



## THE LEGENDARY SAXOPHONISTS COLLECTION

The LEGENDARY SAXOPHONIST COLLECTION of Vintage Saxophonists, Legendary Virtuosos, Great Artists and Extraordinary Saxophonic Entertainers sets the benchmark both for scholarship and for high-resolution picture and sound.

This information was derived from the most authoritative sources from all over the world. The set serves as a critical analytic guide to the developmental performance history of the classical saxophone. This is a museum quality reference. The disks are beautifully hand scripted in the nearly lost legacy left by master engravers **James “Jake” Gardner**, and **Charles “Doc” & Julius Steinberg** of *Conn* as well as the master engravers of *Buescher*, (*Paris*) *Evette Shaeffer* and (*Paris*) *Selmer*.

All Video DVDs and Audio CDs have been engineered with state of the art digital studio equipment and feature high definition sound.

When one thinks of pioneering saxophonists in classical music, two names immediately come to mind: **Marcel Mule** and **Sigurd Rascher**. These men had roughly parallel careers beginning in the 1920s and spanning much of the 20<sup>th</sup> century. But what else is known of the classical tradition? The LEGENDARY SAXOPHONIST COLLECTION includes these spirited, passionate men, visionaries intent on establishing the saxophone as an instrument capable of high artistic expression. These artists were the firsts - pioneers searching, probing, experimenting, and working it out; literally treading on new musical ground. Their fervor creates palpable electricity that currents through all of these performances. Feel the adventure!

The cumulative effect of these historic performances serves as *Pharos*: the beacon for all.

Available nowhere else in the world.

NOTICE: Some selections on these DVDs and CDs contain offensive opinions, politically incorrect language or racially derogatory material. Any views or opinions expressed in interviews or commentary are those of the individuals speaking and do not necessarily represent the views or opinions of the author. These are included here for their musical and historical significance, and their content and appearance does not reflect the views held by THE LEGENDARY SAXOPHONISTS COLLECTION

## **We Proudly Present High Resolution VIDEO DVDs**

Video DVDs using the new technology for the highest resolution picture. An ultra-high digital video transfer was used which encodes at a bit rate optimizing video quality. An ultra-high audio sampling rate was used for high definition audio. These DVD disks play like any standard home DVD and will play on any home DVD player / TV made in the past two years. To enhance the recordings they are on DVDs which are expected to last at least for 50 years. The *Paris* disk art, covers and backs are printed using fade resistant pigment ink on thick, long lasting ISO/ANSI Z39.48 standard lignin free / acid-free HP paper for high archivability.

These films are the complete and only known existing known audio and audio-visual records of these pioneers.

### **MARCEL MULE**

**MULE Video DVD 35 and CD 36 INTERVIEWS I and II: MAITRE**

**MULE Audio CD 37 FIRING LINE: THE ROUNDTABLE DISCUSSION**

**MULE Video DVD 38 FILM SCORE**

two DVDs and two CDs



This DVD contains an interview with the *maitre* in a display of eloquence, humor and wit. He speaks of his orchestral and operatic experiences, his remarkably productive, sometimes amusing and always rich relationships with his colleagues / composers such as **Maurice Ravel's** *Quartet for Saxophones*. Also, the history of saxophone performance practices, the soprano in F, conductors, the voice and the saxophone, music critics, recording studios, jazz bands, the F alto saxophone, **Marcel Mule** speaks of his relationship with **Charlie Parker** and much, much more. The CD contains transcriptions of three interviews of **Marcel Mule**.

The Audio CD is **Marcel Mule's** lively and at times, heated roundtable discussion with Classical Saxophone Legends, **Fredrick Hemke, Jean-Marie Londeix, Marcel Jose, and Cecil Leeson**. These session tapes were found, unlabeled, in a TV station's archives. They were never broadcast and exist in their unedited entirety.

The second DVD is the rarest of **Marcel Mule's** performances. A mysterious letter was received from a person who alleged to have involvement with film scores written by **Darius Milhaud, Jacques Ibert, Arthur Honegger, Florent Schmitt, Jean Rivier, and Henri Tomasi** together with **Mule** in *Paris* during the 1930s. Enclosed was a map disclosing the location of a reel of film heretofore not known to exist. We denied its existence right up until viewing it.

Watch the sparks fly!

## SIGURD RASCHER

RASCHER Video DVD 39 RECITAL, MASTER CLASS AND CONCERT I

RASCHER Video DVD 40 QUARTET RECITAL AND MASTER CLASS II

RASCHER CD 41 TRANSLATION of DVD 40 & INTERVIEW (English)  
two DVDs and one CD



This DVD contains a master class / demonstration, a concert performance, a concert performance with Symphonic Band performing **Maurice C. Whitney's** *Adagio and Samba*, a discussion and demonstration of the soprano, alto and tenor, **Mr. Rascher** conducting a Saxophone Ensemble utilizing instrumentation from the Eb Sopranino saxophone to the Eb Contrabass saxophone, a **Rascher Quartet** performance, the long considered lost recital from the 1950s and much more.

Rich!

Sopranino, Soprano, Alto, Tenor, Baritone, Bass and Contrabass

## RUDY WEIDOEFT

WEIDOEFT Video DVD 40 SORCERER: MOVIE SHORTS & BIOGRAPHY

WEIDOEFT Audio DVD 41 RAGTIME SAXOPHONE I

WEIDOEFT Audio DVD 42 RAGTIME SAXOPHONE II  
three DVDs



Shining star of the 1920s - who WAS the flaming 20's - whose incredible musicality and imagination brought the "Saxophone Craze" to its burning zenith. This DVD encompasses his phenomenal interpretive range – from ragtime, popular, exotica, romantic, show tunes, waltzes, cowboy songs, sentimental, the clowns, blues, the light classics-music for silent movies, vocal accompaniments, saxophone ensembles to classical performances and sacred music as well as the famous novelties for which he is largely remembered. No one has ever surpassed his

impeccable, supple phrasing and astonishing, lightning fast technique and articulation.

Hear **Rudy** make the saxophone talk as no one ever has or ever will again. He sings, sobs, laughs, ejaculates, jokes, barks, complains, sneezes, grumbles, crocodiles, dreams, clucks, wails, hiccups, swoons, growls, moans, bumbles, quacks, swoons, crows, burps, screeches, sighs, coughs, weeps, imitates a train, imitates a horse galloping and braying,

does the china boy, makes the melody sound like a Hawaiian guitar, or inspires an inclination to dance or pray, at will. **Rudy Weidoeft** was a ragtime player and not a jazz player. However, he laid down the foundations of jazz saxophone technique, without getting personally involved with the idiom.



The 1920s was a unique period in American history known for its uninhibited exuberance and accelerated lifestyle. An era known for people dressing peculiarly, and asserting their independent lifestyles often bordering on the promiscuous. The 1920s saxophone mirrored this by the variety of approaches and design permutations. This DVD set includes an interview / demonstration where **Rudy Weidoeft** displays some of his famous saxophone antics in a duet with **Bernie Kruger** “The Clown of the Saxophone” who possessed many dubious abilities such as being able to smoke a cigarette or

shake a gin cocktail while playing the saxophone. Here **Bernie Kruger** imitates a drunken man hiccupping and stumbling home from a party, crying. There is also a stunning performance showcasing **Rudy Weidoeft’s** humorous virtuoso pyrotechnics in a **Six Brown Brothers** getup accompanied by the **Rudy Weidoeft Saxophone Quintet**, a comedic film where **Rudy Weidoeft** blows a 25 foot BBb Sub contrabass saxophone while his quintet plays inside the horn, a film performance featuring a “straight” **Buescher** Bb baritone saxophone, some black faced minstrelsy, the complete output of **Rudy Weidoeft’s** beautiful accompaniment and obbligatos to gifted tenor singer **Henry Burr** and other singers showcasing his uncanny sensitivity and tonal blend, a fascinating lecture/performance on the wild 1920s featuring **Rudy Weidoeft’s** biography and music and much, much more. Also included are the complete classical performances done with classical composer / virtuoso pianist **Oscar Levant** in 1926. Never before had the saxophone been played with such fierce and incisive virtuosity, such brainy intensity, such expressive urgency.



Bonus! Ragtime was the music of this era and the favored instrument was the piano. Included is the 1916 piano roll of *Maple Leaf Rag* (1897) performed by the composer **Scott Joplin**. The single MF strike layer was computer sampled from an 1897 **Steinway** Model-C Grand piano of which **Mr. Joplin** would have used. **Scott Joplin's** image as used on the covers of his sheet music and in the few photos that were taken of him convey a dignity that contrasts with the stereotyped buffooneries of the African American and the black faced Anglo

American figures of the era. In a similar way, **Rudy Weidoeft**, the ragtime saxophonist, also strove for respectability for the saxophone as an instrument. In 1902 **Scott Joplin** presented his publisher **John Stark** the then-titled *Ragtime Dance*. This was a ballet and an indication of **Joplin's** efforts to bring ragtime - commonly regarded at the time as a music of low artistic value - to the level of classical music.

Bonus! The first **Saxophone Musicologist Dr. Cecil Leeson** interviews **Rudy Weidoeft’s sister** who talks of his extraordinary life in the roaring ‘20s Golden toned, miraculous playing!

Fantastic! on C-Melody (C-Tenor) and also C-Soprano, Eb Alto and Bb Clarinet

## WEIDOEFT CD 00000 LIVE RADIO PROGRAM

(Included only with the complete LEGENDARY SAXOPHONIST COLLECTION)

**Weidoeft** made his last record *La Golondrina* on December 1927 when he was at his peak. Unfortunately, it was his swansong. One wonders just where **Rudy Weidoeft** would have taken the saxophone next.



I acquired this tape from an acquaintance in *Russia* who knew of a man, a disposed *Russian* noble, who was in a *Siberian* prison. He kept himself warm at night by playing *Mighty Like A Rose*. These performances are from a June 8, 1933 Live radio broadcast with **Bennie Kruger** and **Rudy Vallee**. **Rudy Weidoeft** is, in a word, stunning. It has often been said that the recordings of **Weidoeft** bear little resemblance to his live performances. Unlike the studio recordings here is a certain drive and compelling beauty that brings the performance to a higher level which would be inspiring to both amateur and professional saxophonists.

However, **Rudy Weidoeft** does something uncharacteristic of him. He makes a mistake. I am reminded of the great classical guitarist **John Williams** who was asked why he would go to an **Andres Segovia** concert when **Segovia** was past his prime and making mistakes.

**Williams** replied that **Segovia's** mistakes are musically worth more than all the other guitarists' perfect notes. **Weidoeft** manages to turn his mistake into an inimitable display of virtuosity by producing a florid avalanche of lace that makes it seem as if this was his original intention. At the time **Weidoeft** was in the throes of alcoholism and would be dead soon – on February 18, 1940.

Also, there is a great deal of the fantastic here – all three saxophonists laughing, **Bennie Kruger** making his saxophone sound like a *Hawaiian* guitar, some highly controlled slap tonguing that turns the saxophone into a tuned drum, and many more seemingly impossible technical feats. After the demonstrations, the announcer, most certainly at **Weidoeft's** request, explains the saxophonists' classical ambitions before the trio launches onto an ensemble performance that sounds like a trio of voices rather than three saxophones with **Weidoeft** on C-Tenor and **Vallee** and **Kruger** on Eb alto. It is easy to pick out **Weidoeft** from the rest with his liquid technique and meltingly beautiful tone.

**Weidoeft**, early in his career in played with the **Eight Popular Victor Artists** which was a touring and concert group. They made history by performing on the first electrical recording on Thursday February 26, 1925. After leaving this group **Rudy** launched his solo career. His performance begins with the spoken introduction, " **Rudy Weidoeft** will now smoke a tune on his pipe for you." Saxophone virtuoso **Cecil Leeson** idolized **Rudy Weidoeft** and has said that the other saxophonists of this era were just moving the keys up and down. **Weidoeft** had that flow....

## **We Present HIGH DEFINITION AUDIO CDs and DVDs**

Each disk has been engineered with state of the art digital studio equipment at all stages utilizing a ultra high sampling rate for high definition. These audio CDs and audio DVD disks play like any standard home DVD and will play on any home DVD player / TV made in the past two years. There is a convincing presence of the saxophone and a natural, warm depth reproduction which retains the subtle audio elements. Hear the rich sound with all the nuances these artists employed, which one has never been able to appreciate until now. To enhance the recordings they are on CDs and DVDs which are expected to last at least for 50 years. The *Paris* disk art, covers and backs are printed using fade resistant pigment ink on thick, long lasting ISO/ANSI Z39.48 standard lignin free / acid-free HP paper for high archivability.

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### **EDWARD LEFEBRE**

#### **LEFEBRE CD 0 THE POTENTIATE**

(Included only with the complete LEGENDARY SAXOPHONIST COLLECTION)



The preeminent saxophonist of the nineteenth century SECTION LEADER WITH CONCERT BAND Soloist of the legendary **Gilmore band** of 1873 – 1892 and the **Sousa band** of 1893 – 1894. Without doubt, the rarest of all recordings. **Thomas Alva Edison**, the Wizard of Menlo Park, invented the phonograph in 1877 and personally produced these **Gilmore Band** recordings along with his sound engineer **A. Theodore E. Wangemann** in *Orange, New Jersey* on December 17, 1891. These are the very earliest recordings utilizing a saxophonist - from the dawn of the recording industry. Collectors and experts have long considered these priceless recordings lost. After 25 years of persistence and much luck these long silenced documents were found by **A.**

**Jackson** in his travels – under the most improbable of circumstances. While lost in *Istanbul*, he discovered an underground cellar. There, he uncovered the ancient cylinders resting quietly, buried beneath more than a century of dust. Others were found thousands of miles away in *Tombstone, Arizona*, abandoned in the recesses of a long-deserted house about to be visited by the wrecking ball – rescued only moments before demolition. These are from wax cylinders which miraculously escaped destruction in any of a hundred ways.

**Edward Lefebvre** was a direct link between **Adolphe Sax** and the European orchestral tradition of the 19th century, and the eventual widespread popularity, and eventual worldwide acceptance of the saxophone in the 20th century.



Bandmaster **Patrick Gilmore's** orchestrations embraced **Adolphe Sax's** innovations in instrumentation which was probably fueled by **Edward Lefebvre's** enthusiasm and virtuosity. There is a fine balance of woodwinds – especially saxophones – to brass. The overall effect is a richer colored, mellower, more subtle and less strident sound when

compared to all the other bands. **Edward Lefebre** was born of *French* parents in *La Hague, Holland* and came to America in 1871 after having achieved acclaim from many, most notably, **Charles Gounod** and **Richard Wagner**. The eminent virtuoso and pioneer

**Edward Lefebre** was a good friend of **Adolphe Sax**, who built **Lefebre's** Eb alto saxophone. He vowed to **Adolphe Sax** that he, "....would take up the saxophone and give up the clarinet, of which I was master, and try to prove to the world that the saxophone was a serious and most worthy instrument." He kept his word. **Edward Lefebre** together with **Ferdinand August Buscher** constructed the first American saxophone based on **Edward Lefebre's** horn in 1885 (or 1889) for **Charles Gerard Conn**. This is his complete extant recorded output of 1800s of pre ragtime, band in the park and concert pieces which includes airs, marches, college songs, Civil War numbers, classical and operatic transcriptions, etc.

Includes an 1892 performance of **Le Guard Republican** Band utilizing the **Sax** instruments and concept, which made it more a wind orchestra than a band. This was the primary influence on **Gilmore's** orchestrations and became the paradigm for all modern wind orchestras and concert bands. Includes a saxophone solo with band accompaniment by **Le Guard Republican** soloist **M. Lelievre** from 1900 or prior.

Bonus! **James Robjohn** (1843 – 1920) who used the pseudonym **Caryl Florio William**, composed for **Edward Lefebre** three pieces in 1879: a saxophone *Quartette*, an *Introduction, Theme and Variations for Alto Saxophone and Orchestra*, and a *Quintet for piano and Four Saxophones*, which is lost. We have included a performance of this second composition because of its great historical significance as the very first solo work for saxophone and orchestra. It was written a scant 25 years after the introduction of the saxophone by its inventor. It stands alone in saxophone literature with its *fin de siècle* 1800s flavor of surreys, drawing rooms, and gentle charm of the age of innocence. Also, in 1885 **John Philip Sousa** wrote *Belle Mahone* which was a Theme and Variations for alto saxophone and Band. It too is lost.

Includes a 1908 performance by **Steve Porpora** who was actually **Professor Steffano Porpora** of the defunct *Grand Conservatory of New York City, New York* from 1898 to 1902. He was a contemporary of **Lefebre** who was also a Professor at the *Conn Conservatory* from 1896 to 1900 and lived nearby in *Brooklyn, New York*. **Porpora** shows a cantabile approach, an aversion to technical display and other aspects associated with **Lefebre**. Because of this and **Lefebre's** eminence and position as the paradigm of saxophone performance from the mid to late 1800s it is believed that **Steve Porpora's** saxophone playing bears a striking resemblance.

These are the Dead Sea Scrolls of Saxophone history - the direct link with **Adolphe Sax**.  
on Alto

## JEAN H. B. MOEREMANS

### MOEREMANS CD 1 MARINE BAND SOLOIST



RECITAL WITH PIANO AND DUETS WITH FLUTE AND CLARINET Great **Sousa** soloist of 1894 - 1905 was

born of *French* speaking parents in *Belgium*. One of the very earliest solo recordings of a saxophonist. **Jean Moremans** played in the manner of

**Gilmore** and **Sousa's** first solo saxophonist, the eminent virtuoso and pioneer **Edward Lefebre**.

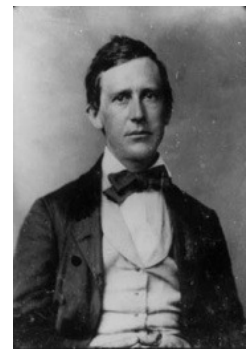
This is a rare glimpse of the saxophone as **Adolphe Sax** himself envisioned it. Sometimes there is an almost flutelike purity to his sound and other times the warm, mellow quality of the French horn. Includes the polkas, serenades, nocturnes, and lovely performances of the sentimental **Stephen Foster** songs all so popular during the turn of the century. Also, the theme and variation virtuoso pieces with their dazzling cadenzas, and duet performances with the famous **U.S. Marine Band** virtuosos - clarinetist **Jacques L. van Poucke** and flautist **Frank Badollet**. Probable performances with **Sousa** conducting his Band are also included. We have found five previously unknown amazing duet performances.



Bonus! Inclusion of the earliest known recording (circa 1899) of a Bb Tenor Saxophone.

Bonus! Before ragtime, the basic sound of this era was the sentimental voice whether instrumental or vocal, or whether composed by Europeans or Americans. We have included a typical song, **Stephen Foster's *Old Folks at Home***, arranged for a small choral ensemble. Songs of this time were opportunely vocal since the saxophone more closely resembles the voice than the other orchestral instruments.

Unfortunately this dim vocal quality did not record well and few recordings of the saxophone were made. Recording engineers seemed to prefer the banjo, xylophone and piano which recorded well with the acoustic recording process.



Because the influences that molded **Foster's** songs were so basically *American* his songs are perhaps the most typically native product that had been produced up to his time. He was not like the composers in seaboard cities who imitated foreign models: he was under the spell of the minstrel shows, the singing of the Negroes who came to *Pittsburgh* and *Cincinnati* on the *Mississippi* river boats from the south, and the Negro worshipers in a little church near his childhood home. His songs are distinctly *American*. The finest of the



sentimental songs are lyrics of home. With **Stephen** the love of home and companionship of parents, brothers and sisters was his strongest emotion. He was thoroughly miserable when he was away from the friends of his youth.

The purse that held the thirty eight cents which were his total assets when he died had one more item in it, a little slip of paper with five penciled words – “Dear Friends and gentle hearts.” This phrase perfectly describes the mood that echo throughout these eras’

performances

Fascinating! on both Alto and Tenor

## CLAY SMITH AND G.E. HOLMES

**SMITH and HOLMES CD 00 THE FERVOR OF THE BROWN TENT PERFORMERS**  
(Included only with the complete LEGENDARY SAXOPHONIST COLLECTION)



PEDAGOGUES AND PERFORMERS OF THE CHAUTAUQUA AND LYCEUM TOURING CIRCUITS 1904 - 1930 The first American concert saxophonists to perform serious music outside the medium of the wind band on a regular basis. **Clay Smith** and **G. E. Holmes** toured continually, composed and arranged numerous works for saxophone, and published articles and columns on saxophone in several popular music magazines. As traveling *Chautauqua* and *Lyceum* performers, they were part of a movement which aspired to introduce knowledge and high culture to rural America before radio, talkies, and access to means of long distance travel gave the country a mass consciousness. They formed one of the earliest professional saxophone

quartets, **The Apollo Quartette**, modeled after **The Edward Lefebre Quartet’s** pioneering early efforts. This and their later group, **The Smith-Spring-Holmes Quintet** presented the saxophone in a serious, highbrow nature rejecting the ephemerality of novelty, and eschewing the amateurish performance practices of vaudeville. As pedagogues, **Clay Smith** and **G. E. Holmes** loathed the idea of jazz as practiced by white novelty orchestras, and considered it a menacing evil.

A religious experience!

## H. BENNE HENTON

**HENTON CD 2 BAND IN THE PARK VIRTUOSO SOLOS WITH CONCERT BAND AND CONCERT BAND WITH STRINGS** Great soloist of the **Bohumir Kryl** band of 1906 and the **Sousa** band of 1919 - 1920. Historic! The very first recording of a saxophonist playing up into the altissimo



range by the first American born saxophone virtuoso. Includes many different settings. This is **H. Benne Henton's** complete existing recorded output. Truly, an unforgettable artist and poet of the saxophone. His approach was based on the great operatic singers and violinists of that time. With a vibrant sound - more a voice than a tone - he sings with great command and lyrically floats over the orchestra. We have managed to find a previously unknown 1910 performance of his much recorded *Laverne - Waltz Caprice* that is earlier than his other recorded performances. It is different in that the band accompaniment is sparse and **Henton** plays rubato throughout in the most strikingly and amazingly voice - like performance of any saxophonist we have studied. Not to be missed! This disk also includes probable performances with **Sousa** conducting his Band.

Bonus! The first **Saxophone Musicologist Dr. Cecil Leeson** interviews **H. Benne Henton's widow**, who talks of those early days of the saxophone.  
Extraordinary! on Alto

## THE SIX BROWN BROTHERS

BROWN BRS CD 3 1911-1919 SAXOPHONE CIRCUS & THE MINSTREL SHOWS

BROWN BRS CD 4 1919-1920 VAUDEVILLE CIRCUITS & EARLY BROADWAY

BROWN BRS CD 5 THE PRIVATE RECORDINGS

BROWN BRS CD 000 SIX BROWN BROTHERS VIDEO

This is the only existing video made in 1923. Of extreme rarity.

(Included only with the complete LEGENDARY SAXOPHONIST COLLECTION)



**SAXOPHONE SEXTET** The **Six Brown Brothers** were actual brothers of the same parental heritage - **Tom, Fred, Alex, Verne, Bill and Percy**. This is their complete output, both commercial (CD 1 and CD 2) and private (CD 3). These performances show the joyous music and vaudeville comedy that made the **Six Brown Brothers** the most popular saxophonists of the 1910s. The **Six Brown Brothers** were from the **Ringling Brothers Circus** and began a **Blackface Ragtime Minstrel Saxophone Show** dressed as clowns. **Steven Foster** wrote his songs for the early black faced white minstrel companies. Together with **Edward Lefebre** and **Rudy Weidoeft** they were the primary catalysts for the unbelievable Saxophone Craze of the 1920s which started with the included "*Bullfrog Blues*" with its croaking bass sax, "*Moanin' Saxophone Blues*" and

the hilarious squawks of “*Chicken Walk*”. Their only competition was from **The Musical Spillers Saxophone Ensemble**, an African American troupe who were the first to “Rag” the classics (shocking serious musicians) and were close friends with **Tom Turpin** and **W.C. Handy**. Composer **Scott Joplin** dedicated his *Pineapple Rag* to **The Musical Spillers**.

These are treasures from many years of patient searching containing recordings from **Tom Brown’s** private collection, which have never been available to the public, and others long presumed lost. Includes “*Rosey Cheeks*” which is the only recording of **Tom Brown** playing an **Adolphe Sax** Bb soprano saxophone. But perhaps the most stunning example of **Tom Brown's** art has to be heard to be believed: it is on the long audio track from their lost Vitaphone film, *The Original Six Brown Brothers Saxophonic Jazz Masters and Orchestra*, in the middle of which **Tom**, in a bridal veil, portrays an African American pregnant fiancée who has been abandoned at the church and who carries on a musical "conversation" with the others. Incredibly, you can hear **Tom** "talking" through his saxophone. The backgrounds include dramatic, death defying, high wire **Ringling Brothers Circus Band** music of the sort they began their career performing.

Bonus! The first **Saxophone Musicologist Dr. Cecil Leeson** interviews **C. L. Brown** who talks of the times of minstrel shows, blackface, circus saxophone, and sax clowns.

Ladies and Gentlemen, tonight under the big top - an Amazing Saxophone Circus!  
on Alto, Tenor, Baritone and Bass except CD 5 with soprano



## CLYDE DOERR

**DOERR Audio DVD 6 EARLY RADIO DAYS**  
**SOLOS WITH CONCERT BAND and RECITAL WITH**  
**PIANO** **Doerr** started his musical career as a  
concertmaster with the **San Jose Symphony Orchestra**.

Like all violinists of the 1910's he found that he was forced to double on the newly popular saxophone and became the top commercial session player. In spite of this commercial success, **Doerr** became one of the most prominent artists of all the 1920s saxophonists. He helped popularize the saxophone through records, public performances, early talkies and most importantly a great many national radio broadcasts. His beautiful technique reflected a violin-istic bowing approach to phrasing. This, along with a throat vibrato, gave **Doerr** a completely unique sound.

Special Bonus! Included is his **SAXOPHONE ORCHESTRA**. Imagine the gleaming, glittering array of sweet, hot sopranos, altos, tenors, baritones and basses which headlined so many '20's venues from the top national Radio Shows to films and shorts. What you hear is distilled – a cocktail of the carefree, flaming youth of the '20s. *Joie du vivre!*

On one track you can hear the saxophones sounding champagne bottles popping and the bubbles floating about in defiant reference to the roaring 20s prohibition. *In vino veritas!*

Bonus! The first **Saxophone Musicologist Dr. Cecil Leeson** interviews **Clyde Doerr** who talks of the 20's, his life in the studios and the early days of radio

Uncommon fun and fancy!  
on Soprano, Alto and Baritone

**DOERR Video DVD 0000 EARLY TALKIES FILM SCORE of the 1920s**  
(Included only with the complete LEGENDARY SAXOPHONIST COLLECTION)

Many years ago we recognized that the roaring twenties were in danger of being trivialized thru myths, its real history distorted and the accomplishments eroded. So we took upon ourselves the duty of tracking down the films and the music and of this era. We studied over a hundred films with the goal of finding a film that captures those times which were truly a period of great transition. Unfortunately, the films gave caricatures of the era, sweetening an era that in reality contained social progress for women but also



overt promiscuity, an abhorrence of the violence of war but the alcoholic excess to avoid confronting it, the embracing of America's European cultural roots but the yearning for a music reflecting our rich cultural coalesce. The general public's epochal change in attitude arising from the seemingly endless stream of human triumphs of the spirit, new ideas, inventions, scientific discoveries and developments in all fields was mirrored in music as well as the arts.

Both **Rudy Weidoeft** and **Clyde Doerr** played at many of the lavish parties of the 1920s and probably at **F. Scott Fitzgerald's**.

His masterwork, *The Great Gatsby*, even contains mention of the saxophone. Critic **Leonard Feather** once wrote that the coat of arms for **F. Scott Fitzgerald** could have been two alto saxophones rampant on a field of cocktail shakers.

We discovered a silent film made in the late 1920s that dramatically realistically captured the flappers and marveled its dramatic depiction of the flaming youth. This is both a true period work as well as a very sexy film. Some years later, we were surprised when our research showed us that there was a *Vita phone* disk for this silent. Its obscurity a direct reflection of its position as one of the very earliest film scores. It was composed, and performed by **Clyde Doerr**. But where was it? What did it sound like? After years of searching the globe, we gave up. While at the estate sale after the passing of our neighbor I was fascinated by some yellowed 1920s newspapers. When I picked one up, I had a

strange feeling. There was something wrapped inside. I peeled back the crumbling headlines revealing a long buried *Vita phone*. **Clyde Doerr** was staring up at me.

The presentation of youth is a lovely one, what with the yachts, the country club, the jass balls, the lavish parties, and, of course, the cocktails. This is high society where all the fashions of the '20s women are to be seen. For the first time so much skin is revealed - the low backed silk evening formals with low balconies, braless bare shouldered dresses of sequined Egyptian motifs or glistening layered fringes, art deco containers of subtle French perfumes, exotic cloche hats and bobbed hair. For the men the **Brooks Brothers** double breasted Navy Blazers, khakis, oxford bags, silver hip flasks, silk cravats, jodhpurs and tall riding boots, sleek hair and tuxedos.

The 1920s were wild times and nearly everyone was rich. You see wealth and opulence, and the characters in this story are all members of the wealthiest class, having no visible means of support and seemingly spending all their time seeking ways to entertain themselves. And when the flappers are dancing there is always a saxophonist around. She is slender, beautiful and delicate but flippant. She drinks, she smokes, and when the music starts is willing to flamboyantly take her skirt off and dance on tables, drive elegant cars into public fountains tossing off all her formal clothing and swimming about, as **F. Scott Fitzgerald's** wife, **Zelda**, often did.

After World War I (1914 to 1918), Victorian attitudes were thrown aside by the youth, and the decade that followed became known as "The Jazz Age." Jazz, also spelled Jass, at this time referred to the newly emerging popular music. Previously, the music considered popular had been excerpts from genres of Opera, classical music, light classical music, and arrangements of folk music. This film is a morality play of the 1920s - a visually eloquent dramatization, for popular understanding, of the era's seminal clash between the puritanical heritage of the 1800s and the postwar, youthful surge toward a new attitude of sexual freedom and hedonistic pursuit of all possible privileges enjoyed by the more prosperous segment of society. The issues that the movie raises are interesting and especially timely for 1928 (though still relevant today). Women's roles in society were very much in flux as younger women were surely looking for outside indicators of "appropriate" behavior. The new woman of the 1920s wanted to be modern yet retain the respect and dignity afforded her more traditional counterpart, who eschewed frivolity so as to be recognized as a proper candidate for the role of wife and mother. Would embracing the fads tarnish a young woman's reputation? The heroine's moral dilemma parallels the change in the saxophone's use at this time. This was when the instrument made the break from being a pretender for the role of an orchestral instrument to that which the public identifies with jazz and popular elements today. Certainly the saxophone was and is newest of all the orchestral instruments. Possibly this is why the flappers who wanted so much to be thoroughly modern identified with it, and why the saxophone has and will be inextricably linked with the 1920s. The question of the 1920's was: Should the saxophone continue to exist solely within the dignified and refined sphere of exclusivity surrounding that privileged club of orchestral instruments - as

Adolphe Sax strove so mightily for? Or should the saxophone rag it up a bit, and in doing so gain a larger audience? It was and still is a dichotomy.

The score is authentic 1920s music performed by one of the two premier saxophonists of the 1920s, **Clyde Doerr**. This is a top drawer 1920s score, ably conducted. It is full of melodically juicy lines and moves swiftly thru subtle changes in mood, tempo, and fascinating instrumental mixtures. The orchestra has a trio of saxophones as well as red-hot fountain pens, trumpets, trombones, piccolo, flutes, clarinets, a string section, harp, piano, bass viol, vibraphone, drums, soprano voice, tenor voice and a vocal ensemble. **Clyde Doerr** is the soloist and is heard in a variety of settings on the soprano, alto and baritone saxophones. His saxophone blends so well that often he melts right into the strings. With his experience as a concertmaster, **Clyde Doerr** probably also conducted.

## CECIL LEESON

LEESON CD 7 The Years of Paul Creston

LEESON CD 8 String Quintet

LEESON CD 9 Violin Trios

LEESON CD 10 Sonatas I

LEESON CD 11 Sonatas II

LEESON CD 12 Sonatas III

Six CDs



RECITAL WITH PIANO Major Classical Soloist whose role models was the **Sousa** virtuoso **H. Benne Henton**, and also **Rudy Weidoeft**. Hear him at his peak, in the 1930s, on the rare performances of the **Moritz Sonata** and the **Paul Creston Suite** with the composer at the piano. **Cecil Leeson** possessed a beautiful, clean saxophone sound and used a **Martin** with custom keys. Includes all the Sonatas written for him, as well as his stellar performances with saxophone and string quartet, his performance of the **Jaromir Weinberger Concerto for alto saxophone and orchestra** with **Daniel Sternberg** conducting and all the lovely saxophone, violin, and piano Trios written for him.

Great straight-ahead virtuosity!  
on Alto

## MARCEL MULE

Surely one of the greatest virtuosos and most fascinating artists in the entire history of saxophone playing.

### MULE Audio DVD 13 ORCHESTRAL SOLOS

#### ORCHESTRAL SOLOS WITH SYMPHONY ORCHESTRA

Famous and historical performances. “*Bolero*”, with composer **Maurice Ravel** conducting **Marcel Mule** on Bb soprano saxophone. And the precedent-shattering performance of **Pablo Casals** conducting **Bach’s** “*Brandenburg Concerto Number 2*” with **Marcel Mule** soaring up and over, high above the ensemble on Bb soprano saxophone.....in lieu of the high trumpet part. Also, includes the rare version with **Otto Klemperer** with **Mule** on Eb sopranino saxophone. And, of course, the sensuous **Debussy** “*Rhapsodie*” and the exquisite lyricism of *L’Arlesienne suites No. 1* and *No. 2* dramatically conducted by renowned *Bizet* expert **Andre Cluytens**. This constitutes all the recorded Orchestral Solo performances of **Marcel Mule**. Essential for all serious orchestral saxophonists!



Spellbinding!

on Sopranino, Soprano and Alto

### MULE CD 14 CONCERTOS LIVE GOD and BOSTON

#### MULE CD 15 CONCERTOS STUDIO

two CDs

Live recording. The **Ibert Concerto** and the sumptuous beauty of the **Tomasi Ballade** with **Charles Munch** conducting the **Boston Symphony Orchestra**. This is the day **Marcel Mule** conquered America. Historic! Feel and hear just how stunning **Marcel Mule** sounded with an orchestra.

Bonus! Live recordings! In 1879, **Caryl Florio** wrote for **Edward Lefebvre** the first work for solo saxophone and orchestra *Introduction, Theme and Variations for Alto Saxophone and Orchestra*, however, there is no record of **Lefebvre** ever performing it. **Sigurd Rascher’s** historic May 2, 1935 performance of the first movement of **Ibert’s** *Concertino de Camera* was the premiere performance in the this medium. We have discovered two of the earliest orchestral pieces written with **Marcel Mule** in mind. The first is a radio transcription of **Paul Bonneau** conducting **Maurice Durufle’s** explosive and percussive *Tombouin* from his *Trois Danses* written in 1932 This is the only time **Marcel Mule** used the slap tongue as pioneered by **Sigurd Rascher**. Yet, in spite of his surroundings **Mule** still retains his lyrical tonal personality. The second discovery is a work for solo saxophone and orchestra, a live performance of **Jean Clerg** conducting **Pierre Vellone’s** colorful 1934 *Concerto in F* which **Marcel Mule** premiered in November 1935 with **Albert Wolff** conducting. This work showcases the unique timbre of the saxophone as it weaves its way through a colorful orchestral landscape.

The second CD has his entire Studio recordings of Concertos. Includes both the 1937 version of the **Ibert** *Concertino de Camera* with **Gaubert** conducting and the 1953 version with **Rosenthal** conducting . Also, the **Vellones'** *Concerto in F* conducted by **Francis Cebron**, recorded in 1942 and the powerful **Bozza** *Concerto* with the composer conducting. This is **Marcel Mule's** complete existing recorded output of Concertos.

The definitive portrait of a great and important artist!  
on Alto

**MULE CD 16 THE EARLY QUARTETS**  
**1930s FRANCE : YEARS OF THE GARDE REPUBLICAINE**



The musical environment and the camaraderie of the *Garde Republicaine* Band led to the formation of **Le Quatuor de la Musique de la Garde Républicaine** and the swift development of the quartet repertory. Includes the earliest compositions specifically written for this saxophone quartet by **Vellones, Pierre, Glazounov** and **Bozza** along with many transcriptions. The **Quartet** plays here on **Selmer** saxophones which were very close to **Adolphe Sax's** designs and mouthpieces and later on **Cuesnon** saxophones. This is music of unbridled virtuosity, abandon and a sometimes palpable wonderment as they are searching, experimenting, trying, and treading on new territories of expression in classical music. In the first tracks the sonority is *senza vibrato*.

Soon performances begin to use vibrato but with great caution. As time passes the **Quartet** becomes bolder and bolder. Then in 1932 the vibrato is added to the **Quartet's** already expressive tone quality. It is striking just how much the vibrato adds an exquisite dimension to the saxophone sonority, providing for a.....

Bonus! **Rimsky-Korsakov's** *Flight of the Bumble Bee* is a hurricane force, like a car without brakes hurling down a mountain road accelerating through twists and turns. The exhilarating scales fly past in such a blur that one cannot tell which instruments are playing what and when.

.....gloriously expressive tone!  
on Soprano, Alto, Tenor, Baritone



**MULE CD 17 THE MIDDLE QUARTETS**  
**PROPHECY REVEALED: THE MULE QUARTET**

The **Selmer** family had purchased the **Sax** family's factory.

The **Marcel Mule Quartet** plays here on the then new **Selmer** saxophones and mouthpieces which had a more powerful, modern tonal concept. A different,



brighter toned, voice-like approach compared to the **Rascher Quartet**. Includes the introduction of many new compositions for saxophone quartet by **Absil, Borsari** and **Schmitt** as well as a few transcriptions of Baroque and Late Romantic works. Includes the beautiful **Tchaikovsky**, the passionate Spaniard **Albeniz** and the Italian com Spaniard **Scarlatti**. The model of perfect and sensitive ensemble playing.

Only the **Ellington** saxophone section matched their perfect balance of delicacy and strength, fantastic unity and cohesiveness!  
on Soprano, Alto, Tenor, Baritone

### MULE CD 18 THE LATE QUARTETS PHOPHETIC BLOSSOMING: THE MULE QUARTET



The **Marcel Mule Quartet** playing improved models of saxophones / mouthpieces which **Marcel Mule** developed for **Selmer**. This CD contains all 20<sup>th</sup> century French saxophone quartet masterpieces by **Absil, Rivier, Pierne, Desenclos** and **Francaix's Opera Bouffe**. The **Marcel Mule Quartet's** gifts of imagination, precision and verve became an icon, down to the subtlest mannerisms: their luminous grace, the way dynamic gradations are handled with such evenness, their utter elegance where everything, in the face of complexity, is spun out with such an air of simplicity. It is as though these great musicians had taken their huge arsenal of technical and interpretive powers – not to mention their artistry and imagination - and addressed them thusly: “You shall not dominate me - I am aware of you, but you are at my command.”

**Marcel Josse** was the principal cellist with **Ballets Sakharoff** at 16 years of age and a year later with the **Paris Opera Comique** who switched to Eb Baritone saxophone. His elegant Baritone is prominent here with a Cello-istic bowing approach to phrasing with a huge, warm sound.

A thrilling, unforgettable listening experience!  
on Soprano, Alto, Tenor, Baritone

### MULE Audio DVD 19 AMERICAN RECITAL LIVE

RECITAL LIVE! WITH PIANO Live recording. We have recently acquired the famous *Elkhart, Indiana* Recital of 1958 in its entirety. The delightful, witty raconteur **Marcel Mule** performs masterworks written for the saxophone. His many introductions are insightful and poetic explanations of the repertoire. Hear what **Marcel Mule** really was and feel the warm presence of this great master.

Includes the **Glasnov**, his remarkable interpretation of the **Ibert** with altissimo, his humorous “*Sonatine Sportive*”, the lovely **Bach** “*Flute Sonata*” and other works.

Spend an afternoon with the Master!  
on Alto

### **MULE CD 20 YOUNG and PARIS**



**RECITAL I WITH PIANO** This disk brings one all the way back to the beginning of **Marcel Mule’s** career with the early performances that clearly show the potential this young virtuoso held. At this early stage of his brilliant career there seems there is no obstacle too difficult, no musical challenge beyond the grasp of his formidable intelligence and interpretive powers. Includes **Marcel Mule’s** early transcription performances of masterpieces and virtuoso showcases. In these performances there is purity, a kind of innocence that gives such a natural beauty to his singing phrases.

Bonus! Included are two performances by **Marcel Mule’s** mentor **Francois Combelle** with the *Garde Republicaine* Band in 1905.

Passionate!  
on Alto

### **MULE CD 21 STORY TELLER**

**RECITAL II WITH PIANO** Includes **Marcel Mule’s** lyrical, story-telling, and imaginative interpretations of the **Creston** “*Sonata*”, his mannered ease with the “*Tableaux de Providence*”, his unusual approach to the “*Eskualdunak Sonata*” his generosity in the unaccompanied **Massis** “*Caprices*” and other works.

Graceful virtuosity!  
on Alto

### **MULE CD 22 MOVEMENT & ANIMATION**



**RECITAL III WITH PIANO** Lots of action, movement and animation here. Includes **Marcel Mule** in a joyous romp playing the **Dubois** “*Divertissement*” the **Tomasi** “*Giration*”, his whimsical unaccompanied **Bonneau** “*Valse*” and other works. This is a man who plays like he has seen life and lived it all. When he opens up his horn he tells a story. It may be short but it describes many things at once – laughter, joy, sorrow, dignity and resolve.

Effortless fluency!  
on Alto

## **SIGURD RASCHER**

Surely one of the greatest virtuosos and most fascinating artists in the entire history of saxophone playing.



### **RASCHER Audio DVD 23 RADIO INTERVIEW & TRANSCRIPTIONS** RADIO INTERVIEW and TRANSCRIPTIONS 1987 radio interview where **Sigurd**

**Rascher** talks about the saxophone's career with its triumphs and heartbreaks - including some little known saxophone stories and unusual facts. Also, some uncommon playing as soloist. Includes recently found Radio Transcriptions that were previously not known to exist.

Tremendously fascinating!  
on Soprano, Alto, Tenor, Baritone, Bass and Contrabass

**RASCHER Audio DVD 24 THE CLASSICAL CONCERTOS LIVE !**  
CONCERTOS LIVE! WITH SYMPHONY ORCHESTRA Live recording. Feel the presence of the master! The **Ibert Concertino**, the **Martin Ballade**, the **Worley Claremont Concerto**, the **Cowell Air and Scherzo** with some amazingly wide and pronounced lip slurs / note bends, the **Edmund von Borck Konzert**, the **Larsson Konsert** and two different versions of the **Glasnov Concerto**. Absolutely unbelievable virtuosity on the **Ibert**.....plays as if on fire. Historic! His playing forever changed the concept and limits of the word "saxophonist". This is sublime art in the absolute sense.... ...a driving force of inspiration to composers all over the world.

A magnificent and important artist at his peak! on Alto

**RASCHER CD 25 THE DAHL CONCERTO**  
CONCERTOS I WITH SYMPHONY ORCHESTRA The fiendishly difficult original version of the **Ingolf Dahl's "Concerto"** and **Koch's "Saxofokonsert"**. Nothing could diminish **Sigurd Rascher's** reputation as a saxophonist of startling power and invention. A demonstration of the delicate balance **Sigurd Rascher** maintains between the physical, the emotional, and the intellectual that may never be seen in another saxophonist.

**Dahl** revised this in 1953 - because no other human being could play it!  
on Alto

**RASCHER CD 26 FROM MELODIOUS TO MICROTONAL**

CONCERTOS II WITH SYMPHONY ORCHESTRA This CD offers a unique glimpse of **Mr. Rascher** playing musics both extremely adventurous and extremely accessible. **Sigurd Rascher** was always pushing the envelope for saxophonists. The **Haba** “*Sonata*”, which is avant-garde music with whole tone scalar melodies and quartertones, is played *a capella*. The **Haba** is close miked which is something **Rascher** did not like. Nevertheless, the sound is easily the best of all his recordings – just stunningly clear - one can really hear the legendary **Rascher** tone and all its coloristic and textural nuances. The **Brant** is a country “*Concerto*” marked by humor and contains thematic material that resembles commercial or film score music. On the **Brant** he plays like some tightrope walker high above.....a full 4 octaves up to a precarious high B.

Wild! Melodious! And Humorous!  
on Alto

**RASCHER CD 27 MOODS & LANDSCAPES**

CONCERTOS III WITH SYMPHONY ORCHESTRA In the **Erickson Concerto** **Mr. Rascher** whispers sweetly beneath dark skies, amid gloomy harmonies, rumblings of dusk, and a mood of unrelieved sorrow. The end brings no relief, for it leaves the listener unsettled, like a disturbing dream or a vision of one’s own funeral. Slowly, the walls seem to melt away; the dreamer floats thru the sultry pastoral of the **Debussy Rhapsodie** with every shade of green imaginable – loden, apple, pine, teal, kelly, olive, and emerald. Jolted suddenly into consciousness, he traverses the craggy, surrealistic landscape of **Haba’s Concerto**. Finally, all gives way to the transforming power of dusk, and darkness seeps into every space. **Warren Bensen’s Concerto** is **Rascher’s** prayer. A surge of the heart, with an impassioned look toward heaven, a cry of human impotence.

The quintessence of poetry!  
on Alto

**RASCHER CD 28 SAXOPHONE QUARTET I**

**RASCHER CD 29 SAXOPHONE QUARTET II**

**RASCHER CD 30 SAXOPHONE QUARTET III**

**PATRIARCH: THE RASCHER QUARTET**

**Sigurd Rascher** on Alto, **Carina Rascher** on Soprano, **Bruce Weinberger** on Tenor and **Linda Bangs** on Baritone. This is the Original **Rascher Saxophone Quartet** playing on **Buescher** saxophones/mouthpieces which are close to **Adolphe Sax’s** original design and with a tonal concept as specifically described by the inventor. A different, darker toned, sonorous approach compared to the **Marcel Mule Quartet**. A rich tapestry



of musical styles from vocal, choral, and instrumental music of the Renaissance, Baroque, Classical, Romantic and Modern periods. Each piece impeccably done in the appropriate style using their infinitely broad palette of dynamic range, rhythm, tempo, pitch, attacks, phrasing, tonal shadings, textures and their sixth sense of color.

Endless manifold incidental beauties!  
on Soprano, Alto, Tenor, Baritone



**RASCHER CD 31 GOLDEN SYMPHONY**  
**SAXOPHONE ENSEMBLE VOLUME I AND VOLUME II** The Original **Sigurd Rascher Saxophone Ensemble**. **Sigurd Rascher** conductor and on Contrabass saxophone, **Carina Rascher** on Sopranino and Soprano, **Bruce Weinberger** on Tenor and **Linda Bangs** on Baritone along with **David Bilger** on Bass, **John Worley** on Tenor, **Lawrence Gwozdz** on Alto and other prominent players. An absolutely beautiful, angelic ensemble sound conducted by **Sigurd Rascher**. Includes the first composition written for saxophone ensemble by **Jean-Georges Kasner** in the year 1844 along with **Bach, Greig, Handel, Beethoven, Mendelssohn, Vivaldi** and original compositions written especially for the **Rascher Saxophone Ensemble**. This CD includes both the recording of a small ensemble of 8 players and the recording of the large ensemble of 20 players.

An angelic sounding ensemble!  
on Sopranino, Soprano, Alto, Tenor, Baritone, Bass and Contrabass

**RASCHER Audio CD 000000**  
**1930s EUROPE : VIRTUOSO IN SEARCH OF A REPERTOIRE**  
(Included only with the complete LEGENDARY SAXOPHONIST COLLECTION)

While in *Australia* on research, I heard a story about a tunnel in *Toowoomba* that was built in the late 1930s. It supposedly had a storage vault for disk masters hidden away between the old **Australian Broadcasting Company's** Radio studio and the new studios. I thought it reasonable to communicate with a local who might know about this. The pub being best for such matters I found the constable accompanied by his libation reclining comfortably and scratching his long grey beard. After I introduced myself and explained what was on my mind, he agreed to join me in an investigation. Although seemingly avuncular I noticed a large and lethal roscoe at his side, which gave me the idea that there was more to this man than met the eye. He proceeded to tell me a story about how, as Captain of a tramp steamer in the *South China Sea*, he overcame the ever present threat of pirates by learning to play saxophone—the baritone, of course. With this instrument it seems he succeeded in calming the nerves of his men by playing *Rocked in the Cradle of the Deep*, and *Grandfathers Clock*. Our conversation resulted in more questions than answers, so he promised he would ask around about the tunnel.

The following day I heard a knock at my hotel door. Several men in their seventies and eighties stood there, willing volunteers all, sporting akubras and ready to check out the legend of the tunnel. They revealed that they had grown up in the neighborhood surrounding the **ABC studios** and several had even appeared on the radio shows.

My detective work led me to the archives of the *Department of Structures & Buildings*. I was able to secure a set of 1930s blueprints which showed the location of the rumored tunnel. Thinking it best not to arouse interest we preceded in the dark of night. The blueprints seemed to indicate the tunnel lay six feet below the surface so we began to dig shallow pits. The Captain took upon himself the task of inspiring the men to work harder. As a baritonist he may have been proficient but in the manner of swearing his art was sublime. His words may be too warm for the printed page but it is not outside the bounds of human nature to admire such a gift. After many false starts, we concluded the tunnel to be underneath the **Miss Smyth School for Girls** which occupies the former “old ABC” side of the studio complex.

I contacted the **Smyth School’s** Headmaster. Expecting a schoolmarm I was surprised upon meeting **Miss Brianna Spencer** who was lovely in the bloom of young womanhood. She graciously arranged a mutually acceptable time at which the hunt could be scheduled. Upon our arrival I heard music playing and laughter and found that the school had a faculty cocktail party already in progress. It was most amusing to have these ladies in their new silk dresses and French perfume peering over our shoulders. Pleasant distractions aside, things proceeded as planned and the wall blocking the tunnel entrance was finally ready to be brought down. To our surprise, water gushed out when we broke through the wall: the tunnel was flooded! **Miss Spencer** made a few phone calls and soon after we obtained the services of her brother, a *Royal Navy* diver, who offered to go down, find the vault, attempt to open it, and see what disks, if any, were there. Much to our surprise there were many disks, most of little or no value. But hidden among them was a true nugget. The gold was brought up – the rare *Australian Rascher* disk, and in remarkable condition.

These performances were made at the very beginning of **Sigurd Rascher’s** career in *Paris* and *London* in the mid 1930s and the masters, never released, were last heard of being in *Australia*. This was immediately following the completion of *Parisian Jacques Ibert’s* seminal *Concertino for Alto Saxophone and Chamber Orchestra*. The disk was part of a long forgotten *Australian* tour **Sigurd Rascher** gave there during that period.



The interpretation of the **Saint Saens** is enigmatic. **Rascher** sensitively utilizes the saxophones unique timber as **Adolphe Sax** never could have imagined. He paints with a beautiful yet weird tone—at times glowing softly, at times otherworldly dim. I am reminded of when I was viewing *La Gioconda* at the **Musée du Louvre**. Upon casual observation it seemed that it was painted with very thin layers. But upon close observation of the very fine

details of the embroidery on the dress, the subject's hair, the *sfumato*, there were no signs of brush strokes. This is the *je ne sais quoi*, the genius, of **Leonardo**.

The other **Gurewich's Capriccio** is of such profound instrumental command, **Rascher** being a true phenomenon of the saxophone that it immediately brings to mind **Heifetz**. Like him or not, here **Rascher** stands in front of all saxophonists, showing them what is possible, challenging them to reach for a dream of perfection -- not just perfection of technique or vibrato or speed, but perfection of the ability to project that singing voice straight to your heart. As virtuosic as **Rascher's** later Concerto performances may be they simply pale in comparison to these earliest recorded performances. It is a tragedy, a sin, that these performances have lain unknown and unheard until now.

**RASCHER CD 32 RECITAL I WITH PIANO**  
**THE 1940s : THE SCANDINAVIAN LANDS IN NEW YORK**



This disk starts with the earliest days of **Sigurd Rascher's** career in *America*. It is easy to hear why this young virtuoso's career took off after his 1932 performance of **Edmund von Borck's Concerto for Saxophone and Orchestra** with the **Berlin Philharmonic**. At this early stage of his brilliant career, no technical obstacle seems too difficult to surmount, no composer's vision beyond his formidable intelligence and interpretive powers. His technical resources were such that he played with a precision that was insuperable. These performances are with piano accompaniment, in the late 1940s by young **Sigurd Rascher** of Baroque transcriptions. Hear **Sigurd Rascher** "sing" the lyrical, bluesy **Gershwin Prelude Number 2** and "fly" thru at breakneck speed the finger-busting traditional theme and variations showcase *Carnival of Venice*.

Spirited and virtuosic!  
on Alto

**RASCHER CD 33 BOUQUET OF FOREST FLOWERS**  
RECITAL II WITH PIANO Great variety of musical styles. Includes the impossibly fluid "*The Bee*" done in one breath – without rotary breathing, **Mozart's** beautiful melodic bloom *Les Petits Reins*, **Whitney's** rollicking prance and many others.

Lovely pastiche!  
on Alto

**RASCHER CD 34 DRAMAS & SONATAS**

RECITAL III WITH PIANO I Many Sonatas. Includes the **Eccles, Creston, Heiden** Sonatas and many others.



Bonus! The inclusion of the only known recording of **Sigurd Rascher** on Tenor Saxophone.

Dramatic art!  
on Alto and Tenor

The entire collection is available with special features. Contact us for your quote.

The LEGENDARY SAXOPHONISTS COLLECTION  
A Critical Analytic Guide  
to the Developmental Performance History of the Classical Saxophone

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