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*The Distin Family and its Influence on the
Development of the Brass Band Movement in
Nineteenth-Century Britain*

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Appendix B

Catalogue of Instruments made by Adolphe Sax Paris 1877

(Translation)

Page 13.

167. First Contralto Saxhorn, manufactured by Adolphe Sax in Paris, and played by Arban and Distin in the Vivienne Concert (1843).
168. Contralto Saxhorn, modelled on the 1843 patent, called 'Clairon chromatique' (chromatic bugle) by Ad. Sax, Paris.
169. Contralto, forward facing bell and three valves.
170. Contralto Saxhorn in B flat, with three large valves, first model of its kind, cavalry form (1845), by Ad. Sax, Paris.
171. Contralto Saxhorn in B flat, with three large valves, model used by the French Army in 1854, by Ad. Sax, Paris.
172. Contralto Saxhorn with four valves, 'saxotromba' form, silver and gold finish, displayed in the Exhibition of 1849.
173. Contralto with three valves, in B flat, first system, proportions of the 'saxotromba', by Ad. Sax, Paris
174. Contralto with three valves, forward facing bell, by Muller, Lyon
175. Contralto Saxhorn with three valves, in the B flat, cavalry form, sideways (slanted) valves, imitation of Vaillant, Paris
176. Alto Saxhorn with four valves, displayed in the Exposition of 1849.
177. Contralto Saxhorn, with three valves and a curved bell, invented by Ad. Sax, Paris
178. Contralto Saxhorn with three valves, in B flat, old model by Roth, Strasburg
179. Alto Saxhorn, with three rotary valves by Kretchmann, Strasburg
180. Contralto Saxhorn in B flat, with four valves, one of which ascending (sharpening), invented by Ad Sax Paris (1852). Very rare.

181. Contralto Saxhorn in B flat, with three valves and five keys, thus having all the advantages of both the bugle and piston, invented by Ad Sax, Paris
182. Alto Saxhorn with three valves, with a mobile 'réflectuer'(bell) invented by Ad Sax, Paris
183. Alto Saxhorn of the symphony orchestra, with three valves which make two effects: that of the horn and of the 'pavillon en l'air' (bells up'), whilst keeping the valves in the same position by Ad Sax, Paris
184. Alto saxhorn, with four valves, in A flat, silver and gold finish, displayed at the Exhibition of 1849, by Ad. Sax, Paris
185. Alto saxhorn in a figure-of-eight form, with 3 valves, nickel silver finish, made following the 'Sax' process, by Gautrot, Paris
186. Alto saxhorn with five valves, by Alphonse Sax, Paris. Copy of Ad. Sax's patent (1852)
187. First attempt at making a Bass Saxhorn, Ad. Sax, Paris
188. First attempt at placing the Saxhorn's valves parallel to the bell, Ad. Sax, Paris
189. Baritone Saxhorn, horizontal form, patent of 1843, played by the family **Distin** in Paris in 1844, by Ad. Sax, Paris
190. Baritone Saxhorn with four valves, silver and gold finish, displayed at the Exhibition of 1849, by Ad. Sax, Paris
191. Baritone saxhorn in B flat, with six valves and independent tubes (?), curved bell, Ad. Sax, Paris
192. Baritone/Tuba Sax, instrument used in the opera 'Le Juif-Errant' (by Halévy), staged at l'Opéra de Paris, invented by Ad. Sax, Paris
193. Bass Saxhorn in B flat, with four piston valves, adopted by the French army in 1854, by Ad. Sax, Paris
194. Bass Saxhorn in B flat, with six piston valves and independent tubes, system adopted by the French army in 1873, by Ad. Sax, Paris
195. First chromatic instrument with three valves, Contrabass patent of 1843, by Ad. Sax, Paris
196. Contrabass Saxhorn in E flat, with seven valves with dependant rotation, nickel silver finish, produced following the 'Sax' process, by Gautrot, Paris

197. Contrabass Saxhorn in B flat, with three valves, by Muller, Lyon
198. Contrabass Saxhorn in B flat, with three valves, model used in Sax Wind Band,
by Ad. Sax, Paris (1849)
199. Contrabass/Tuba Sax, in B flat, instrument used in 'Le Juif-Errant', staged at
l'Opéra de Paris, invented by Ad. Sax, Paris
200. Bourdon Saxhorn (drone or sub-contrabass), with three valves, a length of 17
metres without the use of additional valve tubes, bell size - 1 metre, Ad. Sax,
Paris

This instrument was produced by Mr. Sax in order to prove that men of a short height can still easily play large instruments, and that it is not the metal which gives the sound and timbre.

Appendix C

Items from the Distin Family repertory

(solos, duets, trios, quartets and quintets):

Composer	Title
Anon.	<i>Polish Serenade</i>
Arne, Thomas A.	From <i>Artaxerxes</i> <i>The Soldier Tired of War's Alarms</i>
Auber, Daniel	From the opera <i>Massaniello</i> (originally called <i>La Muette di Portici</i> - <i>The Mute Girl of Portici</i>) <i>Hymn</i>
Balfe, Michael William	<i>Motif from Diadesté or The Veiled Lady</i>
Balfe, Michael William	From <i>Falstaff</i> <i>Non ve donna</i>
Balfe, Michael William	From <i>The Siege of Rochelle</i> <i>Air</i>
Balfe, Michael William	From <i>The Maid of Artois</i> <i>The Light of Other Days</i>
Balfe, Michael William	From <i>The Bohemian Girl</i> <i>The Gypsy Theme</i>
Barnett	<i>Selection</i>
Bayley, Thomas	<i>Isle of Beauty</i> <i>Gaily the Trubadour</i>
Bayley, Thomas Haynes	<i>Oh No, We Never Mention Her</i>
Beale	Prize Glee: <i>Harmony</i>
Beethoven, Ludwig van	<i>Cantata: Adelaide</i>
Beethoven, Ludwig van	Quintet from <i>Fidelio</i> <i>Fear not, my Son</i>
Bellini, Vincenzo	From <i>La Sonnambula</i> <i>Grand Selection</i> <i>Scena & Aria: Tutto e sciolto - All Is Lost Now</i> <i>Still So Gently</i>
Bellini, Vincenzo	From <i>La Straniera</i> <i>Meco tu vieni a misera</i>
Bellini, Vincenzo	From <i>Lucia di Lammermoor</i> <i>Grand Fantasia</i> <i>Alfin son tua</i> <i>Soffriva nel pianto</i>
Bellini, Vincenzo	From <i>I Puritani</i> : <i>Creda si misera</i> <i>When the dew is on the grass</i> <i>La lune il sol le stele</i>
Bellini, Vincenzo	From <i>Anna Bolena</i> <i>Quartet Vivi Tu</i> <i>Terzetto</i>
Bellini, Vincenzo	From <i>Norma</i> <i>La Luna Il Sol Le Stelle,</i>

	<i>No Matilde</i> <i>Fra Poco a Me</i> <i>Mira o Norma a tuoi Ginocchi</i> <i>Fantasie on themes from Norma</i>
Bellini, Vincenzo	From <i>Ricciardo a Zoraide</i> <i>Donala a questo core</i>
Bellini, Vincenzo	Grand Fantasia: <i>La Figlia del Reggimento</i>
Bertini, Henri Jérôme	Etude: <i>Le Penitent Noir</i>
Bishop, Sir Henry Rowley	<i>National Irish Overture</i>
Bishop, Sir Henry Rowley	<i>Peace Inviting</i>
Bishop, Sir Henry Rowley	Glee: <i>Sleep Gentle Lady</i>
Buhl, D.	<i>Marche du Sacre</i> (possibly arranged by Jean-François Le Sueur) <i>Fantasie Militaire</i> (with orchestral accompaniment) <i>Introduction suivie d'une polonaise</i> (possibly arranged by Eychler)
Costa, Sir Michael Andrew Angus	<i>Terzetto a Canone 'Vanne à Collei che adore</i>
Curshmann, Karl Friedrich	From <i>Abdul and Erinnieh</i> <i>Trio Ti prego O madre pio</i>
Distin, John	<i>Prelude on Caledonian Airs.</i> Also known as: <i>Fantasia on Scottish Airs</i>
Distin, John	<i>The Echo Hunting Duet</i>
Distin, John	<i>Military Quadrille</i>
Distin, John	'Introduction and Medley' on Irish melodies (<i>The minstrel boy, St. Patrick's day, The Groves of Blarney, and Garryowner</i>)
Donizetti, Gaetano	From <i>Belisario</i> <i>Grand Quartet: Quando di sangue tinto</i>
Donizetti, Gaetano	From <i>Anna Bolena</i> <i>Vive Tu</i>
Donizetti, Gaetano	<i>Dom Sébastien, Roi de Portugal (Don Sebastian, King of Portugal)</i> <i>Selection</i>
Donizetti, Gaetano	From <i>Lucia di Lammermoor</i> <i>Fantasia on Airs from Lucia</i> <i>Soffria nel pianto</i> <i>Fra Poco a me</i> <i>Sulla tomba che rinserra</i> <i>Air de la Folie</i>
Donizetti, Gaetano	From <i>Marino Faliero</i> <i>Tu non sai la nave</i>
Donizetti, Gaetano	From <i>Torquatto Tasso</i> 'Grand concerted pieces' Recitative Fatal Goffredo & Aria: <i>Io Ludia</i>
Donizetti, Gaetano	<i>La Figlia del Reggimento</i> <i>Grand fantasia</i>
Donizetti, Gaetano	<i>Roberto Devereux (Il Conte di Essex)</i>
Ernst, Heinrich Wilhelm.	<i>Elegie</i>
Eychler	<i>Fantasie for Trumpet & Orchestra</i>
Fane, John. Earl of	<i>Fantasie from the opera Il Torneo</i>

Westmoreland (1784–1859), also known as Lord Burghersh	
Festa (1541)	Madrigal: <i>Down in a flow'ry Vale</i>
Ford (1600)	Madrigal: <i>Since first I saw your face</i>
Gallay	<i>Melodia, Andante and Allegro, with variations</i>
Gungl, Joseph	<i>The Cuckoo Galop</i>
Halévy, Jacques-Francois- Fromental-Elie	<i>Romance from Guido and Genova or Guido et Ginevra or La Peste de Florence or the Plague at Florence</i>
Handel, G. F.	<i>Water Music</i>
Handel, G. F.	From <i>Samson</i> <i>Let the bright Seraphim</i>
Haydn, J.	<i>Unknown</i>
Herold, Ferdinand	<i>La Pré aux Clercs (The Clerks' Meadow)</i>
His Royal Highness Prince Albert	<i>Der Orangen zweig (The Orange Twig)</i>
Kalozdy, John	Polka: <i>The Peasant</i> ¹
Kent, James	Anthem: <i>Blessed Be Thou, O God</i>
Kruetzer, Conradin	Quartet (possibly from <i>Das Nachtlager in Granada</i>)
Kucken	<i>The Tear</i> (performed by Mrs Theodore Distin and Theodore Distin- saxhorn obligato)
MacFarren, George Alexander, (1813-1887)	Pot-pourri from the opera <i>Don Quixote</i> .
Méhul, Etienne Nicolas	<i>Air from Joseph</i>
Mendelssohn, Felix	From <i>Songs without words</i> . <i>Introduction, Andante and La Chasse</i>
Meyerbeer, Giacomo	From <i>Robert le Diable</i> <i>The Prayer</i> <i>Cavatina: Robert, Toi Que J'aime</i> <i>Fantasy From Robert le Diable</i>
Meyerbeer, Giacomo	Fantasia/selection from ' <i>Les Huguenots</i> '
Meyerbeer, Giacomo	<i>Fantasy on Themes from Le Prophète</i>
Morlacchi, Francesco	From <i>Il Corradino</i>
Mozart, W. A.	<i>Oh ciel pietoso!</i> From <i>Idomeneo</i>
Mozart, W. A.	<i>All's Well</i> from <i>The Marriage of Figaro</i>
Müller, August Eberhard	<i>Selection</i>
Musard, Philippe	Quadrille <i>Les troubadours</i>
Offenbach, J.	Selection from <i>La Grande Duchesse</i>
Ricci, Luigi	<i>Il sonnambulo</i> (1829)
Rossini, Gioachino	<i>Ah che force</i>
Rossini, Gioachino	From <i>Il Turco in Italia</i>
Rossini, Gioachino	From <i>La Giza Ladra</i>
Rossini, Gioachino	From <i>William Tell</i> . <i>Quintet</i>
Rossini, Gioachino	<i>Il Corvadino</i>
Rossini, Gioachino	From <i>Zelmira</i> <i>Ah che Forse</i>
Rossini, Gioachino	<i>La Speranza</i>
Rossini, Gioachino	<i>La Curita</i>

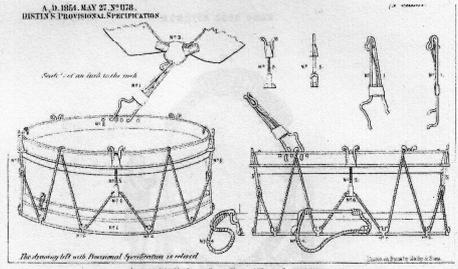
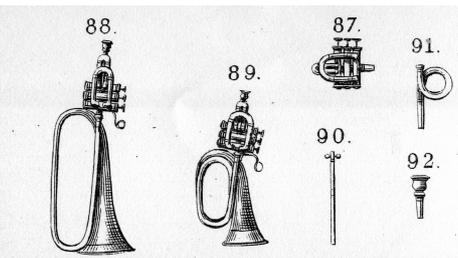
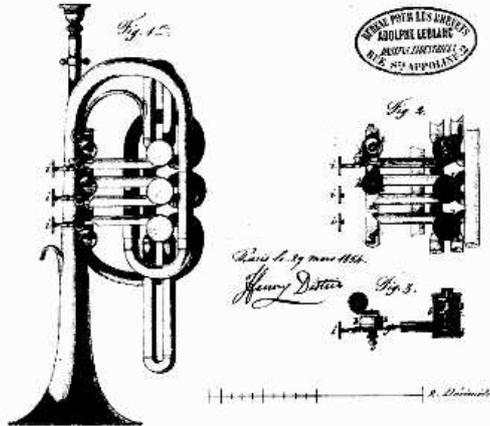
¹ *Liverpool Mercury*, August 31st 1852.

Rossini, Gioachino	From <i>Stabat Mater</i> <i>Animam</i> <i>Cujus Animam</i>
Shelton	<i>Selection</i>
Soler, Vicente Martín y	Laughing Glee <i>Vadasi via di qua</i> , from the opera <i>La Capricciosa Corretta, o sia la scuola de' maritati</i> (from the end of Act I)
Spohr, Louis	<i>Unknown</i>
Stevenson, John	<i>The last rose of Summer</i>
Storace, Steven	<i>Lullaby</i> <i>Spirit of My Sainted Sire</i> (from <i>The Haunted Tower</i>).
Vaccaj_Nicolas	<i>Va le reca</i>
Weber	From <i>Der Freischutz</i> <i>Selection</i> <i>Grand quartet</i>
Weiss [Weiß], Silvius Leopold	<i>Selection</i>

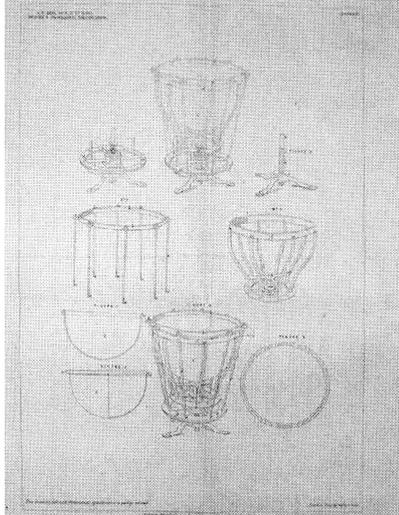
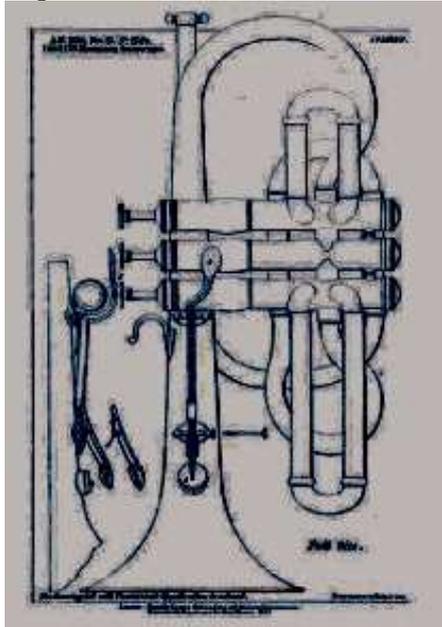
Appendix D

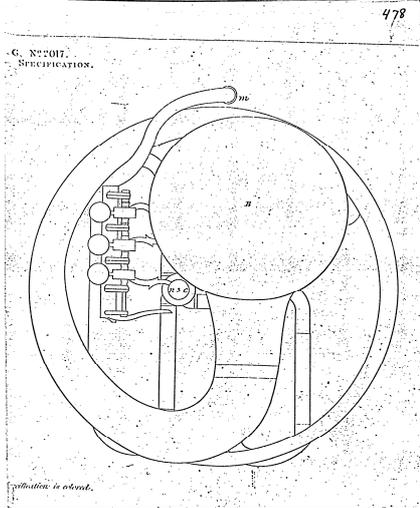
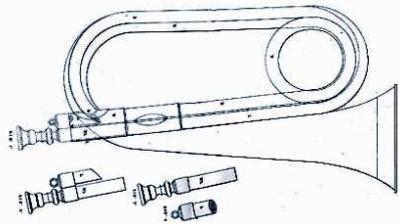
Distin Patents

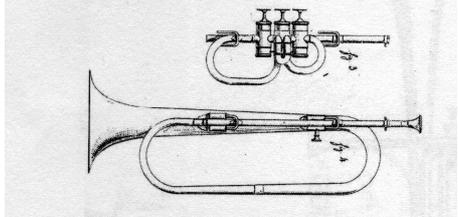
(Researched¹ 22nd September 2007 with diagrams inserted by the author).

Source	Patent number	Holder	Subject	Date	Author's Notes
Blackwell Database 1888	1178	Distin, Henry John	Drums for musical purposes.	27.05.1854	<p>Mode of supporting and keeping them in the required position when in use.</p>  <p>A. D. 1854. MAY 27. 3rd 1854. DISTIN'S IMPROVED SPECIFICATION</p> <p>The drawing left with Provisional Specification is referred to.</p> <p>LEGEND: DISTIN'S IMPROVED SPECIAL STRAP AND MUSICAL SPECIFICATION. Distin's like Distin and Henry, Myer: 1854.</p>
Blackwell Database	1465	Distin H J	Rendering the ordinary field or regulation bugle chromatic	26.06.1855	<p>An attachment to the bugle providing chromatic register.</p> 
Blackwell Database	2688	Distin, William Alfred	Cornets and other wind musical instruments.	28.11.1855	<p>A crank added to the piston rod to give a rotary action to the piston, which returned by means of a spring.</p>  <p>Fig. 1.</p> <p>Fig. 2.</p> <p>Fig. 3.</p> <p>ADOLPHE LEBLANC ADOLPHE LEBLANC ADOLPHE LEBLANC ADOLPHE LEBLANC</p> <p>Paris le 19 Mars 1855. Henry Distin</p> <p>A. Distin</p>

¹ From the British Library

Blackwell Database	2310	Distin H J	Means of regulating the tone of kettle drums.	02.10.1856	
Blackwell Database	2729	Distin H J	Improvements in cornets and other wind musical instruments.	19.11.1856	<p>Clapper key for making trills ‘The said improvements consist in the key (A), by means whereof the hole (B) may be closed or left open as required.’</p> 
Blackwell Database	2017	Distin H J	Cornets and other musical wind instruments	06.09.1858	<p>Distin’s patent centre-bell instruments The bell or pavillon of the instrument, and also the keys, rotary cylinders or pistons and cylinders maybe within or nearly within the circumference or outer line of the instrument, and I accordingly call such instruments ‘Distin’s patent centre-bell instruments’.</p> <p>‘Instruments constructed according to this combination are more portable than those now in use, more easily played on, and of fine full tone. These</p>

					<p>improvements are also applicable to soprano, alto, tenor, baritone, bass, contrabass, and double contrabass, and other musical wind instruments of a similar class.'</p> 
Blackwell Database	2749	Distin H .J.	Instruments for determining the movement of musical compositions, and which are also applicable for other purposes.	08.11.1860	Not seen
Blackwell Database	2559	Distin H. J.	Metal musical wind instruments (Improvements)	14.10.1861	<p>Another addition to the design of the bugle to simulate the sound of a trumpet. 'My improvements thus form a bugle and trumpet in one instrument.'</p> 
Blackwell Database	2592	Distin H J	Metal musical wind instruments (Improvements)	18.10.1861	<p>'I have a knuckle or loop on the tube of the ordinary bugle, distant about two or three inches from the mouth piece aperture, and opposite the two or nearby so on the other side of such tube I have an additional length of tube extended round the coil of the tube of the bugle until it reaches the tube about an inch below the knuckle.'</p> <p>An addition to the design of the bugle to simulate the sound of a trumpet</p>

					
Blackwell Database	1896	Distin H J	Cornets and other musical wind instruments (improvements)	30.07.1864	'They consist of a new arrangement of the spring to the piston of cornets and other musical wind instruments which renders the movement of the piston almost noiselessly.' Not seen
Ditto	762	Distin H J	Making substitute for castanet	23.02.1876	Not seen
Ditto	3650	Distin H J	Making substitute for castanet	18.09.1876	Not seen
Ditto	12775	Distin H J	Grinding Tool	01.01.1889	Not seen
Ditto	19093	Distin H J	Mouthpieces of wind musical instruments	01.01.1889	Abandoned or void application.

Word Count September 2012

Abstract	483
Introduction	2246
Chapter 1	5420
Chapter 2	4276
Chapter 3	4979
Chapter 4	4761
Chapter 5	8850
Chapter 6	9644
Chapter 7	5323
Chapter 8	3351
Chapter 9	1857
Total	51190

Maximum: 50,000.