

TOGETHER in music



TOGETHER in music

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TOGETHER IN MUSIC

We want to unleash your full potential. Whatever your goal might be - mastering a new piece at home, entertaining your audience, winning an audition or competition, recording a mind-blowing album - it's inspiring to be part of that journey. What's really key in all of this, is to intensify the pleasure and satisfaction that true expression can give you. Our products, our stores and our community are all focused on that experience.

A LIFELONG PARTNER IN MUSIC

The family values upon which Adams built the company many decades ago still apply today. Dedication, pride, and reliability are the pillars on which the third generation of the Adams family works on the future. In 1970, André Adams had a dream to make the best musical instruments. Working in a region that is internationally known for its wind music, the bar was set high and remains high today. With son-in-law Frans Swinkels as director, Adams has grown into a global player in the market as a class brand in concert percussion and brass. With own music stores in Ittervoort (NL) and Lummen (B) for woodwind and brass, drums and percussion. With a splendid online store of course, and with a professional repair department for revisions, repairs and modifications on your beloved instrument. The continuity for the future is guaranteed, because the third generation is now ready to take over. The core values remain unchanged. After all, collaboration and innovation are an important part of our tradition. Adams will remain a partner in the endless adventure of music. Inspiration - yours and ours - remains our common starting point. That is what binds us.

Miel Adams



nothing is
impossible

A born and bred Limburger with lots of accumulated frequent flyer miles and a top to bottom knowledge of the worldwide brass scene. Miel Adams is in charge of our brass instrument division and reflects the personification of Adams core values. A lifelong employee dedicated to the family business, he remains motivated and capable of dealing with anything that comes his way. His drive translates into setting the bar a notch higher. Miel is a down to earth kind of individual who is extremely proud of the international success that Adams has achieved in recent years.

Miel is not someone to blow his own horn but the pleasure he derives from working with his colleagues and the Adams musical family is palpable, and culminates in the excellent quality of the instruments that he and his team produce. Miel's infectious enthusiasm is hard to miss and his inspiration to create the perfect brass instrument knows no bounds. "I'm sitting in a plane going somewhere in the world and mulling over ideas about what we can learn to improve an instrument. I strongly believe in the power of friendship and fortunately I've got friends everywhere".

every instrument
went from
hand to hand:
pure emotion

PERSEVERANCE

Miel's observational skills go into high gear when working together with professional brass players testing out a new instrument. He wants to know exactly who he's dealing with to help them attain their artistic needs and desires. Seeing him at work in Ittervoort or at a trade show in Chicago or Berlin, you know that 100% commitment is the only option. He regularly wears out several pairs of shoes annually just walking around the factory and at trade shows he talks about his instruments with a religious fervor. Miels' passion for his work is seen by everyone but he sees his quest for perfection as the opposite of hard work. "Hard work is not what it's about" he says with a smile. "If pleasure is the primary result of

your efforts, then the work is not hard but I will admit to having a strong dose of perseverance. "Impossible is not in my vocabulary". I view it as a challenge to take things a step further, perfecting and customizing the instrument. Brass instruments that fit the player like a glove, that's the ultimate goal."

TEAMWORK

Miel hastens to add, "contact with people is extremely important. Every morning I personally greet everyone working with me in Ittervoort. It's not a skill that I learned, its just how I am.

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Producing an instrument requires teamwork. We are all equal craftsmen and we do it together. Everyone's opinion is important, hierarchy means nothing to me. It's the results that count, combined with a healthy work environment. We enjoy the work and humor is an important and essential part of our routine. I am delighted that every employee of the brass division at Adams is keen to make the best instrument possible. In the end its the instrument that speaks for itself."

TRUST

Miel's personal approach has had repercussions far beyond the factory walls. He's not only a trend-setter within the Adams family. His accomplishments have been touted by members of the professional musical community. World reknowned trumpet player *Christian Scott aTunde Adjuha* rejoiced about his special custom made Adams trumpet and his dear friend Miel. "He's one of many" says Miel nonchanantly when praise is heaped upon him. "I like to build up friendships with people I am working with. I invest a lot in that. Its important to create mutual trust. Christian and I hit it off immediately when we met at *North Sea Jazz* where many of our artists perform. I invited him to come to Ittervoort and we started work immediately. The unique result of our efforts is there for everyone to hear and afterwards we even managed to polish off a few beers in the village pub."

"The productive collaboration with Christian is an example of how far we can develop mutual goals by working together. We enjoy a similar working relationship with other brass players too. It's important to listen to each other and digest information. Getting to know a performers character and personality is also part of the process. It allows me to go further. Constant improvement is the grease for my creative motor. Always on the lookout for the best options and never give up. If you reach A, know that B has to follow. There's a long list of Adams artists that is constantly





expanding. That gives me a warm feeling inside. Real musicians know when they're being taken seriously. A top instrument becomes part of their persona. Its their mouthpiece to the world."

DREAMS AND NATURAL TALENT

As a young boy Miel was more 'matter of fact' than a dreamer. "No, I didn't have many dreams. I just wound up here in the end", is how he replied in his unadulterated middle - Limburg fashion to a question about the romantic side of his profession. "As a 12 year old kid I wasn't much into music. Technical things interested me more. A motorcycle engine was more fascinating than a tuba valve.

I liked tinkering. Of course, living in *Thoeear* (Thorn) it was hard to escape the attraction of the competing local bands. I'm from a musical family and our village has a rich musical tradition. I tried oboe and saxophone but I wasn't exactly a natural talent. My oboe teacher Henny van Dooren truthfully described my ability: "The only thing you're good at is making reeds". "Don't misunderstand; I love music, everything from top 40 to classical and jazz but I'm not a performer."

DRÉ AND FRANS

Miel credits his uncle Dré, Adams founder, and Frans Swinkels, the current CEO for giving him the opportunity to expand and shape the brass instrument department. "I owe those two a lot". They were always there for me 100%. I started off repairing brass instruments and was soon working in the showroom as a salesman. It was a steep learning curve from the bottom up. None better. The first thing I made as an instrument maker was a trumpet lead pipe. From that moment the spark was ignited. We started off on a small scale and have since expanded our operations worldwide."

PURE EMOTION

Miel is a man who seeks balance and harmony and doesn't take kindly to rows and people who can't say what's on their mind. "Every once in a while there are strong differences of opinion but we always find a solution through discussion, dialogue and honesty. Arguments and non-truths are not my thing. I much prefer a good working environment. Harmony between colleagues means much more. These aspects also play a role in the products we make. Musical instruments have emotions. They combine with the performer to produce beauty and artistry. As makers of the instrument, we feel this too. Our products are not mass produced. Every instrument is hand made with care and diligence. For us it's pure emotion."

music is joy

FAMILY AND FREE TIME

For relaxation, Miel is fond of taking long walks with his two Beagles which also gives him a chance to listen to his favorite music. He's been together with Diana for 25 years and they have 2 children. "Eva and Remy have always had the freedom to find their own way. 19 year old Eva is studying obstetrics and 16 year old Remy is edging towards technique. They're not playing any instruments now but are great music lovers. I think its important in life to pursue your interests actively. Thats basically my life story.

I'm very proud that Adams is strongly committed to supporting young people's interest in music. After all, the future lies with them. Even if children are attracted to an instrument at a later stage its important that they come in contact with music at an early age. Music creates joy and happiness. Adams takes its musical social responsibility very seriously."

And finally, Miel has to come in for the photo shoot for this article but from the look on his face you can see that its not the high point of his day. But he grins and bears it and makes sure he has the last word. "I don't really need to be in the photo-op but if you need it you can count on me". Dependability, a friendly and inviting personality and his genuine sense of humor are the prime components of the Miel factor. A man who says that he never works hard because he loves what he's doing but also has the gift of connecting people from Ittervoort to Shanghai.



trumpets

Bb trumpets

A¹ trumpet

22





A1 trumpet

Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	126 mm
Bore	ML 11.7 mm
Leadpipe	Nr. 20 gold brass
Valve section	Nickel silver balusters with yellow brass casing (medium heavy) - extended
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, wooden inlays
Waterkey	Saturn
Finish	Satin gold lacquered
Gauge	0.50 mm
Case	Included

The new A1 has been developed in collaboration with US based trumpeter Trent Austin, and features an all-new valve block, leadpipe, and bell taper. It's a high-end horn with a rich spectrum of overtones and a brighter-than-center sound profile. A wonderful all-around trumpet, with a ringing, brilliant sound that really shines in commercial settings. The scale is super even and the valves matched the highest possible standards.

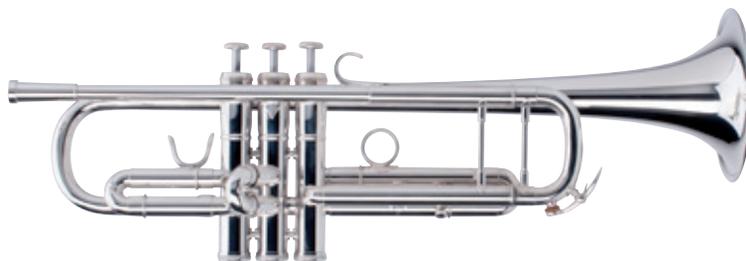
We designed the original A1 to be a versatile horn for the crossover player. It was the first trumpet in the Adams line and it was a fairly traditional setup. Now the fully redesigned GenII A1 takes full advantage of 7 years of experience in trumpet design and manufacturing to deliver an amazing upgrade over the original A1.

The new valve block is a two-piece block with nickel balusters so you get a good crispness to the core of the horn. Plus the valve block feels great in your hand, with good balance and ergonomics.

The GenII A1 comes standard with a Saturn water key on the tuning slide. We found the horn sounds best with no water key on the third valve slide. The tuning slide bend and bell bow shape give it a really stylish modern look.

A² trumpet





A2 trumpet

Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	123 mm
Bore	ML 11.7 mm
Leadpipe	Nr. 3 yellow brass
Valve section	Yellow brass (heavy) - extended
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Finishes	Silver plated or lacquered
Gauge	0.50 mm
Case	Included

The new A2 trumpet has been redesigned and developed in collaboration with Fultone Brass and alongside some of the UK's leading orchestral B-flat trumpet players. Tested throughout Europe and the U.S. this new classical model is a true international effort and a very popular new addition to the Adams range.

It is a very well balanced trumpet combining reassuring stability and great projection with a full even sound across the whole range of the instrument. The A2 trumpet is very responsive in every dynamic and has the agility to adapt to all playing styles from solo recitals to concert halls.

A² trumpet

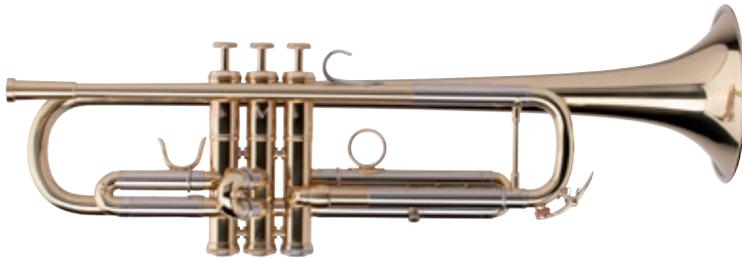
26

silver
plated or
lacquered



A³ trumpet



**A3 trumpet**

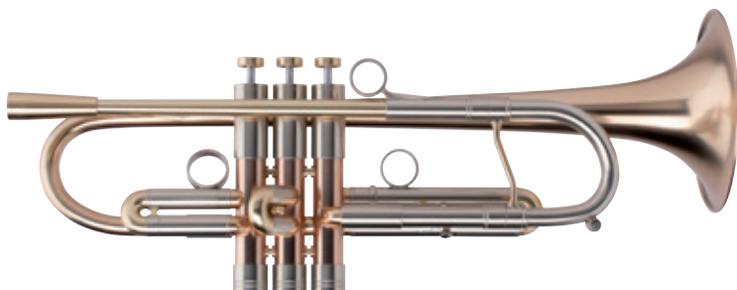
Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	122 mm
Bore	ML 11.7 mm
Leadpipe	Nr. 20 Yellow brass
Valve section	Yellow brass (lightweight) - inline
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Finishes	Silver plated or lacquered
Gauge	0.60 mm
Case	Included

The Adams A3 trumpet feels comfortable in both symphonic and studio settings. The instrument is ideally adept in jazz, commercial, and classical music, and is a horn with a bright open sound and great flexibility. This is a very popular choice for the trumpeters of today who want a horn with versatility in terms of sound shape and articulation spectrum. A horn with a bright open sound and great flexibility.

The A3 trumpet has a ML bore of 11.7 mm (0.460"). It has a slightly smaller bell diameter than the A1 and A2 trumpets at 122 mm and a thicker gauge of 0.60 mm. The heavier gauge is balanced with a reverse leadpipe producing a very efficient instrument.

A⁴ trumpet





this is
the instrument
I was dreaming
of

Amik Guerra

A4 trumpet

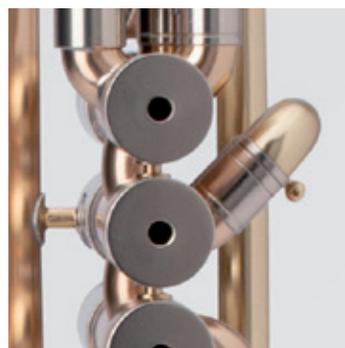
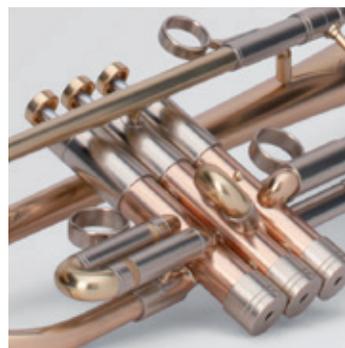
Key	Bb
Bell material	One-piece hand-hammered gold brass bell
Bell diameter	140 mm
Bore	L 12 mm
Leadpipe	Nr. 3 yellow brass
Valve section	Nickel silver balusters with bronze casing (heavy)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, wooden inlays
Waterkey	Amado
Finish	Satin lacquered
Gauge	0.40 mm
Case	Included

The A4 is one of the most popular models in the Adams trumpet line. Featuring a 140 mm one-piece bell and a heavy chassis, this horn is an ideal choice for the soloist looking for an extremely rich, warm, fluid, and thick sounding horn. The larger bell diameter, bell flare shape, and lighter gauge bell give you exceptional feedback behind the horn and good sound dispersion out front. This is one of the heavier models of Adams trumpets, but is incredibly versatile: it will work in many different musical environments due to wonderful coloring and richness of the sound.

A⁴ trumpet

32

**close
relationship
between
musician
and
instrument
maker**



The A4 is a result of extensive collaborative design work with Adams Performing Artist Amik Guerra, who says: “You know, as a professional musician you always want to have an instrument which is just, expressing what you have in your head. In some ways it’s like an amplifier of what you have inside. And you’ve got to have the best amplifier.

The relationship between a musician and an instrument is really close. As I came to Adams with the idea of the A4 I had really specific needs and ideas about how I wanted the horn to sound, the flexibility, the playability the intonation... It’s also what I needed for my shows. I hear the sound in my head, but I needed a hand which will put this together.

And of course as a musician and not as an instrument builder, you have all these ideas that sometimes are not even compatible, and you

need someone who is going to make them work together. We had a really long year of work with Miel Adams to find the way, and these needs I really wanted, and all these ideas which I wanted to put together. And at the end of one year of work, I was like: Oh, this is the instrument I was dreaming of for my whole life! And it covered everything I really wanted and needed in my horn.”

Lightweight version

The Adams A4 also has a lightweight sibling, the A4LT. The A4LT features a similar overall design but with some lighter weight components.

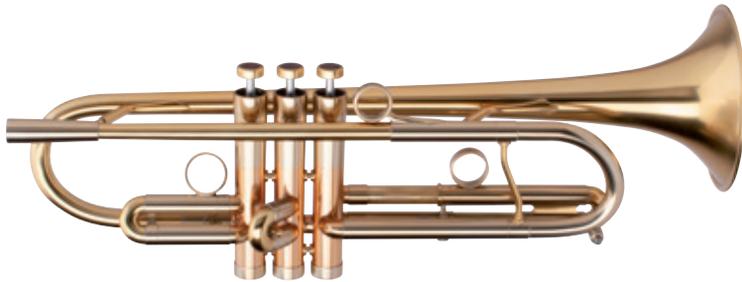
Shepherd crook

The A4 trumpet is also available as custom model with a shepherd’s crook that allows for more personal expression in the dynamic and articulation palette.

A⁴ LT trumpet

34





The A4 LT trumpet, developed with Amik Guerra, is the lightweight version of the popular A4 trumpet. This is still quite a weighty trumpet and combines the free response and big concentrated sound of the A4 with some weight saving specifications.

A lighter mouthpiece receiver, bracing and valve section is accompanied by a lighter 126 mm diameter bell with a French bead. This A4 LT trumpet is a very free blowing in all registers with a great core and confidence to its sound. Effective on lead and solo parts alike.

A4 LT trumpet

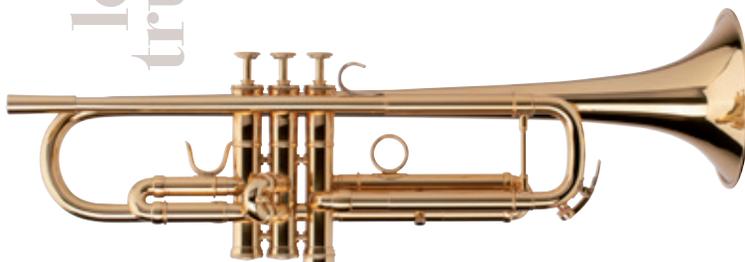
Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	126 mm
Bore	L 12 mm
Leadpipe	Nr. 3 yellow brass
Valve section	Nickel silver balusters with yellow brass casing (lightweight)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, wooden inlays
Waterkey	Amado
Finish	Satin gold lacquered
Gauge	0.45 mm
Case	Included

a free
blowing horn,
in all
registers,
great
core
&
confidence
to its
sound

A⁵ trumpet



lead trumpet



39

A5 trumpet

Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	126 mm
Bore	ML 11.7 mm
Leadpipe	Nr. 3 yellow brass
Valve section	Yellow brass (lightweight) - inline
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, flat
Waterkey	Traditional
Finish	Gold lacquered
Gauge	0.45 mm
Case	Included

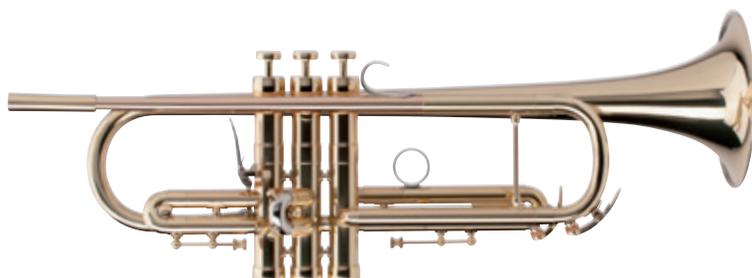
The A5 trumpet is perfectly suited for the commercial trumpeter looking for a lightweight trumpet with excellent intonation, slotting and response.

Initially when we designed this instrument, we thought it was only going to cater towards the commercial/lead trumpeter but we find many of our classical artists looking for an efficient free blowing instrument for 'pops' and show work also like this very much.

A⁶ trumpet

40





old world craftsmanship, modern improvements

Originally based on the classic 'Constellation' the A6 is a fantastic combination of old-world craftsmanship with some modern improvements. The instrument has been designed in collaboration with Adams Performing Artist Dontae Winslow.

This trumpet possesses many of the same features of the older instruments, such as the smaller bore 11 mm, wide wrap, first valve trigger assembly and counterweights. While the original instrument is still quite wonderful, we worked at improving the intonation, centering and weight balance. The result of years of refining is the all new A6 trumpet.

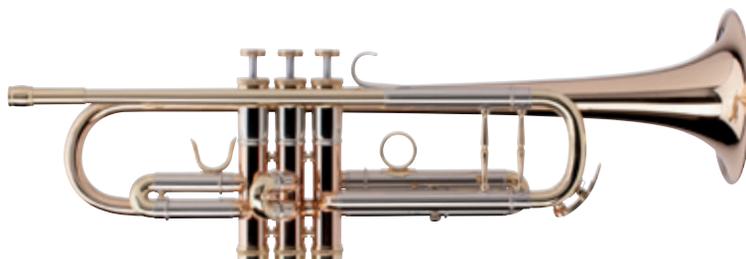
A6 trumpet

Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	125 mm
Bore	S 11 mm
Leadpipe	Nr. 3 redbrass
Valve section	Yellow brass (medium weight) - extended
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Finish	Lacquered
Gauge	0.45 mm
Case	Included

A⁷ trumpet

42





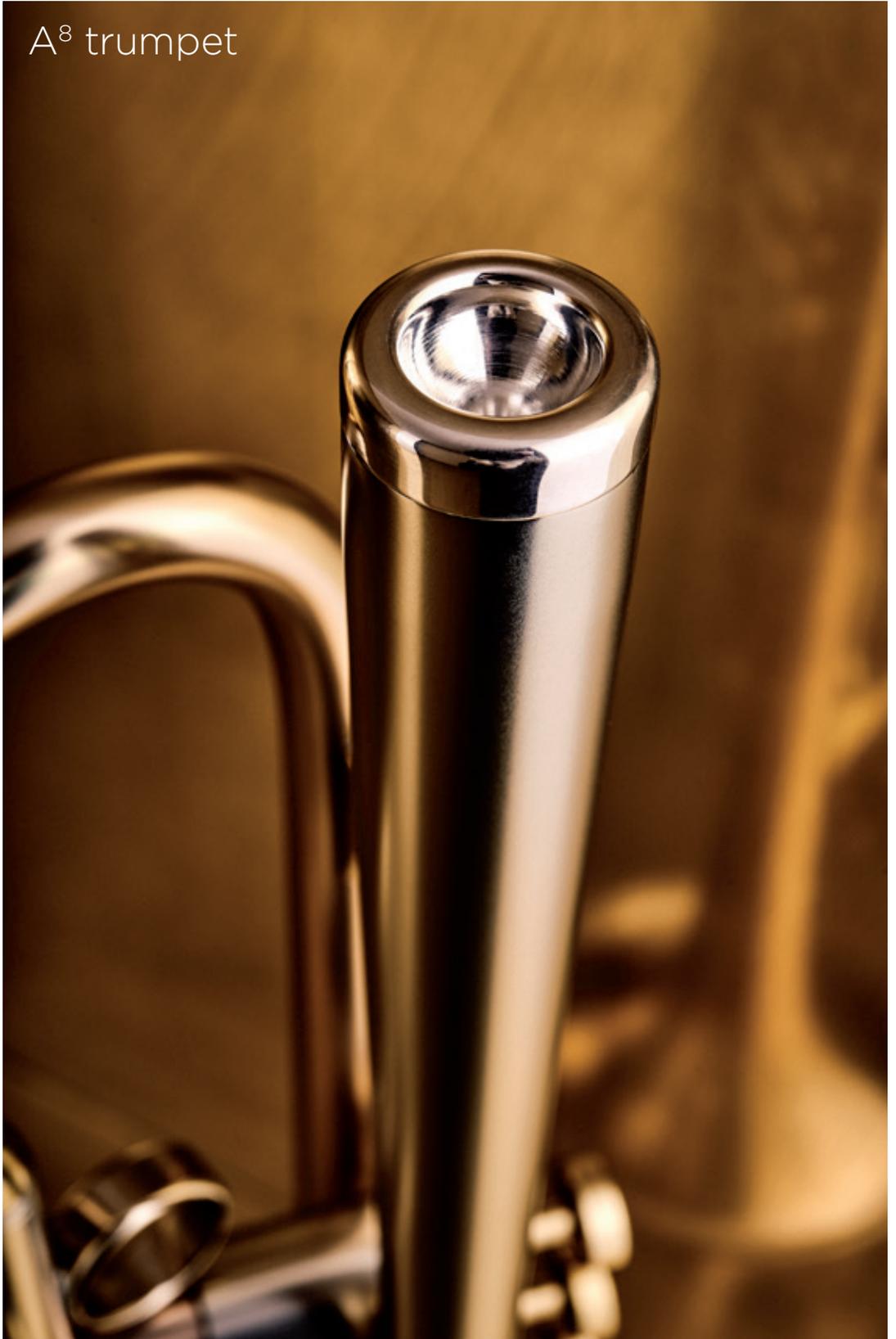
A7 trumpet

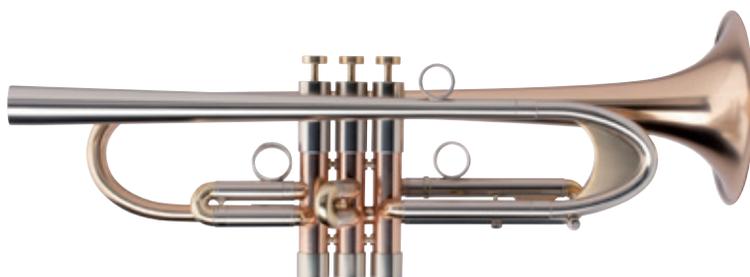
Key	Bb
Bell material	One-piece hand-hammered gold brass bell
Bell diameter	126 mm
Bore	L 12 mm
Leadpipe	Nr. 2L yellow brass
Valve section	Nickel silver balusters with bronze casing (medium heavy)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, wooden inlays
Waterkey	Traditional
Finish	Lacquered
Gauge	0.40 mm
Case	Included

The A7 trumpet is a large bore trumpet (12 mm) that is suited for a player who wants a very open blowing instrument. The A7 was a direct result of extensive work with Adams Artist Guido Segers, solo-trumpet player of the Munich Philharmonic. The instrument features the largest of the Adams leadpipes (Adams 2L). It is primarily geared towards symphonic playing but has also proved popular with jazz soloists.

A⁸ trumpet

44





A8 trumpet

Key	Bb
Bell material	One-piece hand-hammered gold brass bell
Bell diameter	140 mm
Bore	L 12 mm
Leadpipe	Nr. 3 Yellow brass, integrated
Valve section	Nickel silver balusters with bronze casing (heavy)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, wooden inlays
Waterkey	Amado
Finish	Satin lacquered
Gauge	0.45 mm
Case	Included

Standing out where others disappear into the masses: the Adams A8 trumpet. Contemporary, bold and iconic with model-specific design features and of course, typical Adams sound.

The A8 is another large bore trumpet and one of the most interesting designs visually. This horn's greatest feature is the heavy threaded integral mouthpiece. The threaded receiver makes the instrument extremely efficient and centered.

The A8 is also available with a fully 'ergonomic' valve cluster.

A⁸ trumpet

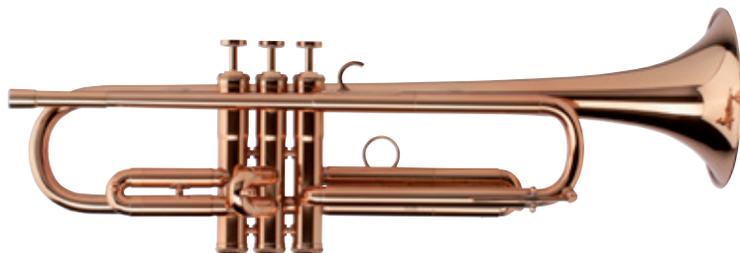


contemporary
&
bold
iconic

A⁹ trumpet

48





classic design concept of the Martin trumpets

A9 trumpet

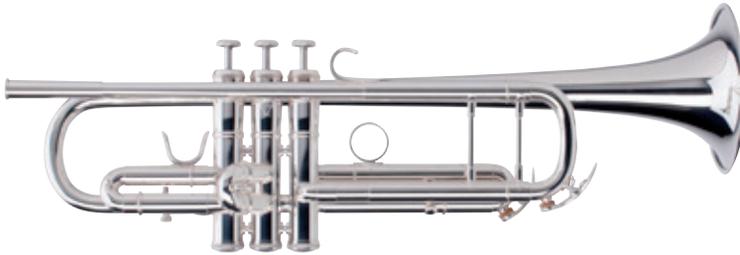
Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	127 mm
Bore	L 12 mm
Leadpipe	A9.2 yellow brass
Valve section	Yellow brass (medium weight)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Vintage
Finish	Copper lacquered
Gauge	0.50 mm
Case	Included

Many of our clients have been asking to take the classic design concept of the Martin trumpets of the mid-20th Century and improve on the sound, intonation and slotting. The result after much prototype work is the A9 trumpet. This trumpet comes standard with a large bore of 12 mm, but is also available in a medium large 11.5 mm medium bore when ordering as a custom instrument.

A¹⁰ trumpet

50





a classical horn

A10 trumpet

Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	120 mm
Bore	ML 11.7 mm
Leadpipe	Nr. 3 yellow brass
Valve section	Yellow brass (medium heavy)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Finishes	Silver plated or lacquered
Gauge	0.50 mm
Case	Included

This model is developed with focus on the classical market. The A10 trumpet has a ML 11.7 mm (0.460") bore and it is rich and free blowing with great carrying power especially in the upper register. It comes standard in silver plated or lacquered finish. A unique bell shape, tuning slide, customised leadpipe and all-new Adams Value Block make it the perfect all round trumpet.

A¹⁰ trumpet





Sonic trumpet

54





premium
quality
at an
unbeatable
price

The Adams Sonic trumpet is a wonderful horn for the player looking for a professional trumpet at an unbeatable price.

Incorporating technologies and know-how developed in the production of our high-end trumpets, we built a new bell and valve block for this model exclusively. It gives the instrument a marvellous sound and playability. The Sonic features a 124 mm bell and nickel silver on the inner slides. The instrument has no custom options and is offered in lacquered yellow brass and silver plate only.

Sonic trumpet

Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	124 mm
Bore	ML 11.7 mm
Waterkey	Traditional
Finishes	Silver plated or gold lacquered
Gauge	0.50 mm
Case	Included

Sonic series

Adams Sonic Series instruments are the outcome of combining artisan craftsmanship with advanced manufacturing technology. The instruments are intensively play-tested by professionals to meet the standards of advanced level players and professionals. The entire line of Sonic instruments offer great projection and subtle control in every dynamic and range.

Prologue trumpet

56





Prologue trumpet

Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	124 mm
Bore	ML 11.7 mm
Finger buttons	Yellow brass, flat
Waterkey	Traditional
Finishes	Silver plated or lacquered
Gauge	0.55 mm
Case	Included

Incorporating know-how and technologies developed in the production of our high-end professional trumpets, the Adams Prologue offers a consistent, lively sound. The instrument is very well-balanced and fits very

comfortably in the hand. During the development of the Prologue, the instrument makers of Adams focused on a light response, making the instrument easy to play for almost any trumpet player. It makes the Adams Prologue Trumpet a

wonderful instrument for players looking for their first professional wind instrument. Both serious amateurs and advanced students will find this trumpet an instrument that will meet all requirements.

C¹ trumpet

60





C1 trumpet

Key	C
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	123 mm
Bore	XL 12 mm
Leadpipe	Nr. 2A yellow brass
Valve section	Yellow brass (medium heavy)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Finish	Silver plated
Gauge	0.50 mm
Case	Included

The Adams C1 trumpet was designed for the orchestral and classical soloist in mind. The C1 is slightly tighter and brighter than the C2 with a fairly directional sound shape. Wonderful projection and accuracy through an orchestra with ample core.

The C1 selected model has an XL bore which provides even more richness, tonal colors, extreme dynamic control and projection.

in
my
opinion
this is
the
best c

Guido Segers, Munich Philharmonic

C² trumpet

62





power &
projection

C2 trumpet

Key	C
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	123 mm
Bore	XL 12 mm
Leadpipe	Nr. 2A yellow brass
Valve section	Yellow brass (medium heavy)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Finish	Silver plated
Gauge	0.55 mm
Case	Included

The Adams C2 trumpet has everything you may expect from a true orchestral instrument. Its outstanding power and projection combines with refined response and for extraordinary tonal flexibility. The instrument has a

great agility and has a bit more warmth, and brilliance over the C1. Both Adams C trumpets are a fusion of artisan craftsmanship and advanced technology which you will notice from the first note you play on it.

specialty trumpets

Piccolo trumpet



small size big stature



67

Piccolo trumpet

Key	Bb/ A
Bell material	One-piece hand-hammered gold brass bell
Bell diameter	100 mm
Bore	XL 11.5 mm
Leadpipe	Nr. 2A yellow brass, comes with 4 shank receivers
Valve section	(2 cornet and 2 trumpet in Bb and A respectively) Nickel silver balusters with yellow brass casing (lightweight)
Valves	3 x top center stainless steel, offset 4th valve
Finger buttons	Yellow brass, flat
Finish	Silver plated
Gauge	0.45 mm
Case	Included

The Adams piccolo trumpet is small in size but big in stature. With the development of this piccolo, our instrument builders created an instrument that is extremely balanced in terms of intonation and feels great in your hand. Developed in close collaboration with the very best trumpet players, the Adams piccolo offers an extended range

that allows you to effortlessly play through the most difficult passages with stability and accuracy. Without a doubt, this is a wonderful addition to any trumpet player's collection.

The trigger mechanism on the Adams piccolo is the most ergonomic and functional tuning mechanism for piccolos. It is easy

to manipulate and assures smooth adjustment while playing. While playing the instrument for the first time, you'll notice that the Adams valve's reputation (former Bauerfeind) is well deserved.

E♭ trumpet

68





magnificent lyrical qualities

Eb trumpet

Key	Eb (optional extra D set)
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	115 mm
Bore	ML 11.5 mm
Leadpipe	Nr. 25A yellow brass
Valve section	Nickel silver balusters with yellow brass casing (lightweight)
Valves	3 x top center stainless steel, offset 4th valve
Finger buttons	Yellow brass, white inlays (mother of pearl)
Finish	Silver plated
Gauge	0.50 mm
Case	Included

Whether you are playing a Haydn concerto or a difficult high passage in bigger orchestral work, the Adams Eb trumpet offers you the security, excellent control, and crisp brilliant attacks you are looking for. The instrument has been developed in close collaboration with rising trumpet star Tamás Pálfalvi, and features magnificent lyrical

qualities. Play with the ease of a C and the warmth and sound characteristics of a Bb.

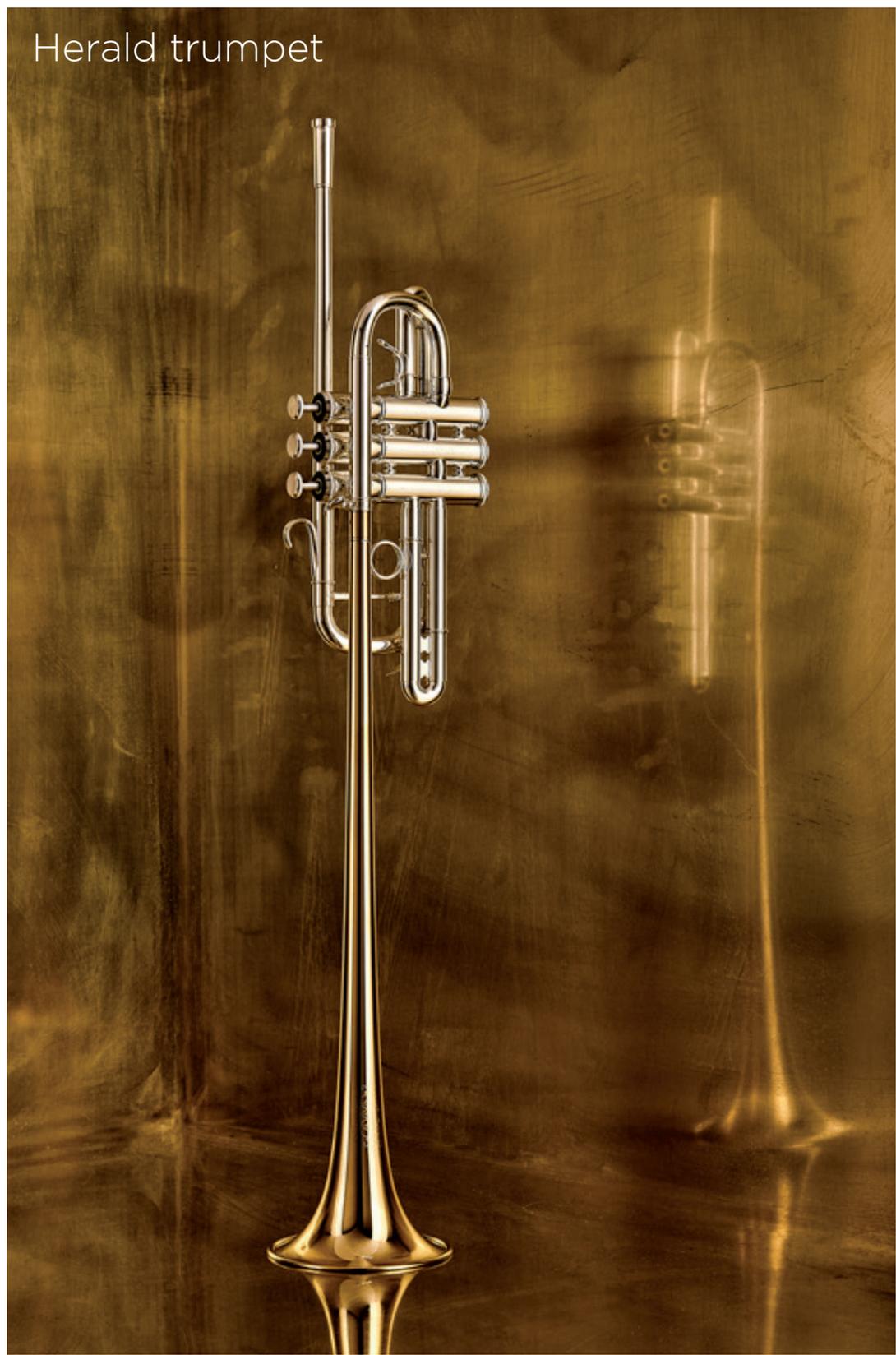
The Adams Eb trumpet is built with a one-piece hand-hammered yellow brass bell with round bead in silver plated finish. The instrument comes with a medium bore (11.5 mm) in 0.50 gauge, and a

lightweight, two-piece valve section with nickel silver balusters and brass casing. A combination of features that make the Adams Eb one of the most flexible, and alive instruments in the market.

Transitioning between Eb and D is possible with the optional D-set (bell and slides).

Herald trumpet

70



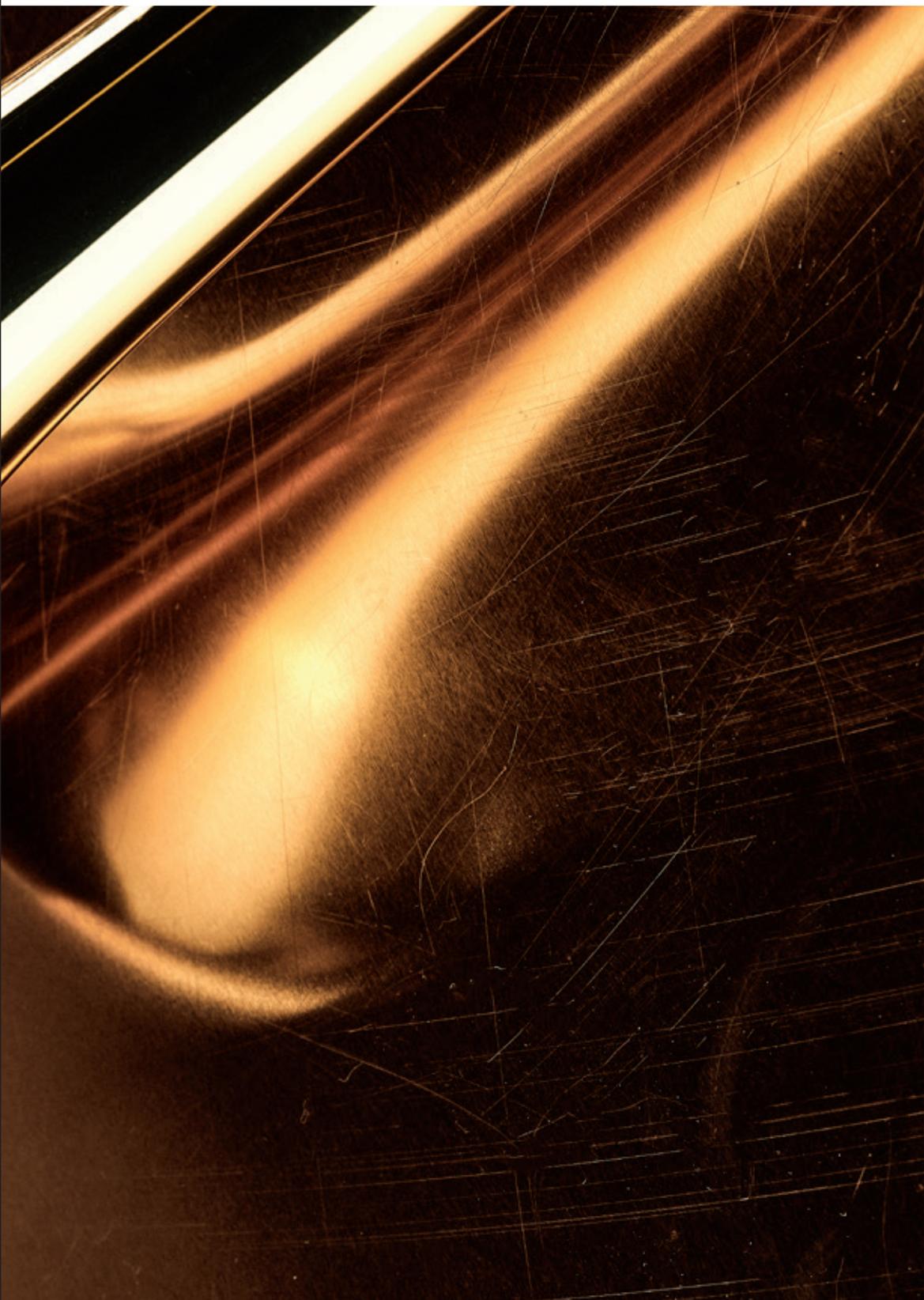
**Herald trumpet**

Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	123 mm
Bore	ML 11.7 mm (0.460")
Leadpipe	Nr. 3 yellow brass
Valve section	Nickel silver balusters with yellow brass casing (lightweight)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Finishes	Silver plated or lacquered
Gauge	0.50 mm
Case	Included

Built on the Adams classical Bb trumpet platform, the Adams herald (fanfare) trumpet has been developed for all types of ceremonial music. The one-piece hand-hammered extra-long bell, in combination with the meticulously hand-crafted leadpipe allows for slight resistance to produce a well-defined tone with unparalleled projection for outdoor playing.

This medium weight instrument is finished in lacquer, comes with a 11.7 mm (0.460") ML bore, and is the perfect choice to shine on the most glamorous and prestigious moments.





Simon van Hoecke



engagement as a clarion call

trumpet solo

orchestre
philharmonique
de luxembourg

Musical flexibility, expression and versatility are words often used to describe Simon van Hoecke. The solo trumpet player of the Orchestre Philharmonique de Luxembourg is a man who fearlessly bares his soul on the guillotine. He pushes the envelope at every concert. When you meet him, his disarming personality transports you into his musical world. A world where he still experiences and can be moved by the wonder of deep musical meaning expressed through only a few bars of music. Simon van Hoecke is the embodiment of his playing: secure, confident and expressive. He's not someone who shuns emotions, searches desperately for inspiration or rests on his laurels "I believe in engagement. Together, making the best of everything from music, orchestra and life."

FILTERS AND SELF-TRUST

He remains unemphatically charismatic. A modest man, not someone trying to attract attention, but does so nonetheless. Does this description apply to him as 1st trumpet of a well-known orchestra? "The solo chair requires self-confidence. I've learned

that you have to take the risk, feel the heat of the position... and sometimes its bloody hot! Whatever your talent plus bundled up experience, you've got to show it at the right moment. You have to believe in yourself, it doesn't work otherwise, but it's also important to realize that it's not about you or your ego. We're here to serve the music. I always like to say that there are filters between the composer's head and the listener's head. Those filters sometimes prevent the message from coming over clearly. It's the musician's responsibility to remove the filters to allow the music to express the composer's true voice.

During our first coffee together Simon mesmerizes us with tales of his own universe and musical realm. A musical journey that began when he was only 6 and played his first notes on the cornet. "I'll never forget the moment when I saw my first trumpet," he relates with a twinkle in his eye. My older sister played flute in the local band in my home town Herk-de-Stad. The conductor Maurice van Mechelen casually turned up at our house on a Wednesday afternoon with a brown case. He put the case on the table, opened it up and there was a trumpet inside. I had an immediate and irresistible attraction to it. Van Mechelen knew about me from my sister and had carefully set the scene. A sort of emotional precision bomb that had the right effect. I was hooked. Maurice van Mechelen became my first teacher, an inspiration pur sang."

INSPIRATION WITHOUT A MASK

Once the music fever had taken hold, it spread very quickly. He went to the conservatory and earned his Master's Degree. "In retrospect it was remarkable that I became fascinated by the trumpet and even music in general. My family was not musical. My father worked in for the Christian Union and my mother was a secretary at the local high school. My sister introduced me to the trumpet. People thought I had talent and at age 18 I went to Antwerp to study at the Conservatory. I continued my studies in Frankfurt Germany with Professor Klaus Schuhwerk at the College for Music and Performing Arts. He had a profound influence on me as a trumpet player and as a pedagogue."



Simon van Hoecke is fully aware of his musical path to success, the people that influenced him and the experiences that formed his perspective on life and art. “It started with Maurice van Mechelen. Everything he did was powered by music, an absolute inspiration. In his opinion and approach music is a conviction, on a par with pure integrity. Your playing should be heartfelt without trying to impress. This attitude makes music the most genuine artform for him. The musician has to remove his mask.”

HUMAN VOICE AS BENCHMARK

The time spent with Klaus Schuwerk in Frankfurt was a decisive moment. I was totally alone and he dissected my prior musical experience piece by piece. I was 22 at the time and always felt that I was giving my all when playing but he added an extra dimension by showing me how to sing the music. He described his method as *Song and Wind*, an approach used by the brass section of the Chicago Symphony Orchestra, which Schuwerk incorporated into his own teaching. It involves seeing the voice and your instrument as equals but the primary approach is vocal. This was a crucial

discovery for me, a sort of musical safari. Simply said, the *song and wind* philosophy teaches you to apply vocal nuances and expressive possibilities to your playing. The human voice can't be surpassed but you can come close to it as an instrumentalist. It's a way of internalizing the music and it makes me more introspective. It goes very deep. I'm getting better at it as I get older and my confidence and technical ability is steadily increasing. The parameters of my technical prowess are becoming clearer and gives me something to fall back on."

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FREEDOM AND INSIGHT

Simon continues "Schuwerk taught me to play without fear. He always said 'if you do your best, you will always only do your best'. It's about reaching a stage where you are playing with complete freedom and open-mindedness. During the last few years I have gotten into autogenous training, a form of meditation designed to increase concentration. It has helped to deal with nerves and stage fright."

When talking about musical insight and its importance to the player, he is quick to mention the Luxembourg orchestra's principal conductor Gustavo Gimeno. "As a musician you learn to accept and reject ideas from everywhere. You learn from the moment and also from people. Sometimes you can get an entirely new insight into a work that you think you know well. Take Beethoven's 5th symphony for example. A work that's been played to death by everybody, that you know personally inside and out, and isn't hiding any more surprises. Gustavo Gimeno has put new life into this symphony for our orchestra. He pointed out to us Beethoven's indebtedness to Cherubini - Beethoven actually quoted Cherubini musically - whereby the new work took on a life of its own. New observations bring new energy, the cobwebs get brushed away and the music becomes fresh and rich."

COMMITMENT/ENGAGEMENT

Simon is a firm believer in commitment. "For me commitment (engagement) and admiration matter. In fact, it's about the enthusiasm with which you approach your job, the intensity and devotion to your work. I believe in this concept both on and off the podium and with either a small ensemble or full orchestra. It's a form of professionalism that I've discovered through the years. Engagement is a contract that you agree to, something which I personally take very seriously and strive to make work in whatever I'm doing. Respect is a form of admiration for the composer, the public and the performers."

CONTROL AND DIVERSITY

Simon feels that performing music as a conductor or an instrumentalist is not purely a set of emotional responses. Is there a danger of being overcome by emotions during a performance? "I said earlier, my first teacher Maurice van Mechelen helped me to remove the mask and approach the music in an honest way. It can be dangerous. If emotions gain the upper hand it becomes difficult to stay in control. Like walking a tightrope. I once had a conversation with the Belgian actor Jan Decleir. He also emphasized the need to remove the mask, but at the same time to keep the right distance between yourself and the public. You remain in character but you don't lose the plot. To do that you have to have technique. That's your safety cushion that allows you to express your emotions without being overwhelmed by them."

Simon is certainly a versatile artist. In addition to his 1st trumpet position he also performs with I Solisti, an Antwerp based wind ensemble. As a member of the Eburon Quintet they won the first prize in the prestigious 'Concours International de Musique de Chambre' in Lyon France.

He is also on the teaching staff of the Antwerp Conservatory and conducts the brassband Toerdonk uit Tildonk near the city of Leuven. And we shouldn't forget to mention his accomplishments as a composer! Most of us believe there's only 24 hours in a day. Despite all his activities Simon makes a relaxed impression "I'm all over the place but I do it gladly and it doesn't feel taxing to me. I love the variety. I'm also a car freak and that makes a difference if you drive a lot. Through the years I've had more than 15 vehicles."

Simon's life is not all music and no play. Together with his wife Lisa and their 2 children Marian (8) and Tars (9) plus James the poodle he greatly enjoys family life. "We bought the Koraal House, an historic building opposite the Saint Rombouts Cathedral in Mechelen. We enjoy it a lot already and can hardly wait to complete the renovation work. In the future we want to give chamber music concerts or offer other cultural activities. I do enjoy a lazy day though and love to chill in my hammock without a thought in my head. Afterwards everything becomes clearer and I'm full of enthusiasm for the next musical adventure. Music is not static, you always have to carry on."





cornets

CN¹ cornet

84





add warmth
& softness
to your
trumpet
section

CN1 cornet

Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	126 mm
Bore	L 12 mm
Leadpipe	Nr. 1 yellow brass (0.55 mm)
Trigger	On main tuning slide
Valve section	Yellow brass (medium heavy) - extended
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, flat
Finish	Silver plated
Gauge	0.50 mm
Case	Included

Of the two cornets that Adams builds, the CN1 is a true wind- & fanfare band instrument adding warmth and softness to the trumpet section and expand the register's sound idiom. More and more composers are writing for trumpet/cornet. The instrument's short-action valves and shepherd's crook create a very direct articulation and ease of response in all registers.

The CN1 cornet has an easy and responsive articulation. The typical big, round sound, blends smoothly into any orchestral environment. The instrument has a large bore (12 mm), short stroke valves and a medium heavy valve cluster and buttons, offering a superb sound quality. The one-piece hand-hammered yellow brass bell produces a beautiful warm sound with great projection, and the silver plated finish adds a touch of brilliance to the sound.

CN² cornet

86





a typical brass band instrument

CN2 cornet

Key	Bb
Bell material	One-piece hand-hammered
Bell diameter	gold brass bell 126 mm
Bore	L 12 mm
Leadpipe	Nr. 2 yellow brass (0.55 mm)
Trigger	On main tuning slide
Valve section	Yellow brass (medium heavy) extended
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, flat
Finish	Silver plated
Gauge	0.55 mm
Case	Included

The design of the Adams CN2 is completely focused on the typical brass band sound and is built in a more traditional style with a wider built and a slightly heavier 0.55 mm gauge. The 1-piece gold brass bell and goldbrass leadpipe give the instrument an even warmer timbre than the Adams CN1. The instrument has a large bore (12 mm) and a medium-weight valveblock.

flugelhorns

F¹ flugelhorn

90





the one & only number. one

The lightweight F1 is incredibly easy to play, features unparalleled flexibility and is extremely consistent in tone. It makes the F1 suitable for a wide variety of players and the absolute bestseller in our program.

The F1 flugelhorn has a ML bore of 10.5 mm and a standard 400 gram brass valve section. The instrument is available with three different bell diameters of 150 mm, 160 mm (standard) or 170 mm.

The F1 is an absolute all-round flugelhorn, suitable for every type of player and style of music. The F1 flugelhorn was the very first model made in the brass factory of Adams Musical Instruments.

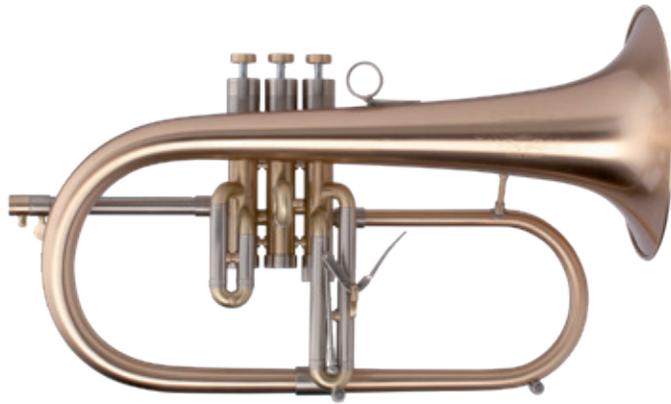
F1 flugelhorn

Key	Bb
Bell material	One-piece hand-hammered red brass bell (+ nickel silver flare)
Bell diameter	160 mm
Gauge	0.45 mm
Bore	ML 10.5 mm
Leadpipe	Nr. 2 (0.402") of nr. 3 (0.413")
Valve section	Brass (lightweight)
Valves	3 x top center stainless steel
Finger buttons	Brass, flat
Waterkey	Traditional
Finish	Satin lacquered
Case	Included

F² flugelhorn

92





F2 flugelhorn

Key	Bb
Bell material	One-piece hand-hammered gold brass bell
Bell diameter	170 mm
Bore	ML 10.5 mm
Leadpipe	Nr. 2 (0.402") of nr. 3 (0.413")
Valve section	Nickel silver balusters with bronze casing (heavy)
Valves	3 x top center stainless steel
Finger buttons	Brass, wooden inlays
Waterkey	Amado
Finish	Brushed lacquered
Gauge	0.55 mm
Case	Included

The Adams F2 flugelhorn is the heavy brother of the F1. The instrument is a perfect soloist horn with a thick, broad sound profile and a warm and dark sound. You can play anything on it! Because of the heavier valve block and braces, it is also a good section horn with good projection and blend.

The F2 comes standard with a ML 10.5 mm bore, and a 170 mm bell diameter. The most unique feature of the instrument is its heavy 535 gram brass valve section and heavy braces. The one-piece hand-hammered gold brass bell is warm and rich, but still gives good player feedback. From a design point of view, the instrument really stands out with its brushed lacquer finish, and designer finger buttons in Snakewood.

F³ flugelhorn





F3 flugelhorn

Key	Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	170 mm
Bore	ML 10.5 mm
Leadpipe	Nr. 2 (0.402") of nr. 3 (0.413")
Valve section	Nickel silver balusters with brass casing (heavy)
Valves	3 x top center stainless steel
Finger buttons	Brass, wooden inlays (Honduras rosewood)
Waterkey	Amado
Finishes	Silver plated or satin gold lacquered
Gauge	0.50 mm
Case	Included

The Adams F3 flugelhorn features the F2 (heavier bronze) valve block. It has a bell that is slightly larger in diameter than the F2 (it is a bit over 170 mm), and it also has a larger bell throat. The branch has a slightly tighter wrap, and you'll notice there's no brace between the branch and the bell, ensuring more resonance. The soldered bell lead

provides extra core to the sound. This is the darkest flugel we make and has a velvety, chocolatey rich sound. It has an amazing tone quality and ease of playability.

The instrument comes in two standard configurations, both in an ML bore (10.5 mm) with a 0.50 mm brass bell with a 170 mm bell flare

diameter. The difference is in the choice between satin gold lacquer or silver plate finishes.

The new F3 is not intended as a soloist instrument, but has been re-developed with the section player in mind. The result is a flugelhorn that blends extremely well.

F⁴ flugelhorn





the 4-valve flugel

The Adams F4 flugelhorn is standard equipped with a 4th valve and is very suitable for classical horn concerts. This instrument is perfect for playing really low and has a 'thick' and warm sound in the full register.

The F4 flugelhorn has a 6 inch (160 mm) diameter Red Brass bell with nickel silver flare. It comes with a 10.5 ML bore offering the player a virtuosic instrument with good core strength. The 4th valve has a 11.5 mm bore and lowers the pitch by a 4th. These horns are surprisingly light given the 4-valve setup.

F4 flugelhorn

Key	Bb
Bell material	One-piece hand-hammered red brass bell + nickel silver flare
Bell diameter	160 mm
Gauge	0.45 mm
Bore	Valve 1-2-3: ML (10.5 mm), 4th valve: L (11.5 mm)
Leadpipe	Nr. 2 (0.402") of nr. 3 (0.413")
Valve section	Brass (medium weight)
Valves	4x top center stainless steel
Finger buttons	Brass, flat
Waterkey	Traditional
Finish	Lacquered
Case	Included

F⁵ flugelhorn

98





F5 flugelhorn

Key	Bb
Bell material	One-piece hand-hammered full copper bell
Bell diameter	160 mm
Gauge	0.50 mm
Bore	ML 10.5 mm
Leadpipe	Nr. 2 (0.402") of nr. 3 (0.413")
Valve section	Nickel silver balusters with bronze casing (medium heavy) - straight flow
Valves	3 x top center stainless steel
Finger buttons	Brass, flat
Waterkey	Traditional
Finish	Lacquered
Case	Included

The Adams F5 flugelhorn is a wonderful combination of a vintage sound concept and advancements in modern technology. The instrument plays very easily because of straight direct-air column ported valve-set, resulting in a so-called 'straight flow'. It allows the leadpipe to continue in a straight line into the bell, assuring

less resistance while playing. The valves of the F5 are short-action for easy virtuoso playing, and the instrument has a very compact feel. The F5 comes with a full copper bell which makes the instrument even more lush and rich.

The all-copper bell with a diameter of 160 mm is hammered by the Adams craftsmen from a single sheet and has a wall thickness of 0.50 mm. It is the only brass instrument that Adams makes out of copper. A very soft material, which is also reflected in the sound. The F5 comes standard with a 10.5 mm ML bore.

F⁵ flugelhorn



full
copper
bell with
straight flow
&
short-action
valveblock

Sonic flugelhorn

102



**Sonic flugelhorn**

Key	Bb
Bell material	One-piece hand-hammered gold brass bell
Bell diameter	160 mm
Gauge	0.50 mm
Bore	ML 10.5 mm
Finishes	Silver plated or gold lacquered
Case	Included

The Adams Sonic flugelhorn is a wonderful horn for the player looking for a professional instrument at an unbeatable price. The Sonic features a 160 mm bell, ML bore and 0.50 mm gauge.

The Sonic has no custom options and is offered in lacquered yellow brass and silver plate only.

Sonic series

Adams Sonic Series instruments are the outcome of combining artisan craftsmanship with advanced manufacturing technology. The instruments are intensively play-tested by professionals to meet the standards of advanced level players and professionals. The entire line of Sonic instruments offer great projection and subtle control in every dynamic and range.

Alexander Verbeek
Pierre Volders
Remko de Jager

de Doelen



the
trombones
of
the
Rotterdam
philharmonic
Orchestra

the timbre is clearly better than on my previous instrument

Alexander Verbeek

106

Alexander Verbeek, Pierre Volders and Remko de Jager are not only trombone colleagues in Rotterdams pride and joy (RPhO) but are good friends off the podium. “We’ve known each other since our Rotterdam Conservatory days and have been friends ever since” says Remko de Jager, the orchestra’s bass trombonist. “Our musical friendship has flourished in the last quarter of a century. Pierre and I have been members of the orchestra for 25 years and Alex has been with us for 23 years.”

UNIQUE PARTNERSHIP

At the beginning of the Corona pandemic, the three of them embarked on a unique partnership with instrument maker Miel Adams. “Miel had made a beautiful tuba for our colleague Hendrik-Jan Renes which he loved playing. He was also extremely upbeat about working together with Miel”, explains Alexander Verbeek, so the link with Adams was already in place. Miel invited us to come and visit the factory in Ittervoort. He was looking for input to raise the calibre of Adams trombones to the highest level. Small improvements that would deliver a big punch. He suggested building custom made instruments for all three of us.”

Needless to say, the three Rotterdam Phil trombonists were hooked. Pierre Volders was amazed by his visit to the Adams Music Centre. “Miel had put a whole range of instruments on display in the factory where we could play our hearts out. We spent a whole morning trying out different trombones with different bells and slides. From all the instruments played, we put together 3 customized Beta versions that we wanted to try out for a month. Performance experience and feedback was important for Miel to proceed to the next step. We dutifully reported our experiences and Miel took it from there. Through this collaboration we were able to achieve some general changes in timbre and projection that have become standard on Adams trombones.”

**ALEXANDER VERBEEK**

The innovation and collaboration continued. The trio has travelled regularly back and forth between Rotterdam and Ittervoort to fine tune their wishlist for the ideal trombone. Alexander Verbeek recalls fondly “Based on our wishes, Miel developed a custom made instrument for each one of us. For me personally he developed a new bell using a combination of Red Brass and Sterling Silver. This was a huge difference from the first instruments we tried out. My new trombone is much more flexible than in the first stage of the process. The timbre is clearly better than on my previous instrument. A beautiful bright sound with improved projection. What do I mean by projection? It’s the sound that reaches the listener in the concert hall and doesn’t remain on the podium. The improved projection costs less energy and I’m more audible.”



I have better sound control

Pierre Volders

PIERRE VOLDERS

Pierre Volders agrees with his colleague. He is also delighted with his new instrument. Timbre and projection have made a huge leap forward. "We had an extra student player with us in rehearsal in Rotterdam and he immediately noticed the new trombone's beautiful sound; open and full with rich overtones. I have better sound control now plus a great resonance when I play. Miel didn't miss a thing. I've been playing the new trombone for a year with complete satisfaction."

**REMKO DE JAGER**

The three trombonists all have good memories of the development process by Adams. Remko de Jager adds: "Miel is a superior craftsman who knows exactly what he's doing. Working together with him during this entire procedure was very gratifying. Our quest was at the highest professional level but we had a lot of laughs as well. In addition to his technical capability he's got a great sense of humor. I play tenor and bass trombone and our partnership was so enjoyable that we have future plans to build my ideal bass instrument. I can hardly wait to get started."



Miel is
a superior craftsman
who knows exactly

what he's
doing

Remko de Jager





Paganini
GENEVE
MARQUE ET MODELE DEPOSES

THE CO.

trombones

tenor trombones

TB¹ open flow trombone

116



**TB1 open flow trombone**

Key	Bb/ F
Bore	13.9 mm (0.547")
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	217.5 mm (8.5")
Wrap	Open short wrap F attachment with Meinlschmidt open flow valve
Gooseneck	No. 1
Slide	Nickel silver outer slide, single bore
Main tuning slide	Reverse
Finish	Lacquered
Gauge	0.60 mm
Case	Included

The Adams TB1 tenor trombone sets the new benchmark when it comes to an instrument with an 'Open Flow' valve design. This valve, made by the German craftsmen of Meinlschmidt, offers great ease of playability in the low register combined with an amazing high register.

The standard specifications of the TB1 create an instrument with a fantastic tonal response, great playability and unparalleled projection. The instrument has a 217.5 mm (8.5") one-piece hand-hammered yellow brass bell in 0.60 mm, and a single bore nickel silver slide with chrome plated nickel silver inner slide. It is completed with a 13.9 mm (0.547") large bore, Meinlschmidt Open Flow valve, and an open short wrap F attachment.

TB¹-H Hagmann trombone

118



**TB1-H Haggmann trombone**

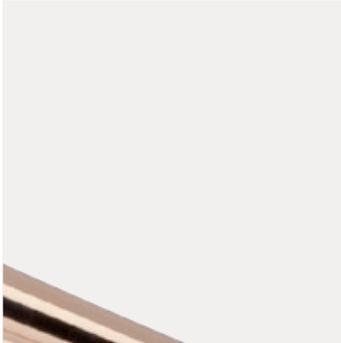
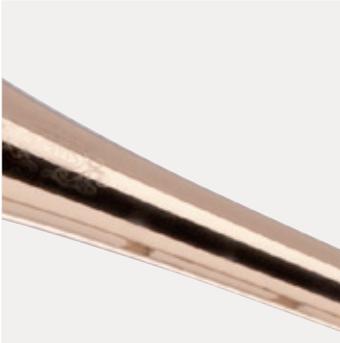
Key	Bb/ F
Bore	13.9 mm (0.547")
Bell material	Two-piece hand-hammered gold brass bell with sterling silver bellflare
Bell diameter	217.5 mm (8.5")
Wrap	No. 2
Gooseneck	Open short wrap F attachment with Haggmann valve
Slide	Yellow brass outer slide, single bore
Main tuning slide	Reverse
Finish	Lacquered
Gauge	0.60 mm
Case	Included

The Adams TB1-H is born well beyond the typical definitions of high performance. Equipped with a state of the art independent inline René Haggmann free flow valve and built with the highest quality materials and craftsmanship, this tenor trombone is made for orchestral players who demand for the very best.

The instrument is equipped with the renowned Haggmann valve, developed by René Haggmann in the early 1990s, and comes standard with a 13.9 mm (0.547") large bore, a combination that gives an extremely stable tone quality with a subtle warm sound, ideal for both symphonic and solo performance.

TB¹-H Hagmann trombone

120



beyond
the definitions of
high
performance

TB¹-AF symphonic axial flow trombone

122





123

TB1-AF symphonic axial flow trombone

Key	Bb/ F
Bore	13.9 mm (0.547")
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	217.5 mm (8.5")
Wrap	Open short wrap F attachment with axial flow valve
Gooseneck	No. 1
Slide	Yellow brass outer slide, single bore
Main tuning slide	Reverse
Finish	Lacquered
Gauge	0.60 mm
Case	Included

The Adams TB1-AF tenor trombone lets its actions do the talking. Musical actions, of course. The instrument features a patented symphonic axial flow valve that completely eliminates the metal-to-metal contact found in other designs. The use of sealed bearings assures tight tolerances that will resist wear over time, making the instrument extremely durable and reliable.

The TB1-AF comes standard with 217.5 mm (8.5") one-piece hand-hammered yellow brass bell in 0.60 mm, and a single bore yellow brass slide with chrome plated nickel silver inner slide. These choices, combined with the 13.9 mm (0.547") large bore, the axial flow valve, and the open short wrap F attachment, produce a beautiful warm sound with an open feel that you have never experienced before.

Sonic trombone

124



**Sonic trombone**

Key	Bb/F
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	217.5 mm (8.5")
Bore	Tenor 13.9 mm
Wrap	Open short wrap F attachment with open flow rotary valve
Gooseneck	No. 1
Slide	Nickel silver single bore
Main tuning slide	Reverse
Finish	Lacquered
Gauge	0.60 mm
Case	Included

The Sonic features a 0.60 mm gauge brass one-piece bell for a large and round orchestral sound. This professional tenor trombone has great projection in any concert hall, offers a wide tonal spectrum and offers control in any passage.

Sonic series

Adams Sonic Series instruments are the outcome of combining artisan craftsmanship with advanced manufacturing technology. The instruments are intensively play-tested by professionals to meet the standards of advanced level players and professionals. The entire line of Sonic instruments offer great projection and subtle control in every dynamic and range.

bass trombone

TBB¹ bass trombone

128



**TBB1 bass trombone**

Key	Bb/ F/ Gb/ D
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	254 mm (10")
Valve	Double Independent Rene Hagmann GEN II®
Slide	Nickel silver single bore
Bore	14.3 mm
Finish	Lacquered
Gauge	0.60 mm
Case	Included

The TBB1 bass trombone features the addition of double independent Rene Hagmann GEN II® valves to the Adams craftsmanship. The hand-hammered 254 mm yellow brass bell has a beautiful warm and rich sound in all registers. The instrument in key Bb/F/Gb/D has a large 14.3 mm bore and open wrap

F/Gb attachments for sparkling clarity and extreme projection. Built with a nickel silver slide, the instrument responds effortlessly in any situation. The Adams TBB1 bass trombone is a perfect choice for both the symphonic and band musician.

Perfection Society

**for the
symphonic
and band.
musician**

alto trombones

TBA¹ trombone

134



**TBA1 trombone**

Key	Eb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	180 mm (7")
Valve	No valve
Slide	Nickel silver single bore
Bore	12.2 mm
Finish	Lacquered
Gauge	0.55 mm
Case	Included

The TBA1 Eb alto trombone is designed with the orchestral soloist in mind. The 12.2 mm nickel silver single-bore hand-slide design makes the instrument respond with ease. The TBA1 features a 180 mm yellow brass bell for great projection and a superb resonance. Handcrafted in our production facilities, this state of the art alto trombone combines a direct, rich, and sparkling sound with superior technical qualities and slide positions that feel like a tenor trombone.

TBA² trombone

136





137

TBA2 trombone

Key	Eb/Bb
Bell material	One-piece hand-hammered yellow brass bell
Bell diameter	180 mm (7")
Valve	Rotary valve
Slide	Nickel silver single bore
Bore	12.2 mm
Finish	Lacquered
Gauge	0.55 mm
Case	Included

The TBA2 Eb/Bb alto trombone is designed with the orchestral soloist in mind. The instrument is built with a rotary valve for extra comfort in technical passages. The TBA2 features a 180 mm yellow brass bell for great projection and a superb resonance. Handcrafted in our production facilities, this state of the art alto trombone combines a direct, rich, and sparkling sound with superior technical qualities and slide positions that feel like a tenor trombone.

TBA² trombone

138

**direct,
rich
&
sparkling**



euphoniums

E¹ euphonium

142





E1 euphonium

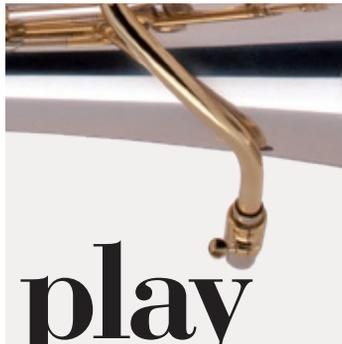
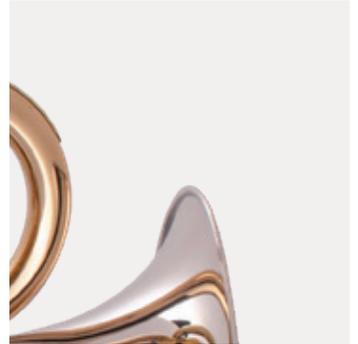
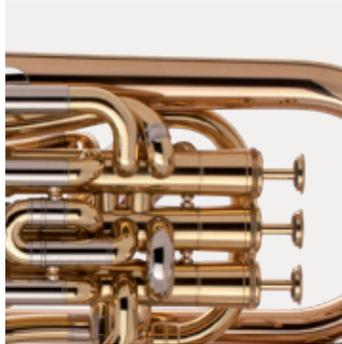
Key	Bb
Bell and finish	Sterling silver, lacquer or yellow brass, silver plated
Bell diameter	305 mm (12")
Gauge	0.60 mm
Valves	4 compensating valves (3+1), stainless steel with nylon guides
Bore	1st, 2nd, 3rd valve: 15 mm/ 4th valve: 16 mm
Trigger	Optional on main tuning slide
Waterkeys	3
Case	Included (Adams/Marcus Bonna)

The Adams E1 euphonium is a class-leading combination of beautiful design and supreme performance. The first thing you'll notice when you play the E1 is that it is a very free blowing instrument with a clear and open sound. Perfectly in tune, the E1 offers a wide range of tone color possibilities.

The instrument has been developed for musicians who, in addition to playing in a section, also like to take on solo challenges. The standard Selected Model comes with either a 0.60 mm gauge yellow brass bell in silver plating or with a 0.60 mm sterling silver bell in clear lacquer. The E1 is standard with four fully compensating valves and a 305 mm bell; a trigger can be added as a custom option.

E¹ euphonium

144



play
a
masterpiece



Mauro Martins





Mauro
Martins

the
Adamastor



Custom Series
ADAMS
Sterling Silver

hard work & perseverance create success

149

Mauro Martins story is inspiring for musicians and non-musicians alike. Dreams, ideals and ambitions. It's a tale of perseverance and belief in yourself. A narrative about a euphonium player who wasn't a prodigy but knew a lot about hard work and made it in the end. His is a celebrated soloist in the entire brass world.

The mythical Portuguese figure of the *Adamastor* is engraved on his Adams E1 euphonium. It is the representation of the enormous forces of nature that 16th century Portuguese explorers had to defy near the Cape of Good Hope - Mauro triumphs through the most difficult compositions. "I learned that all my dreams were possible. I worked hard for it but now I enjoy it completely."

OVERPOWER AND DOMINATE

Mauro Martins still knows the value of hard work. We finally reach him on the phone at his Portuguese home of Vale de Azares, close to the city of Guarda but he's just put down his horn after a grueling practice session. He's busy working for a concert to be played in The Netherlands. "I'm playing the UFO Concerto by Dutch composer Johan de Meij, his first solo work for euphonium. I'm really looking forward to it. It's the most difficult and most beautiful work for euphonium ever written. It's like going into a wrestling ring. I have to dominate it. The euphonium cannot get the better of me. I'm about halfway through the match. I'm confident I'm going to win. It's a fantastic piece that gives me lots of enjoyment."

Mauro is not a man for long introductions. Conversation with him leads quickly to the euphonium, the instrument he has loved since childhood and remained faithful to. Looking back he is utterly convinced that all the sacrifices and dedication were well worth it. "The path that I travelled with this instrument taught me a lot about life", Mauro remarks after being asked if he feels blessed with his talent. "It was never a question of talent in my case. It was pure hard work. I practiced a lot then and still do today with total dedication. I wanted to master this instrument. It was and remains my primary goal."

150

**Adams is
synonymous for
quality,**

**you see
that
in
every aspect
of their
business and
their
attitude to
musicians**

IDOL

Mauro does not come from a musical family. Neither of his parents had affinity for music. It was his grandparents and especially his grandfather who put him on the right track. "I was often at my grandfather's house. He played pretty decent saxophone but could play other instruments too. My grandparents were my inspiration. When I was 10 I joined the village band as a trumpet player but soon fell in love with the euphonium which, by the way, translates as 'beautiful sound'. I heard the famous Welshman David Childs play and was completely enchanted. I wanted to play like him."

POSSESSED

"When I was younger I contemplated a scientific career as a biologist due to my passionate love of animals but the lure of music kept on pulling and refused to let go. My parents supported me all the way and I attended the fine arts school Escola Profissional de Artes da Covilhã. Later on I went to the Escola Superior de Música e das Artes do Espetáculo - the Portuguese conservatory. At first they felt that my euphonium playing wasn't up to standard and I was put back 3 years from the advanced class to the beginning study program. I lived on my own from age 15 in order to pursue my dream. I wanted to and had to do it on my own terms. Nothing could stop me from becoming a musician, not even living alone or being put back to a lower level of study. Some teachers even suggested that I should think about another career but despite their criticism I persevered. I realized quickly that I wasn't a prodigy with breathtaking technique. The only option was hard work and I did that with the spirit of a possessed demon. I was practicing two hours before school opened, I never went to parties. I was married to my instrument for the whole day without taking a break. I kept on going.

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DISCIPLINE

Mauro credits his conservatory teacher Sérgio Carolino as a great source of support and inspiration. "He taught me to believe in myself and also to believe that the sky's the limit. That was an enormous stimulus. I still see Sérgio often. He was the tuba instructor and active as a soloist. Once in a while we even perform together. In addition to his emphasis on the mental side of music-making, he made me aware of the physical part as well. Lifting weights and fitness are now part of my routine. A healthy spirit and mind is much more than an expression of speech.

Currently, I also teach at the AMDF (Academia de Música en dança do Fundação) and the EPABI where I studied earlier. Am I a strict teacher? It depends how you look at it. If students make a mistake it doesn't bother me but I do get annoyed if students are looking for the easy way out or do things half-baked. If a student isn't *eager* I lose interest. If you want to be in this business you've got to give it everything you've got."

Teaching is important to Mauro but at this stage of his career he's doing a lot of solo performing. "That's what I am musically and what I worked so hard for. I enjoy the role of soloist. I'm very happy that Adams and I were travelling on the same road. I think it was at a trade show in 2016 in Tennessee where we first met and we hit it off straight away. We exchanged email addresses and soon afterwards I started making visits to the factory. It's always great to be there and to work together with Miel to make a better instrument. It's very impressive how attentively they listen to professionals and then follow up on their suggestions. The instruments are constantly improving which benefits the music in the end. That's a goal that Adams and I both share. We have been collaborating for 5 years. They even came to Portugal to hear me in a live performance. I see in myself their drive and pursuit of perfection. Adams is synonymous for quality, you see that in every aspect of their business and their attitude to musicians."

ADAMASTOR ENGRAVING

"The engraving on my Adams E1 euphonium means a lot to me" explains Mauro. "In Portugal, the Adamastor is a popular mythical figure. It represents strength, unpredictability and misfortune. Everything that's related to surmounting obstacles to achievement. I relate proudly to that symbol because I've been in the eye of many storms and have had to defy many obstacles to get to where I am now. I worked hard with no regrets. Just the opposite in fact. I enjoy music more than ever. I still practice intensively and my day begins early but I don't practice a piece 7 days in a row for 8 hours anymore. I've learned to make better use of my time and enjoy it even more. I'm still not a *party guy* but in other areas I've made some personal improvements. I read a lot about music and listen to different genres from jazz to rock. I'm also a football fan.

It's time to go back to my euphonium and do some more work on that beautiful piece by Johan de Meij - one of the world's best known composers of wind and brass music" He says laughingly: "I promise you that I will dominate the instrument on the podium. I'm looking forward to presenting this great composition to the public which displays the sound of the euphonium at its absolute best. But before that happens, I've got some woodshedding to do with my E1 Adams."





E² euphonium

154





powerhouse

E2 euphonium

Key	Bb
Bell and finish	Yellow brass, silver plated
Bell diameter	310 mm (12.2")
Gauge	0.80 mm
Valves	4 compensating valves (3+1), stainless steel with nylon guides
Bore	1st, 2nd, 3th valve: 15 mm/ 4th valve: 16 mm
Trigger	Optional on main tuning slide
Waterkeys	3
Case	Included (Adams/Marcus Bonna)

The Adams E2 euphonium is a real powerhouse. This wide built euphonium is made of heavier material and is equipped with a heavier valve block and a larger 310 mm bell with soldered rim.

The result is a handcrafted instrument that feels compact, extremely focused, and with a lot

of core at the moment you play it. If you are looking for a heavier and focused instrument, the Adams E2 is definitely your instrument.

The instrument is only available with a 0.80 mm gauge bell in both the standard Selected Model and custom built versions. The E2 has heavy caps and struts, four

reinforced compensated valves and supports, and a 310 mm diameter soldered yellow brass bell for players who are looking for a heavier instrument. Because of the heavier weight, the instrument has more resistance than our other euphoniums.

E³ euphonium

156





large & agile

E3 euphonium

Key	Bb
Bell and finish	Yellow brass, silver plated
Bell diameter	305 mm (12")
Gauge	0.60 mm
Valves	4 compensating valves (3+1), stainless steel with nylon guides
Bore	1st, 2nd, 3th valve: 15 mm/ 4th valve: 16 mm
Trigger	Optional on main tuning slide
Waterkeys	3
Case	Included (Adams/Marcus Bonna)

the
sweet
spot
between
large
sound
&
flexibility

With the Adams E3 euphonium you get an instrument that is built on the sweet spot between large sound and flexibility. The instrument is the largest euphonium in the Adams Brass range, but due to the choice of materials and the distinctive design, the instrument still gives you plenty of room for virtuosity.

In the development of the E3, the ensemble player in a brass band, fanfare or concert band has been taken into account in a very specific way. Compared to the Adams E1 and E2, the instrument gives a little more control and the sound has a slightly wider character.

Alike the E1, the Adams E3 euphonium has 4 compensated valves and a 305 mm diameter bell. Its unique characteristics are its different lead pipe, bell flare, bracing and bows. Ideal for ensemble players who are looking for a darker sound with great core stability.

Sonic euphonium

160





The Adams Sonic euphonium is the outcome of combining artisan craftsmanship with advanced manufacturing technology. The instruments are intensively play-tested by professionals to meet the standards of advanced level players and professionals. Like the entire line of Adams Sonic instruments, this euphonium offers great projection and subtle control in every dynamic and range.

The Sonic euphonium is a fully professional horn at an excellent price point. The Adams Sonic euphonium only comes in bright silver plate (a long lasting and beautiful finish). It is a non-compensating euphonium which helps to make it lightweight and responsive.

Sonic euphonium

Key	Bb
Bell and finish	Yellow brass, silver plated
Bell diameter	305 mm
Bore	1st, 2nd, 3th valve: 15 mm/ 4th valve: 16 mm
Gauge	0.55 mm
Valve	Bottom sprung stainless steel
Case	Included (Adams/Marcus Bonna)

Sonic series

Adams Sonic Series instruments are the outcome of combining artisan craftsmanship with advanced manufacturing technology. The instruments are intensively play-tested by professionals to meet the standards of advanced level players and professionals. The entire line of Sonic instruments offer great projection and subtle control in every dynamic and range.

Isaac Rodriguez



instrument ^{the} builder

^{the} &
 love

for

his
 instrument

When you talk to him his sonorous vocal timbre reminds you of the tuba. It's no surprise that Isaac Rodriguez, born in Galicia Spain, lost his heart to the instrument which he now plays at a high level of proficiency and in addition is one of our tuba technicians and assemblers at Adams. "The tuba is my buddy. That's more than a friend. It's more like a soulmate."

The Corona pandemic put an abrupt end to Isaac's musical pursuits. Thanks to Perry Hoogendijk, his teacher, mentor and solo tubaist with the Royal Concertgebouw Orchestra (RCO), he had made a good impression as a substitute player with the RCO and other prominent orchestras. Perry also steered him towards his job at Adams. "I owe Perry a lot. He was always there for me at crucial moments and recommended me to the Concertgebouw Orchestra but has also become a good friend who's taught me a lot about music and my life."

BLACK SHEEP

Isaac is a man who thinks like a scientist, talks like a poet and treats music like an artist. When we speak him in the Adams factory, he admits to being the black sheep of the family as far as musical ambitions go. "My father is a scientist. He was a physician in France and is now a chemist in Spain. He's interested in everything, a real bookworm. He played a little guitar and likes jazz.

My mother is a linguist who studied and speaks fluent French. I was always curious as a kid. My parents never curbed my curiosity. I was fascinated by astronomy and wanted to know everything about the Hubble telescope. Our house was always full of books. I had a rich fantasy and my mind absorbed everything like a sponge. As I kid I knew a lot about dinosaurs.

He started music lessons when he was 8. "My parents wanted me to have a musical education but the choice for tuba was unexpected. All the new children at the music school could choose the instrument they liked best but they started alphabetically by last name. By the time they got to me, piano, guitar and drums were all taken. Tuba was the only thing left." It was an inspired teacher that captivated him. "All the other teachers that presented

their instruments did so by playing a few pieces themselves and talking about it. The tuba instructor did it differently. He brought in several students to play for us. I was immediately enchanted. The timbre, the ensemble playing and the beauty of the instrument. After only 3 weeks I could play a simple tune. The teacher's philosophy captured my imagination."

SOURCE OF PLEASURE

"I could imitate sounds on the tuba and it gave me a real kick. The instrument was a source of pleasure from the very beginning as well as giving me a wellspring of expression. When I was 10 I knew I was going to be a professional player. My teacher had told me about the legendary master classes given by Mel Culbertson which he himself had attended and embraced his didactic performance philosophy. I was finally able to attend a few sessions myself. Mel let us play right away. This helps to sharpen your ears and brings you closer to your colleagues. The lessons were tremendously inspiring and are if anything, more valuable to me now. You could say he is the reason that I play and will continue to play. A good teacher has priceless value for the student."

THE IMITATION GAME

After that, things took off into high gear. Isaac saw his future and worked liked crazy on his playing and technique. I was still the sponge that absorbed everything. I learned - at least in my opinion - from the best people around. As a child I could easily imitate sounds. I was good at mimicry also on the tuba and this trait helped me when I was studying. It's always good to learn from the best because you know that they're way ahead of you musically. From 2012 I was a member of the European Youth Orchestra and we went on tour to the United States. The time spent with the orchestra helped form my cultural foundation and I met some very interesting people there too. I also played for 4 years in the famous Schleswig Holstein Festival (Germany) and left when I was 27. In 2015 I moved to Amsterdam to pursue a Masters Degree. That's when I first met Perry Hoogendijk. He came into my life at a crucial moment. Before we met I thought that there weren't many more

the
tuba
is
my
buddy

musical challenges for me and that I was in pretty good control of my instrument. Perry turned my ideas upside-down and raised the bar a few notches higher. I had to rethink a lot of things. His teaching philosophy was something I wasn't used to. We worked one on one and disagreed sometimes. His method was a real paradigm break. I discarded a lot of old musical baggage. My youthful fascination - I should say obsession - was back in full force. The tuba dominated my thoughts. I even practiced my exercises while cycling through Amsterdam and Perry became a good friend."

MASTERCLASSES

Perry Hoogendijk saw that his pupil was making good progress and after 2 years Isaac was invited to sub with the Concertgebouw Orchestra. "Suddenly I was sitting next to him. It was an experience I'll never forget. I was invited back several times afterwards and later attended masterclasses and took some auditions. Life was a dream, then Corona hit and the bubble burst. Suddenly I had nothing. I had accompanied Perry to Adams on several occasions to test the F tuba. Through his influence I was offered a job at the factory which helped keep me afloat. I now live in Maastricht together with my girlfriend, the violinist Anna Nedobora who plays in the Philharmonie Zuid Nederland. We met in Switzerland when we were both in the European Youth Orchestra and I saw her again in the Concertgebouw. We've been together for 4 years.

"It's quite extraordinary that my personal development now involves assembling tubas. I remain close to that beloved instrument and I also get the chance to test new prototype models which helps to keep my embouchure and technique in good condition. Adams is a great place to work and I've always liked working with my hands. I repair everything including my old bike when necessary." Isaac's job satisfaction cannot hide the fact that his heart skips a beat when he has a chance to perform. The tuba suits him. "The instrument matches my voice. A tuba holds everything together with its deep bass. I hope to be able to play in an orchestra again soon. Making such a noble instrument sound is the most beautiful thing there is."







tubas

F tuba

172





power athlete.
design icon.
everyday hero.

173

F tuba

Key	F
Bell material	Yellow brass
Bell diameter	420 mm
Bore	18 mm (1st, 2nd, 3rd valve), 19.5 mm (4th valve) and 19.5 mm (5th valve - rotary)
Finish	Silver plated
Gauge	0.60 mm
Case	Included
Extra	Comes with two leadpipes (Solo and PH1)

Power athlete. Design icon. Everyday hero. The Adams F tuba combines the power of a larger built instrument with extreme flexibility and perfect intonation to make your everyday life easier.

Our F tuba is a re-design of the legendary Hirsbrunner tuba. From the very first beginning, some of the world's leading tuba players - Perry Hoogendijk (Royal Concertgebouw Orchestra) in

particular - have been involved in the development of the instrument, to make sure it meets the highest expectations and set a new benchmark. Ideal for both, soloists and orchestra players, the instrument ensures supreme control and tonal clarity. The response is quick and secure, and the intonation is extremely good. The F tuba is characterised by its evenness in all registers, which makes it a truly flexible instrument. The instrument has an excellent low

range and a beautiful ringing tone in the high register.

Standard with two leadpipes

The instrument comes standard with two interchangeable mouthpiece tubes. The Solo leadpipe has a slightly lighter response, a more refined sound and offers more flexibility. The PH1 leadpipe has been developed for orchestral playing. It is more direct and delivers a wider sound with more power.

Bb tuba 4/4

174





Our B-flat tuba has great response and fantastic intonation, overcoming the rigidity that characterises many B-flat tubas in today's marketplace. The Adams B-flat tuba feels always focused and clear and is a real foundation stone in any orchestra, large or small.

The Adams B-flat tuba is a fully handcrafted, but modern instrument that represents an improvement on everything else available.

The instrument is available with a front-end piston valveblock and a rotary valveblock.

Bb tuba 4/4

Key	Bb
Size	4/4
Bell material	Yellow brass
Bell diameter	450 mm
Bore	19 mm (1st, 2nd, 3rd valve), 20 mm (4th valve) and 20.5 mm (5th valve - rotary)
Finish	Silver plated
Gauge	0.60 mm
Case	Included
Optional	Also available with rotary valveblock

CC tuba 4/4

176





The Adams CC 4/4 orchestral tuba is an outstanding instrument that ensures an extremely powerful and dark tone with plenty of core. The instrument has been developed for repertoire that requires a more compact instrument than the large Adams CC 6/4.

When testing and adjusting the 4/4 size model, Adams focused on crafting an instrument with great projection and a rich spectrum of overtones to sound impressive in any large concert hall.

CC tuba 4/4

Key	C
Size	4/4
Bell material	Yellow brass
Bell diameter	450 mm
Bore	19 mm (1st, 2nd, 3rd valve), 20 mm (4th valve) and 20.5 mm (5th valve - rotary)
Finish	Silver plated
Gauge	0.70 mm
Case	Included
Optional	Also available with rotary valveblock

CC tuba 6/4

178



**CC tuba 6/4**

Key	C
Size	6/4
Bell material	Yellow brass
Bell diameter	500 mm
Bore	19 mm (1st, 2nd, 3rd valve), 20 mm (4th valve) and 22 mm (5th valve - rotary)
Finish	Silver plated
Gauge	0.60 mm
Case	Included

The Adams CC 6/4 large orchestral tuba combines a gigantic sound with an impressive core of clarity and projection. Inspired by the legendary Yorkbrunner Tuba, Adams developed new molds and tooling to bring the design into the modern age.

After construction, the instruments are tested by Perry Hoogendijk, tuba player of the Concertgebouw Orchestra, before they get their finish.

The Adams CC 6/4 tuba is the larger version of the CC 4/4 and is made for the largest, most powerful orchestral works. Thanks to intensive collaboration with a number of professional tuba players in the development process, Adams' builders created a large instrument that still plays flexibly. The instrument features great resonance, a very solid low register, and an enormous sound. The instrument is completely handcrafted from sheet material

in our factory in The Netherlands. This labor-intensive artisan method ensures an extremely consistently constructed instrument with a unique character. The result cannot be compared with the much cheaper hydroforming technique that is used by other manufacturers.

CC tuba 6/4

180

a
legend
the reborn
Yorkbrunner,
renewed



Perry Hoogendijk



the art
of inspiration

He's been a familiar face for more than 16 years in the brass section of the Royal Concertgebouw Orchestra. Solo tuba player Perry Hoogendijk (1971) is dedicated to music and the orchestra that he dreamed of becoming a member of as a young boy. He has worked together with Adams on the development of the F and C 6/4 tuba. "I performed the Vaughan Williams Tuba Concert with the Royal Concertgebouw Orchestra using the new F instrument. That's a very exceptional work where the tuba is cast in the spotlight as soloist. Everything that you and your instrument possess to produce color, expression and technique are highlighted in this concerto. It's like the player and instrument melting into one voice, a magical feeling."

MENTAL AND PHYSICAL FITNESS

The news of Perry's solo appearance attracted national media attention. He was interviewed for the Dutch newspaper Trouw where he not only talked about why the Vaughan Williams was so special, but also gave a glimpse into the lifestyle that's necessary to consistently be able to perform at top level. Mental and physical fitness are at the top of the list, certainly for an instrument like the tuba that has high endurance and concentration demands. The concerto was last performed by Donald Blakeslee (Perry's predecessor) in 1977, and Perry's performance with an instrument of his own design made it a truly special moment. "Together with Miel Adams and his team we spent more than 3 years perfecting this instrument. It was a slow and painstaking journey but the end result convinced me to take on the challenge without reservations."

PENETRATING THE SOUL

As the son of a professional euphonium player and a mother who was a talented clarinetist, Perry knows the sacrifices and attitude that is required to land at the top of the heap in the music world. Besides being a dedicated hard worker with talent, ambition and

it was truly a
magic moment when,
after months of work,
we found
what we were looking for

drive, he also has a romantic side that speaks lovingly about the soul of an instrument and the spirit of a place. "I knew that Adams made good instruments. It was not by chance that they were my first choice when starting out, encouraged by my teacher Hans Nickel. However, as a young tuba player I was fascinated by Hirsbrunner instruments which came from Switzerland. The best tuba that money could buy in my humble opinion. Instruments that exuded craftsmanship, design and superior sound, in short perfection. Tuba players referred to the Hirsbrunner-roar, a sound that stood out above all others. Surprisingly this prominent instrument maker went out of business but Adams was fortunately able to purchase the original instrument molds. A few years ago Miel Adams called me to say that they had been working on improving the original molds and invited me to come and have a listen. I was pleasantly surprised, and we decided to go and find that last missing piece - the specific soul - of the old Hirsbrunner. We started working together to recreate this beloved sound color. It was a fruitful collaboration. A combination of their technical expertise and my quest for the soul of the instrument."

THE HOLY GRAIL

The results of our efforts produced the F tuba. It was a special moment for Perry to hold and play an instrument that met all of his exacting demands. "The path and development of this F tuba was very exciting. The right instrument fits like a glove but that's not the only thing. The tuba must be able to produce any sound in my imagination. It's like a megaphone that reflects the players personality in the form of a musical tone. Precision work, nitpicking and small details. It was truly a magic moment when, after months of work, we found what we were looking for. The instrument has a soul!

In the meantime Perry and Miel had also started developing a new York CC tuba. Perry says with a smile: "That's the holy grail of the tuba world and we went for it. It wasn't easy, and we worked very thoroughly. There were moments I almost lost the believe that we would ever create the perfect instrument. But we did! I think that our F and C tuba has even surpassed the Hirsbrunner."

ROYAL CONCERTGEBOUW ORCHESTRA AND ROMANCE

Perry was born in Zeist and grew up in the Dutch town of Bilthoven. He studied at the Hilversum Conservatory. Music and sports were important family values that he shared with his older brother. "I never resisted the pull towards music. My father was a professional player and played in the Royal Dutch Army Band. He travelled a lot for his work and also conducted several concert bands. He met my mother when filling in for a conductor colleague in Zeist. She was the only female member of the clarinet section. When I was nine years old it dawned on me that I wanted to become a professional musician and I really loved going with my dad to his concerts."

He tagged along to the Amsterdam Concertgebouw once a year for the annual Red Cross Benefit Concert presented by the Royal Dutch Army Band and the Marine Band. "I was transfixed by the magic of the place and that feeling has never left me even though I'm in the building almost every day. I feel privileged to work here with this magnificent orchestra where everyone is giving their all 100% of the time and bar is constantly being raised a notch higher. Every performance is an experience for the public, orchestra and conductor.

Last year I had a unique opportunity to trade jobs with my good friend Steve Rossé, tubaist in the orchestra 'down under' in Sydney Australia. Together with my wife and two children, we were keen on the adventure. Steve played 6 months with the Royal Concertgebouw and I took his place in the Sydney Symphony Orchestra. It was something I will never forget. I wanted to take a step back and put some things into perspective. The experience was very positive for me. It felt as an enrichment and intensification of my musical conscience and was also a once in a lifetime experience having my family with me. It also intensified my bond with the RCO."

Perry has always had a strong drive and doing things 'half baked' is not in his DNA. "You could say that I am pretty fanatical about my work. To stay fit I jog, go to the sport school and swim regularly. That's not only because of the physical demands of my job but it also helps to clear my head. In addition to my work as solo tubaist, I teach at the Amsterdam Conservatory. The funny thing is that I don't consider these activities 'taxing'. The music inspires me, gives me energy and beauty. The dedication to music feels entirely natural. It touches the depths of my soul."

His wife and two sons have also got the music bug. "My eldest has started on tenor tuba. That makes it the 3rd generation of Hoogendijk brass players. My youngest boy wants to play drums. Music plays an essential role in our family. What tickles me is that my wife and I met at band rehearsals in Zeist. Believe it or not, just like my mother, she was playing bass clarinet. In my case music and love are intertwined with each other. What more could you possibly ask for?"









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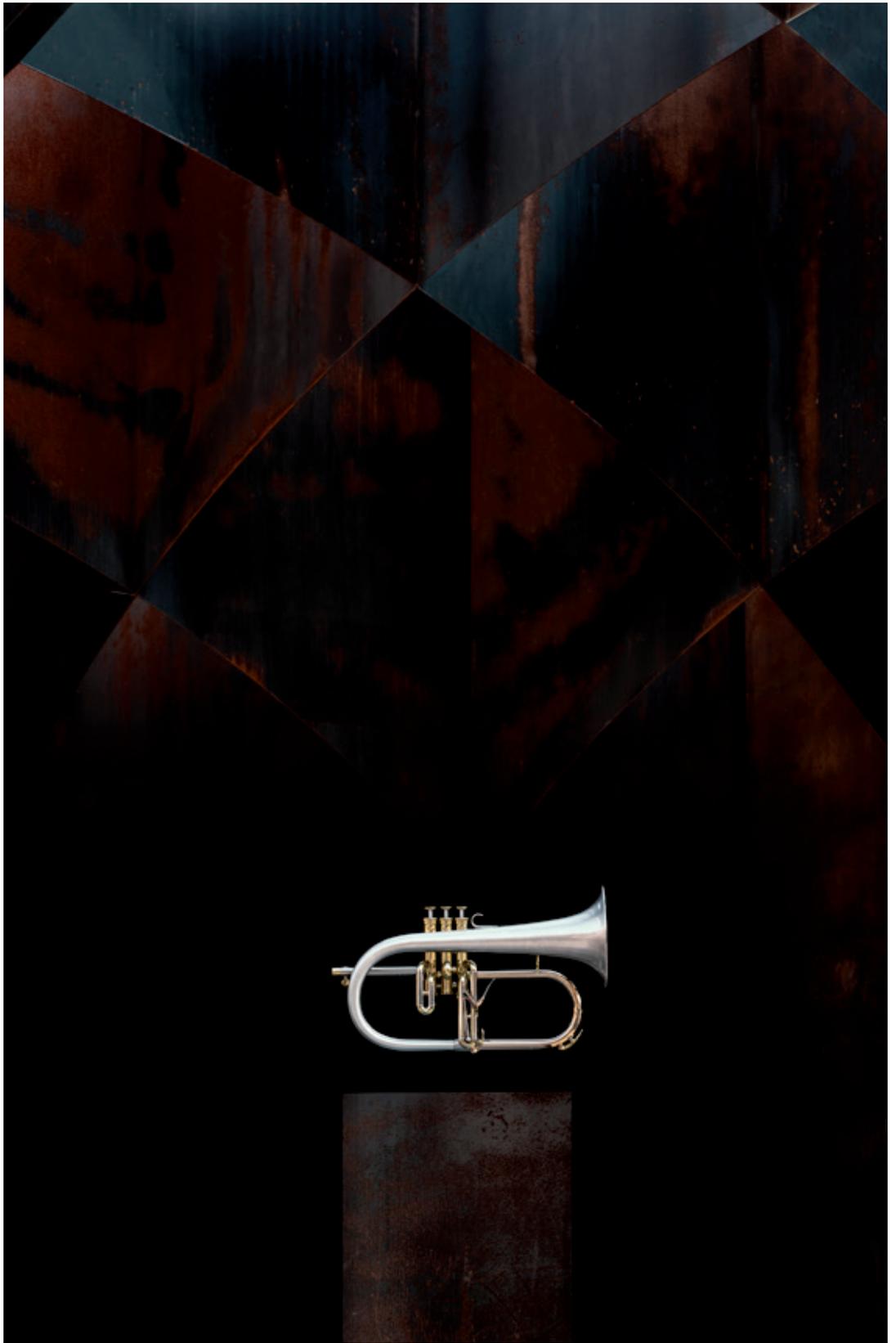
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