

TOGETHER in music



TOGETHER in music

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TOGETHER IN MUSIC

As a family, we share a passion for music and the joy it brings to life. We are honored to support your journey, whether that means mastering a new piece at home, captivating an audience, winning a competition, or creating a breathtaking recording. For us, the essence of music lies in its ability to inspire true expression and deep satisfaction. Everything we do—from crafting instruments to creating a vibrant community—is focused on helping you achieve that experience.

A LIFELONG PARTNER IN MUSIC

Adams Musical Instruments is part of our family's history and future. What began as a dream of André Adams in 1970—to craft the finest musical instruments—has grown into a company driven by shared values of dedication, pride, and reliability. These values have guided us through decades of growth and continue to shape the way we approach the future.

With Frans Swinkels, André's son-in-law, leading the company and the third generation—Ruud and Suzanne Swinkels—now fully involved, we are proud to uphold the tradition of excellence that has made Adams a trusted name in concert percussion and brass. Through our carefully developed global network of retailers and distributors, we ensure that musicians around the world have access to our instruments, expertise, and support.

For us, collaboration and innovation are more than business strategies—they are family traditions. We see every partnership and every instrument as part of a larger story: the adventure of music that unites and inspires us all.

As a family, we are grateful to be your lifelong partner in music.

With warm regards,
Frans, Lison, Ruud & Suzanne Swinkels

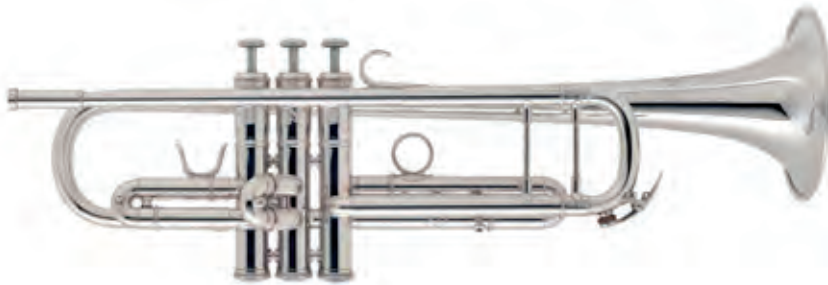
trumpets

Bb trumpets

Master Bb trumpet

10



**Master Bb trumpet**

Key	Bb
Bell	0.50 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	123 mm, French bead
Bore	ML 11.69 mm (0.460")
Finish	Silver plated
Leadpipe	Yellow brass, hand-hammered from sheet metal
Valve block	Nickel silver balusters with yellow brass (medium) casing
Valves	3 x top center stainless steel, CS style
Valve guides	Brass
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special features	All conical parts hand-hammered from sheet metal, nickel casted Z-bracing, narrow build horn, light balanced receiver, light hollow trigger stop

The Adams Master Series Bb trumpet combines warmth and depth of sound with the clarity and control that professional players demand. Its fast response and vibrant tone offer unprecedented balance, comfort, and playability, making it an exceptional choice for any musical setting. Designed for maximum control and brilliant projection, this trumpet delivers a strong tonal core that enhances upper-register playability and ensures amazing clarity, even in

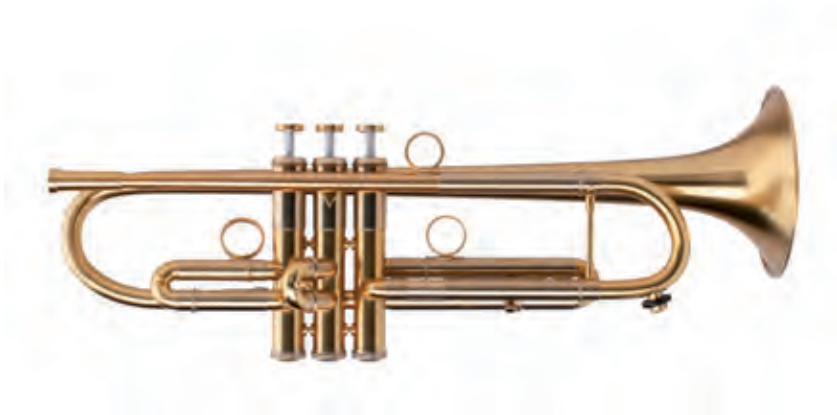
the most detailed passages. Inspired by the design principles of its Master Series C counterpart, this Bb trumpet has been meticulously crafted to provide precise intonation, a versatile range of tonal colors, and effortless responsiveness. Whether performing as a soloist, in an orchestra, or as part of an ensemble, this instrument embodies the versatility and reliability required by today's most discerning musicians.

The Master Bb trumpet features a ML 11.69 bore, and a medium heavy yellow brass valve block with nickel silver ballusters. Combined with the top center stainless steel valves CS style, the Master Bb is extremely confident and fast with a full-bodied yet clear sound. The nickel casted Z-bracing assure a great centered tone, and the light balanced receiver offer supreme blowing resistance and response.

A¹ trumpet

12



**A1 trumpet**

Key	Bb
Bell	0.50 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	126 mm
Bore	ML 11.7 mm
Finish	Satin gold lacquered
Leadpipe	Nr. 20 gold brass, hand-hammered from sheet metal
Valve block	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
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special feature	All conical parts hand-hammered from sheet metal

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.

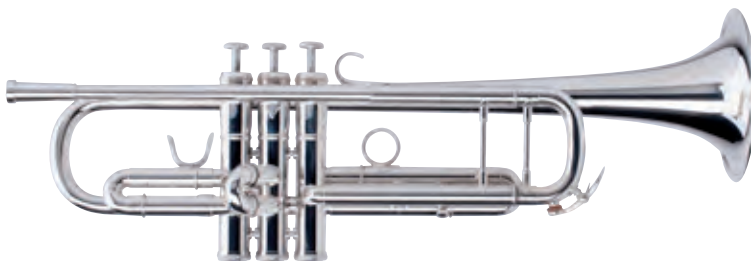
We designed the original A1 to be a versatile horn for the crossover player. It was the first trumpet in the Adams line and it was a fairly traditional setup. Now the fully redesigned GenII A1 takes full advantage of 7 years of experience in trumpet design and manufacturing to deliver an amazing upgrade 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	0.50 mm yellow brass, one-piece handhammered from sheet metal
Diameter	123 mm
Bore	ML 11.7 mm
Finish	Silver plated or lacquered
Leadpipe	Nr. 3 yellow brass, hand-hammered from sheet metal
Valve block	Yellow brass (heavy), extended
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special feature	All conical parts hand-hammered from sheet metal

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

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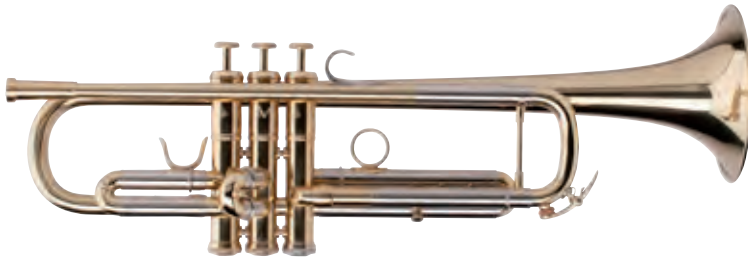
silver
plated or
lacquered



A³ trumpet

18



**A3 trumpet**

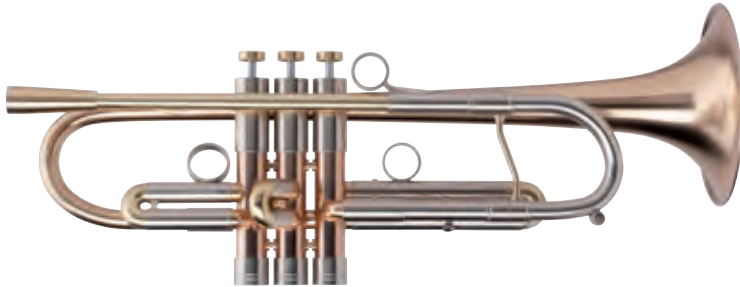
Key	Bb
Bell	0.60 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	122 mm
Bore	ML 11.7 mm
Finish	Silver plated or lacquered
Leadpipe	Nr. 20 yellow brass, hand-hammered from sheet metal, reversed
Valve block	Yellow brass (lightweight), inline
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special feature	All conical parts hand-hammered from sheet metal

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





A4 trumpet

Key	Bb
Bell	0.40 mm gold brass, one-piece hand-hammered from sheet metal
Diameter	140 mm
Bore	L 12 mm
Finish	Satin lacquered
Leadpipe	Nr. 3 yellow brass, hand-hammered from sheet metal
Valve block	Nickel silver balusters with bronze casing (heavy)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, wooden inlays
Waterkey	Amado
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special feature	All conical parts hand-hammered from sheet metal

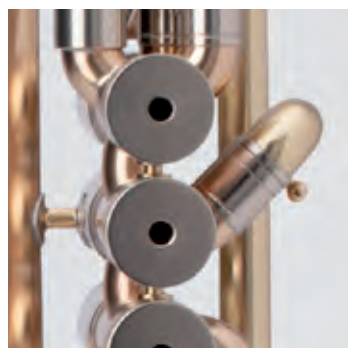
The A4 is one of the most popular models in the Adams trumpet line. Featuring a 140 mm one-piece bell and a heavy chassis, this horn is an ideal choice for the soloist looking for an extremely rich, warm, fluid, and thick sounding horn. The larger bell diameter, bell flare shape, and lighter gauge bell 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

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.this is the
instrument
I was
dreaming
of

Amik Guerra



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.

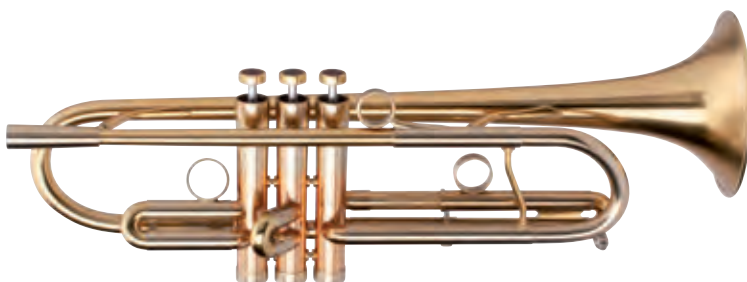
Shepherd crook

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

24





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	0.45 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	126 mm
Bore	L 12 mm
Finish	Satin gold lacquered
Leadpipe	Nr. 3 yellow brass, hand-hammered from sheet metal
Valve block	Nickel silver balusters with yellow brass casing (lightweight)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, wooden inlays
Waterkey	Amado
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special feature	All conical parts hand-hammered from sheet metal

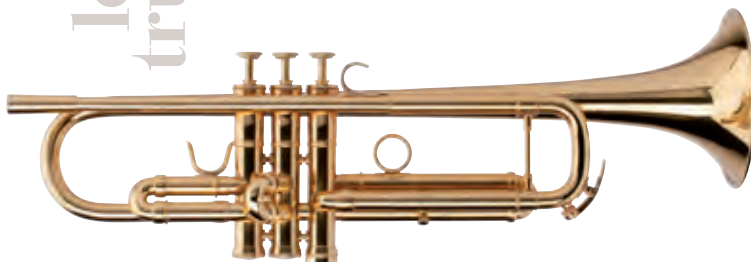
a free
blowing horn,
in all
registers,
great
core
&
confidence
to its
sound

A⁵ trumpet

28



lead trumpet



29

A5 trumpet

Key	Bb
Bell	0.45 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	126 mm
Bore	ML 11.7 mm
Finish	Gold lacquered
Leadpipe	Nr. 3 yellow brass, hand-hammered from sheet metal
Valve block	Yellow brass (lightweight), inline
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, flat
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special feature	All conical parts hand-hammered from sheet metal

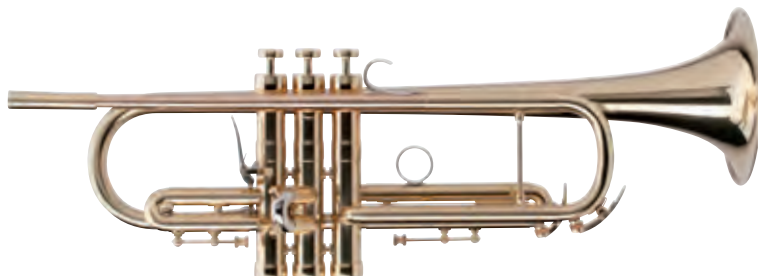
The A5 trumpet is perfectly suited for the commercial trumpeter looking for a lightweight trumpet with excellent intonation, slotting and response.

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

30





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.

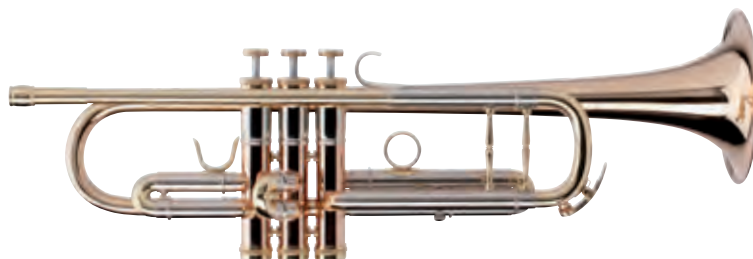
A6 trumpet

Key	Bb
Bell	0.45 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	125 mm
Bore	S 11 mm
Finish	Lacquered
Leadpipe	Nr. 3 red brass, hand-hammered from sheet metal
Valve block	Yellow brass (medium weight), extended
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special features	Constellation replica, all conical parts hand-hammered from sheet metal

A⁷ trumpet

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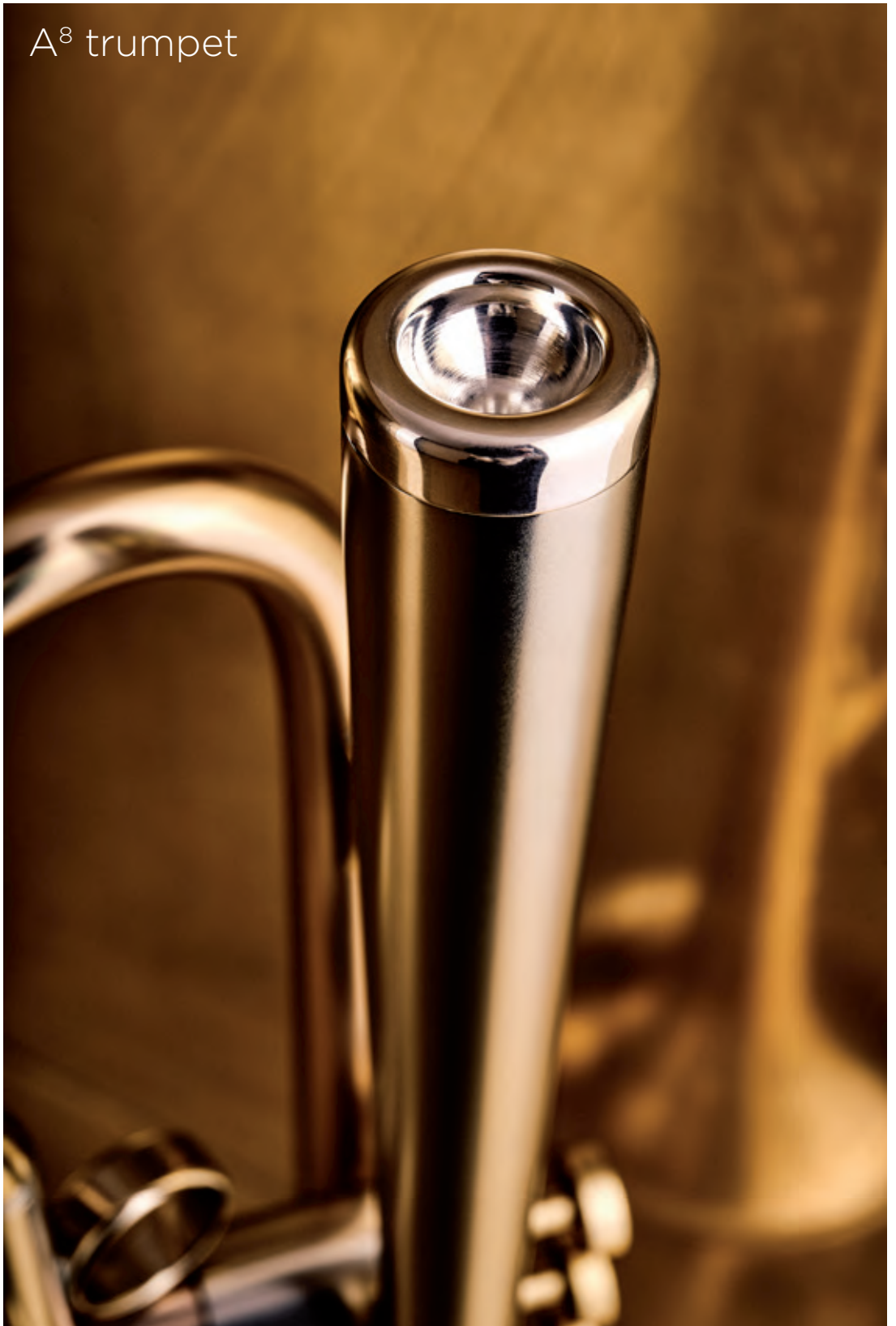
A7 trumpet

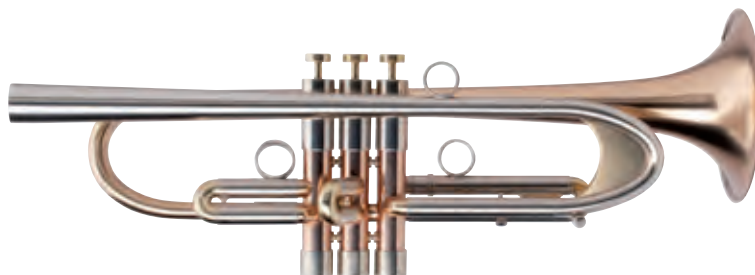
Key	Bb
Bell	0.40 mm gold brass, one-piece hand-hammered from sheet metal
Diameter	126 mm
Bore	L 12 mm
Finish	Lacquered
Leadpipe	Nr. 2L yellow brass, hand-hammered from sheet metal
Valve block	Nickel silver balusters with bronze casing (medium heavy)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, wooden inlays
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special feature	All conical parts hand-hammered from sheet metal

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

34





A8 trumpet

Key	Bb	
Bell	0.45 mm gold brass, one-piece hand-hammered from sheet metal	
Diameter	140 mm	
Bore	L 12 mm	
Finish	Satin lacquered	
Leadpipe	Nr. 3 Yellow brass, integrated, hand-hammered from sheet metal	
Valve block	Nickel silver balusters with bronze casing (heavy)	
Valves	3 x top center stainless steel	
Finger buttons	Yellow brass, wooden inlays	
Waterkey	Amado	
Case	Included	
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper	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.
Special features	Integrated leadpipe, all conical parts hand-hammered from sheet metal	

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

36

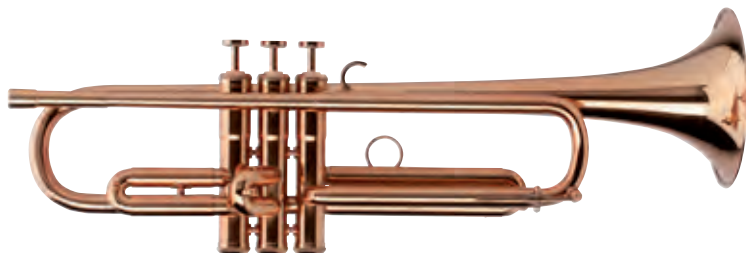


contemporary
&
bold
iconic

A⁹ trumpet

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classic design concept of the Martin trumpets

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.

A9 trumpet

Key	Bb
Bell	0.50 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	127 mm
Bore	L 12 mm
Finish	Copper lacquered
Leadpipe	A9.2 yellow brass, hand-hammered from sheet metal
Valve block	Yellow brass (medium weight)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Vintage
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special features	Re-design of the Martin trumpets, all conical parts hand-hammered from sheet metal

A¹⁰ trumpet

40





a classical
horn

A10 trumpet

Key	Bb
Bell	0.50 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	120 mm
Bore	ML 11.7 mm
Finish	Silver plated or lacquered
Leadpipe	Nr. 3 yellow brass, hand-hammered from sheet metal
Valve block	Yellow brass (medium heavy)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special features	All conical parts hand-hammered from sheet metal

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

42

a rich and open sound
with excellent
projection in the
highest register





Sonic trumpet

44





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	0.50 mm yellow brass, one-piece hand-hammered
Diameter	124 mm
Bore	ML 11.7 mm
Finish	Silver plated or gold lacquered
Leadpipe	Yellow brass, hand-hammered
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper

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

46





Prologue trumpet

Key	Bb
Bell	0.55 mm yellow brass, spun
Diameter	Silver plated or lacquered
Bore	ML 11.7 mm
Finish	124 mm
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper

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.

Master C trumpet

50





Master C trumpet

Key	C
Bell	0.50 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	123 mm, French bead
Bore	ML 11.735 mm (0.462")
Finish	Silver plated
Leadpipe	Yellow brass, one-piece hand-hammered from sheet metal, hidden reversed
Valve block	Nickel silver balusters with yellow brass (medium), extra-long casing
Valves	3 x top center stainless steel, CS style
Valve guides	Brass
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special features	Patented 'Hagstem': adjustable valve alignment technology, all conical parts hand-hammered from sheet metal, nickel casted Z-bracing, nickel silver bottom caps in different weights, narrow build, light balanced receiver, light hollow trigger stop

The Adams Master Series C trumpet stands as a pinnacle of design, blending timeless craftsmanship with the forefront of innovation through our collaboration with John Hagstrom of the Chicago Symphony Orchestra. This instrument is an homage to the mature, resonant sound of vintage orchestral C trumpets, while pushing the boundaries of musical innovation to equip musicians with an unparalleled tool for performance and expression.

This trumpet distinguishes itself by delivering precise intonation and a range of tone colors that rival the very best of vintage C trumpets. Its design ensures responsive and balanced playability, enhancing a musician's accuracy, endurance, and confidence. The Master C acts as a conduit between the rich heritage of past musical traditions and the dynamic requirements of modern performance, embodying a perfect blend of history and progress.

Years of meticulous testing and optimization have culminated in a trumpet distinguished by its .50 brass bell in silver plate, featuring a 123 mm bell flare and French bead for a resonant, commanding sound. The Adams valve block Model C3, with its Nickel Silver balusters, Yellow Brass casing, and a large 11.7 mm bore, complements the top centre stainless steel valves, which are equipped with brass valve guides, ensuring smooth action and reliable performance.

Master C trumpet



a tribute to the famous vintage C trumpets

John Hagstrom,
Chicago Symphony Orchestra

Features

The Master C trumpet is a meticulously designed instrument that embodies superior craftsmanship, innovation, and attention to detail.

Superior bell construction

Inspired by vintage orchestral C trumpets, the hand-hammered bell with its finely calibrated dimensions ensures stability, beauty, and a versatile tone color across all registers.

Hidden reversed leadpipe and tuning slide

The longer Adams C3/2R reversed lead pipe, hand-crafted with precision, ensures optimal resistance, easy slotting, and excellent intonation. Paired with a D-shaped main tuning slide, it delivers tonal expressivity reminiscent of classic C trumpets.

Precision valve block

Built with a blend of brass and nickel components, the elongated valve block includes stainless steel valves and two sets of weighted caps (light and heavy), enabling tone customization.

Patented Hagstem

This continuously adjustable valve alignment technology patented by John Hagstrom, allows for unparalleled customization of valve alignment. This innovation provides musicians with the ability to fine-tune their instrument's response and tone color, achieving perfect harmony between music, player and trumpet. A feature that easily solves challenges such as the struggle to play softly after lots of loud playing.



Additional features

- An extra brace on the first valve slide improves note clarity.
- Extended 3rd valve slide enhances pitch control and expands musical versatility.
- A semi-cylindrical French bead provides better sound feedback for improved playability.
- Casted nickel silver Z-braces optimize resonance and response.

C¹ trumpet

54





C1 trumpet

Key	C
Bell	0.50 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	123 mm
Bore	XL 12 mm
Finish	Silver plated
Leadpipe	Nr. 2A yellow brass, hand-hammered from sheet metal
Valve block	Yellow brass (medium heavy)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special feature	All conical parts hand-hammered from sheet metal

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

56





C2 trumpet

Key	C
Bell	0.55 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	123 mm
Bore	XL 12 mm
Finish	Silver plated
Leadpipe	Nr. 2A yellow brass, hand-hammered from sheet metal
Valve block	Yellow brass (medium heavy)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special feature	All conical parts hand-hammered from sheet metal

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.

John Hagstrom





replicate
a
legendary
trumpet

When you first meet John Hagstrom you perceive a modest man with an encyclopedic knowledge of the trumpet that he loves to share. John, a member of the world renowned Chicago Symphony Orchestra (CSO) since 1996, is visiting Holland to collaborate with Adams in creating a C trumpet that will remind music lovers of the legendary sound of the CSO brass section.

“Adams is making it possible to give more musicians a chance to play this exceptional instrument. Think of it as a form of reverse engineering. We are reconstructing a classic Vincent Bach trumpet in the key of C, dating from the 1950’s, and giving it new possibilities based on the original design.” John Hagstrom appears at first to be a soft spoken individual who, as many musicians, would rather let the music do the talking. He’s a man of substance and not someone who peppers his conversation with small talk.

The truth, however, is that John is on a mission—you might even describe it as a calling. His belief in music, the necessity of good music education and the love for his orchestra is expressed with unbridled enthusiasm. An intellectual who passionately believes that the symphony orchestra plays a crucial role in passing on emotional intelligence and enlightening our existence.

SACRIFICE

“Being a musician in an orchestra like ours requires sacrifice. It comes with the territory. Everyone in the ensemble is prepared to give up something for the common good. We are led by conductors who have the utmost authority, often inspired artists and once in a while a dictator, to put it bluntly, but all of them also feel a great responsibility to create an experience that is transcendent for listeners. The creation of beauty is and remains the ultimate goal and it still moves me after 28 years in the CSO”.

Talking about music with John Hagstrom is like lighting a fuse. When asked if he has a chance to enjoy the music while playing in the orchestra, he responds with an interesting metaphor. “Playing in the orchestra is like driving your car from point A to point B.

there are no good teachers, just good students

While you're driving you glance at the gauges on the dashboard once in a while to check the gas tank and make sure the motor is not overheating. However, the biggest gauge on the dashboard to focus on is the windshield. Through the windshield you see approaching traffic but also the surrounding area where you are driving. While driving you can enjoy the view and the scenery—but you can't get too distracted. That's my attitude when I'm on stage. I have time to let the music sink in and enjoy the richness of the sound, but I can't get too carried away. Otherwise you can lose your concentration and hit a speed bump or traffic jam. Finding the right balance between enjoying the ride and staying alert is an important skill needed by every instrumentalist in an orchestra”.

GOOD TEACHERS

John Hagstrom grew up in Elmhurst, Illinois, a suburb west of Chicago. As a young student he played in the Chicago Youth Symphony and studied with William Scarlett, who was at that time the CSO's assistant principal trumpet. He graduated from the Eastman School of Music where he studied with Vincent DiMartino and former CSO 2nd trumpet, Charles Geyer. John won his first professional audition at age 23 for “The President's Own” United States Marine Band, where he spent six years. After that he was principal trumpet of the Wichita Symphony Orchestra and assistant professor of trumpet at Wichita State University in Kansas before joining the CSO as fourth trumpet in 1996. In 1997, he auditioned for and was promoted to the CSO's second trumpet chair by CSO Music Director Daniel Barenboim.

“I am grateful to the teachers I've had, and without their guidance and extra efforts to help me I would never have achieved what is necessary to become a professional trumpet player. Adolph Herseth was the CSO's principal trumpet when I joined the CSO, and he had this old saying about teachers that he got from his teacher in Boston (Georges Mager): ‘there are no good teachers—just good students’. That means that the best teachers show students by their example how to be a good student. Good teachers must be more than just knowledgeable.



there's more
going on here
than
manufacturing

They are disciplined, conscientious, and tenacious over many years.” Therefore to be a successful musician, according to John, you need more than good teachers. “You also have to do it on your own. Without perseverance and a strong work ethic you won’t get very far. I was fortunate to have a strong passion within me and was prepared to work hard.

Nowadays, I’m working as hard as I ever did when I was younger. I’ve certainly improved and the investment and sacrifice has reached a higher level. The effort required to maintain the skills needed to perform professionally is considerable. At the CSO, we’re giving 100 percent. Every concert has to feel like you’re playing the piece for the first time even if you’ve played the music countless times before. We’re always striving to be at the top of our game”.

WORKING WITH ADAMS

“Passion for good music needs a good instrument as a partner. That’s also the reason why I’m here at Adams. You only have to be in the factory for a few minutes and you realize there’s more going on here than manufacturing. The dedication and commitment to make the best possible instruments can be felt everywhere. Determination and enthusiasm are essential to achieve the best results and that goes for the instrument maker as well as the instrumentalist. A great instrument can transport you to another world. As a performer, your instrument must be able to express a narrative and a story. I truly believe that the instrument I am working on here at Adams has that potential.”

John feels that the new Adams Master Series C trumpet can offer musicians the chance to experience the sound and feel of the classic Vincent Bach instrument, which he himself plays in the orchestra. He performs in the CSO on a Vincent Bach C trumpet built in 1953. It had previously been owned and played in the orchestra by two former CSO trumpet section members Rudy Nashan and Frank Kaderabek. “To use my previous example of a car once again: there are many different types of automobiles.

I believe with all my heart in the power of music and the symphony orchestra

64

A well-built German BMW is hard to compare to a Toyota. There's nothing wrong with the Toyota, of course, but you immediately notice a difference in the performance and comfort. It's the same with a good instrument. I consider it an honor to work with Adams to help design an instrument similar to our beloved CSO Bach originals for players in the future.

I remain motivated because I believe with all my heart in the power of music and the symphony orchestra. Performing a composition in the orchestra can be compared to the people at Adams who also use their experience and expertise to create top quality instruments, working together to take the next step forward. In the CSO there are over 100 individuals. Every one of them has their own quirks and peculiarities, but despite all the character differences we all strive for a common goal. We do everything for the music. Why? Because deep inside us we feel that humanity needs the emotional experiences that a symphony orchestra makes possible. The spirit of the music we perform reaches out to people with emotional messages from the past and present. The chance to be a part of this kind of experience is a sacred trust."

John Hagstrom is back at the factory. "Miel Adams and I continue to brainstorm and experiment with different ideas to improve these trumpets. It's exacting work and everything has to be right." Before his departure he wants to once again emphasize the importance of music education. "Through good music education you teach people to appreciate the beauty and passion for music and what this can mean for the individual. It preserves our civilization. Good musical education brings people closer together throughout the whole world. I am committed to helping listeners experience something special, and a good instrument is a very important part of that process."





specialty trumpets

Piccolo trumpet





Piccolo trumpet

Key	Bb / A
Bell	0.45 mm gold brass, one-piece hand-hammered from sheet metal
Diameter	100 mm
Bore	XL 11.5 mm
Finish	Silver plated
Leadpipe	Nr. 2A yellow brass, hand-hammered from sheet metal, comes with 4 shank receivers (2 cornet and 2 trumpet in Bb and A respectively)
Valve block	Nickel silver balusters with yellow brass casing (lightweight)
Valves	3 x top center stainless steel, offset 4th valve
Finger buttons	Yellow brass, flat
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth, slide stopper
Special feature	All conical parts hand-hammered from sheet metal

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

70





magnificent lyrical qualities

Eb trumpet

Key	Eb (optional extra D set)
Bell	0.50 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	115 mm
Bore	ML 11.5 mm
Finish	Silver plated
Leadpipe	Nr. 25A yellow brass, hand-hammered from sheet metal
Valve block	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)
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

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

72





Herald trumpet

Key	Bb
Bell	0.50 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	123 mm
Bore	ML 11.7 mm (0.460")
Finish	Silver plated or lacquered
Leadpipe	Nr. 3 yellow brass, hand-hammered from sheet metal
Valve block	Nickel silver balusters with yellow brass casing (lightweight)
Valves	3 x top center stainless steel
Finger buttons	Yellow brass, white inlays (mother of pearl)
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

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.

cornets

CN¹ cornet

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CN1 cornet

Key	Bb
Bell	0.50 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	126 mm
Bore	L 12 mm
Finish	Silver plated
Leadpipe	Nr. 1 yellow brass (0.55 mm), hand-hammered from sheet metal
Valve block	Yellow brass (medium heavy), extended
Valves	3 x top center stainless steel
Trigger	On main tuning slide
Finger buttons	Yellow brass, flat
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth
Special features	All conical parts hand-hammered from sheet metal, wide build

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





a typical brass band instrument

CN2 cornet

Key	Bb
Bell	0.55 mm gold brass, one-piece hand-hammered from sheet metal
Diameter	126 mm
Bore	L 12 mm
Finish	Silver plated
Leadpipe	Nr. 2 yellow brass (0.55 mm), hand-hammered from sheet metal
Valve block	Yellow brass (medium heavy), extended
Valves	3 x top center stainless steel
Trigger	On main tuning slide
Finger buttons	Yellow brass, flat
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth
Special features	All conical parts hand-hammered from sheet metal, narrow build

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

82





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.

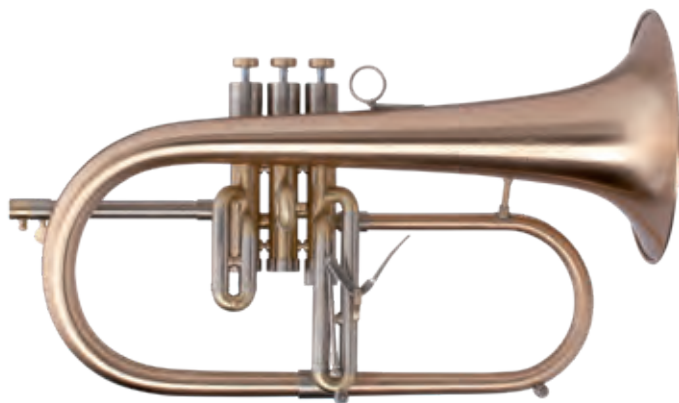
F1 flugelhorn

Key	Bb
Bell	0.45 mm red brass with nickel silver flare, hand-hammered from sheet metal
Diameter	160 mm
Bore	ML 10.5 mm
Finish	Satin lacquered
Leadpipe	Nr. 2 (0.402") and nr. 3 (0.413")
Valve block	Brass (lightweight)
Valves	3 x top center stainless steel
Trigger	On 3rd slide
Finger buttons	Brass, flat
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

F² flugelhorn

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F2 flugelhorn

Key	Bb
Bell	0.55 mm gold brass, one-piece hand-hammered from sheet metal
Diameter	170 mm
Bore	ML 10.5 mm
Finish	Brushed lacquered
Leadpipe	Nr. 2 (0.402") and nr. 3 (0.413")
Valve block	Nickel silver balusters with bronze casing (heavy)
Valves	3 x top center stainless steel
Trigger	On 3rd slide
Finger buttons	Brass, wooden inlays
Waterkey	Amado
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

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.

F² LT flugelhorn

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F2 LT flugelhorn

Key	Bb
Bell	0.50 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	170 mm
Bore	ML 10.5 mm
Finish	Silver plated
Leadpipe	Nr. 2 (0.402") and nr. 3 (0.413")
Valve block	Nickel silver balusters with brass casing (heavy)
Valves	3 x top center stainless steel
Trigger	On 3rd slide with handle placed on the branch
Finger buttons	Brass, white inlays (mother of pearl)
Waterkey	Traditional (1st valve and main tuning slide)
Case	Included
Special features	Narrow grip, light hollow trigger stop
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

Elevate your band performances with the F2 LT Flugelhorn, meticulously developed in collaboration with renowned Cory Band soloist, Helen Williams. Designed to meet the exacting standards of band soloists, this instrument combines a solid core with unparalleled lyrical qualities, delivering a rich sound spectrum that effortlessly transitions from dark and round to clear and open.

The F2 LT boasts a revolutionary hybrid design that seamlessly integrates the heavy valve block of the F2 with the warm, resonant bell of the F3 and the lightweight bottom caps and branch of the F1, enhancing flexibility and versatility.

Setting the F2 LT apart is its innovative placement of the trigger on the branch, providing a narrower grip for enhanced comfort and control. Additionally, it features an

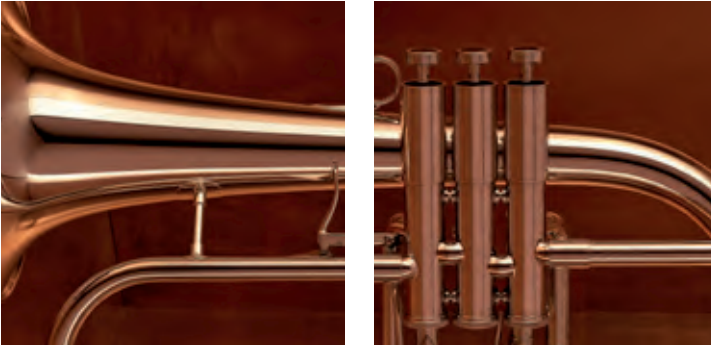
extra water key on the first valve and optimized brace placement for improved resonance and response.

Standard with a 0.50 brass bell in silver plate with a 170 mm bell flare diameter and a ML 10.5 mm bore, the F2 LT offers uncompromising quality and performance.

Customizable only in finish, it is meticulously crafted to meet the demands of brass band and fanfare band musicians.

F² LT flugelhorn

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Hybrid design

The F2-LT boasts a revolutionary hybrid design that seamlessly integrates the heavy valve block of the F2 with the warm, resonant bell of the F3 and the lightweight bottom caps and branch of the F1, enhancing flexibility and versatility.

Special features

Setting the F2-LT apart is its innovative placement of the trigger on the branch, providing a narrower grip for enhanced comfort and control. Additionally, it features an extra water key on the first valve and optimized brace placement for improved resonance and response.

meticulously crafted
to meet the demands of
brass and fanfare
band musicians

F³ flugelhorn





F3 flugelhorn

Key	Bb
Bell	0.50 mm yellow brass, one-piece hand-hammered from sheet metal
Diameter	170 mm
Bore	ML 10.5 mm
Finish	Silver plated or satin gold lacquered
Leadpipe	Nr. 2 (0.402") and nr. 3 (0.413")
Valve block	Nickel silver balusters with brass casing (heavy)
Valves	3 x top center stainless steel
Trigger	On 3rd slide
Finger buttons	Brass, wooden inlays (Honduras rosewood)
Waterkey	Amado
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

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	0.45 mm red brass with nickel silver flare, hand-hammered from sheet metal
Diameter	160 mm
Bore	ML 10.5 mm / 4th valve: L 11.5 mm
Finish	Lacquered
Leadpipe	Nr. 2 (0.402") and nr. 3 (0.413")
Valve block	Brass (medium weight)
Valves	4x top center stainless steel
Trigger	On 3rd slide
Finger buttons	Brass, flat
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth
Special features	All conical parts hand-hammered from sheet metal, standard with 4th valve

F⁵ flugelhorn

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F5 flugelhorn

Key	Bb
Bell	0.50 mm copper, one-piece hand-hammered from sheet metal
Diameter	160 mm
Bore	ML 10.5 mm
Finish	Lacquered
Leadpipe	Nr. 2 (0.402") and nr. 3 (0.413")
Valve block	Nickel silver balusters with bronze casing (medium heavy), straight flow
Valves	3 x top center stainless steel
Trigger	On 3rd slide
Finger buttons	Brass, flat
Waterkey	Traditional
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

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

98



**Sonic flugelhorn**

Key	Bb
Bell	0.50 mm gold brass, one-piece hand-hammered
Diameter	160 mm
Bore	ML 10.5 mm
Finishes	Silver plated or gold lacquered
Waterkey	Amado
Case	Included
Outfit	Valve oil, slide grease, trigger oil, cleaning cloth

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.

Miel Adams



nothing is
impossible

A born and bred Dutchman with a global perspective and top-to-bottom knowledge of the brass instrument world, Miel Adams heads the brass division of Adams Musical Instruments. His lifelong dedication to the family business reflects the company's core values. Down-to-earth yet driven, Miel embodies the passion and perseverance that have propelled Adams to international success.

Miel's enthusiasm is contagious, and his drive to create the perfect brass instrument is boundless. "I'm often on a plane, thinking about how we can improve an instrument. I strongly believe in the power of friendship, and I'm lucky to have friends all over the world." His commitment to his craft goes far beyond business—it's a quest for excellence.

PERSEVERANCE AND PASSION

When collaborating with professional brass players to test new instruments, Miel's focus is razor-sharp. "Impossible is not in my vocabulary," he says. "Every challenge is an opportunity to take things a step further, perfecting and customizing the instrument to fit the player like a glove."

At trade shows or in the workshop, his dedication is visible. "Hard work isn't the point," Miel says. "If the result brings joy, the work feels effortless. Of course, it takes perseverance—but that's part of the thrill."

every instrument
went from
hand to hand;
pure emotion

TEAMWORK AND TRUST

Miel values teamwork above all else. “Every morning, I greet everyone in the factory. Producing an instrument requires collaboration, and everyone’s opinion matters. Hierarchy doesn’t mean much to me—what counts are the results.” The friendly and supportive work culture at Adams fosters creativity and ensures that every instrument reflects their shared commitment to excellence.

Beyond the factory, Miel has built lasting relationships with artists worldwide. Trumpeter Christian Scott aTunde Adjuah, for example, speaks highly of the collaboration that resulted in his custom Adams trumpet. “Trust is essential,” Miel says. “When you listen to musicians and understand their character, it’s easier to create something extraordinary together.”

LIFELONG LEARNING

Miel’s journey into the brass world began with technical curiosity rather than musical aspirations. Growing up in Thorn, a village steeped in musical tradition, he explored various instruments but found his true passion in crafting them. Starting in repairs and moving to sales, Miel worked his way up, gaining invaluable experience. “The first thing I made was a trumpet lead pipe, and that sparked everything. From small beginnings, we’ve grown to a global operation.”

HARMONY AND EMOTION

Harmony is central to Miel’s approach—not just in music but in the workplace. “Arguments aren’t my thing. Honest dialogue and a good working environment are what matter. Instruments also carry emotions, and when a musician plays one of our handcrafted instruments, it’s pure artistry.”

A VISION FOR THE FUTURE

In his downtime, Miel enjoys walking his two Beagles and listening to music. A firm believer in nurturing young talent, he’s proud of Adams’ efforts to support youth engagement with music. “Even if children discover instruments later in life, early exposure to music can spark joy and creativity. That’s something we take seriously.”

Always dependable and endlessly passionate, Miel is as comfortable connecting with artists in Shanghai as he is chatting with colleagues in Ittervoort. His enthusiasm for Adams’ mission is unmistakable, and his impact on the brass world speaks volumes.







trombones

alto trombones

TBA¹ alto trombone

110



**TBA1 alto trombone**

Key	Eb
Bore	12.2 mm (0.480")
Bell	180 mm (7") one-piece hand-hammered from 0.55 mm yellow brass sheet metal
Hand slide	0.480" single bore, nickel silver outer slide
Tuning slide	Yellow brass, hand-hammered, single radius, reverse
Finish	Lacquered
Case	Included
Outfit	Valve oil, slide grease, cleaning cloth

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 alto trombone

112



**TBA2 alto trombone**

Key	Eb / Bb
Bore	12.2 mm (0.480")
Bell	180 mm (7") one-piece hand-hammered from 0.55 mm yellow brass sheet metal
Valve	Meinlschmidt rotary valve
Hand slide	0.480" single bore, nickel silver outer slide
Tuning slide	Yellow brass, hand-hammered, single radius, reverse
Finish	Lacquered
Case	Included
Outfit	Valve oil, slide grease, cleaning cloth

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.

tenor trombones

TB¹ open flow tenor trombone

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TB1 open flow tenor trombone

Key	Bb / F
Bore	13.9 mm (0.547")
Bell	217.5 mm (8.5") one-piece hand-hammered from 0.60 mm yellow brass sheet metal
Wrap & valve	Open wrap F attachment with Meinschmidt open flow valve
Hand slide	0.547" single bore, nickel silver outer slide*
Tuning slide	Yellow brass, hand-hammered from sheet metal, single radius, reverse
Finish	Lacquered
Leadpipe	Adams vintage, yellow brass, hand-hammered from sheet metal
Case	Included
Outfit	Valve oil, slide grease, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

* For other available hand slides, see www.adam-music.com

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 Meinschmidt, 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, Meinschmidt Open Flow valve, and an open short wrap F attachment.

TB¹-H Hagmann tenor trombone

118





TB1-H Haggmann tenor trombone

Key	Bb / F
Bore	13.9 mm (0.547")
Bell	217.5 mm (8.5") one-piece hand-hammered from 0.60 mm yellow brass sheet metal
Wrap & valve	Open wrap F attachment with Haggmann valve
Hand slide	0.547" single bore, nickel silver outer slide*
Tuning slide	Yellow brass, hand-hammered from sheet metal, single radius, reverse
Finish	Lacquered
Leadpipe	Adams vintage, yellow brass, hand-hammered
Case	Included
Outfit	Valve oil, slide grease, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

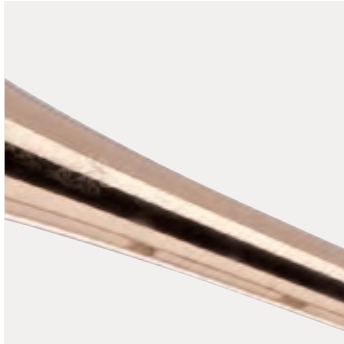
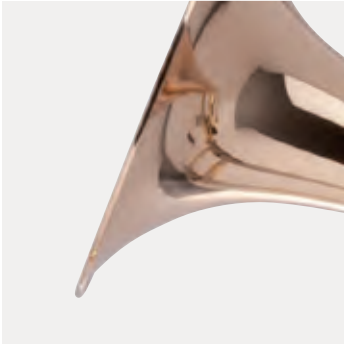
* For other available hand slides, see www.adam-music.com

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 tenor trombone

120



beyond
the definitions of
high
performance

TB¹-AF symphonic axial flow tenor trombone

122





TB1-AF symphonic axial flow tenor trombone

Key	Bb / F
Bore	13.9 mm (0.547")
Bell	217.5 mm (8.5") one-piece hand-hammered from 0.60 mm yellow brass sheet metal
Wrap & valve	Open wrap F attachment with Axial flow valve
Hand slide	0.547" single bore, nickel silver outer slide*
Tuning slide	Yellow brass, hand-hammered from sheet metal, single radius, reverse
Finish	Lacquered
Leadpipe	Adams vintage, yellow brass, hand-hammered
Case	Included
Outfit	Valve oil, slide grease, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

* For other available hand slides, see www.adam-music.com

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 tenor trombone

124





125

Sonic tenor trombone

Key	Bb / F
Bore	13.9 mm (0.547")
Bell	217.5 mm (8.5") two-piece hand-hammered, 0.60 mm yellow brass
Wrap & valve	Open wrap F attachment with Meinschmidt rotary valve
Hand slide	0.547" single bore, nickel silver outer slide*
Tuning slide	Yellow brass, hand-hammered from sheet metal, single radius
Finish	Lacquered
Leadpipe	Adams vintage, yellow brass, hand-hammered, reverse
Case	Included
Outfit	Valve oil, slide grease, cleaning cloth

* For other available hand slides, see www.adam-music.com

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
Bore	13.9 mm (0.547")
Bell	241 mm (9.5") one-piece hand-hammered from 0.60 mm yellow brass sheet metal
Wrap & valve	Open wrap F attachment with Double Independent Rene Hagmann GEN II®
Hand slide	0.547" single bore, nickel silver outer slide*
Tuning slide	Nickel silver, hand-hammered from sheet metal, single radius, reverse
Finish	Lacquered
Leadpipe	Adams vintage, yellow brass, hand-hammered
Case	Included
Outfit	Valve oil, slide grease, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

* For other available hand slides, see www.adam-music.com

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.

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

132

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, Alex and I have been members of the orchestra for decades.”

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



euphoniums

AGR adjustable gap receiver special feature

140



standard on every euphonium

With the Adjustable Gap Receiver (AGR) built into every Adams euphonium, you gain control over your instrument.

This innovative and patented feature allows you to finely tune the response and resistance of your instrument to suit your personal preferences. It enhances transitions between registers and enables more nuanced changes in tone color. The AGR ensures a perfect match between your playing style and mouthpiece.

In short, although the Adjustable Gap Receiver may seem like a small detail, it offers euphonium players a valuable tool to enhance their instrument's performance. By paying attention to the gap and making the necessary adjustments, players can improve their playing experience and achieve a more personalized sound.



More information
about the functioning
of the AGR.

E¹ euphonium

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E1 euphonium

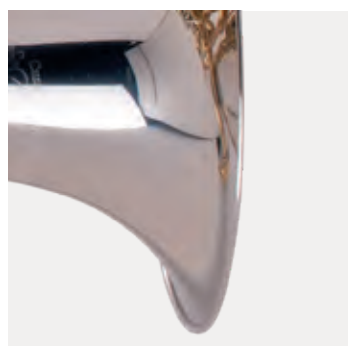
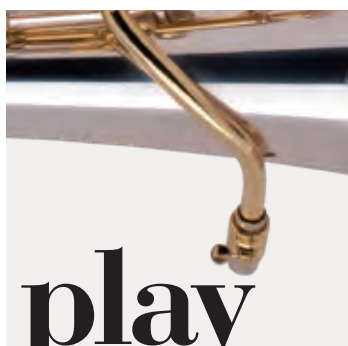
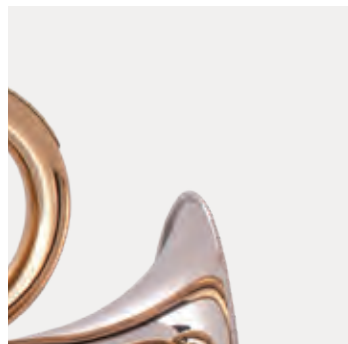
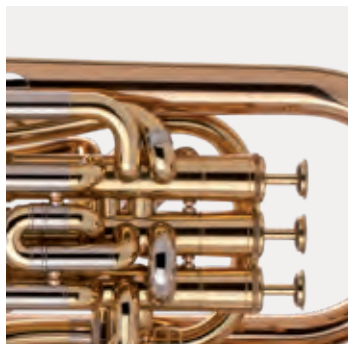
Key	Bb
Bell and finish	0.60 mm sterling silver (lacquer) or 0.60 mm yellow brass (silver plated), hand-hammered from sheet metal
Diameter	305 mm (12")
Valves	4 compensating valves (3+1), stainless steel with nylon guides
Bore	1st, 2nd, 3th valve: 15 mm / 4th valve: 16 mm
Leadpipe	Yellow brass, hand-hammered from sheet metal
Trigger	Optional on main tuning slide (Carbon Trigger System see page 156)
Waterkeys	3
Case	Included (Adams/Marcus Bonna)
Outfit	Valve oil, slide grease, cleaning cloth, removable watercatcher, 4th valve lock
Special features	Adjustable gap receiver, all conical parts hand-hammered from sheet metal

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



E² euphonium

146





powerhouse

E2 euphonium

Key	Bb
Bell and finish	0.80 mm yellow brass, silver plated, hand-hammered from sheet metal
Diameter	310 mm (12.2")
Valves	4 compensating valves (3+1), stainless steel with nylon guides
Bore	1st, 2nd, 3th valve: 15 mm / 4th valve: 16 mm
Leadpipe	Yellow brass, hand-hammered from sheet metal
Trigger	Optional on main tuning slide (Carbon Trigger System see page 156)
Waterkeys	3
Case	Included (Adams/Marcus Bonna)
Outfit	Valve oil, slide grease, cleaning cloth, removable watercatcher, 4th valve lock
Special features	Adjustable gap receiver, all conical parts hand-hammered from sheet metal

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.

E² LT euphonium

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E2 LT euphonium

Key	Bb
Bell and finish	0.60 mm red brass bell with 0.80 mm yellow brass body, silver plated, hand-hammered from sheet metal
Diameter	305 mm (12")
Valves	4 compensating valves (3+1), stainless steel with nylon guides
Bore	1st, 2nd, 3th valve: 15 mm / 4th valve: 16 mm
Leadpipe	Yellow brass, hand-hammered from sheet metal
Trigger	Optional on main tuning slide (Carbon Trigger System see page 156)
Waterkeys	3
Case	Included (Adams/Marcus Bonna)
Outfit	Valve oil, slide grease, cleaning cloth, removable watercatcher, 4th valve lock
Special features	Heavyweight 4th valve bottom cap, adjustable gap receiver, all conical parts hand-hammered from sheet metal

The E2 LT euphonium represents the lightweight iteration of our esteemed E2 model. Developed through intensive collaboration with Glyn Williams from The Cory Band, this instrument has been refined based on his invaluable feedback, building upon previous collaborations with other prominent banding artists.

Tailored to specific options and weight-saving specifications, the E2 LT offers the rich, full-bodied sound of the E2 with enhanced clearance and agility.

In short, the E2 LT can be described as a fusion of our E2 and E1 models. The instrument comes standard with a 0.80 brass body combined

with a 0.60 red brass bell. The bell shares a 305 mm diameter like our E1, yet like an E2, has a soldered rim for improved focus. The valve block comes from our E2, but is equipped with the lighter E1 bottom caps. Then there's the heavyweight 4th valve bottom cap for more stability and centre in the tone.

Adams'
commitment
to innovation
and dedication
to producing
world class instruments
perfectly complements
my
artistic
aspirations

Glyn Williams

E³ euphonium

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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.

E3 euphonium

Key	Bb
Bell and finish	0.60 mm yellow brass, silver plated, hand-hammered from sheet metal
Diameter	305 mm (12")
Valves	4 compensating valves (3+1), stainless steel with nylon guides
Bore	1st, 2nd, 3th valve: 15 mm / 4th valve: 16 mm
Leadpipe	Yellow brass, hand-hammered from sheet metal
Trigger	Optional on main tuning slide (Carbon Trigger System see page 156)
Waterkeys	3
Case	Included (Adams/Marcus Bonna)
Outfit	Valve oil, slide grease, cleaning cloth, removable watercatcher, 4th valve lock
Special features	Adjustable gap receiver, all conical parts hand-hammered from sheet metal

Sonic euphonium

154



non compensating



155

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	0.55 mm yellow brass, silver plated
Bell diameter	305 mm (12")
Bore	1st, 2nd, 3th valve: 15 mm / 4th valve: 16 mm
Valves	Bottom sprung stainless steel
Case	Included (Adams/Marcus Bonna)
Outfit	Valve oil, slide grease, cleaning cloth, removable watercatcher, 4th valve lock
Special feature	Adjustable gap receiver

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.

CTS carbon trigger system special feature

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The patent pending Adams Carbon Trigger System offers an unparalleled smooth trigger action and a significant improvement in sound quality.

Thanks to the use of carbon fibre, we can integrate the trigger legs more precisely into the instrument, minimizing air loss while ensuring smoother trigger movement than ever before. In an already maximally resonant instrument, this new system eliminates the possibility of this resonance affecting the trigger mechanism. Combined with less friction, the result is effortless playability, more easily centered notes, and an enriched overtone spectrum.

After years of research and countless play-tests, this innovative trigger system is now available for you.

Read more about the innovation behind the perfect trigger action.



custom option for euphoniums

“The carbon trigger system from Adams is a real game-changer, offering a fast, smooth response and enhancing the tonal flow of the instrument. It also improves maintenance, showing that Adams never stops pushing to create the best possible instruments.”

Mauro Martins, international euphonium soloist

“Together with the Adams team, we focused on improving the trigger reaction and lightness. Testing carbon-fiber tuning slide legs exceeded expectations, enhancing the instrument’s sound, note centering, and overtones—a real step forward for the brand. Always innovating!”

Gary Curtin, euphonium soloist at Foden’s Band

“The new carbon slide legs take the use of a trigger on an Adams Euphonium to the next level. Smooth, positive and ultra slick action, just what I’ve been waiting for all these years.”

Glyn Williams, euphonium soloist of The Cory Band

Mauro Martins





**Mauro
Martins**

**the
Adamastor**

MAURO MARTINI
ADAMS
STERLING SILVER



the engraving means a lot to me

161

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.”

Adams is
synonymous for
quality,
in
every aspect
of their
business &
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

hard work &
perseverance
create
success

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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."

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 Fundaõ) 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.”



Find out more about the Adams E1 Limited Edition Mauro Martins Pack.





tubas

F tuba

170





F tuba

Key	F
Bell	Yellow brass, hand-hammered from sheet metal
Diameter	420 mm (16.5")
Height	880 mm
Valves	4 front-action pistons + 5th rotary valve (thumb)
Bore	18 mm (0.709") / 19 mm (0.748") / 19.5 mm (0.768)
Finish	Silver plated
Leadpipe	Yellow brass, hand-hammered from sheet metal
Case	Included
Outfit	Valve oil, slide grease, cleaning cloth
Special features	Comes with two leadpipes: Solo (solo and quintet) and PH1 (orchestra), all conical parts hand-hammered from sheet metal

power athlete.
design icon.
everyday hero.

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.

CC 4/4 tuba

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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 4/4 tuba

Key	C
Bell	Yellow brass, hand-hammered from sheet metal
Diameter	450 mm (17.7")
Height	900 mm
Valves	4 front-action pistons + 5th rotary valve (thumb)
Bore	19 mm (0.748") / 20 mm (0.787") / 20.5 mm (0.807")
Finish	Silver plated
Leadpipe	Yellow brass, hand-hammered from sheet metal
Case	Included
Outfit	Valve oil, slide grease, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

Bb 4/4 tuba

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**Bb 4/4 tuba**

Key	C
Bell	Yellow brass, hand-hammered from sheet metal
Diameter	450 mm (17.7")
Height	900 mm
Valves	4 front-action pistons + 5th rotary valve (thumb)
Bore	19 mm (0.748") / 20 mm (0.787") / 20.5 mm (0.807")
Finish	Silver plated
Leadpipe	Yellow brass, hand-hammered from sheet metal
Case	Included
Outfit	Valve oil, slide grease, cleaning cloth
Special feature	All conical parts hand-hammered from sheet metal

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.

CC 6/4 tuba

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**CC 6/4 tuba**

Key	C
Bell	Yellow brass, hand-hammered from sheet metal
Diameter	500 mm (19.7")
Height	900 mm
Valves	4 front-action pistons + 5th rotary valve (thumb)
Bore	19 mm (0.748") / 20 mm (0.787") / 22 mm (0.886")
Finish	Silver plated
Leadpipe	Yellow brass, hand-hammered from sheet metal
Case	Included
Outfit	Valve oil, slide grease, cleaning cloth
Special features	Trigger slides with slide string pull stops on 1st / 3rd / 4th, all conical parts hand-hammered from sheet metal

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.

a
legend
the reborn
Yorkbrunner,
renewed



Perry Hoogendijk



Perry
Hoogendijk
searches
for depth
in music

ROYAL CONCERTGEBOUW ORCHESTRA'S SOLO TUBA IS A SEASONED VETERAN

In the brass world, specifically in the tuba club, Perry Hoogendijk doesn't need much of an introduction. Mid-way through his career he is looked upon as a seasoned veteran. He's been a member of the Amsterdam Royal Concertgebouw Orchestra since 2004, gives tuba masterclasses worldwide, and teaches at the Amsterdam Conservatory. Perry is an exceptional instrumentalist as well as being a delightful man who likes nothing more than sharing his wisdom and experience. Disciplined for himself but mild for others, he's also a 100% thoroughly honest individual. "I once had a deep crisis musically. In retrospect I needed this experience which has helped me to come to where I am today."

Perry Hoogendijk is the sort of person that put's a smile on your face. His enthusiasm is contagious. Even sitting behind his computer screen during a Zoom chat he looks deep in your eyes and knows how to get to the point with clarity and knowledge. He's finished when he's finished says the Royal Concertgebouw solo tubist who was born in Zeist and grew up in the Dutch town of Bilthoven.

He looks super fit. "You caught me just after my birthday. I had a great celebration and pulled all the stops but later I paid the price on the crosstrainer for all my 'indulgences' and the truth became painfully obvious. Music and sports were important building blocks in the family where I grew up, together with my older brother. Discipline is important to me and I've always been fanatic about everything I do. I used to play handball at regional level. Whatever I do I'm aiming for the full 100%."

whatever
I do I'm aiming
for the full
100%

**DISCIPLINE AND SENSE OF DUTY**

His discipline is not something that came out of the blue. "That's right. My father was a professional musician who played in the Royal Dutch Army Military Band. Discipline and a sense of duty were his motto. He was always travelling and also conducted several local bands. He met my mother while guest conducting in Zeist. She was the only female clarinetist in the ensemble. When I was 9 years old I knew that I wanted to become a professional musician. I loved going to concerts with my dad. I never knew or wanted anything else."

Several times a year Perry tagged along with his father to the Amsterdam Concertgebouw where the Royal Military and Royal Marine bands combined to play a benefit concert for the Red Cross. "The magic of the building has never left me and what's really nice is that it never fades. Even though I'm here almost every day, I still feel privileged that I'm able to perform in this temple of music."



admitting your weak points starts the learning process in earnest

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Reading Perry's bio you might conclude that its a 'boy makes good' success story but he is brutally honest about the trials and tribulations that he had to overcome. For his own student's lessons he also uses much of his knowledge and experience acquired in the 'School of Hard Knocks' as a direct and no-nonsense approach.

Talking to Conservatorium students about Perry's teaching methods and philosophy, you're bombarded with nothing but superlatives. "I love working with students and seeing them grow. It's a great sense of fulfilment. Every student comes to me with their own story, their own ambitions and drive. Everyone decides how high to set the bar. I don't concentrate on that."

"When I myself was a student, there was only one goal; to be the best and I did everything to achieve it. I'm a bit easier on my own students. I let them determine their own direction, what sacrifices they are prepared to make and how far they want to go. I help them along the way, not only musically and technically but also in the area of mental development."

ALMOST NEUROTIC

Strengthening your mental powers is for Perry a real gamechanger. "When I started at the Conservatory at age 18, I was practicing 6 to 7 hours a day. It was almost neurotic;" he notes with a big smile, especially when I look back in retrospect. "I started early in the morning which I called and still refer to as my 'golden hours' and often worked until late in the day. It demands a lot from your body, a bit over the top actually. I was too young to realize that I was on a collision course. Dormancy reared its ugly head and I suffered from a musical 'stutter attack', something that often affects brass players. I didn't know which way to turn, especially because the stutter became obvious in the middle register where the tuba sounds best. My teachers advised me to continue but I saw my dream falling apart. The top was beyond reach. My teachers let it go and remained positive. They suggested that a spot in the Royal Marine Band might be a good place for me.



When I auditioned for that prestigious ensemble, I didn't get it. My world came crashing down. I was fighting myself and couldn't transform my thoughts into musical expression. I was a mess." The story doesn't end here and Perry didn't give up his dreams. In the 1990's he decided to start over again and went to Chicago to work with Arnold Jacobs, the legendary tuba player of the Chicago Symphony Orchestra who was also just as famous as a teacher and pedagogue. During his time there Perry rose like a musical Phoenix from the Ashes.

"That doesn't happen overnight. I continued returning to Chicago after Arnold Jacobs passed away in 1998 and studied with his teaching successor Rex Martin. What I learned there can't be described in a few sentences. It was a totally different way of music making, a revolution. I was always concentrating on breath support and technique but in Chicago I learned to think about sound. I started to use my head, to vocalize. I wasn't recharging my lips but I was recharging my thinking. It turned things around for me and was an eye-opener accompanied by deep insights. The middle register stutter disappeared. I started practicing sight-singing and focussed more on my head and ears. I never thought that such a 180 degree turnaround could be so powerful. My mental strength increased and it made me a better musician."

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GOOD EXAMPLES

"In Holland, Hans Nickel (Dutch born solo tubist of the West German Radio Orchestra, WDR, in Cologne Germany) has always been my mentor and I owe him a lot. Hans is a natural player. He embodies the ultimate inspiration and is still a dear friend. As a musician you need musical heroes and I'm really pleased that many of my students see me as a good example. I'm always eager to share my knowledge. Thanks to my own experience I can help students avoid and navigate the pitfalls that may come their way. Steer them in the right direction. The mental aspect is also a major part of my teaching method. Technical control goes hand in hand with psychological development."

"I meditate and make use of an app called Headspace. It gives clear signals to my lips and body. You learn how to control the body and spirit and I encourage my students to give it a go. I consider my development and especially my way back from 'purgatory', as valuable lessons in life. I don't think I would be where I am now without that experience. When a tuba vacancy was announced by the Royal Concertgebouw Orchestra, I grabbed it with both hands. It was a magical, spiritual experience."

Perry is beaming when discussing his students. "I love helping students find the right path and stick to it, but I learn a lot from them too. Teaching is interaction. It's not a one way street from teacher to student. In this way I've been able to turn my own weaknesses into strengths."

“During Masterclasses and lessons I try to be totally open and am not afraid to discuss the less impressive parts of my career. I let people see that talking about your weakness can be a great source of strength, your ‘ace in the hole’ so to speak. When you admit to your weak points, the learning process begins in earnest and that is a form of learning that goes much deeper than technique and control. That’s a form of training that strikes at the heart of you as a musician and human being. You’re accepting the intellectual challenge. It’s what makes you into something and creates depth. Depth that touches your humanity and depth in reference to the music.”

NATURE OF THE BEAST

Perry is always looking for new challenges, it’s in his genes. During the Covid 19 pandemic he took a course in basic anatomy. “I need challenges and have always been fascinated by anatomy. As a tuba player a basic knowledge of physiology is helpful and important. The tuba is a large heavy instrument that is played using air from the lungs. I believe that more general knowledge leads to better results. For me personally, I have the impression that the balance between the right and left lobes of my brain has been restored. Over the last decades I’ve learned that the right side of the brain—which provides emotion, taste, sound and love is now better attuned to my left side which gives us analytical and technical options. This has resulted in the growth of my technique and my self-confidence. The music reaches me in a different way, the beauty is more intense. The pride I have in a member of this great orchestra glows within me and that’s a great feeling.”



PERRY HOOGENDIJK ABOUT THE ADAMS F TUBA

“With this new instrument I performed the Vaughn Williams Tuba Concerto with the Royal Concertgebouw Orchestra. It’s a special work where the tuba, not normally a solo instrument, gets its chance to shine. It highlights every aspect of collaboration between the instrument and performer; color, expression and technique are in the spotlight. The F tuba never lets me down. During my solo appearance and also every day in the orchestra, he’s always there for me.”







customization options

Customization options

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you are not average

Standard customization options

At Adams, we believe that every musician deserves an instrument that feels truly their own. That's why we offer a range of standard customization options designed to suit your preferences and playing style.

Choose from various bell materials, each with its own unique tonal characteristics, and adjust the gauge (wall thickness) to fine-tune your sound. Explore our extensive selection of finishes, which not only influence the tone but also add a personal touch to the instrument's aesthetics. To make it uniquely yours, personalize further with detailed engravings or select from

a variety of finger button inlays. Additionally, certain instruments can be equipped with a fourth valve, optionally as a quarter-tone valve. Our A4 and A4LT trumpets are available with a "shepherd's crook," and the A8 trumpet can be fitted with an ergonomic valve block. For euphoniums, the patent-pending Adams Carbon Trigger system is available as a custom option, ensuring exceptional control and smoothness.

On the following pages, you'll discover some examples of custom instruments we've crafted to meet musicians' exacting standards.

Want to explore more?

Visit our webpage by scanning the QR code to see the customization options available per model and let us help bring your dream instrument to life.

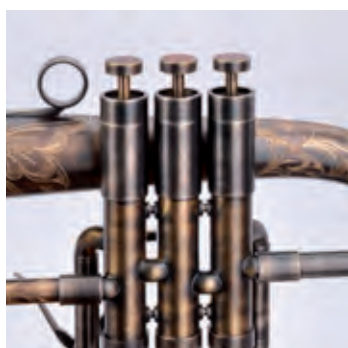
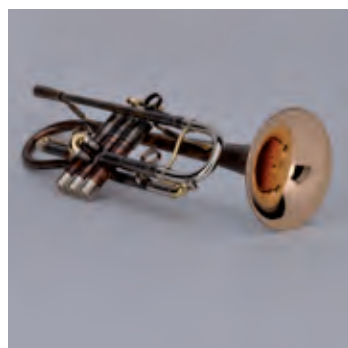
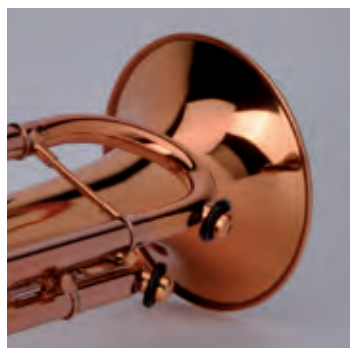


www.adams-music.com/brass

Customization options

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beyond customization

Beyond customization

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beyond customization bespoke instruments

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Infinite possibilities

While our *Selected Models* or customization options meet the needs of most musicians, some visions call for something truly extraordinary.

At Adams, we specialize in creating bespoke instruments that transcend traditional specifications. From reimagined leadpipe bends to uniquely positioned finger hooks, customized waterkeys, distinctive color lacquers, or heavier valve caps—we bring your ideas to life.

Our expertise has brought to fruition special projects like a two-bell trumpet for star soloist Tamas Pálfalvi, a series of specialty horns for jazz legend Chief Xian aTunde Adjuah, and a jazzophone for Bas Duister (NBE).

Want to explore more?

If you have a truly unique idea, feel free to reach out and explore the possibilities with us.

Beyond customization

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Beyond customization





Chief Xian aTunde Adjuah



the Adams feel

Call him a world star when you see the legendary musicians he's worked and toured with, including Prince and Thom Yorke from Radiohead. His custom made Adams trumpet is his multilingual mouthpiece. His musical language touches the heart and bod. His musical palette was clearly on show in the sold out Pandora hall of Tivoli Vredenburg in Utrecht. He whispers, laughs, swings and gives his performance a neat *groove* combining different styles. Chief Xian aTunde Adjuah, also known as Christan Scott, is a *sight to see* with his prominent gold chains and funky sneakers. A real podium beast but also an engaging personality who treats his audience to some quirky anecdotes and his vision of music as the universal link from heart to heart. He transcends genders and praises his unbiased love of Adams to the rafters "During my concert at the *North Sea Jazz Festival* I met Miel Adams. We hit it off immediately. I now frequently come to Adams to talk shop. They are just like me, 100% into it. No mountain high enough. Just have a look at my instrument. Isn't it gorgeous!"



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Mouthpieces

We do not supply a mouthpiece with our instruments. Your choice of mouthpiece is extremely personal and important for your own satisfaction.

Disclaimer

Although this catalog has been made with the utmost care, Adams cannot be held liable in any manner for inaccuracies or omissions.

Editorial & art direction

Ruud Corstjens

Photography

Hugo Thomassen
Adams Studio
Peter Lodders

Stories

Ludo Diels

Translations

Jim Gordon

Print

First edition 2022
Second edition 2025

Design

Crasborn Communicatie
Vormgevers
www.crasborn.nl

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