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Hirsbrunner, a Swiss Family of Wind Instrument Makers

The Swiss Hirsbrunner (Hirschbrunner) family of wind instrument makers has been active for more than 200 years, involving 18 family members over eight generations in three different companies in Sumiswald, Grünen and Aarau (see the family tree, Figure 1 in the colour section). Christian Hirsbrunner (1748–1815) and three of his sons were wood turners who started to manufacture woodwind instruments *c*1800. They added brass instrument making in 1819, and from then on produced all kinds of wind instruments, mostly for military and civilian bands. This article offers new research into the Hirsbrunners, including the identification of extant instruments and source material.[1] Emphasis is on the company's beginnings and its development during the nineteenth century. Appendix A lists the extant signed instruments from that period.

Several publications have hitherto dealt with the Hirsbrunners:

- In 1952 the historian Christian Lerch published highlights of the Hirsbrunners' history.[2]
- In 1960, Lyndesay Langwill included an entry on Hirsbrunner in the first edition of his index of wind instrument makers, giving the company's history and the location of 16 instruments. This entry remained identical through all six editions of the index from 1960 to 1980.[3]
- An article in 1961 by Emil Leutenegger dealt with the Hirsbrunners' history, making three specific claims: that they began making instruments in the mid-eighteenth century; that there was a French influence on their instrument designs; and that they made valved trumpets as early as 1817.[4] None of these claims relies on source evidence and must therefore be treated with caution.
- In 1993, William Waterhouse enlarged Langwill's entry on Hirsbrunner for the *New Langwill Index* with new information, partly relying on the work of Leutenegger.[5]

[1] I am very grateful to Peter C. Hirsbrunner, Ruth Hirsbrunner, Sabine Klaus, Arnold Myers, Martin Kirnbauer and Andrea Fornaro, Silke Berdux, and Chris Walton for their assistance. This paper is complementary to my entry on Hirsbrunner in Laurence Libin ed., *The Grove Dictionary of Musical Instruments*, 2nd edition (Oxford: Oxford University Press, 2014), vol.2, pp.672–673, and to my online list of extant Hirsbrunner instruments and signatures (http://www.hkb-interpretation.ch/projekte/erschliessung-sammlung-burri/artikel/show/hirsbrunner-instrumente-vonby-adrian-v-steiger.html).

[2] Christian Lerch, *100 Jahre Musikgesellschaft Sumiswald. 1849–1949* (Sumiswald: publisher unknown, 1952).

[3] Lyndesay G. Langwill, *An Index of Musical Wind-Instrument Makers* (Edinburgh: author, 1960), pp.52–53.

[4] Emil Leutenegger, '200 Jahre Musikinstrumentenfabrikation in Sumiswald', *Glareana* X (1961/3), pp.1–4. See also Emil Leutenegger, 'Die Musikinstrumentensammlung im Schloss Burgdorf', *Burgdorfer Jahrbuch* XXIII (Burgdorf: Longlois, 1956), pp.121–32.

[5] William Waterhouse, *The New Langwill Index* (London: Tony Bingham, 1993), pp.176–77.

- In 1998, Sabine Klaus presented her investigations on Hirsbrunner at Michaelstein. She concentrated on early instruments, especially those held by the Museum für Musik in Basel.[6]
- In 2002, Walter Kälin's index of Swiss wind instrument makers offered new biographical information concerning the 18 instrument making members of the Hirsbrunner family and listed 32 extant instruments, four of them with photographs.[7]

EARLY SOURCES

Almost 100 extant Hirsbrunner instruments can be dated to the first half of the nineteenth century: fifes, flutes, clarinets, bassoons, bass horns, trumpets, horns and trombones. Most of these are held by collections in Switzerland, including the private collection of Hirsbrunner in Sumiswald, the National Museum in Zurich and Affoltern, the Burri Collection in Bern and the Museum für Musik in Basel.[8]

All brass instruments of this period are stamped on the garland 'HIRSBRUNNER* A* SUMISWALD*' (Figure 2). In contrast, the majority of the wooden instruments are stamped 'HIRSCHBRUNNER / SUMISWALD' with stars and lyre, making use of the dialect spelling of the family name not used in official documents (Figure 3). Other wooden instruments are signed with stamps with the normal spelling of the family name: 'HIRSBRUNNER / A SUMISWALD' with deer, trumpeting angels or suns (Figures 4 and 5).[9] Despite former claims,[10] no information for

Figure 2. *Example of the inscription stamped on all extant brass instruments of the first Hirsbrunner company in Sumiswald (photographs by the author, unless otherwise stated).*

Figures 3, 4 and 5. *The three different inscription styles found on Hirsbrunner woodwind instruments: curved stamp 'HIRSCHBRUNNER / SUMISWALD' with lyre and stars; straight stamp 'HIRSBRUNNER / A SUMISWALD' with trumpeting angels or suns; and curved stamp 'HIRSBRUNNER / À SUMISWALD' with deer.*

[6] Sabine K. Klaus, 'Frühe Instrumente der Firma Hirsbrunner, Sumiswald, im Historischen Museum Basel', *Posaunen und Trompeten: 19. Musikinstrumentenbau-Symposium in Michaelstein 1998* (Blankenburg: Stiftung Kloster Michaelstein, 2000), pp.125–42.

[7] Walter R. Kälin, *Die Blasinstrumente in der Schweiz. Hersteller und Händler vom 16. Jahrhundert bis Ende des 20. Jahrhunderts* (Zurich: Gefam, 2002).

[8] For locations and collection sigla, see Appendix A.

[9] For photographs of all Hirsbrunner signatures, see the online list.

[10] Kälin (2002), p.45. Reported to Kälin by Peter Hirsbrunner.

Figure 6. *One-key fife of boxwood and ivory, made in three parts (Schlossmuseum Burgdorf CH.BU.s XIII 1093).*

dating purposes or otherwise can be gained from the different stamps on the instruments, whether with the dialect spelling 'Hirschbrunner', the normal spelling 'Hirsbrunner', or the use of the French 'à'.

Relying on organological aspects of the surviving instruments, Langwill, Waterhouse and Leutenegger argued that Hirsbrunner company began in the second half of the eighteenth century. However, the fact that Christian Hirsbrunner is described as a wood turner rather than an instrument maker in the 'Gewerbepatentverzeichnis' (trade register) of 1802,[11] along with the lack of any documents before 1816 listing the Hirsbrunner family as instrument makers, suggests that instrument making was not their principal business until after 1800.

Other documents show that a boys' band had existed in Sumiswald from *c*1804, shortly after the French occupation of Switzerland (1798–1802) when Sumiswald had been a French garrison town. This band was directed by another member of the extended Hirsbrunner family and had the instrumentation of a 'Turkish band' as used in the French army bands that were present at the time in Switzerland.[12] This included clarinets, fifes, natural trumpets and horns, and percussion. The need for such instruments may have been a motivation for the wood turner Christian Hirsbrunner and his sons to add musical instruments to their product range: first wooden clarinets and fifes, followed later by brass instruments.

The earliest known, dated source naming Hirsbrunner as an instrument maker is an entry in an account book of the Bernese arsenal: on 19 November 1816, 52 francs were paid to 'Christen Hirsbrunner' (Christian's son) for 13 fifes. Sixty more fifes were bought from Hirsbrunner in 1817 and six more in 1820 (Figure 6).[13] With these purchases – according to the account books of the arsenal, these were the first fifes bought since 1795 – the Bernese army rebuilt its traditional musical corps of fifes and drums after the end of the Napoleonic Wars and the restoration of the old political order by the Congress of Vienna.

These 79 fifes were also the last such instruments bought by the Bernese army. From then on, the Turkish bands of the French troops were the model for the future development of military music in Bern. This fact was of major importance for Hirsbrunner's future production.

In 1819, four years after the death of their father Christian Hirsbrunner, the 'Gebrüder Hirsbrunner' (the brothers Christen, Kaspar and Ulrich) published an announcement that they were now manufacturing brass instruments:

> The Hirsbrunner brothers at Sumiswald [...] are from now on equipped, beside their hitherto manufactured instruments such as flutes, clarinets and other instruments out of boxwood, ebony etc., also to deliver French horns, trumpets and such instruments made out of brass in accordance with current tastes.[14]

The manufacture of brass instruments requires a substantial investment in terms of equipment and tools, plus fire for annealing and moulding the metal. This source thus casts doubt on speculation

[11] Letter from Christian Lerch to Fritz Hirsbrunner dated 20 December 1951, archive of the Hirsbrunner company in Sumiswald; see also Lerch (1952), p.23–24.

[12] Lerch (1952), p.24.

[13] Bern State Archive, BBII, 236 (1816), p.33, BBII, 237 (1817), p.30 and BBII, 240 (1820), p.26. The account books of the Bernese arsenal are preserved complete and offer detailed annual lists of the purchases of the army including makers, prices, type of instruments, mouthpieces, cords, engraving and repair costs.

[14] *Aarauer Zeitung*, 17 July 1819, twice-weekly cultural supplement, p.143. The announcement was repeated in the next edition on 21 July 1819, p.147. The full text is as follows: 'Veranlaßt durch den vielen Zuspruch, deßen sich die Gebrüder Hirsbrunner in Sumiswald, sowohl vom In- als selbst vom Auslande, in ihren fabrizirenden musikalischen Instrumenten bis dahin zu erfreuen hatten, haben dieselben sich nun auch in Stand gesetzt, nebst Flöten, Klarinet und andern bißher verfertigten Instrumenten von Buchs, Ebenholz u.s.w. auch Waldhorn, Trompeten und dergleichen Instrumente von Messing nach neuestem Geschmack liefern zu können. Sie empfehlen sich daher dem kunstliebenden Publikum bestens, und werden sich befleißen, sowohl durch Billigkeit der Preise, als auch durch zierliche und solide Arbeit das bereits erworbene Zutrauen zu erhalten. Sumiswald im Kanton Bern, den 13. Juli 1819. Gebrüder Hirsbrunner.'

concerning Hirsbrunner's earlier manufacture of brass instruments.

A buccin preserved in the Swiss National Museum (CH.AF.lm 6122) is therefore puzzling. Within the usual two spaces between the words of the stamped signature 'HIRSBRUNNER* A* SUMISWALD*' we find the figures '17' and '98' engraved by hand, indicating the year 1798 (see Figure 7 in the colour section, and Figure 8). This style of date is not present in any other extant Hirsbrunner signature. From an organological point of view, the instrument is more likely to date from the second quarter of the nineteenth century, the same period as the seven other extant Hirsbrunner buccins, most of which display the same form of head. The poor quality of the engraving and its improvised position within the maker's signature leads us to conclude that the date is a later addition. Rather than a simple forgery, however, the date may refer to the invasion of Bern by French troops in March 1798 and the beginnings of the Helvetic Republic. We find similar engravings that have been retrospectively added to signal horns in reference to the dates of much earlier famous battles, in order to suggest, spuriously, that these instruments had been used at the battle in question.[15]

Figure 8. *Buccin signed 'HIRSBRUNNER* A* SUMISWALD*' on the strip connecting the head with the yard (CH.AF.lm 6122, courtesy of Swiss National Museum). Although dated '1798' this is unlikely to be the year of manufacture.*

Several sources from the 1820s mention Hirsbrunner as being a well-known instrument maker. The workshop was enlarged by an annex in 1823.[16] The pastor of Sumiswald reported that the three brothers employed eight to ten workers, carrying out woodturning and making musical instruments and fully equipping bands as far away as Italy.[17] One source lists such wind band equipment, including instrument prices: The 'Harmoniemusik' at Schnottwil, a village near Bern, in 1826 ordered an entire set of instruments from the 'famous Mr Hirsbrunner': 1 flute in E♭, 1 clarinet in E♭, 8 clarinets in B♭, 2 invention trumpets, 4 invention horns, 1 post horn, 2 trombones, 2 bassoons, 1 bass horn, 1 Turkish crescent and 1 bass drum.[18] This matches the instrumentation of a Turkish band of the kind adopted from the French troops, usually called 'Feldmusik' in Switzerland.[19]

In 1827 Hirsbrunner delivered brass instruments (not woodwinds as in 1816–20) to the Bernese army for the first-ever time: eight invention trumpets in F with crooks in E♭ and mouthpiece, at 17 francs each.[20] These trumpets were probably destined for the cadet

[15] See Eduard A. Gessler, 'Die Harschhörner der Innerschweizer', *Anzeiger für Schweizerische Alterthumskunde*, XXVII (1926), pp.27–40; XXVIII (1927), pp.83–94; XXIX (1927), pp.168–181; XXX (1928), pp.238–250.

[16] Genealogy of the Hirsbrunners by Zuber, 1941, archive of the Hirsbrunner company.

[17] Rudolf Fetscherin, *Versuch einer Topographie der Gemeinde Sumiswald* (Sumiswald: publisher unknown, 1826), modern transcription by Eduard Müller (Sumiswald: author, 2005), p.30: 'Unter diesen [Drechslern] zeichnen sich vorzüglich drei Brüder Hirsbrunner im Eyholz beim Dorf aus, die in 2 Werkstätten immer bei 8–10 Arbeiter beschäftigen. Sie fabrizieren bloss 2 Artikel, nämlich Pfeifenköpfe und Röhren von allen Sorten, vorzüglich aus Buchs und Masholder [Feldahorn] oder andere Masern, und Musikinstrumente. Sie übernehmen die Bestellungen für ganze Feldmusiken, denen – sowie einzelnen Liebhabern – sie ihre Instrumente garantieren. Wirklich hat ihr Absatz – bereits in viele Kantone – bis nach Genf und selbst nach Chur bedeutend zugenommen, sogar nach Italien spedieren sie grosse Bestellungen'.

[18] List transcribed in Hans Hauert, *Festschrift 125 Jahre Musikgesellschaft Schnottwil* (Schnottwil: author, 1951), p.12. The original document does not survive.

[19] According to the regulation of 1792, a French regimental band consisted of 18 musicians: 1 third flute, 6 clarinets, 3 bassoons, 1 serpent, 2 horns, 2 trumpets, 1 bass trombone, 1 cymbal and 1 bass drum. See François-Joseph Fétis, 'De l'organisation des musiques militaires', *Revue et gazette musicale de Paris* XV, No. 50, 10 December 1848, p.384.

[20] Account book of the arsenal 1827, Bern State Archive, BBII, 245, p.26.

Figure 9. *Valved trumpet with two double-piston valves, dated 1829 (CH.SUM.h 1). The first valve (semitone) has an angular 'bow', also found in other early Hirsbrunner valved instruments. The engraving on the valve plate depicts a set of seven typical Hirsbrunner instruments of that time, but not the valved trumpet itself (see Figure 10 in the colour section).*

band founded in 1826.[21] A letter in 1830 by Mr E. May, the commander of the Bernese 'Scharfschützen' ('sharp shooters'), illustrates the situation of the Bernese army's music of that period. He requested that the band be enlarged to 25 players, for supplementary money to buy equipment for the band after having paid recently 232 francs to Hirsbrunner for six instruments, and for the permission to purchase instruments in Munich, where they were said to be cheaper and better.[22]

The Bernese army at this time was essentially a militia, its instrumentalists amateur musicians. Equipment was often paid for privately by the officers, who mostly belonged to Bernese high society and used the army and its music bands as a status symbol. The band of the 'Scharfschützen' under its 'instructor' Johann Häfelen (the elder brother of the instrument maker Christian Häfelen, see below) is mentioned in this letter as being 'famous' as it was also invited to play outside the canton of Bern. This 'Harmonie' ensemble was no longer a Turkish band that included woodwind, but a purely brass ensemble with percussion. Interestingly, May was granted 300 francs for the purchase of instruments and given permission to obtain these in Munich. Following the 1830 Revolution, a more democratic constitution was introduced in Bern in 1831 that lessened the influence exerted by the upper classes. This led to a reduction in the number of officers keen to display their status by means of institutions including army bands.[23]

THE 1829 VALVED TRUMPET

Evidence of different aspects of the Hirsbrunner's instrument production is provided by a two-valve trumpet in E♭, dated 1829, held in the Hirsbrunner private collection at Sumiswald (CH.SUM.h 1, Figure 9). This is the only original dated Hirsbrunner instrument of that period. Two double-piston valves are moved by long levers with leaf springs. The first valve lowers the pitch by a semitone, the second by a whole tone. The tube of the first valve has an angular 'bow', while the bow of the second valve is lost. On the garland we find the usual signature, 'HIRSBRUNNER* A* SUMISWALD*'.

The valve plate is engraved 'Gebr. Hirsbrunner. / 1829' (abbreviation of Gebrüder) together with an illustration of seven wind instruments (Figure 10).

[21] Walter Biber, *Von der Bläsermusik zum Blasorchester. Geschichte der Militärmusik und Blasmusik in der Schweiz* (Lucerne: Maihof, 1995), p.105.

[22] '[...] für 6 Instrumente, wie Euer Wohlgebohren aus der Einlage ersehen werden £232 den Gebrüderen Hirsbrunner in Sumiswald bezahlt worden ist, und es sollten wirklich noch einige andere zur Vervollständigung der Harmonie angeschafft werden. Obschon nun das Officiers Corps zusammengetreten und eine Music Cassa gebildet hat, so reicht dieses bey weitem nicht [... . Ich bitte,] eine Musik von 25 Mann gestatten zu wollen [...], dazu wünschen wir auch sehnlichst, dass uns der Ankauf unserer Trompeten selbst überlassen werden möchte. Da wir dieselben aus München wohlfeiler und besonders weit besser erhalten könnten'. Full text quoted in Biber (1995), pp.105–106.

[23] Biber (1995), pp.70–71.

From left to right these are identifiable as: invention horn, clarinet, over-the-shoulder trombone, bass horn with dragon's head, buccin with dragon's head, bassoon, and natural trumpet. For each instrument type at least one example by Hirsbrunner is known to survive (see Appendix A). The lyre in the centre of the engraving was not an instrument made by Hirsbrunner but is here used as a trademark, as was also the case in their signature on wooden instruments (see Figure 3). Most of the 13 extant heads on buccins and bass horns by Hirsbrunner show the straight form of the bass horn that is featured on the middle left of this engraving, not the round form of the buccin as on the middle right (see Figure 7). Surprisingly, this engraving does not show the valved trumpet itself.

The square first valve 'bow' of this instrument is noteworthy and may suggest that Hirsbrunner was not able to bend such small bows at this time. These were constructed by applying a mitre cut. Four other Hirsbrunner instruments listed in Appendix A have similar square bows: another two-valve trumpet, two two-valve horns and a trumpet or bass bugle with a unique type of Stölzel valve.[24] Since all other extant instruments have round small bows, it is arguable that the 1829 trumpet is a very early valved instrument by Hirsbrunner. Indeed, Hirsbrunner waited until 1836 before exhibiting valved instruments (see below).

This trumpet therefore provides information concerning a set of seven typical Hirsbrunner instruments and an early form of valved instrument, both linked to the year 1829. Its shape and valve mechanism closely resemble those of a two-valve trumpet by Michael Saurle (*fl* Munich, 1818–1861), dated 1828.[25] There is some evidence that instruments from Munich were known in Bern at this time (for example the letter of E. May discussed above) and it is possible that Hirsbrunner used such an instrument as a model. While Leutenegger (and later Waterhouse) claimed that Hirsbrunner delivered valve trumpets to the army as early as 1817,[26] the order was for fifes. Hirsbrunner did not start manufacturing brass instruments until 1819 and valved instruments ten years after this. Indeed, there is evidence that during the period 1805–1821 it was Johann Heinrich Heller in Bern who delivered and repaired the army's brass instruments, and in 1817, the arsenal's account books record that Heller delivered 35 natural trumpets.[27] The change from natural to valve trumpets in the army was only decided in 1835.[28]

THE HEYDAY OF THE HIRSBRUNNER BROTHERS

In 1830, the Hirsbrunner brothers presented six instruments at the Industry Exhibition in Bern: a French horn with nine crooks, a buccin in B♭, a bass horn in B♭, a 14-keyed bassoon, a 12-keyed E♭ clarinet and an 8-keyed flute with a C footjoint. All instruments were made of expensive materials: ebony, ivory rings, silver keys, gold-plated horn bells and dragon's heads.[29] No valved instruments were exhibited, perhaps because they were still at the developmental stage.

A pricelist 'Preis-Courant musikalischer Instrumente von Gebrüder Hirbrunner in Sumiswald, Cant.[on] Bern.' dates from this period (see Figure 11, and Appendix B for an English transcription).[30] It lists numerous wind instruments of various types, nominal pitches, materials and numbers of keys. Among the brass instruments

[24] For more details see the photograph and acoustical analysis in Klaus (2000), pp.135–42. This analysis shows that such square bows reduce the quality of the resonance of the instrument. The solution of moving a Stölzel valve in the middle of the valve body, not on its top, is unique. A small valve bow in the non-pressed position bypasses the opening for the lever.

[25] Held by the Stadtmuseum Nördlingen, Germany. Photograph in Sabine Klaus and Joe R. Utley, 'The "Catholic" Fingering–First Valve Semitone: Reversed Valve Order in Brass Instruments and Related Valve Constructions', *Historic Brass Society Journal* XV (2003), pp.73–161, at p.80.

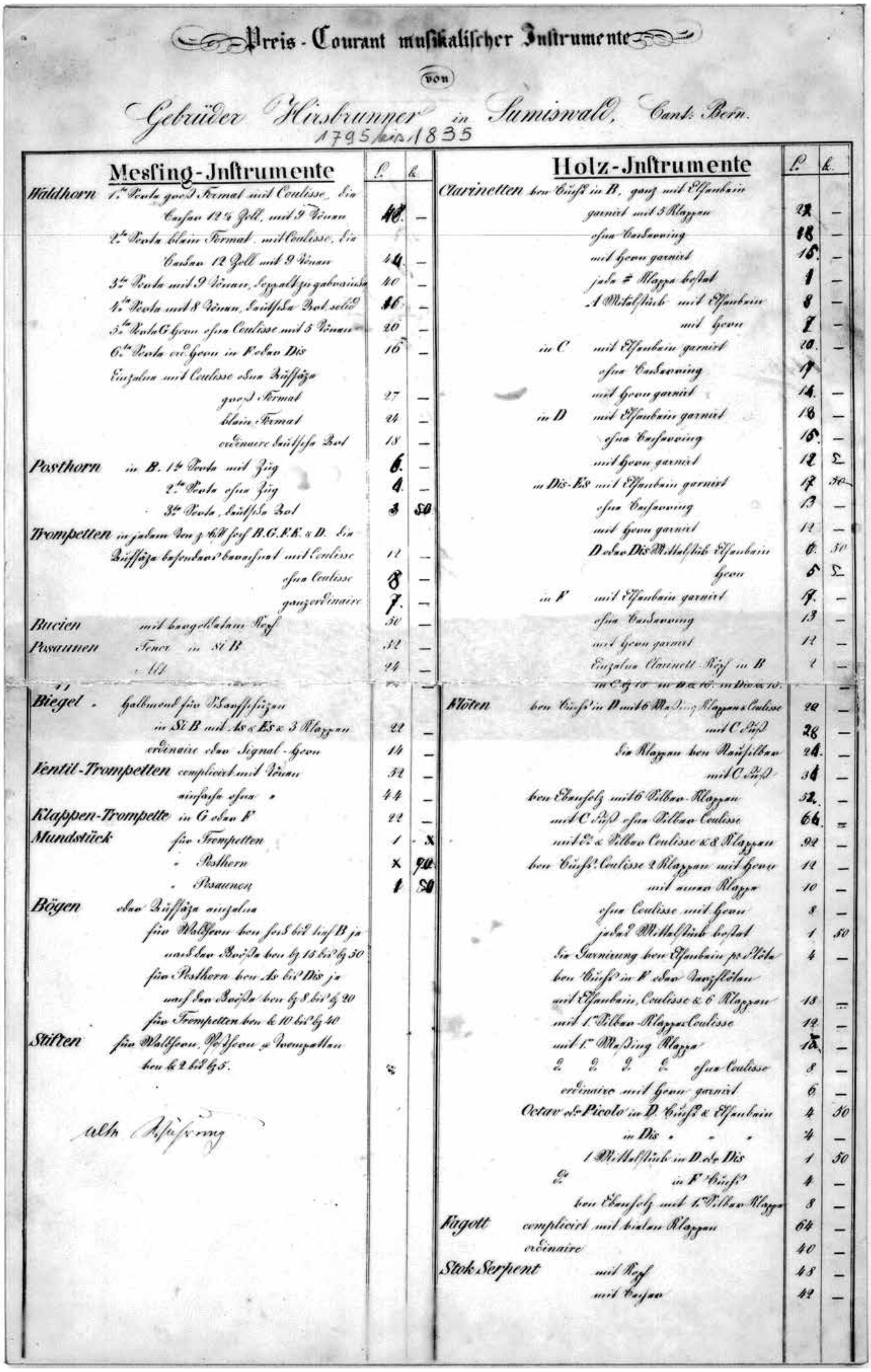
[26] Leutenegger (1961), p.2, and Waterhouse (1993), p.176.

[27] Account book of the arsenal 1817, Bern State Archive, BBII, 235, p.36.

[28] Biber (1995), p.104.

[29] See the exhibition catalogue: *Gegenstände des Kunstfleisses, welche in der im Heumonat 1830 in Bern eröffneten Ausstellung enthalten sind*, second edition (Bern: publisher unknown, 1830). Report of the jury: Karl Brunner, *Bericht über die im Julius in Bern eröffnete Industrie-Ausstellung* (Bern: publisher unknown, 1830). No fully gold-plated instrument part is extant. The dragon's heads are partly painted gold (see Figure 7 in the colour section). This effect has been achieved by gluing gold particles onto the surface of the metal. This analysis was carried out by Gaël Bonzon, Musée d'Art et d'Histoire de Genève.

[30] Copy in the Hirsbrunner Company's collection in Sumiswald, original lost.



Preis-Courant musikalischer Instrumente

von

Gebrüder Hirsbrunner in Sumiswald, Cant: Bern.

1795 bis 1835

Messing-Instrumente

Holz-Instrumente

Figure 11. *Pricelist of the Gebrüder Hirsbrunner, c1830 (photograph in the Hirsbrunner archive Sumiswald, original lost). For an English transcription of the document see Appendix B.*

listed are horns, with optional bell sizes and number of crooks; natural, keyed and valved trumpets in different nominal pitches, with or without crooks and tuning slide; and trombones and buccins. The three-keyed 'Biegel. Halbmond', offered in B♭, A♭ and E♭ is the type of round horn or bugle held today by the Burgdorf Museum (CH.BU.s XIII 247, Figure 12). The wooden instruments given in the pricelist include boxwood clarinets, pitched from A up to high F, optionally equipped with five or more keys, and flutes made from boxwood or ebony, pitched from D with a C foot up to F, equipped with one to eight keys; the rings of flutes and clarinets are optionally of horn or ivory, while the keys are of brass or silver. Those interested in bassoons could purchase ones described as 'ordinary' or with many keys (number not specified), bass horns either with a dragon's head or a flared bell.

This pricelist correlates closely to surviving Hirsbrunner instruments of this period: every type is extant except for keyed trumpets.[31] Only a minority of the extant instruments represent the most expensive versions listed and presented at the 1830 Exhibition: just one of the five extant horns has the large bell size of 12.5 inches; only three of the eight bass horns have dragon's heads; only three woodwind instruments are of ebony with silver keys; just a few have ivory rings. The majority of the extant instruments represent the less expensive models: natural brass instruments and woodwinds made of boxwood with horn rings and brass keys.

A small number of surviving Hirsbrunner instruments from this period are not listed on this pricelist, probably due to their specialized musical use. These include the following: three 'Musettenbass' (bass oboes, traditionally used in Bernese churches to reinforce the choral singing); a flageolet; a pitch flute; two tenoroons; and a stopped trumpet in demi-lune form. The same is true for two extant keyed bugles, an alto ophicleide and a bass ophicleide. Since the original pricelist has been lost and we are working from a copy with some illegibility, however, it is possible that some of these were recorded in the middle line of the left column that is not readable.

Although the pricelist is not dated ('1795 bis 1835' at the top was added later) there are a number of clues as to its year of publication. The presence of valved trumpets and lack of valved horns suggests a date after 1829 (the year of the dated valved trumpet) but before 1836, the year Hirsbrunner first presented valved horns and trombones at an exhibition. The high price of the valved trumpets suggests a date near the start of this period: the price in the list is 52 francs for such a trumpet with crooks, 44 francs for one without crooks. This is four times the price of an invention trumpet. The price of the valve trumpets with crooks and mouthpieces delivered to the army in 1835 was 36 francs. The exhibition catalogue in 1836 says 20 francs, presumably for an instrument without crooks and mouthpiece. The pricelist thus probably dates from c1830 and could have been drawn up for the 1830 Bern Exhibition.

One of the reasons for the difficulty in deciphering the pricelist is that the prices have been altered by hand, usually lower by about 10%. Other contemporary sources show a similar reduction in the price of wind instruments. The band in Schnottwil (1826) paid 16 francs for a Hirsbrunner invention trumpet, while the same model is listed here as 12 francs. We also see a steady decrease in the prices for musical instruments recorded in the account books of the Bernese arsenal from 1826 to 1850: a valved trumpet cost 36 francs in 1835 but only 26 francs in 1847. Since this was an inflationary period in Switzerland's history, it is arguable that instrument makers were either forced to reduce their prices because of competition, or could do so as a consequence of more efficient production processes.

The number of keys for woodwind instruments given in the pricelist allows us to draw a further conclusion. Clarinets are offered as a basic model with five keys, with each extra keys adding to the cost; flutes have six keys but can be ordered with one or two keys only; bassoons are offered 'complex with many keys' or 'ordinary' without reference to the number of keys. Relying solely on the number of keys to date both clarinets and flutes is therefore unwise: this pricelist demonstrates that as late as 1830 musicians could buy one-keyed flutes and five-keyed clarinets. Whether this situation was a result of the geographical situation of the Hirsbrunners far away from musical centres or the amateur bias among their clientele is unknown, but simply equipped instruments do not necessarily predate extant complex ones.[32] Furthermore, all extant instruments have the same traditional type of mounting in rings

[31] It remains uncertain whether such instruments were made by the firm. The entry cannot refer to keyed bugles, however, as it mentions keyed trumpets in G and F, nominal pitches not common for keyed bugles.

[32] This is neatly summed up in the German term 'Gleichzeitigkeit des Ungleichzeitigen' ('simultaneity of the non-simultaneous').

Figure 12. Horn with three keys named 'Biegel. Halbmond' (Half-moon bugle) in the pricelist (CH.BU.s XIII 247).

or blocks except for some keys that were obviously added later and mounted on pillars.

Another important source from this period is a box containing numerous disparate instrument parts held by the Deutsches Museum in Munich (D.M.dm 1991-0345). This so-called 'Konvolut' ('bundle') is attributed to Hirsbrunner,[33] and includes tools from a woodwind maker's workshop and parts of various woodwind instruments (from played, unplayed and unfinished instruments). There is no complete instrument. Of the parts that have been played, seven from clarinets and 13 from flutes are signed 'Hirsbrunner' or 'Hirschbrunner' (see the list in Appendix A, 1.1). Among these is a bell of a clarinet in F, the only direct evidence other than the pricelist that Hirsbrunner made such instruments. Of the parts of played instruments in this collection, 22 are signed by other makers and 14 are unsigned. The collection also includes 18 tools from a nineteenth-century woodwind maker's workshop as well as 12 finished but unplayed instrument parts and 92 semi-finished pieces of flutes and clarinets. All of these are parts either of flutes with one to four keys or of fife-keyed clarinets. All have the traditional mounting in rings or blocks. This has led to the collection being dated *c*1760–1820. However, as we have seen, Hirsbrunner was producing such instruments as late as the 1830s, and other signed parts (except for one) are by makers active around the mid-nineteenth century. This 'Konvolut' – if it is indeed a coherent entity and not something put together in recent times – can thus be dated to roughly 1800–1850. It may originate from Hirsbrunner or perhaps Hans Heinrich Wild (1797–1864) from Zurich, who briefly collaborated with Hirsbrunner and who is also represented by a number of signed instrument parts in this collection.

In an industry exhibition held in Bern in 1836, Hirsbrunner finally presented his latest novelties, namely valved brass instruments: a three-valved trombone, post horns with two or three valves, a two-valved trumpet and a bass ophicleide with nine keys.[34] The valve type was doubtless the double-piston valve with long levers, as found on 12 instruments from this period. Two extant keyed

[33] This 'Konvolut' was sold to the museum by the dealer Wilfried Schmitz. An inventory was made of it by Hubert Henkel in 1991. No evidence has been reported to support the assumption of its coherence, nor for its attribution to Hirsbrunner.

[34] See the exhibition's printed catalogue *Gegenstände des Gewerbe und Kunstfleisses, welche in der im Heumonat 1836 in Bern eröffneten Ausstellung enthalten sind* (Bern: publisher unknown, 1836), pp.31–32.

Figure 13. *Alto horn in E♭ by Johann Ulrich Hirsbrunner with double-piston valves, c1850 (CH.SUM.h 31). The lack of movable valve slides was criticised by the jury of the 1848 Bern Exhibition.*

bugles and two ophicleides illustrate Hirsbrunner's manner of production of keyed brass instruments. However, no Hirsbrunner valved trombone is known to survive. Since Hirsbrunner only presented brasswind instruments in the 1836 Exhibition, scholars have assumed that the firm had ceased to produce woodwind instruments. This seems improbable for a wood turner who was still making wooden objects other than musical instruments, and in 1857 Hirsbrunner did again present a flute at an exhibition in Bern. But the fact that the company presented only brass instruments in 1836 is indicative of a trend: military and subsequently civilian bands were moving to an all brasswind line-up, thus reducing the demand for woodwind instruments and the need to exhibit them.

In 1835, Bern decided henceforth to equip their military musicians with valved trumpets instead of natural trumpets.[35] Their budget of 1839 even included money for adding valves to invention trumpets. Until 1847 the army purchased 20 valved trumpets from Hirsbrunner almost every year (amounting to 216 trumpets and 12 bass trumpets over the 13-year period).[36] According to the entry in the arsenal account book of 1847, the trumpets had two valves, the bass trumpets three. All extant instruments from that time are equipped with double-piston valves, mostly moved by long levers on leaf springs as seen on the 1829 trumpet. Later instruments from *c*1850 have double-piston valves with pushrods or clock-spring mechanisms. Häfelen in Bern[37] was Hirsbrunner's competitor during that period: between 1835 and 1847 he sold the army a total of 61 valved bugles, a wide bore instrument with three double-piston valves (see for example CH.BE. burri 884); and repaired their brass instruments. We know from a journal announcement in 1836 that Hirsbrunner also undertook repairs, presumably for civilian musicians.[38]

DIFFERENT HIRSBRUNNER COMPANIES SINCE 1847

Around the year 1850 there was a series of developments that created a new situation for the Hirsbrunners:

- In 1847, Johann Ulrich Hirsbrunner (1811–1885), a nephew of the brothers, established his own workshop in Grünen, a neighbouring village adjacent to Sumiswald. This was the second Hirsbrunner Company and it is still active today.
- In 1848, the modern Swiss federal state was founded, and the army was now a federal matter.

[35] Biber (1995), p.104.

[36] Account books of the arsenal, Bern State Archive, BBII, 556 – BBII, 569.

[37] Signed 1836–1840 by the brothers Friedrich and Christian Häfelen, 1841–1860 by the younger brother Christian only, signing 'Ch. Häfelen=Schenk'. Their elder brother Johann was the music director of the 'Scharfschützen'.

[38] *Schweizer Bote*, vol.33 (1836), 23 March 1836, p.112.

Figures 14 and 15. *Instrument No.1 of Jakob Hirsbrunner, newly established in Aarau, 1870: a bugle in B♭, short model (CH.BE.burri 370). Its original engraving shows the maker's number 1 in the centre. A plaque was added later, naming the diploma that he won at the 1883 Zurich Exhibition.*

- In 1851, Johann Ulrich's brother Andreas Hirsbrunner emigrated.[39]
- In 1852, Christen died, the eldest of the brothers and the *primus inter pares*. He had no children and bequeathed the house and workshop to his nephews Karl and Christian, sons of Ulrich.

Johann Ulrich Hirsbrunner, nephew of the three brothers, was the son of Jakob Hirsbrunner, the smith of Sumiswald. He had studied with the Gebrüder and worked with them until 1847, when he was 36 years old. It remains unclear as to the reasons for his departure and whether or not there was an agreement regarding a division of the business. As no wooden instruments survive by Johann Ulrich, it seems likely that he concentrated on brass instruments: his 14 extant instruments show a great variety of instrument types ranging from the bugle to the helicon in B♭ (see Appendix A, 2.1). All are equipped with three valves. He used double-piston valves in *c*1850, later using piston valves as well as rotary and Berlin valves. Unlike the brass instruments of the Gebrüder, most of these instruments lack a garland. Importantly,

[39] Zuber (Hirsbrunner genealogy 1941) names him as an instrument maker working for the company, but no source evidence is given.

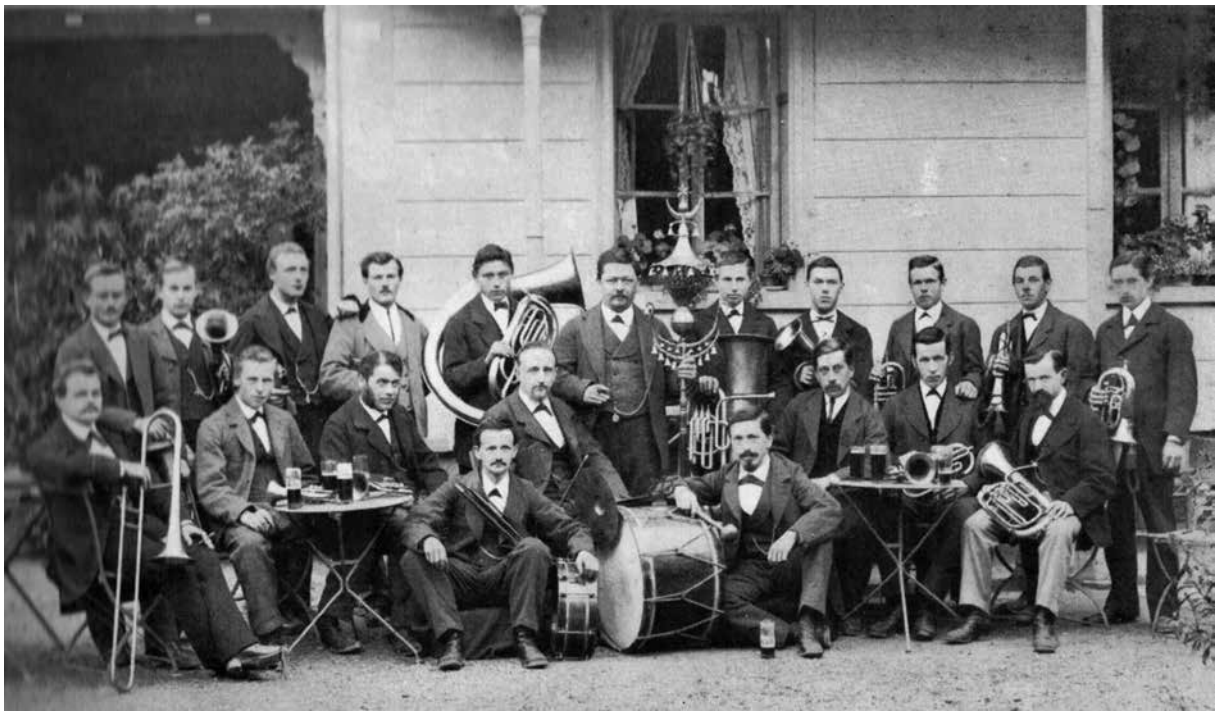


Figure 16. The 'Musikgesellschaft Sumiswald' 1881, directed by Friedrich Hirsbrunner, seated to the left of the bass drum. Most instruments could have been made by Hirsbrunner (photograph in the Hirsbrunner's company archive in Sumiswald).

Johann Ulrich was also the first member of the family to include his first name in the signature: he signed his first instruments with single letter stamps on the bell flair, later using plaques, as 'J.U. Hirsbrunner / in Grünen / Sumiswald'.

It was Johann Ulrich, not the Gebrüder, who participated in the second Swiss Industrial Exhibition in Bern in 1848, perhaps indicating that he was the more innovative: he exhibited a valved trumpet and gained a bronze medal as 'encouragement'.[40] The jury criticised its intonation and its lack of movable valve slides. An early alto horn of Johann Ulrich shows this kind of equipment (see Figure 13). Later instruments clearly demonstrate his craftsmanship to have been equal to that of his contemporaries. At an exhibition in 1855 in Willisau, a village close to Sumiswald, Johann Ulrich again presented a trumpet, while the Gebrüder presented a 'bass instrument' of which we have no further details. Only the Gebrüder were present at the 1857 Bern National Industry Exhibition, where they exhibited a 'Bombardon in B[♭]' (though no such instrument by them is extant) and an ebony flute whose keywork is not reported. After this, no Hirsbrunner participated in an exhibition until 1883, and no Hirsbrunner is known to have taken part in a Universal Exhibition.

Not much more is known about the activities in this period of the first company, namely the Gebrüder in Sumiswald. Only a few extant instruments can be dated post 1850. Karl (third generation) died in 1860 at just 30 years of age. Father Ulrich died in 1872. There remained two other sons by Ulrich: Christian and the much younger Ferdinand. As the fourth generation of their branch of the family did not become instrument makers, they abandoned instrument manufacturing in 1880. Ferdinand, now 34 years old, went to work for his cousin Johann Ulrich in Grünen and stayed with this company until his death, 55 years later.

The company set up in Grünen by Johann Ulrich flourished and he trained two of his son, Jakob (1836–1900) and Friedrich (1841–1927), Jakob leaving to establish his own workshop in 1870 in Aarau, some 40 miles away. Thus there were three different Hirsbrunner companies in existence during the decade 1870–1880: the brothers Christian and Ferdinand in Sumiswald, Johann Ulrich with his son Friedrich in Grünen, and Jakob in Aarau. Importantly, Jakob was the only Hirsbrunner who numbered his instruments (see Figures 14 and 15):

[40] Their judgment reads: 'It is clear from his instruments that Hirsbrunner strives for perfection, and we hope that the recognition hereby expressed will also serve to encourage him'. 'Aus seinen Instrumenten geht hervor, dass Hirsbrunner nach Vervollkommnung strebt, und er möge die hiermit ausgesprochene Anerkennung ihm auch zur Aufmunterung dienen' (Bern State Archive, BBIV, 1574).

136 is the highest number found on any of his six extant signed instruments, a bass bugle dating from after 1883 (see Appendix A, 3). From his practice of numbering instruments, it would appear that he produced a range of just ten instruments per year, indicating a very small workshop.

Jakob's brother Friedrich Hirsbrunner took over their father's workshop in Grünen in 1881. He initially signed his instruments 'Fritz Hirsbrunner / Grünen / Sumiswald', changing to 'Fritz Hirsbrunner / Fabricant / Sumiswald' for the period 1885–1900, while still producing in Grünen (see the online list for photographs of all signatures). In 1900, he moved the workshop into a former clock factory in the centre of Sumiswald where it is still located today. At the same time, his signature changed to 'Fritz Hirsbrunner & Sohn / Sumiswald', the firm now including his son Arnold of the fifth generation. A great number of instruments by this maker are extant. Most are lower register brass instruments such as baritones, tubas and helicons; most have piston valves (see Appendix A, 2.2.1 and 2.2.2).

Both companies were present at the National Exhibition in Zurich in 1883: Jakob from Aarau and Friedrich from Grünen. While Friedrich won no prize, Jakob received a diploma for 'solid work and self-manufacturing of all parts of his brass instruments' (original document in his archives in the Stadtmuseum Aarau). Both Jakob and Friedrich had sons who continued their fathers' companies. In 1893, Jakob's son Gottfried took over the company in Aarau. He won a silver medal at the 1894 National Exhibition in Geneva and a gold medal at the 1914 National Exhibition in Bern. His extant instruments show that he had truly mastered his craft. A 1904 prospectus offers a total of 164 different types of brass instruments, mostly with rotary valves. The company was taken over by Gottfried's son Hans Gottfried in 1927 and closed on his retirement in 1965. The company in Sumiswald continued production on a larger scale. In 1919 Arnold (fifth generation, see Figure 1) took over the company together with his own son Fritz (sixth generation). Peter Arnold (seventh generation) took over in 1965, handing over to his son Peter Christian (eighth generation) in 1992. Tubas became the most important instruments that they produced. It is very sad to relate, however, that the next generation does not intend continuing with the company and thus Hirsbrunner will soon disappear as a leading name in Swiss wind instrument making after more than 200 years of activity.

THE ROLE OF THE ARMY AS A CUSTOMER

In the second half of the nineteenth century, the Swiss army was a principal customer for the Swiss instrument manufacturers. The army, organized according to a militia system, had become a national institution in 1848 after the founding of the Swiss Confederation. But most army training and also the army's procurement remained cantonal. The Bernese arsenal thus continued to buy musical instruments at a rate of roughly 50 instruments per annum. These were purchased exclusively from Häfelen-Schenk's workshop in Bern until its bankruptcy in 1860. After this, the arsenal bought its stock from different instrument makers: 143 trumpets, bass trumpets and bugles from the Gebrüder Hirsbrunner in Sumiswald in the years 1859–1868, and 120 B♭ trumpets, bass trumpets and bugles from Johann Ulrich Hirsbrunner in Grünen in 1860–1874. Their competitors in this period were Johannes Hertig in Bern, who delivered 146 instruments, and Falb-Lerch in Thun, who delivered 126 instruments in 1864–1874.[41]

After a revision of the constitution in 1874, the Swiss army's procurement procedures were organized nationally. The military bands were now purely brass, relying on a trumpet quartet in each troop segment, the 'Bataillon'. They formed larger regimental brass ensembles by combining these quartets. This was not at all comparable to foreign army bands, for the Swiss players were neither professional musicians nor professional soldiers but amateur musicians in a militia army, initially trained on their instruments for three or four weeks only. From then on they came together once a year for a number of days, playing the necessary signals and a handful of marches.[42] They kept their instruments at home and most of them may also have played in civilian bands. Early photographs of such bands show their pure brass instrumentation, from soprano bugles down to tubas, plus percussion (Figure 16).

Musical instruments for the Swiss army were bought from Swiss makers. Brass instruments had to be equipped with piston valves, which had an unusual screw to fix the valve's trigger. The instruments were also given an army inscription that included the year of purchase and a serial number. Each maker had a continuous numbering (see Figure 19). Thanks to this army inventory system a significant number of extant instruments can be dated and the total number of instruments delivered by each maker deduced. Jakob Hirsbrunner in Aarau preferred rotary valves which

[41] Bern State Archive, BBII, 5882 (1847) – BBII, 5905 (1881).

[42] Biber (1995), pp.120, 126 and 134–138.

Figures 17, 18 and 19. *Baritone by Fritz Hirsbrunner ('Fritz' being the Bernese dialect form of 'Friedrich'). The stamp of the army, Figure 19, indicates the year [18]82 and also the annual code 'G' (from A=1876 to Z=1897). 'No 35' is the Hirsbrunner Company's numbering of their instruments delivered to the Swiss army since 1876.*

were not accepted by the army, and only one extant instrument of his has piston valves and was therefore made for the army. His brother Friedrich in Grünen, however, supplied the army on a regular basis. Of Friedrich's 32 extant instruments from the period 1881–1899, 20 (nearly two thirds) were made for the army. From the army's serial numbers it would appear that Friedrich delivered some 40 instruments to the army on an annual basis (equating to more than 700 over 18 years). Moreover, it is possible to estimate his overall production rate from these figures: if we apply the proportions found on all his extant instruments to his overall production – two thirds for the army and one third for civilian use – it is estimated that Friedrich must have produced more than 60 instruments per year (over 1100 instruments during these 18 years). At that time, the company staff consisted of Friedrich himself and his cousin Ferdinand; they were later joined by Friedrich's son Arnold after his commercial education and a period spent travelling in the 1890s. It is clear that the number of instruments produced could not have been undertaken by just two or three men; they must also have had employees in addition to the family members.

CONCLUSION

This is the history of the Hirsbrunner family during the nineteenth century, derived from reliable sources (documents and extant instruments). The Hirsbrunners were important makers who produced a large number of instruments for military and civilian bands. Their production developed in line with the needs and requirements of these players. They began shortly after 1800, first making fifes and all kinds of woodwind instruments and from 1819 onwards they also made brass instruments. As early as 1829 they made valved brass instruments. Hirsbrunner continued longer than other makers in the production of woodwinds with only a few keys and traditional block mountings as well as brasswinds with double-piston valves. This can be understood by both their provincial location and their amateur clientele. There is scant source evidence concerning the output of this first company, 'Gebrüder Hirsbrunner' in Sumiswald, from 1850 up to their cessation of production in 1880. The second Hirsbrunner Company, founded in 1847 by Johann Ulrich in Grünen near Sumiswald, concentrated on brass instruments for military and civilian band use, mostly equipped with piston valves. It was taken over by the younger son Friedrich and moved to the centre of Sumiswald in 1900. Around two thirds of Friedrich's production was purchased by the Swiss army. The much smaller third company in Aarau, founded in 1870 by Johann Ulrich's elder son, Jakob, concentrated on brass instruments with rotary valves.

Appendix A: List of extant nineteenth-century Hirsbrunner instruments

(details include instrument type, nominal pitch, short description, holding location and date of production).

For photographs of the signatures and further up-to-date information, see the online list:
http://www.hkb-interpretation.ch/projekte/erschliessung-sammlung-burri/artikel/show/hirsbrunner-instrumente-vonby-adrian-v-steiger.html

Collection sigla (according to http://homepages.ed.ac.uk/am/iws.html#iwsch):
CH.AF.lm: Swiss National Museum Zürich/Affoltern
CH.AG.hm: Stadtmuseum Aarau
CH.B.hm: Museum für Musik Basel
CH.BE.burri: Burri Collection Bern
CH.BE.ham: Swiss Army Collection Thun
CH.BE.hm: Historisches Museum Bern
CH.BU.s: Schlossmuseum Burgdorf
CH.G.m: Musée d'art et d'histoire Genève
CH.SU.willisau: Musikinstrumentensammlung Willisau
CH.SG.hm: Historisches Museum St. Gallen
CH.SUM.h: Hirsbrunner company's private collection in Sumiswald, numbering by the present author
D.H.hg: Museum für Hamburgische Geschichte Hamburg
D.M.dm: Deutsches Museum München
D.N.gnm: Germanisches Nationalmuseum Nürnberg
US.W.si: Smithsonian Institutions Washington D.C.
Pc: Private collection.

1. First company: Gebrüder Hirsbrunner (Hirsbrunner brothers) at Sumiswald
1.1 Wooden instruments
Materials: Flutes and clarinets mostly made of boxwood, bassoons and bass horns of maple, keys of brass, exceptions mentioned.
1.1.1 Signed with curved stamp 'HIRSCHBRUNNER / SUMISWALD' using the dialect spelling 'HIRSCH …' with lyre and stars (Figure 3)

Piccolo in E♭, foot missing; CH.SUM.h 17
Flute in D, nominal pitch C, 5-key; CH.SUM.h 10
Flute in D, nominal pitch C, ebony, 7-key (silver); CH.B.hm 2008.46
Flute in D, nominal pitch C, 5-key; CH.G.m
10 parts of flutes and fifes, some marked 'D', 'E♭', and 'F'; D.M.dm 1991-0345/35–49
Head of flute; CH.SUM.h 16

Flageolet in D, French system, no key; CH.B.hm 1912.303
Tuning flute c^1 –g^2; CH.B.hm 1991.75
Clarinet in E♭, 5-key; CH.SUM.h 17
Clarinet in E♭, 5-key; Pc Brünisholz Burgdorf
Clarinet in E♭, ebony, 12-key (silver); CH.AF.lm 76447
Clarinet in D, 5-key; Pc Schöni Bern
3 parts of clarinets, marked 'D' and 'F'; D.M.dm 1991-0345/25,29,34
Clarinet in C, 5-key; CH.BU.s XIII.392, present location unknown
Clarinet in B♭, 6-key; Pc Steffisburg
5 parts of 2 clarinets, marked 'A' and 'B'; CH.LU.willisau 138
Bassoon in F (Tenoroon), 12-key; CH.SUM.h 19
Bassoon in F (Tenoroon), 6-key; CH.LU.willisau 134
Bassoon, 6-key; CH.SUM.h 20
Bassoon, 8-key; CH.G.m IM158
Bassoon in F (Tenoroon), 6-key; CH.LU.willisau 134
Bassoon, with brass bell, 6-key; CH.LU.willisau 133
3 bassoons, 8-key; former Pc Schmitz[43]
Bass horn, brass bell, 3-key; CH.SUM.h 18
Bass horn in C, dragon's head, 3-key; CH.B.hm 1980.2181
Bass horn in A, not maple, brass bell, 3-key; CH.B.hm 1980.2259
Bass horn, brass bell, 3-key; CH.G.m IM162
Bass horn, dragon's head, 3-key; CH.G.m 9389
Bass horn, brass bell, 3-key [?]; D.H.hg 1922-70
Bass horn, dragon's head, 3-key; former Pc Schmitz, present location unknown
Brass bell for a bass horn (preserved with an unsigned bass horn in A); CH.B.hm 1956.412
Musettenbass (bass oboe), maple, 5-key; CH.SG.hm 9828
Musettenbass (bass oboe), wood unknown, 5-key; D.N.gnm MIR675

1.1.2 Signed 'HIRSBRUNNER / A SUMISWALD', curved writing with deer or straight writing with angels or suns (Figures 4, 5).

Piccolo in E♭, 1-key; CH.BU.s XIII.1093 (deer stamps) (Figure 6)
2 parts of piccolo, 1-key; D.M.dm 1991-0345/39 (angel stamps)
Flute in D, nominal pitch C, 3 middle parts, ebony, 1-key (silver); CH.B.hm 1991.76 (angel stamps)
Clarinet in C, 5-key; CH.SUM.h 12 (deer stamp)
Clarinet in C, 5-key; CH.SUM.h 13 (the only instrument with sun stamps)
4 parts of 2 clarinets in C and E♭; D.M.dm 1991-0345/30,31 (deer stamp)
Bassoon, 8-key; CH.SUM.h 14 (angel stamp)
Musettenbass (bass oboe), maple, 5-key; CH.AF.lm 537 (angel stamp)

1.2 Brass instruments, signed 'HIRSBRUNNER* A* SUMISWALD*' on the garland (Figure 2)
Size of stamps and form of * varies (dots, stars, suns).
1.2.1 Natural, keyed and slide brass

Natural cornet (?) in C, crook A♭, tuning slide; CH.B.hm 1980.2090
Natural trumpet demi-lune in G, crooks F, D, C, tuning slide; CH.B.hm 1980.2032
Natural trumpet, CH.AF.lm 59632
2 natural trumpets in F, crook E♭, tuning slide; CH.BE.burri 585/586
3 natural trumpets in F, crook E♭, tuning slide; CH.AF.lm 59619/59627/59629
Natural trumpet in F, tuning slide; CH.AF.lm 59630
Keyed bugle in B♭, 6-key; CH.SUM.h 2
Keyed bugle in C, 6-key; CH.B.hm 1956.594
Keyed horn (!), 3-key, crooks missing; CH.BU.s XIII.247 (Figure 12)

[43] Present locations unknown. One was sold at Sotheby's in 1998, see Jeremy Montagu, 'Salerooms, Instruments', *Early Music* XXVII/1 (February 1999), p.167.

Natural horn with crook for F, tuning slide; CH.SUM.h 6
Natural horn with crooks for F, D, C, tuning slide; CH.B.hm 1980.2041
Natural horn with crooks for B♭ alto, A, G, F, E, E♭, D, C, tuning slide; CH.B.hm 1980.2051
Natural horn, tuning slide; CH.AG.hm 1985_5.9.
Natural horn, crooks missing, tuning slide; US.W.si 95,270
Post horn in F; CH.BU.s XIII.247
Post horn in B♭; CH.SUM.h 21
Post horn in A, tuning shank; CH.B.hm 1980.2112
Post horn in C; CH.BE.hm 2437b
Alto trombone in F/D, to be played forward in F or over the shoulder in D; CH.B.hm 1980.2033
Tenor trombone in B♭; CH.BE.hm 24910
Buccin B♭ (dragon's head trombone), no tuning slide; CH.SUM.h 6
Buccin, slide and tuning slide not original; CH.BE.burri 13
Buccin, no slide, tuning slide not original; CH.AF.lm 6122 (Figures 7, 8)
Buccin, no slide; D.N.gnm MIR27
Buccin, no tuning slide; CH.AG.hm 1985_5.9.; 'J' for Jakob added to the signature; before 1870
Buccin, no tuning slide; Pc Hirsbrunner Aarau; 'J' for Jakob added to the signature; before 1870
Head of Buccin; CH.AG.hm 1985_5.9.
Head of Buccin; CH.G.m IM315
Alto ophicleide in E♭, 9-key; CH.SUM.h 5
Ophicleide in B♭, 9-key; CH.B.hm 1980.2281

1.2.2 Valved brass. Most can be dated c1829–c1850

Trumpet in C/B♭, 2 double-piston valves; CH.BU.s XIII.1101; *c*1840–1850
Trumpet in B♭, 2 double-piston valves, tuning slide; D.N.gnm MIR132; *c*1835–1850
Trumpet in B♭, 3 double-piston valves, tuning slide; CH.AG.hm 1985_5.9.; *c*1835–1850
Trumpet in A♭, 2 double-piston valves, tuning slide; CH.AG.hm 1985_5.9.; *c*1835–1850
Trumpet in F, 2 double-piston valves, tuning slide; CH.B.hm 1980.2111; 1837–1850
Trumpet in F/E♭, 2 double-piston valves, tuning slide, square first valve bow (half tone); CH.ZH.Museum für Gestaltung GKS-1963-0060-163 (ex Hug collection, ex Museum Bellerive); *c*1830–1840
Trumpet in E♭, 2 double-piston valves, square first valve bow (half tone), dated 1829 on valve plate, engraving; CH.SUM.h 1 (Figures 9 and 10)
Bass trumpet or bass bugle in E♭, 2 Stoelzel valves with unique mechanism; CH.B.hm 1980.2069; *c*1830
Bugle high in E♭, 3 piston valves, tuning slide, special signature; CH.SUM.h 50; *c*1860–1880
Bugle in B♭, 3 double-piston valves, tuning slide; CH.SUM.h 37; *c*1850
Post horn in B♭, crook for A♭ (5 foot), 2 double-piston valves, tuning slide; CH.B.hm 1980.256; *c*1840–1860
Horn, crook for E♭ (7 foot), 2 double-piston valves, square first valve bow (half tone); CH.BE.burri 587; *c*1830
Horn, crook for E♭ (7 foot), 2 double-piston valves, square first valve bow (half tone); CH.AF.lm 59626; *c*1830
Horn, crook for A, 2 double-piston valves, tuning slide; CH.AG.hm 1985_5.9.; *c*1835–1850
Horn, crook for A♭, 2 double-piston valves, tuning slide; CH.SUM.h 7; *c*1835–1850
Horn, crook for F, 2 double-piston valves; CH.BE.burri 103; c*c*1840–1860

2. The second company in Grünen up to 1900, thereafter in Sumiswald
2.1 Johann Ulrich Hirsbrunner. With plaque 'J.U. Hirsbrunner / in Grünen / Sumiswald.', if not otherwise mentioned; to be dated 1847–1881

Post horn in C, one hole for the fifth harmonic; CH.SUM.h 3. Signature as for the first company, 'J. U.' added; thus to be dated before 1847
Bugle in B♭, 3 rotary valves; CH.BE.burri 374
Bugle in B♭, 3 rotary valves; Pc Aebi Burgdorf
Bass bugle in E♭, 3 rotary valves; CH.BE.burri 1554; signature stamped with single letters; *c*1850
Alto Horn in E♭, 3 double-piston valves; CH.SUM.h 31; signature stamped with single letters; *c*1850 (Figure 13)
Horn, no crooks extant, 3 Berlin valves; CH.SUM.h 46
Baritone in B♭, 3 piston valves; CH.SUM.h 51
Baritone in B♭, 3 piston valves; CH.SUM.h 59; dated 1881
Baritone in B♭, 3 piston valves; CH.BE.burri 383: marked 'D', presumably indicating the year 1879

Baritone in B♭, 3 piston valves; CH.B.hm 1980.2439
Tuba in E♭, 3 piston valves; CH.B.hm 2012.347; presumably to be dated 1880
Tuba in E♭, 3 rotary valves; former CH.BE.burri, present location unknown
Helicon in E♭, 3 piston valves; CH.B.hm 1980.2309
Helicon in B♭, 3 rotary valves; CH.SUM.h 52

2.2 Friedrich Hirsbrunner
2.2.1 With plaque 'Fritz Hirsbrunner / Grünen / Sumiswald', to be dated 1881–1885

Bugle in B♭, 3 rotary valves; CH.BU.s XIII1100
Bugle in B♭, 3 piston valves; CH.SUM.h 23
Baritone in B♭, 3 piston valves; former CH.BE.burri, present location unknown; dated 1881
Baritone in B♭, 3 piston valves; CH.BE.burri 631; dated 1882 (Figures 17–19)
Baritone in B♭, 3 piston valves; CH.BE.ham; dated 1884
Baritone in B♭, 3 piston valves; Pc Zimmermann Schaffhausen; dated 1884
Baritone in B♭, 3 piston valves; former CH.BE.burri, present location unknown; dated 1885
Baritone in B♭, 3 piston valves; former CH.BE.burri, present location unknown
Baritone in B♭, 3 rotary valves; former CH.BE.burri, present location unknown

2.2.2 With plaque 'Fritz Hirsbrunner / Fabricant / Sumiswald' (produced in Grünen near Sumiswald), to be dated 1885–1900

Cornet in B♭, 3 piston valves, lead-pipe in S-shape; CH.SUM.h 25
Bugle in B♭, 3 rotary valves; CH.SUM.h 22
Alto horn in E♭, 3 rotary valves, top action; CH.BE.burri 354
Baritone in B♭, 3 piston valves; CH.SUM.h 58; dated 1886
Baritone in B♭, 3 piston valves; CH.AF.lm 65824; dated 1886
Baritone in B♭, 3 piston valves; CH.BE.burri 632; dated 1889
Baritone in B♭, 3 piston valves; CH.BE.burri 1539; dated 1889
Baritone in B♭, 3 piston valves; CH.B.hm 1980.2382; dated 1892
Baritone in B♭, 3 piston valves; CH.BE.ham 64; dated 1892
Baritone in B♭, 3 piston valves; CH.BE.ham no number; dated 1897
Baritone in B♭, 3 rotary valves; CH.SUM.h 53
Baritone in B♭, 3 rotary valves; Pc Zimmermann Schaffhausen 427
Tenor helicon in B♭, 3 piston valves; CH.B.hm 1980.2318; dated 1890
Tenor helicon in B♭, 3 piston valves; CH.SUM.h 56; dated 1891
Tenor helicon in B♭, 3 piston valves; CH.BE.ham no number; dated 1892
Tenor helicon in B♭, 3 piston valves; CH.BE.ham no number; dated 1899
Tuba in E♭, 3 piston valves; CH.BE.ham 69; dated 1886
Tuba in E♭, 3 piston valves; ricardo auction 2014; dated 1890
Tuba in E♭, 3 piston valves; CH.BE.burri 634; dated 1891
Tuba in E♭, 3 piston valves; CH.BE.ham no number; dated 1893
Tuba in E♭, 3 piston valves, small form for mountain troop bands; CH.SUM.h 49
Tuba in B♭, 3 piston valves; CH.SUM.h 55
Tuba in B♭, 3 piston valves; CH.SUM.h 57

3. Third company in Aarau, Jakob Hirsbrunner

Bugle in B♭, maker's number 1, 3 rotary valves; CH.BE.burri 370; *c*1870 (Figures 14, 15)
Bass bugle in E♭, maker's number 136, 3 piston valves; CH.SUM.h 29; *c*1885
Valve trombone in B♭, maker's number 55, 3 rotary valves; former CH.BE.burri, present location unknown; *c*1875
Valve trombone in B♭, maker's number 96, 3 rotary valves; CH.AG.hm 1985_5.9.; *c*1880
Baritone in B♭, maker's number 48, 3 rotary valves; CH.BE.burri 1109; *c*1875
Tenor helicon in B♭, maker's number 10, 3 rotary valves; CH.AF.lm 59615; *c*1870

Appendix B: Pricelist *c*1830 by Gebrüder Hirsbrunner (see also Figure 11).

Photograph in the company archive in Sumiswald, original lost. Most prices have been changed in this copy by a later scribe. Thus '50.-/48.-' in this transcription means: originally 50.-, changed to 48.-. '?' means difficult to decipher. English translation by the present author. An annotated version of this document giving examples of extant instruments is online at http://www.hkb-interpretation.ch/projekte/erschliessung-sammlung-burri/artikel/show/hirsbrunner-instrumente-vonby-adrian-v-steiger.html.

Pricelist of Musical Instruments
by Hirsbrunner Brothers at Sumiswald, Canton Bern.
[two additions by later scribes '1795–1835']

Brass-Instruments

French horn	1st type large format with tuning slide	
	bell 12.5 inches, with 9 crooks	50.-?/48.-?
	2nd type small format, with tuning slide	
	bell 12 inches with 9 crooks	48.-?/44.-
	3rd type with 9 crooks, for double use	40.-
	4th type with 8 crooks, German model, solid	?/36.-?
	5th type G-horn without tuning slide with 5 crooks	26.-
	6th type ord. horn in F or D# 16.-	
	Single with tuning slide without crooks	
	big format 27.-	
	small format	24.-
	ordinary German model	18.-
Post horn	in B♭ 1st type with slide	?/6.-
	2nd type without slide	?/4.-
	3rd type German model	?/3.50
Trumpets	in each key e.g. alto B♭. G. F. E. & D.	
	crooks charged separately with tuning slide	12.-
	without tuning slide	10.-/8.-
	totally ordinary	?/7.-
Buccin	with gold-plated head	50.-
Trombones	Tenor in B♭	32.-
	Alto	24.-
[One line illegible in the extant copy: valved trombone? Ophicleide?]		?.-
Bugle	Half-moon for 'Scharfschützen' ('sharp shooters')	
	in B♭ with crooks for A♭ & E♭ & 3 keys	22.-
	Ordinary or signal horn	14.-
Valved trumpets	complex with crooks	52.-
	simple, without "	44.-
Keyed trumpet	in G or F	22.-
Mouthpiece	for trumpets	1.50/ 1.-
	" post horn	1.-/-.90
	" trombones	2.-/1.50
Crooks	separately	
	for French horn from alto to basso B♭	
	according to the size from	1.50 to 5.-
	for post horn from A♭ to D#	
	according to the size from	0.80 to 2.-
	for trumpets from	1.- to 4.-

Shanks	for French horn, post horn & trumpets	
	from	0.20 to 0.50
	old currency [written by another hand]	
	Wooden Instruments	
Clarinets	Boxwood in B♭, with ivory	
	with 5 keys	24.-?/22.-
	without bell-ring	20.-?/18.-
	with horn	16.-/15.-
	each # key costs	2.-/1.-
	A middle joint with ivory	9.-/8.-
	with horn	8.-/7.-
	in C with ivory	22.-?/20.-
	without bell-ring	19.-?/17.-
	with horn	?.-/14.-
	in D with ivory	19.-/18.-
	without bell-ring	16.-/15.-
	with horn	12.-/11.50
	in D#-E♭ with ivory	18.50/17.-
	without bell-ring	15.-?/13.-
	with horn	12.-
	D or D# middle joint ivory	7.-/6.50
	horn	6.-/5.50
	in F with ivory	?.-/17.-
	without bell-ring	15.-/13.-
	with horn	12.-
	Single head of clarinet in B♭	2.-
	in C 1.80[?] in D 1.60 in D#1.60	?.-
Flutes	Boxwood in D with 6 brass keys & tuning mechanism	?.-/26.-
	with C footjoint	30.-?/28.-
	the keys in German silver	26.-?/24.-
	with C footjoint	36.-?/34.-?
	Ebony with 6 silver keys	54.-?/52.-
	with C footjoint without silver tuning mechanism	72.-?/64.-
	with same & silver tuning mechanism & 8 keys	92.-
	Boxwood. Tuning mechanism, 2 keys, with horn	12.-
	with 1 key	10.-
	without tuning mechanism, with horn	8.-
	each middle joint costs	1.50
	the rings in ebony, per flute	4.-
	boxwood in F or third flutes	
	with ivory, tuning mechanism & 6 keys	18.-
	with 1 silver key & tuning mechanism	12.-
	with 1 brass key	10.-
	the same without tuning mechanism	8.-
	ordinary with horn 6.-	
	Octave or **Piccolo** in D. Boxwood & ivory	4.50
	in D# " " "	4.-
	1 middle joint in D or D#	1.50
	the same in F boxwood	4.-
	in ebony with 1 silver key	8.-
Bassoon	complex with many keys	64.-
	ordinary	40.-
Bass horn	with head	48.-
	with bell	42.-

ADRIAN V. STEIGER

Hirsbrunner, a Swiss Family of Wind Instrument Makers

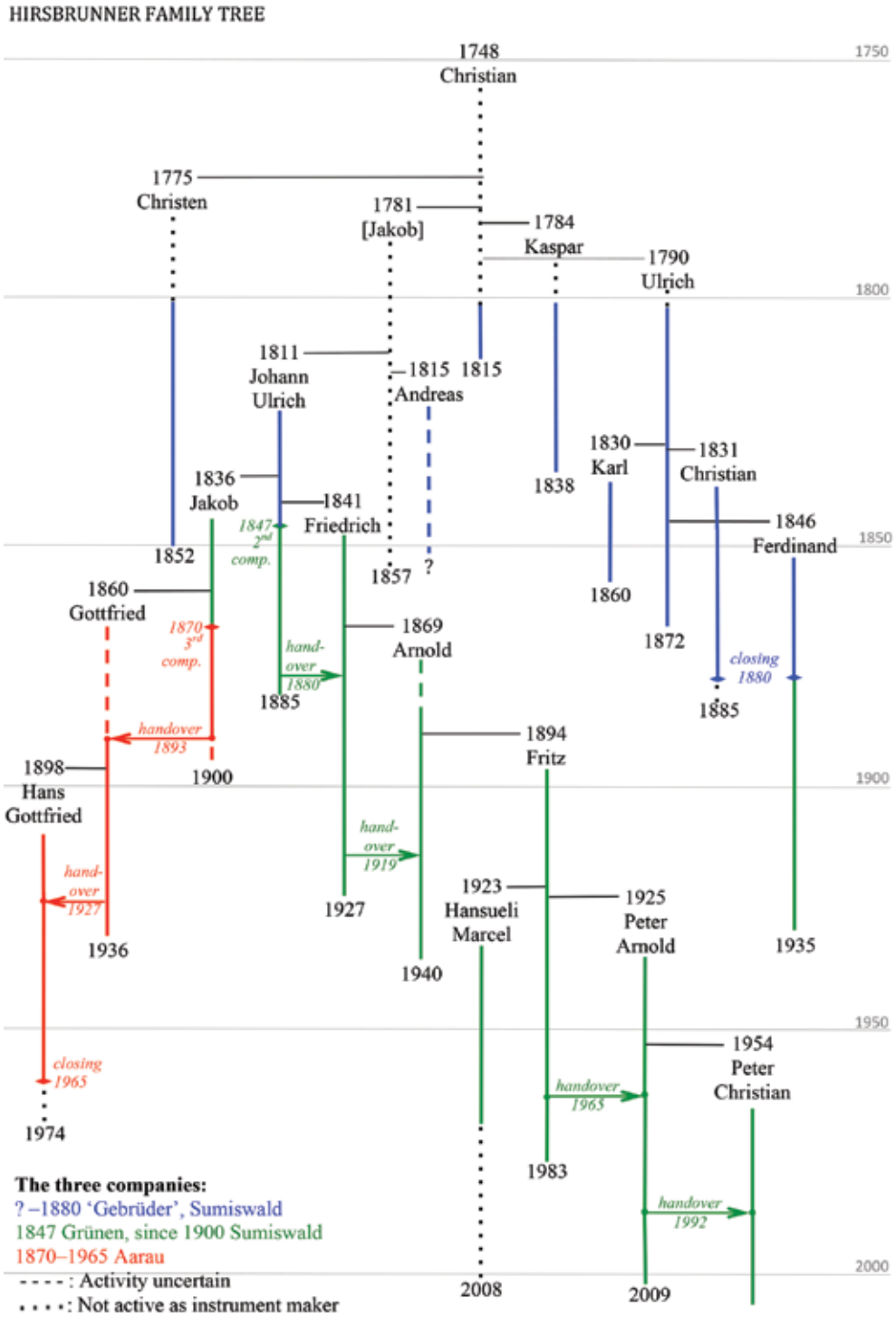


Figure 1. *Genealogy of the 18 instrument making members of the Hirsbrunner family. The first Hirsbrunner company (blue) was active in Sumiswald, a village near Bern (c1800–1880). The second company (green) was established in 1847 in Grünen near Sumiswald and moved to the centre of Sumiswald in 1900, where it still exists today. The third company (red) was established in 1870 in Aarau and closed in 1965.*

Figure 7. *Buccin signed 'HIRSBRUNNER* A* SUMISWALD*'. The tuning slide is not original, but a later modification of a bow without tuning device. The original trombone slide does not survive.*

Figure 10. *Valved trumpet with two double-piston valves, dated 1829 (CH.SUM.h 1).*

TEREZA ŽŮRKOVÁ

Josef Šediva and his Musical Instruments at the Czech Museum of Music in Prague

Figure 9. *Josef Šediva's Musical Instruments in the Exposition 'Man – Instrument – Music' at the National Museum – Czech Museum of Music (© Národní muzeum – České muzeum hudby).*