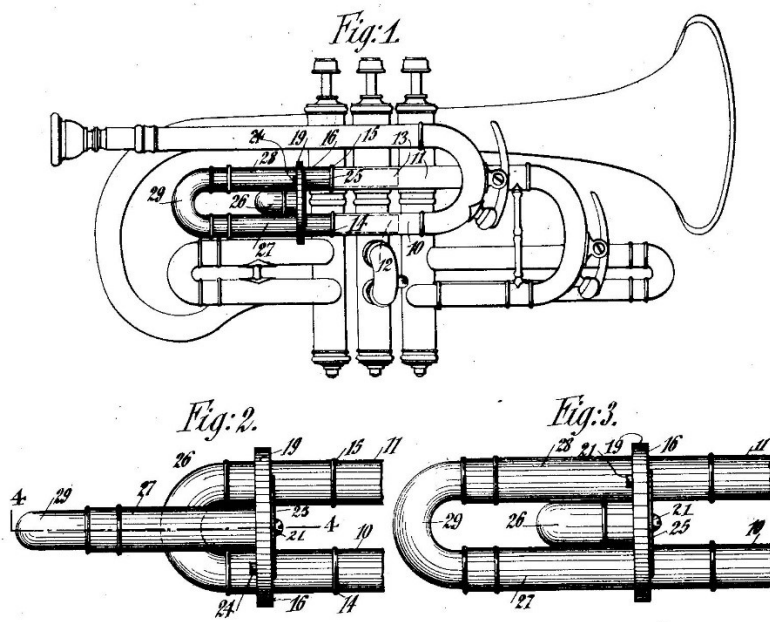


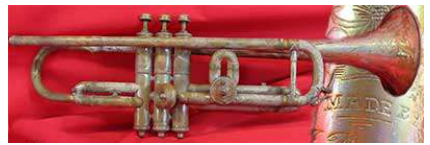
# John Parduba & Son

## New York City

- 1898 Johann Parduba (1871-1946) emigrates to NYC from Austria on November 8. He was born in Litencic and emigrated from Kremsier (Naturalization papers).
- 1900 Living at #219 E. 10<sup>th</sup> St., Manhattan, instrument maker, son William is newborn in June (census).
- 1901 Granted patent #673,027 for a keyed zither.
- 1902 John Parduba, inst maker, h.#182 7<sup>th</sup> (directory).
- 1904 John Parduba, h.#596 St. Ann Ave (dir).
- 1905-07 John Parduba, musician, h.#596 St. Ann (dir).
- 1905 Son John Jr. (1905-1997) is born in the Bronx in January.
- 1908 John is a director of the Euterpean Pianola Co., #309 Broadway, NY, incorporated with \$50,000 capital (*Music Trade Review*).
- 1909 Granted patent #895,107 for a keyed instrument. He is listed as an Austrian citizen living in the Bronx. John is president at #309 Broadway (dir).
- 1910 Living at #596 St. Ann's Ave., Bronx; musical instrument manufacturer (census). President of Euterpean Pianola Co., #344 E. 99<sup>th</sup> (dir).
- 1915 John is said to have started making custom mouthpieces (Klinefelter, 2014). Home is at #596 St. Ann's (Polks).
- 1916 Granted patent #1,197,058 for a disk key change valve.



- 1918 John is said to have opened his original shop at 3<sup>rd</sup> Ave and 87<sup>th</sup> Street in New York making trumpets, cornets, and mouthpieces (see article next page). [Actually 1919?]
- 1919 Son William dies at age 17. John leases a loft at #1545 3<sup>rd</sup> Ave, NYC starting in April (*New York Tribune*).
- 1920 John Parduba, musical instruments, #1545 3<sup>rd</sup> Ave (census). [same address as 200 E. 87<sup>th</sup>]
- 1929-1940 Harry Glanz (1896-1982) is said to have used a Parduba trumpet at this time (Klinefelter, 2014). [The 1929 letter below shows that he bought one, but he was promoting Conn instruments by 1935.]
- 1930 Still at #596 St. Ann's Ave, John & John Jr. are both listed as musical instrument mechanics (census).
- 1934 Parduba & Son is at #200 E. 87<sup>th</sup> St in April (ad).
- 1935 Granted patent #2,018,738 for double-cup mouthpiece design filed in December, 1933. Parduba moves to #140 W. 49<sup>th</sup> sometime between Spring 1934 & Fall 1935 (ads).
- 1938 Harry James discovers the mouthpiece while playing for Benny Goodman at the Plymouth Hotel across the street from Parduba's shop. [Ads claim a mid-1937 start.]
- 1940 Living at #2410 Davidson Ave., Bronx; same house in 1935. Both Johns listed as musical instrument repairers (census). Business listing at #140 W. 49<sup>th</sup> St., John Parduba & Son.
- 1941 Still making trumpets & cornets in June (*Int. Musician*).
- 1943 Louis Armstrong starts using the Parduba mouthpiece.
- 1946 John Parduba & Son, #140 W. 49<sup>th</sup> St (telephone book).
- 1958 Parduba moves to 800 8<sup>th</sup> Ave (ads).
- 1961 Parduba moves to 201 W. 49<sup>th</sup> in May (ads).
- 1981 Parduba & Son is still at 201 W. 49<sup>th</sup> in October (ad).
- 1984 The Parduba shop closed on September 1. "I made them too good; that's what did me in. It was getting too expensive to keep the shop open in the city. I don't know how many I made; maybe 50,000. Harry James played the mouthpiece for 42 years." John Parduba Jr (*Palm Beach Post*, Oct 7).
- 1997 John Parduba J. dies in Blauvelt, NY.
- c.2002 Parduba mouthpieces are now made by A&G Music in Oakland, CA; Dick Akright.





2017 Parduba mouthpieces are made in Arizona, a division of Conn-Selmer. [They may have purchased the rights in 2012 when Akright retired.]

## John Parduba & Son Double-Cup Mouthpieces

JOHN PARDUBA & SON  
201 West 49th St.  
New York, N.Y. 10019  
Phone (212) 245-6259

John Parduba started making custom mouthpieces in 1915 then opened his original shop at 3rd Av. & 87 St., N.Y.C. in 1918 where he fabricated trumpets and cornets of premium quality in addition to his mouthpieces and repair work.



### The Double-Cup in 1935

In the early 30s, Parduba moved to his new shop at 140 W 49th St. where in 1935 he introduced a remarkable new design in mouthpieces for brass instruments. This was the world famous "Double-Cup" which was unknown and not too popular until 1938 when Harry James discovered it while playing with the Benny Goodman Band across the street from Parduba's place at the Plymouth Hotel. As a result, the Parduba Double-Cup became an overnight success throughout the country with trumpet players in many top big bands.

Name players such as Ziggy Elman and Ray Anthony started using the Parduba and in 1943 Louis Armstrong joined the club. The entire trumpet sections of several name bands were using these fine mouthpieces.

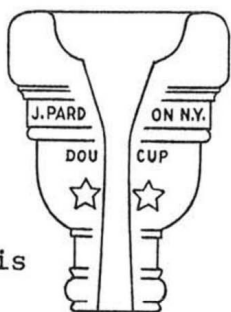
Because of the success of his mouthpiece, Parduba discontinued making trumpets and cornets and doing repair work and specialized in making mouthpieces only. Today, by all standards, the Parduba mouthpiece is still one of the best and most popular.

Original mouthpieces are said to have hand-stamped lettering while those made after the name was sold are machine-stamped.



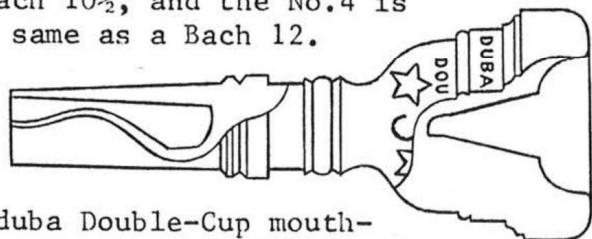
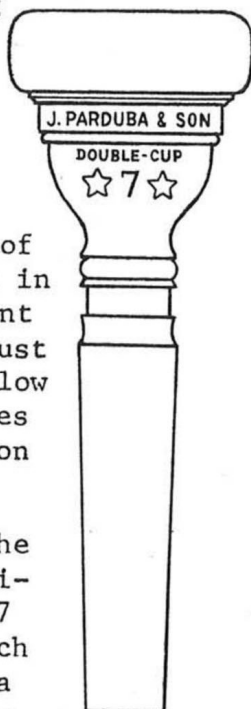
## Double-Cup Mouthpieces

The unusual patented design of the Parduba "Double-Cup" mouthpiece enables a great ease of playing in the high register. This is noticeable the very first time that one tries this mouthpiece. After adopting to this design, it is possible to attain excellent control, and a beautiful tone is often realized when using the larger sizes such as the No's.5,6 and 7.

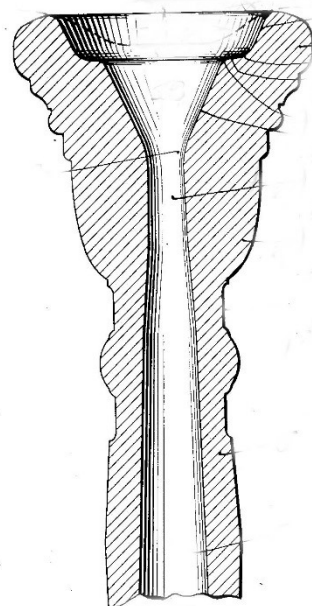


Although the cup appears to be very shallow, the lower half of the cup gives great length to the overall shape of this Double-Cup design which in turn produces a very brilliant yet rich melodic tone. One must be very careful not to overblow this mouthpiece since it takes much less effort to execute on than other types of cups.

Sizes run from the No.1 to the No.8, the higher numbers indicate the larger sizes. A No.7 has the cup diameter of a Bach No.1, a No.6 is the same as a Bach 7, a No.5 is the same as a Bach 10½, and the No.4 is the same as a Bach 12.



Parduba Double-Cup mouthpieces are available in silver plated finish at \$20.00 each, and with a gold plated finish at \$26.00 each. An additional \$1.00 is required for shipping and handling. Literature and price list may be obtained from Parduba upon request to the above address.



Due to the address given, the above ad would date to 1961 or later. The first ad I have found for the new double-cup design is from December 1933 when he files for the patent.



## Parduba Trumpet/Cornet Mouthpiece Size Chart:

Parduba Size	Cup Size	Cup Depth	Bach	Schilke	Muck
0	14.27mm	9.53mm			
0.5	14.27	10.77			
1	14.38	10.57			
1.5	13.77	10.24			
2	14.48	9.75			
2.5	15.04	10.9			
3	14.68	11.33			
3.5	14.81	11.3	<20		
4	15.34	11.86	>12	5-6A4a	
4.5	15.65	12.17	11.5		
4.5 HJ*	15.62	10.95	11.75		
5	15.85	12.6	10.5	7B-10B4	13C
5 HJ*	?	?	10.5	7B-10B4	
5.5	15.52	12.6	<10.75		
5.5 HJ*	16.0	11.99	<7		<17C
6	16.46	13.36	<2	11-13B	
6.5	16.71	13.61	<1.5		<19C
7	16.89	14.27		13C4-16C4	
7.5	17.15	14.61	>1.5		
8	17.45	14.83	<1	20, M1, D1	



Photos from auction sales and Horn-u-copia.net.

### Parduba Trumpets:

#5237 with 1910 Blessing patent valves (Horn-u-copia.net)  
This is the only example I have found with this design.



Thomas D'Onofrio letter from 1926 and Harry Glantz from 1929.



THOMAS D'ONOFRIO

Chicago, Nov. 29, 1926.

My Dear Mr. Parduba:

Could have written before to you, as the trumpet you built for me was of full satisfaction to me from the very moment I bought it of you, but I wanted to be more sure of the result it gave me in the modern repertoire, so it took me a month to have the chance of playing the difficult works that made me decidedly put away my old instrument. Mr. Parduba, let me tell you that it is the best I ever had and feel that I must congratulate you for the splendid achievement. Wishing you a continuous success, I remain your friend.

THOMAS D'ONOFRIO

First Trumpet with the  
Chicago Grand Opera Co. (13 years)



HARRY GLANTZ

Sept. 27, 1929.

Mr. Parduba:

Your beautiful instrument you built for me has every quality needed to make it superior to all other trumpets. I am delighted to be able to use so fine an instrument.

*Harry Glantz*

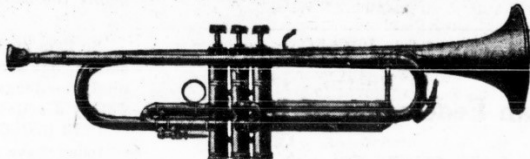
First Trumpet of the  
N. Y. Philharmonic Symphony Orchestra





The International Musician – 1930 ad  
 At this time they have changed to the main model found.

**Supratone**  
 The Trumpet of Modern Construction  
 STRICTLY HAND MADE





**HARRY GLANTZ**  
 Sept. 27, 1929.



**THOMAS D'ONOFRIO**  
 Chicago, Nov. 29, 1926.

Mr. Parduba:  
 Your beautiful instrument you built for me has every quality needed to make it superior to all other trumpets. I am delighted to be able to use so fine an instrument.

*Harry Glantz*  
 First Trumpet of the  
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My Dear Mr. Parduba:  
 Could have written before to you, as the trumpet you built for me was of full satisfaction to me from the very moment I bought it of you, but I wanted to be more sure of the result it gave me in the modern repertoire, so it took me a month to have the chance of playing the difficult works that made me decidedly put away my old instrument. Mr. Parduba, let me tell you that it is the best I ever had and feel that I must congratulate you for the splendid achievement. Wishing you a continuous success, I remain your friend.

**THOMAS D'ONOFRIO**  
 First Trumpet with the  
 Chicago Grand Opera Co. (13 years)

This new trumpet is the latest and most outstanding achievement in the art of fine trumpet building. It has unlimited power, clean and brilliant; yet, can produce a pianissimo almost unbelievable. Its intonation is a revelation, even to the most critical, and to blow this little beauty gives you a new thrill, for the slightest breath vibrating the lips becomes all tone in the bore of the tubing and can be increased or decreased in volume so easily that you'll realize that here, at last, is a trumpet truly different than any you've ever tried.

The entire trumpet is made, by hand, from the best brass and materials money can buy. The workmanship that goes into every trumpet made here is under the personal supervision of Mr. Parduba, and is thoroughly tested before leaving the shop.

The workmanship and finishing of these trumpets is the very highest type, and they are guaranteed against any defects of workmanship or materials.

MANUFACTURED BY  
**JOHN PARDUBA & SON**  
 200 EAST EIGHTY-SEVENTH STREET  
 WRITE FOR CATALOG NEW YORK CITY

**Supratone** THE TRUMPET OF MODERN CONSTRUCTION  
 STRICTLY HAND MADE — USED AND ENDORSED BY MANY LEADING MUSICIANS



The entire trumpet is made, by hand, from the best brass and materials money can buy. The workmanship that goes into every trumpet made here is under the personal supervision of Mr. Parduba, and is thoroughly tested before leaving the shop. The workmanship and finishing of these trumpets is the very highest type, and they are guaranteed against any defects of workmanship or materials.

MANUFACTURED BY  
**JOHN PARDUBA & SON**  
 200 EAST EIGHTY-SEVENTH STREET  
 WRITE FOR CATALOG NEW YORK CITY

April 1931 *IM*

**Supratone** THE TRUMPET OF HIGHEST QUALITY  
 STRICTLY HAND MADE



The PARDUBA SUPRATONE TRUMPET is designed and built for the brilliance of true trumpet tones. A trial will convince you that the PARDUBA SUPRATONE TRUMPET fills every need for your utmost satisfaction. We are receiving many letters of approval from leading trumpet players, stating that the PARDUBA SUPRATONE TRUMPET is more superior than any other trumpet on the market up to date. A liberal allowance will be made on your old trumpet. Do not fail to try one.

MANUFACTURED BY  
**JOHN PARDUBA & SON**  
 200 EAST EIGHTY-SEVENTH STREET  
 WRITE FOR BOOKLET NEW YORK CITY

October 1931 *IM*



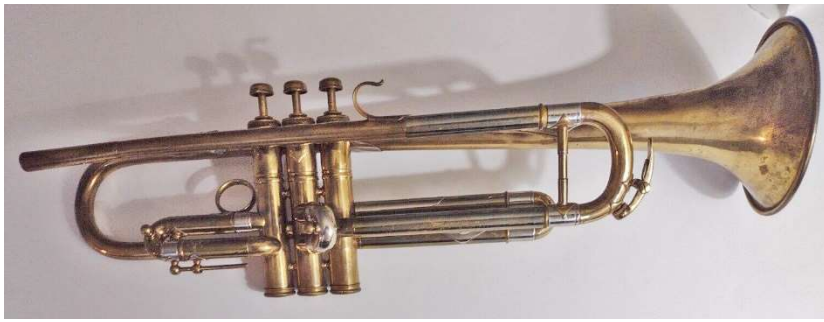
Supratone Extra Special

#7522 (auction photos below & photo 3 at right)





#7531 with closed thumb ring matching the ads (auction)



#7540 was owned by BSO trumpeter Kurt Schmeisser and sold in the 1930s (posting on Trumpet Herald by owner in 2007).

#7564 (auction photos below & photo 2)



#7569 (auction photos below & photo 3)



#48844 (Horn-u-copia.net)



The only design variation is that the slide ring can be open or closed.

#### **An assortment of other notes on the trumpets:**

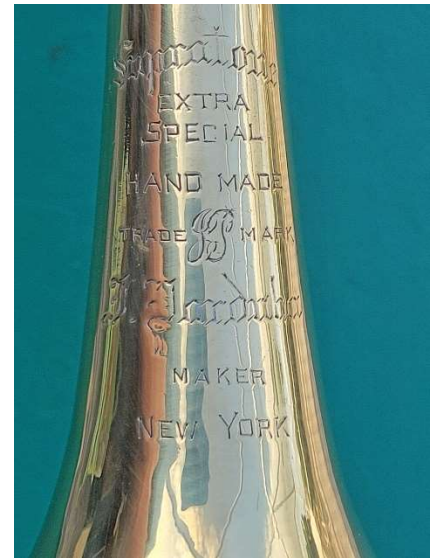
1. There was an “Ideal Extra Special” model with 1<sup>st</sup> and 3<sup>rd</sup> slide rings, a wide wrap, and a 0.470” bore (two forum posters at Trumpet Herald).
2. John Jr said that his father was very particular about quality and spent time making them very good.



3. Dick Akright said that they were used in the 1930s by the Cleveland Symphony trumpeters (Trumpet Herald).
4. They may have been played by the Philadelphia Orchestra (TH).
5. Josh Landress reported in 2008 that he recently had three versions of the “Extra Special” model. All played great (TH).

- a. Blessing valves with forward 2<sup>nd</sup> slide, 1<sup>st</sup> slide ring, 0.464” bore, 4.5” bell with side seam, all brass construction, large-flange Besson-style Z-braces.
- b. Blessing valves, first slide ring, 3<sup>rd</sup> slide ring on bottom like Besson, 0.464” bore, 4.7” bell with bottom seam, all brass construction, 3-piece bell braces like the Martin Committee.
- c. Blessing valves, 1<sup>st</sup> slide ring only, brass with nickel-silver ferrules, 0.460” bore, 4.7” 2-piece bell, smaller-flange Besson-style bell braces.

Supratone Extra Special #7578 c.1936 (author’s photos)



This has Wm Frank valves.