

Al Cass & Co.



Chuck Connors
Duke Ellington



Al Cass
"Woody" Herman
Artie Shaw
NBC-CBS
Danny Goodman
Gene Krupa
Chantilly Parkette



Al Cass
Trummy Young
Louis Armstrong



Carmel Jones - Horace Silver
Pacific Coast Jazz



Lionel Hampton
Bernard McKinney



Al Cass
Billy Marshall
Jimmy Dorsey
Tommy Dorsey



Al Cass
Jesse Drakes
Cab Calloway
Lester Young



Al Cass
Tony Salvatori
Ralph Marterie
Warren Covington



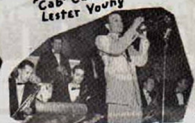
Paul Lavalle
Jerry Pulso
Band of America



Ralph Marterie
"Porky" Coher
Charlie Barnet
Artie Shaw



Al Cass
Dave Culp
Ralph Marterie
Jimmy Dorsey



Al Cass



Al Cass
Ronnie Richards



Al Cass
Dave Moore
Art Blakey
Count Basie



Al Cass
Ziffy Minichiello
Teddy Powell etc.
Stan Kenton



Leon Merian
Decca
Records



Rob Turk - TRPT.
Harry James



Nick Bruno - Trpt.
Harry James



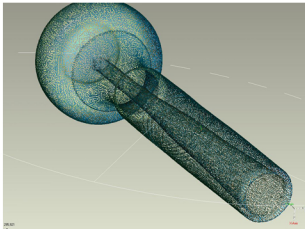
Jann McComaha-Tpt
Jimmy Dorsey

SYLVESTER "Hooley" AHOLA (Trumpet)
(Symphony—Recording Artist)
Doubles all Brass Instruments
BRITT WOODMAN (Trombone) Duke Ellington
JUAN TIZOL (Trombone) Duke Ellington —
Harry James
MIKE CONN (Trumpet) Harry James
GLENN KAIZER (Trumpet) Teddy Powell — Jack Marshard

JULIAN PRIESTER (Trombone) Ray Charles
DAVE FERGUSON (Trumpet) Billy May
LEO OLIVIERI (Trombone) Charlie Barnet
FREDRICK HILL (Trumpet) Louie Bellson —
Gerald Wilson
LARRY WARD (Trombone, Trumpet, Bass Trumpet)
Best Supper Clubs in U.S.A.

"Al Cass is a superior workman whose knowledge of mouthpieces has been an invaluable aid to trumpet players." —Amanda S. Ghitalla, Trumpet Soloist, Boston Symphony.

The Story of Al Cass



by Stephen J. Cassinelli

FOR DAD



THE STORY OF AL CASS
INVENTOR/MUSICIAN & DIAGNOSTICIAN
TO FAMOUS JAZZ BRASSMEN
AND HOW HE CAME TO CREATE PRODUCTS
USED BY MILLIONS OF MUSICIANS THROUGHOUT
THE WORLD SINCE THE 1960'S

Al Cass
Milford, Mass.
07157
U. S. A.
TEL. 473-6083
AREA CODE 617

MOUTHPIECE CONSULTANT
AND DIAGNOSTICIAN

PATENTED DOUBLING AND STANDARD MOUTHPIECES
FOR BRASS WIND INSTRUMENTS
VALVE AND SLIDE OIL

COPYRIGHT 2018 STEPHEN J. CASSINELLI
MOUTHPIECEMANIAC@LIVE.COM
RD 10987654321

At the turn of the 20th Century, an ocean liner arrives in New York harbor from Europe. Among its cargo, immigrant workers including Stefano Cascianelli and his newly wed wife Giuseppina (Fontana) from Somona, Italy who settle in Milford, Massachusetts



Stefano's experience with rock got him a job as a stone cutter at one of Milford's famous pink granite quarries. The granite was used in the construction of many important buildings and monuments across the country.





MILFORD QUARY PHOTO'S COURTESY
MILFORD HISTORICAL SOCIETY MILFORD, MA



Alfred S. Cascianelli,
the last of nine children was born
on September 7, 1923.



LEFT TO RIGHT
ISADORE MA & PA
LOUIS, ANNA ALFRED RITA
HELEN & MARY
(ALBA CONCETTA)





Sometime in the 1920's, a member of the school faculty suggested to Louis, Alfred's older brother, that he change the spelling of the family name to Cassinelli, a fad of the day, to make it easier for others to pronounce.

Cascianelli (ka - sha - nel - ee) to
Cassinelli (kas - i - nel - ee)

The kids conformed, however, their parents kept the original spelling.



Harry James



Louis Armstrong



As a teenager, Alfred heard Harry James on the radio and asked his mother for a trumpet. Al got a used trumpet and taught himself how to play by listening to recordings of Harry James and Louis Armstrong and joined his school's marching band.





Al
1940

Al formed his own band that played at many local functions including high school dances and even his own proms! Al was not only smart, graduating at the top of his class, but liked by his classmates who voted him class president four years in a row.



Since the 1930's, Milford was a hotspot for jazz musicians who were traveling through the area to the big cities. Local folks were good listeners who encouraged the experimental melodies. Al not only performed with his own band, but was "house" trumpet player for many of the greats who performed at the Crystal Room.

Members Guests

PRESENTATION IN JAZZ

CRYSTAL ROOM

45 Sumner Street Milford, Mass.

Sunday Eve. - 8:30 P.M.

STARRING


CHARLIE PARKER

World's Greatest Jazz Alto Saxophonist
and Creator of Modern Jazz

— Featuring —

RED RODNEY — Famous Trumpet Star
PAUL DRUMOND — Drums
BOOTS MUSSULLI — Alto
DAVE McKENNA — Piano
CHICK EDDY — Tenor
AL CASS — Trumpet

LEE EMERICH, M. C.



CHARLIE PARKER
Cover Charge \$1.00 Reservation Call 54

Crystal Room , Milford, Mass

Al - 1941



When World War 2 broke out, Al and his brothers joined the Army while his sisters found work in factories that contributed to the war effort. Al brought his trumpet with him and when playing his horn outside his tent one night somewhere in Europe, an officer heard him play. Within a few days, Al was transferred to the Special Services european theater unit of soldiers that entertained fellow troops.



Special Services - Al is 2nd from left.

Al performing
for troops



The Special Services performed for the troops everywhere from towns that were turned into rubble to the beaches where troops rested until they received new orders.

Those who got lucky were treated to surprise visits by the iconic hollywood stars of the day like Bob Hope, Mickey Rooney and the Andrew Sisters.



View from the stage

After the war, Al re-organized his orchestra and toured up and down the east coast where he made friends with many other musicians along the way including orchestral leader performer extraordinaire Cab Calloway. It was future “Blues Brother” Calloway who introduced Al to Roy Eldridge.



Cab Calloway

The
Red
Menace

Original
Jazz
Artwork

By
Al Cass

12



oil
on
board

Late
1950s

Signed
"me"

13

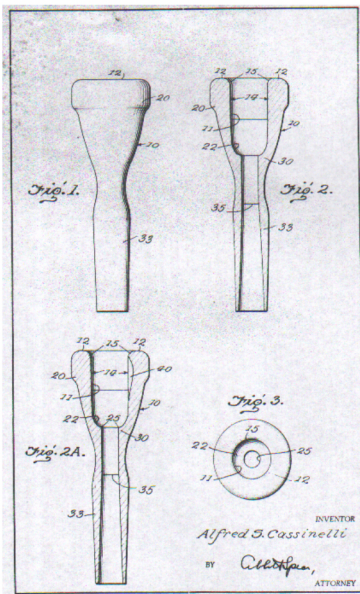
While Al and his orchestra were in New York City, the band was given a chance to try out for a steady gig on the broadcast system's new media, television. At the last minute, some of the band members had other plans and a "shot at the big time" was cancelled.



Al Cass

Al went home to think about what he wanted to do next. While there, he gave serious thought to a crazy idea he once pondered, a mouthpiece that could be used to play several different brass instruments!

So he opened his high school physics book and figured out and developed that very idea on paper.



Trumpet to Trombone "Doubler"



New York City & Central Park 1950's

Al set up a meeting with Vincent Bach, famed brass instrument company founder.

The meeting was held in the back of a Mercedes Limousine somewhere in New York City's Central Park.

After listening to Al's new idea, Bach invited "Cass" to his factory the next day. Inspired by Bach's positive reaction, Al drove straight home to make his idea a reality..

With his mother's blessing and the financial backing of his sister Mary, "Fred" built a machine shop in the garage next to the family home at 12 Short Street and learned to cut and shape brass on a 1902 South Bend lathe. Al made his prototypes and soon after a patent was granted for **DOUBLING MOUTHPIECES**.

A Revelation for Music Educators and Professional Musicians

Play

**TROMBONE
BARITONE
BASS TRUMPET
MELLOPHONE**

*Using Same-Rim
You Now Use
To Play Trumpet*

Same-Rim

Trumpet
(Top Flare Mouthpiece)

Mellophone

Trombone
Baritone
Bass Trumpet

Also
French Horn

Doubling Brochure

Orchestra leader Stan Kenton created his new sound when he had his trumpet and trombone players use Al Cass' mellophone doubling mouthpieces.

Stan Kenton

TOO MANY TRUMPET PLAYERS?

EVERY band director now can have as many **TROMBONE, BARITONE, BASS TRUMPET, or MELLOPHONE PLAYERS** in his band as he has trumpet players.

Students may double without any problems or injury to their trumpet playing. A concert or marching band need never be without the correct number of trombones, baritones, bass trumpets, or mellophones.

The student now has a chance to be a more versatile musician by playing more than one instrument; **EVER INCREASING HIS MUSICAL KNOWLEDGE.**

(as advertised in these best)

FINALLY!!!

TO ALL TRUMPET PLAYERS

Doubling is possible without embouchure problems using an Al Cass trumpet rim — trombone-baritone-bass trumpet mouthpiece.

(Pat. Pending)

Use the same size rim you now use to play trumpet, for these other horns.

DON ELLIOTT—"Al's new invention now enables me to play my mellophone, trumpet, and valve trombone using the same size rim without embouchure problems. I have been waiting for this ever since my professional playing career began."

DIZZY GILLESPIE—"Al's new invention probably really makes a **TOO MUCH!**"

ARMAND VORCE "Trumpet & Conductor Extra Trumpet Double Synthesizer, an Conductor's Synthesizer—"I now can play trombone, baritone, bass trumpet, each using the same rim and sound, using Al's mouthpiece!"

JOHN COFFEY "Trombone, Ten Year Boston Symphony, Four Year Cleveland Symphony, New York Concert Orchestra—"I endorse this mouthpiece completely for trumpet players who wish to double!"

Inner-Rim or Cap	41 42 43
Diameter Sizes	64 64 64

AL CASS, 12 Short St., Milford, Mass.
Made by General Machine Products

Tremendous success of Music Educators' Convention of Springfield, Mass., 1958. Demonstrated, tested by Music Educators, approved, and fully accepted.



Brochure top right - top to bottom: Don Elliott, Dizzy Gillespie & Dr. Armand Vorce

Al also made “standard” mouthpieces that were very comfortable and easier to play for long periods of time without fatigue. By reducing the need to think of the mechanics of playing, performers are free to concentrate on experimentation. This is especially important when creating while performing and recording jazz music.

As famed jazz trumpeter Dizzy Reece would say,
“These mouthpieces really swing!”

Dizzy Reece



editors note: in jazz, “Dizzy” means “genius.”

Al Cass definition of jazz, “Music created at time of performance.”

Cass & Eldridge



Legend Roy Eldridge liked his Al Cass custom model 1-29 mouthpiece so much, he attached it to a necklace so that it would be with him at all times.

The great John Birks “Dizzy” Gillespie was given an Al Cass mouthpiece by his friend Roy Eldridge but Diz wouldn’t even try it. Until one night, just before a performance, Dizzy was washing his mouthpiece in the sink at the hotel restaurant he was staying, just like he always did and dropped his mouthpiece down the wash basin drain! No one could get it out so Diz had no choice but to use that Al Cass mouthpiece kicking around inside his trumpet case.

After the gig, at about 3AM, Diz called and woke up AL and told him how much he loved his mouthpiece.

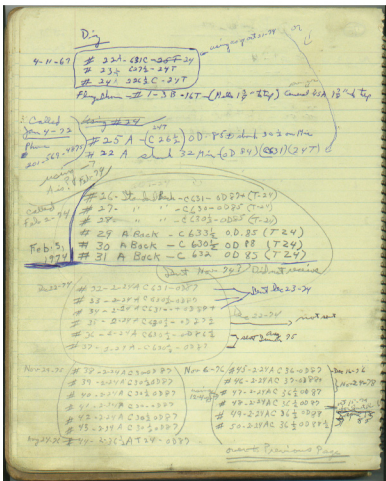
“Dizzy”



Al Cass made Dizzy Gillespie 57 mouthpieces during his amazing career. About 1960, Diz gave Al permission to use Diz's name and image when advertising Al Cass products.



Al Cass notebook page of Diz' mouthpieces



Diz mp



One day Diz said to Al, “Hey man,
you make these mouthpieces that play
themselves, can’t you make an
oil I can dig too?”



DIZ

Al opened up his high school chemistry
book and got to work.

After 18 months of developing and testing, Al's new formula came to life and Diz approved! Dizzy now had the freedom to play all the notes exactly the way he wanted.

DIZZY GILLESPIE NEEDED A FAST VALVE OIL!



So He Helped Us to Diagnose
And to Formulate this New

**Al Cass "FAST"
VALVE OIL**

Used by the Fastest Trumpet and
Trombone Players In the World

We tested it for 20 months with an
oil chemist before he put his okay
on it! Write today for sample and
also data on Al Cass Mouthpieces.

Al Cass
12 SHORT ST. MILFORD, MASS.



PURCHASER'S GUIDE ISSUE 1962

239

Diz was always at the top of the
Jazz polls in **DOWN BEAT** Magazine.

Al Cass "Fast" Valve Slide & Key Oil was born and soon became the most popular oil used by brass musicians throughout the land.



Kids using Al Cass mouthpieces won many competitions & awards!



Senior Band Trumpets



"Hot Shots"



Trombone & Baritone



French Horns use
Trumpet Rim
Doubling Mouthpieces

ST. AGNES CATHEDRAL BAND - Rockville, N. Y. (THE PATRIOTS)

Dear Al:

This is a report of what the band did for the past two years.

- 1968 - Nassau Suffolk Order of Hibernians St. Patrick's Day Parade 1st Place
- 1968 - Nassau Suffolk American Legion Loyalty Day Parade 1st Place
- 1968 - Southern N. Y. State Fireman's Championship 1st Place
- 1968 - 50th Anniversary American Legion Parade: (Band swept all three titles)
 - Best Appearing Unit 1st Place
 - Best Musical Unit 1st Place
 - Best School Band 1st Place
- 1967 - Band featured at seven N. Y. Yankee Baseball Games (Only Elementary School Band to ever do so)
- 1964 - Band featured at World's Fair four consecutive weeks (Only Elementary School Band to do so)

The pictures marked "Hotshots" are the Jr. students (St. Agnes Bugle Corps); playing less than one year, they captured Nassau Suffolk Conference Drum and Bugle Corps Championship Jr. Division. Needless to say, the entire brass section (Trumpets, Baritones, Trombones, French Horns, Bass Trombone, and Bugle Section playing Trumpets,) all play Al Cass mouthpieces.

The lower brass (Trombones, Baritones, Bass Trombone and Tuba) are taught by Tony Salvatori; and the Trumpets and Bugle Section are taught by Jerry Puleo. The entire band is conducted by Joe Haneman.

Thank you,
Jerry Puleo

"READ THIS CAREFULLY BEFORE YOU TRY THIS MOUTHPIECE"

TRUMPET RIM — (TROMBONE - BARITONE - BASS TRUMPET - or SIMILAR HORNS)
Patent #2917964

TO START:

- (1) WITHOUT CHANGING THE PRESENT LAY OF THE MOUTHPIECE AGAINST YOUR LIPS:

Blow "through" this mouthpiece (on your doubling instrument) as though you were blowing a good FORTE from low C to low F# on your trumpet. "AFTER YOUR BREATH", keep your tongue well forward; way out (exaggerated) in the beginning; your tongue should say a low full TAW; this will drop your tongue from the roof of your mouth, thus allowing a larger or wider stream of air. Feel the air, "on the intake", in your throat, not on the roof of your mouth, with teeth far apart, as possible, and lips loose and open as possible, and corners fairly firm, without changing the natural lay of the mouthpiece on your lips. Then blow.

- (2) DO MUCH SOFT-TONGUEING so the lips will vibrate easier. From here your tongue will find its correct position for you as you begin to produce the sound you want. Keep an open relaxed throat, as you do when you produce a "fat" sound on your trumpet. Keep your tongue well forward when you blow.

- (3) USE A VERY HEAVY STREAM OF AIR:

Blow "THROUGH" this mouthpiece with "AUTHORITY", using as little pressure against the mouthpiece as possible.

- (4) Play only in the register that is comfortable for you. Don't try to extend register (either way) until you have developed a comfortable "FEEL" for it. The upper register is automatic. You will play higher than average. Work from comfortable low tones and gradually develop from there.
- (5) For at least 2 weeks alternate from one horn to the other, allowing more time on your trumpet than you do on your doubling instrument, until you can control both horns equally well.

THIS TAKES A VERY SHORT TIME TO DO, but DON'T try to do it in a few days.

This mouthpiece will help you to achieve the above outline "unconsciously", as you work to produce a full doubling instrument sound. The technique is merely an extension of your present blowing in the low register on your trumpet, without changing your embouchure. Keep that type of feeling in mind while blowing "THROUGHOUT" your doubling instrument.

Use as large a bore instrument as possible.

ALL THIS WILL ALSO GIVE YOU MUCH MORE CONTROL AND ENDURANCE IN YOUR TRUMPET PLAYING.

THANK YOU.

AL CASS

INCIDENT -- WAR -- 1944

He left the highway of life that day
And clambered through the mist —
To that Other World so far beyond
The darkened hell on this.

Had he chosen different, days gone by,
His life may not have ceased,
He might still be walking down Main Street —
His shoes so shined — his clothes so neat.

At home he'd have his mom and dad —
His girl at beck and call —
He'd have everything that life could give —
Had he obeyed his will to live.

What was this Thing he had beneath the crust of natural
...life —

The thing that made the shell so thin
And sent him on to a darkened strife???

Surely — not for medals did he give up all the joys of
living —

Scarcely can the scales withstand the metal — against life
giving.

He little talked of what was up —

He cast off the worst remark —

He poured his sorrows into a cup
And drank them after dark.

What followed lives only in the minds of men

Who plunged with Soul in hand —

Who let their conscience be their guide —

Who had hearts of stubborn brand.

To you who have, at the turning point,

While fighting the unknown,

Lost the foothold he has given —

Through some fault, not your own —

Pray, find that cause —

And be unknown your gain or loss —

Help to climb another step —

Toward his Whitened, Smouldering, Cross —

A Soldier's Cross.

Written for Bobby Frascotti —and Others— Of All Wars.

ALFRED S. CASSINELLI
Milford, Mass.

AL -
PRIVATE
FIRST
CLASS
1944



TO SELECT A STANDARD AL CASS TRUMPET (OR CORNET) MOUTHPIECE

To select your correct piece use this procedure and know where you are at--at all times. You can get as big a sound as you can support, with register, if you find the correct balance or correct pressure you can blow at. This procedure helps you find the correct pressure you wish to blow at, to give you your correct BALANCE between you and your instrument, regardless of which company's instrument you use.

- #1 SERIES & #2 SERIES HAVE DIFFERENT THROAT SIZES (small center hole). (1-28 is smallest & 1-24 is largest)
- #1 SERIES & #2 SERIES HAVE DIFFERENT CUP FLOWS

I recommend every player try 1-28 to start. Then if player wants a DARKER-HEAVIER SOUND: go to 1-27, 1-26, 1-25, 1-24 (in that order) depending on how much register he can support.

If player still has usual problems after series #1, use same procedure with series #2 and go from 2-28, 2-27, 2-26, 2-25, 2-24 (in that order) depending on resistance-sound and register he wants to feel and hear--as to EDGE-DARKNESS and HEAVINESS of SOUND plus REGISTER.

- #3 SERIES HAS DIFFERENT CUP DEPTHS (ALL WITH #28 THROATS) ("for the present")
(3x1 is deepest -- 3x5 is shallowest)
(cup flow is also different than #1 & #2)

THIS IS A "SCREAMER" TYPE PIECE for professionals, and, in "Parallel", works for Beginners also.

This piece depends only on the amount of lip player puts into piece. Start with 3x1 and go to 3x5 in that order.

If you find that the adjustment from your mouthpiece to SERIES #1, #2, #3 too radical a change, use the #4x1 symphony-type model to carry you through the adjustment period.

SYMPHONY SERIES for C and B^b TRUMPET

Smallest				Largest
(4S-28)	(4S-27)	(4S-26)	(4S-25)	(4S-24)

SYMPHONY SERIES for D and E^b TRUMPET

Smallest				Largest
(D-E ^b 28)	(D-E ^b 27)	(D-E ^b 26)	(D-E ^b 25)	(D-E ^b 24)

FOR TROMBONE MOUTHPIECES:

J-1 Model	HAS SMALLEST INSIDE DIAMETER)	(Each has a)		
L-1	" " MEDIUM	"	"	(-)	different cup	(
S-1	" " WIDEST	"	")	(flow (Small point))

I suggest starting with J-1 Model -- then L-1 -- then S-1.

The Story of Al Cass & his FAST Oil
Used by the FASTEST BRASSMEN IN THE WORLD
And Millions of kids too!



Generations of musicians have never heard how the valve oil they use every day on their instrument came to be. Learn the amazing history!