	B-1
108 Oboe, system 4	3-3	E	B-1
126 English Horn, model 19*	3-3	E	B-1
130 English Horn, model 18	3-3	E	B-1
143 Oboe, system 3	3-3	E	B-1
144 Oboe, system 4	3-3	E	B-1

TABLE 3. *continued*

Instrument	Tower	Text	Brevete
165 Oboe, system 3	3-3	E	B-1
171 Oboe, system 3	3-3	E	B-1
175 Hautbois Pastoral	3-3	E	B-1
178 Oboe, system 4	3-3	E	B-1
266 Hautbois Pastoral	3-3	E	B-1
138 Baryton model 22	3-3	E	illegible
176 Oboe system 4	3-3	E	illegible
013 Oboe, system 5	3-4	E-2	B-2
094 Bassoon	3-4	E-2	B-2

* also marked “Barret a Londres”

TABLE 4. Marks through the late 1840s.

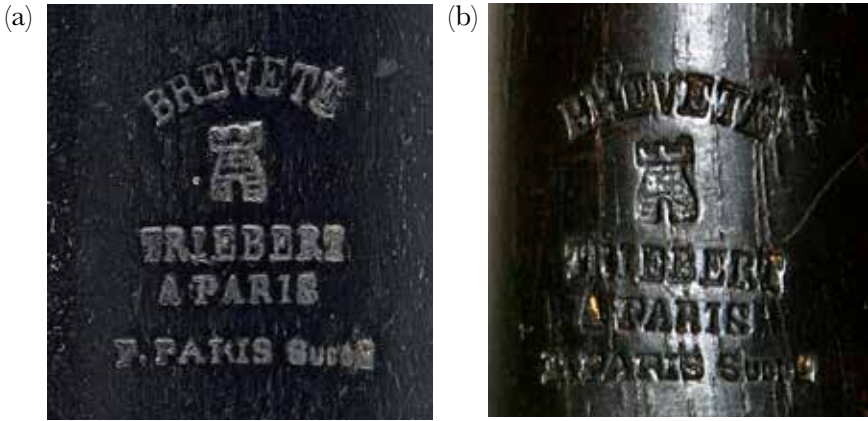
Tower	Text	Brevete	Date
3-1	A	-	very early (1810)
3-1	AB	-	later than the above
3-1	B	-	later than the above
3-2	B	-	later than the above
3-2	C	-	ca.1832
3-3	D	-	p.1832–1843
3-3	E	B-1	p.1844
3-4	E-2	B-2	p.1844

Brevete B-1 and text E were used from after 1844 until the directorship of Felix Paris (ca.1879–81), who added “F. PARIS Succr.” (successor) to the mark (fig. 22). Brevete B-3 is on all six known Felix Paris specimens. Their marks are identical: brevete B-3, tower 3-5 and text E. The alignment of “F. PARIS Succr.” differs among specimens, showing that these words were cut with a different die than text E.

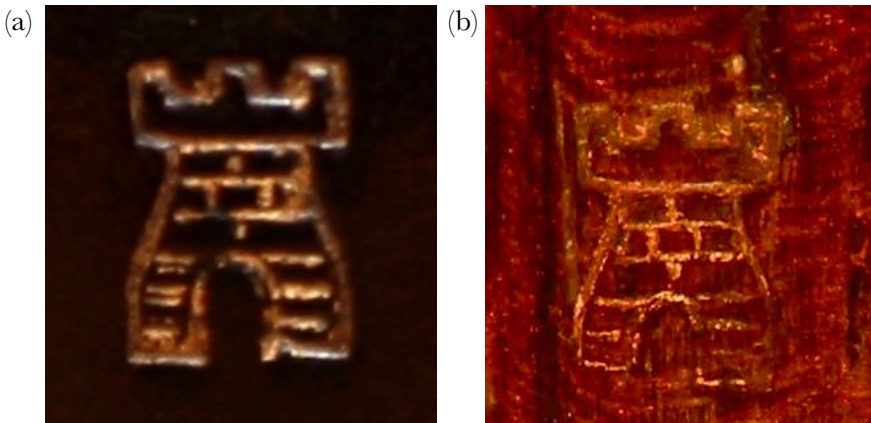
In tower 3-5, the left and center merlons are not square and the left leg is slightly shorter than the right. This is evident only at magnification.

Tower 3-5 is on specimens with and without the Felix Paris mark, thus straddling 1879.³² Paris’ use of tower 3-5 shows that this mark postdates

32. Instruments with tower 3-5 not marked “Felix Paris”: system 5 oboe 043, Boehm



FIGURES 22a and 22b. Felix Paris's marks. (a) Folding bassoon 045; (b) oboe 086. Both show tower 3-5, text E, and brevete B-3. The tower's left foot is marginally higher than the right.



FIGURES 23a and 23b. (a) Tower 3-3, from hautbois pastoraux 26, with right foot higher and crenelles wider than the merlons; (b), tower 3-5 from oboe 080, with left foot higher, and crenelles and merlons of equal width.

tower 3-3, as does the observation that all marks with tower 3-5 have text E and brevete B-3. These are included in table 5.

TABLE 5: Dating of instruments with towers 3-1 through 3-5.

Tower	Text	Brevete	Date
3-1	A	-	very early (p.1810)
3-1	AB	-	later than the above
3-1	B	-	later than the above
3-2	B	-	later than the above
3-2	C	-	ca. 1832
3-3	D, E	-	p.1832–1843
3-3	E	B-1	p.1844–a.1879
3-4	E-2	B-2	p.1844–a.1879
3-5	E	B-1	p.1844–1879
3-5	E, FP*	B-3	1879–81

*FP = “Felix Paris”

Original Triebert Marks with Four-Merlon Towers

The earliest-appearing instruments with four-merlon towers (tower 4-1) are the curved leathern cors anglais for which Guillaume Triebert was famous, and simple-system barytons. Nine of the twenty-two Triebert curved cors anglais listed in Young (1993) have four-merlon marks (figs. 24, 25).³³ By Young’s system they are from after 1881, but it is very doubtful that anyone made curved cors anglais that late.³⁴ Statements by Berlioz between 1841 and 1855 show that curved leathern cors anglais were no longer actively made.³⁵ Only straight instruments are found in Triebert’s catalogs of 1862, 1870, and 1884. The 1862 *NP-C* notes that the curved cors anglais were discontinued due to manufacturing difficulties.

oboe 080. Instruments with the “Felix Paris” mark are oboes 028, 043, 232; folding bassoon 045; English horns 115,188.

33. I noted this in 1999; much of my ensuing Triebert research derived from my attempts to understand this observation.

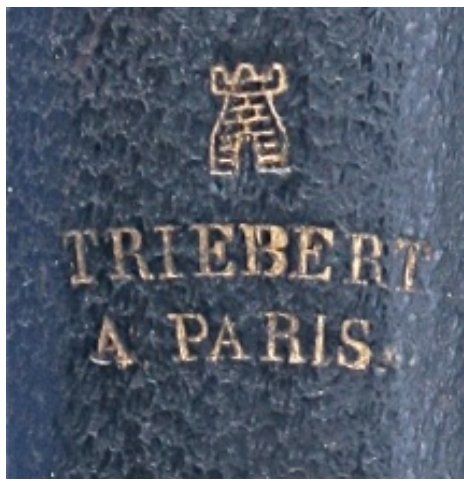
34. Detailed discussion of this claim is in Robert Howe, “The Woodwind Manufacture of Guillaume and Frédéric Triebert: a Re-Evaluation of Their Dating and Methods” (MA thesis: University of Connecticut, 2017). https://opencommons.uconn.edu/gs_theses/1041.

35. Hector Berlioz, *Grand traité d’instrumentation et d’orchestration modern*, ed. Peter Bloom (Kassel: Bärenreiter, 2003), 178–88.

(a)



(b)



FIGURES 24a and 24b. (a) Curved cor anglais 019 and (b) its mark.

(a)



(b)



FIGURES 25a and 25b. (a) Marks from curved cor anglais 041 (tower 4-1, text C); (b) baryton 035 (tower 3-1, text B).

(a)



(b)



FIGURES 26a—b. (a) Half-curved cor anglais 020 and (b) its mark.

The continuing development of key work had made the ergonomic advantages of a curved cor anglais obsolete.

Tower 4-1 is distinct and elegant, with four merlons, two loopholes, four rows of bricks, and a line under the gate. Fig. 25 shows it with text C. Similar instruments' marks have tower 3-1 and text B, as shown on baryton 035, or tower 3-2 and text C.

Tower 4-1 is seen with texts C or D and without BREVETÉ. When seen with early texts, tower 4-1 is always on larger instruments including bassoons, barytons, and curved cors anglais. The latter two species were unique to the Trieberts among Parisian makers during Guillaume's years. Given their relationships with texts B and C and their morphologies, it is reasonable that barytons and curved cors anglais with tower 3-1 are older than those with tower 4-1.³⁶

Six Triebert cors anglais are made with only the upper joint curved.³⁷ Two are simple system; all the others have brilles, dating them after 1832. One of these has tower 4-1 and text C (fig. 26).

The three similar specimens noted in Young have three-merlon towers. None of the half-curved instruments is marked BREVETE, thus dating all before 1844. This assigns the instruments with brilles to 1833–44.

Two Exceptional Marks

A lovely mark is found on a curved leathern cor anglais at the Musée de la Musique, Paris (CA 040, fig. 27). This instrument belonged to the noted French oboist Gustave Vogt, who studied at the Conservatoire Nationale from 1798, was an adjunct faculty member after 1808, and was a full professor in 1816–53.³⁸ Charles Louis Triebert was his student in 1828–30 and his eventual successor. Vogt favored simple oboes to the end of his

36. Specimens with tower 4-1 and text C: curved cors anglais 056, 102, 104, 116, 134, 135, 184, 211. Three of these have brilles. Specimens with tower 4-1 and text D: curved cors anglais 040, 057. Specimen with tower 4-1 and text E: baryton 129, bassoon 085.

37. A brief description of the ingenious construction of these instruments is in Robert Howe, Sina Shahbazmohamadi, Richard Bass, and Prabhakar Singh, "Digital Evaluation and Replication of Period Wind Instruments: The Role of Micro-computed Tomography and Additive Manufacturing," *Early Music* 42: 4 (2014): 529–36. A more detailed description is in press.

38. Geoffrey Burgess, *The Premier Oboist of Europe: A Portrait of Gustave Vogt* (Lanham, MD: Scarecrow Press, 2003), 1; 4; François-Joseph Fétis, *Biographie universelle*, vol. 8 (Paris: Didot, 1865), 380–81.



FIGURES 27a and 27b. (a) Mark from Vogt’s curved cor anglais 040; (b) mark from bassoon 024.

days, being able to play the four-keyed oboe and cor anglais with expediency. This instrument is marked by two (original) keys in silver and two added keys, low C and F-sharp correctors, in brass. The gold leaf mark leaves little doubt that it was a specially tooled presentation instrument. This mark does not figure in my analysis. A similarly marked composite instrument at the Bate museum (HCA 137) also is not used in this analysis.

A Triebert model 24 bassoon (024) has a mark with no tower (fig. 27). The text is unlike that on any other known Triebert instrument; the curves of the R and B are unique, and the word “A” is missing before “Paris.” The mechanism on this bassoon is known only after 1847.³⁹ There are three possible explanations: that it is a forgery; that Triebert, perhaps in a time of crisis in the shop, commissioned instruments from another maker, to be sold as Trieberts (“stencils”); or that the instrument was made at a time when the requisite stamps were lost, broken, or otherwise unavailable. The resemblances to known Triebert bassoons make it unlikely that this bassoon is a forgery. Nevertheless, this instrument also does not figure in my analysis.

Triebert et Cie after the Trieberts

Pierre-Louis Gautrot bought the Triebert mark and property from Felix Paris in 1881 and moved Triebert sales to its facility at 90, rue d’Angoulême, in Paris.⁴⁰ The Gautrot-Aîné firm made no secret of having

39. Fred Oster, conversation with the author, July 2001; James B. Kopp, *The Bassoon* (New Haven: Yale UP, 2012), 128.

40. This may have been a sales address, with the work actually done in Chateau-Thierry, a Norman town in which Gautrot had a factory. Waterhouse, *NLI*, 129; 130; 403.

taken over the highly regarded Triebert marque (fig. 28). An 1884 catalog states:⁴¹

We remind our clients that since 1881 we are the sole proprietors of the house of Triébert [sic], previously at 6, rue de Tracy.

Possessing all their materiel, machinery, drills, templates and trademark, we will continue the same strict manufacture; we have for this purpose hired [Triebert's] former staff and his best workers. We ask our customers who have comments regarding the adequacy or manufacturing of our oboes, bassoons, and english horns, to immediately return the instruments of which they complain.

We must ignore complaints and we decline all responsibility if the instruments have been dismantled or altered before return.

Our oboes and english horns are delivered in sacks, boxes or cases; these are billed separately.⁴²

The third and fourth sentences of this advisory suggest that Gautrot had not kept Triebert's standards of quality. Neither Gautrot nor Couesnon ever attained Triebert's reputation for oboes. They suffered stiff competition from Frédéric Triebert's last shop foreman, François Lorée, who left the firm in 1881 to set up his own atelier, immediately obtaining the contract to provide oboes to the Paris conservatory and becoming the predominant French oboe maker of the twentieth century.

However, Gautrot oboes were described by the prominent oboist Stanislas Verroust in 1857 as being second only to Triebert's in uniformity of sound.⁴³ Gautrot also worked with bassoonist Eugène Jancourt on bas-

41. Gautrot Aîné et Cie, *Catalogue special des instruments de Triebert* (Paris, 1884). Courtesy of Tony Bingham.

42. Translation by the author. "Avis. Nous rappelons à notre clientèle que depuis l'année 1881 nous sommes les seuls propriétaires de la Maison Triebert. Autrefois 6, rue de Tracy. Possesseurs de tout son materiel, outillage, perces, calibres et brevet, nous continuons strictement la même fabrication; nous nous sommes du reste attaché dans ce but son ancien personnel ainsi que ses meilleurs ouvriers. Nous prions nos Clients qui auraient quelques observations à faire relativement à la justesse ou à la fabrication de nos Hautbois, Bassons et Cors anglais, de nous retourner immédiatement l'instrument dont ils auraient à se plaindre. Il ne serait tenu aucun compte de ces observations et nous déclinierions, bien entendu, toute responsabilité dans le cas où cet instrument aurait été démonté ou retouché avant de nous être retourné. Les Hautbois et Cors anglais sont livrés dans les sacs, les boîtes et étuis pour ces instruments sont factures à part."

43. "The oboe, considered to be the most equal in the quality of sounds, had howev-

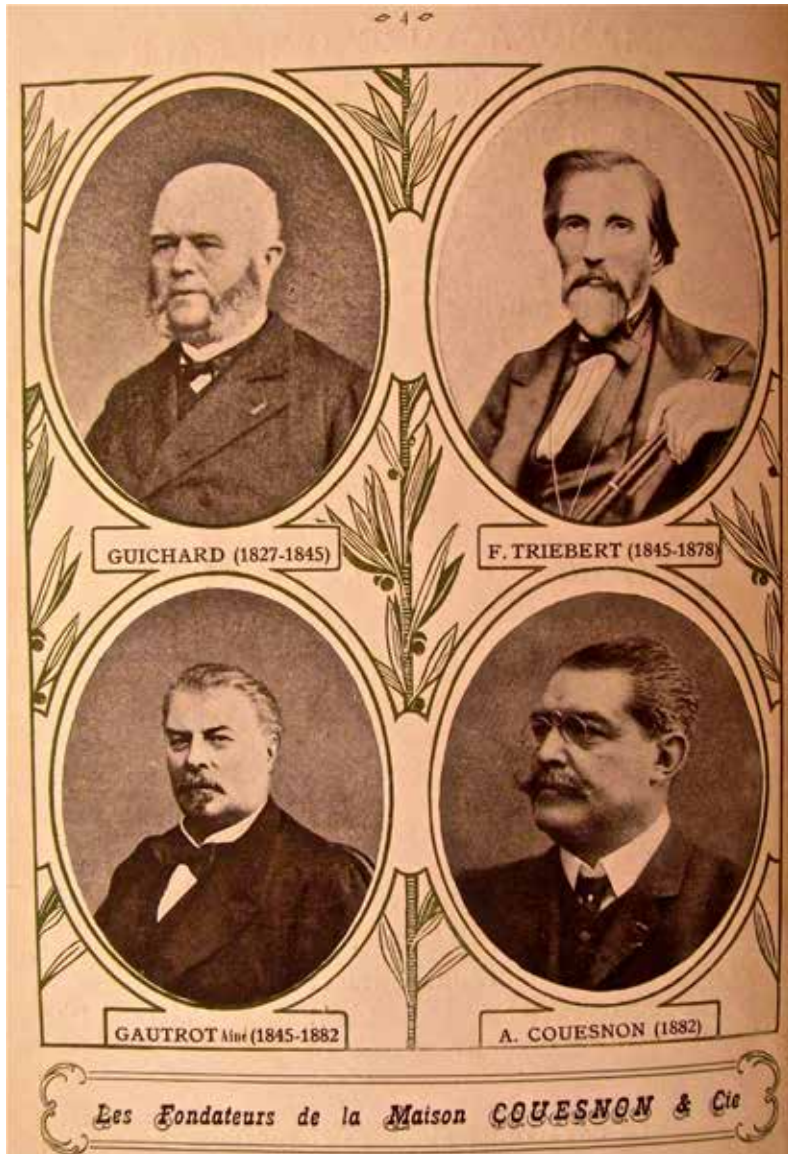


FIGURE 28. Portraits from Couesnon 1912: Guichard, F. Triebert, Gautrot, and Couesnon.

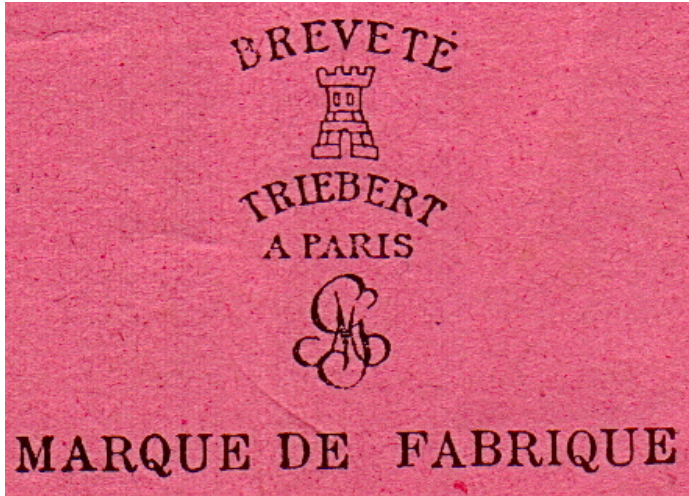
(a)



(b)



(c)



FIGURES 29a–c. (a) Mark from system 5 oboe 046, Gautrot/Triebert; (b) mark from a Gautrot Boehm flute; (c) mark from Gautrot/Triebert catalog, 1885.

soon design, presumably after Charles Triebert’s death in 1867.⁴⁴

Gautrot/Triebert and Couesnon/Triebert Marks

Triebert instruments made after the Gautrot purchase bear a different tower than Felix Paris’s tower 3-5. As shown in fig. 29, this has four merlons, two loopholes, four rows of bricks, a gate three rows high, and a line between the feet. It is identical to, and may actually be, the tower 4-1 from Guillaume Triebert’s large oboes.

It has the same breveté B-3 as the Felix Paris instruments. The text “TRIEBERT A PARIS” changed with the Gautrot purchase to text F, having a curved “TRIEBERT” and a flat “A PARIS.” Two modifications (texts G, H) of this text were later used on Gautrot/Triebert and Couesnon/Triebert oboes in the nineteenth and twentieth centuries, varying mainly in the alignment of the two lines; each was made by a single die. Differences between them are the position of the A under the T-R; the size of the word “A” versus the A in “PARIS”; the ratio of height to width for E and B; the presence or absence of central serif on E; the position of I under E-R; and the position of P under R-I-E. Only text G appears on Gautrot-labeled oboes (fig. 30).

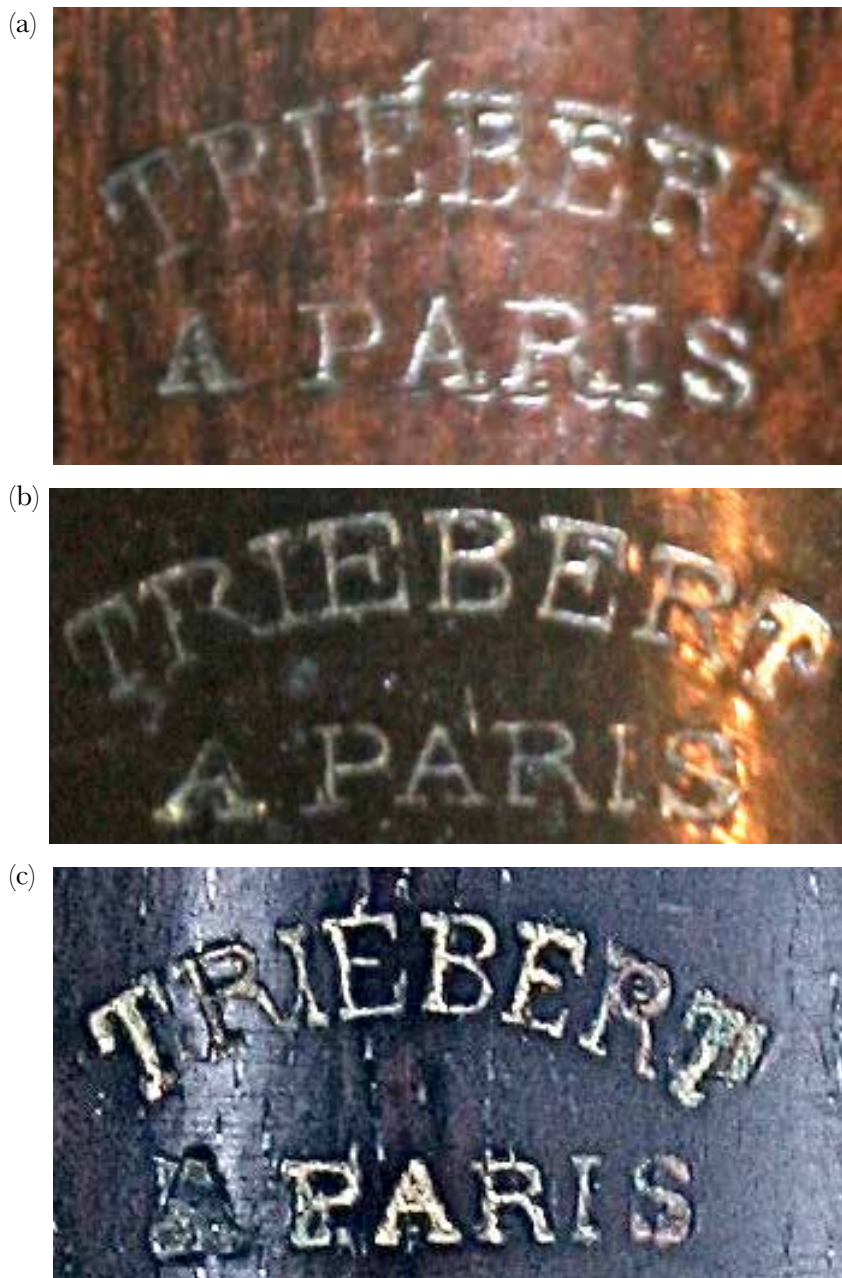
Young described a mark used by Gautrot/Triebert in which a four-merlon tower is coupled with ornate initials GA for Gautrot Aîné (henceforth GG). The Gautrot/Triebert instruments with GG often sport a serial number, which the Trieberts had never used. Variations in the spacing show that these Gautrot marks consisted of four elements: breveté B-3, tower 4-1, text F, and GG.

GG is found on other high quality Gautrot instruments. The company used an anchor to mark their cheaper production, as illustrated on Gautrot/Triebert clarinets (fig. 45, below).⁴⁵ The GG on Gautrot/Triebert specimens is identical to that on other Gautrot woodwinds. This mark is seen on the Gautrot/Triebert catalog of 1884, although the tower shown

er several notes which left much to be desired; several distinguished makers such as Mr. GAUTROT and especially Mr. TRIÉBERT, have corrected this imperfection by additional keys.” Stanislas Verroust, *Méthode pour le hautbois* (Paris: Richault, 1857), vii; reprinted in Michel Giboureau, ed, *Hautbois*, vol. 2 (Courlay, France: Éditions J. M. Fuzeau, 2003), 239, and in Howe, “Nineteenth-Century French Oboe,” 8.

44. Kopp, *Bassoon*, 131.

45. Waterhouse, *NLI*, 129–30.



FIGURES 30a–c. Gautrot and Couesnon oboe texts. (a) text F; (b) text G; (c) text H.

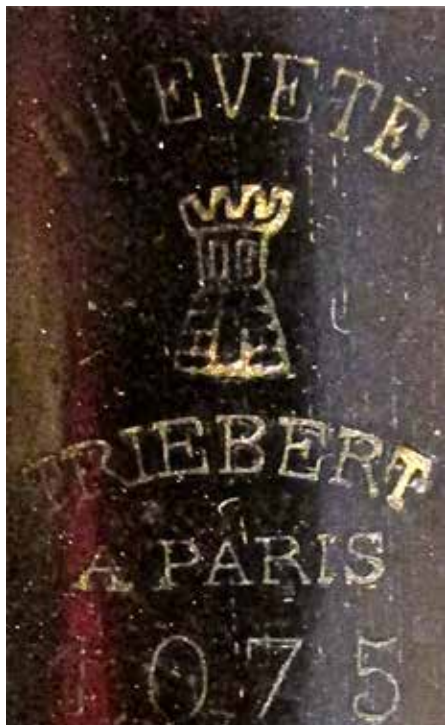


FIGURE 31. Brevete B-4, tower 4-2, and text G (oboe 018).

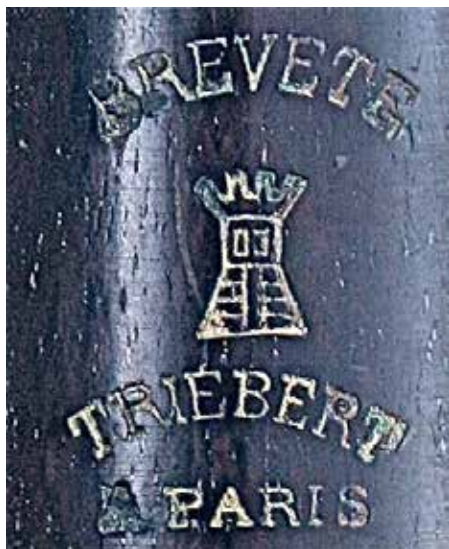


FIGURE 32. Tower 4-3 from oboe 016, with text H and brevete B-5.

on the catalog is incorrectly drawn.

Later specimens from the Couesnon era have neither the accent nor the deepened V of B-3, showing that a new die was employed; this is B-4 (fig. 31).

Brevete B-4 has no *accent aigu*. It has a thin font, and the bottom of V is just below, almost even with the bottom of the Es. The inner curve of the V is minimally higher than the lowest horizontal elements of the Es. Tower 4-2 has four merlons and two tall loopholes, the left being more prominent and square than right. Widths of the crenelles equal those of the merlons. The right crenelle's lower lateral corner is not square as on 4-1. There are four rows of bricks, numbering one on each foot and third row, two on each second row, and three at the waist. The gate is narrower than either leg, three bricks tall, with a curved top. The feet curve slightly down medially.

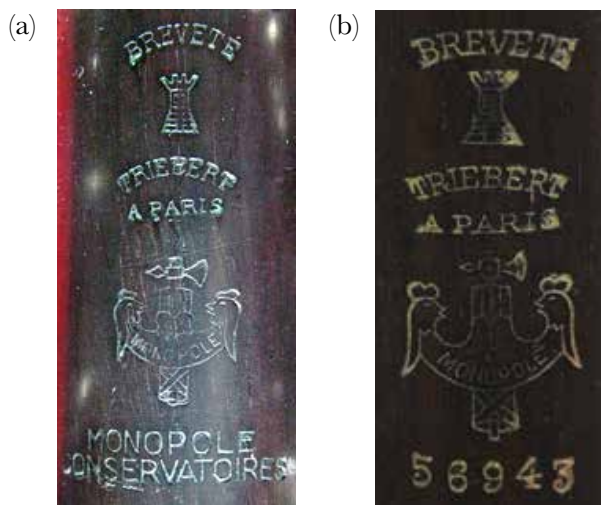
The towers and brevets on specimens of the late nineteenth century are very difficult to differentiate, especially towers 4-1 and 4-2. Tower 4-2 may in fact be the same die as was used for tower 4-1, but with wear causing a difference in the right merlon. To minimize errors, I have sorted these specimens by their texts, which are easy to read.

Text F is found on only one oboe. Text G is on eighteen instruments with towers 4-1 or 4-2. The prevalence of Boehm oboes with text G suggests that this mark was used before 1940.⁴⁶ A Boehm oboe 030 (brevete B-3, tower 4-1, text G) is marked with the name of an Avignon dealer active 1876–p.1885.

The fifteen oboes with text H have more modern mechanisms than the text F and G instruments. This and the evidence of four dated specimens shows that text H (fig. 32) is the most recent. Text H is on a Bleuzet model oboe for which the completion date is known to be January 1938 (197), on an English horn known to have been sold new in 1951 (194), on an oboe said to have been sold new in 1955 (077) and another sold new in the early 1960's (169).

Tower 4-3, a sharply angular imitation of 4-1 and 4-2, is seen on these later specimens. It has four merlons, two equal loopholes and four rows of bricks. The left foot has two bricks, all other levels have one. The lateral crenelles are acutely angled, while the central one is square. Widths of the crenelles equal those of the merlons. The gate is narrower than either leg,

46. Howe, "Boehm Oboe" (2003), 58.



FIGURES 33a and 33b. (a) Oboe 080 (purchased new in 1955) has brevete B-5, tower 4-3, text H, and fasces with MONOPOLE, as well as the added stamp MONOPOLE CONSERVATOIRES. (b) Oboe 086 has the same brevete B-5, tower 4-3, text H and fasces with MONOPOLE, as well as an added serial number. Note the photographic distortion of this mark.



FIGURE 34. The Couesnon emblem (CC), taken here from a 1923 contrabass sarrusophone. It is a cursive letter C entwined with its mirror image. It is likely derived from emblem GG.

four bricks tall, and flat-topped.

A single clarinet (241) has been found with text H, brevete B-4 and a nearly illegible tower, most likely 4-3. It has an uncommon full-Boehm system with range to low E-flat. This probably reflects Couesnon's moving their clarinet making to Chateau-Thierry as the company shrank.

Brevete B-5 has a thin font. The final accent is present but often faint. The point of the V is slightly lower than the adjacent bottom corners of the Es. The join of the arms of V is higher than the lowest bar of the Es. The second E starts a little higher than the first ends and the R almost touches first E. Brevete B-5 is seen on morphologically modern oboes.

Several other marks come into play (fig. 33, 34). We have seen the ornate GG for Gautrot instruments. A similarly ornate CC indicates Couesnon, as does a fasces. The fasces is a bundle of rods with a projecting ax blade, this was a Roman symbol of authority. Crossing the fasces is a cartouche formed of two roosters' heads, inscribed MONOPOLE. Monopole is given in the 1912 Couesnon catalog as their top line but the emblem is not shown. "Le coq gaulois" being a symbol of France, one speculates that the martial fasces and roosters were added 1915–18 as a patriotic gesture. In the 1934 Couesnon catalog Monopole is the second level of quality, with Monopole Conservatoire being finer. One notes in the listing of twentieth-century Couesnon/Triebert oboes that those marked as Monopole are all professional-quality instruments (table 6).

Other instruments have the abbreviations SGDG ("sans garantie du gouvernement"). This is four letters only, always placed among other marks. SGDG became obligatory in marking certain classes of patented objects with the Law of July 5, 1844. Here, it seems to indicate that a patent on the instrument does not belong to Gautrot or Couesnon. Variations in the placement of SGDG on saxophones and sarrusophones show that the small letters SGDG were stamped, while the larger text was engraved. The larger texts are identical but are different sizes, implying use of a pantograph (fig. 35).

Arranging these oboes by their text styles first, then by their other markings (towers, brevets and serial numbers) generates tables 6 and 7.



FIGURES 35a-c. SGDG = Sans garantie du government; present on oboes (a) 051 and (b) 155, and (c) tenor sax 195.

TABLE 6. Woodwinds with texts F, G, and H; all are oboes unless specified otherwise.

Text F

No.	Type	Tower	Brevete	Serial no.	Other marks
010	System 5	4-1	B-3	-	-

Text G

046	System 5	4-1	B-3	616	GG
021	English horn	4-1	B-3	746	-
155	System 4	4-1	B-3	795	SGDG
011	System 5	4-1	B-3	885	-
051	Model 2	4-1	B-3	925	SGDG
018	Nouveau Boehm	4-2	B-3	1075	-
157	Boehm	4-1	B-3	1184	-
205	Boehm	4-1	B-3	1366	-
030	Nouveau Boehm	4-1	B-3	1437	Gaetan Autiero
047	Bassoon	4-1	B-4	1791	GG
164	System 4	4-2	B-4	2025	-
177	Bassoon	4-2	B-4	4771	-
256	Bassoon	4-2	B-4	4802	-
027	System 6	4-2	B-4	9748	FM
069	System 5	4-2	B-4	illegible	
150	System 6	4-2	B-4	-	-
180	System 4	4-2	B-4	-	-
206	System 6	4-2	B-4	-	-

TABLE 6. *continued*

Text H

No.	Type	Tower	Brevete	Serial no.	Other marks, date
055	System 6	4-3	B-4	-	-
078	Bleuzet	4-3	B-4	-	FM; likely p. 1929
197	Bleuzet	4-3	B-4	5726	FM; new 1938
076	Bleuzet	4-3	B-5	-	FM
079	Bleuzet	4-3	B-5	-	FM
082	System 6	4-3	B-5	-	-
101	System 5	4-3	B-5	-	-
125	Bleuzet	4-3	B-5	-	FM
194	EHn, system 6	4-3	B-5	?	FM; new 1951
077	Bleuzet	4-3	B-5	?	FM, M/C; new 1955
225	EHn, system 6	4-3	B-5	12169	FM
016	Bleuzet	4-3	B-5	22907	FM, M/C
169	Bleuzet	4-3	B-5	29422	FM. Claimed 1960s
086	System 6	4-3	B-5	56943	FM
156	Barret	4-3	B-5	62525	FM



FIGURES 36a and 36b. (a) Tower 4-1 from curved cor anglais 056 (before 1840); (b) tower 4-1 from oboe 010, 1883–85.

TABLE 7: Marks on Triebert nineteenth- and twentieth-century oboes.

Tower	Text	Brevete	Other	Date
3-1	A	-	-	Very early (1810)
3-1	AB	-	-	p. the above
3-1	B	-	-	p. the above
3-2	B	-	-	p. the above
3-2	C	-	-	ca.1832
3-3	D	-	-	p.1832–a.1844
4-1	C	-	-	Before 1844
4-1	D	-	-	1840–44
3-3	E	B-1	-	p.1844– a.1879
3-4	E-2	B-2	-	p.1844—a.1879
3-5	E	B-1	-	p.1844–a.1879
3-5	E	B-3	-	p.1844–a.1879
3-5	E	B-3	FP	1879–81
4-1	F	B-3	-	1881–85?
4-1	G	B-4	GG	1881–85?
4-2	G	B-3	-	p.1883
4-2	G	B-4	-	p.1883
4-2	G	B-4	FM	p.1915
4-3	H	B-4	FM	p.1929, including 1938
4-3	H	B-5	FM, MC	a.1951–p.1960

All of this is consistent with Young and da Silva's schemata. Dating of non-double reed instruments follows this Table through 1883; after 1883, the table applies only to double reeds.

A New Observation

The Gautrot/Triebert and Couesnon/Triebert oboes introduce an important observation. The tower in their marks, type 4-1, is indistinguishable from those that appear on the leathern cors anglais and barytons that are likely from Guillaume Triebert's first decades, as illustrated in fig. 36.

These morphologically early specimens are often attributed to Gautrot

or Couesnon on the basis of these marks.⁴⁷ However, the discussion above shows that Triebert had ceased making curved cors anglais by 1841.

Rather than believing against contemporary evidence that these curved cors anglais date from after 1882, solely on the basis of their four-merlon marks, it is more reasonable to conclude that the four-merlon mark was used in Guillaume's time. Tower 4-1 is seen only without BREVETÉ, using text C, on early curved cors anglais and barytons. Any time tower 4-1 is seen with BREVETÉ, the brevete is B-4 or B-3, and text F, G, or H is used. The conclusion is inescapable. Tower 4-1 was used on Triebert curved and half-curved cors anglais, bassoons, and barytons before 1845. Other Triebert instruments were marked with three-merlon towers. Perhaps the larger instruments were finished and marked in a different location, necessitating two dies.

I hypothesize that during the Guillaume or Frédéric eras, tower 4-1 was retired. The die sat unused until the Gautrot purchase. At this watershed, it was re-introduced in place of tower 3-5. When Gautrot needed to replace it, as with tower 4-2, the die maker copied what was already in use.

Simultaneously, a new die bearing text F was made for the words TRIEBERT A PARIS. This die curves the upper word, TRIEBERT, in a way that had not appeared in any instrument of the Guillaume or Frédéric eras. These were likely deliberate changes meant to differentiate Gautrot instruments.

This interpretation is supported by Gautrot's 1884 Triebert catalog, which states that the successor firm is in possession of "all [Triebert's] materiel, machinery, drills, templates and trademark" and shows a four-merlon tower (fig. 29c). Thus, tower 4-1 is on two disparate groups of instruments separated by thirty-five years. Instruments with a four-merlon mark were made during the Triebert era if the tower is 4-1, the text is A to E, and their forms are consistent with this time. If texts F, G, or H are noted, the instrument is from the Gautrot or Couesnon eras.

Thus, contrary to Pierre's assertion, Gautrot/Triebert instruments can reliably be differentiated from Triebert's, although not quite as Young surmised.

47. Young, *2500 Woodwinds*, 133; Young, *4900 Woodwinds*, 207.



FIGURE 37. Double-reed instruments from Couesnon catalog, 1912.

Amadée Couesnon and his Company

Pierre Gautrot Aîné died in 1882 and his company was soon incorporated into the firm of Couesnon et Cie. Formed in 1882 by Gautrot's son-in-law Amédée August Couesnon, Couesnon et Cie bought and used the marks of other firms, including Association Générale des Ouvriers, Feuillet, Lecomte, Isidore Lot, Massin & Thibouville, and Tulou. By 1883 Couesnon had incorporated Gautrot Aîné and thus, the Triebert mark. Couesnon continued the Gautrot label for some years.⁴⁸ Their advertising in 1890 claimed the firm to be the largest musical instrument maker in France, thus in the world. By 1911, they operated eight factories with a workforce of 1,000 men. The Great War and the economic catastrophes of the 1920s struck them hard, by 1927 the workforce was down to 200. Fire destroyed their last woodwind-making facility in 1969, also taking invaluable records from the Triebert and Gautrot eras. Couesnon made highly regarded brass instruments into the 1970s, and are active as a small firm making marching band brasses and percussion today.⁴⁹

Catalogs of 1912 and 1934 illustrate Couesnon's use of the Triebert name (fig. 37).⁵⁰ Pictured as “Les Fondateurs de la Maison Couesnon et Cie” in the 1912 catalog are A. P. Guichard, a brass instrument maker active from 1827, who was bought out in 1845 by his son-in-law Pierre Louis Gautrot; Gautrot, who made wood and brass winds from 1845–1884; Frédéric Triebert, shown holding an oboe; and Amédée Couesnon (fig. 28, above). Of the four founders, only Triebert was not related through marriage to Amédée Couesnon. A similar tableau of “Nos Animateurs” (“Our Founders”) is in the 1934 catalog.⁵¹

The emphasis placed on the Triebert mark is telling. The 1912 catalog

48. Waterhouse, *NLI*, 129-30.

49. <http://www.horn-u-copia.net/Reference/display.php?thisrec=116> accessed September 21, 2016; Waterhouse, *NLI*, 72–3; and Malou Haine, *Les facteurs d'instruments de musique à Paris au 19e siècle* (Brussels: Editions de l'Université de Bruxelles, 1985), 175–76.

50. Couesnon, *Catalogue-Guide Couesnon & Cie, Nouvelle Édition* (Paris: Corbiel, c. 1912), 122–123. Although undated, internal evidence requires a dating of 1912–14. A photograph of A. Couesnon with the American instrument maker Charles Gerard Conn, dated September 25, 1911, implies a date of 1912 or later. France and Germany were at peace, as shown by shipping information between the countries, setting a latest date of 1914. The fact that conductor Édouard Colonne, who died on 28 March 1910, was treated as being alive, leads me to assign the earlier date. Couesnon, *Catalogue Illustré 1934*, (Paris, 1934), 3. Reprinted as *Larigot* Numéro Spécial XIX, December 2008.

51. Couesnon, *Catalogue 1934*, 3.

tells us:

The most important improvements have been accomplished by TRIEBERT, an ingenious maker and distinguished player.

The “Triebert” Conservatoire Oboe has the most homogeneous sound, the most poetic tone, the most perfect mechanism. TRIEBERT invented various types of Oboes, English horns and Bassoons. It is he who created the models, who established the bores, who found the proportions that all makers copy more or less well. As the successors of TRIEBERT and possessors of all his tools, we carefully preserved the traditions of the Master, and only we can furnish a true “TRIEBERT.” Any instrument that does not bear this famous mark is only a vulgar copy.⁵²

The 1934 catalog notes, “Couesnon is the sole owner of the Triebert trademark. An instrument that does not have this mark is not a true Triebert model... [As the] only successors of Triebert, whose oboes and bassoons are known world-wide, we have made a point of preserving the tradition of perfection attached to the name of this brilliant researcher.”⁵³

The 1934 catalog divides oboes into two broad groups, “Hautbois, perce Couesnon” and “Hautbois, perce Triebert” (perce = bore). The Couesnon group included oboes with thirteen keys and two rings (i.e. Triebert’s system 3); fifteen keys and three rings (system 4), labeled “modèle américain; and Boehm-system oboes in “modèle français” and “modèle espagnol.” The “modele français” is likely the “Nouveau Boehm” (below); the “modèle espagnol” is likely the broader-built, broader-sounding variety as made

52. Couesnon “Catalogue 1912,” 124–25. Author’s translation. “Les perfectionnements les plus importants ont été accomplis par TRIEBERT, aussi habile facteur qu’instrumentiste distingué. Le Hautbois système “Triebert” désigné sous le nom de Hautbois Conservatoire est celui dont le son est le plus homogène, le timbre le plus poétique, le mécanisme le plus perfectionné. TRIEBERT a établi divers types de Hautbois, de Cors anglais et de Bassons. C’est lui qui a créé les modèles, qui a établi les perces, trouve les proportions que tous les facteurs copient plus ou moins bien. Successeurs de TRIEBERT, possesseurs de tout son outillage, nous avons conservé avec soin les traditions du Maître, et seuls nous pouvons fournir les vrais “TRIEBERT”. Tout instrument qui ne porte pas cette marque renommée n’est qu’une vulgaire copie.”

53. The original text reads “COUESNON seuls propriétaires de la MARQUE [shows the four-merlon trademark]. Tout instrument ne portant pas cette MARQUE n’est pas un véritable modèle Triebert ... Seuls successeurs de TRIEBERT, dont les hautbois et les bassons sont connus du monde entier, nous avons tenu à conserver la tradition de PERFECTION attachée au nom de ce génial chercheur [shows the Monopole mark].” Couesnon, *Catalogue 1934*, 64.

(a)



(b)



FIGURES 38a and 38b. (a) "Nouveau Boehm" oboe and (b) its mark.

by other firms, most notably Buffet-Crampon, many specimens of which exist. The Triebert oboes included systems 3, 4, 5 and 6, with variants of each. The system 6 is the conservatoire oboe of 1882, with open rings on holes 2, 3, 4, and 6; this was Couesnon's catalog number 1381.

Two oboes in the 1934 catalog show Couesnon's dedication to oboe design.

The Nouveau Boehm Oboe

The first is suggested by two likely examples of Couesnon's "modèle français" Boehm oboe 018 (fig. 38). They have thinner wood, a smaller terminal bore and a softer sound than most Boehm oboes. In 2003 I christened this the "Nouveau Boehm" oboe and attributed it to Charles Triebert, who won a prize for a Boehm oboe design at the London exhibition in 1855.⁵⁴ In 2011, seeing that this was not in the 1862 *NP-C*, I re-attributed it to after 1862.⁵⁵ These oboes have breveté B-4, tower 4-2, text G and serial numbers, showing them to be by Couesnon. One is also stamped with the name of a dealer who was active in Avignon 1872–p.1885.⁵⁶ Given the popularity of Boehm oboes in the late-nineteenth century and the marks, these instruments were probably developed after the Gautrot purchase. Only if such an instrument were found with tower 3-4 or 3-5 could my prior attributions be supported.

Couesnon's Bleuzet Oboe⁵⁷

Table 6 (above) lists eight examples of an oboe developed for Louis F. A. Bleuzet. Bleuzet was professor at the Paris Conservatory 1929–41. This model is in the 1934 Couesnon catalog only. Bleuzet oboes are listed as "perce Triebert" and were available in three models, described as follows:⁵⁸

54. Howe (2003), "Boehm Oboe," 40.

55. Howe, "Nineteenth-century French Oboe Making," 96.

56. Gaetan Autiero. An internet search reveals documents from his business stating "Fondée 1872," another dated 1885, and a card from his successor Jean, dated 1921.

57. A detailed discussion is in Howe, "A Bleuzet Model Oboe."

58. Hautbois, (No. 6A), MONOPOLE - CONSERVATOIRE, modèle BLEUZET, simple; même modèle et même doigté que le No 1381; avec les additions BLEUZET,



FIGURE 39. Bleuzet model oboe 197 certificate of inspection, signed by Louis Bleuzet, 21 January 1938.



FIGURE 40. Bleuzet model oboe 078 and its mark.

No. 1382. Oboe 6A, Monopole-Conservatory, simple Bleuzet model. The same oboe and fingerings as number 1381 with Bleuzet's additions: D-sharp-E trill, forked F resonance, low B-flat resonance, third octave key, with silver-coated nickel-silver keys.

No. 1383 Oboe 6B, Monopole-Conservatory, full Bleuzet model, like No. 1382 ...with double low C-sharp for the left small finger. No. 1383.

No. 1384. Oboe, like No. 1383, plateau keys.

The certificate of inspection establishes that an oboe of this model was sold in 1938 (fig. 39), while other specimens are said to have been purchased new in 1955 (077) and ca.1962 (169) (fig. 40). The Bleuzet oboe shows that progress in the design of "Triebert" oboes did not end with the Gautrot purchase.⁵⁹

Later Marks on Other Wind Instruments

The Triebert family specialized in double-reed instruments, but did not limit their production to them. Guillaume and Frédéric made many flutes and clarinets. After Frédéric's death, Gautrot and Couesnon applied the Triebert name to single-reed and brasswind instruments, a practice that has never been analyzed.

Gautrot and Couesnon used several Triebert marks, which were consistent within species of instrument. The likely reason for this was to accommodate different manufacturing sites. A company operating as many as eight factories would specialize manufacture within each one. If the Triebert name was used on instruments made at different sites, several dies would be required.

soit: trille ré#-mi, clé de resonance de fa fourche, clé de resonance de si \flat grave, plus une troisième clé d'octave, maillechoit argenté ... 1382; Hautbois, (No. 6B), MONOPOLE-CONSERVATOIRE, modèle BLEUZET, complet, comme 1382, avec double ut # grave, petit doigt gauche ... 1383; HAUTOIS, comme No 1383, à plateau ... 1384.

59. The low b-flat resonance and third octave keys were uncommonly used at the time, but became standard by 1990



FIGURES 41a–c. (a) Soprano saxophone 023; (b) its mark; (c) detail of tower 4-4.



FIGURE 42. Text I, brevete B-6, and SGD.G from tenor saxophone 195. On brass-bodied woodwinds, the scripted marks are identical but at different sizes, implying pantographic engraving.

Brass-bodied Woodwinds: Saxophones and Sarrusophones

Tower 4-4 (fig. 41) was probably a distinct stamp made for metal instruments. It is patterned after tower 4-1 and is always seen in a specific inscription including text I (fig. 42) and brevete B-6. Instruments with this mark include five saxophones (023, 048, 193, 195, 217) and two sarrusophones (114, 216). Saxophones and sarrusophones are both broad-bored brass instruments with woodwind mechanisms. Saxophones have a single reed, sarrusophones a double reed. They require the same tools and skills to manufacture and would undoubtedly be made in the same factory.

After 1865 and as late as 1948, Gautrot and Couesnon were major makers of saxophones. The 1934 Couesnon catalogue shows Marcel Mule (1901–2001), perhaps the most influential saxophonist of the twentieth century, as a Couesnon artist. Mule played Selmer saxophones from 1923 with the prestigious Garde Republicaine, came to work for Couesnon in 1928, and returned to Selmer in 1948; he was a major influence in the design of Selmer's renowned Mark 6 instruments.⁶⁰

60. Couesnon, *Catalogue 1934*, 43–47. The relevant text from a Mule interview is in Howe, Triebert thesis, Appendix G.

Dating these instruments by their mechanisms is practical. Saxophone 048 can be reasonably dated based on morphology, rather than on the marks, as circa 1895.⁶¹

Specimen 023 is an E-flat soprano saxophone that has been painted black, otherwise identical to a Couesnon soprano saxophone dated 1923. Both have alternate low C keys for the right thumb, a key patented by Millereau for five years in 1887.⁶²

Early saxophones had dual touches for their two octave-vents. The two tenors and soprano have single touches, a feature that became standard well after 1900; in the Couesnon 1906 and 1912 price lists, dual touches were standard even on their costliest Monopole models, while the 1934 list makes the single touch standard.⁶³

The two tenors (193, 195) are identical, with single octave-key touches, side F-sharp keys, rollers for the pinky fingers, but no front high F touches. This is typical of saxophones built from 1900 to about 1930; Selmer offered the front high F touch, now routine, only as an option until 1931, when it became standard on their instruments.⁶⁴ As with the single octave-touch, the front F was an option in the Couesnon 1912 catalog and was standard in 1934. These three saxophones thus may be reasonably dated to 1920–30.

The sarrusophone was patented in 1856 by Gautrot as a response to the saxophone. It is essentially a saxophone with a smaller bore taper and a double reed. The name is that of M. Sarrus, “chef de musique au 13e regiment d’infanterie de ligne” in the town of Noisy-le-Sec, Seine, who earned his own patent for changes to the clarinet in 1860.⁶⁵ Like saxophones, sarrusophones came in a vast family of pitches ranging from

61. Couesnon *Catalogue 1912*, 38; 39; 82; 83.

62. French patent 72930, granted October 1, 1887. Günter Dullat, *Internationale Patentschriften im Holz- und Metallblasinstrumentenbau*, vol. 1: *Saxophone* (Nauheim, 1995); 186–91. An internet review of patents in the French Institut national de la propriété industrielle (patent office; INPI), and a personal review of saxophone patents at the INPI conducted by the Parisian organologist Bruno Kampmann, have failed to find a Couesnon patent for this key.

63. www.brasstacks.de/couesnon-cie.html, accessed August 28, 2016; Couesnon *Catalogue 1912*, 38; 39; 82; 83.

64. Douglas Pipher, personal communication, 3 February 2016. Pipher has a copy of the Selmer sales log, starting in 1923.

65. Gautrot, Pierre-Louis, “Instrument de musique dit sarrusophone”, French patent 28034, granted June 9, 1856; Pierre-Auguste Sarrus, “Perfectionnements apportés à la clarinette” French patent 44914 granted April 28 1860. <http://bases-brevets19e.inpi.fr/Thot/FrmFicheDoc.asp?idfiche=0182424&refFiche=0109184>, accessed October 1, 2016.

the contrabass in B-flat (which, with a lowest sounding tone of AAb, was the deepest wind instrument commercially produced until the twenty-first century) to sopranos sounding above the treble staff.⁶⁶ The Triebert baritone and bass sarrusophones (114, 216) are indistinguishable from those produced by Gautrot before the Couesnon merger. They are in the 1912 and 1934 Couesnon catalogs.⁶⁷ These specimens thus were made after 1885, possibly after 1933.

Taken together, these observations suggest usage of tower 4-4, text I, and brevete B-6 from after 1885 to after 1933.

Other Four-Merlon Stamps

Triebert clarinets and flutes made before 1879 have the same marks as double-reed instruments (clarinet 022, flutes 044, 072, 089, 090, 091). The early marks on these instruments suggest that Frédéric built fewer clarinets and flutes as his oboes grew in complexity and reputation.

After Frédéric's death, Gautrot and Couesnon freely applied the name "Triebert" to clarinets. These received different marks than oboes, implying that they were made in a different factory. Many are stamped with cartouches, oval perimeters enclosing a trademark (figs. 43, 44). The cartouches vary just as do the towers and texts but are identical on a given specimen.

Some instruments bear anchors, which are labeled "GA" or "GC" (fig. 45). Others have Couesnon's CC emblem (fig. 34).

Tower 4-6 (fig. 46) is found only on clarinets and bassoons, all of which have other Couesnon insignia. Clarinet 050 suggests the use of tower 4-6 with CT-2 and the GC anchor as a Gautrot-Couesnon transitional mark. Ten specimens show tower 4-6, CT-4 and the Couesnon CC. These I take to be later and from a longer time span.

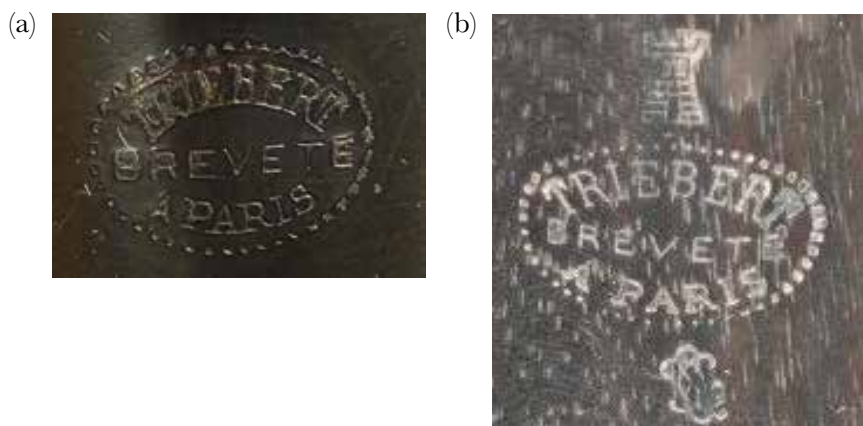
These marks are on clarinets 198 and 229, which have expensive plateau keys. The lack of an option for plateau keys in the 1912 Couesnon

66. Gautrot, *Catalogue des Instruments de Musique* (Paris, 1867), reprinted in Robert Howe, "Invention and Early Development of the Saxophone." This JOURNAL, 29 (2003): 160.

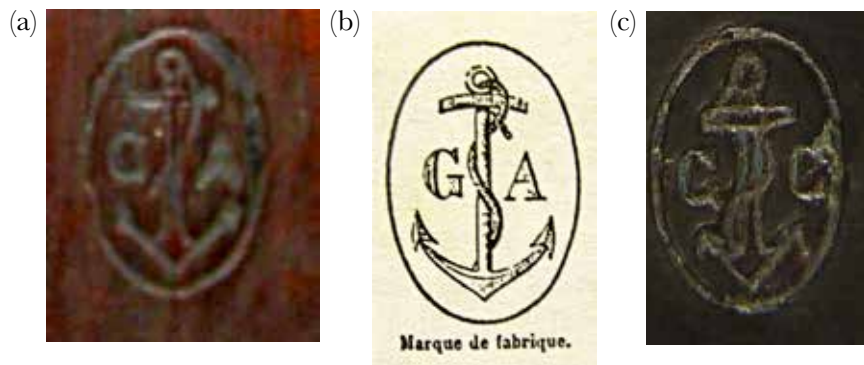
67. Couesnon, *Catalogue 1912*, 84, 85; *Catalogue 1934*, 48. Available are "Sarrusophone soprano en si \flat , Sarrusophone baryton en mi \flat , sarrusophone basse en si \flat , sarrusophone contrebasse en mi \flat , sarrusophone Contrebasse en ut." The alto, tenor, and B-flat contrabass instruments had already become extinct.



FIGURES 43a and 43b. Cartouches 1 and 2. (a) In CT-1, A PARIS runs together, the T in TRIEBERT arises from the middle of the R in BREVETE, the V points to the left of the upright of R in PARIS, and 45 dots surround (clarinet 066). (b) In CT-2, A PARIS does not run together, T in TRIEBERT arises from the upright of the R in BREVETE, V points to the upright of the R in PARIS, “A PARIS” is not crunched, and 66 dots surround (clarinet 063).



FIGURES 44a and 44b. Cartouches 3 and 4. (a) In CT-3, A PARIS does not run together, T in TRIEBERT arises from the upright of the R in BREVETE, V points left of the R in PARIS, and 43 dots surround (clarinet 087). (b) In CT-4, there is a space between A and PARIS, the T of TRIEBERT arises from B of BREVETE, the V points to the left foot of A in PARIS, and 50 dots surround (clarinet 189).



FIGURES 45a–c. Gautrot-Ainé anchor marks (a) from clarinet 258 and (b) from 1867 catalog; (c), Gautrot-Couesnon anchor from clarinet 087. This is a kedge anchor with entwined rope, seen with the initials GA (a) or GC (c) during the Gautrot and Couesnon eras respectively. It was used to mark Gautrot’s less-costly instruments.



FIGURE 46. Tower 4-6, from clarinet 054.



FIGURES 47a–d. (a) Tower 5-1, CT-1, and GA anchor from clarinet 258; (b) tower 5-2, CT-1, and GA anchor from clarinet 066; (c) tower 5-2, CT-2, and GC anchor from clarinet 063; (d) tower 5-3, CT-3, and GC anchor from clarinet 212.

catalog suggests that tower 4-6 was used before 1912. Most likely these are high-quality Couesnon clarinets from the late 19th century. Clarinets 139 and 140 are owned by a San Francisco woodwind artist, Daniel Deitch, who uses them in period performances. He finds them to be well-made and tuned and believes they were made as a matched set.

Clarinets with Five-Merlon Towers

Tower 5-1 is on a well-made Albert-system clarinet in C (258), with rollers and patent C-sharp, cartouche CT-1, and the Gautrot Ainé anchor. Tower 5-2 is on three clarinets with cartouches and anchors (fig. 47). Clarinets 066 and 262, with their Gautrot anchors, are cheaply made, having leaf springs and no alternate touches. Clarinet 063 sports a pair of rollers, a patent C-sharp and a Gautrot/Couesnon anchor. Tower 5-3 is on two plastic clarinets (087, 212) with cartouche CT-3 and anchor GC.

Tabulating the fifteen clarinets and two bassoons having these insignia allows one to surmise their use and dating:

TABLE 8. Instruments with tower 4-6 and/or with cartouches.

Specimen	Cartouche	Other marks	Date
258 Clar, Albert C	CT-1	Tower 5-1, GA	early 1881– 1885
066 Clar, Albert C	CT-1	Tower 5-2, GA	later 1881–1885
262 Clar, Albert C	CT-1	Tower 5-2, GA	
063 Clar, Albert A	CT-2	Tower 5-2, GC	soon p.1885
050 Clar, simple B-flat	CT-2	Tower 4-6, GC, LP	p. 1885
087 Clar, Albert B-flat	CT-3	Tower 5-3, GC	later p.1885
212 Clar, Boehm B-flat	CT-3	Tower 5-3, GC	
067 Clar, simple B-flat	CT-4	Tower 4-6, CC	p.1885
139 Clar, Boehm A	CT-4	Tower 4-6, CC, A, LP	p.1885

TABLE 8. *continued*

Specimen	Cartouche	Other marks	Date
140 Clar, Boehm B-flat	CT-4	Tower 4-6, CC, Bb, LP	
189 Clar, simple B-flat	CT-4	Tower 4-6, CC	
198 Clar, Albert A, plateau	CT-4	Tower 4-6, CC, A, LP	
199 Clar, Boehm B-flat	CT-4	Tower 4-6, CC, Bb, LP	
038 Bassoon	CT-4	Tower 4-6, CC, 4784	
248 Bassoon	CT-4	Tower 4-6, CC	
054 Clar, simple B-flat	CT-4	Tower 4-6, CC, Bb, HP	
229 Clar, E-flat, plateau	CT-4	Tower 4-6, CC	

A reasonable suggestion is that after the Gautrot purchase, tower 5-1 and cartouche CT-1 were used to mark Triebert clarinets, which also received the GA anchor. Tower 5-1 was replaced by tower 5-2. With tower 5-2 in use, CT-2 replaced CT-1 and, after 1885, the Gautrot Aîné anchor GA was replaced by the Gautrot/Couesnon anchor GC. Tower 4-6 was introduced, tower 5-3 replaced tower 5-2 and CT-3 replaced CT-2.

Cartouche CT-4 then replaced CT-3, tower 5-3 was retired, and the Couesnon entwined emblem, CC, replaced the GC anchor. That ten of seventeen specimens have this set of marks suggests it was used last and for many years.

Tower 5-4 is on a costly double-walled brass clarinet (068). Like other clarinets described below, it is marked “Master Model / De Luxe / Charles F Triebert / (three stars) / PARIS” with tower 5-4 and a cartouche similar to CT-3, but with dashes rather than dots, CT-5 (fig. 48). The era of metal clarinets began around 1920 and the Master Model designation was used on brasses until at least 1931, so I date this as ca.1920–1931.

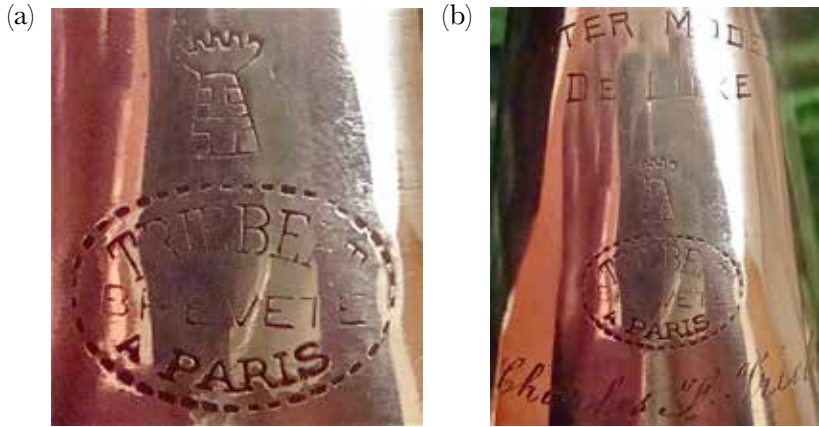


FIGURE 48. Tower 5-4 and mark from clarinet 068.

Clarinets with Atypical Marks

Two clarinet marks do not relate to the Brevete/Tower/Text design used in oboes. These marks are found on specimens from the early and mid-twentieth century.

Four clarinets (062, 065, 159, 259, see fig. 49) share a mark. It reads: “(crown and eagle) / Master Model / De Luxe / Charles F Triebert / (three stars) / PARIS / (in bombe) 29”.⁶⁸ The Shackleton Collection catalog gives a date of ca.1850 for 065, perhaps due to Charles’ name appearing on the instrument. This is clearly wrong. The Boehm-system clarinet, invented by Louis August Buffet in 1844, entered the public domain only in 1849. The details of construction, especially the double walls, strongly suggest a later date. Such instruments were common in the United States in the 1920–30s. For the Trieberts to have made so mature and advanced a Boehm clarinet out of metal so early in the instrument’s history is implausible.

More important is that the clarinets are in fact dated; the bombe enclosing a number was a dating system for Couesnon. These clarinets thus were made in 1929 by Couesnon using a conflation of Charles and Frédéric’s names. This mark and use of the corrupted name “Charles F Triebert” are taken from the tower 5-4 clarinet described above; because the current

68. Arnold Myers and Heike Fricke, eds., *Catalogue of the Sir Nicholas Shackleton Collection* (Edinburgh: Edinburgh University Collection of Historical Musical Instruments, 2007), 463; 751.



FIGURE 49. Master model clarinet 065.

mark dispenses with the cartouche and tower, I consider it to be later. An identical instrument is in the Couesnon 1934 catalog.⁶⁹

Three brasses were found with this same mark, tenor trombone 083, euphonium 249 and horn 252. The dates in their bombs are 23, 31, and 29, respectively. This assigns a range of before 1923–after 1931 to the Charles F. Triebert Master Model. That five of the seven specimens are dated 1929 may be the effect of a small sample size or may suggest that Couesnon made these models only intermittently. Irregularity in the mark for clarinet 159 shows that this mark was stamped and not engraved.

The Eagle mark is found on three specimens of Boehm clarinet, two in B-flat (160, 185 (fig. 50)) and one in A (245), and also on a clarinet mouthpiece (196). It is unique to clarinets. The stamp on the bell is larger than on the barrel or upper joint. The Eagle mark borrows the crown and eagle motif from the Master model and adds a squared-off TRIEBERT. The art-deco appearance of the word Triebert suggests a date after World War I, so I assign a date of 1920–p.1950 to this mark.

Triebert Brass Instruments

In addition to the “Master Model” brasses, I have found eleven brass instruments marked “TRIEBERT MODERNE” (table 9). Their marks (fig. 51) are remarkably similar. Dating these instruments is very reliable.

69. Couesnon, *Catalogue 1934*, 58.



FIGURE 50. Eagle mark, clarinet 185.



FIGURE 51. Inscription of piccolo trumpet 084, 1975–76.

Piccolo trumpet 42079 was purchased new in France in the summer of 1976. The owner confirmed that Couesnon used the name Triebert, presumably to increase their market share. The original warranty card for 41534 gives a zip code and dealer’s address (but no date) consistent with the 1970s.⁷⁰ Given the small range of serial numbers, one surmises that Couesnon marked several thousand brasses as “Triebert Moderne” in the 1970s, having otherwise not used the Triebert name for brasses since the 1920s, when the “Charles F. Triebert Master Model” trombone and horn were made. The serial numbers are not in sequence with those of other Couesnon brasses of the time.

TABLE 9. “Triebert Moderne” brass instruments.

Instrument	Serial number	Comments
260 B-flat fluegelhorn	41015	
257 Euphonium	41103	
214 Tenor valve trombone	41189	
261 Euphonium	41405	
192 B-flat fluegelhorn	41433	
224 BB-flat tuba	41506	
166 B-flat fluegelhorn	41534	Bought from a US dealer p.1967
213 Piccolo trumpet in B-flat/A 213	42079	Purchased new in France, 1976
084 Piccolo trumpet in B-flat/A 084	42090	
202 Piccolo trumpet in B-flat/A 202	42093	
182 BB-flat tuba	44252	

With the addition of these instruments, table 10 presents a complete listing of marks extending from the 1810s to the 1970s. In this, I make a leap of faith in assigning specific date ranges. Intervals within categories are necessarily arbitrary; I gave longer spans to marks with more specimens.

70. Steve Dillard, Sabine Klaus, personal communications, August 29, 2016. Zip codes were first used in 1963 but became obligatory only in 1967.

Triébert Recorders

The Early Music Shop of Saltaire and London, UK, has since 2012 sold a line of student recorders in plastic using the name “Triébert”. These are not related to the French Triébert firm in any way. The instruments are immediately discernable from actual Triébert specimens, first because there are no known Triébert recorders from any time before 2012; and because there is only a single mark, “Triébert,” which mimics the emblem of the Early Music Shop.

TABLE 10. Summary table of all Triébert marks.

Tower	Text	Brevete	Other	Species	Date
3-1	A	-	-	woodwinds	1810-1815
3-1	AB	-	-	flutes	c. 1815
3-1	B	-	-	woodwinds	1815–1820
3-2	B	-	-	woodwinds	1820–1835
3-2	C	-	-	woodwinds	1835–1840
3-3	D	-	-	woodwinds	1840–1843
3-3	E	-	-	woodwinds	1840–1843
4-1	C	-	-	Bn, CA, bsn	1825–a.1840
4-1	D	-	-	Bn, CA, bsn	1835–1843
3-3	E	B-1	-	woodwinds	1844–1860
3-4	E-2	B-2	-	woodwinds	1844–1850
3-5	E	B-1	-	woodwinds	1860–1870
3-5	E	B-3	-	woodwinds	1870–1879
3-5	E	B-3	FP	woodwinds	1879–1881
4-1	F	B-3	-	obs, EHns	1881–1883
4-1	G	B-4	GG	obs, EHns	1883–1890
4-2	G	B-3		obs, EHns	1883–1885
4-2	G	B-4	-	obs, EHns	1890–1915
4-2	G	B-4	FM	obs, EHns	1915–1925
4-3	H	B-4	FM	obs, EHn, clar	1925–1940
4-3	H	B-5	FM, MC	obs, EHns	1940–1969
4-4	I	B-6	SDGD	sax, sarrus	1885–p.1933

TABLE 10. *continued*

Tower	Text	Brevete	Other	Species	Date
5-1	-	-	CT-1, GA	clarinets	1881–1883
5-2	-	-	CT-1, GA	clarinets	1883–1885
5-2	-	-	CT-2, GC	clarinets	1885–1890
4-6			CT-2, GC	clarinets	1890–1900
4-6	-	-	CT-4, CC	clarinets	1900–1920
5-3	-	-	CT-3, GC	clarinets	1883–1900
5-4	Master Model Charles F Triebert		CT-4	clarinets	1920–1931
-	Master Model Charles F Triebert			brasses	1923–1931
-	Eagle			clarinets	1920–p.1950
-	Triebert Moderne			brasses	1975–1976
-	Triébert			recorders	p.2012*

*These recorders are not part of the Triebert company history

Conclusion

Marks on the instruments of the Triebert family and their successors contain an internal logic. Adding to the marks the instrument morphologies, dates of patents, manufacturing inventions, and a very few known ages of specimens permits a dating which applies to all known Triebert instruments. With this system, I purport to date any Triebert instrument within a limited time, generally ten to twenty years. My analysis replaces the dating systems proposed by two other Triebert scholars.

The most important conclusion of this study is that curved and half-

curved cors anglais, barytons, and bassoons, now attributed to Gautrot or Couesnon, were in fact made by Guillaume Triebert.

This work permits an understanding the role of the Couesnon firm in the first half of the twentieth century. Despite having been eclipsed by Lorée and Robert (oboes), Buffet Crampon (French bassoons), and other makers, Couesnon's instruments were used by high-level professionals, and the firm worked actively on the improvement of oboe mechanisms.

The value of detailed, macrophotographic studies on woodwind instruments combined with traditional use of documentary evidence is made evident in this study. Such unions of the old and the new should be de rigueur in future investigations of this nature.

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Jeremy Soule, Susan Thompson, Timothy Tikker, Kevin Tuite, Patrice Verrier, Mayela Villarreal, Carol Lynn Ward-Bamford and Elizabeth Wiss-Sicard

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My wife Karen Guadagnini, like me a physician and musician (and better trained in both fields), showed infinite patience as this project rolled to a conclusion. I love her, I thank her, and I dedicate this work to her.

APPENDIX 1

Abbreviations

A	pitched in A
a.	ante, before
B-flat	pitched in B-flat
Bn	baryton
Bsn	bassoon
ca.	circa
C	century
CC	Couesnon mark
CA	cor anglais (curved form)
Clar	clarinet
E-flat	pitched in E-flat
EHn	english horn (denotes straight form)
FM	Fasces with Monopole
FP	Felix Paris
GA	Gautrot Aîné anchor
GC	Gautrot/Couesnon anchor
GG	ornate cursive Gautrot Aîné emblem
HCA	half-curved cor anglais (only the top joint is curved)
HP	High Pitch
illeg	illegible
k	key, keys, or keyed
LP	Low Pitch
M	Monopole
MC	Monopole/Couesnon
<i>NLI</i>	<i>New Langwill Index</i>
<i>NP-C</i>	<i>Nouveau Prix-Courante</i> . A Triebert price list of ca.1862
Ob(s)	oboe(s)
p.	post, after
sarrus	sarrusophone
sax	saxophone
SGDG	“sans garantie du gouvernement”

APPENDIX 2

Correlation of Terms

Correlation of the nomenclatures in this paper with those in the author’s graduate thesis: Robert Howe, “The Woodwind Manufacture of Guillaume and Frédéric Triebert: A Re-Evaluation of Their Dating and Methods.” Master of Arts thesis, University of Connecticut, 2017. https://opencommons.uconn.edu/gs_theses/1041

Towers:

This paper	Thesis
5-1	not present
5-2	5-1
5-3	5-1
5-4	not present

Texts:

This paper	Thesis
AB	A1

Brevetes:

This paper	Thesis
B-1	B1
B-2	B3
B-3	B6
B-4	B2
B-5	B4
B-5	B8
B-5	B7
B-6	B5

Cartouches:

This paper	Thesis
CT-1	CT2
CT-2	CT4
CT-3	CT3
CT-4	CT1