



## THE LEGENDARY SAXOPHONISTS COLLECTION 經典的色士風演奏家收藏集

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.  
經典色士風演奏家、傳奇的演奏家、偉大藝術大師和非凡色士風藝人的經典色士風演奏家收藏集定立了學術的基準和高清晰度的圖像及聲音。

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*.

這些資訊是源於全世界最權威性的資源。這收藏集是作為一個古典色士風表演的發展史的重要分析指南。這是一個好比博物館的質素。這些唱片中幾乎失去的精美手稿是 **James “Jake” Gardner**, **Charles “Doc”** 和 **Julius Steinberg** 以及 *Buescher*，（巴黎）*Evette Shaeffer* 和（巴黎）*Selmer* 雕刻大師的遺產。

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

所有 DVD 視頻和 CD 音頻已在最先進的數碼錄音室設備的狀態下製成，並具有高清晰度的音質。

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!

當一個人想在古典色士風音樂的先鋒是誰時，兩個人的名字立刻浮現在腦海中：**Marcel Mule** 和 **Sigurd Rascher**。這些人 20 年代開始為人所熟識，直至 20 世紀末。但為什麼還被稱為古典呢？傳奇色士風手系列包括這些意氣風發，充滿激情的人，就建立了色士風作為能夠高藝術表達的工具夢想家意圖。這些藝術家的創舉，搜索，探測，實驗，和工作出來；踏上了新的音樂領域。他們的熱情感染眾多的表演者。讓他們感受冒險！

The cumulative effect of these historic performances serves as *Pharos*: the beacon for all.  
這些歷史性演出的累積效應成為了燈塔：已為燈塔所有。

Available nowhere else in the world.  
可用無處在世界上。

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

聲明：這些 DVD 和 CD 的一些選擇含有攻擊性的意見，在政治上不正確的語言或種族貶義的材料。任何發表在採訪或評論觀點或意見僅代表個人來講，並不一定代表觀點或作者的意見。這些都包含在這裡為他們的音樂和歷史意義，其內容和外觀上沒有反映的經典色士風收藏集的看法

## We Proudly Present High Resolution *VIDEO DVDs* 我們自豪地介紹高解像度的 DVD

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.

使用新的技術，最高解像度的 DVD。超高的數字視頻傳輸採用編碼的比特率優化視頻質量。超高音頻採樣率用於高清晰度音頻。這些 DVD 播放像任何標準的家用 DVD，並將任何家用 DVD 播放機/電視機在過去兩年中取得上播放。DVD 的錄音預計將能至少保存 50 年。磁盤、單蓋和背部使用耐褪色顏料墨水，持久的 ISO / ANSI Z39.48 標準無木質素/無酸惠普紙，能使其保存得更長久。

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

這些影片都是這些先驅的完整和唯一現有音頻和影音記錄。

### MARCEL MULE

MULE Video DVD 40 and CD 41 INTERVIEWS I and II: MAITRE  
MULE 視頻 DVD40 和 CD41 訪談 I 和 II : MAITRE

MULE Audio CD 42 FIRING LINE: THE ROUNDTABLE DISCUSSION  
MULE 音頻 CD42 火線：圓桌討論

MULE Video DVD 43 FILM SCORE  
MULE 視頻 DVD43 電影配樂

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**.

這 DVD 有和領班的訪問，並展示他的口才、幽默和風趣。他談到了他的管弦樂和歌劇的經驗，他與他的同事/作曲家如



**Maurice Ravel** 的色土風四重奏顯著富有成效的，有時有趣，總是有豐富的關係。而且，在色土風表現手法的歷史、F 調超高音色土風、指揮、色土風的聲音、音樂的評論、錄音棚，爵士樂隊，F 調中音色土風方面，**Marcel Mule** 談到他與 **Charlie Parker** 的關係和很多很多其他的東西。CD 中也包含三次和 **Marcel Mule** 訪問的錄音。

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.

CD 有 **Marcel Mule** 與各古典色土風的傳奇人物一起討論的記錄，他們包括 **Fredrick Hemke, Jean-Marie Londeix, Marcel Jose, 和 Cecil Leeson**。這些存在電視台的被發現有關於會話的磁帶是未標記的。它們從來沒有被播出過，並未經過任何的編輯。

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!

第二張 DVD 是在 **Marcel Mule** 的表演中最稀有。一個神秘的信是從一個人身上收到的。那個人 在 30 年代曾參與巴黎電影音樂製作，其他製作人包括 **Darius Milhaud, Jacques Ibert, Arthur Honegger, Florent Schmitt, Jean Rivier, Henri Tomasi** 和 **Mule**。有一張地圖泄露一個與世隔絕的地方的位置，在消息泄露前我們一直不知他的存在。我們一直否定它的存在，直到看到它。  
看！火花在飛！！

## **SIGURD RASCHER**

**RASCHER Video DVD 44 RECITAL, MASTER CLASS AND CONCERT I**  
**RASCHER DVD44 獨奏會，大師班和音樂會 I**

**RASCHER Video DVD 45 QUARTET RECITAL AND MASTER CLASS II**  
**RASCHER DVD 45 四重奏音樂會和大師班 II**

**RASCHER CD 46 TRANSLATION of DVD 40 & INTERVIEW (English)**  
**RASCHER DVD 46 有關 DVD 40 的翻譯 & 訪問 (英語)**

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 Soprano



saxophone to the Eb Contrabass saxophone, a **Rascher Quartet** performance, the long considered lost recital from the 1950s and much more.

Rich!

該 DVD 包含一個在音樂會中的大師班/演示，一個與管樂團的演奏(曲目是 **Maurice C. Whitney** 的柔板和森巴，一次女高音、女低音和男高音的演示，一個由 **Mr. Rascher** 領導的色士風合奏團(由 E<sup>b</sup> 超高音色士風至 E<sup>b</sup> 低音色士風所組成)，一個 **Rascher** 的四重奏，是由 50 年代或更遠的年代消失的演出。

豐富！

Sopranino, Soprano, Alto, Tenor, Baritone, Bass and Contrabass  
超高音，高音，中音，次中音，低音，低音和最低音

## RUDY WEIDOEFT

**WEIDOEFT Video DVD 47 SORCERER: MOVIE SHORTS & BIOGRAPHY**  
**WEIDOEFT DVD 47 魔法師：電影短褲及簡歷**

**WEIDOEFT Audio DVD 48 RAGTIME SAXOPHONE I**  
**WEIDOEFT DVD48 雷格泰姆的色士風 I**

**WEIDOEFT Audio DVD 49 RAGTIME SAXOPHONE II**  
**WEIDOEFT DVD49 雷格泰姆的色士風 II**



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, 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.

在 20 年代的明星 - 誰是火紅的 20 年代 - 誰的難以置信的音樂感和想像力使“色士風熱”燃燒到頂峰。這張 DVD 包括了他驚人的解釋範圍 - 從雷格泰姆音樂、流行

音樂，異國風情的音樂，浪漫的音樂，秀場的音樂，華爾茲，牛仔歌曲，感傷的音樂，小丑的音樂，藍調音樂，在無聲電影的輕古典音樂，聲樂伴唱，由色士風合奏至古典音樂的表演和神聖的音樂，以及他是以新奇的想法是最為人所熟識。從來沒有人能夠超越他無可挑剔的，柔順的句構和驚人得快如閃電的技術和發音技巧。沒有人曾經有兩次聽由 **Rudy** 所主辦的色士風的講話。他唱歌，哭泣，大笑，大叫，說笑，抱怨，打噴嚏，抱怨，鱷魚的叫聲，發夢，母雞的叫聲，啼哭聲，打嗝，昏睡，咆哮聲，呻吟聲，跌跌撞撞，江湖醫生，昏睡，烏鴉，打嗝，尖叫聲，嘆氣，咳嗽，哭泣，模仿火車，模仿馬奔騰和叫聲，做中國男孩，讓旋律聽起來像一個夏威夷吉他，或隨意地激發起跳舞或祈禱的意欲。**Rudy Weidoeft** 是雷格泰姆音樂的演奏者，而不是爵士樂的演奏者。不過，他放下在爵士樂中的色士風技術的基礎，在演奏中並沒有任何的個人風格。



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 blackface 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. This set includes 199 tracks which is his complete output – audio and video.

20 年代對於美國來說是一個獨特的時期，其中生氣勃勃和慢慢加快的生活方式是最為人所熟悉。一個人們穿衣獨特的時代，並聲稱其獨特的生活方式往往接壤的混雜的時代。20 年代的色士風在各種設計排列中反映了這一點。本 DVD 包括訪問/

演示，其中 **Rudy Weidoeft** 和 **Bernie Kruger** 在一首二重奏樂曲“The Clown of the Saxophone”中顯示了一些著名的色士風的滑稽動作。而 **Bernie Kruger** 是擁有許多特別的能力，如能一邊抽一根煙，或一邊搖一杯雞尾酒，另外一邊吹奏色士風。在這裡，**Bernie Kruger** 模仿醉酒的人在醉酒時打嗝和跌跌撞撞回家的動作。還有一個驚艷的表現，這展示 **Bernie Kruger** 的幽默，也在 **Rudy Weidoeft** 的色士風五重奏下結束，一個喜劇片裡 **Rudy Weidoeft** 吹一個 25 英尺 B<sup>b</sup> 調低音色士風，而他的五重奏各法國號一起吹奏，電影中的演出配備了 **Buescher B<sup>b</sup>** 調中音色士風管，有些黑人的曲風，**Rudy Weidoeft** 的美麗的伴奏使男高音歌唱家 **Henry Burr** 和其他歌手展示了他的不可思議的靈敏度和色調的融和，一次在 20 年代的引人入勝的野外演講中展示 **Rudy Weidoeft** 的生平和音樂等等，等等。所包括的還有在 1926 年和古典作曲家/鋼琴家 **Oscar Levant** 一起的經典演出。以前從來沒有色士風演奏有這樣激烈和尖銳的藝術鑑賞力，有這樣聰明的強度，有這種表現力的緊迫性。這包括 199 條音軌，並全都是他的演奏。



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.

額外的獎勵！雷格泰姆是這個時代的音樂，而最受歡迎的樂器是鋼琴。包括的是由作曲家 **Scott Joplin** 所演奏的 1916 piano roll of *Maple Leaf Rag* (1897)。由型號 C 的大三角琴所發出的中頻被電腦所記下，那鋼琴曾被 **Mr. Joplin** 所用。**Scott Joplin** 的樣子被用於他的樂譜的封面，他其中的幾張照片傳達出他的尊嚴與非裔美國人和北歐裔美國人的尊嚴有差異。以類似的方式，**Rudy Weidoeft** 作為雷格泰姆的色士風手，也爭取別人去尊重色士風是一種樂器。1902 年 **Scott Joplin** 向他的出版商 **John Stark** 提出了在當時以“雷格泰姆舞曲”名的曲目。這是一個芭蕾舞曲和肯定 **Joplin** 的努力，使雷格泰姆更有名氣 - 在當時通常被認為是較低藝術價值的音樂。

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!

額外的獎勵！首次色士風音樂學家 **Dr. Cecil Leeson** 訪問 **Rudy Weidoeft** 的妹妹，並談到他 20 年代時不平凡的人生。  
金色的色調，奇蹟般的演奏！

Fantastic! on C-Melody (C-Tenor) and also C-Soprano, Eb Alto and Bb Clarinet  
太棒了！在 C-美樂（C-男高音），並 C-女高音，E<sup>b</sup> 中音和 B<sup>b</sup> 單簧管

### WEIDOEFT CD 50 LIVE RADIO PROGRAM WEIDOEFT CD50 電台節目直播

**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.

Weidoeft 在他的巔峰的時刻，於 1927 年 12 月完成了他的最後一個錄音 *La Golondrina*。不幸的是，這是他的最後一次的演出。人們不禁要問 **Rudy Weidoeft** 會否在未來再次演出色土風。



Live recording. 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 Valley**. **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.

現場錄音。我從一個俄羅斯男人中獲得這個磁帶，他以前是一個俄國貴族，也曾在西伯利亞的一個監獄中居住過。他在晚上演奏 *Mighty Like A Rose*，以保持自己身體溫暖。這些表演是 **Bennie Kruger** 和 **Rudy Valley** 在 1933 年 6 月 8 日的現場電台廣播。**Rudy Weidoeft** 只有一個字可以形容他，就是「令人驚嘆」。人們常常說，**Weidoeft** 的錄音和他的現場表演沒有分別。不同於錄音室錄音，這裡的是能驅使和引起美麗，把演出提升到一個更高的水平。這對業餘或專業的色土風手都是令人鼓舞的。

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.

然而，**Rudy Weidoeft** 做一些不符合的形象的事。他犯下了錯誤。我想起了偉大的古典吉他演奏家 **John Williams**。**Rudy Weidoeft** 問他為什麼當 **Segovia** 通過他的最初和犯錯時，他要去一個 **Andres Segovia** 演奏會。**Williams** 回答說，**Segovia** 的錯



誤是他在音樂價值已經超過所有其他的吉他手。**Wiedoeft** 設法把他的錯誤，通過大量過分華麗的串連，使其變成精湛技藝的演出技巧，使得它看起來好像他的初衷。當時 **Weidoeft** 正在受酗酒的痛苦，並且在不久後死去，死於 1940 年 2 月 18 日。

Also, there is a great deal of the fantastic here – all three saxophonists laughing, **Bernie 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. 此外，在這裡還有一個很大的幻想- 三個色士風手都在笑，**Bernie Kruger** 使他的色士風的聲音像夏威夷吉他，也用一些高難度的吐音巧技，使色士風發出像調諧鼓的聲音，還有很多其他特別的技術。在示範之後，播音員在 **Weidoeft** 的要求下，在三重奏開始前解釋了色士風手的抱負。而三重奏就像三個人的聲音，而不是三個不同的色士風的聲音(**Weidoeft** 的 C 調高音色士風、**Vallee** 和 **Kruger** 的 E<sup>b</sup> 調色士風。這是很容易就能從三把融和在一起的聲音中聽到 **Weidoeft** 的色士風的聲音。

**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.....

**Weidoeft** 在他的職業生涯中曾在巡迴演出和音樂會中和八大有名氣的藝術家一起演奏。他們通過在 1925 年 2 月 26 日的第一次電子錄音而留名於世。離開這個組後 **Rudy** 開始了他的單飛生涯。他的演出以介紹作為開始，"**Rudy Weidoeft** 現在抽他的煙斗以送一首曲子給你。" 色士風演奏家 **Cecil Leeson** 崇拜 **Rudy Weidoeft**，並表示這個時代的其他色士風只是移動按鍵。**Weidoeft** 卻有不同的流量.....

## We Present HIGH DEFINITION AUDIO CDs and DVDs 我們展示高解像度的 CDs 和 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.

每個磁盤都經過精心設計，以最先進的數字演播室設備，在利用超高的採樣率去錄製高清 CD 咭 DVD。這些 CD 和 DVD 會像所有標準的家用 DVD 一樣，並可以在近兩年任何的家用 DVD 播放機/電視機上播放。還有就是錄音中還保留色士風自然、溫暖的音色。聽得到這些細微差別的聲音，這都是以前無法體會的事情。為了使 CDs 和 DVDs 中的錄音質素能持續至少 50 年，巴黎的磁盤罩蓋和背部都使用了耐褪色顏料墨水去印製，持久的 ISO / ANSI Z39.48 標準無木質素/無酸惠普紙，能使其保存得更長久。

These disks are the complete and only known existing known audio records of these pioneers.

這些磁盤是這些先驅的完整和唯一已知的現有音頻錄音。

### EDWARD LEFEBRE

#### LEFEBRE CD 1 THE POTENTIATE

#### LEFEBRE CD1 有潛力

The preeminent saxophonist of the nineteenth century

十九世紀的傑出色士風手



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.

管樂團中的聲部長 1892 年和 1893 年 **Gilmore band Gilmore band** 中的獨奏者和 1893 年至 1894 年的 **Sousa band**，毫無疑問，是最稀有的錄音。**Thomas Alva Edison** 在 1877 年發明了留聲機，是 Menlo Park 的魔術師。1897 年 12 月 17 日，他並親自與他的錄音師 **A. Theodore E. Wangemann** 在新澤西州製作 **Gilmore Band** 的錄音。這是非常早期的錄音，並利用一個色土風手 - 這開創了唱片工業的先頭。收藏家和專家們長期以來都認為這些無價的錄音都已經失去了。經過 25 年的堅持和好運氣，**A. Jackson** 在最不可能的情況下，在他的旅行中發現這些長期消失了的文件。雖然在伊斯坦布爾迷失了，但他發現了一個地下酒窖。在那裡，他發現了古老的缸，埋在厚厚的灰塵下。其他的都在 1000 多英里以外的亞利桑那州被發現，被遺棄在一個長期冷清的房子。這房子在不久後會拆毀。這些都是從蠟做的缸中被發現，奇蹟般地避免了被毀滅的危機。



**Edward Lefebre** 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 Lefebre'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.

**Edward Lefebre** 是與 **Adolphe Sax** 和 19 世紀的歐洲傳統的管弦樂有直接的關係，並在最終被廣泛傳播和被 20 世紀的色土風所接受。樂隊指揮 **Patrick Gilmore** 在管弦樂團的編制方面採納了 **Adolphe Sax** 創新的樂器編排。這些都受到 **Edward**

**Lefebre** 的熱情和精湛技藝所支持。在木管樂器中有一個微妙的平衡，尤其是在色士風方面。在銅管方面，在總體色彩上變得很豐富圓潤，而且聲音細微但不刺耳。

**Edward Lefebre** 生於荷蘭的 *La Hague*，父母都是法國人。最主要的是，他們在 **Charles Gounod** 和 **Richard Wagner** 的身上獲得好評之後，在 1871 年來到美國。**Edward Lefebre** 是 **Adolphe Sax** 的好朋友。他製造了 **Lefebre** 的 E<sup>b</sup> 中音色士風。他向 **Adolphe Sax** 發誓“他.....將會吹奏色士風，並會放棄單簧管，而我是大師，並會向世界證明色士風是一個不能開玩笑的和最有價值的樂器。”他沒有食言，**Edward Lefebre** 與 **Ferdinand August Buscher** 一起在 1885 年（或 1889 年）建立起第一個美式色士風團。他的完整現存 19 世紀的錄音有前雷格泰姆，還有詠嘆曲，進行曲，大專歌曲，關於戰爭的歌曲，古典與歌劇改編曲目等等。

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.

包括 **Le Guard Republican** 樂隊在 1892 年的演出運用了 **Sax** 的樂器編制和概念，這使它更像木管樂團。這在 **Gilmore** 的樂團編制上有重大的影響，並成為所有現代木管樂樂團和管樂團的典範。這包括在 1900 年或更之前的，由 **Le Guard Republican** 獨奏者 **M. Lelievre** 所演奏的色士風獨奏加上樂團伴奏。

Bonus! **James William Robjohn** (1843 – 1920) who used the pseudonym **Caryl Florio**, 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.

額外的獎勵！**James William Robjohn** (1843 – 1920) 使用了化名 **Caryl Florio**，在 1879 年受 **Edward Lefebre** 創作了三首樂曲。一首是色士風四重奏，一首是給中音色士風各管弦樂團的序曲和變奏曲，和另一首是五重奏，是給鋼琴與四支色士風的。但這三首歌都已經失傳了。我們在演出中已經包括第二首歌曲在內，因為它有偉大的歷史意義，他是第一首色士風協奏曲。這是很少有的情況，它是在作者寫了序曲後 25 年才寫的。它以其 19 世紀世紀末的味道，和純真的年代溫柔魅力，在色士風文學中一直突出。此外，在 1885 年 **John Philip Sousa** 寫了 *Belle Mahone*。這是一首給中音色士風和管樂團的變奏曲。它也已經遺失了。

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.

包括 1908 年 **Steve Porpora**(他在 1898 年至 1902 年是紐約市解散了的大學院的 **Professor Steffano Porpora**)的演出，他和 **Lefebre**(他是在 1896 年至 1900 年中是 *Conn Conservatory* 的教授，並在紐約布魯克林附近居住)是同輩。**Porpora** 顯示了如歌的做法，向 **Lefebre** 展示了厭惡的技術和相關的東西。為此這和 **Lefebre** 的 1800 年代中期和後期色土風的地位的變化有了關係，相信 **Steve Porpora** 的色土風演奏有驚人的表現。

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

這些都是色土風歷史的死海古卷 - 在中音色土風方面與 **Adolphe Sax** 有直接的關係。

## CLAY SMITH AND G.E. HOLMES

### SMITH and HOLMES CD 2 THE FERVOR OF THE BROWN TENT

#### SMITH and HOLMES CD2 棕色帳篷的熱情

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 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.

The Chautauqua and Lyceum Touring 的教育家和演奏家 (1904-1930)

這是第一次在美國的演奏會上，色土風手不以木管樂團作為媒介，去演出古典音樂。**Clay Smith** 和 **G. E. Holmes** 不斷巡迴演出，創作和改編了大量色土風的作品，並刊登在一些流行音樂雜誌文章和專欄中。作為 *Chautauqua* and *Lyceum* 的演奏家，他們渴望透過電台、電影，向美國農村介紹知識和高雅文化，並長遠來說是給國家有集體的意識。他們形成了第一個專業的色土風四重奏，名叫「阿波羅四重奏」，之後以 **Edward Lefebre Quartet** 作為藍本。這和他們後來的組織—**Smith-Spring-Holmes Quintet**—認真地演奏色土風，曲高和寡的本質蓋過了短期的新鮮

感，並避開業餘的表現手法。作為教育家，**Clay Smith** 和 **G. E. Holmes** 討厭由白色新奇的樂團所實行有關爵士的想法，並認為這是一個來勢洶洶的邪惡。

A religious experience!  
一次宗教的體驗!

## JEAN H. B. MOEREMANS

MOEREMANS CD 3 MARINE BAND SOLOIST  
MOEREMANS CD 3 水上樂團中的獨奏者



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.

鋼琴和長笛單簧管二重奏的演奏會

1894 - 1905 **Sousa** 中最傑出的獨奏者，他們都是在比利時，而父母都是說法文的。一個早期的獨奏色士風手—**Jean Moremans**—與 **Gilmor**、**Sousa** 的第一個獨奏的色士風手、傑出的演奏家和 **Edward Lefebre** 一起錄製唱片。**Adolphe Sax** 認為這是難得一見的。有時候它會有一個幾乎如長笛般的純潔的聲音，或有時候會如圓號的溫暖、醇厚的聲音。在那個世紀包括波爾卡，小夜曲，夜曲，以及感傷的 **Stephen Foster** 的歌曲等都是如此受歡迎的。此外，炫技和有華彩樂段的變奏曲作品，和著名的美海軍陸戰隊樂團二重奏表演 - 單簧管演奏家 **Jacques L. van Poucke** 和長笛

演奏家 **Frank Badollet**。與 **Sousa** 和他的樂隊的表演也包括在內。我們已經發現五個前所未有的二重奏表演。

Bonus! Inclusion of the earliest known recording (circa 1899) of a Bb Tenor Saxophone.  
額外的獎勵!最早期 B<sup>b</sup> 調高音色土風的錄音已經包括在內。

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.

額外的獎勵!在雷格泰姆的時期之前，這個時期的音樂基本上是聲樂或樂器，而大多數的歌曲都是由歐洲人和美國人所創作。我們有收錄到一些傳統的歌曲，例如 **Stephen Foster** 的 *Old Folks at Home*，這是寫給小組合唱的歌曲。因為色土風比其他管弦樂器更像人聲，所以這個時期的樂曲多是適合人聲去唱出。不幸地，這些的聲音未能好好地被錄下，只有幾個色土風的錄音是能夠被記錄下。而錄音師似乎更喜歡五弦琴，木琴和鋼琴的錄音和聲音錄製的過程。

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 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.

正因為 **Foster** 的歌曲對美國人有如此的影響力，所以他的歌在當時才會成為最典型的本地產品。他不像一個住在沿海城市的傳統作曲家一樣模仿外國人的作曲模式：他是在吟遊詩人下展示魔咒，黑人的音樂透過南部密西西比河傳到匹茲堡和辛辛那提，並傳到在小孩子的家附近的小教堂的黑人信徒的耳中。他的歌有美國的特色，其中最令人傷感的是有關家的歌詞。對於 **Stephen** 來說，家中的愛和父母兄弟姊妹的陪伴是對他有最濃烈的感情。當他離開了他年輕時結識的朋友，他感到徹底的悲慘。

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

當他死的時候，一個有三十八美分的錢包是他所有的資產。其中裏有一張紙條在其中，上面有幾個用鉛筆的字—「給朋友和溫柔的心」。這一句話完美地形容在這個時代的最後的心情。在兩個中音和次中音上都迷人！

## H. BENNE HENTON

### HENTON CD 4 BAND IN THE PARK VIRTUOSO

#### HENTON CD 4 有很多藝術大師的樂團



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. 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. 獨奏者與管樂團和管弦樂團 在 1906 年的 **Bohumir Kryl** 樂團和在 1919-1920 年的 **Sousa** 樂團中傑出的獨奏者。具歷史性!! 第一個美藉色士風大師在他第一個的錄音中吹奏至色士風最高的音域，也有很多不同的設定。這是 **H. Benne Henton** 現存完整的錄音。的確，他是一個令人難以忘記的色士風藝術家和詩人。他的態度是基於一些當時的傑出的歌劇的歌唱家各小提琴家。一個充滿活力的聲音，他歌聲抒情地漂浮在樂團中。我們找到了他在 1910 年的關於 *Laverne - Waltz Caprice* 的錄音。這是他最早的錄音。這和以樂團為伴奏的模式不同。**Henton** 以他令人驚嘆的聲音去唱奏彈性速度的樂段，像任何一個我們曾經學習過的色士風手的演出。不可錯過!!! 這個光碟包括了由 **Sousa** 作為指揮的管樂團的演出。

Bonus! The first **Saxophone Musicologist Dr. Cecil Leeson** interviews **H. Benne Henton's widow**, who talks of those very early days of the saxophone. 額外的獎勵! 第一個色士風音樂家 **Dr. Cecil Leeson** 對 **H. Benne Henton's widow** 的訪問，談關於早期的色士風。

Extraordinary! on Alto  
在低音色士風方面非常出色!!



## THE SIX BROWN BROTHERS

BROWN BRS CD 5 1911-1919 SAXOPHONE CIRCUS & THE MINSTREL SHOWS  
BROWN BRS CD 5 1911-1919 色土風樂團演出

BROWN BRS CD 6 1919-1920 VAUDEVILLE CIRCUITS & EARLY BROADWAY  
BROWN BRS CD 6 1919-1920 雜耍表演和早期的百老匯

BROWN BRS CD 7 THE PRIVATE RECORDINGS  
BROWN BRS CD 7 私人的錄音

BROWN BRS CD 8 SIX BROWN BROTHERS VIDEO  
This is the only existing video made in 1923. Of extreme rarity.  
BROWN BRS CD 8 SIX BROWN BROTHERS 的影像  
這是唯一現存的影像，在 1923 年錄製，極端罕見的。



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**.  
色土風六重奏 **Six Brown Brothers** 其實同出於同一個父母，為 **Tom、Fred、Alex、Verne、Bill** 和 **Percy**。這個是他們完整的錄音，包括商業上的(CD1 和 CD2)和私人的(CD3)。**Six Brown Brothers** 是在 1910 年代最出名的色土風手。這些演出展示出他們歡樂的音樂和雜耍喜劇。**Six Brown Brothers** 是在 **Ringling Brothers Circus** 出生的，在第一次演出(**Blackface Ragtime Minstrel Saxophone Show**)中是穿著小丑服。**Steven Foster** 在早期是向黑人寫歌的。他與 **Edward Lefebre** 和 **Rudy Weidoeft** 都是使色土風在 1920s 的時候興起的原因。色土風的興起是源於 *Bullfrog Blues*、*Moanin' Saxophone Blues* 和 *Chicken Walk*。他們唯一的對手是 **The Musical Spillers Saxophone Ensemble**。他們是一隊非藉和美藉的歌舞團，他們也是第一隊將古典音樂爵士化(這使古典音樂家受驚)。他們也是 **Tom**

**Turpin** 和 **W.C. Handy** 的好朋友。作曲家 **Scott Joplin** 把 *Pineapple Rag* 送給 **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 a colored 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.

在 **Tom Brown** 私人的收藏中有一些錄音是無價之寶，這些全都是未向大眾公開的，還有一些是相信是失傳了，包括 *Rosey Cheeks* (**Tom Brown** 用 **Adolphe Sax** 的 B<sup>b</sup> 調高音色土風去演奏)。但 **Tom Brown** 最令人吸引的收藏是 *The Original Six Brown Brothers Saxophonic Jazz Masters and Orchestra*。這是一個一套已失傳的維他風的電影的配樂。這是描繪了，一個懷孕未婚妻在新娘的面紗在教會和他人進行的“對話”的音樂。令人難以置信的是你可以透過 **Tom** 的色土風聽到他正在說話。他的背景包括戲劇，不畏死亡的信息，**Ringling Brothers Circus Band** 的音樂，他們開始了自己的職業生涯。

Bonus! The first **Saxophone Musicologist Dr. Cecil Leeson** interviews **C.L. Brown** who talks of the times of minstrel shows, blackface, circus saxophone, sax clowns. 額外的獎勵!第一次色土風音樂家 **Dr. Cecil Leeson** 訪問 **C.L. Brown**，並談到樂團的演出，黑人音樂，色土風團和色土風小丑。

Ladies and Gentlemen, tonight under the big top - an Amazing Saxophone Circus!  
on Alto, Tenor, Baritone and Bass except CD 5 with soprano  
先生和女士，今晚將會有驚人的色土風樂團，包括有低音、高音、次中音和最低音的色土風。除了 CD5 還會有最高音的色土風。

## CLYDE DOERR

DOERR Audio DVD 9 EARLY RADIO DAYS

DOERR DVD 9 早晨電台的一天

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.



獨奏和管樂團和鋼琴音樂會 **Doerr** 在 **San Jose Symphony Orchestra** 中成為首席，開展了他的音樂事業。像所有 1910 年代的小提琴手一樣，他愈來愈關注色士風成為潮流的尖端和成為最頂尖的商業樂手。因為他在商業上的成功，**Doerr** 成為了所有 20 世紀 20 年代色士風演奏最突出的藝術家之一。他透過他的錄音、公開演出和公營電台廣播，去使色士風更普遍。他美麗的技巧能反映出關於句子的小提琴弓法。他使用顫音去製造一個獨特的聲音。

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!* 額外的獎勵!包括他的色士風樂團。試想一下，閃閃發光，閃閃發光的排列，出名的女高音、女低音、男高音、男中音和男低音曾多次在中央人民廣播電台頭條新聞上出現。你所聽到的是經過過濾的 - 20 年代的無憂無慮，燃燒青春的雞尾酒。貪一生活的樂趣!

在這裏你可以聽到的色士風的聲音像香檳酒瓶開瓶的聲音和泡沫在流動所發出的聲音。

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 額外的獎勵!第一次色士風音樂家 **Dr. Cecil Leeson** 訪問 **Clyde Doerr**，談及在 20 年代他在錄音室的生活和早期在電台的生活。

Uncommon fun and fancy!  
on Soprano, Alto and Baritone  
在女高音，女低音和男中音方面是少見的樂趣和幻想!

DOERR Video DVD 10 EARLY TALKIES FILM SCORE of the 1920s  
DOERR DVD 10 早期 20 年代的電影音樂



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.

很多年前，我們認識到二十年代的成功正是因為神話而有危險，其真正的歷史被歪曲和其成就被侵蝕。因此，我們盡責任，追查的這個時代的電影和音樂。我們追查了超過 100 套電影，最終成功尋找在那些時代中一個真正引起巨大變革的影片。不幸地，他的電影不能給了這個時代諷刺，並不能在現實中給這個時代的婦女進步。戰爭的暴力深惡痛絕，但因酒精過量，所以能夠避免面對它。美國的歐洲文化之根的融合，但嚮往的音樂反映了我們豐富的文化融合。從精神的人的勝利，新思想，發明，科學發現和發展在各個領域都有劃時代的轉變，這也反映在音樂和藝術中。**Rudy Weidoeft** 和 **Clyde Doerr** 在許多 20 年代在 **F. Scott Fitzgerald** 奢華的派對中演奏。他的傑作—*The Great Gatsby*—中有提到色土風。評論家 **Leonard Feather** 曾寫到 **F. Scott Fitzgerald** 的武器是可以將兩支中音色土風融合在一起。

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. 我們發現一套在晚 20 年代製作的默劇中記錄了時髦女子和驚嘆其戲劇性的烈火青春的寫照。這既是一個真正的工作，也是一個非常性感的電影。若干年後，當我們的研究告訴我們的時候，我們感到驚訝，因為維他手機上告訴我們。這些默默無聞的成為最早期的電影配樂之一，也直接反映當時的地位。它的創作者和演奏者也是 **Clyde Doerr**。但它是從那裏來的呢？它的聲音是怎樣的呢？經過多年的尋找後，我們放棄了。而在我們遷皇鄰國後，我被一些 20 年代泛黃的報紙迷住了。我剝開一個透露出維他的電話的標目。**Clyde Doerr** 開始盯著我。

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 tuxedos.

考慮到遊艇、鄉村俱樂部、爵士舞會、豪華的派對，當然還有雞尾酒，青年人的表現真是可愛。這些全部都是在 20 年代上流社會時尚的女性的潮流。這是第一次暴露這麼多皮膚 – 露背絲質低胸晚禮服、埃及的珠片圖案或分層閃光的條紋穗子無肩帶連衣裙、精細的法國香水藝術裝飾容器、異國風情的鐘形女帽和短髮。男人的就是 **Brooks Brothers** 雙排扣海軍裝外套、卡其褲、牛津布袋、銀酒壺、絲綢領帶、騎馬褲和晚禮服。

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.

20 世紀 20 年代是蠻荒時代，幾乎每個人都有錢。你可看到財富和富裕，而在這個故事中的人物都是富有階層的成員，有看不到的支持，看似花費所有的時間都在想自娛自樂的事情。而當時髦女郎在跳舞的時候，總有一個色士風手在左右。她修長，美觀精緻，但她輕率，她喝酒，她抽煙，在音樂開始時她願意張揚把她的裙子，脫了自己的衣服，並站在桌子上跳舞，駕駛著優雅的汽車進入公共噴泉，脫了她所有的正式服裝和在那裏游泳。**F. Scott Fitzgerald** 的妻子 **Zelda** 常常印會做的。

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.

第一次世界大戰（1914 1918）後，維多利亞女王時代的態度被青年拋棄，以及隨之而來的十年被稱為“爵士時代”。爵士是這個時候所提出的新興流行音樂。此前，被人所認同的流行音樂只有歌劇、古典音樂、輕古典音樂、改編的民間音樂。這部影片是 20 年代的道德劇（一個戲劇化的視覺辯解，是給這時代的人去明白，明白到 19 世紀的清教徒傳統和戰後，青年對性自由和享樂的追求，和社會的繁榮後所享有的權限的新態度）。該影片引起輿論，尤其是在 1928 年（雖然今天仍然適用）的問題。婦女在社會中的角色在不斷變化，也為年輕女性找“適當”的行為以外的指標。20 年代的新女性想成為潮流，但又保留了她的尊重和尊嚴，也給予她更多的傳統限制，也要避開輕浮，從而成為好妻子和母親。有誰會玷污一名年輕女子的聲譽呢？女主人公道德的困境平行了此時在色士風在使用方面的變化。這是當樂器從一開始製造以偽裝為一種管弦樂器，到今天的角色被突破，成為爵士樂和流行元素的標誌。當然，色士風在所有的管弦樂器中是最新的。可能為什麼誰想色士風要徹底地得到現代的認同呢？為什麼色士風會與 20 年代聯繫起來呢？1920 年代的問題是：色士風是否應該繼續在管弦樂團中出現呢（這是 **Adolphe Sax** 努力追求的境地？還是色士風應該做一點事，並去贏得更多的觀眾呢？這是在現在仍然是一個兩難的問題。

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.

這一首歌是 20 年代的音樂，是由當時兩位最出色的色士風手的其中一位出演奏的，名叫 **Clyde Doerr**。這是 20 年代最出色的樂曲，指揮也要很高的技巧。它充滿了豐富的旋律，加上迅速的情緒，節奏，和迷人的樂器混合微妙的變化。樂團有色士風三重奏，以及小號，長號，短笛，長笛，單簧管，弦樂部，豎琴，鋼琴，低音古提琴，鋼片琴，鼓，女高音，男高音和聲樂小組。**Clyde Doerr** 是獨奏者。他能聽到各種關於女高音，女低音和男中音的平衡。他的色士風的聲音能夠融入到弦樂的部分。她也可作為指揮，因她有作為第一小提琴手的經驗。

## CECIL LEESON

**LEESON CD 11 The Years of Paul Creston**  
**LEESON CD 11 Paul Creston 的時代**

**LEESON CD 12 String Quintet**  
**LEESON CD 12 弦樂五重奏**

**LEESON CD 13 Violin Trios**  
**LEESON CD 13 小提琴三重奏**

**LEESON CD 14 Sonatas I**  
**LEESON CD 14 奏鳴曲 I**

**LEESON CD 15 Sonatas II**  
**LEESON CD 15 奏鳴曲 II**

**LEESON CD 16 Sonatas III**  
**LEESON CD 16 奏鳴曲 III**



**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.

鋼琴演奏會 **Sousa** 的 **H. Benne Henton** 和 **Rudy Weidoeft** 是古典音樂獨奏家的榜樣。聽他在 30 年代的巔峰時期，在一些少有的演奏會中，他與作曲家演奏 **Morite** 的奏鳴曲和 **Paul Creston** 的組曲。**Cecil Leeson** 吹奏出美麗的、清楚的色土風音色和用有定義鍵的 **Martin**。包括所有他所作的奏鳴曲，以及他與色土風與弦樂四重奏的表演，他在他的演奏會中演奏的 **Jaromir Weinberger Concerto for alto saxophone and orchestra** 是由 **Daniel Sternberg** 所指揮，並且加上由他所寫的可愛的色土風，小提琴和鋼琴三重奏。

Great straight-ahead virtuosity!  
on Alto  
低音方面有精湛的技藝!!

## MARCEL MULE

Surely one of the greatest virtuosos and most fascinating artists in the entire history of saxophone playing.  
在色土風演奏上肯定是歷史上最偉大的演奏家和最迷人的藝術家。

### MULE Audio DVD 17 ORCHESTRAL SOLOS MULE DVD 17 管弦樂團中的獨奏



#### 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 Klemper** 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!  
樂團中的獨奏與管弦樂團 著名的歷史演出。「波麗」是由 **Maurice Ravel** 指揮的和由 **Marcel Mule** 用 B<sup>b</sup> 調高音色土風演出的。**Pablo Casals** 驚天動地的演奏演出巴哈的 *Brandenburg Concerto Number 2*，加上 **Marcel Mule** 用 B<sup>b</sup> 調高音色土風去演奏，以代替高音小號的部分。此外，包括 **Otto Klemper** 的罕見的版本，用 Mule 的 E<sup>b</sup> 調超高音色土風的版本。加上德布西的 *Rhapsodie* 和 *L’Arlesienne suites No. 1*



and No. 2 是由比才專家 **Andre Cluytens** 指揮的。這構成 **Marcel Mule** 樂團獨奏的錄音。對所有色土風手都是非常重要的!

Spellbinding! on Sopranino, Soprano and Alto  
在超高音，高音和中音的部分都是引人入勝!!!  
**MULE CD 18 CONCERTOS LIVE GOD and BOSTON**  
**MULE CD 18 協奏曲的現場演出 神與波士頓**

**MULE CD 19 CONCERTOS STUDIO**  
**MULE CD 19 協奏曲錄音室**

Live recording. The **Ibert Concertino** 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.

現場的錄音。**Ibert** 的協奏曲和 **Tomasi Ballade** 在 **Charles Munch** 的指揮下，由波士頓管弦樂團出演出。這是 **Marcel Mule** 征服美國的一刻。歷史性!!!感受和聽下 **Marcel Mule** 的管弦樂團是多麼的驚人。

Bonus! Live recordings! In 1879, **Caryl Florio** wrote for **Edward Lefebre** the first work for solo saxophone and orchestra *Introduction, Theme and Variations for Alto Saxophone and Orchestra*, however, there is no record of **Lefebre** 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.

額外的獎勵!現場的錄音!在 1879 年，**Caryl Florio** 寫給 **Edward Lefebre** 的第一首有關於低音色土風的序曲和變奏曲。雖然是曾經演出過，但並沒有錄音。**Sigurd Rascher** 在 1935 年 5 月 2 日曾在這個地方演出 **Ibert** 的 *Concertino de Camera*。我們已經發現了兩首最早的由 **Marcel Mule** 所作的管弦樂曲。第一首是 **Maurice Durufle** 在 1932 年寫成的 *Tombouin* from his *Trois Danses* 的電台錄音，是由 **Paul Bonneau** 所指揮的。這是唯一的一次 **Marcel Mule** 用由 **Sigurd Rascher** 所發明的拍舌技巧。然而，他仍然保留他的抒情色調的個性。第二首是一首色土風獨奏的歌曲，是由指揮 **Jean Clerg** 的 1934 *Concerto in F* (1934F 調協奏曲) 的現場錄音，由 **Pierre Vellone** 所作曲。這一首歌在 1935 年 11 月在 **Albert Wolff** 的指揮下，第一次在 **Marcel Mule** 底下演出。這次的演出透過豐富多彩的管弦樂，並且特別的編曲方式，展示了色土風的獨特音色。

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, *La Creation du Monde* conducted by the composer **Darius Milhaud** and the powerful **Bozza** *Concerto* with the composer conducting. This is **Marcel Mule's** complete existing recorded output of Concertos.

第二張 CD 有整個他的協奏曲的錄音，包括 1937 年由 **Gaubert** 指揮的 **Ibert** *Concertino de Camera* 的版本和 1953 年由 **Rosenthal** 指揮的版本，也包括在 1942 年由 **Francis Cebron** 指揮的 **Vellons** 的 *Concerto in F* (F 調協奏曲) 的錄音。**Darius Milhaud** 所作的 *La Creation du Monde* 和 **Bozza** 的 *Concerto* (協奏曲) 的錄音，都包含在 CD 裏，並且是由作曲家親自指揮的版本。這是所有 **Marcel Mule** 現存有關協奏曲的錄音。

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

在低音方面是一個作為偉大而重要的藝術家的榜樣！

### MULE CD 20 THE EARLY QUARTETS 1930s FRANCE : YEARS OF THE GARDE REPUBLICAINE

#### MULE CD 20 早期的四重奏 30 年代的法國: 共和國衛隊的年代

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.....

共和國衛隊的樂隊音樂環境和情誼造成了共和國衛隊的四重奏樂隊的成立和四重奏的迅猛發展。最早的時候有專門為色士風四重奏寫歌曲的包括 **Vellones, Pierre, Glazounov** 和 **Bozza**。**Selmer** 色士風是四重奏的起源，它和 **Adolphe** 的色士風的設計和 **Cuesnon** 的色士風的吹嘴相似。這是音樂非常精湛，也很驚奇，因為他們正在尋找，嘗試，嘗試，踏入古典音樂在表達方面的新領地。在第一個音軌的響亮程

度是 *senza vibrato*. 演出開始時使用顫音，但用得十分謹慎。在之後四重奏變得愈來愈大膽。在 1932 顫音被加到四重奏中，這已經能夠在音質方面表現出來。令人吃驚的是到底有多少顫音加了上去，使色士風在響度方面變得更精緻，去做出一個.....

**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.

額外的獎勵! **Rimsky-Korsakov** 的大黃蜂飛舞(*Flight of the Bumble Bee*) 是有颶風的力量，像一輛沒有剎車的車，從山上下來，通過山路曲折加快。令人振奮的鱗片飛過去的不再可用，一個無法分辨工具在何時會玩什麼。

.....gloriously expressive tone!  
on Soprano, Alto, Tenor, Baritone  
.....光榮地表現色調!  
在高音，中音，次中音，低音方面

**MULE CD 21 THE MIDDLE QUARTETS  
PROPHECY REVEALED: THE MULE QUARTET  
MULE CD 21 中期的四重奏  
預言透露：MULE 的四重奏**



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.

**Selmer** 家族已經購買了 **Sax** 家族的工廠。**Marcel Mule** 的四重奏在這裏用新的 **Selmer** 的色士風演奏。所用的吹嘴使並有更強大，更現代化的音色概念。有一個不同之處，更明亮的色調，像聲音的方法和 **Rascher** 的四重奏比較。包括 **Absil, Borsari** 和 **Schmitt** 為色士風四重奏引入了許多新的成分，以及為一些巴洛克時期的曲目和後期浪漫時期的曲目改編，包括有柴可夫斯基(**Tchaikovsky**)、充滿激情的西班牙人 **Albeniz** 和同時意大利和西班牙人血統的史卡拉第(**Scarlatti**)。他們是完美和靈敏的標誌。

Only the **Ellington** saxophone section matched their perfect balance of delicacy and strength, fantastic unity and cohesiveness!

只有 **Ellington** 的色土風部分能達至音色和力度的平衡，夢幻般的融合在一起。

on Soprano, Alto, Tenor, Baritone  
在高音，中音，次中音，低音方面

**MULE CD 22 THE LATE QUARTETS**  
**PHOPHETIC BLOSSOMING: THE MULE QUARTET**  
**MULE CD 22 後期的四重奏**  
**預言的興旺: MULE 的四重奏**



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 **Jean 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 Mule** 的四重奏吹奏由 **Marcel Mule** 改良的 **Selmer** 色土風吹嘴。這個光碟有由 **Absil, Rivier, Pierne, Desenclos** 和 **Jean Francaix** 的 *Opera Bouffe* 所演奏的 20 世紀法國色土風四重奏的大師級作品。**Marcel Mul** 的四重奏成為想像，細微，精度和神韻的指標。其令人注目的優雅和動感層次的處理方式是很均勻。他們在這裡的演出是非常高雅，在複雜的層面上，紡出具有簡單的空氣。雖然這些偉大的音樂家們都採取了大量的技術和解釋的力量，加上他們的技藝和想像力，但解決這些正是如此—「那些不應該主宰我，而我應控制它，應該遵照我的命令。」

**Marcel Josse** was the principal cellist with **Ballets Sakhарoff** 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.

**Marcel Josse** 在 16 歲時是 **Ballets Sakhарoff** 的首席大提琴手，在一年之後在 **Paris Opera Comique** 轉吹奏 E<sup>b</sup> 調次中音色土風。他的色土風中在句構方面突顯出一個大提琴手的特色，發出巨大而柔和的聲音。

A thrilling, unforgettable listening experience!

on Soprano, Alto, Tenor, Baritone  
一個驚心動魄和令人難忘的聽覺體驗！  
在高音，中音，次中音和低音方面

**MULE Audio DVD 23**  
**AMERICAN RECITAL LIVE**  
**MULE DVD 23**  
美國現場演奏會

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.

鋼琴現場演奏會! 現場錄音 我們最近收購了著名的 1958 年全部的 *Elkhart, Indiana* Recital。令人愉快和詼諧健談的 **Marcel Mule** 作有關色士風的作曲的工作。許多他的介紹是充滿洞察力和詩意的曲目。聽他的樂曲是能感受到這個偉大的大師的溫暖。

Includes the **Glasnov**, his remarkable interpretation of the **Ibert** with altissimo, his humorous *Sonatine Sportive*, the lovely **Bach** *Flute Sonata* and other works.  
包括 **Glasnov**，他關於 **Ibert** 的出色的演繹是最高的，他的幽默 *Sonatine Sportive* 和巴哈的長笛奏鳴曲以及其他的作品。

Spend an afternoon with the Master!  
on Alto

花費一個下午和大師一起!  
在低音方面

**MULE CD 24 YOUNG and PARIS**  
**MULE CD 24 年輕與巴黎**



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.

鋼琴演奏會 I 這個光碟能使人回到 **Marcel Mule** 最初的職業生涯和演出生涯，透過這些可以看出他在音錚上的天份。在他早期的輝煌的職業生涯並沒有太大的阻礙，包括他早期的演出，沒有音樂的挑戰超出了他智力和解釋力可以應付。在這些表演中有純潔，這給他的歌聲一種自然之美。

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

Passionate!  
on Alto

額外的獎勵!收納了 **Marcel Mule** 的導師 **Francois Combelle** 在 1905 年與 *Garde Republicaine* Band 一起的兩個演出。

激情!  
在低音方面

### MULE CD 25 STORY TELLER MULE CD 25 說書人

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.

鋼琴演奏會 II 包括 **Marcel Mule** 對 **Creston Sonata** 抒情，講故事，和富有想像力的詮釋，the *Tableaux de Providence* 緩解了他的舉動。他對 *Eskualdunak Sonata* 不尋常的做法，他在無伴奏的 **Massis Caprices** 和其他作品也是如此。

Graceful virtuosity!  
on Alto  
優美的藝術鑑賞力!  
在低音方面

### MULE CD 26 MOVEMENT & ANIMATION MULE CD 26 動作與動畫



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.

鋼琴演奏會 III 在這裏有大量的動作、動態和動畫。包括 **Marcel Mule** 在一個令人愉快的打鬧逗笑的表演節目中演奏 **Dubois** 的 *Divertissement*，**Tomasi** 的 *Giration*，無伴奏的 **Bonneau Valse** 和其他作品。他所演奏的音樂反映他一切的生活。當他吹奏法國號時，他開始說故事。這可能有點短，但當中已經講了很多東西，包括歡笑，喜悅，悲傷，尊嚴和決心。

Effortless fluency!

on Alto

輕鬆流暢！

在低音方面

## SIGURD RASCHER

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

肯定是在歷史其中一個最偉大的藝術鑑賞家和最迷人的藝術家的色士風演奏家。

### RASCHER Audio CD 27

#### 1930s EUROPE : VIRTUOSO IN SEARCH OF A REPERTOIRE

#### RASCHER CD 27

#### 30 年代的歐洲:在歌曲搜尋方面出色



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.

當在澳洲搜尋的時候，我聽到一個關於在 30 年代後建成的圖翁巴隧道的故事。據說它有一個儲存裝置是幫它的主人在澳洲廣播公司的舊電台錄音和新的錄音室之間隱藏掉。我認為是應該要和當地的知情人了解這事情。這家酒吧是處理有

關事宜的最好的地方，我發現該警員拿著酒杯舒適地坐著，抓他長長的灰鬍子。在我介紹自己和解釋這件事後，他同意和我一起進行調查。雖然我注意到一個龐大而危險的手槍在他身邊，但這給我有了可以達成目標的感覺。他接著告訴我一個故事關於一個大輪船的船長在中國南海流浪的故事，他通過學習演奏次中音色土風而克服了海盜對他的威脅。透過吹奏 *Rocked in the Cradle of the Deep* 和 *Grandfathers Clock* 這兩首歌，他可以借此放鬆自己，因此他承諾他將會四處打聽有關隧道的事情。

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.

第二天，我聽到有人在敲門。有幾個人站在門外，他們想幫助我們去查隧道的傳說。他們說他們是在 **ABC** 錄音室附近長大的，有幾個人更曾經在電台中演出過。

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.

我的偵探工作使我接觸有關結構與建築部的檔案。我能夠爭取一套 30 年代有關於隧道的位置的藍圖。這些最好不要在漆黑的夜晚之前引起我們的興趣。藍圖說明了隧道在地面以下六尺建造，所以我們開始挖淺坑。船長激勵其他人去更努力地工作。作為一名次中音色土風手，他在色土風方面的技術可能已經精通了，但在宣誓的方式他的藝術是崇高的。他的話對於打印頁可能過於溫暖，但它不是在人性的底線之外，所以這樣的禮物是值得佩服的。經過多次不正確的開始後，我們總結史密斯女子學校是在隧道之下，這也佔領了前「老 ABC」的錄音室。



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.

我聯絡了 **Smyth School** 的最高負責人。我是會見 **Miss Brianna Spencer**，她是我所期待的一個女教師，她全身都散發出年輕女性的味道。她優雅地安排一個雙方都能接受的時間去一起狩獵。當我們到達學校時，我聽到不絕的音樂聲和笑聲。我們還發現學校已經準備好一個教師的雞尾酒會。我們在看到這些女士在其肩上穿上新的絲綢禮服和噴上法國香水，這令我們覺得非常有趣。我們將雜念拋開，按計劃的一切進行，並在隧道入口準備，準備找出隧道的秘密。出乎我們的意料，當我們將牆打破時，水就從裏面湧出，隧道發生了水浸。**Miss Spencer** 打了幾個電話，之後找到了 *Royal Navy* diver，叫他們下去隧道，去打開當中的庫，並在其中看看有沒有任何的光碟。令我們驚喜的是裏面有很多光碟，但有很多都是只有很低的價值。不過在他們之中隱藏了一個真正的金塊，是最稀有的澳洲 **Rascher** 的光碟。

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. 光碟裏的是 **Sigurd Rascher** 在 30 年代中(他早期的職業生涯)在巴黎和倫敦的演出。這都是從未公開過。上次聽到這個是在澳洲聽到的。他立刻創作了完整的 **Jacques Ibert** 的低音色土風協奏曲，這具很大的影響力。這光碟是長期被遺忘在澳洲，而 **Sigurd Rascher** 在到那旅行時得到了它。

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**.

對 **Saint Saens** 的解釋是神秘的。**Rascher** 敏感地利用了色土風獨特的木材，這是之前 **Adolphe Sax** 從來沒有想過的事。他製造了美麗而怪異的音色—溫柔而暗淡。我想起當我在 **Musée du Louvre** 看到 *La Gioconda* 時，我在表面觀察到這幅畫似乎

是非常薄。不過在深入地對衣服和頭髮的觀察後，那裏有筆觸的現象。我不知道 **Leonardo** 的天才是什麼。

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.

**Gurewich** 其他的隨想曲有著這麼深刻的樂器命令，**Rascher** 是色士風的真實現象，他會使我立刻想起 **Heifetz**。無論是否喜歡他，當 **Rascher** 站在色士風面前，他向其他人展示什麼是可能的，向他們挑戰，以使他能夠達到完美的夢想。他的夢想不是想只有完美的顫音技術，或是能夠吹奏快速的音樂，他的夢想是想吹奏出像人唱歌和震動人心的聲音。人們會將 **Rascher** 晚期協奏曲的錄音和他早期的錄音作比較，這兩同樣是非常出色。這是一個悲劇，一個罪惡，這些表演到現在為止也是前所未聞的。

### **RASCHER Audio DVD 28 RADIO INTERVIEW & TRANSCRIPTIONS** **RASCHER DVD 28 電台的訪問與錄音**

**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.

電台的訪問與錄音 在 1987 年電台訪問中 **Sigurd Rascher** 講他在作為色士風手生涯中的高低起伏，包括一些不為人知的色士風的故事和不尋常的知識。這次他也有他自己作為獨奏者的事，包括以前不存在但在最近被發現改編曲。

Tremendously fascinating!  
on Soprano, Alto, Tenor, Baritone, Bass and Contrabass  
極迷人！  
在女高音，女低音，男高音，次中音，低音，超低音方面

### **RASCHER Audio DVD 29 THE CLASSICAL CONCERTOS LIVE !** **RASCHER DVD 29 古曲協奏曲的現場演奏**

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 **Bork Konzert** and **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.

現場的協奏曲演奏!!! 現場的錄音!! 感受大師的存在! 的 **Ibert** 協奏曲, **Martin** 的 *Ballade*, **Worley** 的 *Claremont Concerto*, **Cowell** 的 *Air and Scherzo* 中有一些令人驚訝的連音。**Bork** 的 *Konzert* 和 **Larsson Larsson** 的 *Konsert* 和兩個不同版本的 **Glasnov** 的協奏曲。在 **Ibert** 中絕對有令人難以置信的藝術鑑賞力……演出似是可以令人燃燒起來。歷史性!!!他的演奏改變了色士風手的概念和這個字的限制。這種昇華的技術有著絕對的意義.... ..靈感的動力會存在於世界各地的作曲家中。

A magnificent and important artist at his peak!

on Alto

在他的巔峰時期他是一個偉大的和重要的藝術家!

在低音方面

### RASCHER CD 30 THE DAHL CONCERTO RASCHER CD 30 印度辣小豆的協奏曲

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.

協奏曲 I **Ingolf Dahl** 極度困難原始版本的協奏曲和 **Koch** 的 *Saxofokonsert*. 沒有什麼能夠減少 **Sigurd Rascher** 作為色士風手的聲譽。微妙的平衡的示範中, **Sigurd Rascher** 在生理和心理上維持平衡, 這可能是不會在另一個色士風手中可以看出的事情。

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

on Alto

**Dahl** 在 1953 年增加了修訂本, 因為沒有其他人可以演奏到原版!!!

在低音方面

### RASCHER CD 31 FROM MELODIOUS TO MICROTONAL RASCHER CD 31 悠揚與微音程之間

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.

協奏曲 II 本光碟提供了唯一 **Mr. Rascher** 演奏音樂時既非常冒險的，非常方便的錄音。**Sigurd Rascher** 是總是進行挑戰極限的色士風手。哈巴的奏鳴曲是以無伴奏音樂的形式下演奏，是全音階的旋律和音調為主的前衛的音樂。哈巴喜歡 close miked(使低音加強)這一種音樂，但 **Rascher** 不喜歡這一種。然而，這一種聲音無疑是他所有的錄音中最好的一個，有著令人驚嘆的清晰的聲音。這能夠使聽者分辨出 **Rascher** 不同而細微的音聲與句構。**Brant** 是城市的「協奏曲」，這是為商業或電影配樂而製的音樂。在這首歌中他扮演像上面走鋼絲的角色……整整 4 個八度，至到高音 B 音。

Wild! Melodious! And Humorous!  
on Alto  
野性，悠揚和幽默！  
在低音方面!!

### RASCHER CD 32 MOODS & LANDSCAPES RASCHER CD 32 心情與風景

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.

第三次的協奏曲 在 **Erickson** 的協奏曲中，**Mr. Rascher** 在黑暗的天空下，在一片陰鬱的和聲中，在黃昏的怨言中和在未緩解的悲傷心情下嬌聲細語。最終沒有帶來緩解，它為聽者留下不安，就像一個令人煩擾的夢或自己葬禮的異象。慢慢地，牆壁彷彿融化了；夢想家浮過了 **Debussy** 的 *Rhapsodie* 中的悶熱田園和每一個可以想像的綠色陰影 “例如羅登呢，蘋果、松樹、水鴨、鑽桿、橄欖和綠寶石。突然顛

簸到覺悟，他穿越崎嶇，**Haba** 的協奏曲體驗了超現實的景觀。最後，所有讓位給黃昏的改造力量和黑暗滲透到每一個空間。**Warren Bensen** 的協奏曲是 **Rascher** 的禱告。一個湧動的心臟，一個感動的樣子仰望天堂和人類無能的吶喊。

The quintessence of poetry!

on Alto

中音詩歌的精髓！

**RASCHER CD 33 SAXOPHONE QUARTET I**

**Patriarch: The Rascher Quartet**

**RASCHER CD 33 色土風四重奏 I**

創辦)：Rascher 的四重奏

**RASCHER CD 34 SAXOPHONE QUARTET II**

**Patriarch: The Rascher Quartet**

**RASCHER CD 34 色土風四重奏 II**

創辦)：Rascher 的四重奏

**RASCHER CD 35 SAXOPHONE QUARTET III**

**Patriarch: The Rascher Quartet**

**RASCHER CD 35 色土風四重奏 III**

創辦)：Rascher 的四重奏



**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.

**Sigurd Rascher** 演奏中音色土風，**Carina Rascher** 演奏高音色土風，**Bruce Weinberger** 演奏次中音色土風，**Linda Bangs** 演奏上低音色土風。這是原來的 **Rascher** 色土風四重奏演奏是和 **Adolphe** 的色土風的原始設計相近，並由發明人所具體描述的音調概念。一個比 **Marcel Mule** 的四重奏不同的，更暗淡的音色，鏗鏘的方法。文藝復興、巴洛克、古典、浪漫和現代時期的聲樂、合唱和器樂的豐富音樂風格織錦。每一塊無可挑剔的作品也在合適的風格下以他們無限寬廣的動態音域、節奏、速度、音高、擊打、樂句、音調著色、紋理和他們的第六色彩感完成的。

Endless manifold incidental beauties!  
on Soprano, Alto, Tenor, Baritone  
高音、中音、次中音和上低音無盡的意外美！

**RASCHER CD 36 GOLDEN SYMPHONY**  
**RASCHER CD 36 金色交響曲**



ENSEMBLE DI SAXOFONI 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.

ENSEMBLE DI SAXOFONI 第 I 和第 II 卷 原始的 **Sigurd Rascher** 色土風合奏。  
**Sigurd Rascher** 指揮及演奏倍低音色土風，**Carina Rascher** 演奏超高音及高音色土風，**Bruce Weinberger** 演奏次中音色土風，**Linda Bangs** 演奏上低音色土風，**David Bilger** 演奏低音色土風，**John Worley** 演奏次中音色土風，**Lawrence Gwozdz** 演奏中音色土風和其他著名的演奏家。由 **Sigurd Rascher** 指揮一個非常美麗，天使般的聲音合奏。包括第一部在 1844 年由 **Jean-Georges Kasner** 伴隨巴赫 (**Bach**)，**Greig, Handel, 貝多芬(Beethoven), Mendelssohn, Vivaldi** 寫的音樂作品及特別為 **Rascher** 色土風 合奏寫的原創作品。此光盤包括 8 名演奏家的小合奏和 20 名演奏家的大合奏錄音。

An angelic sounding ensemble!  
on Sopranino, Soprano, Alto, Tenor, Baritone, Bass and Contrabass  
超高音、高音、中音、次中音、上低音、低音和倍低音的一個天使般的動聽合奏！

**RASCHER CD 37 THE 1940s : THE SCANDINAVIAN LANDS IN NEW YORK**

**RASCHER CD 37 1940 年代：在紐約的斯堪的納維亞土地**



RECITAL I WITH PIANO 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*.

鋼琴獨奏會 I 這光碟始於 **Sigurd Rascher** 在美國最早期的職業生涯。這是很容易了解為什麼這個年輕演奏家與 **Berlin Philharmonic** 在 1932 年的表演 **Edmund von Borck** 的色土風和管弦樂團協奏曲後，他的職業生涯會開始起飛。在他輝煌的早期職業生涯，沒有見得有難以克服的技術障礙，沒有作曲家的視野超越了他的厲害的智慧和闡述力。他的技術資源好得讓他的演奏精確致不可逾越。這些表演都是在 40 年代後期由年輕的 **Sigurd Rascher** 以巴洛克風格改編的鋼琴伴奏。聽 **Sigurd Rascher** 「唱」的抒情和藍調 **Gershwin 2 號前奏曲**和「飛」到以傳統快速手指猛擊的主題與變奏展示了 *威尼斯的狂歡節*。

Spirited and virtuostic!  
on Alto  
中音的精神和才華！

**RASCHER CD 38 BOUQUET OF FOREST FLOWERS**  
**RASCHER CD 38 森林鮮花束**

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.  
鋼琴獨奏會 II 種類繁多的音樂風格。包括 *The Bee* 一口氣做了不可能的流體 - 無旋轉式呼吸，莫扎特(**Mozart**)的 *Les Petits Reins* 優美旋律綻放，**Whitney** 的歡快騰躍等等。

Lovely pastiche!  
on Alto  
中音的可愛模仿作品！



**RASCHER CD 39 DRAMAS & SONATAS**  
**RASCHER CD 39 戲曲和奏鳴曲**

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

鋼琴獨奏會 I 許多奏鳴曲。包括 **Eccles, Creston, Heiden** 等奏鳴曲。

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

額外的獎勵！收錄了 **Sigurd Rascher** 的唯一已知次中音色土風錄音。

Dramatic art!  
on Alto and Tenor  
中音和次中音的戲劇性藝術！

The entire collection is available with special features. Contact us for your quote.  
整個特色系列現已提供。請聯繫我們為您報價。

**The LEGENDARY SAXOPHONISTS COLLECTION**  
A Critical Analytic Guide  
to the Developmental Performance History of the Classical Saxophone  
經典的色土風演奏家收藏集  
一本古典色土風表演的發展史的關鍵的分析指南

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