



(in Fortsetzung der Veranstaltungstradition der „Jazzspinner Berlin“ 1988-2023)



Wie das Saxophon in den Jazz kam – Die Six Brown Brothers & der „Saxophone Craze“ 1911-1920

Sebastian C. Semler (Jazz für Alle e.V.)

JAZZ & TALK, 09.01.2024





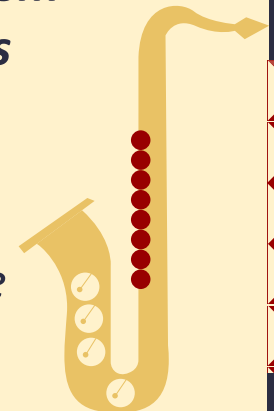
PROGRAMM Di. 09.01.2024

01

- **Einführung: (19.00 Uhr)**
(Teil 1) Sebastian C. Semler (JfA eV):
Wie das Saxophon in den Jazz kam – Die Six Brown Brothers & der ‚Saxophone Craze‘ 1911-1920
(Teil 2) Uwe Dohnt (LKMS/JfA eV):
Einführung in die Saxophon-Quartett-Tradition – Vom Hollywood Saxophone Quartet zu den Itchy Fingers

02

- **Live Music: (20.00 Uhr)**
FOO HORNS SAX4TETT
James Scannell (ss, as, ts), Jörg Miegel (as, ts), Uwe Dohnt (ts), Nick Leistle (bars, ts) + K.Kuba (b), S.Kalis (dr)





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Intro:



➤ *Six Brown Brothers –
“Smiles & Chuckles
(Jazz Rag)” (1917)*

Wie das Saxophon in den Jazz kam ...



Wie das Saxophon in den Jazz kam ...

- *... Moment mal - wieso eigentlich ?*
 - ***Gab es denn überhaupt (eine Phase des) Jazz ohne Saxophon?***
 - ***Ist nicht das Saxophon das Jazz-Instrument schlechthin ?***
 - ***Ist nicht das Saxophon das Instrument, das am typischsten für die USA und ihre Musik steht?***
- ➔ Die Geschichte beginnt allerdings in den 1840er Jahren in Frankreich ...

Erfindung durch Adolphe Sax 1846 in Paris



Quelle: Henri Selmer Paris, www.selmer.fr

- Adolphe Sax (1814-1894) erfand & baute zwischen 1840 und 1849 **6 Saxhörner**, **7 Saxtrombas**, und **8 Saxophone** (1846/49 patentiert), beginnend mit dem Bass-Saxophon
- aus Messingblech, Mundstück mit einfachem Rohrblatt
- mit breiter Register-Abdeckung als Bindeglied zwischen Streich-, Blech- und Holzblasinstrumenten gedacht
- Sax lehrte ab 1857 am Pariser Konservatorium (Saxophonklasse insbes. für Militärmusiker)
- Interesse bei Komponisten wie Berlioz, Rossini, Bizet



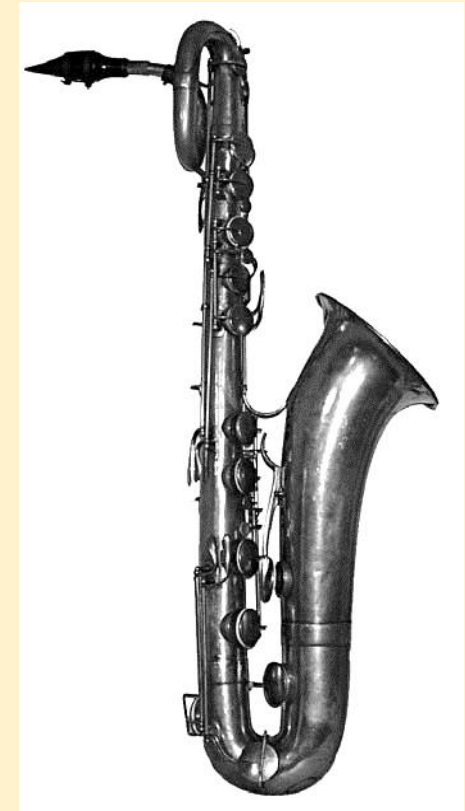
Erfindung durch Adolphe Sax 1846 in Paris

➤ Begründung aus der Patentschrift (1846):

“One knows that, in general, wind instruments are either too loud or too soft in sonority. It is particularly in the basses where one or the other of these faults is most appreciable. [...]. And for particular loud orchestration effects [the bassoon] is perfectly useless. Note that this last instrument is the only one which blends with string instruments. It is only the brasswind instruments that give the most satisfying effect in the open air. Also a wind group composed of these instruments is the only orchestral combination that has the power to be used in such circumstances.

As for string instruments, everybody knows that, in the open air, their effect is useless because of the feebleness of their sound. This makes them nearly impossible to use in such conditions.

*Struck by these various drawbacks, I have sought a way to remedy this **by creating an instrument which, by the character of its voice, can blend with string instruments, but which possesses greater strength and intensity than these. This instrument is the Saxophone.** Better than any other, the Saxophone **can finely modify its sounds** to give them the qualities just mentioned and to preserve a **perfect evenness throughout its range**. I have made it from brass in the shape of a **parabolic cone**. The saxophone has a **single reed mouthpiece** with a very flared interior which tapers to the part that fits the body of the instrument.”*



Das älteste erhaltene Saxophon der Welt von 1846/1848 – ein S-förmiges „Tenor-Bariton“-Modell

(Quelle: S.Cottrell, 2013)

Das Saxophon in den USA

- **Aug. 1853: erstes Konzert** mit Saxophonen in den USA
 - Orchester des frz. Dirigenten Louis Antoine Jullien (1812-1860) mit dem belg. "**Corno Musa**"-Solisten Henri Wuille (1822–1871)
- **Dez. 1853: erste amerikanische Komposition** für Saxophon
 - William Henry Fry [1813-1864]: „Santa Claus, Christmas Symphony“, für Julliens Orchester in New York
- **ab 1872: Edward Abraham Lefebre (1834–1911)** in USA – „The Saxophone King“ des späten 19. Jhdt.
 - spielte mit den führenden (Militär)Bands von
 - 1872-1892 Patrick Gilmore (1829-1892)
 - 1893-1894 John Philip Sousa (1854-1932)
 - gründete 1874 „New York Saxophone Quartette Club“
 - wirkte auch als Komponist und Lehrer
 - beriet erste Sax-Produktion in USA (Conn/Buescher,1889ff.)
 - 1889+1894 mögl. erste Sax-Aufnahmen (Edison, verschollen) evtl. beteiligt an Gilmore-Aufnahmen 1891/92 (erhalten)
- **Apr. 1892: erste Tonaufnahmen** (verschollen) durch die Saxophonistin Bessie Mecklem (1875-1942)
 - 1896ff: Aufnahmen Solo und Sousa Sax-Quartett (!)



Bildquellen:
a) New York Almanack;



Das Saxophon in den USA: Edward A. Lefebre



Die Saxophone Section aus Gilmore's `Band in den späten 1880ern (Quelle: S.Cottrell. 2013)

- „**New York Saxophone Quartette Club**“ (aus der Saxophon Section der Gilmore Band) und später „**Lefebre Saxophone Quartette**“ – erstes kammermusikalisches Sax-Ensemble ?!
 - oder Eustach Strassers „The First Saxophone Quartette“ 1869?
- Lefebres Repertoire bei Konzerten und Aufnahmen: vorwiegend romantische, leichte und populäre Musik (z.B. Arien, Opernfantasien – kaum Militärmärsche, Tanzmusik)

Wie das Saxophon in den Jazz kam - S.C.Semler - JAZZ&TALK 09.01.2024

SAXOPHONE SOLOS BY LEFEBRE.
Quelle: Thomas Smialek 2013

Lefebre is the most eminent living saxophonist. He has made these records for us. So fascinated was the lamented P. S. Gilmore with his playing that as long as he wielded a baton Lefebre was continually adding to his own reputation, and that of the famous band, by his magnificent work. The notes of the saxophone are known to all lovers of instrumental music; neither coarse nor strident, this instrument has all the clearness of a cornet, the fulness of a trombone and the romantic tones of a reed. Besides the enjoyment that beautiful music well played always affords, persons who listen to these records have the satisfaction of hearing an artist, who, as Mr. Gilmore frequently said, stands without a successful rival in the whole world. Horn records, if desired.

Price, \$1.00 each.

| | |
|--|------------|
| Lullaby | STRAUSS. |
| Killarney | BALFE. |
| The Heart Bowed Down | BALFE. |
| Image of the Rose | REICHART. |
| Call Me Thine Own | HALÉVY. |
| Old Plantation Home | WRIGHT. |
| Only to See Her Face Again | STEWART. |
| With all Her Faults I Love Her Still | ROSENFELD. |

| | | Instrument | Member | | | Instrument | Member |
|-------------|-------|----------------|-----------|-------------|----------|--------------|----------|
| Cox | J. S. | Flute | 1. year | Ringer | R. | French Horn | 2. years |
| De Carlo | S. | Piccolo | 15. " | Lilm | H. | " " " | 16. " |
| Matius | P. K. | E♭ Clarinet | 6. " | Raffayolo | M. | Euphonium | 9. " |
| Wolf | C. | " " | 4. " | Whittier | H. E. | Ophoeon | 3. " |
| Stockigt | S. | B♭ | 7. " | Wilson | J. B. D. | Trombone | 5. " |
| Loescher | R. | " " | 10. " | Schubert | C. | " " | 3. " |
| Noyes | H. | " " | 3. Months | Krueger | A. C. | " " | 9. " |
| Weller | R. | " " | 14. years | Baker | C. | Antoniophone | 3. " |
| Freudenvoll | C. W. | " " | 14. " | Schliebusch | U. | Tuba | 21. " |
| Sheridan | J. | " " | 5. " | Comad | H. | " " | 2. " |
| Lipps | F. | " " | 15. " | Mouller | C. | Side Drum | 6. " |
| Weber | C. | Basso | 3. " | Retzberg | A. | Tympany | 3. " |
| De Chiara | C. | Oboe | 8. " | Euler | D. | Big Drum | 9. " |
| Rupff | J. | Basson | 15. " | Clayton | W. B. | Librarian | 10. " |
| Caranagh | M. | " " | 15. " | Mundwogler | J. J. | Snasaphone | 9. " |
| Davidson | M. | Saxophone | 5. " | | | | |
| Lefebre | C. A. | " " | 16. " | | | | |
| Schaap | C. | " " | 5. " | | | | |
| Schuttze | F. H. | " " | 16. " | | | | |
| Shannon | F. J. | " " | 3. " | | | | |
| Bent | B. C. | Solo B♭ Cornet | 14. " | | | | |
| Bellstedt | H. | " " | 6. months | | | | |
| De Carlo | A. | B♭ Cornet | 10. years | | | | |
| Kochmbach | H. | Trumpet | 7. " | | | | |
| Rietze | C. | Flugel Horn | 3. " | | | | |
| Weston | H. | French Horn | 8. " | | | | |
| Caso | M. | " " | 4. " | | | | |

42-Mann-Band Patrick Gilmore 1890:

- 4 Kornetts+Trompeten
- 10 Klarinetten
- 5 Hörner
- 3 Posaunen
- 6 weitere Blechbläser
- 5 Saxophone
- 2 Flöten/Piccolo
- 3 weitere Holzbläser (Oboe, Fagott)
- 4 Schlagwerk



Saxophon in Militärbands – vom Solisten zur Section?

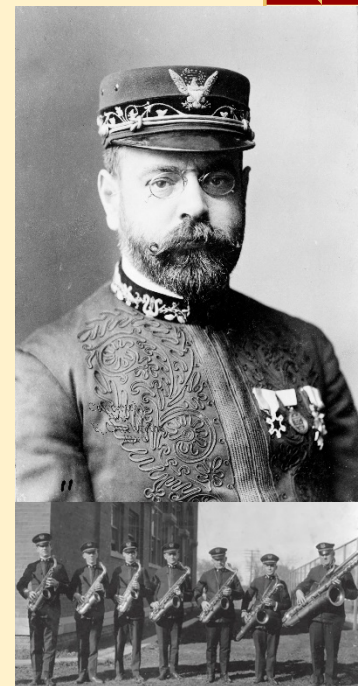


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Y. J. C. STRAUSS, ST. LOUIS, 1889.

COMPLIMENTS OF P.S. GILMORE BAND

Das Saxophon in den USA: Weitere Entwicklung

- In den Militärkapellen von Gilmore und Sousa wurden in den 1890er Jahren Saxophone eingesetzt (bei Sousa: 3-4).
- Aber: eher eine Ausnahme
- Erst allmählich in den 1890er Jahren wurden die Saxophone ein regulärer Bestandteil professioneller Bands. Selbst 1911 war dies noch kein Standard in Orchestern (Militär- und Konzertorchestern)!
- Dies spiegelt sich in **Orchesterbesetzungen der frühen Schallplattenaufnahmen 1897-1916 wieder**: nahezu ausnahmslos ohne Saxophone.
- Wichtig wurden fallende Preise durch Inlandsproduktion.
- Vorangetrieben wurde die Verbreitung durch Orchester und Künstler in **Minstrel Shows, Zirkussen, und Wandertheatern (Vaudeville)** – in Einzelfällen schon in den 1880er Jahren, verstärkt um/ab 1900.
 - Saxophon v.a. in komischen und exotischen Bühnensettings



Exemplarische Orchester-Besetzungen 1890-1920

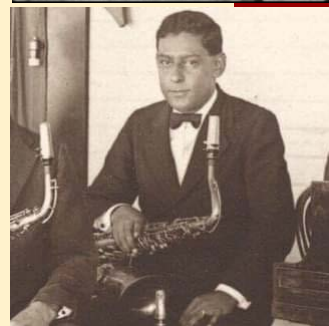
(auf Zylindern und Schallplatten)

- Sousa's Band (Okt. 1900) „*Whistling Rufus*“
 - 5 co / 3 tb / 2 cl / 3 fl&pic / 1 euph / 1 hrn / 1 sousaph / 1 dr
- Victor Dance Orch. (Apr. 1905) „*Cake-Walk In The Sky*“
 - 3 co / 1 tb / 2 cl / 1 fl&pic / 1 ob / 3 vln(1+as!) / 1 sousaph / 1 dr
- Victor Military Band (Sept. 1911) „*Alexander's Ragtime Band*“
 - 3 co / 1 tb / 3 hrn / 2 cl / 1 fl&pic / 1 sousaph / 1 dr
- Europe's Society Orchestra (Dez. 1911/13)
„*Too Much Mustard*“ & „*Down Home Rag*“
 - 1 co / 1 tb / 1 cl / 1 fl / 1 hrn / 3 vln / 2 p / 5 g&mand / 1 dr
-



Das Saxophon im alten New Orleans ?

- Saxophon in New Orleans vor 1920 selten, nicht völlig unbekannt, spielte aber keine relevante Rolle in den Bands (weder in den Brass Bands noch in den Dance Bands)
 - „Few New Orleans bands of this period included saxophone; according to Louis Cottrell, Jr., the clarinet remained the preferred instrument in the city until the late 1930s.“ [C.Kinzer,1993]
- Eher Zweitinstrument einiger weniger älterer Musiker:
- Lorenzo Tio Sr. (1867-1908) – clarinet, fragl. (alto) sax ?
- **Willie E. Humphrey Sr.** (1879/80-1964) – clarinet, tenor sax
- **Sam Dutrey Sr.** (1887–1941) – clarinet, sax
 - „the first jazz musician to play the saxophone in New Orleans, some time before 1914“ [S.Cottrell 2013 nach S.Charters 1983]
- **David Jones** (1888-1953) – mellophone, horn, drums, sax
- **Lorenzo Tio Jr.** (1893-1933) – clarinet, tenor sax
- später u.a. Paul Barnes (1902-1981) – clarinet, alto sax ...
- ... und Barney Bigard, Albert Nicholas – und Sidney Bechet!



SIX BROWN BROTHERS



- popularisierten das Saxophon, starteten den „Saxophone Craze“ ab ca. 1915/16
- aktiv ca. (1903/04) **1906 – 1933**
- **Schallplattenaufnahmen 1911-1920** (+1921/1927 Film) für Columbia, Victor, Emerson
- erfolgreiche Auftritte am New Yorker **Broadway 1914-1923**, 1914 Tour nach England
- zu Unrecht vergessen, in Werken zur Jazz-Geschichte nicht genannt (zB Schuller, Blesh, Berendt,...)

Wm. Rossiter

THAT MOANING SAXOPHONE RAG

Originally Introduced in
PRIMROSE and DOCKSTADER MINSTRELS
by **The SIX BROWN BROS.**

MUSIC BY
TOM BROWN
AND
HARRY COOK

LYRIC BY
ROGER LEWIS
Author of
"You Can't Expect Nesses from Me"
"Flooding Down the River," etc.

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THAT MOANING SAXOPHONE RAG

BY TOM BROWN AND HARRY COOK

FEATURED BY
BROWN BROS.

WITH
MONTGOMERY AND STONE

IN A MUSICAL FANTASY
"CHIN-CHIN"

WILL ROSSITER
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PIANO & ORCHESTRA 75



SIX BROWN BROTHERS

"That Moaning Saxophone Rag" (1914)



THE (SIX) BROWN BROTHERS

(Quelle: B.Vermazen, 2004)

- The Brown Brothers:
(Vater: Bandleader Allen Brown)
 - William (1879-1945)
 - Tom (1881-1950)
 - Alec [Alex] (1882-1978)
 - Percy (1883-1918)
 - Vern (1887-1964)
 - Fred (1890-1949)
 - [Myrtle (1892-1988)]regelmäßig bei den Brown Brothers Formationen (neben 3-5 der Brüder):
 - Harry Fink [Finklestein] (1889-1951) = "Harry Brown"
 - Billy Markwith (1879-19??)
 - Matthew Amaturro (18??-19??)
- aufgewachsen in Ottawa, Toronto & Linday/Ontario, Süd-Kanada
- spielten alle mehrere Instrumente (und mehrere Saxophone)



THE (SIX) BROWN BROTHERS

(Quelle: B.Vermazen, 2004)

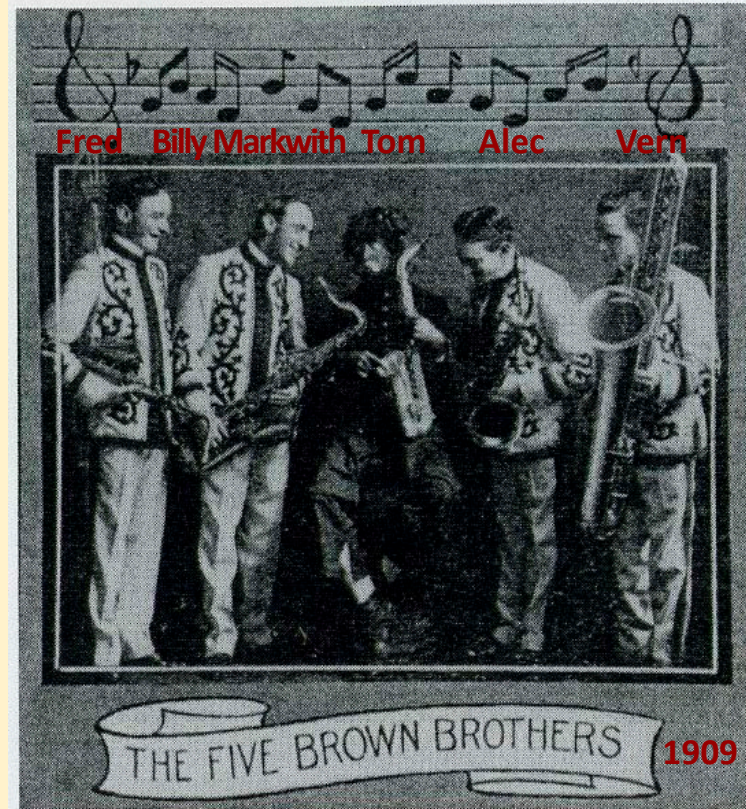
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1894:



THE (SIX) BROWN BROTHERS

- Tom Brown ab ca. 1896/99 auf musikalischer Wanderschaft
 - zunächst an der Klarinette, ab ca. 1904 am Saxophon
 - Comedy Act, Arrangeur, Komponist und Orchesterleiter
- Seine Brüder folgten ihm nach.
- Arbeit mit wandernden
 - Minstrel Shows
 - Circus Shows und
 - Vaudeville Tours
- ca. 1903/04 Beginn des Brown Brother Acts
 - 1903 als Duo (Tom & Percy)
 - 1904/06 als Quartett
 - 1908 als Quintett („FIVE B.B.“)
 - 1911 als Sextett („SIX B.B.“)
- charakteristische Kostüme



George Primrose's Minstrel Band Aug. 1913

(Quelle: B. Vermazen, Liner Notes, Archeophone 2004)

SIX BROWN BROTHERS



➤ **FIVE BROWN BROTHERS**
"American Patrol" (1911)

SIX BROWN BROTHERS



FIVE BROWN BROTHERS
"American Patrol" (1911)

THE (SIX) BROWN BROTHERS: Musik

Billy Markwith Fred Alec Tom Harry Fink Vern

ca. 1916

➤ Übliche Besetzung der FIVE BROWN BROTHERS (1909):

- Tom – alto sax
- Fred – alto sax
- Billy Markwith od. Harry Fink od. William Brown – tenor sax
- Alec – baritone sax
- Vern – bass sax

➤ SIX BROWN BROTHERS (1911):

- + Harry Fink – 2nd baritone sax

➤ Instrumentationswechsel:

- 1916: **2 tenor sax** (statt 2 baritone)
- 1919: Tom zusätzlich **soprano sax**

➤ Arrangements: (neben Tom Brown)

- Frank Henri Klickmann (1865-1966)



as – as – ts – bars – bsx
as – as – ts – bars – bars – bsx
as – as – ts – ts – bars – bsx
ss/as – as – ts – ts – bars – bsx

Stilistik & Repertoire:
Populäre Musik 1900/1910's,
Zirkus-Musik, Ragtime –
kein Jazz !

SIX BROWN BROTHERS am Broadway in New York

- 1909 erste Vaudeville-Auftritte in New York
- 1914 Tour nach Europa
- Ab 1914 erfolgreich in Broadway-Produktionen:
 - *Chin Chin* (1914-1917)
 - *Jack o' Lantern* (1917-1920)
 - Florenz Ziegfeld's *Midnight Frolic* (1918-1919)
 - *Tip Top* (1920-1923)
 - *The Bunch and Judy* (1923)
- Nach der Tour mit *Black and White Revue of 1924* (1923-1924) wieder Vaudeville-Auftritte – in USA, Canada und Australien (!) 1924/25
- 1931 Übersiedlung nach Chicago, 1933 Auflösung



Konkurrenten der Brown Brothers ...



The Six MUSIC SPILLERS
(1906-1925 + 1928-1939)

(Quelle: S.Cottrell, 2013)

FEATURING
WALTER THE CATE
Who is absolutely the World's Greatest Wizard of the Saxophone, and has completely Mastered the Saxophone, playing the Most Difficult Violin Solo Ever Written or Played by the Greatest Composers and Masters.
Playing Solos never before Played on any Brass, Reed or Wind Instrument.

FRANK B. CATE
World's Famous Sensational Cornet Virtuoso, also composer of "Cobson's" sax. "Virtoso," also composer of "Bryant's" sax. "polka-danza," "Bryant's" sax. "Rhapsody" opus solo. "American" Rhapsody" and "Championship Rag," all of which are played by the Musical Cates with tremendous success.

FRED THE CATE
Soloist on the Saxophone. Producing Contra Bass Instruments. Producing all Bass Instruments. Producing the Deapest, Mellowest and Most Powerful Tones Ever Produced on any Bass Instrument.

The FOUR MUSICAL CATES
(ca. 1909-1912)

The ELLIOTTS
The MUSICAL SAVONAS)
(1890s/1900s)



... und Nachahmer



Left: an unauthorized Brown Brothers that toured the Midwest and was booked in the 1910s by impresario Edgar Benson of Chicago.
Right: Columbia A1041 remade by a false Five Brown Brothers.



(Quelle: B.Vermazen, Liner Notes, Archeophone 2004)

**„Falsche“ Brown Brothers – schon 1910 –
und weitere Nachahmer wie
die AMERICAN SAXOPHONE BAND
(ebenso The Saxo-Sextette u.v.a.)**

Die Six Brown Brothers als Werbeträger

February, Nineteen Hundred and Nineteen

15

C. G. CONN, LTD., ELKHART, IND.

Saxophone Series No. 2

Something About the Conn Saxophones and Those That Use Them



SIX BROWN BROTHERS

TOM BROWN, the subject of this issue, is not the notorious Tom Brown of the "sour apple tree" song—but his name is written and spoken of by more people than that of the Old Tom Brown. Be it known that this Tom Brown is the famous Saxophone Soloist and Manager of the Six Brown Brothers and many other high class Musical Acts.

This Tom is popular. In fact, is perhaps the most popular Musical Comedian in the business. He started in his career by playing clarinet in traveling show bands. He graduated and passed into vaudeville, introducing the Saxophone as a real musical novelty in conjunction with comedy and in quartette work. His great success in "Gin Chin" needs no further mention. His success in producing records for the Victor Talking Machine is known throughout the world. It is not generally known, however, that he has played Conn Instruments for years and that the Brown Brothers use them exclusively in their wonderful musical numbers. When you hear the Victor Records, you hear Conn Saxophones.

Like all great artists, Tom Brown believes in using the very best Saxophones obtainable in order to maintain the high standard of his musical company.

Write from Tom Brown to C. G. Conn, Ltd.

"Must say Conn Saxophones are just perfect. We are credited with producing a wonderful tone and it is mostly due to the fact that your instruments are made of the best material and carefully tested before leaving your factory. They satisfy the Six Brown Brothers, and the musical world knows we started the saxophone craze. Best wishes.
TOM BROWN."

Write for prices, conditions of sale, etc., to

C. G. CONN, LTD., ELKHART, IND.

WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

ANY one can master a Conn Saxophone. They can be played most acceptably within a week. Thousands will testify as to this.

The Conn Saxophones stand in a class by themselves. The greatest soloists and prominent professional players attest this fact.

Conn, Ltd., Saxophones possess the real saxophone tone—brilliant, yet mellow and smooth. Most saxophones sound as though a heavy cloth filled the bell of the saxophone. This is not true with any Conn, Ltd., Saxophone. They produce the tone required by the artist. Ask them.

The mechanism of the Conn, Ltd., Saxophone is a wonderful work of art. The key action is very light in touch and acts instantaneously, giving thereby immediate response to the tone.

Improved key system, enabling the fingering of difficult passages in music, will be found on Conn, Ltd., Saxophones, and avoidance of unnecessary keys make the system the most practical.

Saxophones are difficult to build in tune. Conn, Ltd., Saxophones are the result of over thirty years of experimental work and are well known as being the most perfect in tune.

TUNE, TONE, KEY MECHANISM, QUICK RESPONSE, EASE OF PLAYING, ARTISTIC DESIGN AND FINISH

ALL THESE

ARE OFFERED IN THE CONN, LTD., SAXOPHONE

AND DECLARED

BY THE LEADING ARTISTS AS SUPERIOR TO ALL OTHERS



Tom Brown as he appears in "Tip-Top"

Be the "Tom Brown" of Your Town

You may have the talent to develop into a Saxophone wizard like Tom Brown, of the famous Tom Brown's Clown Band, the highest priced musical act, and enjoy this most pleasant of vocations. Buescher Instruments have helped make famous Tom Brown, Paul Whiteman, Joseph C. Smith, Clyde C. Doerr, Bennie Krueger, Dan Russo, Paul Specht, Carl Fenton, Ross Gorman, Arnold Johnson, Nathan Glantz and thousands of others. \$500 to \$1,000 weekly for but two hours a day is not uncommon for musicians of such ability to earn.

BUESCHER True-Tone Saxophone

The Buescher Saxophone is so perfected and simplified that it is the easiest of all musical instruments to learn. It is the one instrument that everyone can play—and it wholly satisfies that craving everybody has to personally produce music. You can learn the scale in an hour's practice, play popular music in a few weeks and take your place in an Orchestra or Band within 90 days, if you so desire. Nothing can take the place of a Saxophone for home entertainment, church, lodge, school. It increases the pleasure you get out of life, increases your popularity and your opportunities.

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After nearly 300 years' supremacy, string instruments are almost entirely displaced by Saxophones in all nationally popular orchestras. Our Free Saxophone Book tells which Saxophone takes violin, cello and bass parts, and many other things you would like to know. Ask for your copy.

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2541 Buescher Block, Elkhart, Ind.

Gentlemen: I am interested in the instrument checked below. _____
Saxophone... Cornet... Trombone... Trumpet...
(Mention any other instrument interested in)

Name.....
Street Address.....
Town..... State.....

➤ Saxophon-Werbung für Conn und Buescher in den 1910s

Nicht verwechseln: Es gibt zwei Tom Browns in der Vor- & Frühgeschichte des Jazz in New York ...

TOM BROWN – Saxophon
[1881-1950]



- aus Ottawa / Ontario, Kanada
- In Minstrel, Zirkus und Vaudeville Shows
- Klarinette & Saxophon(e)
- ab 1904/11 als [Five bzw. Six] Brown Brothers
- 1909 in New York, ab 1914 am Broadway
- lebte ab 1931 in Chicago, Toronto, Chicago
- Aufnahmen: 1911-1920 (+ 1921/1924/1927)

vs.

TOM BROWN – Posaune
[1888-1958]



- aus New Orleans
- spielte mit Papa Jack Laine + eigener Band
- 1915 in Chicago „Brown’s [Jass] Band from Dixieland“ (Rivale von Nick LaRocca’s ODJB)
- 1916-1921 in New York, u.a. mit Harry Yerkes
- lebte ab 1924 wieder in New Orleans
- Aufnahmen: 1919-1925 + 1951-1958

SIX BROWN BROTHERS



➤ **SIX BROWN BROTHERS**
"The Darktown Strutters' Ball" (1917)
– ein späterer Jazz-Standard! –

SIX BROWN BROTHERS



TOM BROWN'S FAMOUS SIX BROWN BROTHERS

Six years on the legitimate stage, in Dillingham Shows. Now touring America with their 30-piece Saxophone Band.
They use Buescher True Tone Saxophones exclusively. (Victor Records.)



SIX BROWN BROTHERS
“The Darktown Strutters' Ball” (1917)
– ein späterer Jazz-Standard! –

Der stilbildende Solist neben den Six Brown Brothers: RUDY WIEDOEFT (1893-1940)



➤ *Harry Yerkes' THE HAPPY SIX
feat. RUDY WIEDOEFT
„Karavan“ (1919)*

Weitere wichtige
Saxophonisten des Übergangs
zum Jazz:

- **Bennie Krueger (1899-1967)**
- **Ross Gorman (1890-1953)**
- **Loren McMurray (1897-1922)**



sowie

- **JACK PETTIS
(1902-1963)**

und

- **PAUL „STUMP“ EVANS
(1904-1928) ...**



- c-mel sax, alto sax, cl
- aus Detroit, dt. Abstammung
- 1914-1930 in NY aktiv
- Populärer Solist am Saxophon
- auch Komponist populärer seichter Stücke für Saxophon
- ab 1917 mit Joe Frisco's Jass Band, Yerkes' Novelty Five, Yerkes' Happy Six, Sax-Solo- & Duo-Aufnahmen

Vom Sax Solisten & Sax Quartett zur Sax Section: ART HICKMAN (1886-1930), „Erfinder der Big Band“

- Drummer, Pianist, Bandleader
- aus Oakland & San Francisco
- seit 1913 mit eigenem Sextett
- erfand ca. 1915 eine **Dance Band** mit **Jazz-Elementen** und **unterschiedlichen Bläser-Sätzen**, darunter **2 Saxophone** – Vorläufer der Big Bands
- 1919/20 erfolgreich in New York
- ging anschließend nach Kalifornien zurück
- Seine Erfolgsformel übernahm 1920 in New York Paul Whiteman (dann mit 3 Sax).



Art Hickman's Orchestra, ca. 1919.
(Quelle: San Francisco Historical Photograph Collection)

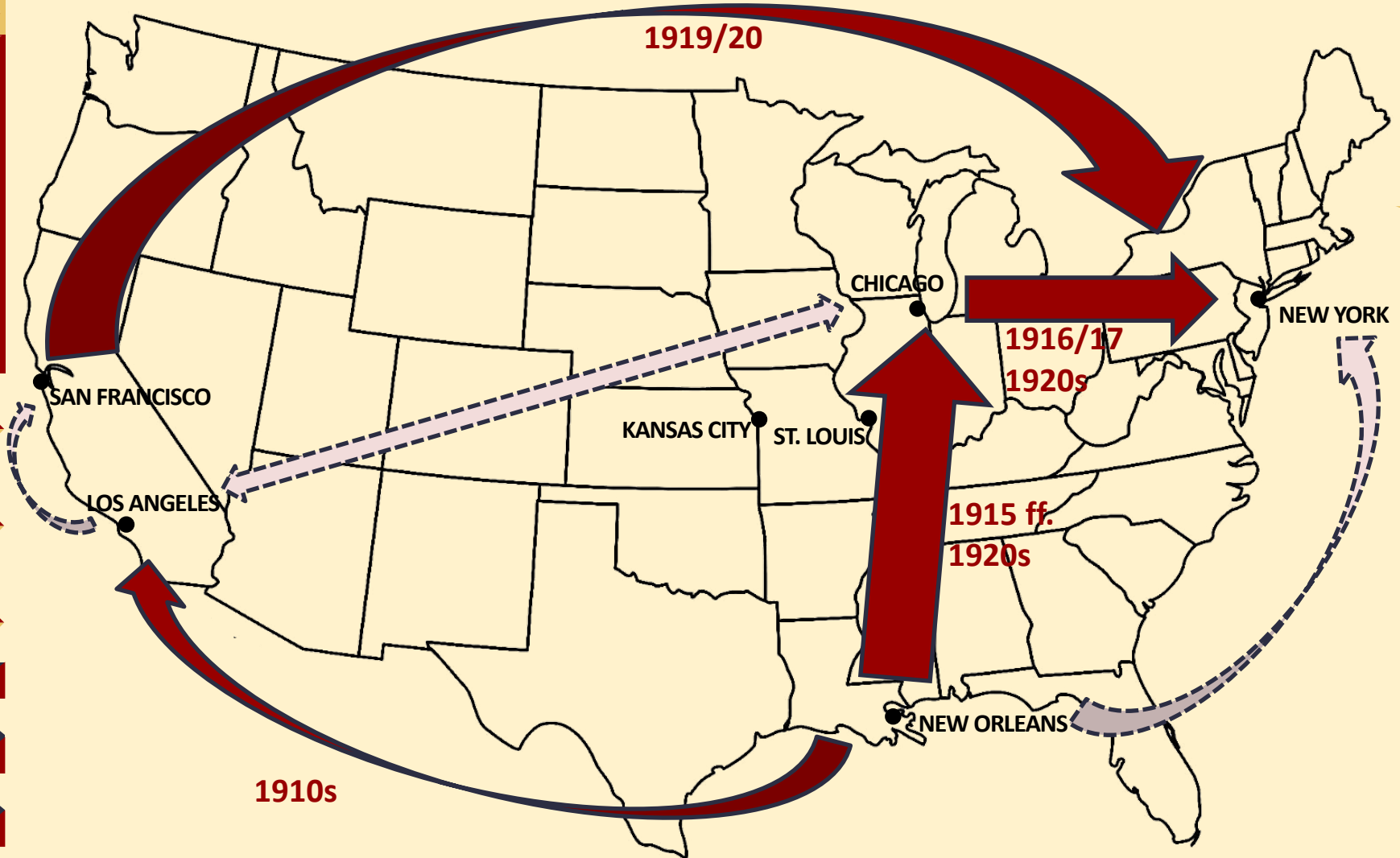


ART HICKMAN and his Orchestra „Hold me“ (1919)

[Anm.: „Rose Room“ (1919) ist zwar sein größter und einflussreichster Hit, enthält aber keinen typischen Sax-Section-Part; seine Aufnahme von „Whispering“ (1920) erfolgte erst kurz nach der Hit-Version von Paul Whiteman.]



Der Weg des Jazz: Von New Orleans über Chicago – und LA/San Francisco – nach New York



(Grafik: S.C.Semler,2024)

Saxophon & Jazz

„Das Saxophon war so populär, weil es im Jazz benutzt wurde.“

ODER

„Das Saxophon wurde im Jazz benutzt, weil es so populär war.“ ?

- Das Saxophon fand zunächst 1919/20 Eingang in die **Dance Bands** = die „**Sweet Jazz**“ Bands.
 - Die Six Brown Brothers & Rudy Wiedoeft bahnten diesen Weg.
- „Jazz Craze“ ab 1917/18 in New York durch die **klassische New Orleans Formation** der Original Dixieland Jazz Band zunächst **ohne Saxophone**
- Die Popularität des Saxophons führte aber schnell dazu, dass auch die **Hot Jazz Bands** (in New York, Chicago und New Orleans) **alsbald Saxophone in ihre Formationen aufnahmen**. – Beispiele:
 - **ODJB** Dez. 1920 (Bennie Krueger c-mel-sax)
 - **New Orleans Rhythm Kings** 1922/23 (Jack Pattis c-mel-sax; später 2 sax)
 - **King Oliver** Okt.1923 (Stump Evans c-mel-sax & Charlie Jackson bass sax); 1926: 2-3 Sax
 - **Fate Marable** ca. 1921 (Dave Jones), 1924 3 sax
 - **Armand Piron** 1923 (Lorenzo Tio jr. cl/ts & L.Warnecke as)
 - **Clarence Williams Blue Five** 1923 (Bechet soprano sax)
 - **Wolverines** 1924 (George Johnson tenor sax)
 - **Papa Celestin** 1925/26 (2 Sax incl. Paul Barnes)
 - ...



... zu den großen Sax-Stilisten der 1920er Jahre



Sidney Bechet
soprano sax



Frankie Trumbauer
c-melody-sax



**Jimmy Dorsey &
Johnny Hodges**
alto sax



Adrian Rollini
bass sax



**Coleman Hawkins &
Bud Freeman**
tenor sax

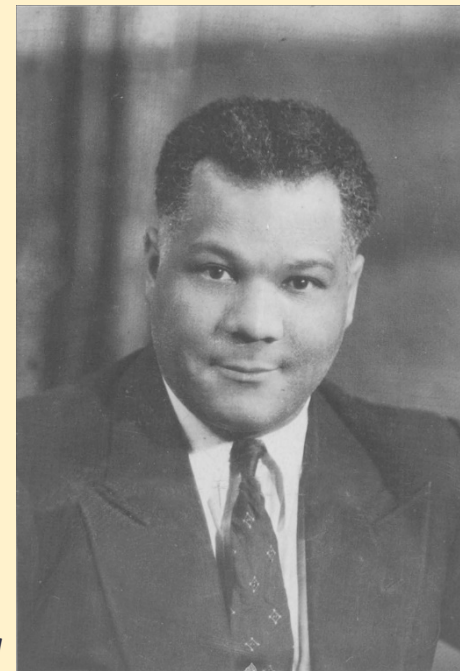


Harry Carney
baritone sax

Sidney Bechet (1897-1959)

– „der erste Saxophonist des Jazz“ ?

- Spielte **bis 1919** nahezu ausschließlich Klarinette !
 - Experimentierte kurzfristig und anlassbezogen ca. 1916 in New Orleans mit dem C-Melody-Sax und mit dem Sopran-Sax (neben Kornett, Gitarre u.a.)
 - ***“Although they were comparatively rare, saxophones had been seen in New Orleans long before Bechet's first attempts to play one; they were no more or less popular in New Orleans than anywhere else, however, and, contrary to some viewpoints, their usage created no musical crises. The soprano saxophone was then one of the rarest of the saxophone family, but both Willie Humphrey, Sr, and Alphonse Picou owned soprano saxophones during the 1910s. What is certain is that Sidney Bechet had made efforts to play the saxophone long before he ever acquired his first soprano instrument.”***
“Soprano saxophones - both straight and curved models - were then still something of a novelty.” [J.Chilton, 1987]
- Erwarb sein [erstes] Sopran-Saxophon 1919/20 auf einer Tournee in London !
 - => aber bereits 1916 inspiriert ...
- spielte ab 1942 nahezu ausschließlich Sopransaxophon



(Quelle: J.Chilton, 1987)



(Quelle: New Orleans Jazz Museum)

Sidney Bechet (1897-1959)

– „der erste Saxophonist des Jazz“ ?

1919/1920 Story (J.Chilton,1987):

- **"Sometime during 1920 Bechet was out strolling in the West End of London with his pal from the SSO, Arthur Briggs. As the two men walked along, Bechet looked into the window of F. Lafleur's music shop at 147 Wardour Street and caught sight of the musical instrument that was to change his life. There, glinting against a dull backcloth, was a brand-new straight soprano saxophone. Bechet went into the shop with Briggs and enquired about its price. On being told that it was 30 guineas, he asked if he could try out the instrument. There in the shop he demonstrated on the saxophone a hit song of the moment, the tune WHISPERING. Briggs fidgeted while Bechet played through hundreds of arpeggios and runs, but in his own good time Sidney called the assistant and said that he would buy the instrument, providing a double-octave key could be added to it. The salesman agreed to this and Bechet called back later to pick up the specially altered instrument."**

- Erwarb sein [erstes] Sopran Saxophon 1919/20 auf einer Tournee in London !
 - => aber bereits 1916 inspiriert ...
- spielte ab 1942 nahezu ausschließlich Sopransaxophon



Sidney Bechet (1897-1959)

– „der erste Saxophonist des Jazz“ ?

1919/1920 Story (S.Bechet,1960):

➤ *"So to fill in time I went and played with Tim Bryen on Coney Island [New York]. We all wore very fancy uniforms and the pay was good. Tim had a regular clarinet player, named Kincaid; and this Kincaid, **he had a curved soprano saxophone. I liked the tone of this saxophone very much, so full and rich. I'd tried one in Chicago when I was playing at the Pekin [Club] but I hadn't liked it, and I think there must have been something wrong with it. Well, I liked this one Kincaid had, and from that time I got more and more interested in the soprano saxophone.**"*

➤ *"And another thing I did **when I got to London was to buy a straight soprano saxophone.** I was walking around with Arthur Briggs when I saw one in the window of an instrument maker. We went in, and I ran through 'WHISPERING' on it: this was the first number I played on it. **I liked this saxophone as soon as that London instrument maker gave it to me,** and [Bandleader] Will Marion Cook, he liked it too. So he had some special arrangements made so I could play this; 'SONG OF SONGS' one of them was called. **This was a piece of good luck for me because it wasn't long after this before people started saying they didn't want clarinets in their bands no more. And there was I all set with my saxophone.**"*



Sidney Bechet (1897-1959)

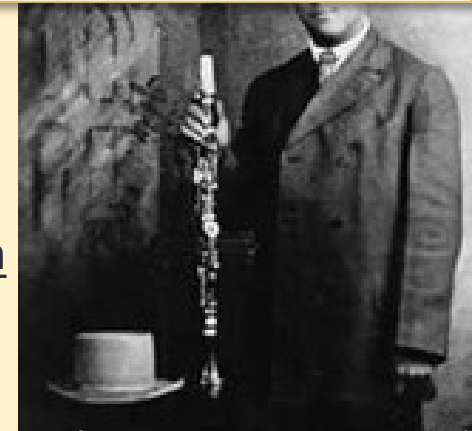
– „der erste Saxophonist des Jazz“ ?



1916/1918 Story (J.Chilton,1987):

"During his trip to Galveston, Texas, in 1916, Sidney heard a recording by the **Six Brown Brothers**, a touring vaudeville act that featured six saxophones of varying registers, from bass up to soprano. For Bechet the appeal of their version of **Bull Frog Blues** was the sound of the soprano saxophone; he resolved to buy one for himself if the opportunity arose. Sometime during the winter of 1918, after he made his home in **Chicago**, Bechet saw a curved soprano saxophone in a pawnshop window. The asking price was 20 dollars, which was then less than half what Sidney was making a week, so he decided to buy it: »I took it on the job, and I was doing pretty good, but it didn't give. **It had no volume, so I sold it to Darnell Howard.**« Darnell Howard confirmed that the transaction took place [...]"

- Erwarb sein [erstes] Sopran-Saxophon 1919/20 auf einer Tournee in London !
 - => aber bereits 1916 inspiriert ...
... von den **Six Brown Brothers!**
- spielte ab 1942 nahezu ausschließlich Sopransaxophon



Populärmusik 1910s/1920s

RAGTIME



Six Brown Brothers

„JAZZ CRAZE“

(„Dixieland Jass“)

HOT JAZZ

1917-1921 + 1923ff.



Original Dixieland Jazz Band (ODJB)



(Dance Bands)

„SWEET JAZZ“

1919ff → 1920s



Art Hickman Orchestra

PAUL WHITEMAN AND HIS ORCHESTRA



Begründung der Tradition der Saxophon-Quartette

- 1870s – 1900s: „New York Saxophone Quartette Club“/ „Lefebre Saxophone Quartette“ – leichte klassische Musik
- 1890s: „Sousa’s Saxophone Quartet“ – Militärmusik



- **1910s: SIX BROWN BROTHERS**



- **1950s: HOLLYWOOD SAXOPHONE QUARTET**



- **1980s: WORLD SAXOPHONE QUARTET**



- **1990s: ITCHY FINGERS**

- ...



Tonbeispiele



- *SIX BROWN BROTHERS*
“Smiles & Chuckles (Jazz Rag)” (1917)



- *SIX BROWN BROTHERS*
“That Moaning Saxophone Rag” (1914)



- *FIVE BROWN BROTHERS*
“American Patrol” (1911)



- *SIX BROWN BROTHERS*
“The Darktown Strutters' Ball” (1917)

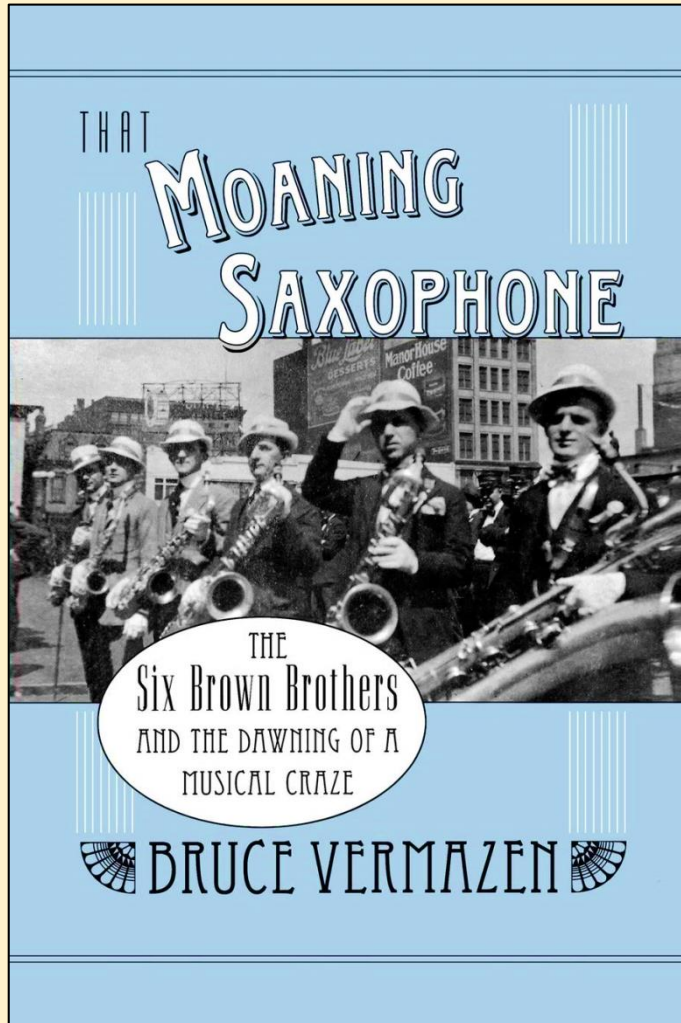


- *Harry Yerkes' THE HAPPY SIX feat. RUDY WIEDOEFT*
„Karavan“ (1919)

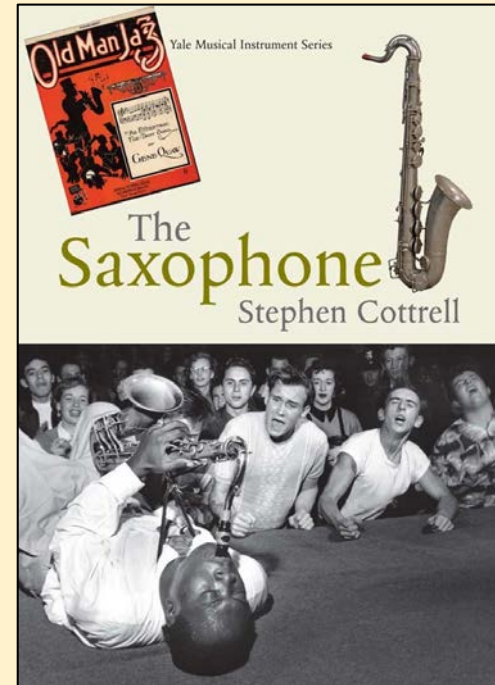


- *ART HICKMAN and his Orchestra*
„Hold me“ (1919)

Quellen & Leseempfehlungen



Bruce Vermazen (2004): *“That moaning Saxophone - The Six Brown Brothers and the Dawning of a musical Craze”*



Stephen Cottrell (2013): *“The Saxophone”*



Bruce Vermazen – Liner Notes Archeophone CDs *“Those Moaning Saxophones”* (2004) & *“Broadway's Favorite Clowns”* (2010)

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- Bruce Vermazen, pers. communication (Jan.2024)



- ENDE (Teil 1) -

**Herzlichen Dank für die Aufmerksamkeit !
Fragen, Anmerkungen und Anregungen gerne jetzt –
oder im Nachgang per E-Mail.**

KONTAKT:

Sebastian Claudius Semler

info@vintage-jazz.de

sebastian@semler-berlin.de

Hasenheide 68, 10967 Berlin

Tel.: 0172-398 50 33

Bandkontakt:

VINTAGE JAZZ FRIENDS / VINTAGE JAZZ TRIO & QUARTET

www.vintage-jazz.de / info@vintage-jazz.de / Tel.: 0172-398 50 33

Kontakt JAZZ FÜR ALLE e.V.:

www.jazzfueralle.de

info@jazzfueralle.de

Tel.: 0172-398 50 33



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