THE HOLLYWOOD SAXOPHONE QUARTET: ITS HISTORY AND CONTRIBUTIONS TO SAXOPHONE QUARTET PERFORMANCE IN THE UNITED STATES

By

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SIGNED: ____________________________
Michael Leonard Keepe
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DEDICATION

To My Family

and

The Families of the HSQ

For Your Love and Support
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ABSTRACT

This study documents the history of the Hollywood Saxophone Quartet and its role in establishing the saxophone quartet as a serious medium for chamber music in the United States. An abbreviated history of saxophone quartets in the United States is provided, including a brief history of the Marcel Mule Saxophone Quartet in France. This ensemble in particular significantly influenced the Hollywood Saxophone Quartet's formation, programming and mission. The history of the Hollywood Saxophone Quartet follows, including its performing, commissioning, and recording activities, as well as biographical information for its members. This introduction is complemented by a discussion of the legacy of the group through its influence on subsequent saxophone ensembles on a national and international scale. Finally, conclusions drawn from this research place the Hollywood Saxophone Quartet in a historical context in the United States.
Figure 1. Liberty Records promotional photograph showing from left to right: Russell Cheever, Jack Dumont, Morris Crawford, William Ulyate. Photograph provided by the Ulyate family.
CHAPTER 1
INTRODUCTION

The Hollywood Saxophone Quartet performed primarily in the Los Angeles area from 1951-1961 and included four of the most highly respected studio musicians in Hollywood. They created and performed a body of repertoire intended for the formal concert hall which differentiated them from the saxophone ensembles associated with the minstrel and vaudeville shows during the early 1920s and 30s. These acts, though popular, instilled the saxophone with a reputation as a novelty instrument, not to be considered for serious compositions. The Hollywood Saxophone Quartet's efforts helped to establish this ensemble as a medium for serious chamber music within the United States. From the 1930s to the inception of the Hollywood Saxophone Quartet in the 1950s, there was a lack of notable saxophone ensemble activity in the United States. In France, however, the Marcel Mule Quartet (1928-1967) was establishing a repertory of works that are now standard repertoire. The Hollywood Saxophone Quartet pursued the same goal in America.

Little research exists that chronicles the Hollywood Saxophone Quartet (hereafter, HSQ). The members of the group, and all but two composers who wrote for the quartet, died before documenting the group's activities. Most of the compositions written for the group were believed to be unpublished and copies of the existing scores were donated by the group to various institutions and individuals across the country. These scores, which have since been copied, traded, and shared with performers around the world for more
than forty years, created an "underground" following. HSQ's four albums, which were released between 1955 and 1959, are rare and coveted by collectors. Their output provided a significant impetus for future saxophone quartets to court attention of composers and position themselves as a viable medium for American chamber music. However, aside from liner notes found on the record jackets of their four albums, their history has been little more than hearsay.

Due to these circumstances, a large portion of this research was conducted through the use of questionnaires, phone and personal interviews, email and postal mail correspondence, and documentation provided by family members and friends of the group. These research methods were necessary to gather a first-hand account of the group, its members' history, and personal insight into their influence.

This document provides a detailed history of the ensemble. The ensemble's activities, their achievements, and the role they played in helping to establish the saxophone quartet medium in the United States, will be shown through the study of their performances, recordings, the library of compositions they created, and their influence on subsequent saxophone ensembles.
CHAPTER 2
A BRIEF HISTORY OF SAXOPHONE QUARTETS IN AMERICA

To illustrate the influence the HSQ had on establishing the saxophone quartet medium in the United States, a timeline of activity prior to the group's operation must first be established. Six prominent saxophone ensembles, whose activity spanned the years 1873 to 1933, have been chosen for discussion.

Edward Lefebre: The New York Saxophone Quartette Club

The first saxophone quartet of major significance in the United States was that of Edward Lefebre (1834-1911) who was arguably the most well-respected saxophonist in the U.S. during his tenures with both the Patrick Gilmore and John Phillip Sousa Bands. He formed his New York Saxophone Quartette Club in 1873 with the members of the Gilmore's Twenty-Second Regiment Band saxophone section. Lefebre's quartet gave their first performance in a concert with the Gilmore band on January 15th, 1874. This first performance of the quartet featured the first movement (Andante and Allegro) of Jean Baptiste Singelee's *Premiere Quatour* (1858)\(^1\), written for Adolphe Sax's saxophone class at the Paris Conservatory. Programming original music for the saxophone quartet was of the utmost importance for Lefebre. He knew that if the saxophone was to gain

\(^{1}\) This work is considered the first written for the saxophone quartet medium.
acceptance as a legitimate instrument, it would need to possess an original body of
literature.²

Lefebre encouraged many composers to write for the quartet. Most notable of
these was William James Robjohn (1843-1920), who used the pseudonym Caryl Florio in
response to his family's lack of support in his decision to become a full-time musician.
Florio produced four notable works for saxophone including two for saxophone quartets;
Allegro de Concert (1879) and Menuet and Scherzo (1885).³ Allegro de Concert has since
become standard repertoire and continues to be performed and recorded today. Menuet
and Scherzo has unfortunately been lost.⁴

After the disbandment of the New York Saxophone Quartet Club in 1885, Lefebre
continued to form new quartets such as the Lefebre Saxophone Quartet, a.k.a the Conn
Wonder Saxophone Quartette in 1901,⁵ and the Los Angeles Saxophone Quartette which
gave its final performance in 1909.⁶ In January of 1912, C.G. Conn's Musical Truth
stated that saxophone quartets were the most popular combination of reed instrument
families.⁷ The popularity of Lefebre's quartets likely influenced this phenomenon.

² James Russell Noyes, Edward A Lefebre (1843-1911): Preeminent Saxophonist of the Nineteenth
³ Scott Plugge: The History of the Saxophone Ensemble: A Study of the Development of the
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⁴ James Russell Noyes, Edward A Lefebre (1843-1911): Preeminent Saxophonist of the Nineteenth
⁵ Ibid., 139.
⁶ Ibid., 234.
⁷ Ibid., 174.
Apollo Saxophone Quartette

The Apollo Saxophone Quartette was formed by Guy Earl Holmes and Clay Smith as part of the Apollo Concert Company. They performed primarily on the Lyceum and Chautauqua circuits, which were similar to the Vaudeville-style shows, but catered to a more "discerning" audience. Lyceum and Chautauqua performances usually featured poetry readings and vocal renditions of operatic works. Apollo's members would also perform only on what they referred to as "legitimate" instruments, which included saxophones. The Company aimed to provide top-quality entertainment by the finest musicians, and they insisted that the word "Novelty" never be used in association with their organization. They would not resort to what they considered cheap antics to gain applause. Smith and Holmes felt that their audiences deserved and appreciated both popular music as well as that of a more cultivated tradition, as long as it was of the best quality.  

Though Lefebre and others did their best to encourage new repertoire for the saxophone quartet, it was a necessity for these ensembles to perform transcriptions of classical works and popular tunes in order to have enough music to sustain a program and appeal to the general public. Holmes, a rather well-known composer of marches, songs, and character pieces, wrote both original pieces and transcriptions of nineteenth century overtures, and operatic tunes for the quartet. Again, his aim was to ensure that the Apollo Quartet performances contained only what he considered to be music of

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9 Ibid., 20.
appropriate quality. This is exemplified by the published catalogue of the Apollo Saxophone Quartette, circa 1915, which lists both original works and transcriptions shown in figure 2.

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Figure 2. Favorite Compositions Arranged as Quartettes for Saxophones by G.E.Holmes, published by C.L. Barnhouse, 1915.
Brown Brothers

Arguably the most famous saxophone ensemble of the early 1900s was that of the Brown Brothers (1901-1933). The opening paragraph of Bruce Vermazen's book *That Moaning Saxophone: The Six Brown Brothers and the Dawning of a Musical Craze* encapsulates the popularity and performance practices of the group.

The Six Brown Brothers were saxophonists, famous throughout the United States, Canada, and Australia during their quarter-century on the vaudeville and musical comedy stages. Playing the hit tunes of the day, they marched, even danced, across the boards, and Tom Brown, the leader, raised waves of laughter with his blackface mime and the repertoire of extra-musical sounds he coaxed from his alto and soprano saxophones. Tom's minstrel-show motley and the other Brothers' extravagant clown costumes and glistening instruments promised what they consistently delivered: the latest music expertly played and a hilarious time listening to it.\(^1\)

The Brown's began their careers as members of the Ringling Brothers' Circus Band. They grew from two Brown Brothers in 1903 to four around 1906, to five in 1909, and finally the Six Brown Brothers in 1911.\(^2\) They enjoyed unbridled success on the Circus, Minstrel, Burlesque, Vaudeville, and even Broadway stages. From 1911 until 1927 they recorded for the Columbia, Victor, and Emerson recording companies releasing no fewer than thirty-nine records with dozens of recordings never released.\(^3\) The group also recorded for film shorts. Andrew Jackson, curator of the *Legendary Saxophonists Collection*, describes a particular Vita phone recording:

\[\ldots\ldots\text{perhaps the most stunning example of Tom Brown's art has to be heard to be believed}\ldots\ldots\text{from their lost Vita phone film, *The Original Six Brown*}\]

---

Brothers Saxophonic Jazz Masters and Orchestra, in the middle of which Tom, in a bridal veil, portrays a pregnant negro 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, high wire Ringling Brothers Circus Band music of the sort they began their career performing.\textsuperscript{14}

Their popularity on stage, and as recording artists, had made the group a household name. By 1921, The Six Brown Brothers were said to be the highest paid musical act in New York.\textsuperscript{15} Often credited for creating the "Saxophone Craze" in the United States, they enjoyed enormous popularity and success during the height of the "Craze" in 1920s and 1930s. With the Great Depression came the demise of many acts in show business and in 1933 the Browns disbanded the group.\textsuperscript{16}

Rudy Wiedoeft and his Saxophone Ensembles

While the Brown Brothers can be credited for helping to popularize the saxophone in an ensemble setting during the Vaudeville era, Rudy Wiedoeft must be acknowledged as the supreme virtuoso performer of the time, taking the saxophone to new heights in Vaudeville, Television, Radio, and the formal concert hall. Originally a clarinetist, he became enamored with the saxophone and after less than four years on the instrument, he made his first recording for the Edison label in 1917. Between 1917 and 1927 he made over 100 cylinder and disc recordings for the Edison, Emerson, Brunswick, Andrew Jackson, \textit{The Legendary Saxophonists Collection} (Honduras: A. Jackson, 2011), 99.


and Columbia labels, among others.\textsuperscript{17} In 1927, he became one of the Eight Famous Victor Recording Artists, one of the most famous touring companies in the world.\textsuperscript{18}

His brilliant technique, lightning-fast articulations, sensitive phrasing, full sound and use of jaw vibrato influenced a new generation of performers in both the classical and jazz genres of saxophonists. His student Hubert Pior Vallee, even changed his name to Rudy and went on to become a notable band leader himself.\textsuperscript{19} Although Wiedoeft did not perform jazz, as it became known in the 1930s and 40s, he was known as a "ragging" performer who often performed in the popular ragtime style.\textsuperscript{20} His musicianship showed that the saxophone could go far beyond the popular tricks of the day and was capable of the technical facility and musical sensitivity equal to any instrument.

On the Vaudeville stage, he was known for often dressing in Cowboy regalia, and for dancing on stage and in the aisles while providing an unparalleled display of tricks including slap-tonguing, flutter tonguing, laughing, crying, hiccups, barks, growls, moans, sneezes, galloping horses, and trains.\textsuperscript{21} Although his amazing display of technique and tricks gained favor with audiences, he admitted that these were an unfortunate necessity for financial stability. He considered himself a "serious" musician with a purpose of elevating the saxophone to that of a "legitimate" status.\textsuperscript{22}

\textsuperscript{18} Andrew Jackson, \textit{The Legendary Saxophonists Collection} (Honduras: A. Jackson, 2011), 10.
\textsuperscript{19} Gee, \textit{Saxophone Soloists and their Music, 1844-1985}, 166.
\textsuperscript{21} Jackson, \textit{The Legendary Saxophonists Collection}, 3.
On April 17, 1927, Wiedoeft performed a formal concert at *Aeolian Hall* in New York, which was broadcast live to nearly one million people. Ten weeks earlier saxophonist Jascha Gurewich, of Sousa fame, also presented a formal recital at the same venue. Both events were great triumphs for the saxophone and featured both original and transcriptions of classical music. However, Wiedoeft also performed with his saxophone quartet, which featured Arnold Brilhart, Alford Evans and Harold Sturr.23 The quartet received positive reviews and continued to perform in later recitals. Additionally, Wiedoeft performed and recorded with a sextet, and in 1931 his quintet recorded a Warner Brothers Vita phone film short entitled *Darn Tootin*.24 The film tells the story of a father who buries his son's "annoying" saxophone in the yard to get rid of it "once and for all." For some reason he waters the burial site. A 25-foot saxophone grows from the earth and out pops Wiedoeft performing *Sax-o-Phun* in a clown costume. Then a quartet of saxophonists, also wearing clown costumes reminiscent of the Brown Brothers, emerge out of the tone holes of the huge instrument to accompany Wiedoeft. The point of the film is to show that the saxophone is capable of playing beautiful music. The father, unconvinced of his son's pleas to this effect exclaims, "A cow makes the same noise and gives milk besides!" It is important to also note that the film additionally features a singer and gymnast, inferring that even in 1931, after Wiedoeft's enormous efforts to legitimatize the instrument, the saxophone still required additional entertainment acts to

help fill a ten-minute film short.\textsuperscript{25} Though he may have not swayed public opinion as much as he would have liked, his musicianship helped to elevate the saxophone to a higher level of legitimacy.

**Merle Johnston Saxophone Quartet**

Merle Johnston (1897-1978) was a free-lance studio musician and teacher in New York City and later in Los Angeles, California. By 1930, he had performed for every recording label and on most of the radio broadcasts in New York. Known as the teacher of the "New York" school of playing,\textsuperscript{26} he was sought out by some of the most famous saxophone teachers and players in the country including Larry Teal\textsuperscript{27}, Buddy Collette, Eric Dolphy, and Frank Morgan.\textsuperscript{28} Teal, who himself was a world-renowned performer and teacher at the University of Michigan, remarked that Johnston was the first to codify saxophone pedagogy with respect to embouchure, vibrato, and throat position.\textsuperscript{29}

Johnston often performed with various groups such as Paul Whiteman's Orchestra and played with Elfie (Alford) Evans and Arnold Brilhart in what was considered the top-rated saxophone section in New York.\textsuperscript{30} It was with Evans and Brilhart, who formerly played with Wiedoeft's quartet, that Johnston formed his own saxophone quartet. Their

\textsuperscript{25} Rudy Wiedoeft, *Darn Tootin' Vitaphone movie short from Andrew Jackson's, The Legendary Saxophonists Collection*, DVD (Jackson DVD 42, 2011).


\textsuperscript{27} Ibid., 114.


\textsuperscript{29} Gee., 114.

\textsuperscript{30} Ibid.
playing style emulated the swing style of the 1930s and 40s. They were known for their precision and more current stylized use of jazz inflections, articulations, and vibrato.³¹

Their recording output was relatively small but focused on the more modern jazz influences of the day. Their most popular recording was Always in All Ways, a popular hit song from the talkie Monte Carlo (1930) which they recorded for Columbia records. On the record, it is listed as a Fox Trot with vocal refrain.³²

In 2005, the North American Saxophone Alliance released a compilation of historical saxophone recordings entitled The Saxophone Craze: Early Twentieth-Century North American Concert Saxophonists. Beginning with the famed soloists of the John Phillip Sousa Band, the albums' curator, Tomas Smialek, provides examples of many of the previously mentioned performers including the Brown Brothers, Rudy Wiedoeft, and closes with Johnston's quartet. In the album's liner notes, Smialek states that Merle Johnston's Saxophone Quartet was unique in comparison to the other performers in that they demonstrated the popular jazz performance practices of the 1930s and early 1940s thus illustrating the saxophone's "transition from the European wind band to the American jazz big band."³³

Emancipated from the military band sections in the late nineteenth century, saxophone quartets and ensembles in the United States influenced the instrument's growing popularity. From featured entertainment at military band concerts, to the explosion of the "Saxophone Craze", and finally the instrument's established membership

³² Merle Johnston's Saxophone Quartet, Always In All Ways. 78 (Columbia 2313-D, c. 1929)
³³ Smialek, liner notes for The Saxophone Craze.
in jazz, there has been a continuous rise in popularity for the saxophone in the United States. This popularity however, came with consequences both positive and negative. The general public accepted the instrument in popular music and entertainment, but did not accept it as a legitimate instrument for use in serious concert or chamber music even well into the 1950s. An example of this prevailing mind-set was provided by American composer and theorist Walter Piston, in his 1955 text *Orchestration*. He describes the instrument as such:

> Modern developments in saxophone playing have completely changed the nature and sound of the instrument from what it was when melodies were assigned to it by Bizet and other European composers before 1920. From a pure, steady tone, partaking of both horn and reed instrument qualities, its tone has become coincident with its ascendancy in the field of popular dance music, tremulous, oversweet, sentimental; and it is almost invariably played out of tune. The saxophone as played today cannot be used successfully in instrumental combinations, and it is perhaps for this reason that it did not, as seemed likely twenty-five years ago, become a member of the symphony orchestra.\(^\text{34}\)

Piston's scrutiny of this instrument was one shared by many composers and scholars in the United States and other countries. In the 1939 text *Musical Wind Instruments*, the English author Adam Carse explains that:

> Since it became vulgarised by American dance bands . . . the saxophone lost status and dignity, and a style of playing developed which was mercifully never known to the originator.\(^\text{35}\)

The Hollywood Saxophone Quartet tried to dispel stigma. In France, the quartet of Marcel Mule had made great progress in gaining acceptance to the formal concert hall, which served as inspiration for many quartets around the world.

CHAPTER 3

A BRIEF HISTORY OF SAXOPHONE QUARTETS IN EUROPE

Marcel Mule and his Saxophone Quartets

For many years it has generally been believed that the saxophone quartet originated in 1928, France. Eugene Rousseau's book *Marcel Mule: His Life and the Saxophone* (1982) states that the first saxophone quartet, Le quatour de la musique de la Garde Républicaine, was formed by Mule with other members of the saxophone section in the Garde Band in 1928. Rousseau goes on to say,

> It is difficult to recapture the significance of this event. Never before had there been a saxophone quartet; there was no repertory. So swift has been the development of this medium and so abundant is its present repertory that it hardly seems possible it is only a half-century old.\(^\text{36}\)

This presumption, of course, does not take into account of the activity of saxophone quartets in the United States. It also does not take into account the efforts of Adolphe Sax himself during his years of teaching at the Paris Conservatory from 1857–1870. For example, in 1864 Sax organized a concert to publicize his many instruments. The event included a quartet of saxophones performing an original work by the famed conductor and friend of Sax, Jean Baptiste Singelée.\(^\text{37}\) A quartet of saxophones was also present at

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\(^{37}\) Frederick Hemke, *The Early History of the Saxophone* (D.M.A. diss., University of Wisconsin, 1975) 351. Singelée wrote over twenty works for saxophone including two saxophone quartets. His *Premiere Quatour* is considered the first work written for the medium.
the funeral of composer, Gioacchino Rossini in 1868, where it performed an arrangement of Beethoven's *Funeral March* "to the chill of those present."  

Though there was quartet activity before 1928, a case can be made qualifying Mule's quartet as creating the definitive push to establish the saxophone quartet as a legitimate chamber ensemble. Marcel Mule (1901-2001) was known as the father of the French school of saxophone playing. His career was a primary influence in establishing the saxophone as a classical concert instrument. In 1928, he and the other members of the Garde saxophone section formed Le Quatuor de la Musique de la Garde Républicaine. They established the standard quartet instrumentation of soprano, alto, tenor and baritone. Until this time, particularly in the United States, most quartets often used two altos. By 1932, they had also standardized the use of vibrato as a group and rapidly became one of the best chamber ensembles in Paris.

Initially, the quartet had to rely on transcriptions written by Mule and others. However, Mule's reputation as an artist continued to grow, and in 1942 he was appointed as the second professor to teach saxophone at the Paris Conservatory, succeeding Adolphe Sax who was appointed seventy-two years earlier. Mule's notoriety as a virtuoso performer and teacher encouraged many well-known composers to write for the quartet,

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41 Ibid., 17.
now named the Marcel Mule Quartet. Many of these works have since become standard repertoire for the saxophone quartet medium.

The example the Mule Quartet established through their performances and many recordings created a standard to which all future quartets aspired. In the United States there is a gap of notable quartets after the 1930s until the formation of the Hollywood Saxophone Quartet around 1950.

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CHAPTER 4
THE HOLLYWOOD SAXOPHONE QUARTET

The history of the Hollywood Saxophone Quartet will be presented through a study of the circumstances that led to their formation, their activities as a group and as studio musicians in Hollywood and the greater Los Angeles area, and their individual biographies. Their achievements as an ensemble will be observed through analysis of their performances, the music they created and performed, and their released and unreleased recordings. Finally, the circumstances that led to their disbandment will be discussed.

Formation

The Hollywood Saxophone Quartet was active in the greater Los Angeles area from around 1950 until 1970. A precise date of formation is unknown, however, the earliest documented performance is from 1951. The group included Russell Cheever (1911-1987) performing on soprano, Jack Dumont (1918-1985) on alto, Morris Crawford (1921-1975) on tenor, and William Ulyate (1921-1970) on baritone. Russ Cheever, Morrie Crawford and Bill Ulyate were staff musicians with the 20th Century Fox Orchestra performing on principle clarinet, bassoon, and bass clarinet respectively. Jack Dumont was a freelance musician who played with many of the Hollywood studio

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43 The group's first documented performance was of Jean Françaix's Gaguenardise and the world premiere of Russell Garcia's Miniature Symphonie, given on 19 May 1951 at the West Hollywood Park Auditorium for The Bohemians of Los Angeles.

orchestras in film and television.\textsuperscript{45} They formed the quartet for personal enjoyment, to challenge themselves, and to explore the saxophone quartet as a serious chamber music medium. Bill Ulyate mentions in a 1955 program that,

\begin{quote}
Our musical experiences run the gamut from jazz - Benny Goodman, Ray Noble, Dave Rose, etc., to symphony - Toscanini, Igor Stravinski, etc.

The object of our quartet is to play good music in a legitimate style much the same as in a string quartet or other chamber music group. We are trying to stimulate good musicianship and playing, and show it can be done even with saxophones. Our material is the biggest draw-back, but we are getting more composers to write for us and hope it will show composers the possibility of the saxophone for good, serious works.\textsuperscript{46}
\end{quote}

In a radio interview, composer Lyle "Spud" Murphy mentions the following reasons for the group's creation.

The Hollywood Saxophone Quartet, that is the members, all work at 20th Century Fox in the reed section. They play other things besides saxophones of course, but they are all progressive musically and above all they like music. So when they were through working, which is a long day out there as everyone knows connected with the business, they used to get together and try to play classical string quartets and had other things transcribed for them. Everybody in town became interested in that. That is the composers and arrangers, and they all took a stab at it and I got especially interested and I've written a lot of things for them. But that's just the four saxophones. No rhythm, no jazz, no nothing (Laugh).\textsuperscript{47}

Though Murphy's intentions were honest, there were two misconceptions with his statement. First, Jack Dumont was not a member of the Fox orchestra. While he recorded with them on occasion (see Appendix A), he was not employed as a full-time member of the Fox orchestra. Second, there is no evidence that the quartet ever tried to play string quartets. Though it would seem logical to perform string quartet transcriptions, none have

\textsuperscript{45} John Dumont, questionnaire provided by author, Los Angeles, CA, 16 September 2010.
been found in the group's archives. They did, however, have ample access to many of the French masterpieces of the time as seen in their concert programming. This latter mistake, on Murphy's part, could be attributed to the general misconception of composers of this era, particularly in the United States, assuming a vacancy of classical saxophone quartet repertoire. At the time, the primary source of new repertoire was through the efforts of the Marcel Mule Quartet in France, whose primary mission was to establish the medium through the creation of new repertoire since their inception in 1928. Commissioning composers like Murphy to write contemporary classical music for this genre was the Hollywood Quartet's attempt to create a similar environment in the United States. Furthermore, in the interview Murphy laughs slightly when mentioning that there was no jazz involved. This suggests that the concept of the classical saxophone ensemble was unusual at the time for Murphy, and for the general public in the United States. Interestingly, when Murphy is asked to pick a piece of the quartet's to play on the air, he selects Lennie Niehaus' *There Will Never Be Another You*, a jazz arrangement that features a rhythm section. When asked why this particular recording is a favorite of his, he explains,

I have several reasons. First it is an absolute masterpiece of technical proficiency. But beyond that, the impressive part of it is that everything written there is played, and played with feeling, and played correctly. But,  

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48 The first documented performances of the group show a strictly classical program featuring many French works written for the Marcel Mule Quartet as well as those written for the Hollywood Quartet.

49 Lyle Murphy, interview posted on Hollywood Saxophone Quartet website, http://hollywoodsaxophonequartet.com/page_history.php (accessed 10/18/2011). There is no documented dated for this interview which was aired on a local Los Angeles radio station. However, it was most likely conducted before the 1957 release of the group's *Warm Winds* album which featured Murphy's suite of the same title. *There will never be another you* was released on the group's first album released in 1955. Morrie Crawford obtained a recording but the station and date are unknown. The recording is posted by Crawford's daughter Ellen on the Hollywood Saxophone Quartet website.
more important is the fact that anyone who doesn't like this, doesn't like music."\textsuperscript{50}

This is certainly high praise from one of Hollywood's top composers of the time and is confirmation of the inseparable link between jazz and saxophone for most listeners in the United States. Murphy's sentiment was also shared by the numerous composers in Hollywood who wrote for the group and worked with its members on a regular basis in and out of the studios.

The Musical Climate for Hollywood Studio Musicians

*To be a studio man, the ideal thing, is to do anything and everything. You play bombastic, "legit", anything . . . fight scenes, solos, all that, and really crank the stuff out. You have to have it. I'm not saying that I prostitute myself, but I think you must have all the tools in order to be considered for any kind of musical situation.*

—An interview with a trombone player from Robert Faulkner's *Hollywood Studio Musicians*, 1971

During the 1950s and 60s in particular, the Hollywood studio orchestras included some of the finest musicians in the world. Many preferred the challenge of the studio environment to the programming of the major orchestras.\textsuperscript{51} This was Hollywood's "Golden Age". The late Don Christlieb, principal bassoonist of the 20th Century Fox Orchestra, recalls the following in his autobiography *Recollections of a First Chair Bassoonist: 52 Years in the Hollywood Studio Orchestras*:


\textsuperscript{51} Don Christlieb, *Recollections of a First Chair Bassoonist: 52 Years in the Hollywood Studio Orchestras* (Sherman Oaks: Christlieb Products, 1996), 34.
While it was happening we never thought of it as being something unusual; but, it was the golden age of film scoring — an era of the past never to return and certainly never to return again with seven or eight orchestras under a full-time studio contract.

. . . I was privileged to have participated in the creation of some of the most significant motion pictures in the history of film and with many of the most gifted composers in the history of film scoring. 52

The individual performances of the quartet members can be heard in such iconic films as Cleopatra, West Side Story, The Sound of Music, 20,000 Leagues Under The Sea, Crime in the Streets, and television programs such as Burns and Allen (radio and TV), Dinah Shore, The Flintstones, Gomer Pyle, Johnny Carson, Lawrence Welk and This is Your Life. 53 They performed on hundreds of soundtracks for movies, television shows and cartoons. Tom Crawford, son of Morrie Crawford, recalls a recording date he attended with his father.

. . . I remember going with him to a "session" recording some cartoon music. Guys talking about golf, cars, etc. while unpacking their axes and setting up. I was thrilled to sit next to the lead trombone player, as I played trombone and was invited over. Cue #1 "Quiet everyone" room lights dimmed, musicians spread out the music and the film work print is projected on the wall behind the musicians while the conductor syncs a downbeat with the film markers. I’m startled by a whirling dervish of clacking keys, exposed rests, weird rhythms, .... all without sustained melody, or semblance of continuity. Then the lead trumpet player shouts out ... "wait, wait, hold it, question". Everyone stops. "Bar 18, is that a B or B flat?" Score consulted, B flat. "Thought so". Take 2, Cue #1. Roll the film. The same organized pandemonium, notes flying off the page, pauses, naked entrances, syncopation, prolonged pitch-perfect unison notes sustained between musicians on opposite sides of the stage, each bar completely different from the last or the next. Then, no warning, it was done. "That’s a take". Fold the music, on to cue #2.

I couldn’t keep up. They were each perfect, and together perfect, in the chaos of some cartoon chase. Two takes and it’s in the can — could have been one . . . These guys were beyond good.54

When their "day job" was over, many went on to other jobs such as recording dates, nightclubs, and concerts in both classical and jazz settings. For the top studio musicians, the work was constant. John Dumont, son of Jack, remembers that the only time he really saw his Dad was when he was doing the Lawrence Welk Show. Though it may not have been the most musically stimulating job for Jack, it was steady work and he was home in the evenings.55

The children of Bill Ulyate recall that when their father's Fox duties were over he would drive to the Santa Monica Airport, fly his plane to Fullerton, then drive to Disneyland to perform with his brother Lloyd in the Elliot Brothers Orchestra. They changed their stage name when pronouncing Ulyate (Old English for Elliot) became an issue. The other members of the HSQ often sat in for these shows and the Elliot Brothers are credited for starting the careers of Frank Sinatra Jr., The Osmond Brothers, Warren Barker and gave John Williams his first paying job as their pianist. When their show was over at 1:00 AM, he helped strike the stage, flew back to LA for a few hours sleep, and then was off to Fox for the 8 AM call. He was known for consistently making the call time with just minutes to spare and never missing a note.56 Though his day might have been busier than most, many studio musicians might have preferred to keep to their "day-job" only. This anecdote doesn't mention Bill's involvement with many other

55 John Dumont, questionnaire provided by author, Los Angeles, CA, 16 September 2010.
56 Robin Trento, questionnaire provided by author, Los Angeles, CA, 28 September 2010.
collaborations and performances in the greater Los Angeles area, where the demand for top-quality musicians was at a premium.

The Musical Climate in Los Angeles

Los Angeles has long been considered to have one of the most vibrant classical and jazz musical cultures in the country. For the purpose of this study, focus will be given to the decades of the 1950s and 60s when many well-known musicians, composers and conductors regularly visited, or had taken residence in Los Angeles. There were performance opportunities at many venues in and around Los Angeles for both classical and jazz musicians seeking to expand the boundaries and quality of their respective genres.

The most significant classical concert series in Los Angeles was the *Evenings Under the Roof* concerts. Created in 1939, it was held at the home of Peter Yates and his wife Frances Mullen, a concert pianist. In 1954, the series moved to the Los Angeles County Museum of Art for their *Monday Evening Concerts* when it came under the direction of Lawrence Morton. These concerts catered to the most progressive talents in classical music and attracted performances and premieres of works by Pierre Boulez, John Cage, Arnold Schoenberg, Karlheinz Stockhausen, Igor Stravinsky, Ingolf Dahl and more. The members of the quartet performed frequently on this series as individuals and as a group. They formed close friendships with many of these prolific composers and conductors. Stravinsky even sent flowers to Bill Ulyate’s wife Jean, to congratulate them

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on the birth of one of their daughters. Ulyate himself, was a frequent performer on the series and was considered "one of the most talented and versatile of the fine wind players who played in the Roof and Monday Evening Concerts." In 1963, Ulyate performed as clarinetist for Joseph Haydn's newly discovered *Divertimento in C* for two clarinets and two horns, and as saxophonist for Anton Webern's *Quartet* Op. 22 for violin, clarinet, tenor saxophone and piano. However, as Dorothy Lamb Crawford mentions in her book, *Evenings On and Off the Roof: Pioneering Concerts in Los Angeles 1939-1971*, this performance came at a cost.

The saxophonist, William Ulyate, who was busy playing with the Elliot Brothers' Band, rehearsed strenuously with the ensemble but — a week before the concert — was summoned for a lucrative twelve-evening television series, beginning the Monday evening of the concert. [Lawrence] Morton [director of the Monday Evening concerts] called David Raskin, who contacted the series' producer. Bill Ulyate was allowed to pay a substitute $150 for that first night, so he could play the Webern — for which he was paid the grand sum of $28 ([Monday Evening Concert's] special union rate at the time). The conductor of the Webern *Quartet*, Karl Kohn, mentioned to Ms. Crawford that Lawrence Morton, "knew you could not get just anyone off the street to play that kind of music, and to be the musician that Bill Ulyate was." Kohn went on to say that "Studio musicians were making a substantial contribution [to the concert series]. Sometimes they did forfeit other engagements. It kept them *artistically alive*." The

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58 Robin Trento, questionnaire provided by author, Los Angeles, CA, 28 September 2010.
59 Dorothy Lamb Crawford, *Evenings On and Off the Roof*, 310.
60 Ibid., 213.
Hollywood Saxophone Quartet was born from this desire to go beyond their daily routines to stay "artistically alive".

The jazz environment in Hollywood and Los Angeles was equally stimulating. Many terms were introduced in an attempt to describe the eclectic jazz atmosphere such as West Coast Cool, California Hard, and Los Angeles Underground. Cultural centers for jazz arose in the heart of Hollywood at drummer Shelly Manne's Manhole, in LA at the Haig, and in Hermosa Beach with bassist Howard Rumsey leading the Lighthouse All-Stars at the beachfront bar, the Lighthouse Café.

Though the members of the Hollywood Quartet's names might not be as familiar as those normally associated with West Coast Jazz, such as Gerry Mulligan, Dave Brubeck, Paul Desmond, Bud Shank and Buddy Collette, they were involved in many aspects of the jazz scene. Their names are found on the albums of Pete Fountain\textsuperscript{62}, who often would show up to play duets with Russ Cheever at his house.\textsuperscript{63} Gus Bivona's \textit{Ballads Bounce and Bivona} of 1959, features the Hollywood Saxophone Quartet members as the entire saxophone section. The album also includes Bill Ulyate's brother Lloyd in the trombone section.\textsuperscript{64} Lyle "Spud" Murphy released many albums which featured members of the Hollywood Quartet such as his 1955 album, \textit{Gone With the Woodwinds}, which lists the talents of Buddy Collette, Abe Most, Russ Cheever, Jack Dumont, Chuck Gentry, Andre Previn, Curtis Counce, and Shelly Manne. The liner notes mention the "The horn players are some of the finest Hollywood musicians of the day."\textsuperscript{65}

\begin{footnotes}
\item[62] Pete Fountain, liner notes for \textit{The Best of Pete Fountain} (MCA Records MCA2-4032, 1980).
\item[63] Terry Cheever, phone conversation with the author, 17 August 2011.
\item[64] Gus Bivona, liner notes for \textit{Ballads, Bounce and Bivona} (Warner Brothers W1264, 1959).
\item[65] Lyle Murphy, liner notes for \textit{Gone with the Woodwinds} (Contemporary C3506, 1955).
\end{footnotes}
For Murphy's album *New Orbits in Sound*, released that same year, Morrie Crawford joins Russ Cheever and Bill Ulyate along with Frank Morgan, Buddy Collette and Bob Gordon to complete the saxophone section.66

As mentioned earlier, Bill Ulyate and his brother Lloyd formed the Elliot Brothers Orchestra in the 1940s. The popularity of the group led to signing a contract with Walt Disney in 1955 to perform at the new Disneyland amusement park. The group performed there six nights per week in the "Disneyland After Dark" series and often featured the members of the Hollywood Quartet as part of its rotation.67

Some members of the studio orchestras formed their own groups, either for performing, or just reading for enjoyment. One such group was Abe Most's68 Tuesday Night Band with which the members of the HSQ often performed. A 1955 article in *Metronome Magazine* mentions:

. . . his band of eighteen fabulous musicians (jazz background generally) play some really great arrangements. They don't get paid. And they aren't rehearsing per se. Each performance is their best and that is their object. It's their band. And, although Abe does most of the arrangements, the book is augmented by scores by Maury [sic] Crawford, Russ Cheevers [sic] and other writers in the group.

. . . Although the band has never made any public appearances or records and has no active plans at the present, it is most certainly ready and, according to Abe: "Deep down inside . . . it would mean a lot to me if something could happen with the band."

But something is happening, within the band. A very important musical contribution and a definitely stimulating indication of the trend of tone tastes; the Saxophone Quartet of Hollywood: made up of Russ Cheevers [sic] Maury [sic] Crawford, Bill Ulyate and Jack Dumont (only one not at Fox). They wanted to give dignity to the saxophone in America. They not only succeeded but the beauty achieved can be related only to

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66 Lyle Murphy, liner notes for *New Orbits in Sound* (GNP/Crescendo GNPD 9056, 1957).
67 Robin Trento, questionnaire provided by author, Malibu, CA, 28 September 2010.
68 Abe Most was a clarinetist with the 20th Century Fox Orchestra.
the Saxophone Quartet of Paris. As a matter of fact Marcel Mule sent a letter complimenting the four on recordings they had mailed to the Frenchman.\footnote{Fran Kelly, "Jazz Scene at 20th Century Fox," \textit{Metronome Magazine}, July 1955, 16. It is unknown what was included on these recordings. Given the date of this article, their only professionally recorded material would have been for their first Liberty release in 1955 which featured all jazz. They had however, made a practice of recording rehearsals at Morrie Crawford's home. Since their performances before 1955 consisted of all classical works, much of which was written for the Mule quartet, it is fair to assume that the recordings sent to Mule consisted primarily of classical repertoire.}

The article goes on to describe the quality of the group, its music, and the composers who were contributing to the group. The Hollywood Saxophone Quartet was one of many groups who evolved from the Hollywood studio orchestra environment. In addition to their quartet and Abe Most's band, the Hollywood String Quartet and the Los Angeles Woodwinds were very active during this time.\footnote{Both the Los Angeles Woodwinds and the Hollywood String Quartet were created by members of the 20th Century Fox Orchestra and multiple references are made throughout Don Christlieb's book \textit{Recollections of a First Chair Bassoonist: 52 Years in the Hollywood Studio Orchestras} (Sherman Oaks: Christlieb Products, 1996).} In fact, these ensembles in particular may have been influential in the Hollywood Saxophone Quartet's creation.\footnote{Duanna Ulyate and Uan Rasey, interview with author, Studio City, CA, 30 July 2010.}

Influences

Knowing the achievements of classical saxophone quartets in the last 30 years, [the Hollywood Saxophone Quartet] guys didn’t come from an education or a posture that gave them the kind of attitude to play [the French repertoire] with that many of [today's quartets do] . . . [it's] staggering how good [today's quartet's] are. Those guys [HSQ] never approached the music that way though. The Lennie Niehaus, Billy May, with the rhythm parts, that was their stuff.

— Gary Foster, Interview with author

It would seem that the creation of the Hollywood Saxophone Quartet would be a natural development of such well-rounded musicians following the lead of the
Hollywood String Quartet and the Los Angeles Woodwinds. Furthermore, Bill Ulyate had performed with the Los Angeles Woodwinds on many occasions as clarinetist,\textsuperscript{72} which could have provided more impetus to create a saxophone quartet. In an interview with Bill Ulyate's daughter Robin, she suggested that it was her father who approached Russ Cheever, Jack Dumont and Morrie Crawford about forming the quartet. He also volunteered to play the baritone saxophone chair as a further enticement.\textsuperscript{73} As stated above, there was a need for many studio musicians to stay "artistically alive", which motivated the members to form the quartet.

As has been alluded to several times in this document, the Marcel Mule Quartet of Paris was a strong influence on the early stages of the Hollywood Quartet's development. Their early programming shows a completely classical offering, much of which was originally written for Mule's quartet. The members of the group held Mule's quartet in high enough regard to send them their recordings and were likely pleased by Mule's encouraging reply. The quartet was also in possession of several of the Mule Quartet's recordings.\textsuperscript{74} In fact, Jack Dumont had mentioned to his son John that he had always wanted to study in Paris with the French master.\textsuperscript{75}

Another important influence for the ensemble came in 1954 with the release of Lennie Niehaus' \textit{Quintets vol.1} album. The album featured three saxophones; Niehaus on

\textsuperscript{72} Don Christlieb, \textit{Recollections of a First Chair Bassoonist: 52 Years in the Hollywood Studio Orchestras} (Sherman Oaks: Christlieb Products, 1996) 71. His performances with the ensemble can also be seen in many programs of the Evenings on the Roof and Monday Evening Concerts.

\textsuperscript{73} Robin Trento, interview with author, Malibu Beach, CA, 31 July 2010.

\textsuperscript{74} Ellen Crawford found copies of records recorded to 78 rpm records with Marcel Mule written on the label in her father's collection. Morrie often recorded rehearsals directly to 78s for review. These Mule recordings may have been rerecorded by Morrie as well to be distributed to the other members of the group.

\textsuperscript{75} John Dumont, phone conversation with author, 11 July 2010.
alto, Jack Montrose on tenor, Bob Gordon on baritone, and a rhythm section comprised of Monty Budwig on bass and Shelly Manne on drums. Upon hearing this album the Hollywood Quartet members, primarily Russ Cheever, contacted Niehaus to request that he write for their group. Niehaus mentions "The group, namely Russ Cheever, called me and asked me to write four arrangements (standard tunes or originals) for the first album and all of the music for the third album (Sax Appeal)."

Another influence may have come from Lyle Murphy's ensembles for which the members of the quartet had all performed and recorded. The 1955 release of Murphy's *Four Saxes in Twelve Tones* in particular featured a quartet of saxophones with Russ Cheever performing on soprano, Frank Morgan on alto, Buddy Collette on tenor, and Bob Gordon on Baritone. The sound and quality of this music is very similar to the jazz compositions written for the Hollywood Quartet with the exception of improvised solos on the Murphy album. With Russ Cheever rehearsing and recording Murphy's album in 1955, the same year as the Hollywood Quartet's first release, this may have also played an important role in the quartet's commissioning of jazz compositions and arrangements, though this author was unable to find documentation to confirm this association.

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76 Lennie Niehaus, liner notes for *Lennie Niehaus Vol. 1 The Quintets* (Contemporary C3518, 1956).
77 Lennie Niehaus, questionnaire provided by author, Thousand Oaks, CA, 21 September 2010.
78 Lyle Murphy, liner notes for "Gene Norman Presents vol. 9" *Four Saxophones in Twelve Tones* (GNP GNP-152, 1955).
Member Biographies

*In my heart I can still hear the sound of songs filling my home where I lived as a child, where my father practiced with his musician friends, creating and mastering songs . . . Once, I got up out of bed to see for myself, how many instruments were playing. Quietly, I crept down the hall and peered around the door to the living room. My dad and his three friends sat in front of their music stands, each playing their saxophones in perfect harmony with one another. My heart skipped and hopped to the notes and feelings that they awakened within me, some of happiness, some of tears, but mostly of pride. There was the pride that my dad, my dad, put those sounds together to move people to laugh, to cry, and even sing. That was an art.*

—Terry Cheever

The above quote seems to summarize, for all of the children of the Hollywood Saxophone Quartet members, what it was like to grow up with music in their homes and the pride they feel when reflecting on their fathers and their careers. To date, there is no biographical documentation on the quartet members other than brief information in an occasional program or obituary. Therefore, the following biographies and anecdotes draw upon the words of those who knew the HSQ best: their family members and friends. This author has made minor adjustments to the text for readability purposes. Due to some historical overlap, certain details may not be included in a particular member’s biography if mentioned in another member’s.
Russell Cheever

Russell Archibald Cheever was born on April 6, 1911, in Los Angeles as the only child of Roy and Heddie Bell Eddie. He grew up on Catalina Island. His parents divorced and although he saw his father often, his mother raised him. Having to work, she enrolled him in military school. By the age of five he was playing the piano and learned to play various wind instruments while in school. At nine years old Cheever had decided that he wanted to be a professional musician. Having skipped two grades in elementary school, he graduated from High School when he was almost sixteen. He was offered a scholarship to Stanford which he turned down to pursue his dream.

During World War II, Cheever was drafted and it looked like his dream to be a professional musician would have to wait, until the military discovered a disability, a pronounced curvature in his spine. He was given an honorable discharge at seventeen, and went on to play with the house band at the famed Coconut Grove Club in Bel Air just west of Los Angeles. He was an accomplished musician when he met and married the love of his life, Iris Yaden. They had two sons, Terrill and Greg, who preferred to call their Dad "Archie".

Cheever left the Coconut Grove, to play principal clarinet for the 20th Century Fox Orchestra where his reputation grew as a studio musician.79 The late Don Christlieb mentions the following about his colleague.

[Russ] was Al Newman's clarinetist who we, in the 20th Century Fox woodwinds, considered our spokesman. Since all of Al's woodwinds were pretty equal as star soloists, we looked to Russ for his tenure and stability.

79 Terrill Russell Cheever, questionnaire provided by the author, Camarillo, CA, 27 September 2011.
as nothing ruffled him. Russ was one of the first doublers that proved to me that it could be done convincingly. His influence spread far and wide.\(^80\)

For one so gifted in jazz, clarinettist [sic] Russ Cheever was a pioneer in proving that it was possible to handle the legit parts as well as anyone. He was the first real doubler in the studios, and he made doubling, that is, playing several wind instruments, popular.\(^81\)

At one point the studio hired him to teach Marilyn Monroe how to play the clarinet or flute as preparation for her role in the movie *Some Like it Hot*. He worked with some of the great studio composers conductors of the day including Alfred Newman, Lionel Newman, and Jerry Goldsmith. He played on hundreds of soundtracks, often with exposed solos, in such movies as *Love with a Proper Stranger, Sand Pebbles*, and *The Sound of Music*. During his tenure at Fox, he and his friends also formed the Hollywood Saxophone Quartet with whom he felt he could be truly creative outside of studio life.\(^82\)

Russ Cheever was particularly sought after as a teacher in Los Angeles. Although he accepted few students, he had many who went on to have careers in the music business including David Sherr, Bill Baker, Pete Christlieb, Eric Dolphy, and Al Lasky.

Of Russ Cheever's playing Sherr mentions:

Russ’s playing was beyond refined. There was nothing extraneous, nothing labored, only pure sound, flawless intonation, pin-point control and fluent technique. He was a studio musician and projection was not necessarily important, so he was able to expunge any of the elements that are required in a concert situation that add impurities.\(^83\)

Sherr also relates a story told to him from Mitchell Lurie that speaks volumes to Russ' musicianship.

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\(^81\) Ibid., 66.
\(^82\) Terrill Russell Cheever, questionnaire provided by the author, Camarillo, CA, 27 September 2011.
\(^83\) David Sherr, questionnaire provided by author, Santa Monica, CA, 5 November 2010.
In the mid-1950s Lurie was hired to play 1st clarinet with a pickup studio orchestra on a recording of The Young Person’s Guide To The Orchestra. 1st and 2nd clarinet parts in that piece are equal and equally exposed. He got to the session and saw Russ Cheever in the 2nd chair and told me that he thought, “why would they hire a doubler for a classical clarinet job?” He said that when he heard the playbacks he couldn’t tell them apart. Clearly Russ was no ordinary doubler.84

Russell Cheever loved his music with a passion but his family always came first.

He was once offered a lucrative a job to tour through Europe that he turned down because he couldn't stand the thought of not being around to raise his sons from day to day. Terry Cheever recalls his father's dedication to him and his brother Greg.

Each night, though exhausted from playing music all day, he made time to pitch some balls with his sons. We were both in the leagues and exceptionally athletic. His hand hurt so much from catching fastballs that he had to put padding inside the glove, and even then he suffered some. That's when I realized just how important his hands were to his livelihood, his life's passion. Yet he was willing to risk even that so he could help Greg and me develop our talents, and pursue our passions.85

Outside of music he was fond of portrait photography, and cars. He owned a custom-made 1932 roadster with a modified engine and a brand new 1953 Jaguar. He also enjoyed taking his boys to the San Fernando Drag Strip as often as he could.86

Russ Cheever died in 1987 of throat cancer. He had been in the hospital's ICU for six months and had fallen out of a communicative state when one day he opened his eyes

84 David Sherr, questionnaire provided by author, Santa Monica, CA, 5 November 2010. Sherr, was a student of Mitchell Lurie and also mentions that in 1949, Lurie was offered 1st clarinet jobs with no audition in the NY Philharmonic, Boston Symphony, Philadelphia Orchestra and the Metropolitan Opera. He chose to stay in Chicago and a year later returned to LA to work in the studios.
85 Terrill Russell Cheever, questionnaire provided by the author, Camarillo, CA 27 September 2011.
86 Ibid.
and said to his sons "I'm ready to meet my maker." He died two days later surrounded by his family and friends at home looking out over the local golf course.87

Jack Dumont

John Edward Dumont was born on December 26, 1918, in Los Angeles, California. He was an only child of Frances Mary and George Stephan Dumont. He grew up in the Venice area and graduated from Fremont High School. Jack, as he was called, grew up in an area that produced a number of fine musicians including Dominick and Vito Mumolo, who became lifelong friends.

At 10 years old, he had expressed interest in learning how to play the drums. When his grandmother and grandfather took him to the music store to sign him up for drum lessons, the store clerk diverted his attention showing him a saxophone. Within the first hour of showing him the instrument he was already playing scales. It was determined that he was a natural and he began formal saxophone lessons from that time.

By the age of 14, he was playing in a semi-professional combo called the Juvenile Kings. It was comprised of string bass, saxophone and banjo. They played live radio spots on KFWB radio in Los Angeles. In high school, he was part of the John C Freemont High School marching band, although he was kicked out of music class for supporting the swing jazz music popular at that time. At age 17, he was drafted to be part of the Ken Baker Band, a band comprised of the most talented young up and coming musicians from the Los Angeles area.

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87 Greg Cheever, email to author, 10 June 2011. Terrill Russell Cheever, questionnaire provided by the author, Camarillo, CA, 27 September 2011.
In 1937, he was hired by the British band leader Ray Noble. It was with the Ray Noble orchestra that he met fellow musician, arranger and roommate Earl Hagen. Hagen composed *Harlem Nocturne* with Dumont in mind. They recorded it with Ray Noble and it was not only a hit from the era, but remains a classic for saxophone today.

In 1941, Jack Dumont joined the US Army Air Corps with the actor William Holden as his commanding officer. He served in its Special Forces' Band. While stationed at Gardner Field in Taft, California, he met Evelyn McFaddin whom he married after he was transferred to Fort Worth, Texas, in February, 1944. They had three children: Stephanie, John and Joseph. While in the army, he was first assigned to the armed services radio unit. He then joined the Glenn Miller Army Air Force Band and was a member when Glenn Miller went missing in action on December 15, 1944. There he remained until the end of the war. After the war, he briefly joined the Tommy Dorsey Band and later the Bob Crosby Band.

By the latter part of the 1940s, the big band era was beginning to wane. He began a long career as a freelance studio musician and was contacted at one point by the Jazz producer John Hammond to see if he would be interested in joining Benny Goodman's Dream Band for a nationwide tour. Unfortunately, he had to decline the offer due to his commitment to his family and his studio position.

From 1947 through 1968, Jack was involved with numerous radio and television shows as well as recording sessions for movie soundtracks and record dates. Some of his more well known movies include *West Side Story* with Johnny Green conducting,
Gentleman Prefer Blondes, and Franz Waxman's classic Crime in the Streets which features Jack's lead alto playing most prominently.

During this busy period of time, he also became involved in the Hollywood Saxophone Quartet, which was one of the projects of which he was most proud. After the HSQ ran its creative course, he continued his numerous music career engagements joining the Lawrence Welk Orchestra from 1959 to 1962 and finally retiring from active playing in 1969. In the 1970s, he started The Jack Dumont Orchestra and after a severe heart attack in 1973 his doctor told him that he must stop playing. He became a business agent for the American Federation of Musicians until 1980 when he retired completely from the music business.

Jack was always an avid sports fan. He was a faithful reader of the Los Angeles Times and of Jim Murray's sports column in particular. He played in the Los Angeles Ram's band for years just to be able to see the Rams play and when the Dodgers moved to Los Angeles he became a loyal fan. Until his health was an issue, Jack played quite a bit of golf and was known to be a pretty good player.

In 1973, he married Cecelia Lane whom he had known from before World War II and each had many mutual friends. They reconnect in the late 60's and were married until his death on February 14, 1985. For a partial listing of Jack Dumont's musical output please see Appendix A.

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Morris Crawford

Morris Crawford was born November 17, 1921 in Riverside, CA to Ambrose Fletcher “Texa” Crawford (1902-1924) and Harvey Breaks (1896-1952). His mother played piano for her father’s church services and died in a car crash when he was a baby. He was officially adopted by Texa’s parents, and grew up as the youngest son, with her brothers and sisters as much older siblings. They had all grown up playing instruments, but in a very strict environment (the girls were only allowed to play church and religious music).

Morrie’s Father was considered the black sheep in his family of all musicians. He worked as a bookkeeper, bar-piano player, and then "disappeared" after Texa’s death. In actuality, he was arrested for bootlegging. He was known to be the life of the party in the bar, and could play and sing anything.

Morrie Crawford attended Riverside Polytechnic High School where he met his life-long friend, William Ulyate. Crawford played Tuba in the Band and Ulyate played clarinet and saxophone. Then in 1942, he joined the Air Force Band and was stationed at March Field near Riverside. He married Harriet Catherine Barnard on October 24, 1943 with Bill Ulyate standing as his Best Man. They had two children, Ellen and Thomas.

After his service with the Air Force, he was hired as a bassoonist for the 20th Century Fox Orchestra where he worked for many years recording for many TV shows and Movies. His TV show credits include Dobie Gillis, Lucy Show, Car 54 Where Are You?, Donna Reed, Flintstones, Jetsons, 77 Sunset Strip, Mod Squad, Mission

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89 This was the way the story had been related to Morrie and consequently his children. After some research by Ellen Crawford, she found out the true story.
Impossible, I Spy, Batman, The Man from U.N.C.L.E., Ozzie and Harriet, Andy Griffith Show, and many others.

Outside the studios, Mr. Crawford's passion was cars. He was also a member of the Porche Owner's Club along with many musician friends, including Ted Nash\(^90\) and composer Russell Garcia.\(^91\) A gifted craftsman, he was known to not only fix these cars, but hand-made parts superior to those of Porche's specifications as well. He even built an extension for his contrabass clarinet for which he had to stand in order to play.\(^92\) An avid golfer, he invented his own putter and had a nine-hole putting green in his yard with a chipping strip and sand traps. He would hold the annual Crawford Open each year for the family and friends with a putting contest. When his activities in the music business tapered off he retired as a Greens Keeper at a local golf course. Morrie Crawford died May 12, 1975 of pancreatic cancer.\(^93\)

William Ulyate

William Andrew Ulyate was born in Riverside, California on February 21, 1921, to Conway Hood Ulyate (1894-1986) and Valborg Anna Zettervall (1895-1984). He was the oldest of four sons, followed by Conway Jr. (1925-2006), Lloyd Eugene (1927-2004) and John Raymond (b.1931). Born to a musical home, his father Conway played cornet and harmonica while his mother Val played piano. All four boys were expected to sing in

\(^90\) Gene Cipriano, Uan Rasey, Gary Foster, interview with author, Studio City, CA, 30 July 2010.
\(^91\) Russell Garcia, questionnaire provided by author, Kerikeri, NZ, 31 July 2010.
\(^92\) Cipriano, Rasey, Foster, interview, 30 July 2010.
\(^93\) Ellen Crawford, questionnaire provided by author, Redwood City, CA, 7 June 2011.
the church choir and take piano lessons, and then decide which instrument they would like to seriously play. Bill chose clarinet and saxophone.

In 1939, he attended Riverside Polytechnic High School where he met Morrie Crawford. He served as Student Body President for his senior class, acted in many student plays, and represented his school as Lieutenant Governor at Boy’s State in Sacramento in 1939. He was known as a natural leader with a huge, gregarious personality, always up, always "on".

After high school he attended the University of California Los Angeles as a Political Science major, stating "law or teaching" as his educational objective, but later changed to his major to Music, listing "every evening orchestra" as work activities. In 1940, he became a Sergeant in the band of the UCLA Infantry Unit, Reserve Officers’ Training Corps. By 1941, he had been hired by UCLA as Band Leader for the Department of Military Science and Tactics, with a monthly salary. He performed as drum major for the marching band, served as Assistant Conductor of the Bruin Concert Band, and organized the musical accompaniment for Campus Theater productions by creating the UCLA Theater Orchestra with Warren Barker serving as assistant arranger.

During World War II (1942-1945) Ulyate enlisted in the US Army Band stationed in Santa Ana when an earlier car accident had caused a loss of vision in his left eye disqualifying him for active service in the Air Force. Consequently, he served as Entertainment Director in the Army Air Forces Radio Production Unit. He played clarinet, saxophone and bass clarinet in the army band, played musical scores for the War Department, the Army Air Forces, the Office of War Information training films, and
played on Army and Army Air Forces Radio Programs. During the war years he met drummer Richie Cornell, who along with Morrie Crawford, he would consider his best friend for the rest of his life.

After the war Bill Ulyate returned to UCLA where he met Camille Jean Laederich (1926-1999) of San Jose, California, whom he married in 1947 with Morrie Crawford standing as Best Man. They had four children: Karen (b.1949), Robin (b.1951), Dawn (b.1953) and Ryan (b.1956). In 1949, Jean graduated from UCLA with a Psychology degree. Bill Ulyate never finished his music degree at UCLA, having become too busy with a dance band he and his brother Lloyd were forming (Ulyate Brothers Orchestra, later changed to Elliott Brothers Orchestra when people had trouble pronouncing their surname correctly. Ulyate was old English for Elliott). In 1946, Ulyate, Morrie Crawford, and close friend Richie Cole, had signed on as studio musicians in Alfred Newman's Twentieth-Century Fox Orchestra.94

On January 11, 1954, Bill Ulyate made history within the saxophone community when he premiered Ingolf Dahl's newly revised *Concerto for Saxophone* in an all-Dahl concert at the University of Southern California's Bovard Auditorium. The event was sponsored by the USC School of Music and the *Evenings on the Roof* series of Peter Yates.95

Shortly after Disneyland opened in 1955 the Elliott Brothers Orchestra was hired as part of their regular evening entertainment program, *Disneyland After Dark*. They performed six nights a week during the summer, then weekend nights year round. Many

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94 Robin Trento, questionnaire provided by author, Malibu, CA, 28 September 2010.
95 Anthony Linick, "The Lives of Ingolf Dahl" (Bloomington, IN: Author House, 2008) 279.
of their Fox musician colleagues rotated through the orchestra, including all of the
Hollywood Saxophone Quartet members, Richie Cornell on drums, and Warren Barker
on piano. They performed on radio and at various popular venues such as: The Palladium,
Hollywood Bowl, and at the Beverly Hilton Hotel where they were booked for its
exclusive opening in 1955. They also performed for the 1960 Winter Olympics in Squaw
Valley, California. Later, the band came to be known as Bill Elliott and the Disneyland
Date Niters when brother Lloyd moved on to other obligations.

In the mid 1950's, a challenge arose from within the Musician’s Union. A movement
was underway to establish set compensation and hiring restrictions for musicians that
would threaten the open market practice. A few musicians publically opposed the plan,
laying their reputations and economic well-being on the line. Bill Ulyate and Cecil Read,
then Union Vice President, were among those who stepped forward, and the Ulyate's
risked losing all they had. Their struggle garnered national attention and fortunately, their
side prevailed.

Bill Ulyate's musical contributions can be heard on literally hundreds of movie
soundtracks spanning his tenure at Fox Studios from 1946-1970. Many of these
soundtracks were released in LP form. In addition to the Hollywood Saxophone Quartet
LP’s, he recorded several Elliott Brothers records, one from Disneyland (Date Nite at
Disneyland) and contributed to many other artists’ recordings as mentioned earlier in this
document.

After Walt Disney died in 1966, a decision was made to change the traditional park
entertainment, and many of the long-time regulars, including the Disneyland Date Niters,
found themselves no longer in the line-up. Studio work also started to shift in the late 1960s as more and more movies were utilizing set soundtracks composed of popular music. Studio musicians started to see their number of movie score dates diminish.

In February of 1970, Bill Ulyate suffered a heart attack at home. That same night he had another massive heart attack at the hospital and died in front of a helpless crew of hospital staff who were not at that time equipped to save him. He was just shy of his 49th birthday. Longtime friend, musical colleague, and fellow Christian Scientist Cecil Read presided at his funeral. Ulyate is buried together with his wife Jean (who joined him in 1999) and near his brother Lloyd (d. 2004), at the Westside Memorial Cemetery in Westwood, CA. His friend Alfred Newman died that same day, February 17, 1970, in Beverly Hills, at 69 years of age.96

Final Thoughts

It should be noted at this point that the members of the HSQ were all very close friends and truly enjoyed each other's company. As stated earlier, Bill Ulyate and Morrie Crawford grew up together in Riverside, CA. They served as Best Man at each other's weddings, and with close friend Richie Cornell (drummer on their jazz albums), bought houses in a new development called Mar Vista early in married life. This enabled the families to remain close and for the kids to grow up together. Over the years, as recalled by the HSQ kids, they continued an Ulyate family tradition of caroling together, with instruments, every Christmas Eve. With the addition of other musicians including the

96 Robin Trento, questionnaire provided by author, Malibu, CA, 28 September 2010.
Cheever and Dumont families, the police often had to be called to block off traffic due to the size of the caroling crowd.\textsuperscript{97} This spirit of friendship and kindness extended far beyond the quartet, and was evident with all who came into contact with them throughout their personal and professional lives.

Documented Performances

There are eight documented performances of the Hollywood Saxophone Quartet, spanning the years from 1951 to 1961. Though participants in the study have mentioned other performances, no other dates could be positively confirmed. The following performance dates were confirmed through newspaper announcements, and programs provided by family members of the group.

On May 19, 1951 the quartet appeared on a concert program presented by The Bohemians of Los Angeles at West Hollywood Park Auditorium. Also, on the program that evening were: the Quintet, Opus 39 by Prokofieff and Septet by Otto Bostelmann. The Hollywood Saxophone Quartet performed \textit{Gaguenardise} from \textit{Petit Quatour} by Jean Françaix, and gave the world premiere of \textit{Miniature Symphony for Four Saxaphones} [sic] by Russell Garcia.\textsuperscript{98} The review of the event in \textit{The Bohemians of Los Angeles Newsletter} only speaks of the quartet, and was very complimentary. It states that the, "Third portion of the program was devoted to a very unusual 'Quartet,' namely the Hollywood Saxophone Quartet, and with profound statement of fact; in fine print we read on the

\textsuperscript{97} Robin Trento, questionnaire provided by author, Malibu, CA, 28 September 2010.
\textsuperscript{98} The Bohemians of Los Angeles, program notes for Their Annual Divertimento, 19 May 1951 (Los Angeles: West Hollywood Park Auditorium, 1951).
program; 'For four saxophones.'' The review went on to say that the group "is a very fine organization."99

This was more than likely their first performance and the misspellings of saxophone100 in the program, and the description "very unusual 'Quartet'" mentioned in the review, leads one to believe that neither the composer or the reviewer had much experience with a classical ensemble of this nature.101 Composer, Russell Garcia mentions that the quartet had "also played at the Arrangers Composers Society (ASMAC) meetings 2 or 3 times."102 This is confirmed through a letter from American Society of Music Arrangers (and Composers). The letter is from the society's Secretary, Roy Chamberlain and dated March 29 but shows no year. It is addressed to Morrie B. Crawford and states:

> On behalf of the membership of the Society I wish to express our grateful and most appreciative thanks for your part in making our meeting, and our evening, such a very enjoyable affair.

> The Hollywood Saxophone [sic] Quartet's performance was undoubtedly the finest thing we've heard at any of our meetings this far and I hope that when you feel like promoting the new album you will favor us with a visit again.103

> Garcia also mentions that over the years he had often used the quartet at various functions. "My wife Gina and I threw a big party and we hired the Quartet to be on the program. Of course they played a few pieces of mine."104

99 The Bohemians of Los Angeles Newsletter, June 1951.
100 The score of *Miniature Symphony* also spells saxophone as sax(a)phone.
101 See also the Liberty Records promotional photo on page 11 for the same misspelling of saxophone.
102 Russell Garcia, email correspondence to author, 29 July 2009.
103 Roy Chamberlain, letter to Morris B. Crawford, 29 March Year Unknown.
104 Garcia, email, 2009.
On April 25, 1954, the quartet gave a performance at Immaculate Heart College, which was presented by the Sigma Alpha Iota, Beta Nu chapter. This is the first full concert provided by the quartet for which documentation exists. The concert announcement in the *Los Angeles Times* lists an all classical program of the *Introduction et Scherzo* by Robert Clerisse, *Trois Pieces* by Isaac Albeniz, *Andante et Scherzo* by Eugene Bozza, *Trois Chansons* by Gabriel Pierne, the 'Tom Thumb' March by Octavio Pinto, 'La Oracion del Torero' by Joaquin Turina, 'Beau Soir' by Claude Debussy and the *Petit Quartour [sic]* pour Saxophones by Jean Françaix."\(^{105}\) All pieces save the titles by Pinto, Turina, and Debussy, were originally composed for the Marcel Mule Quartet. The *Trois Pieces* by Albeniz is an arrangement by Mule, and 'Beau Soir' was arranged by Morrie Crawford's, wife Harriet.\(^ {106}\) It is not known if the arrangements of the Pinto and Turina pieces were arranged specifically for the Hollywood Quartet.

The concert announcement in the *Times* fails to mention however, that the second half of the program featured all works written for the Hollywood Saxophone Quartet. This included *Scherzo* for saxophone quartet by Warren Barker, *Music For Marjorie* by Lyle Spud Murphy, *Cock of the Walk* by Lowndes Maury and the world premiere of *The Wizard of Oz Suite for Saxophones* by Warren Barker with Hugo Friedhofer as the narrator for the piece.\(^ {107}\)

\(^{105}\) *Los Angeles Times*, "Quartet Will Play Concert for Saxophone," 25 April 1954. Italics added by this author.

\(^{106}\) Harriet Crawford's arrangement of the Debussy appears on the quartet's *French Impressions* album of 1959.

\(^{107}\) Sigma Alpha Iota Beta Nu Chapter, program notes for the Hollywood Saxophone Quartet, 25 April 1954 (Los Angeles: Immaculate Heart College, 1954). Hugo Friedhofer was an Oscar winning Hollywood composer and orchestrator.
The HSQ's programming illustrates their high regard for the standard French repertoire, but also their intention to promote new works written for them by composers in the Los Angeles area. This concert showcased both the French and American works as equally valid saxophone quartet repertoire. Programming a blend of French and "American" repertoire was a continuous theme for the group's classically oriented recitals.

On November 15, 1954, the group gave a performance at Cantwell Hall on the Marymount High School campus in Los Angeles. Though it was announced in the *Los Angeles Times*, no program for the event remains. Later that year, they were featured in a concert with the Sun Devils Band of Arizona State College at the Phoenix Union High School Auditorium on March 15, 1955. This is the only performance of the quartet found outside of the Los Angeles area and the only concert of which there exists a live recording (see pages 76-77 under "Recordings"). The program for this concert featured mostly band music with the quartet performing in the second section of the concert's first half. Their program included the *Scherzo* for Saxophone Quartet by Warren Barker, *Andante et Scherzo* by Eugene Bozza, *Beau Soir* by Claude Debussy, *Cock of the Walk* by Lowndes Maury, and *Serenade Comique* by Jean Françaix. It was in the printed program for this concert that Bill Ulyate is quoted, stating the group's purpose mentioned earlier in this chapter.  

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On February 4, 1957, the quartet gave an unexpected performance for the Monday Evening Concert Series. Due to the cancelation of Karlheinz Stockhausen's *Zeitmasse*, the Hollywood Saxophone Quartet was called in to "Save the Day," as a review of the concert in the *Los Angeles Times* describes. The article entitled "Sweet Jazz Played at Monday Concert" begins: "If jazz needed any further badge of respectability it has it now; it was admitted to the rarefied precincts of last night's Monday Evening Concert in [Los Angeles] County Auditorium." The article goes on to say:

[Upon cancellation of the Stockhausen] The program accordingly was hastily rearranged and the Hollywood Saxophone Quartet . . . was called in to save the situation and took over after the intermission. They first played a Quartet by Jean Francaix [sic], a lively, tuneful and inventive piece, done with admirable professionalism and genuine finesse. Then, with the addition of a bass and a drummer, they relapsed — or advanced — into jazz, offering before this reporter's departure arrangements of 'All the Things You Are' and 'Autumn in New York' and an original by Lennie Niehaus, 'Make the Worst [sic] of It.'

This was certainly not hot jazz — cool or sweet probably would be the correct classification, and it was scarcely a cut above, or below, the soporific gentility that had pervaded all the earlier part of the program with the exception of the Francaix [sic] Quartet.111

Following his review of the quartet, the writer makes mention of other works on the program, most notable among them was Couperin's *Troisieme Leçon da Tenebres* conducted by Robert Craft.112

In another review of the event, entitled "2 Bachs and 4 Saxophones All For The One Price", the writer begins by stating:

Not many places you can hear a Couperin setting of the third lesson of the Tenebrae . . . at one end of a program and four saxes and rhythm taking

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111 Ibid.
112 Ibid.
off on 'All the Things You Are?' and 'You Brought the Right Kind of Love to Me' [sic] at the other. No sirree!\textsuperscript{113}

When addressing the last minute switch in the programming he favors the quartet thusly:

> Now lest you think this was all a kind of malicious hanky-panky on the part of someone, let me hasten to add that the saxes played handsomely. The leap from Bach [which was programmed before the quartet] (with its frequently stereotyped rhythm) to the beat of these composed jazz settings — a kind of neo-Baroque — is neither a far cry nor a psychological jolt, at least in style. As for inventiveness of composition, that's another story.\textsuperscript{114}

Both reviews of the concert were positive overall. Though they do allude to the assumption that the public might find it disturbing to have such an offering in a concert series noted for its cutting edge classical music settings. We see in both writings what could be construed as demeaning comments by the authors in the corruption of Niehaus' composition \textit{Make the Most of It} and in the latter reviewer's final statement. These personal viewpoints aside, the quartet seemed to make a very positive contribution to the event.

On December 15, 1957, the Hollywood Saxophone Quartet took part in Garner Clark's "Jazz Moods" which was held every Sunday at the Biltmore Theatre in the Biltmore Hotel in Los Angeles. The concert featured a "20 Piece All-Star Jazz Band" which featured Jack Dumont and Bill Ulyate in the reed section, followed by the quartet. A review of the concert states:

> Garner Clark's second "Jazz Moods" concert at the Biltmore Theater yesterday afternoon appeared to prove the contention that Los Angeles is the new jazz center of the country.

\textsuperscript{113} Raymond Kendall, "2 Bachs And 4 Saxophones All For The One Price", \textit{Mirror-News} (5 February 1957) 10.

\textsuperscript{114} Ibid.
Surely the talents and capabilities of the musicians went unquestioned as an all-star band, Nappy Lamare and Ray Bauduc, Pete Fountain and the Hollywood Saxophone Quartet put on a scintillating, toe-tapping review . . .

. . . the Hollywood Saxophone Quartet, a group that smoothly rendered syncopated rhythm for easy listening. "All the Things You Are," "Autumn in New York," and two breezy, bubbly numbers, "That's the Way the Ball Bounces" and "Staccato [sic] in F," provided pleasant musical tone colorings.

The group . . . displayed a bit of Chicagoland jazz stylings in an encore, "This Can't Be Love," and would be playing yet if the audience had its way.115

The quartet had certainly earned recognition on the jazz scene to some degree. While not necessarily in mainstream jazz, they had proven equal proficiency in both classical and jazz idioms at this point.

The next documented appearance for the quartet wasn't until March 11, 1959 at the Torrance High School Auditorium in another shared concert. This time however, the quartet occupies the entire second half of the program. The first half of the concert featured the Torrance Youth band performing works by Mozart, Bach, Offenbach, Beethoven, Ibert, Gould, Schuman, and Ravel. After the intermission, the quartet presented the second half of the concert performing, *Introduction et Scherzo* by Robert Clerisse, *Andante et Scherzo* by Eugene Bozza, *Trois Conversations* by Paul Pierre, *Petit Quartour [sic] Pour Saxophones* by Jean Françaix, *Warm Winds Suite* by Lyle Murphy, *Wizard of Oz Suite* by Warren Barker, and *Serenade* by Delius.116 Their programming again showing a blend of French and American repertoire, this time holding its own in the company of master works of the first half. A poster advertising the concert series

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1958-1959 season, shows the quartet in good company with violinist Tossy Spivakovsky and pianist Leonard Pennario also listed as guest artists for other concerts. Given the demand of this program and their placement in this concert series, the group seems to have established itself as a legitimate chamber ensemble.

Later that year on May 6, 1959, the group was again featured on a shared band program, this time with the Los Angeles City College Concert Band. The program for the concert does not list the quartet’s program. The program does show however the band performing the first half with the quartet after intermission then followed by the band to finish the concert.

The final documented performance shows a return to the Monday Evening American Composers Series at the Los Angeles County Museum on January 15, 1961. Cosponsored by the National Association of American Composers and Conductors, the group performed *Divertimento for Saxophone Quartet* by University of California composer, Robert Linn. The concert was also aired on KFAC radio.

The timeline delineated through their performances shows a steady increase of acceptance by the artistic community and critics, alike, as a chamber ensemble in both jazz and classical idioms showing that "good musicianship and playing . . . can be done even with saxophones." Their efforts to attract composers to the medium succeeded in creating a library that could compliment the best of the French standard repertoire and sustain a program along with the great composers of history.

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Repertory

The Hollywood Saxophone Quartet championed the creation of new repertoire. They sought compositions that were idiomatic to the saxophone and modern in concept and compositional style. They enlisted numerous Hollywood composers and friends such as Jack Marshall, Lyle “Spud” Murphy, Russell Garcia, Warren Barker and Lennie Niehaus to compose both classical and jazz repertoire. Composer Lyle “Spud” Murphy stated that:

To my way of thinking the Hollywood Saxophone Quartet represents perfection. For more than five years I have been composing various kinds of music for them just for the sheer pleasure derived from their performance.\(^{118}\)

Lyle Murphy’s *Equal Interval System* has inspired generations of composers and performers in both classical and jazz genres such as Andre Previn, Herbie Hancock, and Buddy Collette. He explains:

My "12-Tone System" is not a style, and is not related to the Schoenberg system. It can be applied to any existing style (or type) of music, or it can be the basis for complete originality. It is merely a question of musical architecture.\(^{119}\)

In his composition *Warm Winds*, written for the Hollywood Quartet, Murphy used this approach to conjure up the windstorms that are experienced around the world. In four movements, the composer describes the final movement *Monsoon* as such.

The music is intended to approximate Oriental sounds as nearly as a Western mind can conceive them, and is written in irregular rhythms. Although the themes are related, the harmonizations describe the different territories over which the Monsoon reigns. Because all the winds of our planet are related, we also recapitulate all the themes from the other

\(^{118}\) Lyle Murphy, liner notes for *Warm Winds* (Liberty LRP 3047 1957).
\(^{119}\) Lyle Murphy, liner notes for *Gone With The Woodwinds* (Contemporary C3506 1955).
movements of the suite. Of particular interest, and easy to follow, is the section where the Soprano Saxophone plays “SIROCCO” against the other instruments playing “KHAMSIN.” In the cadenza-type passages, where the Soprano has the melody, the harmony of equal fourths is supposed to represent Southeast Asia (Thailand, Indo-China, Malaya). Where the Alto has melody, the harmonies of equal thirds represent the islands of Indonesia. Where the Tenor has melody, the harmonies of equal fifths represent India and Burma. The technical devices we have explained can be overlooked by those who do not have enough musical background to follow these details because the differences in what musicians call “color” should be evident to them in any case.  

Murphy's use of equal intervals can be seen in the following musical excerpt from this movement republished as *Rondino*.


The jazz compositions that were written for the group also showed a modern compositional trend toward "Cool Jazz." Introduced by the Miles Davis Nonet in New York City in 1948, West Coast "Cool" Jazz was popularized by such California artists as

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120 Lyle Murphy, liner notes for *Warm Winds* (Liberty LRP 3047 1957).
Dave Brubeck, a student of Darius Milhaud at Mills College in Oakland, California.

Frank Tirro describes the qualities of "Cool" jazz in the following manner.

["Cool" is music] that is restrained, relaxed, excellent, and, during the 1950s, fashionable . . . this music developed from three styles current during the 1940s – sweet (commercial) dance music, swing, and bebop – and . . . the resulting new style was named, retrospectively, "cool jazz." These jazz musicians . . . [were] a band of serious-minded professionals seeking to improve themselves and their art.\(^\text{121}\)

The "Cool" style offered mixed meters, rich harmonizations, smoother articulations and no improvised solos. All solos were written out and only slight embellishments were practiced. Composers such as Lennie Niehaus, Billy May, Marty Paich and the aforementioned were eager to write for the group and utilized the more "Cool" style then prevalent in Southern California. Lennie Niehaus mentions:

I originally wrote for the sax quartet (S,A,T,B) with many moving parts, melodies from one sax to another and a great deal of ensemble. [My musical approach was] melodic and linear. We rehearsed them and the quartet sounded great but they asked me if I could write parts for bass and drums as I did on my own Quintet album, so I did. They felt more comfortable with the addition of the two rhythm instruments and they sounded great.\(^\text{122}\)

As noted earlier, one of their goals of the HSQ was to promote the saxophone quartet as a serious chamber ensemble. In the spirit of generosity and in continuation of this goal, they donated copies of their sheet music to various universities and fellow musicians around the country. For a complete list of their library and publisher information, see Appendix B.


\(^{122}\) Lennie Niehaus, questionnaire provided by author, Thousand Oaks, CA, 21 September 2010.
Recordings

Information about this group is scarce but it seems the Hollywood Saxophone Quartet made four recordings and possibly five.
—Paul Wagner, "Recommended Recordings" Saxophone Journal November/December 2004

After a few years performing as a group the Hollywood Saxophone Quartet signed with Liberty Records, releasing their first recordings during the label's inaugural year in 1955. Violinist, and fellow 20th Century Fox musician, Simon Waronker who worked for Fox from 1939-1955, founded Liberty. Waronker's earliest releases focused on the music he was most familiar with such as movie scores by Fox composer Lionel Newman, Orchestral works, and jazz.123 The label's "Jazz in Hollywood" series featured some of the most noted jazz musicians in southern California including many Hollywood studio musicians. The first album in this series simply named Jazz in Hollywood (LJH 6001), was a compilation album featuring notable musicians such as Bud Shank, Herbie Harper, Abe Most, and the Hollywood Saxophone Quartet's recording of There Will Never Be Another You, arranged by Lennie Niehaus. The liner notes of the album mention:

This is the first in an unlimited series of Jazz recordings to be released by LIBERTY. The artists featured in this album are not new-comers [sic]. These are the established, schooled and respected musicians of the West Coast. They are musicians in the true sense of the word. Unlike the "Tooters" who play and record in the name of Jazz, many of the artists in this album are also actively engaged in other phases of music. The Hollywood Saxophone Quartet, for example, is primarily a legitimate group; and their fine rendition of "There Will Never Be Another You"

arranged by Lennie Niehaus is certainly an outstanding display of musicianship as well as a great healthy feeling for modern music.\textsuperscript{124}

The next four albums released on the "Jazz in Hollywood" series were of groups featured on the first compilation. The \textit{Dom Frontiere Quintet} (LJH 6002), which featured Bill Ulyate on bass clarinet, and guitarist Jackie Marshall (who wrote the \textit{Goldrush Suite} for the Hollywood Quartet's second album), \textit{Herbie Harper-Bud Shank- Bob Gordon} (LJH 6003), \textit{Abe Most} (LJH 6004), and \textit{The Hollywood Saxophone Quartet} (LJH 6005). Having their album released during the label's first year, and in the company of such noted musicians, must have felt as quite an accomplishment for the group.

\textit{The Hollywood Saxophone Quartet (1955), Liberty Records LJH 6005}

The HSQ's first album was recorded in Hollywood in the summer of 1955 and included Mike Rubin on bass, and Richie Cornell on drums. The album featured all jazz arrangements and as mentioned before, the writing style for the pieces was inspired by Lennie Niehaus's \textit{Quintets} album from 1954. The group, with the help of Liberty Records, enlisted the contributions of some of the finest composers and arrangers in Hollywood film and television. The program featured: \textit{Toccata in F} by Marty Paich; Lennie Niehaus originals of \textit{Nightcap}, and \textit{Make the Most of It}, and his arrangements of \textit{There’ll Never be Another You}, and \textit{All the Things You Are}; \textit{New York City Ghost} arranged by Marty Paich; \textit{You Brought a New Kind of Love} arranged by Jack Montrose; \textit{Autumn in New York} arranged by Warren Barker; \textit{Mixed Commotions} by Russell Garcia;

Cheek to Cheek and Dancing on the Ceiling arranged Billy May; and Ghost of a Chance

by Morrie Crawford.

Tempo magazine founder and Hollywood Editor of Downbeat magazine, Charles Emge, provided the liner notes (reproduced here in their entirety):

The saxophone from Wiedoeft to Trumbauer to Parker, has been subject to widely varying conceptions by performers good and bad. As a result, it is difficult for both teachers and players to say to a student with conviction: "This is the right (or wrong) way to play the saxophone."

In the Hollywood Saxophone Quartet, one hears, in my opinion, the four instruments represented – straight soprano, alto, tenor and baritone – Played in a manner that established a standard. Not only have its members established a standard for individual performance, but they have succeeded in creating a true ensemble, an ensemble comparable to that of the fine string quartets. It didn’t happen over-night, nor by chance. The members of the quartet, all successful career musicians, formed the unit some years ago solely for the purpose of playing music for their own enjoyment and for those persons fortunate enough to hear them at private gatherings. As one who tried several times without success to interest recording companies in making their music available to discriminating record collectors, and especially to saxophone students, I am happy to congratulate Liberty Records, not only on making the step but on giving them an excellent showcase for their debut on a commercial label.

Both the compositions and the arrangements (there should be a better term for creative writing of this kind) were chosen by the Quartet themselves to be the select material to properly demonstrate the scope of the quartet and its possibilities.

Now that the word “jazz” has become more meaningless that ever – it was always the wrong word for the wrong music – I hesitate to use it in relation to the music offered in this album.

However, for those who understand that "jazz" is an influence rather than something separate and apart from other forms of music – an influence present to a degree in most forms of contemporary musical expression – the music presented here by the Hollywood Saxophone Quartet could very well open a new world of musical enjoyment.125

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Dave Pell of *Downbeat* magazine, reviews the album mentioning that,

An interesting group was recorded on the *Jazz in Hollywood* series for Liberty Records last month. Its background indicates it is one of the most different groups to come along in some time.

The Hollywood Sax quartet doesn't exactly fall into the west coast school of jazz category because its members haven't been on the present-day west coast jazz scene. This is a group of the finest saxophone players working in the movie studios.

MOST [OF] THE FELLOWS are products of the swing era, but, in keeping abreast of the times, have formed a quartet which gets together weekly to play things that keep a fine edge on their techniques, a requisite in their jobs. They play legit things, and then turn around and play some of the tastiest jazz ever heard.

To keep an interest going in the group, they asked their friends to submit scores of all types of music, Billy May, Dimitri Tiomkin, Marty Paich, Jimmy Giuffre, Jack Montrose, Lyle (Spud) Murphy, Russ Garcia, and Lennie Niehaus have contributed fine arrangements which this group, one of the unique ones in the business, works with.

. . . Russ plays a fine soprano and recently recorded [with] the group in the *12 Tones* album for Gene Norman. Bill is a member of a fine band recording for MGM. This band is made up of most [talented] studio men on the coast. Even though I haven't heard the album, I'm sure it will be interesting and a must for every collector.\(^{126}\)

These statements point out the uniqueness of a chamber ensemble of this nature and the talent of its membership. Even without hearing the album fellow saxophonist Dave Pell announces that it is "a must for every collector."

\(^{126}\) Dave Pell, "Pell Mell", *Downbeat* (2 November 1955) 47. Though Dimitri Tiomkin and Jimmy Giuffre are mentioned as having composed for the quartet, no works could be found to confirm this.
**Warm Winds (1957) Liberty Records LRP 3047**

Released in 1957, their second album features only two pieces, *Warm Winds* by Lyle Murphy and *Goldrush Suite* by Jack Marshal. Producer of the album and owner of Liberty mentions the following about their second release:

Album number two . . . borrowed its form from the classical school but its concept from the very modern, very exciting twelve-tone school, and had as its main work a composition by the "father" of this school, the celebrated Lyle "Spud" Murphy. And it could be that while listening to this album (not more than four bars in) that it will suddenly dawn on the serious student that perhaps chamber music need no longer consist primarily of two violins, a viola and cello . . . that four saxophones in the hands of such artists as these are more than satisfactory.\(^{127}\)

Murphy describes his work as: "strictly descriptive music. It does not necessarily describe only the winds, although that is part of the over-all scheme. More often it takes into account the territories where these atmospheric wanderers are found and their effect on the activities of the natives, the climate, etc."\(^{128}\) In an interesting anecdote Murphy mentions the work's international appeal. ". . . as many musicians know, the King of Thailand is an accomplished saxophonist. In my travels there, I left him a copy of my suite — and this was in the days when the soprano saxophone was a rarity. The question was raised, 'Where did you find a soprano saxophone?' The answer was, 'Oh, the King played the soprano part!'"\(^{129}\)

Marshall describes his *Goldrush Suite* as "using the themes of songs that were played and sung in California's 1850 gold rush days."\(^{130}\) However, it is not a twelve-tone

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\(^{127}\) Simon Waronker, liner notes for *Sax Appeal* (Liberty Records LRP 3080, 1958).

\(^{128}\) Lyle Murphy, liner notes for *Warm Winds* (Liberty Records LRP 3047, 1957).

\(^{129}\) Lyle Murphy, program notes for *Cadenzas and Recitativos (Sirocco)*, (Greeley: Western International Music Inc., 1972).

\(^{130}\) Jack Marshal, liner notes for *Warm Winds* (Liberty Records LRP 3047, 1957).
The album seemed to excite the founder of Liberty Records in that it was an entirely classical offering and it certainly seemed to have an international appeal.

**Sax Appeal (1958) Liberty Records LRP 3080**

The quartet's third offering from the Liberty label again featured all jazz compositions. This time Lennie Niehaus was commissioned to write for the entire album. Simon Waronker offers his own notes for this release.

To enjoy a thoughtful and invigorating evening of listening pleasure, one must travel no further than the Hollywood Saxophone Quartet in this, their third Liberty album . . .

Twice heretofore their scholarly approach to modern sounds has afforded the listener not only ear appealing excursions but furnished endless hours of stimulating conversation for those that have embraced, and would embrace this newer turn in the jazz arts.

This, their current work, then, we might say is an encore. But not just a fast Shuffle-off-to-Buffalo to bring down the curtain quickly with lusty bravos . . . it is a well planned and beautifully constructed album.

Like the first album, this one has a free jazz feel, though orchestrated. And the person responsible for the entire catalog of selections here is the very erudite and flexible Lennie Niehaus, world renowned for his Alto solo work with the Stan Kenton orchestra. His arrangements on eight standards and four of his own compositions, reflect his own brilliant understanding of the instrument. He is that happy enigma, too rarely found, that, although espousing the "cool," can write a thoroughly acceptable emotional line and place it tastefully where it belongs in the overall setting. Being a tremendous soloist himself, his natural feel for solo placements borders on the unbelievable. His contribution here is gigantic in its concept and execution.

This album truly can become another chapter in the saxophone "bible."¹³¹

Wally George of the *Los Angeles Times* provides the following review.

This is the third time out for the Hollywood Saxophone Quartet playing a modern type of chamber music. But don't let the chamber music tag scare

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¹³¹ Simon Waronker, Liner notes for *Sax Appeal* (Liberty Records LRP 3080, 1958).
you. They didn't have chambers like this in the 18th century. Doing justice to the Lennie Niehaus arrangements are Russ Cheever, Jack Dumont, Morrie Crawford and Bill Ulyate. Included on this pressing are "Fascinating Rhythm," "But Not for Me," "This Can't Be Love," and four Nihaus originals. Verdict: SAX APPEAL is pretty saxy stuff (we can pun too, you know).\textsuperscript{132}

\textit{French Impressions (1959) Verve Records MG V - 4037}

The fourth release for the group came when composer and friend Russell Garcia, who was on staff at Verve Records, enlisted the group to record what they felt was their best recording. Garcia mentions:

Norman Granz talked me into being an A & R man for Verve Records for almost two years, and being so impressed with Quartet's playing of some of the French pieces they played, I had them do an album called "French Impressions" arranging "La Plus Qui Lente" and "Maid with the Flaxen Hair" for them.\textsuperscript{133}

\textit{French Impressions} featured French masterpieces composed primarily for the Mule Quartet in Paris, and arrangements by Russ Garcia and Harriet Crawford, Morrie's wife and music copyist for Billy May and Warner Brothers. Dr. Robert U. Nelson, Chair of the Department of Music at the University of California, Los Angeles provided the liner notes to the album. Interestingly he feels the need to provide a little background for the instrument.

\textit{Music as light and gay as a Seurat painting}
- As exciting as springtime in Paris –

After working three years at his shop in the rue Saint Georges, Paris the young clarinetist and artisan, Adolphe Sax, patented a new instrument which he boldly christened the \textit{saxophone}. The year was 1846.

\textsuperscript{132} Wally George, "Court of Records", \textit{Los Angeles Times} (21 September 1958) II5.
\textsuperscript{133} Russell Garcia, email to author, 16 August 2010.
The instrument which he had just completed was a cross between the clarinet and the horn.

Today, a century after its introduction, the saxophone is played everywhere. Its main upswing in popularity came in the 1920's, when it successfully challenged the clarinet’s early place in jazz. From the Chicago style of that decade to the cool combos of the present, the resonant lyricism of the saxophone has rarely been absent from this music.

The present recording of French Impressions by the Hollywood Saxophone Quartet shows the instrument in a less familiar guise: that of four saxophones playing in the non-jazz, or "serious," idiom. The artists responsible for these unusual performances are Russell Cheever, soprano saxophone; Jack Du Mont [sic], alto saxophone; Morris Crawford, tenor saxophone; and William Ulyate, baritone saxophone. All work in Hollywood motion picture studios; all are at home with music of many types, whether Mozart, Stockhausen, or jazz.

In selecting the particular examples of French music to be included in the present album – the first made by the Hollywood Saxophone Quartet for Verve Records – the members of the group confined themselves to composers of late nineteenth and the twentieth centuries. Of the six composers represented, the outstanding name is that of Claude Debussy (1862-1918), the famed Impressionist master. Two others were his contemporaries: Gabriel Pierné (1863-1937), conductor of the Colonne Orchestra in Paris for almost a quarter century; and Pierné’s cousin, Paul Pierné (1874-1952). The music of both is amiable and suave. Of the remaining men the chief is the contemporary Jean Franchix [sic] (1912-), known for his clear and sparkling style.

Through this album of French Impressions, the Hollywood Saxophone Quartet demonstrates some of the possibilities of an all-saxophone ensemble. When the players as here, are not only of high technical proficiency but are also sensitive to musical values, the result is a welcome purity of tone, remarkably free from coarseness; surprising agility and sureness; exemplary intonation; and consistent good taste in interpretation. Given a medium of such inviting potentially, composers may well be drawn increasingly to add to its present scant literature.134

This was to be the final album for the group, which they felt contained their best work.135 Though they continued to perform beyond the date of this release, there seems to have been no effort to record again as a quartet. They had, however, recorded several

135 David Sherr, questionnaire provided by author, Santa Monica, CA, 5 November, 2010.
pieces as a sextet with the addition of Don Bonnee on alto and Frank Chase on bass saxophone.\textsuperscript{136}

\textit{Unreleased}

In the 1990s, Harriet Crawford recorded three of the group's albums to CDs. The first and third jazz albums were combined on one CD and the \textit{French Impressions} album was joined by several rehearsal recordings of the group and the sextet recordings mentioned above. These additional recordings include: the \textit{Andante et Scherzo} by Pierre Lantier, the \textit{Miniature Symphony} by Russell Garcia; and the sextet recordings of \textit{Alabama Bound}, \textit{Darktown Strutters Ball}, \textit{Maple Leaf Rag}, arranged by Bobby Van Epps; and \textit{Stars and Stripes}, arranged by Heinie Beau. She sent copies to all of the HSQ family members as well as many professional musicians around the country in an effort to continue their legacy much as she had done with their sheet music.

In 2004, Paul Wagner received the CD of the Hollywood Quartet's two jazz albums mentioned above, to review for the \textit{Saxophone Journal}. This was most likely sent to him by Harriet Crawford. His review of the CD included the following statement.

The Hollywood Saxophone Quartet is totally dazzling and the repertoire is amazing. All four of the saxophonists were active studio musicians in the 1950s but there is very little biographical information about them. It should be noted that their sense of ensemble is absolutely superb as is their whole performance on everything heard. They have provided inspiration and remain a golden nugget of musical joy to those who have yet to discover them.

\textsuperscript{136} Harriet Crawford included these recordings in the CD of classical recordings from the \textit{French Impressions} album (see below).
The quartet members, the rhythm section, and the composer's arrangers have done all of us a real service. This is one truly awesome saxophone quartet. \textsuperscript{137}

In 2010, Jordi Pujol, owner of Fresh Sounds Records in Spain, released Harriet's compilation of the two jazz albums on his label's Jazz City Series. He begins his liner notes for the release thusly:

For even the most avid and best informed jazz aficionados, the music in this CD may be a huge surprise - and reed players, too, will find much to astonish and delight. The Hollywood Saxophone Quartet was composed of four gifted studio saxophonists, who organized the unit mainly to play original music by contemporary composers with a rhythm section added. In a collection of beautifully played arrangements written by some superbly skilled craftsmen such as Lenni Niehaus, Marty Paich, Russ Garcia, and Jack Montrose, the shadings of tone these men achieve are incredibly delicate and profuse in their colorings. The sheer technical ability, ensemble work, rapport and execution is remarkable - and they swing all the way through.\textsuperscript{138}

The CD release is "Dedicated to Ryan Ulyate (Bill's son) & Harriet Crawford (Morrie's widow), who had helped Pujol with the release, and to the memory of the Hollywood Saxophone Quartet."\textsuperscript{139}

In November of 2011, a live recording of the Hollywood Saxophone Quartet in concert surfaced and was identified. The concert was held at Phoenix Union High School, as part of the Arizona State College band concert (see pages 59-60 under "Documented


\textsuperscript{138} Jordi Pujol, liner notes for \textit{Hollywood Saxophone Quartet} (Fresh Sounds Records FSR 2253 2010).

\textsuperscript{139} Jordi Pujol, liner notes for \textit{Hollywood Saxophone Quartet} (Fresh Sounds Records FSR 2253 2010).
Performances”). A late arrival in this author's research for this document, the story of this
discovery is told by Michael Warner of the Desert Wind Saxophone Quartet.¹⁴⁰

This recording came to me from Jack Miller, an area recording engineer
that has been recording in Chicago and Phoenix since the early 1950’s. Although currently retired, this CD came to me as he was cleaning out his recording studio during a move some twelve years ago. At the time I wasn’t able to identify the group or all the literature recorded on the CD. I made copies of the recording and distributed it to a few colleagues to see if they could help out in the identification of the group or the pieces. Nothing developed and the CD found a place on my library shelf.

In November 2011, I received an email from [the Amherst Saxophone Quartet¹⁴¹], telling me they included my saxophone quartet, Desert Wind Saxophone Quartet, on their website with links to other saxophone groups. I visited their site and explored some of the sites. In doing this I came across the Hollywood Saxophone Quartet website. The HSQ has always been an interest to me so I explored the site for some time. I was browsing through the library and download section when I noticed the classical pieces that were available to download. I was not aware that the HSQ did much with classical music at the time so I downloaded some of the pieces. I came across "Beau Soir" arranged by Harriet Crawford. As I looked at the score something clicked in my brain and I decided to get the “unknown” CD out of and listen to it. At the same time I was looking and listing to the rehearsal tapes and records and found "Beau Soir" matched the recording I had. I checked the key the arrangements were written in and….they matched. I browsed through more of the rehearsal recordings and identified "Cock of the Walk". I had this sheet music in my library and made a match once again. After checking through all the pieces on the "unknown" recording I contacted Ellen Crawford, who manages the HSQ website. I sent her a copy of my recording and she made a positive ID. This is the only recording of the HSQ in concert, to my knowledge.¹⁴²

¹⁴⁰ See also page 98 under "Programming by Saxophone Quartets since 1970."
¹⁴¹ See also page 90 under "Programming by Saxophone Quartets since 1970."
¹⁴² Michael Warner, correspondence with author, 4 December 2011.
Disbandment

After 1961, there are no documented performances of the group. It might have been that the group felt they had achieved what they had wanted musically and allowed the group to discontinue. John Dumont says of his father Jack, "After the HSQ ran its creative course, [Jack] continued his [active] music career joining the Lawrence Welk Orchestra from 1959-1962. Then, upon the unexpected death of Bill Ulyate in 1970, the group never performed again.143

The surviving members of the group with the help of Harriet Crawford donated their music and recordings to ensembles and musicians around the country in an effort to continue their legacy, promote the saxophone quartet as a quality chamber music ensemble, and encourage others to do the same.

143 John Dumont, questionnaire provided by author, Oxnard, CA, 14 September 2010.
CHAPTER 5

THE LEGACY OF THE HOLLYWOOD SAXOPHONE QUARTET

Continued Influence

The overarching influence of the Hollywood Saxophone Quartet will be observed in three areas. First, the University environment will be discussed to show how the recordings, and library they created has been utilized in training succeeding generations of students around the country. Second, the Hollywood Quartet's practice of commissioning and programming both classical and jazz compositions, in a chamber music setting, will be shown as an influence on subsequent saxophone ensembles in the United States. Finally, although technically outside the boundary of this study, their influence on saxophone ensembles in other countries will be considered.

The University Environment

*The Hollywood Saxophone Quartet created a whole trend in sound for the traditional saxophone quartet that is still captivating. I can remember my teacher sitting me down and guiding my ears through the LP that led off with 'Toccata In F' by Marty Paich, as if it were only yesterday.*

— Paul Wagner. "Recommended Recordings"
*Saxophone Journal* November/December 2004

The University setting has long been an important venue for aspiring saxophone quartets. Today, students have many excellent examples of professional ensembles, and an established body of repertoire from around the world, to help formulate their standards and tastes within the idiom. However, this has not always been the case. In the early
1950s, there were few recordings available and the majority of the repertoire was newly developed in France, primarily by Marcel Mule's quartet in Paris. The Mule quartet set the standard to which successive quartets aspired. Then, with the release of high quality recordings and new repertoire, the Hollywood Saxophone Quartet's efforts in the mid 1950s provided university students with an American example in contrast to the French model. Testimony of music students from three prestigious music schools has been chosen to illustrate this example.

In 1960, Larry Teal, professor of saxophone at the University of Michigan, introduced his student quartet to the Hollywood Saxophone Quartet's *Warm Winds* album. The Michigan quartet consisted of Donald Sinta (who succeeded Teal as Saxophone Professor at Michigan) performing on soprano, Jack Kripl on alto, Robert Chechini on tenor, and Leonard Absil on baritone saxophones. Mr. Kripl recalls:

> We were studying a piece of music that I loved at the time. Each movement was named after a certain hurricane, or winds that had different names like Monsoon, etc. There was another suite which started with Sweet Betsy from Pike but I can’t remember all the names of the various movements...they were one of the first quartets that I heard after hearing Marcel Mule’s Quartet. Immediately drawn to the quality of the ensemble he noted the differences between them and the French model as such:

> They definitely played with a more ‘American’ sound and were a lot looser in their interpretation and general concept of sound. I related to it quickly as far as their sound and blend were concerned because it was

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144 Jack Kripl, email to author, 5 August 2011.
145 Jack Kripl, email to author, 6 October 2011.
146 Jack Kripl, message to author via LinkedIn, 8 August 2011. Kriple is speaking of *Warm Winds* by Lyle Murphy, and *The Goldrush Suite* by Jack Marshall. Both release on the group's *Warm Winds* album.
147 Jack Kripl, email to author, 6 October 2011.
reminiscent of the cartoon music that I had always heard to that point when I was growing up at 8 to 14 yrs old. They had a different blend than the French groups, but I was very impressed . . . I was only 19 years old when Larry Teal first brought in his only copy to play for us while we were studying The Goldrush Suite.\textsuperscript{148}

Eugene Rousseau, former Professor of Saxophone at Indiana University, currently Professor of Saxophone at the University of Minnesota, has also found their recordings a valuable teaching tool. He states that:

The recordings of the HSQ served as a wonderful example of the versatility and beauty of the saxophone as a medium of expression. Their first recordings proved to be a valuable resource for me and my students, especially those who were playing in quartets.\textsuperscript{149}

The influence, on an educational level, of the Hollywood Saxophone Quartet has extended beyond saxophonists and saxophone ensembles, to other instrumental families. Arnold Steinhardt, of the Guarneri String Quartet, describes his days as a student immersed in four part harmony studies at the Curtis Institute of Music during the 1950s.

Like spores traveling through the air, four-part writing seems to appear everywhere - in symphonies, in chamber music, and even in the popular vocal quartets of our 1950s student days.

We loved listening to the Mills Brothers, . . . the Modernaires, and the Hi-Los, who pushed the harmonic conventions far for their day. A favorite passed around by Curtis students was a record of the Hollywood Saxophone Quartet, which dazzled us with its brilliant playing and daring harmonic progressions. You would think that four saxophones were too similar in sound to hold the listener's interest for any length of time, but each instrument laid stake to a specific register, and the common quality of sound was cohesive and unifying. In retrospect, I realize this is suspiciously like the rationale for a string quartet.\textsuperscript{150}

\textsuperscript{148} Jack Kripl, email to author, 6 October 2011.
\textsuperscript{149} Eugene Rousseau, questionnaire provided by author, Minneapolis, MN, September 11, 2010.
\textsuperscript{150} Arnold Steinhardt, "Indivisible by Four: A String Quartet in Pursuit of Harmony" (New York: Farrar, Straus and Giroux, 1998), 211.
By the 1970s, the quartet's recordings were out of print and considered collector's items. All that was available to students were the recordings universities had in their libraries and copies of sheet music, which had been donated to various individuals and universities around the country. The group donated sets of their music to three universities in particular, the University of Southern California, Stanford University, and Yale University. It was the intention of the group to share their library for the benefit of future generations of students and quartets. Over the years, this music was copied and passed on between fans of the group. The set donated to Stanford has since been returned to Ellen Crawford, daughter of Morrie Crawford. The sets donated to Stanford and Yale have been lost. This author was introduced to the group in the early 1990s while studying with Elizabeth Zinn Ervin at the University of Arizona. Her Sonora Quartet performed much of the Hollywood Quartet's library from sheet music that was sent to her by Marty Paich, and music she collected from friends over the years. It was this exposure, in the university environment, that ultimately led to this research.

Programming by Saxophone Quartets Since HSQ

The Hollywood Saxophone Quartet's lasting effects of commissioning, programming, and recording modern American classical and jazz compositions for saxophone quartet, can be seen in later generations of similar ensembles in the United States. Nine quartets from the United States have been chosen to illustrate this influence.

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151 John Dumont, phone conversation with author, 1 July 2010.
152 Ellen Crawford, email correspondence to the author, Redwood City, CA, 23 July 2010.
153 Ibid.
154 Ibid.
155 Elizabeth Zinn Ervin, questionnaire provided by author, 5 January 2011.
Nuclear Whales Saxophone Ensemble

Don Stevens, founder of the Nuclear Whales Saxophone Ensemble and a friend of both Russ Cheever and Jack Dumont, featured several Hollywood Saxophone Quartet compositions on the first Nuclear Whales' album. The group itself was modeled after the Hollywood Quartet's recordings of sextet compositions. Stevens mentions:

I spent a good part of a day with Jack Dumont talking about music and the quartet and listening to recordings he had. I also spent part of a day with Russ Cheevers [sic]. They were the two surviving members at that time, around 1984. Both were wonderful, warm people and inspiring with lots of good stories. Russ played for me four demo tracks that the quartet + 2 made for a potential sextet recording that had Frank Chase on bass sax, a fabulous player. When I was with Jack, he was most eager that I should get copies of the arrangements for the sextet tunes and their entire book and I must say I was equally excited. In fact, this was the inspiration for forming the Nuclear Whales Saxophone Orchestra (sextet with bass sax). Jack asked Bobby Van Epps to do the sextet arrangements which were fabulous.

The Nuclear Whales' first album entitled *The Nuclear Whales Saxophone Orchestra* was released in 1986 featuring several of the Hollywood Quartet's quartet and sextet pieces, which the Whales arranged for their own ensemble. In figure 3 below, Side One shows *Autumn in New York* which originated as a quartet, and sextet works mentioned above of *Darktown Strutter's Ball, Maple Leaf Rag, and Alabamy Bound*. A notable aspect of the quartet arrangement is that they do not use a rhythm section. Instead, the bass saxophone handles the bass line. Not shown on the record jacket's back

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156 "Cheevers" is a common misspelling of Russ Cheever's name. This author felt it necessary to not make this correction in this case to point out this very common tendency. If fact, this author has made this correction in other instances in this document and has noticed this misspelling in many published sources.

157 Don Stevens, email correspondence to author, 18 April 2010.
cover below, the liner notes mention: "Sincere thanks to: Bob Brozman, Fred Catero, Russ Cheever, Shelia Compton, Jack Dumont, Bobby Van Epps, Dennis Heaney, Lance Linares, Vic Morosco, KUSP-FM Santa Cruz." The group went on to release several albums and a DVD performing an eclectic mixture of classical and jazz compositions.

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<thead>
<tr>
<th>Side One:</th>
<th>Side Two:</th>
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<tbody>
<tr>
<td>Darktown Strutter's Ball (2:33) Sheldon Brooks/Bobby Van Eps 1917</td>
<td>Ye Banks And Braes O'Bonnie Doon (2:20) Percy Grainger 1943</td>
</tr>
<tr>
<td>Personnel: B. Trimble bass; R. Cztar baritone; D. Stevens tenor; J. Fraser alto; D. Wolford soprano, alto; M. Sowlakis soprano.</td>
<td>Personnel: R. Cztar baritone; A. Springs baritone; D. Stevens tenor; J. Fraser tenor; B. Trimble alto; M. Sowlakis alto; D. Wolford soprano.</td>
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<tr>
<td>Maple Leaf Rag (3:40) Scott Joplin/Bobby Van Eps 1899</td>
<td>Lisbon (1:14) Percy Grainger 1943</td>
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<tr>
<td>Personnel: same as above.</td>
<td>Personnel: R. Cztar baritone; D. Stevens tenor; B. Trimble alto; M. Sowlakis alto; D. Wolford soprano.</td>
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<tr>
<td>Personnel: B. Trimble bass; R. Cztar baritone; D. Stevens tenor; M. Sowlakis alto; D. Wolford alto.</td>
<td>Personnel: R. Cztar baritone; D. Stevens tenor; B. Trimble alto; D. Wolford alto.</td>
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<tr>
<td>Opening Oriental (2:23) The Brown Brothers 1914</td>
<td>Prelude from Partita No. 3 (3:52) J.S. Bach/ Andrew Chariton 1720</td>
</tr>
<tr>
<td>Personnel: B. Trimble bass; R. Cztar baritone; D. Stevens tenor; J. Fraser tenor; M. Sowlakis alto; D. Wolford alto.</td>
<td>Personnel: R. Cztar baritone; D. Stevens tenor; B. Trimble alto; D. Wolford soprano.</td>
</tr>
<tr>
<td>Sad Rag (3:46) Arthur Frackenpohl 1974</td>
<td>Music From The Threepenny Opera</td>
</tr>
<tr>
<td>Personnel: B. Trimble bass; R. Cztar baritone; D. Stevens tenor; M. Sowlakis alto; J. Fraser alto; D. Wolford soprano.</td>
<td>Kurt Weill/John Harle 1928</td>
</tr>
<tr>
<td>Personnel: same as Sad Rag.</td>
<td>Polly's Song (2:10)</td>
</tr>
<tr>
<td>Alabama Bound (2:05) Ray Henderson/Bobby Van Eps 1924</td>
<td>The Ballad of the Good Life/Mac The Knife (3:21)</td>
</tr>
<tr>
<td>Personnel: same as Maple Leaf Rag.</td>
<td>Personnel: R. Cztar baritone; D. Stevens tenor; B. Trimble alto; D. Wolford soprano.</td>
</tr>
</tbody>
</table>

Figure 3. Track listing for Nuclear Whales album: The Nuclear Whales Saxophone Orchestra (Catero Records CAT-020, 1986).

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American Saxophone Quartet

The American Saxophone Quartet featured Albert Regni performing on soprano, Jack Kripl on alto, Bob Mintzer on tenor, and George Marge on baritone. All were accomplished in their fields and New York studio musicians. Mr. Regni, founder of the quartet, teaches at various Colleges and Universities and is principal saxophonist for the New York Philharmonic.\(^{159}\) As a freelance musician of a similar background to the members of the Hollywood Quartet, Regni recalls that,

> At the time in the 1950’s [The Hollywood Saxophone Quartet] had an enormous impact on those of us that only knew of the sax quartet as it related to the French repertoire. Individual players names were not readily known by the general saxophone population because of the relative anonymity of the studio days of that period. Those four were certainly among the top studio guys of their day.\(^{160}\)

When asked if the Hollywood Saxophone Quartet was an influence on the American Quartet, Regni answers:

> Most certainly. The adding of jazz influenced arrangements done in a crossover style was a great influence on quartets all over the world as well as the United States. [They were] an exceptional group of top Hollywood Studio Men who obviously displayed great talent, understanding, and respect for the traditional saxophone quartet. Through their experiences in Dance Bands, Studio Orchestras and Symphony Orchestras (They were all top notch Woodwind specialists as well as saxophonists) they set a new standard of excellence in the art of Saxophone chamber music, utilizing a variety of musical styles.

> The American quartets prior to the time of the HSQ played jazz inspired compositions sparingly and did not, as a rule, include the music of the Great American songbook composer’s. (i.e. Gershwin, Kern, Berlin, ETC.) The HSQ had an enormous influence on exposing the American popular Song to audiences both in concert halls and on recordings.

\(^{159}\) The American Saxophone Quartet, liner notes for *Gandy Dancer* (Sons of Sound Productions SSPCD004, 1999).

\(^{160}\) Albert Regni, email to author, 4 June 2011.
They also were a great influence in transferring Studio performance styles to the live concert hall and to the modern saxophone recordings of their day.\textsuperscript{161}

As mentioned earlier, Jack Kripl was first introduced to the Hollywood Quartet while studying at the University of Michigan.\textsuperscript{162} He also received training as a classical saxophonist as a Fulbright Scholar at the Paris Conservatory, and was a winner of the Concours International d'Exécution Musicale in Geneva in 1971. While in New York, he was principle saxophonist for the Phillip Glass Ensemble and worked as a free-lance musician for network television, Broadway, and the New York City Ballet.\textsuperscript{163} Now retired from performing, Mr. Kripl acknowledges the impact the Hollywood Quartet had on his diverse musical accomplishments. In an email to the author he mentions: "The Hollywood Saxophone Quartet was one of the best quartets I ever heard...their diversity of styles and flexible/musical presentations were always something I tried to emulate in my career."\textsuperscript{164}

In 1984, the American Saxophone Quartet recorded their album \textit{Gandy Dancer} which featured both classical and jazz inspired pieces, embracing a "crossover" format as Mr. Regni mentions in the above quote. The album includes Seymour Barab's \textit{Quartet}, a classical work written for the group that is now a standard in quartet repertoire. Also on the album is \textit{Chantefleur} by noted jazz and commercial composer David Mathews. This piece features Bob Mintzer performing an extensive improvisation.

\footnotesize
\textsuperscript{161} Albert Regni, email to author, 2 October 2011.
\textsuperscript{162} Jack Kripl, email to author, 5 August 2011.
\textsuperscript{163} The American Saxophone Quartet, liner notes for \textit{Gandy Dancer} (Sons of Sound Productions SSPCD004, 1999).
\textsuperscript{164} Jack Kripl, email to author, 5 August 2011.
Sonora Quartet was formed in 1976 by Elizabeth Zinn Ervin and David Lopez. During its 18-year career they achieved international recognition performing throughout the Western United States, Mexico and Puerto Rico. They were finalists in the Concert Artist Guild competition in New York, and in 1986 they were one of two musical ensembles from the United States invited to perform at the Cervatino Festival in Mexico.\textsuperscript{165}

All members of the group studied with Professor Ervin and/or taught at the University of Arizona. Ervin herself, studied with Larry Teal at the University of Michigan and with Daniel Deffayet at the Paris Conservatory.\textsuperscript{166} Larry Teal introduced her to the Hollywood Saxophone Quartet recordings while studying with him in high school and she was immediately captivated. Ervin explains that:

The HSQ was always the epitome of saxophone quartet ensemble playing to me. They were technically wonderful, played in tune, had an extremely musical, expressive style. They provided a model for all young quartets to emulate, and were responsible for valuable additions to the repertoire, among them Jack Marshall’s seminal \textit{Gold Rush Suite}.\textsuperscript{167}

A recipient of the Hollywood Quartet's music donation, her quartet performed this music frequently over the years. Ervin felt that the example of the Hollywood Quartet served as "A huge influence . . . my quartets attempted to play with the verve and polish

\textsuperscript{165} Elizabeth Zinn Ervin, liner notes for \textit{Sonora Quartet: Treasures} (Arizona University Recordings AUR CD 3132, 2007).
\textsuperscript{166} Ibid.
\textsuperscript{167} Elizabeth Zinn Ervin, questionnaire provided by author, Patagonia, AZ, 5 January 2011.
always present in the HSQ . . . we’d listen to their albums in order to get the wonderful blend of voices they achieved.”

Sonora Quartet consistently programmed music that would be accessible to the general public, yet still challenge their audience and themselves on a high artistic level. They felt that the music of the Hollywood Quartet was ideal for this purpose. Ervin explains that:

The HSQ library contains many arrangements of the kind of music most associated with the saxophone in the public’s mind – jazz, swing, popular. We included their music to round out our heavily classical repertoire, and to lighten up our programs.

Sonora Quartet's library included many pieces from the Hollywood Saxophone Quartet's library, both classical and jazz. Among their classical favorites were Jack Marshall's *Goldrush Suite*, and Warren Barker's *Wizard of Oz Suite*. In 1991, Barker sent to the group a copy of the *Wizard of Oz* to perform and review for Barker before sending it to Kendor for publication. An example of Sonora Quartet's programming can be seen in figure 4 showing their Concert Artist Guild program from 1991. The final three pieces are from the Hollywood Saxophone Quartet library.

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168 Elizabeth Zinn Ervin, questionnaire provided by author, Patagonia, AZ, 5 January 2011.
169 Ibid.
170 This author, a former student of Professor Ervin, was provided with the Sonora Quartet library upon their retirement for use in the author's quartet. The collection is now in the University of Arizona's Saxophone Studio Library.
**LIVE ROUND REPERTORY FORM**

**SUGGESTION:** You may wish to make photocopies of this form prior to filling it out in case you need to make changes. It is permissible to submit a photocopy of this form. Please type or print clearly in black or blue ink. Fill in your name or the name of your ensemble, and your Category (i.e., piano, soprano, violin, string quartet, flute/harp/cello trio) where indicated.

List below the works you wish to perform in the Live Auditions. (See the COMPETITION GUIDELINES, V. REPERTORY REQUIREMENTS.)

**Left Columns:** The complete name of each work as it would appear on a concert program, with opus number and key where applicable. Singers should list keys for each song. List the work(s) fulfilling the contemporary music requirement first, giving the date(s) of composition in parentheses. Under the title of each work, list the full names of all of the movements or songs.

**Middle Columns:** Give the full name of the composer.

**Right Columns:** Give the approximate length in minutes and seconds of each selection and each of any individual movements/songs.

<table>
<thead>
<tr>
<th>Name: Saxophone Quartet (SATB)</th>
<th>Category:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Selection (Date of Composition)</strong></td>
<td><strong>Composer</strong></td>
</tr>
<tr>
<td><strong>YOU MUST LIST THE WORKS FULFILLING THE CONTEMPORARY MUSIC REQUIREMENT FIRST.</strong></td>
<td></td>
</tr>
<tr>
<td>Quatuor pour Saxophones (1969)</td>
<td>Guy LACOUR</td>
</tr>
<tr>
<td>I. Elegie</td>
<td></td>
</tr>
<tr>
<td>II. Scherzo</td>
<td></td>
</tr>
<tr>
<td>III. Rondo Final</td>
<td></td>
</tr>
<tr>
<td>5 Miniaturen fur Saxophonquartett (1985)</td>
<td>Wolfgang HOFMANN</td>
</tr>
<tr>
<td>I. Allegro</td>
<td></td>
</tr>
<tr>
<td>II. Allegretto</td>
<td></td>
</tr>
<tr>
<td>III. Adagio</td>
<td></td>
</tr>
<tr>
<td>IV. Marcia</td>
<td></td>
</tr>
<tr>
<td>V. Walzer</td>
<td></td>
</tr>
<tr>
<td>Allegro de Concert</td>
<td>Jean-Baptiste SINGELIER</td>
</tr>
<tr>
<td>Berceuse Celebre</td>
<td>Henri REBER / Foret</td>
</tr>
<tr>
<td>Canzona Varie</td>
<td>Alexander GLAZOUNOV</td>
</tr>
<tr>
<td>I. Andante</td>
<td></td>
</tr>
<tr>
<td>II. L'istesso Tempo</td>
<td></td>
</tr>
<tr>
<td>III. Con anima</td>
<td></td>
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<tr>
<td>IV. Allegretto</td>
<td></td>
</tr>
<tr>
<td>V. Presto finale</td>
<td></td>
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<tr>
<td>Nuages</td>
<td>Eugene BOZZA</td>
</tr>
<tr>
<td>Grave et Presto</td>
<td>Jean RIVIER</td>
</tr>
<tr>
<td>Autumn in New York</td>
<td>Vernon DUKE</td>
</tr>
<tr>
<td>Dancing On the Ceiling</td>
<td>Rodgers &amp; Hart / Niehaus</td>
</tr>
<tr>
<td>The Goldrush Suite</td>
<td>Jack MARSHALL</td>
</tr>
<tr>
<td>1. Sweet Betsy from Pike 2:00</td>
<td></td>
</tr>
<tr>
<td>2. The Days of '49 2:05</td>
<td></td>
</tr>
<tr>
<td>3. California Stage Coach 2:15</td>
<td></td>
</tr>
<tr>
<td>4. Used Up Man 3:10</td>
<td></td>
</tr>
<tr>
<td>5. What Was Your Name In the States? 2:15</td>
<td></td>
</tr>
<tr>
<td>6. Lawy Minn 2:10</td>
<td></td>
</tr>
<tr>
<td>7. Joe Bowers and the California Bank Robbers 2:15</td>
<td></td>
</tr>
</tbody>
</table>

Figure 4. Sonora Quartet: Live Round Repertory form for Concert Artist Guild 1991.
The Amherst Saxophone Quartet began as the Modern Yadz Quartet in January of 1978, named for the Quartet's mentor, Edward Yadzinski, the clarinetist and saxophonist of the Buffalo Philharmonic Orchestra and Professor of Saxophone at the University at Buffalo. Since their inception, Amherst has gained international recognition with performances throughout the United States from Maine to Hawaii, Japan, Bermuda, and the British Virgin Islands. They have appeared at Carnegie Hall, Kennedy Center, Lincoln Center, Chautauqua Institution, and broadcasts on National Public Radio's All Things Considered and Performance Today, Public Radio International's St. Paul Sunday, Voice of America, NBC-TV's Tonight Show, and CBS Sunday Morning, and have encouraged and commissioned over one hundred new compositions for saxophone quartet. Their awards include First Prize for Adventuresome Programming from Chamber Music America/ASCAP, and commissioning prizes from the American Composers Forum, Chamber Music America, New York State Council on the Arts, and the National Endowment for the Arts.¹⁷²

Stephen Rosenthal, founder of the group, mentions the Hollywood Quartet's influence on their group in an entry found on the Hollywood Quartet website's "Guest Book".

The Hollywood Sax Qt. was an inspiration for us in the Amherst Sax Qt. back in 1978 as it is today. The beautiful recordings of both classical and jazz works were at first a revelation to our young ears, and then guidance for our way forward. [The] compositions/arrangements [they] championed

served as a cornerstone of our repertoire. We are indebted to all of [them].\textsuperscript{173}

The success and stability of the Amherst Quartet has afforded the members an annual salary, a healthcare package, and retirement plan since 1986,\textsuperscript{174} and have provided a model of success for many saxophone quartets in the United States. Their programming over the years has shown an eclectic mix of standard and contemporary classical repertoire and jazz offerings. Rosenthal mentions:

The HSQ was also the first quartet I had heard to play authentically in many different styles, something we embraced. We were inspired by the works created for the HSQ, both ‘classical’ and Jazz. We also realized, as did the HSQ, that we must encourage composers we admired to expand the repertoire in both number and stylistic diversity, in order to have any chance at a full-time chamber music career.\textsuperscript{175}

An example of the Hollywood Saxophone Quartet's influence on Amherst's programming can be seen in figure 5. Their program from 1986 features works written for the Hollywood Quartet by Warren Barker, Marty Paich, Billy May and Lennie Niehaus.

\textsuperscript{175} Stephen Rosenthal, email to author, 19 December 2011.
CONCERT III
SAX AND FRIENDS
Sunday, November 2, 1986, 3:00 p.m.
Salvatore Andolina, soprano  Stephen Rosenthal, tenor
Michael Nascimben, alto              Harry Fackelman, baritone
GUEST ARTISTS
David Kuehn, trumpet  Nicholas Molfese, bass
John Bacon, drums

Divertissement
Quatuor pour Saxophones op. 102
I. Avec une sage decision
II. Vif
III. Assez lent
IV. Anime sans exces
Concerto in C major for Trumpet and Winds
I. Allegro moderato
II. Affettuoso
III. Presto
Solo Trumpet: David Kuehn
Lento from “Concertino” for Trumpet and Band

INTERMISSION
Voici le Quatuor
I. Soprano
II. Alto
III. Tenor
IV. Baritone
Toccata in F
Cheek to Cheek (Irving Berlin)
New York City Ghost
Dancing on the Ceiling (Richard Rodgers)
All the Things You Are (Jerome Kern)
Bass: Nick Molfese   Drums: John Bacon

“Ragtime” - America’s Classical Music
arr. M.D. Nascimben

This concert series is part of the Amherst Saxophone Quartet’s Artist-in-Residency in the City of Buffalo. It is made possible in part by the Chamber Music America Residency Program, with funding from the C. Michael Paul Foundation and the Helen E. Whitaker Fund. Major funding was received from the City of Buffalo which is the primary host of the ensemble.
This concert is made possible, in part, with public funds from the National Endowment for the Arts and the New York State Council on the Arts. Additional funds come from the Bard Foundation, M&T Bank, Key Bank of Western New York, Graphic Controls, and Independent Health Association.
Please join us for the post concert reception, catered compliments of Marilyn Tankey Catering.
In the unlikely event of a water landing, your seat cushion can be used as a flotation device.

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Figure 5. Program from the Amherst Saxophone Quartet's Home Concert Series Fall 1986: Concert III Sax and Friends.
Eugene Rousseau Saxophone Quartet

As noted earlier, Dr. Rousseau found the recordings of the Hollywood Quartet a valuable resource for his students. He speaks of their legacy as such:

The Hollywood Saxophone Quartet was comprised of outstanding musicians who were devoted to exploring the many wonderful facets of their instruments. When one views the dates of their recordings, the quality of the playing and the arrangements, and the fact that they also played and recorded classical repertoire -- they were ahead of their time! . . . recognition of their superb accomplishments is long overdue.\textsuperscript{176}

In 1982, the Eugene Rousseau Saxophone Quartet released Yamaha Suite while he was professor of saxophone at Indiana University. As shown in figure 6, the album featured two works that had direct ties to the Hollywood Quartet. Toccata in F by Marty Paich was written for the group and was featured on their first album in 1955.\textsuperscript{177} Quartet for saxophones was written by Robert Linn, a professor at University of Southern California, and a contemporary of the Hollywood Quartet. Although it cannot be confirmed that the ensemble had performed this piece, they premiered his Divertimento for saxophone quartet in a 1962 concert at the Los Angeles Museum of Art.\textsuperscript{178}

\textsuperscript{176} Eugene Rousseau, email to author, 26 July 2010.
\textsuperscript{177} Hollywood Saxophone Quartet, liner notes for The Hollywood Saxophone Quartet (Liberty Records LJH-6005, 1955).
\textsuperscript{178} Hollywood Saxophone Quartet, program for Los Angeles County Museum Chamber Music Concert.
Las Vegas Saxes

The Las Vegas Saxes was founded in 1983 by Robert Stanton. After settling on its permanent membership, the group flourished from 1987 until 1992.\(^{179}\) Stanton recalls his early influence of the Hollywood Saxophone Quartet as follows:

I started listening to their records while an undergraduate at North Texas State College, Denton, TX in 1955. I followed the Quartet's success, along with record collecting, as the years passed. I always enjoyed the quartet's sound, but most of all, the playing of Russ Cheever and Jack Dumont.

After graduating in 1957, I stayed in the Dallas area. During my time in Dallas, I was lucky enough to acquire twenty five copies of the HSQ library which I have treasured for the remainder of my music career.\(^{180}\)

\(^{179}\) Robert Stanton, phone conversation with author, 30 November 2011. It should be also noted that the group took a brief hiatus prior to 1987 while Stanton and the tenor chair, Felix Viscuglia, left Las Vegas to pursue other opportunities. The group reformed full-time upon their return.

\(^{180}\) Robert Stanton, email to author, 1 December 2011.
The Las Vegas Saxes featured freelance musicians who performed regularly in many of the top billing shows on the Las Vegas Strip. Mr. Stanton played lead alto saxophone at the Frontier Hotel, performed with the Las Vegas Symphony (English Horn), the Nevada Opera Orchestra (principal oboe), and taught oboe at the University of Nevada Las Vegas. Tenor saxophonist, Felix Viscuglia also taught clarinet and saxophone at UNLV and was principal clarinetist for the Las Vegas Symphony. As doublers, the group's concerts often featured its members performing on up to sixteen instruments with a focus on classical saxophone quartet repertoire and popular jazz Big Band arrangements. Stanton mentions the influence the Hollywood Quartet had in the creation of his ensemble as such,

Moving to Las Vegas, NV in 1980 with the intent of working on the Strip and at UNLV, I also wanted to start up a saxophone quartet, SATB, to perform the "French" saxophone music and the Hollywood Saxophone Quartet arrangements that I had collected in Texas.

After a few months in town, I began to put together a quartet of players just for "fun" reading sessions which did include playing the HSQ arrangements.

In 1983, the LVS had settled on four players who were committed to regular rehearsals which would lead to public performances in the area. The HSQ music was always a major portion of our programming.

In 1988, Felix Viscugulia hosted the North American Saxophone Alliance Region II Conference at UNLV. As seen in figure 7, The Las Vegas Saxes opened the conference

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182 Robert Stanton, phone conversation with author, 30 November 2011.
183 Felix Viscuglia had also performed many major orchestras including the Boston Symphony, the Boston Pops Orchestra and the Utah Symphony. While in Boston he also performed Debussy's Rhapsodie for saxophone and orchestra at Carnegie Hall with the Boston Symphony. He was also this author's saxophone instructor at the University of Utah from 1986 until 1987 when he left Utah to accept the positions with the Las Vegas Symphony and UNLV.
185 Robert Stanton, email to author, 1 December 2011.
with a performance that featured music from the Big Band era and a portion of the program was dedicated to the Hollywood Saxophone Quartet featuring three jazz arrangements by Warren Barker, Lennie Niehaus, and Marty Paich. Interestingly, they opened their program with the *Prelude and Canon* by Lyle Murphy. This classical work was originally entitled *Sirocco* as part of the *Warm Winds Suite* written for the Hollywood Saxophone Quartet.  

In 1992, Robert Stanton accepted a teaching position at the University of Portland, Oregon and the group disbanded. During their tenure the group enjoyed sponsorship from Yanagisawa saxophones and their popularity led them to be the only local group to ever perform at the Lido Room at the Stardust hotel in Las Vegas. \(^{187}\)

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\(^{186}\) Lyle Murphy published each of the four movements of the *Warm Winds Suite* individually and renamed each movement. *Sirocco*, the first movement of the suite, was renamed *Canon* and the *Prelude* was added for the final publication. See Appendix B for more information.

\(^{187}\) Correspondence with the author, 2 December 2011. The Lido Room is the main showroom in the Stardust hotel. These performers are listed as the main attraction on the marquee for the hotel on the strip.
Figure 7. Las Vegas Saxes Program for North American Saxophone Alliance Region II Conference 1988, University of Nevada Las Vegas.

Friday, March 25, 1988 - 1:00 p.m.
Artefacts W. Bann Concert Hall

LAS VEGAS SAXES

plus

RHYTHM SECTION

Robert Stanton, soprano, tenor
Donald Grossi, alto, tenor
Felix Viscuglia, tenor, alto, clarinet
David Hawley, baritone, clarinet

James Hendrickson, piano
Tyron Lemley, guitar
Jorge Valadez, bass
John Pisci, drums

Prelude and Canon
Lyle Murphy

The AMERICAN SAX SECTION: "A LOOK BACK!"

BIG BAND ERA, Part I

Sophisticated Lady (Duke Ellington)
Begin the Beguine (Artie Shaw)
Opus in Pastels (Stan Kenton)
April in Paris (Count Basie)

arr. R. Kastel
arr. Jerry Grey
arr. J. Noble
arr. B. Lowden

HOLLYWOOD SAXOPHONE QUARTET SERIES

Autumn in New York
There'll Never Be Another You
Toccata in F

arr. W. Barker
arr. L. Niethaus
arr. M. Pich

BIG BAND ERA, Part II

Invitation (Les Brown)
Out of Nowhere (Les Elgart)
Ticktack (Woody Herman)
Would He? (Woody Herman)

arr. R. Kastel
arr. W. Green
arr. S. Rogers
arr. M. Alham

THE REGION II CONVENTION
of the
North American Saxophone Alliance

March 25-27, 1988
at
University of Nevada, Las Vegas

* Three days of fantastic Saxophone Performances and Conversation with the Leading Saxophonists in the Nation.

* Solo Performances

* Jazz Performances

* Ensemble Performances

* Clinics
Desert Wind Saxophone Quartet

The Desert Wind Saxophone Quartet was formed in 1990 by Michael Warner and have performed primarily in the Phoenix, Arizona area. Warner describes the group's mission as such:

[We] are committed to the promotion of the saxophone quartet as a viable chamber ensemble, with particular emphasis on the performance of original saxophone works. [Our] extensive repertoire encompasses a wide range of music, from Baroque, Jazz and Popular music, to modern chamber literature, as well as original saxophone works that have appeared since the instrument's invention by Adolphe Sax in 1841. Since saxophone quartet literature is not widely known, [we] sometimes turn to arrangements and transcriptions in order to supplement their repertoire. The musical philosophy of this ensemble is to bring the very popular saxophone into a new light. By demonstration the great versatility of the instrument, the Desert Wind Saxophone Quartet hopes to broaden its audiences' perception, appreciation, and understanding of the saxophone through high quality performances that reflect the diversity of both the group and the instrument.¹⁸⁸

This mission statement and philosophy parallels that of the Hollywood Saxophone Quartet. When asked if the Hollywood Quartet was of influence on Warner's ensemble, he mentions:

. . . they have been a big influence. After acquiring some of their arrangements I found that the Desert Wind SQ could expand our concert programs to include popular "standards". The arrangements were new, to us and our audiences, and fresh. Since then I've commissioned local arrangers to write pieces for our library and have been on a quest to expand the scope of our concerts by including pieces in the HSQ's style.

I think we, as musicians, need to continually work on establishing our own chamber ensembles as "legitimate" groups. We always have to work as educators to educate the audience to the viability of chamber ensembles as a medium. If the HSQ has had an influence on [the saxophone quartet medium] it would be to inspire the musicians themselves to make the saxophone quartet a legitimate chamber medium.

During Desert Wind SQ concerts we are continually educating the audience through the use of the widest variety of programming and lecturing.\textsuperscript{189}

Educating the public and commissioning new works for the saxophone quartet medium was also a primary mission for the Hollywood Quartet. Their influence on subsequent ensembles can be clearly seen with Desert Wind's mission and philosophy.

In 2003, they released their first album which programmed both classical and jazz influenced works including several written for the Hollywood Quartet. Figure 8 show's their programming of Warren Barker's classical work entitled \textit{Scherzo for Saxophone Quartet}, and jazz arrangements by both Barker and Lennie Niehaus.

\textsuperscript{189} Michael Warner, email to author, 4 December 2011.
1 Scherzo for Saxophone Quartet (1954) (2:50)
  Warren Barker
2 Cracked Ice Rag (2:44)
  George L. Cobb / arranged by Michael Warner
3 Ashokan Farewell (3:13)
  Jay Ungar / arranged by Mike Wojciechowicz
4 Milonga del Angel (6:40)
  Astor Piazzolla / arranged by Michael Warner
5 Taking A Chance On Love (2:37)
  Vernon Duke / arranged by Lennie Niehaus
6 Serenata Española (3:04)
  Joaquin Malats / arranged by Michael Warner
7 Dill Pickles Rag (2:39)
  Charles L. Johnson / arranged by Mike Wojciechowicz
8 There’ll Never Be Another You (3:19)
  Harry Warren / arranged by Lennie Niehaus
9 Adagio, from Sonata in G minor, BWV 1020 (3:15)
  Johann Sebastian Bach / transcribed by Michael Warner
10 Autumn In New York (2:38)
  Vernon Duke / arranged by Warren Barker
  Russ Carere
12 Oblivion (3:46)
  Astor Piazzolla / arranged by Michael Warner
13 The Entertainer (4:01)
  Scott Joplin / arranged by Michael Warner
14 Fascinating Rhythm (3:12)
  George Gershwin / arranged by Lennie Niehaus

Bruce DuPlanty appears on: Scherzo, Cracked Ice Rag, Milonga del Angel, Serenata Española, and Adagio. Mike Wojciechowicz appears on all other selections.

Figure 8. Desert Wind Saxophone Quartet CD Booklet, (Desert Wind Publications DW102CD, 2003).
Lenoir Saxophone Ensemble

The Lenoir Saxophone Ensemble has for years served as an authority on the Hollywood Saxophone Quartet. Their website provides visitors with a "Great Saxophone Groups" page, dedicated to providing historical perspectives on who they feel have been most influential in the saxophone quartet medium.

The great saxophonists of the past have always inspired us to create different sounds, think about the music differently, and to simply play better. Who can deny the talent that has enthralled our ears over the many years? We have included a list of who we consider to be the great saxophone quartets of the past. This is by no means a complete listing of all the past quartets. But, these are the ones we feel have made the most lasting impressions on the saxophone world.

This includes, in order, the Hollywood Saxophone Quartet, Clancy's Clowns, the Marcel Mule Quartet, and the Brown Brothers. Each group is listed with sound samples and, in the case of the Hollywood Quartet, album covers and podcasts are included with discussions of their history. Lenoir's description of the Hollywood is as follows:

THE American saxophone quartet who brought classical and jazz together for the "Chamber Jazz" sound for which they are so well known and loved.

. . . [They] helped define a new era of chamber jazz, or arranged jazz for smaller groups. Though known for hard driving jazz arrangements, HSQ handled the classical side of things with just as much prowess and control.

Their influence on the Lenoir ensemble can be seen in their group description.

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190 Clancy's Clowns was a saxophone quartet from the same era as HSQ in Los Angeles who performed vaudeville inspired pieces primarily at Disneyland.
192 Their capitalization.
The Lenoir Saxophone Ensemble has been around since its inception in 1992 spreading the wonders of the saxophone quartet to as many places and ears as possible. Specializing in classical and "chamber jazz" arrangements for saxophone quartet, the group sometimes expands to include additional artists including vocals, bass, drums, piano, and more.\textsuperscript{194}

Lenoir has released four albums to date, two of which were dedicated to the Hollywood Quartet. In 2000, they released of \textit{Fascinatin' Rhythm}, titled after an arrangement by Lennie Niehaus written for the Hollywood Quartet, is described as showcasing, "the music of the Hollywood Saxophone Quartet as well as many other great arrangements." Their 2007 release was entitled \textit{Night Cap} after another arrangement by Lennie Niehaus for the Hollywood Quartet. They mention that, "For this special EP release, Lenoir Sax & Rhythm picked a selection of live performances of some of the best selections from the Hollywood Sax Quartet library as well as some other great arrangements."\textsuperscript{195}

Robert George, leader of the Lenoir Saxophone ensemble, describes the Hollywood Saxophone Quartet as "The ultimate sax quartet. The playing, the arrangements, whether it's jazz standards, original compositions for French classics . . . it's serious chamber music for saxophones."\textsuperscript{196} He describes the Hollywood Quartet library as "some of the best charts we perform amongst the 100's in our music library. We have patterned several concerts and recitals around their music."

\textsuperscript{196} Raymond Smith, email to author, 8 October 2011.
Utah Saxophone Quartet

In 2005, the Utah Saxophone Quartet released their album *Playing Tribute: A Nod to the Paris & the Hollywood Saxophone Quartets*. Ray Smith, Professor of Saxophone at Brigham Young University and leader of the quartet, mentions that his "initial exposure to the Hollywood Quartet was from playing music that was written for them — for example, Jack Marshall's "Gold Rush Suite" or the great arrangements of standards by Lennie Niehaus and Marty Paich, etc."^197 When asked about the inspiration for this album he states:

The Utah Saxophone Quartet is fairly eclectic in our repertory and performances, and on the album we wanted to capture both sides of ourselves which seem to be perhaps best exemplified by the tradition of these two great quartets. On the one hand, we owe a big debt to the Marcel Mule Saxophone Quartet of Paris — repertory, instrumentation, style, etc. — which we hoped to exemplify on CD 1 of "Playing Tribute". On the other hand, we owe a lot of repertory and philosophy to the Hollywood Saxophone Quartet of Los Angeles in that we have chosen to be eclectic as they were in our tastes and performances which we felt was exemplified in CD 2 of "Playing Tribute" — Everything from light classics to full-out jazz (and even rock in our case).^198

The album features Jack Marshall's *Goldrush Suite* and four Lennie Niehaus arrangements all written for the Hollywood Quartet. Additionally, on CD 2 they performed other jazz-influences pieces they felt was in the spirit of their programming. It is also interesting to note that on CD 1 the group also recorded Eugene Bozza's *Andante et Scherzo* and Jean Françaix's *Petit Quatour pour Saxophones* written for Mule's quartet and also recorded by the Hollywood Quartet on their *French Impressions* album. CD 1

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^197 Raymond Smith, email to author, 8 October 2011.
^198 Ibid.
also features Debussy's *Le Fille au Cheveux de Lin* "The Girl with the Flaxen Hair", although a different arrangement, was also featured on *French Impressions*.\(^{199}\)

Figure 9. Liner notes: The Utah Saxophone Quartet: Playing Tribute: A Nod to the Paris & Hollywood Saxophone Quartets, (Tantara Records, TCD0205USQ 2005).
The ensembles discussed above show a definitive influence of the Hollywood Saxophone Quartet within the United States. However, their impact has been felt across the globe. Their recordings were released internationally on the London Records label which helped the Hollywood Saxophone Quartet acquire an international reputation.200

Influence Beyond the United States

There have been many quartets around the world who have found the output of the Hollywood Saxophone Quartet influential in some capacity.201 Two ensembles will be discussed to show this influence. Each has, in their own way contributed to the legacy of the Hollywood Quartet and the establishment of the saxophone quartet as a serious chamber music medium.

Paul Brodie Saxophone Quartet

Canadian saxophonist, Paul Brodie was a student of Larry Teal at the University of Michigan and of Marcel Mule at the Paris Conservatory. In 1969, he helped to organize the first meeting of the World Saxophone Congress.202 In 1972, he formed his saxophone quartet. In a letter to Jack Dumont dated January 5, 1976, Brodie requests copies of the Hollywood Quartet's arrangements. He mentions: "I have a quartet that has been working together since 1972 and you'll be pleased to know that we use 'The

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200 In particular their Sax Appeal album was released on the London Label for European distribution. This author also found a 45 DJ demo recording of French Impressions in London, England.
Hollywood Saxophone Quartet' as a model." Indeed the quartet recorded many albums featuring a mix of classical and jazz arrangements.

**Hollywood Saxophone Project**

The heading of the Hollywood Saxophone Project's website reads: "The HSP performs the music of the Hollywood Saxophone Quartet, West Coast 'chamber jazz' from the fifties." Based in Amsterdam, the HSP performs primarily HSQ tunes. Their group's description on the site includes the following.

Barry Block, Vincent Kuit, Arjen Schalker and Maarten Stuurman founded SaxProject by the end of 2004 to explore the sound of the sax section of a big band. The search for direction went from classical (Bach), traditional published sax quartets, to East Coast jazz, but seemed always to point to the swinging close harmony and rhythmic refinement of West Coast jazz. From the beginning, Barry Block, who grew up in Los Angeles, tried to get the other musicians interested in the jazz repertoire of the Hollywood Saxophone Quartet. Apart from the HSQ music being extremely demanding technically, it appeared, after ample search, impossible to find in written form. Making transcriptions became a long and difficult job and when, in American libraries, more formerly published arrangements were found, we ended up with a repertoire that demands to be played.

Mr. Block explains further about the group's beginnings.

We were already a sax quartet playing jazz and classical. I had heard recordings of the group (Jazz in Hollywood) when I was about 15 because I had a friend who took lessons from Lenny [Niehause] and Russ [Cheever]. I never forgot how good they played and how unique their "band" was. I told the other members of our quartet about the HSQ many times and Maarten Stuurman listened to Jazz in Hollywood and became interested. He, without telling us, spent two weeks or more transcribing "Autumn In New York". The quartet played it and loved it.

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The fact that we could get our hands on the other arrangements was a main factor that led us to specialize in their music. [We chose our name to be] descriptive. It alluded to the original band's name and was to the point. This was a project.

The quality of the HSQ arrangements made them fun to play. They are not easy to play correctly — it takes discipline and hours of practice to phrase together. We wanted to be better sax players and musicians. This material and the artistic standards set by the HSQ we were sure would guide us to improve our musicianship.\textsuperscript{205}

Though Mr. Block is no longer a member of the group, they still have an active performance schedule. He mentions, "They were/are received well [overseas]. Alternative music is always listened to and enjoyed in Europe. The audience expectations and attitude is very different here than in the USA . . ."\textsuperscript{206}

The Legacy of the Hollywood Saxophone Quartet has influenced many aspiring musicians and saxophone ensembles around the country and abroad. The groups and performers mentioned above share a common view of their impact: they provided an example of quality performance and a repertoire which is still as valid today as it was during the 1950s and 60s. Their contributions to, and influence in, the saxophone chamber music medium has placed them within the ranks of the finest chamber ensembles in the United States.

\begin{footnotes}
\item[205] Barry Block, email to author, 27 July 2010.
\item[206] Ibid.
\end{footnotes}
CHAPTER 6
CONCLUSION

The saxophone ensemble medium has enjoyed great success in the United States since the late nineteenth century. The novelty of a new instrument helped launch the saxophone's popularity in the United States, especially when exploited by talented musicians such as Edward Lefebre, the Apollo Saxophone Quartette, the Brown Brothers, Rudy Wiedoeft. However, the comical antics employed during the vaudeville era of the 1910s through the 1930s, both helped and hindered the instrument's success. Although stunts helped establish the instrument's popularity with audiences, the reputation of the instrument suffered in the eyes of many composers and performers of serious art music. The saxophone achieved a reputation as an indispensible jazz instrument during the 1930s and 1940s but remained relatively unknown in its use for formal concert music.

A primary mission of the Hollywood Saxophone Quartet was to gain acceptance in the United States as a chamber ensemble on par with any who perform serious art music in a formal concert setting. As Bill Ulyate stated, "The objective of our quartet is to play good music in a legitimate style much the same as in a string quartet or other chamber music group . . . and show it can be done even with saxophones." This statement speaks to the prevailing concept of what the saxophone was capable of during the 1950s and 60s. The saxophone was still primarily associated with jazz, and saxophone ensembles with jazz band saxophone sections. Most audiences had never

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heard of a classical saxophone quartet, which continues to this day. As seen in reviews of
the Hollywood Saxophone Quartet's performances and recordings, this "new" medium
became accepted and revered by audiences who experienced the ensemble's innovative
programming and impeccable musicianship.

Ulyate also mentions that their "material is [their] biggest draw-back... and hope
[to] show composers the possibility of the saxophone for good, serious works." Through their many connections in Hollywood and around the Los Angeles area, they
created a repertoire of compositions in both classical and jazz genres, which continue to
be worthy of performance. Today, the medium enjoys a wealth of original compositions
from composers in the United States and internationally. Additionally, many succeeding
generations of saxophone ensembles have been influenced by, and continue to program
and record, the music written for the Hollywood Saxophone Quartet.

The HSQ gained acceptance and notoriety in the Los Angeles area, and created an
international following of fans through the successful dissemination of their repertoire
and recordings. However, their contributions to the saxophone quartet medium in the
United States have not been widely acknowledged. This phenomenon is likely due to
their more localized success, and the rarity of their recordings. Richard Ingham, editor of
*The Cambridge Companion to the Saxophone* (1998) and author of its chapter *Saxophone
Quartets*, lists the founding dates of many well-known saxophone quartets around the
world. In addition to the seminal formation of Marcel Mule's quartets beginning in 1928,
he lists the formation of other European quartets such as Great Britain's Krein Quartet in

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1941; Daniel Deffayet's (pupil of Mule and his successor at the Paris Conservatory) Quatour de Saxophones Daniel Deffayet in 1953; and Jean-Yves Fourmeau's Quatour de Saxophones Fourmeau formed in 1979. In the United States Ingham lists the formations of the Harvey Pittel and New York Saxophone Quartets in 1959. In 1969, famed virtuoso Sigurd Rascher formed the Rascher Saxophone Quartet. These groups were preceded by the Hollywood Saxophone Quartet, not mentioned in the chapter. They are, however, mentioned in the chapter entitled *The Undocumented* written by Gordon Lewin, a successful British freelance musician and member of the Krein Saxophone Quartet. He relates the Hollywood Quartet to the performance of "admirable light music, but with a jazz influence." He states that they "epitomize this perfectly with their chamber music approach, jazz flavoured arrangements . . . and the addition of drums and bass to the quartet. [Their music] is a delightful example of 'cross-over', and the intelligent saxophonist's approach to playing in both camps of what used to be called 'straight and dance.'" Lewin refers to the Hollywood Quartet as a "cross-over" group, but no mention is made in the text of their accomplishments as a classical ensemble or their contributions to the saxophone quartet medium in general.

Reference to the HSQ as a "cross-over" group has been noted by many throughout this document. When the HSQ formed jazz was not considered appropriate for the formal concert situation. Though their earliest concerts consisted entirely of classical compositions, they soon embraced the jazz element of their programming. The

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consequence of this decision connected jazz with serious music in more formal concert formats. Their ability to perform in both genres with great expertise became an attribute that earned them a status equal to that of the finest chamber ensembles in Los Angeles. This innovative programming style continues to serve as an effective model for ensembles who seek to bring a more audience accessible format to their concerts.

For more than 40 years, information on the Hollywood Saxophone Quartet has remained in relative obscurity. This study has brought to light details which define their history and activities as a group and as individuals. The HSQ formed for personal enjoyment and to hone their skills as professional musicians. However, they had an overarching goal of helping to establish the saxophone quartet as a viable medium for serious chamber music in the United States. The example they provided through their programming, recordings, and the compositions they inspired, has encouraged many subsequent generations of saxophone ensembles to continue their mission.
APPENDIX A

JACK DUMONT'S PROFESSIONAL ACTIVITIES

A partial listing of Jack Dumont's professional activities from 1937 to 1968. This list was by Jack Dumont's son John and daughter Stephanie.

Big Band Association  
1937-1946

<table>
<thead>
<tr>
<th>Band/Orchestra</th>
<th>Leader</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ken Baker Band</td>
<td>Ken Baker</td>
<td>1936-1937</td>
</tr>
<tr>
<td>Archie Bleyer Orchestra</td>
<td>Archie Bleyer</td>
<td>1937-1939</td>
</tr>
<tr>
<td>Ray Noble Orchestra</td>
<td>Ray Noble</td>
<td>1939-1942</td>
</tr>
<tr>
<td>Armed Forces Radio Orch.</td>
<td>US Army</td>
<td>1942-1943</td>
</tr>
<tr>
<td>Glen Miller Army Orchestra</td>
<td>Glen Miller</td>
<td>1943-1945</td>
</tr>
<tr>
<td>Bob Crosby Orchestra</td>
<td>Bob Crosby</td>
<td>1946-1947</td>
</tr>
</tbody>
</table>

Radio and Television Shows  
1946-1967

<table>
<thead>
<tr>
<th>Show</th>
<th>Leader</th>
<th>Network</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Fibber McGee and Molly</td>
<td>Billy Mills</td>
<td>N.B.C.</td>
<td>7 yrs.</td>
</tr>
<tr>
<td>3. Allen Young</td>
<td>George Wyle</td>
<td>N.B.C.</td>
<td>3 yrs.</td>
</tr>
<tr>
<td>Burns &amp; Allen (T.V.)</td>
<td>Lud Gluskin</td>
<td>C.B.S.</td>
<td>2 yrs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No.</th>
<th>Program Name</th>
<th>Director(s)</th>
<th>Network</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Dennis Day Show</td>
<td>George Wyle</td>
<td>N.B.C.</td>
<td>1 yr.</td>
</tr>
<tr>
<td>11</td>
<td>Ozzie &amp; Harriet (T.V.)</td>
<td>Buzz Adlam</td>
<td>A.B.C.</td>
<td>3 yrs.</td>
</tr>
<tr>
<td>12</td>
<td>Red Skelton (T.V.)</td>
<td>David Rose</td>
<td>N.B.C.</td>
<td>1 yr.</td>
</tr>
<tr>
<td>13</td>
<td>The Railroad Hour</td>
<td>Carmen Dragon</td>
<td>N.B.C.</td>
<td>5 yrs.</td>
</tr>
<tr>
<td>14</td>
<td>Colgate Comedy Hour (T.V.)</td>
<td>Carmen Dragon</td>
<td>N.B.C.</td>
<td>1 yr.</td>
</tr>
<tr>
<td>15</td>
<td>This Is Your Life (T.V.)</td>
<td>Von Dexter</td>
<td>N.B.C.</td>
<td>4 yrs.</td>
</tr>
<tr>
<td>16</td>
<td>Clark Dennis Show</td>
<td>Ed Gilbert</td>
<td>A.B.C.</td>
<td>1 yr.</td>
</tr>
<tr>
<td>17</td>
<td>Perry Como</td>
<td>Lloyd Schaeffer</td>
<td></td>
<td>1 yr.</td>
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<tr>
<td>18</td>
<td>Lawrence Welk (T.V.)</td>
<td>Lawrence Welk</td>
<td>A.B.C.</td>
<td>3 yrs.</td>
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<tr>
<td>19</td>
<td>Johnny Carson Show(T.V.)</td>
<td>Lyn Murray</td>
<td>C.B.S.</td>
<td>1 yr.</td>
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<tr>
<td>20</td>
<td>A.B.C. Staff Orchestra</td>
<td>Rex Koury</td>
<td>C.B.S.</td>
<td>2 yrs.</td>
</tr>
<tr>
<td>21</td>
<td>Mickey Rooney Show</td>
<td>Wilber Hatch</td>
<td>C.B.S.</td>
<td>1 yr.</td>
</tr>
<tr>
<td>22</td>
<td>Jimmy Durante Show (T.V.)</td>
<td>Roy Bargy</td>
<td>N.B.C.</td>
<td>3 yrs.</td>
</tr>
<tr>
<td>23</td>
<td>Old Gold Show</td>
<td>Jan Savitt</td>
<td>N.B.C.</td>
<td>2 yrs.</td>
</tr>
<tr>
<td>25</td>
<td>Noahs Ark (T.V.)</td>
<td>David Buttolph</td>
<td></td>
<td>2 yrs.</td>
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<tr>
<td>26</td>
<td>Ames Bros. Show (T.V.)</td>
<td>Harry Geller</td>
<td>C.B.S.</td>
<td>1 yr.</td>
</tr>
<tr>
<td>27</td>
<td>Burkes Law (T.V.)</td>
<td>Herschel Burke Gilbert</td>
<td></td>
<td>1 yr.</td>
</tr>
<tr>
<td></td>
<td>Motion Pictures</td>
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<td>---------------------------------------------------------------------------------</td>
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<td></td>
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</tr>
<tr>
<td>1</td>
<td>Friendly Persuasion (1956)            Dimitri Tiomkin     Goldwyn</td>
<td></td>
<td></td>
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<tr>
<td>2</td>
<td>The Apartment (1961)                 Adolph Deutsch       Goldwyn</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>3</td>
<td>West Side Story (1961)               Johnny Green         UA</td>
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<tr>
<td>4</td>
<td>Walk on the Wild Side (1962)         Elmer Bernstein       UA</td>
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<tr>
<td>5</td>
<td>Storm Fear (1955)                    Elmer Bernstein       UA</td>
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<td>6</td>
<td>Treasure of Sierra Madre (1948)      Max Steiner          Warner Bros.</td>
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<td>7</td>
<td>Guys &amp; Dolls (1955)                  Axel Stordahl         Goldwyn</td>
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<tr>
<td>8</td>
<td>Finnian’s Rainbow (1968)             Burton Lane          Warner Bros.</td>
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<td>9</td>
<td>Gentlemen Prefer Blonds (1953)       Lionel Newman        Fox</td>
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<td></td>
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</tr>
<tr>
<td>10</td>
<td>Pepe (1960)                          John Green           Columbia</td>
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<tr>
<td>11</td>
<td>Crime in the Streets (1956)          Franz Waxman         Allied Artists</td>
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<tr>
<td>12</td>
<td>Babes in Toyland (1961)              George Bruns         Walt Disney</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>101 Dalmatians (1961)                George Bruns         Walt Disney</td>
<td></td>
<td></td>
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</tbody>
</table>
APPENDIX B

THE HOLLYWOOD SAXOPHONE QUARTET LIBRARY

Classical

Original Compositions: Composer. Title (Year if available), Publisher

Barker, Warren. Scherzo for Saxophone Quartet (1954), Kendor Music
———. Voici Le Quatour, Kendor Music
———. Wizard of Oz Suite for Saxophones (1954), Kendor Music
Garcia, Russell. Miniature Symphony for Saxophones (1951),
www.hollywoodsaxophonequartet.com
Marshall, Jack. The Goldrush Suite (1957), Shawnee Press
Maury, Lowndes. Cock of the Walk (c.1954), Western International Music
Murphy, Lyle "Spud". Music for Marjorie, Publisher Unknown
———. Warm Winds (1957)
   Movements published separately as listed below in order of movements:
   ———. Cadenzas and Recitations (Sirocco) (1972), Brightstar Music, dist. Western International Music
   ———. Prelude & Canon (Chinook) (1966), Avant Music, dist. Western International Music
   ———. Notturno (Khamsin) for Saxophone Trio (ATB) (1968), Avant Music, dist. Western International Music
   ———. Rondino (Monsoon) for Saxophone Quartet (1967), Avant Music, dist. Western International Music

Arrangements: Composer. Title (Arranger), Publisher

Debussy, Claude. Beau Soir (Harriet Crawford), hollywoodsaxophonequartet.com
———. La Fille Aux Cheveux De Lin (Russell Garcia),
   www.hollywoodsaxophonequartet.com
———. La Plus Que Lente (Russell Garcia), hollywoodsaxophonequartet.com
Jazz

Original Compositions: Composer, *Title*, Publisher

Niehaus, Lennie. *Forget*, UNC Jazz Press
———. *Four at Liberty*, UNC Jazz Press
———. *Fugue*, Publisher Unknown
———. *Open House*, UNC Jazz Press
———. *Make the Most of It*, UNC Jazz Press
———. *Nightcap*, UNC Jazz Press
———. *That’s the Way the Ball Bounces*, UNC Jazz Press
Paich, Marty. *Toccatta in F*, Lauren Keiser Music Publishing

Arrangements: Composer. *Title* (Original Composer), Publisher

Barker, Warren. *Autumn in New York* (Vernon Duke) Publisher Unknown
Crawford, Morrie. *Ghost of a Chance* (Victor Young), hollywoodsaxophonequartet.com
Niehaus, Lennie. *All the Things You Are* (Jerome Kern), Publisher Unknown
———. *But Not for Me* (I. Gershwin; G. Gershwin), UNC Jazz Press
———. *Fascinating Rhythm* (I. Gershwin; G. Gershwin), UNC Jazz Press
———. *Have You Met Miss Jones* (R. Rodgers; L. Hart), UNC Jazz Press
———. *Polkadots and Moonbeams* (J. Van Heusen; J. Burke), Publisher Unknown
———. *Taking a Chance on Love* (V. Duke; T. Fetter; J. La Touche), UNC Jazz Press
———. *There’ll Never be Another You* (Harry Warren), UNC Jazz Press
———. *This Can’t be Love* (R. Rodgers; L. Hart), UNC Jazz Press
———. *Wait Till You See Her* (R. Rodgers; L. Hart), UNC Jazz Press
———. *Yesterday’s Gardenias* (S. Mysels; D. Robertson; N. Cogane) Publisher Unknown
Montrose, Jack. *You Brought a New Kind of Love* (Sammy Fain), Publisher Unknown
Paich, Marty. *New York City Ghost* (Victor Young), Publisher Unknown
May, Billy. *Cheek to Cheek* (Irving Berlin), Shawnee Press
———. *Dancing on the Ceiling* (R. Rodgers; L. Hart), Shawnee Press

Compositions for Sextet: Available at hollywoodsaxophonequartet.com

Beau, Heinie. *Stars And Stripes Forever* (John Philip Sousa)
Van Eps, Bobby. *Alabamy Bound* (Ray Henderson)
———. *Dakrtown Strutters Ball* (Shelton Brooks)
———. *Maple Leaf Rag* (Scott Joplin)
Other Works in their Book: Composer. Title (Date), Publisher, Dedication if Known

Albéniz, Issac. Trois Pièces (18-- or 19--), arr. Marcel Mule, Éditions Alphonse Leduc
Bozza, Eugene. Andante et Scherzo (1943), Éditions Alphonse Leduc, Mule Quartet
Clérisse, Robert. Introduction et Scherzo (1957), Éditions Alphonse Leduc
Delius, Frederick. Serenade (1923), arr. Unknown, Publisher Unknown
Français, Jean. Petit Quatour (1939), Schott Music
Lantier, Pierre. Andante et Scherzetto (1942), Gérard Billaudot Éditeur
Linn, Robert. Divertimento for Saxophone Quartet (1960) (not listed in his compositions)
———. Quartet (c. 1963) Western International Music
Pierne, Gabriel. Trois Chansons (contains the following movements published separately in 1938)
   I. Chanson d'autrefois (c. 1938), Éditions Alphonse Leduc, Mule Quartet
   II. La Veillée de l'ange Gardien (c. 1938), Éditions Alphonse Leduc, Mule Quartet
   III. Chanson De La Grand-maman (c. 1938), Éditions Alphonse Leduc, Mule Quartet
———. Introduction et variations sur un thème populaire (1937), Éditions Alphonse Leduc, Mule Quartet
Pierne, Paul. Trois Conversations (c. 1950), Gérard Billaudot Éditeur, Quatuor de Paris
Pinto, Octavio. Tom Thumb March (1939), arr. Unknown, Publisher Unknown
Turina, Joaquin. La Oración Del Torero (1925) arr. Johan van der Linden, Molenaar Edition
APPENDIX C

PERMISSIONS

Wimbo <wimbo@wiminc.com>  Fri, Jan 6, 2012 at 10:20 PM
To: Michael Leonard Keepe <keepe@email.arizona.edu>
I hereby grant you permission to use a brief excerpt from Rondino for saxophone quartet by Lyle Murphy in your document on the Hollywood Saxophone Quartet with the following credit: Rondino by Lyle Murphy, published by Avant Music, 1967, distributed by Western International Music, Inc.
Yours truly, Sharon Davis, Editor
WESTERN INTERNATIONAL MUSIC, INC. (WIM)
3707 - 65th Ave.
Greeley, CO  80634-9626 USA

Don Stevens <don@bind.com>  Mon, Jan 9, 2012 at 12:30 PM
To: Michael Leonard Keepe <keepe@email.arizona.edu>
Mike, Catero Records is no longer around. You have my permission to use the record jacket of the Nuclear Whales album.
Don

John Broven <johnbroven@msn.com>  Thu, Jan 19, 2012 at 7:20 AM
To: keepe@email.arizona.edu
Dear Mike, Thank you. By this email, you have our permission to reproduce the program as per your scan from Golden Crest LP CRS 4224. Please credit: "Reproduced with permission of Golden Crest Records."
Best regards, John Broven
Golden Crest Records

Michael Warner <chirosax@cox.net>  Mon, Jan 9, 2012 at 12:13 PM
To: Mike Keepe <mike.keepe@gmail.com>
Mike, You do have my permission to include a program from the liner notes of the Desert Wind CD DW102CD.
Michael Warner

Ben Fales <bfales@tantararecords.com>  Wed, Jan 18, 2012 at 11:16 AM
To: Mike Keepe <mike.keepe@gmail.com>
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**Filmography**