

the Massachusetts Charitable Mechanic Association exhibit in 1841, Paine's instruments are not known to have been entered in any mechanic exhibitions until 1852. In that year, the following appeared in the *Report of the 22nd Exhibition of American Manufacturers Held in the City of Philadelphia* by the Franklin Institute, page 22:

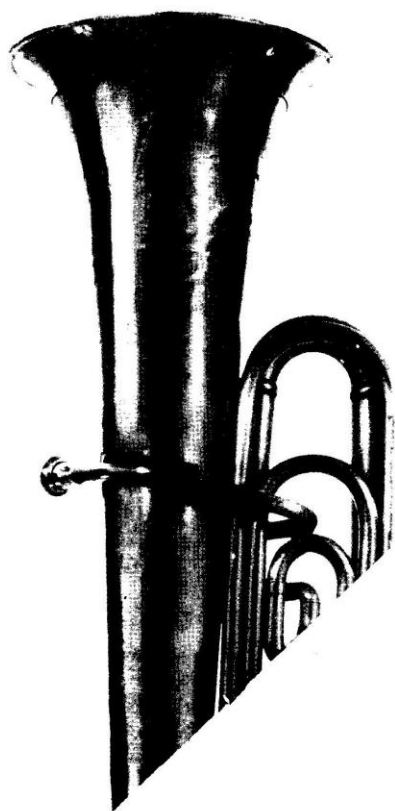
No. 2751 A full set of 12 pieces German silver cornet instruments, rotary valves with extra crooks and keys, by Thomas D. Paine & Co. of Woonsocket, Rhode Island, deposited by Beck's Philadelphia Brass Band. These instruments possess the following necessary qualifications in a very eminent degree, viz: superiority of finish, purity and correctness of tone and the important improvement in the valve affords greater facility for execution than any now in use; they well deserve the award of a 1st Premium.

Evidence has recently been found that at least one other maker tried producing Paine valves or perhaps bought valves to use on his own instruments. There is an overshooulder tuba in the Berkshire Museum, Pittsfield, Massachusetts, signed "Graves & Co., 18 Harvard Pl., Boston", with four early-type Paine valves (figure 5). Graves & Co. were at that address from 1851 to 1854 and were well known for their work with various types of valves.

So far seven of Thomas Paine's brass instruments as well as one by his brother Emery, have been found. Since each tells something about the maker and his work they will be examined individually, approximately according to date.

What appears to be the earliest of the surviving instruments by Paine is a tuba in F (air column 380 cm) found in the D.S. Pillsbury Collection at the Henry Ford Museum (figure 6). It is surprisingly large in bore and is not based on proportions of the saxhorns or any known European tubas of that time. Its bell and bore proportions correspond fairly accurately, however, to that of the common American key bugle, and it is a safe guess that Paine took his dimensions from that source. In fact all of Paine's instruments, except the C cornet (figure 9), show this relationship to key bugle proportions.

The construction of the Ford Museum tuba indicates a certain lack of skill not only in the instruments by Paine. The bell diameter is irregular, the tubing which seems to have been shaped, and the joint length of tubing is irregular and not polished to a high degree. There are four Paine valves much like the



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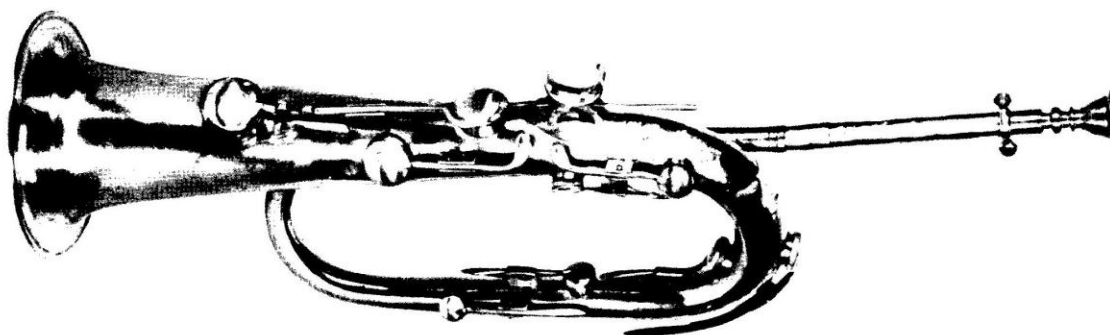
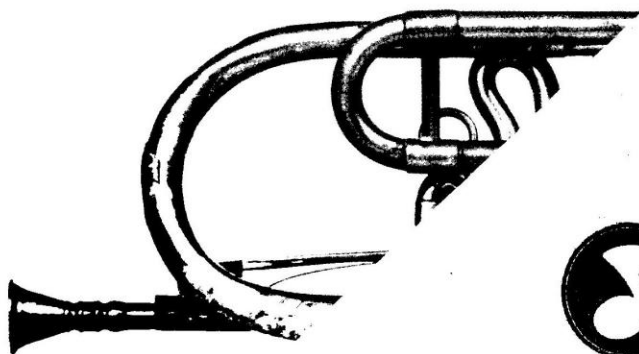


Fig. 13A, B – Key bugle in e-flat. "Allen & Co., Sturbridge, Mass.," circa 1839. (Photos courtesy of the Old Sturbridge Village, Sturbridge, Massachusetts)



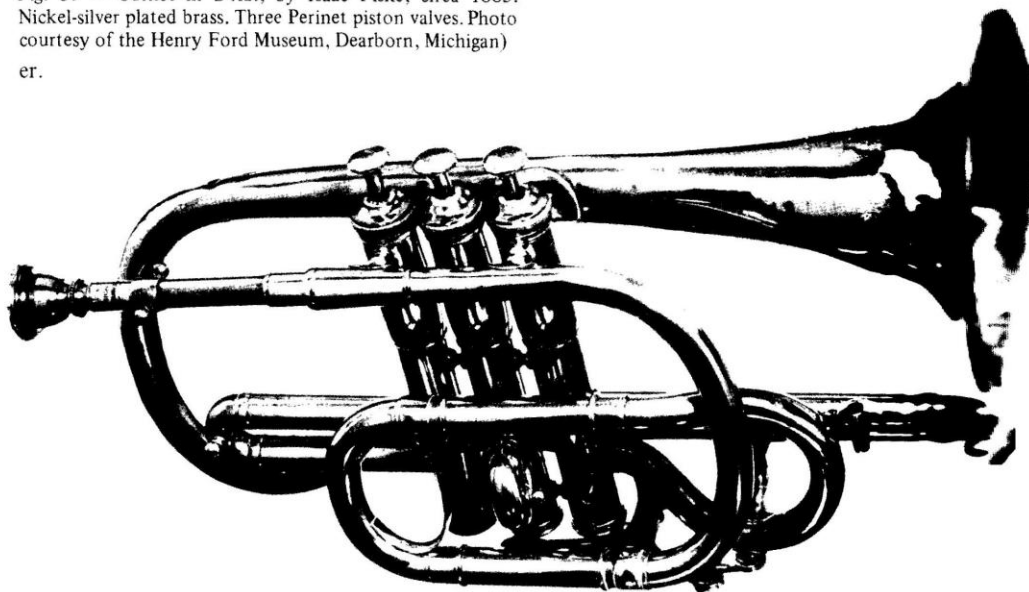
*Fig. 14 – Trump
No. 16 Court S
of Dr. Thom*



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Fig. 59 — Cornet in B-flat, by Isaac Fiske, circa 1883. Nickel-silver plated brass. Three Perinet piston valves. Photo courtesy of the Henry Ford Museum, Dearborn, Michigan)



may be justly classed among those, who, bringing long practical experience, deep research and study into every detail of their business, attain what can be obtained in no other way—excellence in their chosen business or profession. No concern in this line of business is better or more favorably known, and the workmanship, merits and tone of the instruments here manufactured have gained an enviable reputation through the country.

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Appendix

Instruments Made by J. Lathrop Allen

- Key Bugle in e-flat. Allen & Co., Sturbridge, Massachusetts, ca. 1839, copper with brass trim, nine keys, Old Sturbridge Village Collections, Sturbridge, Massachusetts. (Figure 13)
- Trumpet in B-flat. J. Lathrop Allen, No. 16 Court Square, Boston, ca. 1843, brass, three Vienna twin-piston valves, Collection of Dr. Thomas R. Beveridge, Rolla, Missouri. (Figure 14)
- Tenor Horn with B-flat and C Slides. Allen & Co., Norwich, Connecticut, ca. 1846, copper with brass trim, three Vienna twin-piston valves for the left hand, Henry Ford Museum, Dearborn, Michigan. (Figure 15)
- Cornet in a-flat, oversoulder. Made by J. Lathrop Allen, 17 Harvard Place, Boston, for H. B. Dodworth, New York, ca. 1855, German silver with five Allen valves, Henry Ford Museum, Dearborn, Michigan. (Figure 20)
- Cornet in B-flat, circular. J. Lathrop Allen, No. 17 Harvard Place, Boston, 1853-56, German silver, four Allen valves, Kurt Stein Collection, Springfield, Pennsylvania.
- Tenor or Alto Horn in E-flat. J. Lathrop Allen, 17 Harvard Place, Boston, 1853-56, German silver, four Allen valves, Stearns Collection, Ann Arbor, Michigan.
- Baritone in B-flat. J. Lathrop Allen, 17 Harvard Place, Boston, ca. 1855, brass, three Allen valves, Fred Benkovic Collections, Wauwatosa, Wisconsin. (Figure 19)
- Baritone in B-flat, oversoulder. J. Lathrop Allen, 17 Harvard Place, ca. 1855, German silver, four Allen valves, Henry Ford Museum, Dearborn, Michigan.
- Valve Bugle in e-flat, oversoulder. Allen Mfg. Co., 18 Harvard Place, Boston, ca. 1859, silver or silver plate, three Allen valves, Don Essig Collection, Central Missouri State University, Warrensburg.
- Valve Bugle in e-flat. Allen Mfg. Co., Harvard Place, Boston, ca. 1859, German silver, three Allen valves, Moravian Museum, Old Salem, North Carolina. (Figure 22)
- Two Valve Bugles in e-flat, oversoulder. Allen & Hall makers, 334 Washington Street, Boston, ca. 1861, German silver, three Allen valves, Fred Benkovic Collection, Wauwatosa, Wisconsin.
- Cornet in B-flat. Allen & Hall, 334 Washington St Boston, ca. 1861, brass, three Allen valves, Dr Collection, Central Missouri State University, Warrensburg.
- Tuba in E-flat, oversoulder. Allen & Hall, 334 Washington Street, Boston, ca. 1861, brass, Henry Ford Museum, Dearborn, Michigan.
- Cornet in e-flat and f. Made by J. Lathrop Allen, 17 Harvard Place, Boston, ca. 1855, German silver, four Allen valves, Kurt Stein Collection, Springfield, Pennsylvania.
- French Horn. J. L. Allen, 17 Harvard Place, Boston, ca. 1855, German silver, four Allen valves, Kurt Stein Collection, Springfield, Pennsylvania.

Instruments Made by E. G. Wright

- Ophicleide in C. E. G. Wright, Roxbury, Massachusetts, ca. 1839, brass, nine keys (mouth-pipe missing), Don Essig Collection, Central Missouri State University, Warrensburg, (Figure 28)
- Key Bugle in e-flat. E. G. Wright, Boston, ca. 1845, copper with brass trim, nine keys, Dale Music Company Collection, Silver Spring, Maryland.
- Key Bugle in e-flat. E. G. Wright, Boston, ca. 1845, copper with brass trim, case, ten keys, Henry Ford Museum, Dearborn, Michigan. (Figure 29)
- Key Bugle in e-flat. E. G. Wright, Boston, ca. 1845, copper with brass trim, ten keys, The Music Museum, Deansboro, New York.
- Key Bugle in e-flat. E. G. Wright, Boston, ca. 1845, copper with German silver trim, ten keys, Greenleaf Collection Interlochen, Michigan.
- Key Bugle in e-flat. E. G. Wright, Boston, ca. 1845, copper with silver trim, ten keys, William Gribbon Collection, Greenfield, Massachusetts.
- Key Bugle in e-flat. E. G. Wright for Graves & Co. ca. 1851, copper with German silver trim, Browning Memorial Museum, Rock Is.
- Key Bugle in e-flat. E. G. Wright, 8 Boston, 1845-47, copper with German keys, Loyd Davis Collection.
- Key Bugle in e-flat. E. G. Wright with brass trim, eleven keys, Society, Providence
- Key Bugle in e-flat. E. plated copper Dearborn, Mich.
- Key Bugle in e-flat. keys. Will'
- Key P



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