

Original Wiener Mundstückherzeugung

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In 1968 we started producing mouthpieces for wind brass instruments. Personal contact and intensive exchange of experience with famous musicians over a very long time have contributed to high quality mouthpieces that "set the tone".

The secret of the **Wiener Klangstil** (the sound of Viennese instruments) which makes our orchestras highly popular all over the world has its roots in traditional Viennese craft. The mentality of the Viennese people is reflected in the art of instrument making as it is represented in sound and playing technique. Manufacture, job-sharing and mass production however, thrust small producers into the background. Thus the small instrument-makers with their creative power disappeared and the mouthpiece turned into an accessory.

However, great developments of today's international music business have created an increasing demand for high-quality instruments. Friendship and co-operation with famous instrument-makers from Austria and abroad were very successful and produced important innovations. Referring to the development of mouthpieces, the module system represents my personal masterpiece so far. A wide range of different backbore satisfy the musician's wishes in terms of sound, intonation and ease of play.

Because of the compatibility within a range of products, the mouthpiece is an all-round instrument. When playing in the concert hall, when giving lessons or when playing traditional Austrian music, there is always a fitting module from which the musician gains joy and confidence during his performance.

Musicians have always liked the personal service that I offer. During the meeting we can discuss problems and special wishes easily and by producing various alternative mouthpieces tendencies are shown. There is no brass musician leaving my studio unsatisfied. Satisfied customers are a sound basis for flourishing craft and careful craftsmen are the best guarantee of successfully handing down art and culture.

Karl Breslmair

November 2017

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Introduction

The most famous models of mouthpieces that we have developed are without doubt the trumpet-series G, which has become a standard model within Viennese orchestras. Many top musicians influenced the style of these mouthpieces, before models like the G1, G2, a.s.o. finally got their typical shape. Consequently this raises the question:

Is it still possible to improve a mouthpiece?

In my opinion there is no good or bad mouthpiece, but only one that fits and one that does not. Apart from extremely cheap products which in most cases are produced to complete the package of a new instrument, mouthpieces are generally developed together with competent musicians, who can then realise their definition of a perfect sound.

The important thing, however, is how precise can these designs be practically realised and then produced in the long run.

Every country has its language and every region has its characteristics, which reflect the type of people living in the respective country. The same is true for instruments and mouthpieces, which characteristics reflect their mentality.

In this context the **Wiener Klangstil** is a term which has brought fame and admiration for our orchestras and their musicians in all parts of the world.

I am proud to contribute with my mouthpieces to preserve and represent this Wiener Klangstil. In the future it will be also important to me to not only participate in the development of this style but also to hand it down.

The various and ever-increasing requirements to the musicians and the strive after more differentiated styles cannot and must not be ignored by responsible instrument-makers and producers of mouthpieces. This is the reason why I am trying to assist the musician in overcoming certain difficulties by constantly improving my products.

The musician should be in the position to choose the mouthpiece that offers the artist the highest possible flexibility to get the ideal tone colour, style and comfort.

I am glad that I was given the opportunity to make a substantial contribution to reach these aims by developing mouthpieces consisting of several parts.

A great number of mouthpieces have been tested within my research project "**Wiener Mundstück**" (Viennese Mouthpiece), which has led to new forms that can now be found in the module system and can be combined with traditional products. According to famous musicians the standard series G has been improved once again. New products make the programme complete and keep it competitive for even higher standards in the future.

General Information

Our mouthpieces are made of high-quality solid brass, which are shaped by turning-lathes in our workshop. Of course, other materials such as polymer wood, acrylic glass, synthetic materials and even titanium are used as well.

The best mouthpiece would be the one that is made of metal, which creates heat dissipation. Consequently, the musician's lips are less likely to swell, due to heat accumulation and higher supply of blood.

However, one in ten persons suffers from metal allergy, the symptoms are rashes, blistering and herpes. This allergy is triggered by a certain amount of zinc contained in the brass or by patina on silver surfaces. In these cases, the ideal solution are mouthpieces, which are made of alternative materials or a 24-carat gold plating.

Mouthpieces are instruments, which demand the same hygienic standards like our teeth, and I really want to underline the importance of hygienic care of mouthpieces.

Black colouring of a silver mouthpiece is caused by aggressive saliva or intensive perspiration of the hands. Removing this silver patina is very important, as any sort of patina contains toxic agents. An inner side of a mouthpiece that has not been cleaned properly (bacteria) will form the breeding ground for diseases of the pharynx. I would not recommend using gold-plated mouthpieces, as they are very often underlaid with nickel to provide a lasting priming for the thin gold layer. This technique might be the right one in order to galvanise; however, it is not suitable at all for instrument-making purposes and in particular not for the production of mouthpieces. As soon as the thin gold-layer has disappeared (as a consequence of regular use and inappropriate keeping of the mouthpiece), the musician's lips are confronted with a layer of nickel, which can cause metal allergy (nickel allergy) sooner than any other material. Nickel can easily cause dermatological reactions and is a hard material, which makes it very difficult to change the shape of the rim and the cup.

Our mouthpieces are silvered and can be gold-plated on request. It is normal that this layer will disappear as a consequence of frequent use. However, as soon as the yellowish colour of the brass becomes visible I would recommend a service in order to clean the mouthpiece and silver it again.

... measurement and measures

To measure mouthpieces is everything but easy for both musician and instrument-maker. Only today's computer technology makes it possible to measure mouthpieces precisely using fully automatic measuring methods. However, this topic is too technical to be taken into consideration at this place and not suitable for day-to-day application. Length and outside diameter can easily be measured with traditional instruments such as micrometric callipers and slide callipers allowing measurement within the range of a hundredth-millimetre.

The diameter of a mouthpiece can be determined by a bore shank (the non-cutting part of the drill), another measuring device for these measurements that is more precise but hardly available would be the alignment pin (measuring pattern). They are precisely grinded, tempered steel cylinders with standardised diameter.

The problems start with the measurement of the cup width (or the width of the inner rim), as there are no parallel areas or cylinders, which could be measured precisely. Every mouthpiece has a huge number of different radii, which makes it impossible to determine the diameter. Some brochures of producers offer measures of their cups, but no information about which spot of the mouthpiece the producer chose for measuring. Unfortunately, in this field there are no international standards yet that could be used by musicians to determine the size of different mouthpieces.

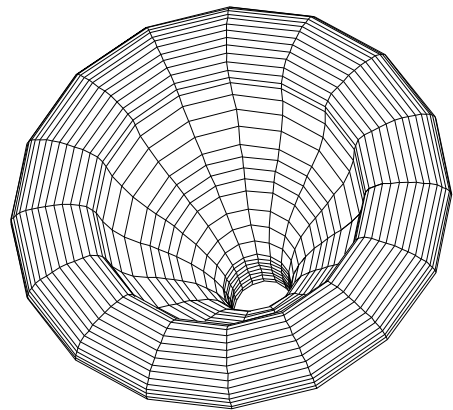
One day I decided to check the measurement data of a renowned producer and found out that the measures of the various models had been taken at different spots, just as I had expected. This indicated to me that they might just have been estimated (other reasons for enormous deviations are inaccurate production and sloppy final production).

Consequently, these data are actually useless for the musician's purpose as they are unprecise which means that they can never be compared with those of other producers. So, the best method to "measure" the diameter of a cup is the one with the coin: the musician chooses a coin, in the U.S. it could be the one-cent coin, in the UK one penny, etc. The important thing is not the currency, but thickness and diameter. Next the musician puts the coin carefully in the cup. Depending on the diameter of the respective cup the coin will then stop at a certain point. With this method you are in the position to compare different cups.

It would not be correct to regard the rim of a mouthpiece wide, because of an outside diameter (of the rim) of e.g. 29.0 mm. The all-important thing is the proportion of the inner and the outer diameter. Through the application of this calculation, the musician will receive a figure, which will determine, if the rim is narrow or wide. (rim G: 0.608).

Another characteristic, which appears automatically in course of time, is that the rim gets scratches at its highest point ("abrasion ring"), due to improper handling. Musicians who put their mouthpieces regularly on a rough surface (which they should never do) will make the experience that the originally shiny and polished rim will soon be full of scratches. The top of the rim becomes lustreless with ring-shaped scratches. If you measure the diameters of such mouthpieces and compare them with each other you will see the difference.

In this area most of the pressure is put on the musician's lips. This ring should be within the inner half of the rim. The nearer the ring is to the centre of the mouthpiece, the sharper is the feeling on the lips (exact fitting). The rim is such a complex part of the mouthpiece that we can give no further information about the characteristics of the rim at this place. The most important aspect is the comfort of the musician. However, as soon as problems referring to endurance, pitch level and tone colour appear, will become necessary to check the rim.



... focus of attention

is without doubt the cup of a mouthpiece, which seems to be the solution to all problems. It is the basis of all harmonious and all shrill sounds, it forms the sound, shapes the column of air and gives the lips too little or too much space. And it can be too deep or just too shallow. The cup does fit to pump valves, but not to rotary valves.

If I, as a producer, was asked how I would describe the ideal cup, my answer would then be: it has to be the one that is perfectly adapted to the respective musician, his/her music and his/her instrument.

Although a lot of research work on brass instruments and mouthpieces has been done, there are no results yet which help the producers with concrete producing processes.

Gifted instrument-makers designed empirically mouthpieces working together with brass musicians who tested those mouthpieces that had been adapted to their demands referring to sound.

Countless models were designed and immediately dropped. Many producers have created an incredible number of different models. Who should be able to know about the advantages and disadvantages of the various products and make recommendations?

My standard cups are the models G1 to G4. They have been handed down to me by my father who concentrated on producing top-quality mouthpieces.

One of the biggest problems of producers of mouthpieces has been to constantly produce mouthpieces that are all identical in shape. Handmade mouthpieces had ever been individual pieces and prototypes.

The system of sound creation is so complex that even the smallest differences in producing the mouthpiece will change the sound picture or the supporting function of the mouthpiece significantly.

In order to avoid these negative effects, we use sophisticated state-of-the-art production machines and sometimes even diamond tools. They enable us to reproduce mouthpieces with the repeating accuracy within the range of micro millimetres. Due to the following working processes including electroplating this high repeating accuracy will marginally get worse.

You might ask the question now, why I have not made any concrete comments on the different shapes of cups. My answer would then be that I do not want to provide you with banalities or to copy what other authors published. This topic is far too delicate to describe it only by saying that a deep module cup produces a beautiful big tone whereas a shallow cup will be the best cup for producing high tones. I would give the V-shaped cup preference over the C-shaped cup. The latter may be more suitable for piston systems (more resistance caused by accumulation), referring to the quality of the sound, however, the V-shaped module cup is without doubt the best of the two cups (Wiener Stil).

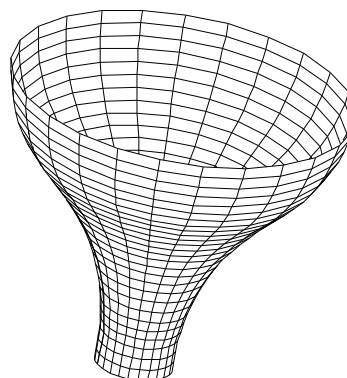
And what about the bore? Is a 3.8 mm bore better than a 3.6 mm? This is a difficult question which cannot be answered in general.

A high-positioned Seele (soul, see Fig. 2) provides you with different characteristics than a deep one. The length of the Seele itself is also very important. Any change of one of the various sections of the cup will change both sound and ease of play. The backbore plays a major role in creating effective models.

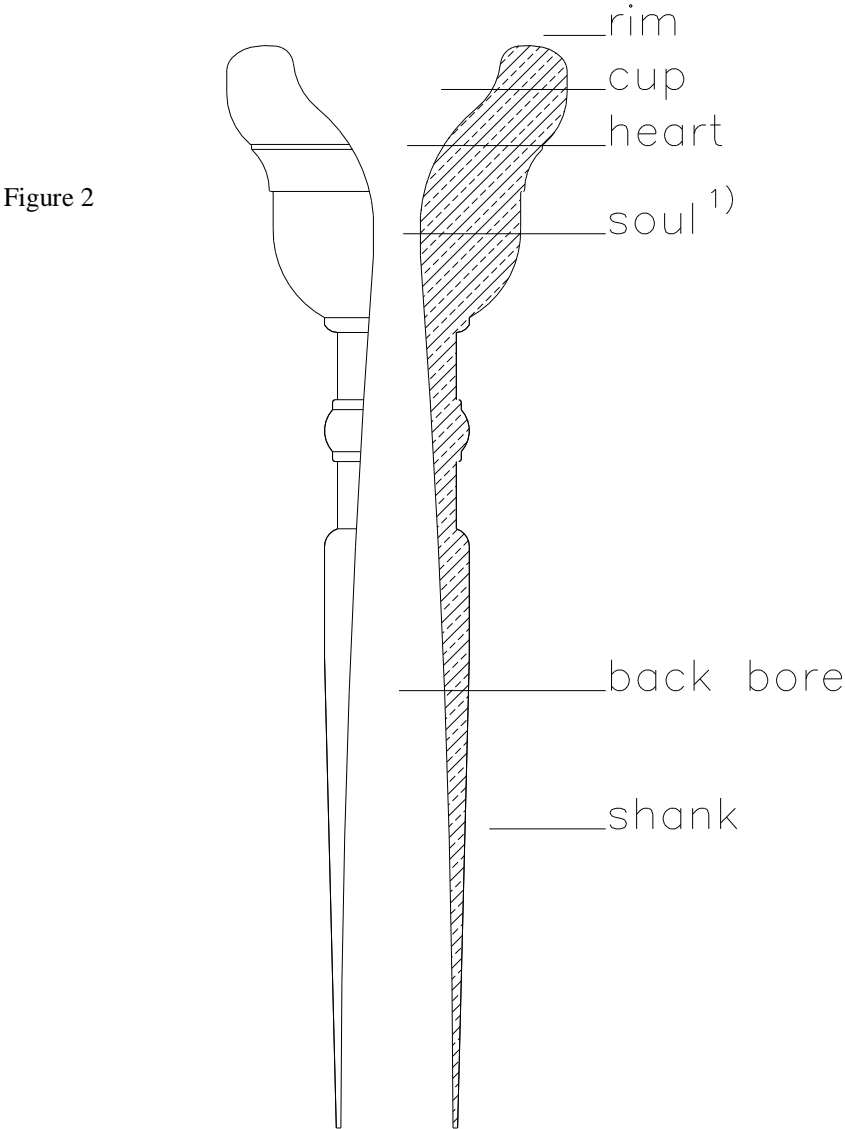
Each of my new models has to undergo our comprehensive testing programme before it will become one of the standard models. Countless combinations are tried out before we make a recommendation.

The final decision lies on the critical wind player who will soon find his/her favourite model by testing it. Even the biggest assortment of products will not satisfy musicians, if they have no idea what type of model they shall be looking for, and even the most flowery description can never be a substitute for testing a mouthpiece.

Figure 1: model of the cup of mouthpiece G2



The following picture (Figure 2) shows the section of a trumpet mouthpiece. The following names are valid for all sorts of mouthpieces and are partly traditional old Viennese expressions (origin 18th century), which I want to adhere to.



¹⁾ equivalent to the length of the cylindric bore

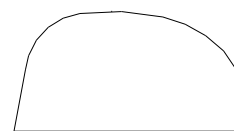
Trumpet Mouthpieces

The rims

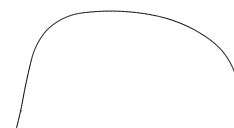
Standard rims for the module system

The function of the rim contour of mouthpieces is to support the vibration of the lips as much as possible. Consequently, it shall neither be too wide (blocking) nor too narrow (cutting). A good rim should enable the musician to play over a long period of time. Extreme forms of shapes should not be taken into consideration (very steep curvature of the rim down to the outside or inside, too wide, too narrow).

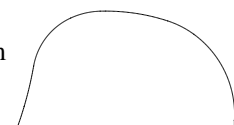
G: Traditional old Viennese rim contour without extremes. Typical inner edge, flatter curvature of the rim down to the outside. Provides for better endurance.



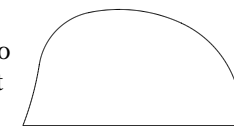
L: Rim shape for Prof. Levora, soloist of the Vienna Philharmonic Orchestra in the 1960ies. Smaller inner edge than rim G, rounder and steeper curvature of the rim to the outside, offers excellent embouchure.



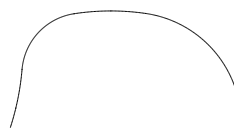
H: This rim shape was created in imitation of the widely used mouthpiece 1½ C, rim for high flexibility during the performance.



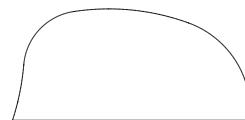
V: Is equivalent to rim shape 1¼ C. With this model we provide the possibility to switch over from a mass-produced mouthpiece to our module system without greater problems.



K: The inner edge is equivalent to rim G, it is extended to 28mm to the outside. For a better endurance without a significant loss of the flexibility that rims with a normal width have. Recommended for shallow cups.



W: The inner edge is equivalent to rim G. Outer diameter: 29.0mm. Designed to minimise signs of fatigue during long-duration performances. Recommended for shallow cups.

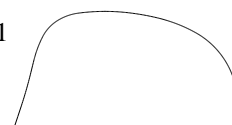


Special models of rim contours

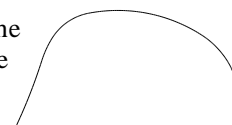
To me it is personally very important to provide the musician with a perfectly fitting rim. Who else if not the musician could tell us best what the ideal rim shape is? Therefore, we are permanently extending our range of rims.

All rims that are described on the previous page fit exactly the cups of series G. The following rims are special models, which is why there can be found a more or less bigger edge where the curvature of the rim meets the curvature of the cup, which however has no negative effects, neither on sound creation nor embouchure.

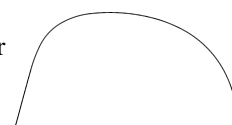
- 1: Rim contour of Hans P. Schuh (Philharmonic Orchestra) Developed out of a G1 which has been modified by my father according to Mr. Schuh's requirements. High inner edge.



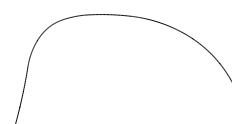
- 1C: Similar to Bach-rim 1C. In the area where the curvature of the rim meets the curvature of the cup, the edge of the rim contour was modified in order to make the rim fit the cup series G (on request of Martin Lechner).



- E4: Similar to Yamaha-rim 15E4. Moderate inner edge, steep curvature of the rim down to the outside. Cup diameter is slightly narrower than the one of a standard model. Hans Gansch and Reinhold Ambros (Philharmonics) are using this rim.



- 7D: Similar to Bach-rim 7DW. In combination with the relatively wide rim thickness this cup diameter (ca. 16.00 mm) is suitable for Piccolo cups and shanks.



This small selection of models is only a small part of the number of rims that are available and they represent a cross-section of the whole range of mouthpieces. In the following table you will find the complete assortment, which is permanently extended.

Annotation: In terms of size the various pictures of the rims are individual and not proportional to each other.

Table of rims for module-system mouthpieces (trumpet)

Model	Nominal diameter *)	Outer diameter Ø	Cup width	Highest point	Type	Remarks
7D-B	15,974	27,875	15,60	19,998	B	Similar to Bach 7DW (1988) wide outer diameter, tight inner diameter
EP-B	16,000	26,993	15,60	20,157	B	Rim for Piccolo
BB-C	16,096	27,890	15,80	21,000	C	Rim for Piccolo, K. Breslmair sen. (1975)
L8-C	16,180	26,776	15,80	20,254	C	Rim L narrowed to 15,8; high-class Piccolo
W-D	16,306	28,600	16,00	20,890	D	The favoured rim W with narrow diameter
V16-E	16,477	26,915	16,20	20,619	E	Rim V with reduced inner diameter
7C-E	16,593	26,850	16,20	20,032	E	Similar to Bach 7C (1992)
A	16,606	27,799	16,40	21,010	G	Comfortable, round rim
14	16,610	27,157	16,00	20,616	D	Similar to Schilke 14 (2004)
E4-G	16,633	27,626	16,40	20,790	G	Designed by Hans Gansch, old Viennese rim, similar to Yamaha 15E4
112	16,645	27,210	16,40	20,449	G	Similar to Bach 1 ½
GT	16,656	27,472	16,40	20,609	G	Gabor Tarkoevy, Berliner Philh., mod. G11 with minor changes
3	16,694	27,220	16,40	20,743	G	Arnold Mehl, Bach-Trompetenensemble München (Bach 3, Mt. Vernon)
W	16,706	29,000	16,40	21,290	G	Wide outer diameter, inner edge rim G
K	16,721	28,001	16,40	21,290	G	Inner edge according G, changed outer dia.
G	16,722	27,500	16,40	21,032	G	Standard rim for our G-series mpc
L	16,780	27,376	16,40	20,854	G	Rim Prof. J. Levora, teacher of Prof. J. Pomberger
3C	16,824	27,300	16,40	20,809	G	Rim Tamas Velenczei, copy Bach 3C Mt. Vernon
H	16,869	27,442	16,40	20,681	G	Inner edge according G, changed outer dia.
4X	16,876	28,199	16,20	20,923	E	Similar to D.Wick 4X, Helmut Demmer, NÖ Tonkünstler
V	16,877	27,315	16,40	21,019	G	Similar to Bach 1 ¼, phantastic results
17	16,910	27,457	16,40	21,173	G	Similar to Schilke 17
14X	16,913	27,426	16,40	20,960	G	Adam Rixer, Luxemburg, similar to Bach 1 ¼C Mt. Vernon
1C-i	16,951	27,261	16,60	20,511	i	Similar to Bach 1C, (1996) wide inner dia.

Nominal width: measured at depth of 1.5mm to the inside of the rim.

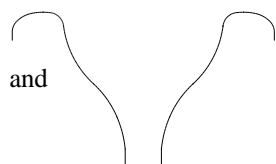
Diameter of the cup: cup width where the curvature of the rim meets the curvature of the cup which is 2.5 mm to the inside of the rim.

These rims are on stock and are just a small collection of the total amount of models available.

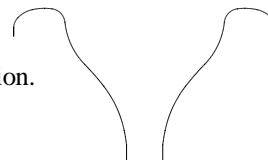
The shape of the cup is significantly important in order to receive the desired tone-colour or to give the play the desired expression. It is still true that a large cup produces a beautiful round tone rather than a shallow cup. However, it should be the musician alone who at last decides which type of cup lives up to his/her expectations.

The module cups

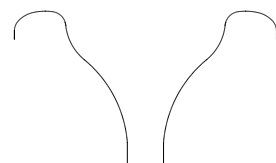
G1: Goes back to an old Viennese mouthpiece used by the Vienna Philharmonic Orchestra. Progenitor of all mouthpieces of series G. Great tone volume and sonorous sound.



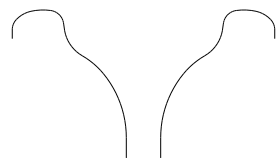
G2: shallower than G1, excellent tone quality and ability to create the right intonation. Popular especially as a mouthpiece for orchestra.



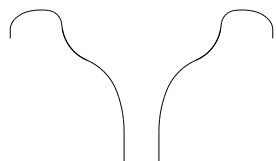
G3: Equally suitable for talented students as for professional musicians. Recommended for both brass music and entertainment music.



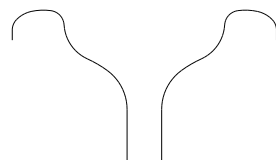
G4: Musicians who have devoted themselves to a more modern style of music will enjoy this model. Smaller bore (3.60mm), very shallow, however, with a wide *Herz*, in order to avoid shrill tones. Also suitable for piccolo.



G5: Shallow cup for Jazz and Big band, a high-quality piccolo mouthpiece when combined with the corresponding shank.



G6: Extremely shallow and flat cup for the extremely high tones.



This small selection represents only a small part of the cups that are available and forms the basis of the whole range of cups. In the following table you will find the complete assortment which is permanently extended.

Table of cups for module- system trumpet mouthpieces

Model	Volume	Depth mm	Depth	Bore mm	Bemerkung
E48-G	115,411	14,900	TT	3,800	H. Gansch 15E4, Bohrung 3.8
G1B	114,824	14,900	TT	3,800	Variation of G1, Breslmair 1970
G1	114,309	14,990	T	3,800	First model of Breslmair according an old Viennese mpc
G1S	112,240	14,818	T	3,800	Slightly more shallow than G1, H.P. Schuh (Wr. Phil.)
G2	111,021	14,323	T	3,800	Our most sold cup, used worldwide in Symph. Orch.
G2S	108,807	14,787	MT	3,800	Variation to G2, reduced cup volume, more V-shape
G2B	108,666	14,759	MT	3,800	Variation to G2, slightly changed contour
G2A	106,245	14,995	MT	3,800	More shallow G2-type (Prof. Martin Mühlfellner)
G3B	106,077	14,864	M	3,800	Impressive sound on Perinet trumpet
G3	102,700	14,539	M	3,800	Ambitious cup for every music style
G3S	100,967	13,589	M	3,800	Similar to G3, reduced volume and changed contour
G7D	100,264	15,882	M	3,700	Similar to Bach 7D, impressive sound resultsimpressive
G3C	99,682	14,001	M	3,700	Based on G3, more C-style cup
G3A	96,502	13,601	S	3,700	Allround cup, easy to play
GA4	94,564	14,976	S	3,700	Cup for Piccolo; dedicated to Maurice André (1992)
G4	93,966	13,144	S	3,600	Shallow cup for Jazz and modern music
G5	90,357	12,672	SS	3,650	For Piccolo und Lead; shallow
G6	86,347	10,360	SS	3,600	For Piccolo und Lead, extremely shallow, brilliant sound

S	shallow cup
M	medium depth
NT	normal depth
T	deep cup
TT	very deep cup

The names of the cups have partly been taken over or have been derived from already existing complete mouthpieces. The permanent enlargement of our range of products and their further development lead often to confusing names, which are mainly caused by overlapping or variation of several different shapes of cups.

The bore has to be 3.8mm or smaller in order to guarantee that all different forms of shank will fit. Special bores can of course be individually produced on request at any time.

Cup width: diameter of the cup at a point where the curvature of the cup meets the curvature of the rim – 2.5mm to the inside of the rim.

Most commonly used rims fit my module system. The cups for rims with extreme diameters can be individually modified and cups of special model series fit, as well.

We have decided to leave the topic of the sound character of a cup. Only system as a whole – musician, mouthpiece, instrument, musical style – can be judged subjectively. One should be aware of the fact that both rim and backbore have great influence on the sound!

The musician is the only one who decides which cup (or mouthpiece) will be the best one for his/her kind of music.

Piccolo mouthpieces

Playing the high register on the piccolo trumpet demands great effort from the musician. Consequently, this special trumpet should have a corresponding mouth piece.

The higher the frequencies the lips have to produce, the more power is needed by the mimic muscular apparatus. Wide cups produce fuller tones because of more lip vibration, high tones, however, cannot be easily produced, which leads to lower endurance. The reduced cup width means a less tiresome performance to the musician, which enables him/her to save power and to hit the higher tones more precisely. The result will be a more brilliant tone.

We should however, distinguish between two different groups of musicians, those who use their instruments only occasionally and for a short period of time, and those who have devoted themselves to the old masters of music.

For the professional trumpeter there is only one possible way to master this task brilliantly: to choose a real piccolo mouthpiece with its corresponding narrow cup diameter.

For musicians playing in orchestras, who play mainly C- or B-trumpets, it will be best to stick to the cup diameter and rim contour of his/her choice, and use a piccolo cup with the screw-rim mouthpiece of his/her choice. Thus, the musician will then be in the position to meet most of the demands without having to get used to a new mouthpiece.

Musicians who see no problems at all in changing the rim could think about the possibility of solely using a piccolo rim (rim with a narrow inner diameter). This means that there would be an edge, because the curvature of the rim does not fit perfectly to the curvature of the cup (intentionally a smaller rim is used for a bigger cup), which however, could have some positive effects, as well: more volume of tone, caused by a greater cup volume, narrow rim, which supports the production of higher frequencies.

Rims

Model	outer Ø	Nominal width	Cup width	Description
R	27,700	15,973	16,000	Prof. R. Rudolf (†1995) (Wr. Symphoniker)
7D	27,950	15,974	16,000	Copy of Bach 7D Mt. Vernon
BB	27,890	16,096	16,000	Traditional old Viennese Piccolo mouthpiece
K16	27,600	16,322	16,000	Rim K with reduced inner diameter
N	28,270	16,388	16,000	Rim of Bo Nilson

Cups

Model	Bore	Depth	Cup width	Description
G6	3,60	SS	16,400	Cup for Piccolo und Jazz
G5	3,65	S	16,400	Suitable for Jazz, mod. Musik and Piccolo
GA4	3,70	S	16,400	Cup for Piccolo and Jazz
G16	3,80	M	16,400	Old Viennese cup style
G4	3,60	MT	16,400	Shallow cup, open towards the throat, top sound

Every model that shows the letter G in its name is a member of the series G, to which all standard rims (with a width of 16.4 mm at a depth of 2.5 mm to the inside of the rim)

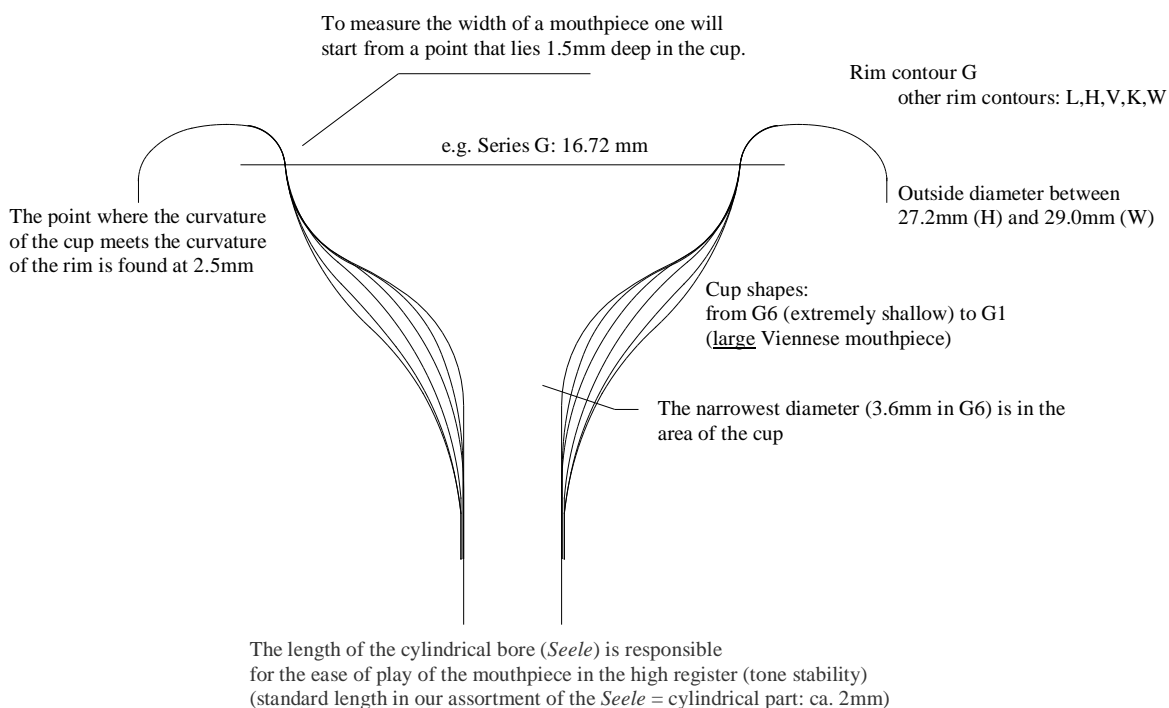
Comparison of the shapes of different module cups

The following picture shows a comparison of the shapes of different module cups.

The cup depth has an influence on both sound and ease of play. Cups, which are too deep will produce a beautiful tone, however, when the musician has to strain himself/herself too much, because of the depth, not only the endurance but also the quality of music will suffer enormously. The ease of play will give the musician more freedom in his/her performance.

It is important to find your favourite sound by using the corresponding backbore.

One should always be aware of the fact that estimating a mouthpiece by just looking at the inside of the cup or through the bore will lead to misjudgements in most cases. If one does not take the backbore into account, the measuring of a mouthpiece by visual judgement will not work. Referring to comfort, the inner width of a mouthpiece is of major importance. My recommendation would be to get further information on this topic from an expert and to try different widths.



The shank

The backbore of the mouthpiece influences its ease of play to a percentage equalling its percentage of length.

Most musicians are not aware of the importance of this part of the mouthpiece.

The mouthpieces are usually classified according to cup depth and rim width, and the only information one will get by looking through the bore is the degree of pollution.

The shape of the backbore can hardly be determined with traditional methods as this bore is too long and narrow to be measured exactly. People began to realise the importance of this part of the mouthpiece with the introduction of the screw-rim mouthpiece.

The mouthpiece works like a jet, its shape determines speed and intensity of the air compression inside the instrument, as well as the resulting standing wave.

So, the musician can easily choose his/her ideal tone system. The relevant aspects for the musician's choice of the right shank should be ease of play and desired tone colour. Sometimes it will be impossible to find all aspects embodied in one and the same mouthpiece. Our module system will satisfy the musician's demands to a large extent.

In the following the number of the shank is inversely proportional to the volume of the shank. This means that number one is a bulgy shank with a wide bore, whereas number eight is narrow and slim.

Wide shanks produce a full big tone, the high register is often hard to play. Narrow shanks produce bright and sharp tones.

In the list you will find shanks that have letters in their names. These shanks are newly developed models and were invented in order to add some characteristics that the ones with numbers only do not have.

Shank assortment (ranking according to volume)

- W1: Copy of an old Viennese shank. Trombone-like sonorous sound.
- 1: Bore of the G1 mouthpiece.
- 2: Beautiful mellow tone, standard bore G2.
- G: Original version of shank Nr. 2; similar to G2 in terms of sound quality and intonation.
- W2: Shape of shank W1, however with reduced volume.
- L: Guaranteed precise ease of play, beautiful centred tone.
- P: All-round orchestra shank, brilliant sound pattern.
- 3: Precise ease of play, bright tone, standard bore G3.
- 4: Especially suitable for young players, a bit too wide for piccolo.
- 5: Big tone for piccolo, long *Seele* for the right note in the high register.
- 6: For musicians who need deep cups but who do not have enough pulmonary volume.
- S: Easy to play, without significant loss of tone quality.
- B: For Jazz and entertainment music, easy to play.
- J: Narrow dimensions, bright sharp tone, supports to reach notes in the high register.
- N: For trumpets with piston system, good results in combination with piccolo trumpet.
- 7: For Jazz and entertainment music. Bright, sharp tone.
- 17: Copy of a legendary shank of Bach Corp. Mt. Vermont.
- 8: Extremely narrow backbore for individualists.

On request we provide your favourite model of our mouthpiece assortment with the backbore of your choice.

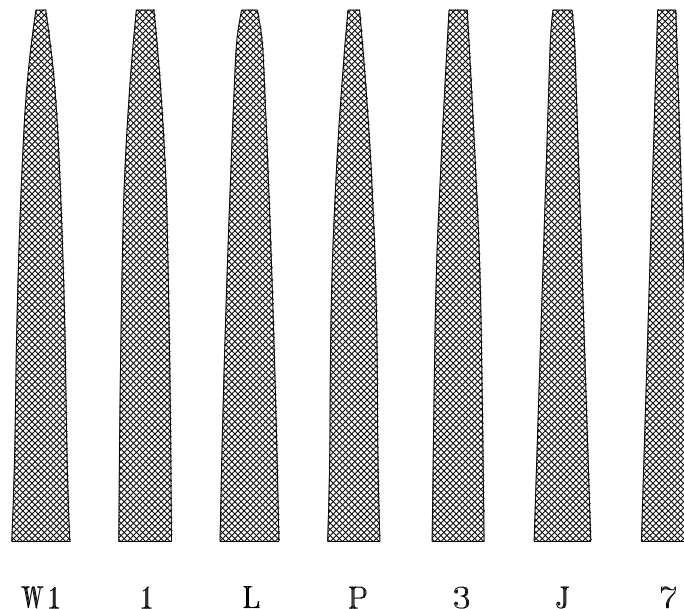
New models are in planning, technical modification subject to change without notice.

Further information you will find on www.breslmair.com and www.breslmairbrass.com

The following picture shows different shapes of backbores.

This picture is meant to give you only a rough idea of how these bores look like, as not only the shape of the drill but also the depth of the bore (the remaining length of the *Seele*) has a great influence on the shank in terms of sound quality and intonation. Sometimes certain instruments of some producers need different bore depths (lengths of the *Seele*) to improve intonation. Instruments with piston valves need narrower shanks, as the air flow in these valves is less complicated and more efficient. The consequence of using large shanks (W1, 1 or 2) would be that this system would not have enough resistance which could lead to hit the tone inaccurately. Instruments with rotary valves should only be equipped with shanks that have a narrow bore when the musician wants to create certain effects. This valve system (which provides for more resistance) needs a wide backbore, which produces the timbre that makes the Wiener Klangstil so popular.

Whenever you are consulting a producer of mouthpieces or an instrument-maker to widen the diameter of your mouthpiece, you should always bear in mind that as a consequence, the *Seele* will become longer. Improper handling can cause severe damage to a mouthpiece that is of great value for you.



Preview of models – complete mouthpieces

Modell	Randform	Außen Ø	Becherweite	Tiefe	Bohrung	Stengel Nr.	Stengelgröße
1CG2	1C	27,33	17,20	MT	3,80	G2	weit
Y11C	Y	27,70	17,00	T	3,80	S	mittel
7C4	7C	27,00	16,95	S	3,60	N	eng
VG2S	V	27,31	16,88	MT	3,80	W1	sehr weit
VG2A	V	27,31	16,88	MT	3,80	3	weit
VG2	V	27,31	16,88	MT	3,80	G2	weit
LG1	L	27,50	16,84	T	3,80	S	mittel
LG2	L	27,50	16,84	MT	3,80	S	mittel
LG3	L	27,50	16,84	M	3,80	S	mittel
G1	G	27,50	16,72	T	3,80	1	weit
G2	G	27,50	16,72	MT	3,80	G2	weit
G2A	G	27,50	16,72	M	3,80	G2	weit
G3	G	27,50	16,72	M	3,80	S	mittel
G3C	G	27,50	16,72	M	3,80	9	eng
G4	G	27,50	16,72	S	3,60	J	mittel
G5	G	27,50	16,72	SS	3,65	J	eng
G6	G	27,50	16,72	SS	3,60	J	eng
G2S	G	27,50	16,71	MT	3,80	S	mittel
ST	ST	27,40	16,70	MT	4,00	1	weit
1SHP	1	27,50	16,69	MT	3,80	W1	sehr weit
Y12C	Y	27,36	16,66	MT	3,75	S	mittel
Y12L	Y	27,36	16,66	T	3,90	S	mittel
T12	112T	27,20	16,64	MT	3,80	G2	weit
T12A	112T	27,20	16,64	M	3,80	G2	weit
E44	E4	27,63	16,63	T	4,00	W1	sehr weit
7G4	7G	26,85	16,61	S	3,60	S	mittel
Y5C	Y	27,27	16,57	M	3,68	S	mittel
Y21C	Y	27,20	16,50	M	3,75	S	mittel
G3A	G	27,21	16,43	M	3,70	S	mittel
Y31C	Y	27,00	16,30	M	3,70	S	mittel
7DW	7D	27,95	16,00	S	3,70	7	eng

S	shallow cup
M	medium depth
NT	normal depth
T	deep cup
TT	very deep cup

All cup widths were measured at a depth of 1.50mm to the inside of the rim. We found it important to provide you with measurements that show accuracy in the range of a hundredth-millimetre and we have rounded the figures in the range of one thousandth-millimetre.

All models can of course be produced with the backbore of your choice, on request in two or in three pieces.

Flugelhorn / Cornet mouthpieces

The tradition of brass music in rural areas would be unthinkable without the Flugelhorn, which apart from others forms the basis for the typical sound of our traditional Austrian music.

This legato instrument harmonises very well with vocals, which should however not be spoiled by a trumpet-like sound picture caused by the Flugelhorn. It should submit to the singer's voice and emphasise it. The trumpet-like sound should be audible in bright colours and the typical sound of the Flugelhorn should stand out in softness and with a wide range of tones.

In most cases however, trumpet mouthpieces are used for Flugelhorns, which neither fit measurements nor meet the sound expectations of the instrument.

Basically referring to the mouthpiece, a distinction between the German Flugelhorn with its rotary valves and the Flugelhorn with its piston system should be made.

In contrast to the piston trumpet, the bore of the mouthpiece should be wider than the one for a rotary system. Piston-Flugelhorns are mainly used for Jazz and modern music and the desired sound picture is mostly dark, smoky, i.e. groovy.

Apart from all individuality my recommendation would be to choose a 3.8mm bore for a Flugelhorn with rotary valves. A bore of more than 4.0mm creates a tone that is too rough and not enough accentuated and a bore of less than 3.6mm is not very recommendable, as the tone would be too shrill and sharp. These recommendations are applicable, if the cup of a mouthpiece is deeper than the one of a very deep trumpet mouthpiece, and if the cup is very V-shaped.

Because of its design the Flugelhorn mouthpiece has a wider backbore than the trumpet mouthpiece.

The German Flugelhorn has a mouth pipe width of 11.3mm, whereas the French, the American and the YAMAHA Flugelhorn have mouth pipe widths of 10.3mm. Sometimes the Czech instruments have the same small mouth pipe width of 10.3mm (Amati), despite their rotary valves.

Consequently we assist the customer in realising his/her sound expectation by finding the best fitting bore to the respective shank, or by providing an individualised bore, according to the customer's request.

Preview of models – Flugelhorn mouthpieces

Complete Flugelhorn mouthpieces are produced with rim contour "G". You can only have F6 to F9 as a one piece model.

We also offer two-piece versions of all our models. The advantage of such a model is that all the various rims of the trumpet module system can be used.

S shallow cup
M medium depth
NT normal depth
T deep cup
TT very deep cup

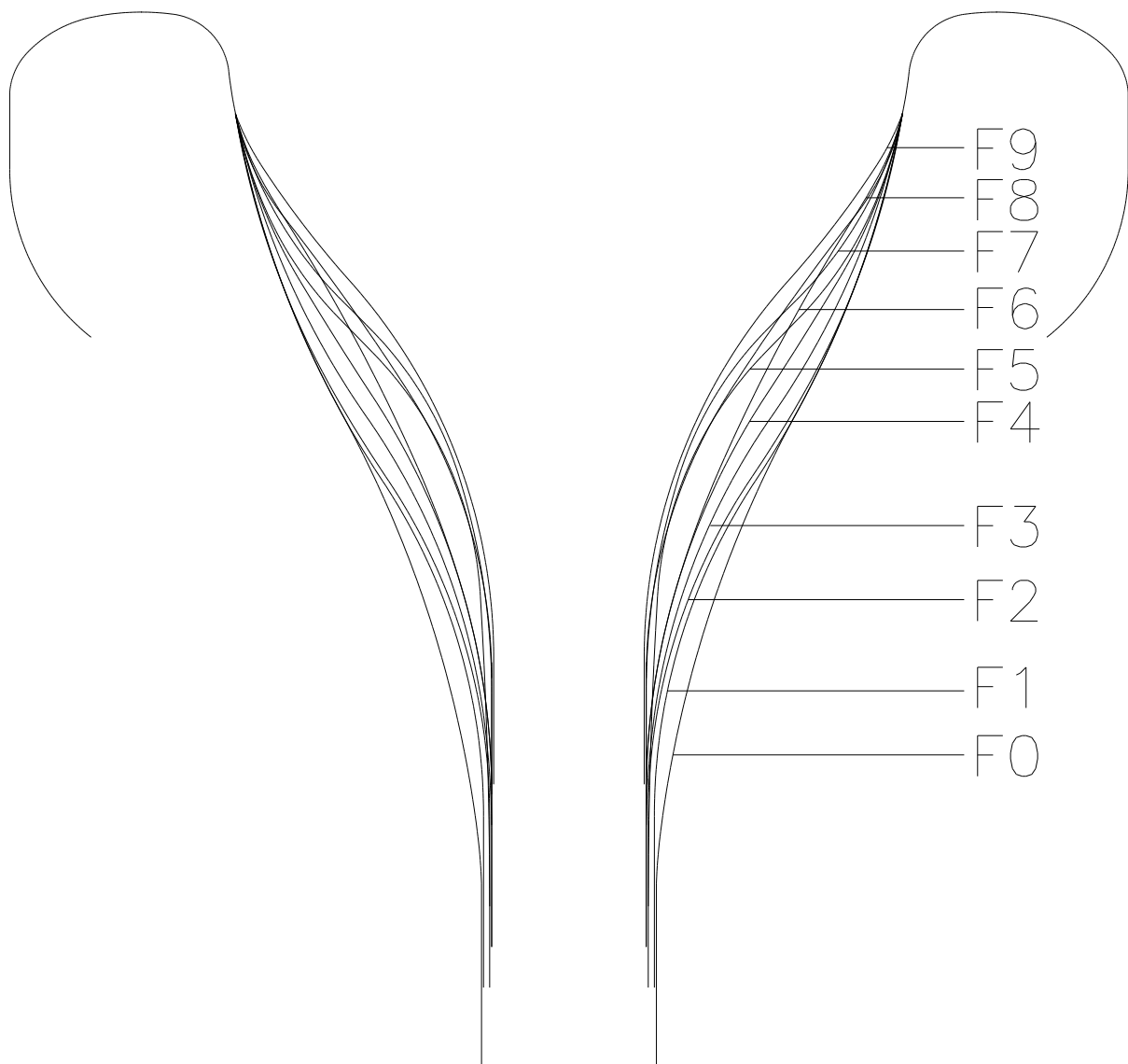
Modell	Tiefe	Bohrung
F0	TT	4,3
F1	TT	4,2
F2	T	3,9
F3	T	3,8
F4	MT	3,8
F5	MT	3,9
F6	MT	3,8
F7	M	3,8
F8	M	3,8
F9	S	3,7

You can choose amongst three shank sizes:

- German style (a normal trumpet mpc fits into your instrument)
- American style (e.g. Yamaha Flugelhorn)
- Cornet style (small shank, equal to Piccolo size)

Comparison of cup styles of our Flugelhorn/Cornet models

Visit www.breslmair.com for detailed description



Horn mouthpieces

Labelling of the horn mouthpieces

- Rim contour
- Inner diameter
- Cup depth
- Style/size of the backbore (in the second line)

The cup width is measured at a depth of 1.3 mm.

See the depth and the bore diameter in the table below (1 means shallow, 6 would be very deep).

At the moment three different rim contours are available:

- 1: round, narrow curvature
- 2: wider, flat curvature
- 3: wider, round curvature

Example: 2D3 rim contour 2, width 17.0mm, depth 3 (medium depth)

Width Depth Ø	A 16.1	B 16.3	C 16.7	D 17.0	E 17.3	F 17.6	G 17.9	H 18.2	I 18.4	J 18.6
1 / 4.0	*	*	*							
2 / 4.0	*	*	*							
3 / 4.3		*	*	*	*	*	*	*	*	*
4 / 4.3			*	*	*	*	*	*	*	*
5 / 4.5						*	*	*	*	*
6 / 4.6							*	*	*	*

Referring to the size of the shank bore, we offer two different versions of all our horn mouthpieces.
(Additional stamping beneath the model name in the second line)

- "B" equivalent to the Viennese bore
- "S" conic German bore (according to T. Sakaino)

The widths A, B and C are more suitable for horns in high registers. The narrow cup width supports the player in the high register and makes it possible to have the ideal lip tension. Premature exhaustion caused by too strenuous tensioning and consequent pressing of the lips can also be avoided with such widths.

The widths C, D and E are the most frequently used ones. The lips find enough space, the cup depths 3 and 4 offer both professional and hobby musicians first-class tone quality.

Larger widths/depths are becoming increasingly popular, as first-class tone quality is becoming more and more important again. Models of the series F, G, and H combine stylish sound and the advantage of fitting easily.

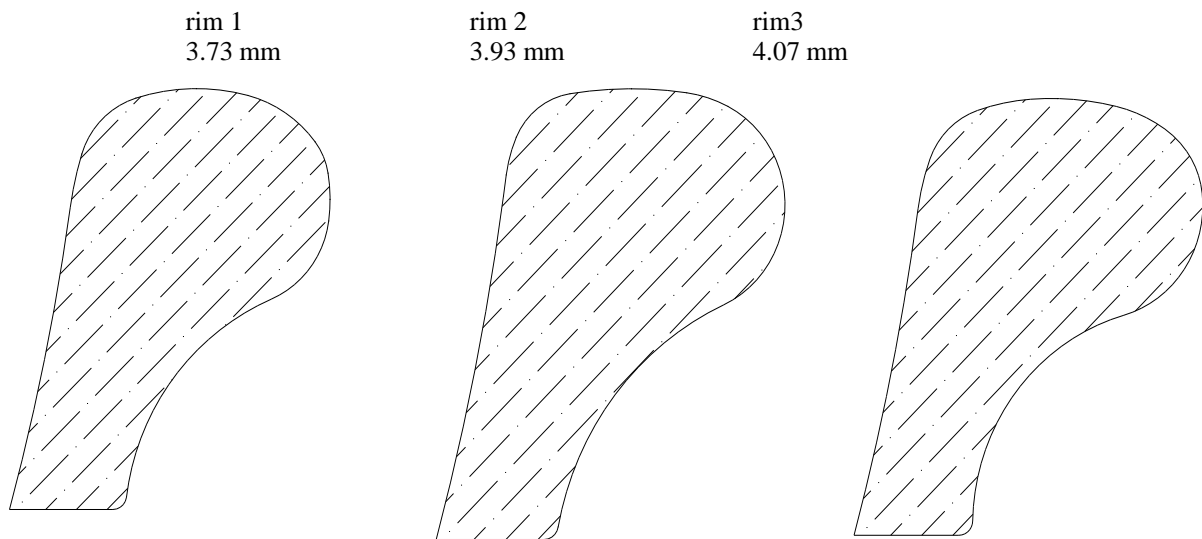
Viennese Horn

Our mouthpieces for "Wiener Horn" are famous in regard to their sound quality.

The model B1 is based on a project together with Prof. Roland Berger.

The shanks of our models have a taper of 1:20 and fit to most of the instruments of different brands.
Special sizes can be produced on request.

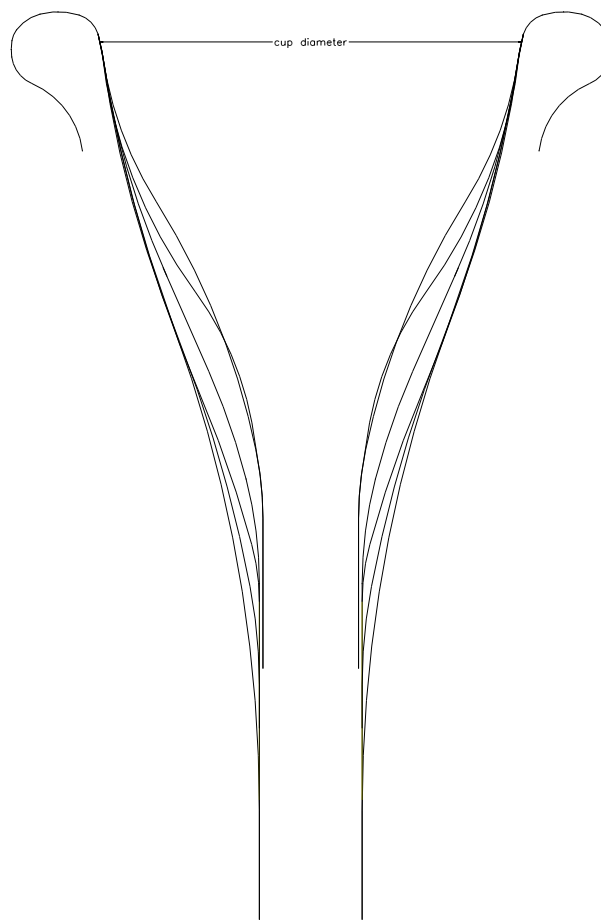
The drawing below shows the different rim contours.



These rim contours have developed partly out of old, successful rims and partly of rims that have been modified and improved with top musicians over a very long time.

The figure below shows the position of the different cup sizes.

All cup widths (e.g. 18.2mm, series H) are measured at a depth of 1.3mm to the inside of the rim.



Trombone mouthpieces

3-piece module system

Rims

We offer our customers three rim contours, made of different materials, fitting to the respective cup width.

- Brass (silvered or gold-plated)
- Synthetic material (acrylic or white, non-toxic)
- Polymer wood (patent)
- Titanium

Rim A : flat rim contour
Rim B : steep curvature of the rim down to the outside
Rim C : mild inner edge, steep curvature of the rim down to the outside

Of course we have many rims on stock which are “similar to...[brand]”.

Cups

Three standard cups with different depth are available for each width offered.

All cups have a bore of 6.0 mm (wider bores on request).

Depth / Width	40	45	50	52	54	55	56	58	60
deep	1	1	1	1	1	1	1	1	1
medium	2	2	2	2	2	2	2	2	2
shallow	3	3	3	3	3	3	3	3	3

These cups aim for German trombone, Alto trombone, Euphonium and Bariton.

Shanks

Every instrument needs a corresponding shank. The distance between the upper edge of the rim and the lead pipe shall be at least 45 mm and at maximum 55 mm.

Shank size 2, 4 and 6 are standard, modern shank sizes. No. 2 is used for small Tenor trombone (e.g. Bach 36), no. 6 is shank size “large”, (e.g. Bach 42). Shank no. 4 is Bariton size (medium).

Shank sizes 1, 3 and 5 are intermedium sizes for old instruments or to find your optimum tuning.

Size 1: 12.0 mm	alto trombone, bass Flugelhorn
Size 2: 12.3 mm	tenor trombone, althorn, Lätzsch 2, (standard small)
Size 3: 12.5 mm	althorn, tenor tuba
Size 4: 13.0 mm	tenor tuba, Lätzsch 3
Size 5: 13.3 mm	Viennese alto tenor tuba, Yamaha alt horn
Size 6: 14.0 mm	trombone with a wide shank (standard large)

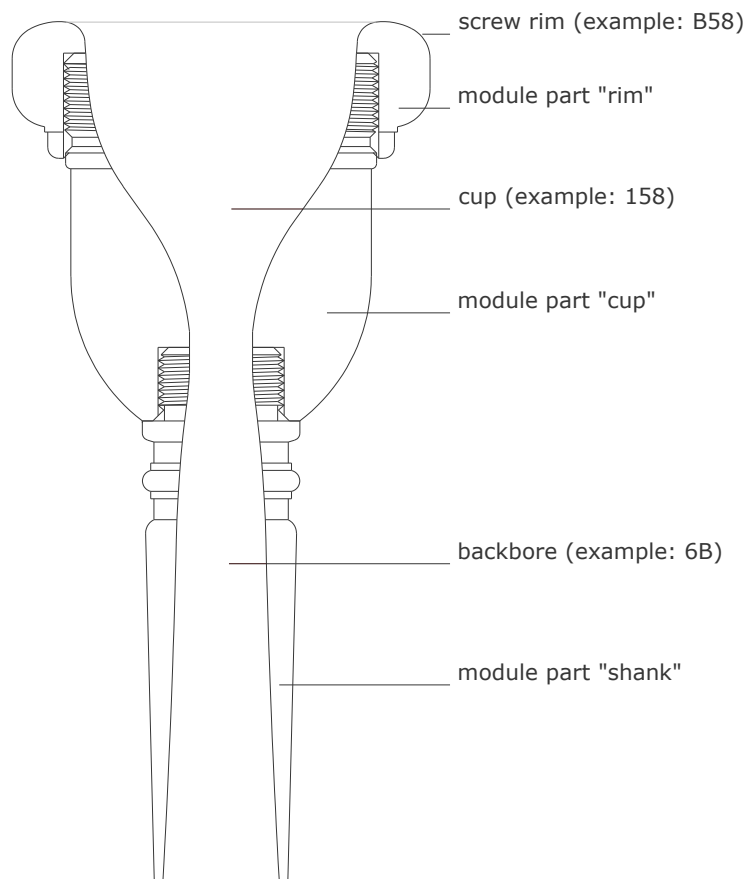
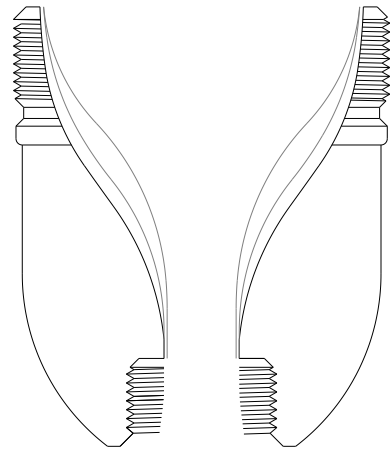
The variety of the different possible variations does not allow precise classification in terms of instrument category.

Every musician shall and can choose the ideal mouthpiece according to his/her demands. We are steadily working on improvement and further development of our products and I am very grateful for any suggestions.

The figure beside shows the module cup with the situation of the different cup styles within the cup itself.

You can see the three different cup models:

- 1 deep
- 2 medium
- 3 shallow

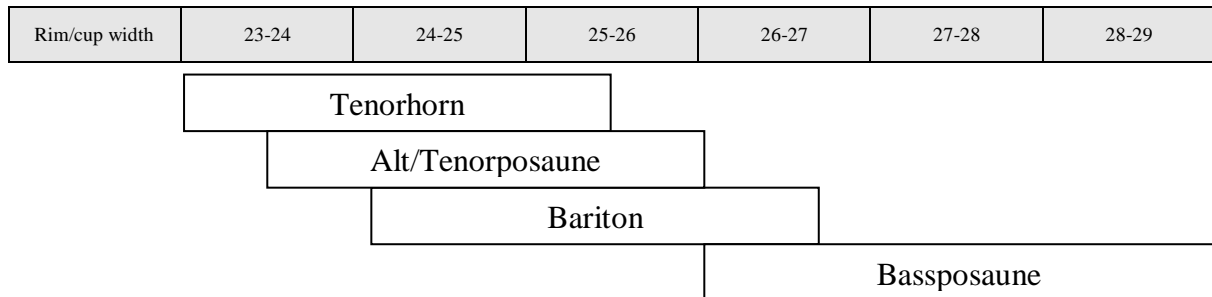


We are still producing our old models, as well.

Not every musician prefers the module system and some do not find it necessary to have a variable all-round mouthpiece, although the advantages are without doubt visible.

Technical modification subject to change without notice.

Classification of models



Preview of models –complete mouthpieces

The cup width is measured at a depth of 2.0mm to the inside of the cup

Model	rim	Inner Ø	outer Ø	depth	throat Ø
650	6	25,310	39,351	M	6,00
P1A	P	25,337	39,300	S	5,50
P2	P	25,337	39,300	M	5,80
P1	P	25,337	39,300	NT	6,00
612	612	25,392	39,261	NT	6,60
Y5	5G	25,392	38,953	T	7,10
SP	S	25,435	39,106	M	5,90
P11	11	25,543	38,310	NT	6,00
Y4	4G	25,679	39,431	TT	7,00
2	2	25,737	39,732	T	6,20
1	1	25,823	39,800	NT	6,00
3	1	25,823	39,800	TT	7,30
J1	K	27,110	38,713	NT	6,00
212	K	28,000	39,604	TT	7,00
J3	K	28,196	39,800	T	7,45
112	K	28,396	40,000	TT	7,00

S	shallow cup
M	medium depth
NT	normal depth
T	deep cup
TT	very deep cup

The names of the models developed in the course of time. Almost every model was influenced by ideas and personal wishes of a brilliant musician. In this place I want to point out that most of the ideas that have contributed to the further development of the trombone mouthpieces came from Prof. Hans Pöttler. Therefore, I want to express my deep thankfulness to him. The majority of our models was designed by my father. I started to measure them again, to revise them and they are now reproducible with satisfactory closeness of tolerances. I also want to thank Prof. Dr. Peter Jakelj, whose ideas found expression in the bass trombone mouthpieces. The most important aspects of the choice of a certain model are the musician's wishes and the demands that are made on a mouthpiece. The classification of the cup widths and their belonging to an instrument category should only assist the musician in making his/her choice.

Trombone mouthpieces (Next Generation)

Years ago I received a message from Tokio (Yamano Music) with the request to design mouthpieces with the sound qualities of our models for German trombone but suitable for modern trombones in the American style. A few months later the Y-series was born and today that models are our backbone in our trombone assortment. Many thanks to many Viennese trombone players, a big “thank you” at that position to Dietmar Küblböck (Wr. Philh) and Andreas Pfeiler (Wr. Volksoper) who assisted my work and helped to launch that models.

Normally we produce the models shown in the table below in a two-part version.

As you can see, the dimensions (Width) are the same as we use for our 3-part-module system. That offer the possibility to keep your rim and use it for the Y-series as well.

To cope with the demands for a modern trombone there is need for bores bigger than 6.5 mm and cups deeper than our German favourite P1.

The depth is the reason for a 2-part system: Rim in combination with an underpart and the appropriate shank size.

For rim models and shank sizes refer to page 22 in that document.

To omit being trapped in such a numerous combination of digits and letters use the labelling system as follows. The sequence is all the time: Rim – Cup – Shank

Example: AY2-54-H6K

Rim	A
Cup	Y2
Width	54
Style	H (heavy version)
Shank	6 (14 mm at the lead pipe entrance; e.g. Bach 42)
Backbore	K (Which is standard. Additional versions: A-straight, B-curved)

Model/Width	45	50	52	54	56	58	60
Y25			•			•	
Y15	•	•	•	•	•	•	•
Y1		•	•	•	•	•	
Y2		•	•	•	•	•	•
Y3			•	•	•	•	
Y4						•	
Y5						•	•

Visit our website www.breslmair.com for further information. Open the file “Y-Modelle_515.pdf” with your Acrobat Reader. You have the option to compare the models in a drawing.

Our Y-models are used in Vienna, Cleveland, St.Petersburg, Boston, ?

For further information contact office@breslmair.at

Tuba mouthpieces

In the Wiener Orchester (Viennese Orchestra) the tuba can be proud of a more than 150-year tradition. One cannot explain why, but over a period of 100 years (1845-1945) the Vienna Philharmonic Orchestra employed exclusively tuba players born in Germany. They however, played almost always the "Wiener Tuba" (six-valve concert tuba in F, bass tuba). Consequently they made a great contribution to the famous and significant sound of the Wiener Orchester (Wiener Klangstil) together with the Viennese Horn.

Everything that I know about this topic, I have learned from Mag. Gerhard Zechmeister¹), who is a student of Prof. Leopold Kolar (a former member of the Vienna Philharmonic Orchestra) and who is very committed to prolong this tradition, a tradition that is increasingly threatened by the employment of foreign tuba players and the use of the Einheitstuba. In 1995 Mr. Josef Hummel (the last Viennese tuba player) retired early, which means that for the moment the Vienna Philharmonic Orchestra misses the advantages of the Wiener Tuba, after this long tradition of more than 150 years.

My contribution to this topic will be a mouthpiece series that will reflect this Viennese tradition. Even if these mouthpieces will not be used for Wiener Tuba, what is far more important to me, however, is their sound, which will be further dealt with in the future²).

This table shows our present range of models.

The first letter indicates the cup width (measured at a depth of 2.0mm to the inside of the cup).

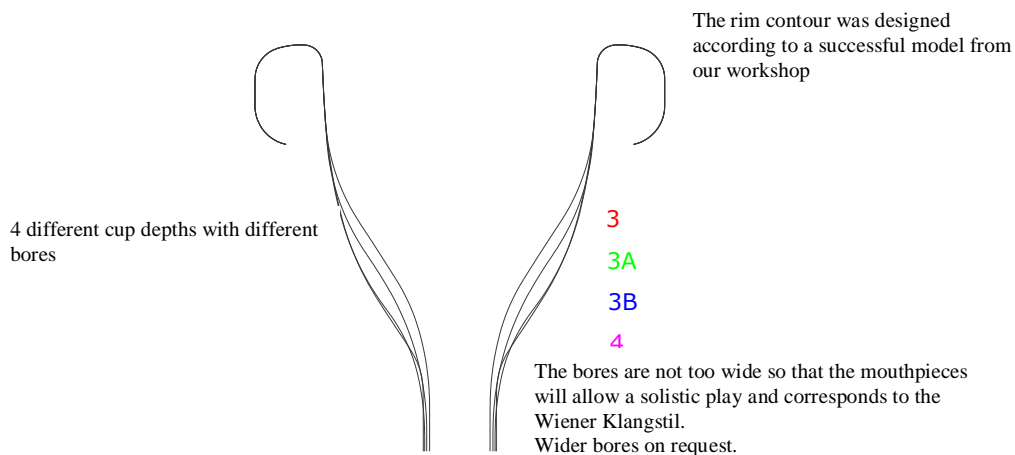
The figure, which stands in second place and the second letter, which stands in third place after the figure indicate cup shape, bore and cup depth.

Becherweite Tiefe/Bohrung	D 30.0 mm	E 31.0 mm	F 32.0 mm	Z 32.6	G 33.2 mm
standard / 7.3mm	3	3	3		3
medium / 8.0mm	3A	3A	3A		3A
deep / 8.5mm	3B	3B	3B	3B	3B
deep / 8.827mm					4

An old tuba mouthpiece with remarkably good sound characteristics (Nr. 3) from our work shop was the model for those mouthpieces, that are completely designed to the last detail.


Experiences with the tuba-players Josef Mayerhofer and Mag. Gerhard Zechmeister influenced this series, as well.

The following picture shows the rim contours of the widest model series, Nr. 3, in the future called G3 (see table)

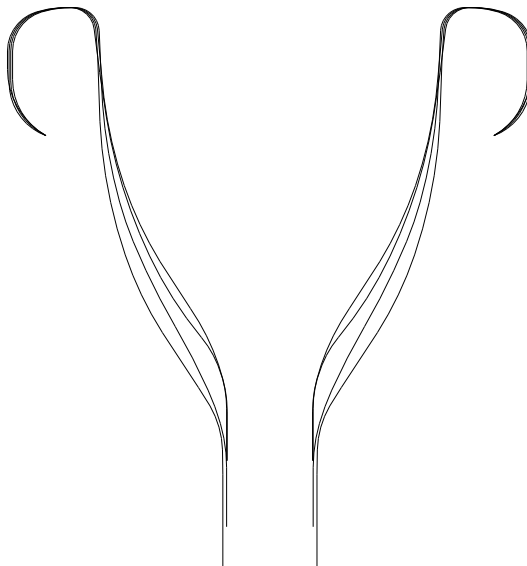


In this place I want to point out that the backbore is produced in a very complicated working process on a high-performance computer-controlled turning-lathe, instead of the internationally common practice of using a cylinder bit. The result is an eminent clean inner shape which can be reproduced without any loss of quality any time.

Mouthpieces for "Wiener Tuba"

Model	Depth	Cup width ¹⁾	Throat	Cup shape	Remarks
Z1	shallow 	32,341	8,000	CV	traditional Wr. Tuba-Sound. For solist. use, Chamber music and Orchester; easy to play
Z11		32,395	8,064	CV	
Z2		32,954	8,113	C	fundamentl Sound for big Orchester and chamber music, as well for solist. pieces suitable
Z22		33,016	8,113	C	
Z3		32,022	8,113	V	Deep cup, V-form, for wide Tubas
Z33	32,147	8,113	V		
Z4	deep	32,656	8,827	C	B-Kontrabass mouthpiece for Richard Wagner´s pieces. Big tone
Z44		32,811	8,928	C	

Model names with double digit (e.g. Z44) have a special rim contour (more round) designed by Mag. Gerhard Zechmeister



- ¹⁾ More information and opinions on this topic in BRASS BULLETIN 75 III/1991
ZECHMEISTER, Mag. Gerhard: "Die Entwicklung der Wiener Konzerttuba" (*history and development of the Viennese concert tuba*), at the 150th anniversary of the bass tuba (1835-1985)
- ²⁾ Within the frame of a sponsored research project a contrabass trombone (6 valves) with the corresponding mouthpiece series has been designed and produced (series Z).
More information and opinions on this topic in BRASS BULLETIN 102 II/1998, page 19ff and 103 III/1998, page 93ff.

Biography

Karl Breslmair sen. was born on the 4th of November in 1914 in Mannersdorf am Leithagebirge (Lower Austria). His technical talent and musicality became visible very soon. After receiving a technical education he worked in different industries as mechanical engineer and during the difficult years between the two World Wars he had never been without a job. He spent his scarce spare time playing instruments and he had a passion for violin and the fiddle. Karl Breslmair sen. played in various local orchestras and even began to produce fiddles later on. During the war he worked as a technician in an air craft factory in Wiener Neustadt, where he saw the heaviest air raids of the entire Second World War and where he lost all his possessions. In 1945 he founded his own company in Sommerein, where he worked as a self-employed craftsman (repair shop for agricultural machinery). In 1959 he took the job as a *Werkstättenleiter* (head of the workshop department) in the newly founded nuclear research centre Seibersdorf. The regular income of an employee and the economic revival in these years allowed him to spend all his spare time on producing instruments. He started to design and produce fiddles which astonished with big sound and high-quality lacquer. Over the years he became a kind of master in this field, concentrating himself also on repairing the most complicated damage on old instruments, when the production of mouthpieces became another field of activity. Despite the many fields of activities, he had always been a relaxed and poised family man. Respected by both seniors and colleagues he worked in the research centre Seibersdorf to the year 1974 when he retired. He went on to devote himself in a very innovative way to the production and development of mouthpieces, which brought him the *Ehrenring* (Ring of Honour) of the Vienna Symphonic Orchestra and a special award from the *Musikhochschule Graz* (university for music in Graz) for his achievements.

Until the last moments of his life, Karl Breslmair enjoyed spending time in his beloved workshop and passed away unexpectedly on the 17th of September, 1985, at the age of 71.

A coincident becomes an institution

The history of the "Breslmair mouthpieces"

The Breslmair mouthpiece production has its roots in a coincident in which my father was involved in the year 1968.

The Vienna Philharmonic Orchestra had an old trumpet mouthpiece in their archive which had been produced in a Viennese master workshop. The first trumpeters at the Vienna Philharmonic Orchestra at this time, Prof. Josef Levora and Prof. Helmut Wobisch, "shared" this excellent mouthpiece, which produced the perfect sound.

One day Prof. Wobisch told one of his friends, Prof. Wolfgang Higatsberger, professor at the Vienna University of Technology and head of the Nuclear Research Centre Seibersdorf, about this mouthpiece.

Whenever the Vienna Philharmonic Orchestra were on a concert tour they tried as hard as they could to find an instrument-maker who could reproduce this unique mouthpiece. But they never found an instrument-maker who was able to copy it. Mr. Higatsberger however, said to his friend that he could help him, because there had been hardly anything that the people in Seibersdorf could not manage. In this moment, perhaps he could already have had my father in mind, who had always been respected as an ingenious technician by all researchers in Seibersdorf. He could always offer a useful solution to technical problems that seemed to be almost unsolvable. He understood the problems of physicists, chemists and biologists quickly and managed to help them without any bureaucracy by offering a useful patent solution in many cases. Mr. Higatsberger regarded him as "the right man" for this job, not only because my father had been a founder member of the small orchestra at Seibersdorf, a fiddler and a violin-maker (one of his hobbies since his early years), but also because he would know what to do with mouthpieces.

Until this moment, brass music had always been despised in our house. We had a passion for violins and regarded brass instruments as necessary accessory in an orchestra. The name "Vienna Philharmonic Orchestra" however, made the whole project more interesting to my father. He regarded it as a special and honourable task and accepted. He had to produce mouthpieces for the perhaps best musicians in the world of that time. No instrument-maker had managed to satisfy the wishes of those gentlemen before.

No one had been able to copy this inconspicuous object, to create something equivalent to it. It was now to my father, who was fully committed to this project.

At the age of 14, I was given the opportunity to assist my father and his team occasionally. I had to interpolate sheer endless columns of figures and to draw co-ordinates on graph paper. Months later the first mouthpieces were produced.

My father brought these prototypes to the "Bühnentür" (an old and very familiar expression for the artists' entrance) of the Vienna State Opera and left it there according to instruction. They were all called G1 as the first useful prototype series according to the gold-plated (G), old and nameless original (probably produced by Dehmal, Vienna).

What would the soloists' opinion on that series be? The job was done. Was it?

Within a few weeks the mouthpieces were spread among a small number of top-musicians, the result was unanimous. My father had actually managed to design and produce a mouthpiece that could even meet the highest demands of the possibly best musicians in the world of that time. The message that there were mouthpieces, the "Seibersdorf" mouthpieces, that could at last live up to the Wiener Klangstil spread like wildfire.

From this moment on trumpet mouthpieces were produced in the research work shop of a nuclear research centre. The gained knowledge of the shapes of the cups and the dimensions of the bores was also successfully used for other brass instruments. Experiments with Viennese orchestra musicians became soon too time-consuming for my father to be carried out solely within the research centre. Consequently my father started to establish his own very-well equipped work shop in our house, which soon became a highly popular place for many soloists to come and have their problems solved.

At the time the Breslmair "Seibersdorf" mouthpieces were the ones that set the tone and are still seen as an important part in the Viennese classic music business.

Autobiography

I, Karl Breslmair jun., was born on the 3rd of September, 1954 in Sommerein am Leithagebirge (Lower Austria), where I went to primary school. Afterwards I attended secondary modern school in Bruck an der Leitha, and graduated in 1973. After a year of military service, I started my studies at the University of Vienna to become a teacher for Geography and Physical Education.

A successful entrance test for the *Akademie der bildenden Künste* (Academy of Fine Arts) gave me the opportunity to continue with my love of craftsmanship during my studies in Vienna. An injury forced me to suspend my studies. My parents gave me the opportunity to receive education for becoming a pilot. I passed all the tests and failed only in the final selection for the job of a pilot for Austrian Airlines. I had already been fascinated by aviation and decided to quit my studies. In 1978, I applied successfully for the job of a Radar Air Traffic Controller for Austrian Air Traffic Control.

After completing a 4-year special training course, I have been working as an air traffic controller since 1982.

When I was a teenager, I had already started to take great interest in my father's work, not only in his main profession but also in the projects he was working on in his spare time. He introduced me to the world of violin-making, in many cases the remarkably good quality of the instruments was the result of good teamwork between my father and me. I compensated my father's musicality and store of physical knowledge with accuracy and an eye for beauty. Unfortunately time did not allow us to work co-ordinated and together with each other. Our aims and interests were too different, probably because of the difference in age. With my father's death (in 1985) however, I began to develop an interest for mouthpieces and decided to continue with what my father had built up in his last years. Many, many times I missed both his technical understanding and wealth of ideas. Is it true that you can only value what you have lost, and what you will never have again? I personally regard him as a titan.

I followed in his large footsteps just as it had been his wish. A fascinating world, the combination of technology and music has caught me. Just like my father I will also try to serve the music and contribute to preserve the Wiener Klangstil. Since 1988 I have a trade licence for "the production of mouthpieces for brass instruments". A great challenge as a second profession which becomes more and more fascinating every day. In 1994, I acquired my first NC (numeric – controlled) turning-lathe, which advantages I could offer for interested musicians in the following years.

In 1999 I applied for a job as an “Airspace Designer” and “Expert Procedures” at “Austro Control”, the Austrian Air Traffic Authority and reduced my job as an “Radar Airtraffic Controller” to fifty percent.

I didn’t estimate that I would have so less time for my beloved workshop. Finally it was worth to apply for that function and it ended as “Chief of ACC Wien (Area Control Centre Vienna).

As I couldn’t attend my workshop during a workin week on my own I was forced to engage a reliable employee. God bless I met Uschi (Ursula Mersnik) who saved our company to be buried in oblivion.

According my contract with my employer (ACG) I had the option to retire in the age of 55.

My son Lukas and me founded the “Breslmair KG” in which Lukas was elected as a CEO with the option to be strongly assisted by my knowledge, collected during the past twenty years.

In 2010 we started to expand our workshop. Additional machines were bought and are served by qualified personnel. Lukas finished his studies as an engineer for machinery in 2015, extremely useful for our company.

We try hard to serve musicians all over the world and therefore we are operating five CNC machines, one of them an ingenious Index ABC, operated by Cpt. Rainer Stratberger, CEO of “stratair”, my partner company.

Many thanks for being interested in our products and reading that brochure, which I dedicate to the wind brass players all over the world.

Each and every mouthpiece that I produce is dedicated to my father Karl Breslmair, to whom I owe everything.



Karl Breslmair sen.
0914-1985

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Sorry for any mistake in the volume – thanks in advance for all the hints you will send to
»karl.breslmair@aon.at«

Yours truly, Karl Breslmair