

EDWARD A. LEFEBRE (1835*-1911):
PREEMINENT SAXOPHONIST OF THE NINETEENTH CENTURY
by
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Dedicated to my parents,
for teaching me
the true meaning of
love and generosity.

ABSTRACT

As the saxophone continues to play an ever-increasing role in music throughout the world, interest has begun to shift to its earlier traditions and legacies. The life of Adolphe Sax, his struggle to develop and promote the saxophone, and his nineteenth-century European legacy has been well documented. Much research has also been devoted to the post World War I saxophone "craze," largely an American phenomenon. It had previously been thought that the saxophone lay relatively "dormant" in the late 1800s and early 1900s, only emerging in the 1920s as an integral part of jazz music and in symphonic works of Gershwin, Kodaly, Milhaud, Prokofiev, and Ravel, among others.

The career of Edward A. Lefebvre, spanning from the mid-1850s to his death in 1911, provided an important and direct link between Adolphe Sax and the nineteenth-century European orchestral tradition, and the saxophone's eventual widespread popularity, mass appeal, and world-wide acceptance in the twentieth century. Lefebvre's monumental efforts to popularize the saxophone were initially felt in Europe and Africa, and Lefebvre eventually became a significant part of the musical

fabric of America from the time he joined Patrick S. Gilmore's 22nd Regiment Band in 1873, to his last public solo and quartet performances in 1909. Lefebvre was associated with bandleaders Patrick S. Gilmore and John Philip Sousa, instrument manufacturer C. G. Conn, composer Harry Rowe Shelley, and music publisher Carl Fischer, all icons of the era. In fact, Lefebvre himself was also an icon, the "Saxophone King."

In a comprehensive examination of Lefebvre's life and career, this study will present Lefebvre's legacy as one of the most meaningful and substantial in the history of the saxophone.

Thesis advisor: Dr. Paul Cohen

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This project made me realize the tremendously important and crucial role of our libraries and museums, as well as private collectors, in preserving our cultural heritage.

PREFACE

In the fall of 1997, while enrolled in my first semester at the Manhattan School of Music, I settled on "The History of the Classical Saxophone Quartet" as my doctoral thesis topic. Such a broad topic was ripe with possibilities, and I didn't hesitate in getting started. With the help of my teacher, Dr. Paul Cohen, I secured an interview with the premier classical saxophone quartet of our generation, the Raschèr Saxophone Quartet. The members of the RSQ were generous with their discussion about their music, their philosophies, and their thirty-year history.

As summer of 1998 arrived, I looked for a way to continue my research. Knowing that Edward A. Lefebvre was the leader of the New York Saxophone Quartette Club, one of the earliest American saxophone quartets (1873-85), Dr. Cohen encouraged me to try and answer, "Whatever happened to Lefebvre's *stuff*?" The thought of locating an old trunk of Lefebvre's music and personal belongings was enticing, so I traveled to Brooklyn, Lefebvre's American hometown, and began digging. With no record of a will, the only lead was an obituary from the *Brooklyn Daily Eagle* which provided the first clues to Lefebvre's rather extensive career, including his years in South Africa,

and as soloist with Gilmore and Sousa, but nothing of his quartet. At the New York City Public Library, I began scanning issues of the *Musical Courier*. To my astonishment, E. A. Lefebre's name appeared with great regularity, and while none of the articles mentioned the New York Saxophone Quartette Club, they mentioned numerous solo engagements, performances with the Gilmore Band, the Lyceum Concert Club, and a Lefebre Benefit Concert in 1883. A subsequent trip to America's Shrine to Music Museum in Vermillion, South Dakota, revealed Lefebre to be no ordinary saxophonist, but a man of intense drive and motivation. Here, with the help of curator, Dr. Margaret Downie Banks, I uncovered a wealth of information on Lefebre as a consultant to C. G. Conn, as a teacher at the Conn Conservatory, as leader of the Lefebre Saxophone Quartette, and as a solo performer. I returned from South Dakota realizing I had a new dissertation topic: the career of Edward A. Lefebre, and his mission to popularize the saxophone.

Having narrowed my focus, I was able to pinpoint specific places to continue looking, particularly that of the Twenty-second Regiment Band directed by Patrick Gilmore, and to a lesser extent, the band of John Philip Sousa. What I found was truly staggering: hundreds of

concert programs from the Gilmore Band, including the first known performance of the New York Saxophone Quartette Club (January 1874) as well as dozens of Lefebvre's solo performances, a program from a second Lefebvre Benefit Concert of 1893, four handwritten letters from Lefebvre to Sousa's tour manager, David Blakely, and three letters from Lefebvre to the composer Caryl Florio. One of the Gilmore programs included the following profile on Lefebvre:

E. A. Lefebvre, Gilmore's solo saxophone player, has no rival living. He was the first to bring this comparatively modern instrument into notice in France, Holland, Belgium, Germany, England, and America. Lefebvre seems to have been born with a mission to bring his instrument into favor. He has been with Gilmore for seventeen years.¹

Just as Lefebvre had a mission, which began nearly 150 years ago, I realized I was now entrusted to return Lefebvre's long-lost legacy to its rightful position of prominence, and thus inspiring further generations to aspire to such desire. Lefebvre's monumental efforts to popularize the saxophone can now be seen in full view and in proper perspective, no longer obscured by the ignorance accrued by the passage of time.

¹ Gilmore Band Program (uncatalogued), Music Hall (Cleveland), 8 December 1888, Library of Performing Arts, New York Public Library, New York.

But what of E. A. Lefebre's "stuff"? Nearing the end of my research, I decided to mail postcards to every person in the United States, whose name was Lefebre (a mere 134 listings). A week later, I received a call from a Bob Lefebre in California: "My brother has the saxophone." The excitement was overwhelming! Could it be I had found the saxophone? Indeed, Edward John Lefebre, the great, great grandson of Edward Abraham Lefebre was in possession of the genuine article, a beautifully restored, gold-plated Conn alto, dating from 1903. His son, Edward Adam Lefebre, had even played the instrument a few years previously with the junior high school band! The story of a world-renowned saxophonist and his resentful son Edward Jr., who, with his mother, had raised the family in his father's absence, was truly remarkable. Even more remarkable was that the family still owned a piece of its musical legacy, as Edward Jr. had sold all his father's belongings. The alto saxophone resided in a pawnshop for a short time before being rescued by another family member! The instrument, the only surviving possession of the 19th-century "Saxophone King" has been passed down through five generations of Edwards. They have now begun to learn about and appreciate E. A. Lefebre's contribution to music history,

along with all the rest who have been following my research.

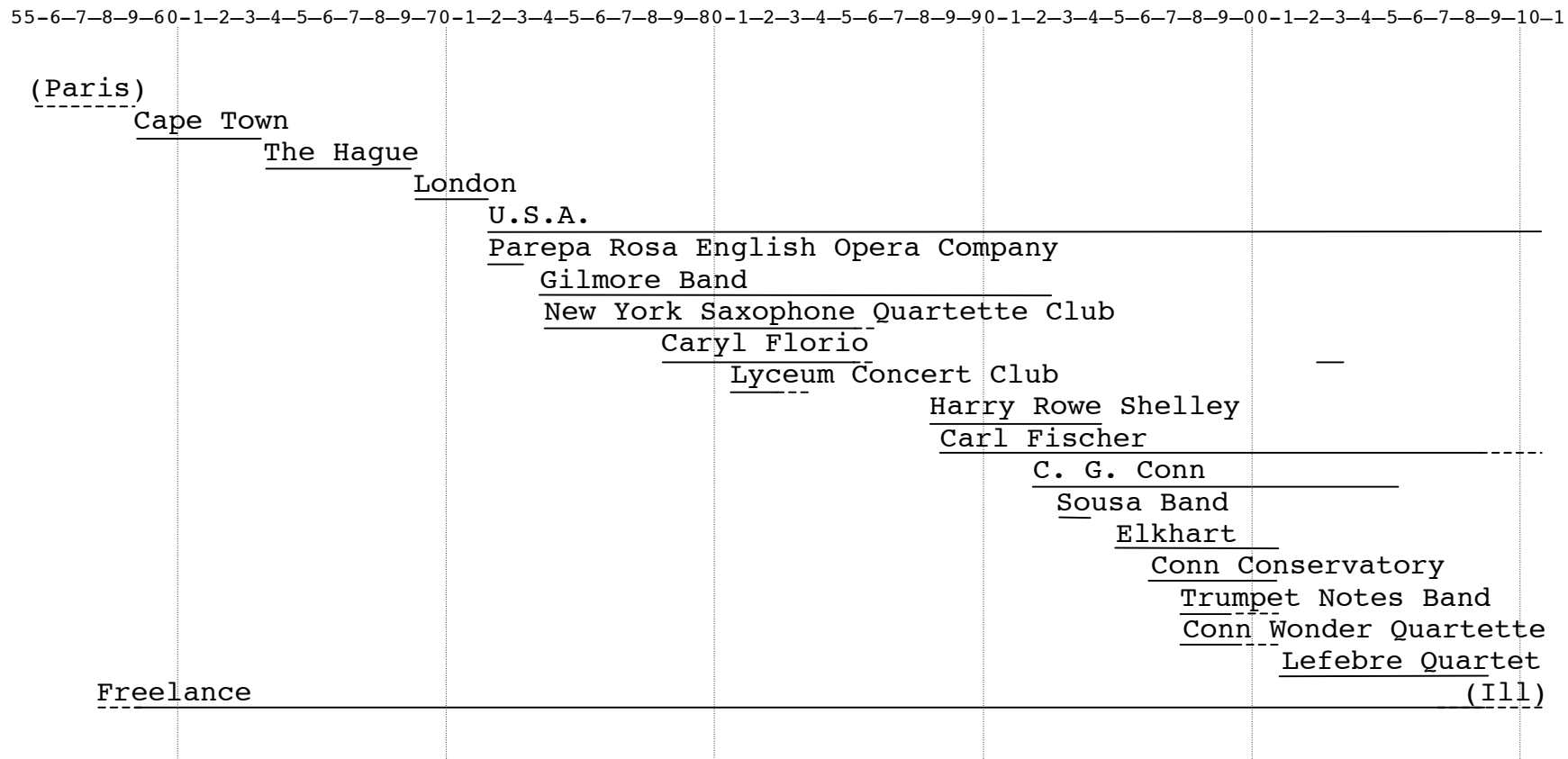
There is a certain sense of satisfaction in knowing that just as Lefebre was ultimately able to "bring his instrument into favor," I believe that with my research, I have been able to bring Lefebre himself into favor. Indeed, Edward A. Lefebre deserves such recognition, as he was the most important saxophonist of the nineteenth century and truly one of the greatest saxophonists in history. In his lifetime, Lefebre was known as the "Saxophone King."² A century later, his crown has been fully and permanently restored.

James R. Noyes

New York, Spring, 2000

² Paul E. Bierley, *John Philip Sousa, American Phenominon*, Revised Edition, 1973, 177.

Edward A. Lefebre
Professional Career
(c.1855-1911)



CHAPTER I

INTRODUCTION

When one thinks of pioneering saxophonists in classical music, two names immediately come to mind: Sigurd Raschèr and Marcel Mule. These men had roughly parallel careers beginning in the mid-1920s and spanning much of this century. Each made his mark in the concert hall as well as the classroom, inspiring some of this century's greatest composers to write original music for the saxophone and guiding generations of classical saxophonists throughout the world to continue their tradition. But what is known of this classical tradition prior to the 1920s? Are we to assume that there were no prominent or influential classical saxophonists before this time? Many are familiar with Elise Boyer Hall, the Boston-area saxophonist, who, in the first two decades of this century, commissioned over twenty works for orchestra and saxophone, the most famous of these being Debussy's *Rapsodie pour Orchestre et Saxophone*. However, Mrs. Hall did not make her living as a professional saxophonist, but was more of an enthusiastic amateur musician and patroness of the arts.

An obvious place to begin looking for prominent professional saxophonists before the 1920s would be in the late nineteenth-century and early twentieth-century bands led by John Philip Sousa and Patrick Gilmore. As leader of the United States Marine Band, Sousa introduced a section of three saxophonists by 1884, and saxophonists were with Sousa's own band from its inception in 1892.¹ Searching even further back one may be surprised to learn that Patrick Gilmore, perhaps the most celebrated bandleader of the nineteenth century, employed four saxophonists as part of the newly reorganized Twenty-second Regiment Band of New York City in 1873!² But what do we know of these early saxophonists? Were there any that shared a comparable pioneering spirit and sheer passion for the saxophone as found in our modern-era masters? Indeed, there was such a man: Edward A. Lefebvre. With a career spanning from the 1850s until his death in 1911, Lefebvre introduced the saxophone as a solo instrument to audiences in Europe, America, and Africa! Intent on establishing the saxophone as an instrument capable of high artistic expression, E. A. Lefebvre

¹ Frederick Hemke, "The Early History of the Saxophone" (D.M.A. diss., University of Wisconsin, 1975): 413.

² Harry Gee, *Saxophone Soloists and Their Music 1844-1985: An Annotated Bibliography*, (Bloomington IN: Indiana University Press, 1986), 14.

vigorously pursued a performing career (with concert appearances numbering in the thousands!) as a saxophone soloist, section leader (with both Gilmore and Sousa), and even as the leader of his own saxophone quartet. Composers, so taken by Lefebvre's artistry on this novel instrument, wrote original solo works and quartets for him. As a teacher, he influenced numerous students and published dozens of transcriptions, arrangements, as well as a few original works for the saxophone. He was also a consultant to the C. G. Conn company, supervising the production of the first American-made saxophones (before the 1890s, all saxophones were made in Europe).

Lefebvre's efforts earned him the title of "Saxophone King,"³ and he was highly praised as a man "born with a mission to bring his instrument into favor."⁴ In 1915, contemporaries of Lefebvre posthumously referred to him as "the Paganini of the saxophone,"⁵ a title Sigurd Raschèr would earn decades later! Edward A. Lefebvre, whose legacy is only now being fully realized, was a true visionary whose impact helped shape the evolution of the

³ Paul E. Bierley, *John Philip Sousa, American Phenominon*, Revised Edition, (Columbus: Integrity Press, 1973), 177.

⁴ Gilmore Band Program (uncatalogued), Music Hall, Cleveland, OH, 8 December 1888, Library of Performing Arts, New York Public Library, New York.

⁵ G. E. Holmes and Clay Smith, "The Saxophone is Coming Fast," (*Buescher*) *True Tone X*, no. 2, (1915): 4.

saxophone in the nineteenth century, setting the stage for mass appeal in the twentieth century.

CHAPTER II

ADOLPHE SAX AND THE BIRTH OF THE SAXOPHONE

c.1840-1857

When Adolphe Sax invented his saxophone c.1840, he appeared destined to have success with his new instrument. Even before he was granted a French patent (1846), Sax had numerous supporters of his invention and it was not long before the saxophone was first heard in public, at the Salle Herz in Paris in February of 1844. Hector Berlioz arranged and conducted his choral piece *Chant Sacré*¹ for the debut of a sextet of mixed wind instruments (2 trumpets, bugle, bass saxophone, 2 clarinets), all of which were manufactured by Adolphe Sax, in which the inventor himself played the bass saxophone.² Jean Georges Kastner was the first composer to include the instrument in a major work, scoring for bass saxophone in his opera, *Le dernier Roi Juda*, which was performed in December 1844.³ From late 1844 through 1845, Kastner and Sax collaborated on the 142 page *Complete and Systematic Method for Saxophone*.⁴ It is significant to point out that along with the obligatory

¹ Gee, *Saxophone Soloists*, 3.

² Wally Horwood, *Adolphe Sax 1814 - 1894: His Life and Legacy*, revised ed., (Herts, England: Egon Publishers, 1983), 52.

³ *Ibid*, 51.

exercises, etudes, and transcriptions of operatic and orchestral literature, Kastner included a great number of original duets and most importantly, the first original solo and ensemble compositions for the saxophone:

Variations faciles et brillantes for alto saxophone and piano, independently published in 1851 by Branous et Cie., and *Sextuor*, written for an entire family of saxophones: two soprani in C, one alto in F, two bassi in C, and one contrabasso in F. (This work was adapted by saxophonist Sigurd Raschèr to present-day instrumentation on B-flat and E-flat instruments and published in 1982 by Ethos Publications.) Both pieces were dedicated to Adolphe Sax.⁵

By 1845, saxophones were incorporated into the instrumentation of French military bands, and in 1846, a saxophone patent was granted Sax by the French government. Subsequently, Kastner's *Complete Method* for saxophone was published. For a brief time, from 1846 to 1850, saxophone instruction was offered at the Gymnase Musical in Paris. Various regional French conservatories also offered classes in saxophone as did conservatories in Switzerland, Belgium, Spain, and Italy.⁶ It is unclear whether institutionalized instruction was

⁴ Hemke, "The Early History...", 267.

⁵ Gee, *Saxophone Soloists*, 4.

available in England at this time; however, certain English military bands did have saxophonists as early as 1848, including Henry Rigby of the Royal Artillery Band, who performed with this organization well into the next decade.⁷ By 1850, conductor and impresario Louis Antoine Jullien featured Mr. Souallé as saxophone soloist in a London concert and again in Paris, 1851, among others. In later years, Souallé went on to concertize throughout Europe, India, and Australia. Beginning in 1852, Henri Wuille was Jullien's saxophone soloist, performing his self-composed *Fantasia* for saxophone and piano.⁸

By the 1850s, more composers began to include saxophones in their scores. In 1851 Limander de Nieuwenhove, a student of François Fétiis, scored for alto saxophone in his *Le Chateau de la barbe bleu*.⁹ By this time both Fétiis and Hector Berlioz were publicly praising the dramatic "new effects" which might be introduced into the orchestra by utilizing multiple saxophones. Indeed, a quartet of saxophones (S,A,A,Bs) was scored for the first time by J. F. F. Halévy in his opera *Le Juif errant* with Adolphe Sax once again performing on the bass

⁶ Hemke, "The Early History...", 267.

⁷ Gee, *Saxophone Soloists*, 13-4.

⁸ Hemke, "The Early History...", 372-3.

⁹ *Ibid*, 306.

saxophone for the premier performance in Paris on 23 April 1852.¹⁰ According to Halévy:

This first try in music of an ensemble of the new instruments, which are without analogy, made us realize what, up to now unknown, effects can be obtained from the symphony orchestra."¹¹

The effect of this quartet of saxophones, found only in the last few pages of Halevy's score, was to describe the ascent of the spirit into heaven.¹² As the only use of the instrument in the piece, this could be considered a powerful statement as to how Halevy heard the timbre of the saxophone. As Berlioz heard analogies to the cello, Halevy heard a heavenly and celestial tonal quality.

In 1853-4, Jullien's orchestra crossed the Atlantic for a concert tour of the United States, performing Philadelphian composer William Henry Fry's *Santa Claus Symphony* (1852) which made use of the soprano saxophone. Fry employs the soprano and bass saxophone in his *Hagar in the Wilderness* and the tenor saxophone in his symphonic poem *The Dying Soldier*, both written and performed in 1854.¹³ One of the earliest compositions for

¹⁰ Ibid, 295.

¹¹ Ibid, 295.

¹² As told to Paul Cohen by Sigurd Rascher.

¹³ Harry Hindson, "Aspects of the Saxophone in American Musical Culture, 1850-1980" (Ph.D. diss., University of Wisconsin - Madison, 1992), 1-2.

solo saxophone and large instrumental accompaniment (military band) dates from 1855, J. Garrouste's *Les souvenirs de Paris*.¹⁴ Solo saxophone notwithstanding, France's Garde Républicaine band included no less than eight saxophones (2 soprano, 2 alto, 2 tenor, 2 baritone) by 1856.¹⁵ Sax's friend and supporter, Jean Georges Kastner, who had been the first to compose for the saxophone, did so again in 1856, scoring for two saxophones in his *Le voix de Paris*.¹⁶

Within the course of its first decade, the saxophone had made its presence known on both the European and American continents, and prominent composers were taking note. Berlioz, a champion of Sax and his instruments, wrote many articles throughout the 1840s and 1850s in support of the saxophone. In the revised edition of *A Treatise upon Modern Instrumentation and Orchestration*, published in 1855, Berlioz sums up Sax's contribution to the families of wind instruments:

M. Sax, whose work we will first discuss, has perfected several old instruments, as I have already indicated in the course of this work. He has furthermore, filled several gaps existing in the brass instrument family. His principal merit, nonetheless, is the creation of a new instrumental family completed only

¹⁴ Hemke, "The Early History...", 268.

¹⁵ Joseph Murphy, "Early Saxophone Instruction in American Institutions" (D.M.A diss., Northwestern University 1994), 5.

¹⁶ Hemke, "The Early History...", 306.

several years ago, using a single reed, clarinet mouthpiece, and constructed of brass.

These are the *Saxophones*. These new voices given to the orchestra possess rare and precious qualities. Soft and penetrating in the high notes, full and mellow in the low, their middle register is something profoundly expressive. It is, in summary, a timbre *sui generis*, offering vague analogies to the sound of the cello, clarinet and English horn, and is clothed in a somewhat brassy hue that gives it its particular tone.

The body of the instrument is a parabolic cone of brass provided with a system of keys. Its agility makes it appropriate for turns with a certain rapidity, almost as much as for graceful cantilenas, and hymn-like pensive effects. The Saxophone can be used to great advantage in all genres of music, but above all in slow, gentle pieces.

The timbre of the low Saxophone's high notes is something afflicting and mournful, while the bass notes, on the contrary, have a grandiose calm, or so to say, pontifical. All of them—and chiefly the baritone and bass—possess the capability to swell and die away in sound, with the result in the lower extremity of scale of effects unheard of until this day, which are entirely appropriate to them, and somewhat akin to the harmonium. The timbre of the soprano Saxophone is much more penetrating than that of clarinets in *Bb* or *C*, without the shrill and common harshness of the small clarinet in *Eb*. As much can be said of the soprano. Talented composers in the years ahead will reap a marvelous advantage from the Saxophone combined with the clarinet family, or introduced in other combinations which would be rash to try to predict.

The instrument is played with great facility; the fingerings follow those of the flute and oboe. Clarinetists already familiar with the embouchure can become masters of its mechanism within a very short time.¹⁷

¹⁷ Kenneth Deans, "A Comprehensive Performance Project in Saxophone Literature with an Essay Consisting of Translated Source Readings in the Life and Work of Adolphe Sax," (D.M.A. diss., University of Iowa 1980), 104-5.

The saxophone seemed destined for greatness, yet despite his high praise, Berlioz never wrote saxophones into an original work. However, it is interesting (if not regrettable) to note that the autograph score of Berlioz's *The Damnation of Faust* includes two blank staves at the beginning of the last movement "Ciel Scène" intended for E-flat and B-flat saxophones!¹⁸ One can only surmise why these instruments were not utilized. It is also somewhat surprising to find that Franz Liszt is noted as being quite enthusiastic about Adolphe Sax's creations as well. After visiting Sax in Paris, Liszt wrote the following to Joseph Joachim:

...Sax produced for our benefit the next day, his large family of saxophones, saxhorns, saxotubas, etc. Several of these (especially the alto and tenor saxophones) will be exceedingly useful, even in our regular orchestras and the ensemble has a really magnificent effect.¹⁹

Despite his promising outlook on this new family of instruments, Liszt never included saxophones in any of his scores. This may have had something to do with the fact that Germany's musical establishment was strongly allied with instrument maker Wilhelm Wieprecht, with whom Sax had many bitter disagreements regarding patents.²⁰

¹⁸ Horwood, *Adolph Sax*, 52.

¹⁹ Hemke, "The Early History...", 296.

²⁰ Horwood, *Adolphe Sax*, 83-4.

It certainly did not hurt to have such prominent composers as Berlioz and Liszt speaking on behalf of Adolphe Sax and his new family of instruments, but had these composers actually made use of the saxophone in their scores, surely, its future as an accepted orchestral instrument would have been made much more secure. The composer, Gioacchino Rossini, was one whose actions helped to bring Sax's instruments to Italy. On hearing the saxophone for the first time he allegedly claimed that it "was the most beautiful sound he had ever heard."²¹ Although he was virtually retired as a composer by mid-century, Rossini's convinced those at the Conservatory at Bologna to adopt the instruments of Adolphe Sax.²² Subsequently, saxophone lessons were added to the curriculum there. Rossini did include saxophones in his *La Corona d'Italia*, written for military band in 1868.²³

Beginning c.1855, Adolphe Sax operated a small publishing house in Paris, eventually publishing no less than 36 compositions for saxophone (solo and ensembles).²⁴ By the late 1850s, the saxophone was awarded a status in France that previously had been reserved for instruments

²¹ Ibid, 51.

²² Ibid.

²³ Ibid.

with much more lengthy traditions. Special classes for military students were finally created in the area of saxophone at the prestigious Paris Conservatoire, beginning in June of 1857. Adolphe Sax himself was appointed professor of saxophone.²⁵ This brought the saxophone to the attention of more performers, composers, and the general musical establishment. Up to this point, only a handful of composers actually knew of the saxophone's existence and even fewer had dared to write original music for it. All of this changed in 1857, for if there was to be institutionalized saxophone instruction at the highest level, there must be original music written for the saxophone. Saxophonists performed such works for examinations held at the end of each year of study. (Many of these same compositions were published by Sax). Jean Baptiste Singelée, a Belgian violinist, conductor, and composer, was the first to write for saxophones at the Paris Conservatoire, composing over thirty solo and ensemble works for saxophones of all sizes between 1857 and 1864.²⁶ Singelée is credited with composing the earliest saxophone concertos as well as the earliest saxophone quartets. (Long out of print, his

²⁴ Bruce Ronkin, "The Music for Saxophone and Piano Published by Adolphe Sax," (D.M.A. diss. University of Maryland, 1987), 8-9.

²⁵ Hemke, "The Early History...", 249-50.

Premier Quatour en 4 Parties, opus 53, written in 1857, was reconstituted for modern instruments by the French saxophonist, Jean-Marie Londeix in 1977.)²⁷ Other nineteenth-century European composers credited with writing works for saxophone solo (and saxophone quartet) include Europeans Joseph Arban, Friedrich Baumann, Léon Chic, Jules Demmersseman, Hyacinthe Klosé, Louis-Adolphe Mayeur, Raymond Moolaert, Jean-Nicholas Savari, Jérôme Savari, and Jean-Baptiste-Victor Mohr. The American composer Caryl Florio contributed at least two saxophone quartets, a quintet for piano and four saxophones, and a saxophone solo with orchestral accompaniment.²⁸

The saxophone enjoyed relative acceptance in a span of less than two decades. Even before its patent in 1846, a method book, original repertoire, and orchestral parts had been written for the saxophone. It is perhaps unprecedented in music history that an instrument, in existence for such a short time, would have been adopted so quickly by the military bands and conservatories of Western Europe. In addition, highly regarded nineteenth-century composers praised Adolphe Sax and his saxophones, favoring their use in symphonic literature. Yet for such

²⁶ Jean-Marie Londeix, *Musique pour Saxophone*, vol. II, (Cherry Hill, NJ: Roncorp Publications, 1985), 258-9.

²⁷ Gee, *Saxophone Soloists*, 9.

an auspicious beginning, the saxophone never became a regular member of the symphony orchestra.

For the saxophone to survive, and ultimately thrive as a "classical" instrument, there was then (and even now) a need for virtuoso performers to widely present and prove the musical merits of the saxophone. Composers, conductors, performers, and listeners exposed to high artistic expression as performed on saxophones would begin to hear the instrument as a desirable and essential member of the woodwind family within the larger musical framework. Virtuoso saxophonist Edward A. Lefebvre took it upon himself in the mid-1850s to provide such an exemplary model for the world, in an effort to "bring his instrument into favor."²⁹ His efforts would prove nothing less than astounding.

²⁸ Paul Cohen, "Vintage Saxophones Revisited - The New York Saxophone Quartette Club of 1879," *Saxophone Journal* 15 (May/June 1991), 9-10.

²⁹ Gilmore Band program (uncatalogued), Music Hall, Cleveland, OH, 8 December 1888, Library for the Performing Arts, New York Public Library, New York.

CHAPTER III

LEFEBRE'S MISSION BEGINS, c.1855-1873

Edward Abraham Lefèbre¹ was born 16 September 1835 in Leeuwarden, Holland.² While little information exists regarding his early musical training, it is known that he was part of a musical family. His father, Louis J. Lefèbre, was the proprietor of Weygand and Company, a large firm with a musical subdivision in The Hague.³ It is likely that Louis Lefèbre, a Frenchman, had some connections with Adolphe Sax in Paris, since it is known that Edward A. Lefebvre met the saxophone's inventor, after which time he "promised to devote himself to the

¹ Originally E. A. Lefèbre, he became widely known as E. A. Lefebvre after moving to the United States. Most press clippings, concert programs, and other published materials post-1873 indicate this Americanized spelling. In his personal correspondence with Caryl Florio (1902), however, he signs E. A. Lefèbre. Carl Fischer's publications of the 1890s and 1900s indicate E. A. Léfèbre. For this document, the Americanized surname, Lefebvre, will be used.

² SEE POST-ADDENDUM, page 288. [Original source, indicating 15 December 1834 in The Hague was the] *Brooklyn Daily Eagle*, "Saxophone Soloist Dead," 23 February 1911. Key pieces of evidence point to 1834 as Lefebvre's year of birth, which contradicts the stated year of birth in his obituary (1838). Had Lefebvre actually been born in 1838, he would have been only 72 when he died. According to Lefebvre's death certificate, he was 76 years old when he died, thus corroborating 1834. In a letter to Caryl Florio, dated 16 November 1902, Lefebvre writes "a man of my age 67..." which leaves no doubt he was born in 1834. An undated article published in the Asbury Park Press (New Jersey), which states, "[Lefebvre] has now reached the age of 74..." offers further proof that 1838 is erroneous. Numerous articles from *C. G. Conn's Truth* indicate Lefebvre was 77 at the time of his demise, a figure easily arrived at by subtracting 1834 from 1911, although off by one year due to his birthday being on 15 December and his date of death being February 22.

³ "Edward A. Lefebvre," *American Art Journal* XXXIX no. 1 (April 28, 1883): 3.

study of the [saxophone] and to promote its use."⁴ A posthumous account of this meeting between Lefebvre and Sax was printed in a Conn Saxophone Catalog c.1919:

Mons. Lefebvre was the most enthusiastic lover of the saxophone the writer has ever known. He has often told of how he met Antoine Sax who was struggling to obtain recognition of the saxophone by the musicians and of how he, Lefebvre, vowed he would take up the saxophone and give up the clarinet of which he was master, and try to prove to the world that the saxophone was a serious and most worthy instrument. He kept his word.⁵

In an interview published in 1892, Lefebvre mentions nothing of meeting Adolphe Sax but that he had "engaged in the manufacture of the 'phones' in Paris for many years."⁶ It is not known when Lefebvre worked in Paris, but one can assume it was in the 1850s (his career from 1859-1911 is well documented). During this time, Lefebvre may have heard performances of the early saxophone soloists, Mr. Souallé or Henri Wuille, members of Antoine Jullien's famous touring orchestra in the 1850s. Souallé's extensive solo tours through Europe and the Far East may have served as an inspiration for Lefebvre. By all accounts, Lefebvre was an accomplished clarinetist who later began serious study of the saxophone.

⁴ Gee, *Saxophone Soloists*, 14.

⁵ Conn Saxophone Catalog, c.1919.

⁶ *New York Tribune*, 10 January 1892, 16.

South Africa

E. A. Lefebre traveled to Cape Town, South Africa in 1859. Here he was appointed musical director of the Liedertafel Germania, a German singing society.⁷ He also ran a sizable music store, presumably supplied by his father's business, while in Cape Town.⁸ During his tenure in South Africa, Lefebre introduced the saxophone as a solo instrument to admiring audiences that included numerous South African dignitaries.⁹ It is reasonable to assume that Lefebre's solo performances in South Africa included both *Fantasie sur un thème suisse* by Jean-Baptiste Singelee and *Fantasie sur des motifs du Freyschutz* by Jean-Nicholas Savari. Both compositions were published by Adolphe Sax and available before 1859¹⁰ and both works were regularly performed by Lefebre throughout his career.

F. J. Weygand and Company

After several successful concert seasons, Lefebre returned to Holland in 1863 and was married. His wife, Johanah, gave birth to their first son, Charles, in 1864.¹¹ For the next six years, Lefebre worked in the

⁷ "Edward A. Lefebre," *American Art Journal* XXXIX no. 1 (April 28, 1883): 3.

⁸ *Ibid.*

⁹ *Brooklyn Daily Eagle*, 23 February 1911.

¹⁰ Ronkin, "The Music for Saxophone...", 23.

¹¹ 1880 Census Records, National Archives, New York, New York.

musical establishment of Weygand.¹² From 1863 to 1866, F. J. Weygand and Company published the biweekly *Euterpe*, a musical yearbook edited by Louis J. Lefèbre, which included coverage of national and international musical events. E. A. Lefebvre's performing activities are cited in *Euterpe* on at least two separate occasions. The first came in the spring of 1863:

Brief (National) Announcements

On April 17 the National Voice Institute for (manual) Laborers, under the direction of Mr. Marinus, held its previously announced musical *soirée*, for the benefit of the "Fund for widows and orphans of perished fisherman of Scheveningen." The members were supported in their performance for this noble occasion with the help of the founder, Mr. L. J. Lefèbre, as well as some other prominent artists:

C. L. W. Wirtz, *Piano*, E. Uschmann, *Oboe*, C. J. Becht, *Clarinet*, A. Berendes, *Bassoon*, L. J. van der Velden, *Horn* en L. A. Lefèbre [sic], *Saxophone*.¹³

The program from this "musical evening" (*soirée*) included numerous vocal works by Beethoven, Mozart, and various Dutch composers, as well as instrumental quintets for piano, oboe, clarinet, bassoon, and horn. E. A. Lefebvre performed two works: *Air varié uit Lucie de Lammermoor*, for saxophone and piano, by L. J. Lefèbre; and, *Méditation [sur le premier prélude de S. Bach]* for Piano,

¹² "Edward A. Lefebvre," *American Art Journal* XXXIX no. 1 (April 28, 1883): 3.

Organ, and Saxophone, by Charles Gounod.¹⁴ While not prolific, Louis J. Lefèvre did compose a number of original works for various instruments with piano accompaniment, including *Chant de Marie*, Nocturne pour Cornet avec Piano, Opus 23, published in the United States by L. E. Whipple, Boston.¹⁵ (E. A. Lefebvre later performed his father's *Chant de Marie* on 2 September 1886, with the Gilmore Band.¹⁶) It is unknown if the above *Air varié*, possibly an original work for saxophone, was ever published. Edward A. Lefebvre, following his father's model, eventually composed a number of original works for saxophone and published a vast array of solo arrangements, transcriptions, duets, and quartets near the turn of the century. *Meditation* (1853) was the first of Bach's 48 preludes with an added counterpoint melody by Gounod.¹⁷ Originally scored for piano, violin or violoncello, with organ or cello *ad lib*, Lefebvre substituted the saxophone for the violin/cello part.¹⁸ Considering Berlioz's comments comparing the timbre of the saxophone to that of the cello, and the tradition of

¹³ Louis J. Lefèvre, ed., "Brief (National) Announcements," *Euterpe. Muzikaal Jaarboek*, trans. Marcel P. van Rootselaar, (1863): 79.

¹⁴ Ibid.

¹⁵ L. J. Lefèvre, "Chant de Marie," (Boston: L. E. Whipple, 1883).

¹⁶ Gilmore Band Program, Manhattan Beach, 2 September 1886, Library for the Performing Arts, New York Public Library, New York.

¹⁷ Michael Kennedy, "Gounod, Charles," in *Oxford Dictionary of Music*, 2nd ed.

¹⁸ Ibid.

performing Bach on virtually any instrument, Lefebvre's substitution was highly appropriate. The natural blend between saxophone and organ also made this an excellent choice of repertoire. *Meditation* was eventually published as "Ave Maria," arranged by H. Wagner for alto saxophone and piano, in Carl Fischer's *Saxophonist's Concert Album* in 1903.

Further activities of E. A. Lefebvre, as cited in the musical yearbook, came in the winter of 1866:

Brief (National) Announcements

On Saturday January 13, *De Curses*, a club of non-commissioned officers of the local armory, held a *soirée* under the direction of Sergeant E. A. Lefèbre with the following program..¹⁹

Again, various vocal and instrumental works were performed, including two by Lefebvre: *Aria van Stradella*, for tenor voice, saxophone, and piano; and, *An das Bildniss einer abwesenden Mutter*, a trio for cornet, saxophone, and piano, by André.²⁰ One further entry of interest appeared late in 1866:

The saxophones are no longer alone; they have got competition from the sarrusophones. These are new brass instruments for which Mr. Gautrot is registered as the inventor.²¹

Euterpe was discontinued at the end of 1866, but one can be certain that Edward Lefebvre continued to perform

¹⁹ L. J. Lefèbre, ed., *Euterpe*, (1866): 14.

²⁰ Ibid.

further *soirées*, while pursuing higher profile engagements, gaining an impressive reputation as one of the earliest saxophone specialists in the world.

Parepa Rosa English Opera Company

Lefebvre left Weygand in 1869 and secured a position in London as saxophonist in the sixty-two-piece orchestra at the Royal Alhambra Palace in Leicester Square.²² Other performances while in London included promenade concerts at the Royal Opera House at Covent Garden in 1871, where he was complimented by Charles Gounod, who gave Lefebvre "several friendly taps of approbation on the shoulder, exclaiming, 'Bravo - saxophone!'"²³ In 1871 he was offered a position with the Parepa Rosa English Opera Company as first clarinetist.²⁴ Subsequently, Lefebvre traveled to America with the company. As part of their tour, Rosa was engaged for two weeks at the Brooklyn Academy of Music, 5-17 February 1872.²⁵ Their repertoire included, among others, *La Nozze di Figaro* and *Don Giovanni* by Mozart, *Un Ballo in Maschera* by Verdi, and *La Gazza Ladra* by Rossini. Performing to capacity crowds, the Parepa Rosa English Opera Company aroused "a genuine

²¹ L. J. Lefèvre, ed., *Euterpe*. (1866): 182.

²² "Edward A. Lefebvre," *American Art Journal* XXXIX no. 1 (April 28, 1883): 3.

²³ "Death of E.A. Lefebvre," *The Metronome* XXVII #4 (April 1911): 16.

²⁴ Hemke, "The Early History...", 407.

²⁵ *Watson's Art Journal*, 10 February 1872, 3.

excitement," with its "remarkably strong leading artists" and an orchestra, which, under the direction of Carl Rosa, had achieved "a degree of excellence not often attained by that branch of the operatic organization."²⁶ A review of the 7 February 1872 performance of *The Marriage of Figaro* gave a rather stunning account:

On Wednesday evening Mozart's delightful opera, *La Nozze di Figaro*, was produced with a truly brilliant cast, combining nearly all the strengths of the company...

It is in such music as that allotted to "Susanna," that Mme. Parepa-Rosa shines to the highest advantage. In it the purity of her style, the exquisite qualities and the performance education of her voice make themselves felt. It would seem impossible to imagine anything more beautiful than her singing of that music. Every phrase had been carefully studied, and the result was a rendering so purely classic, so refined, tender, and touching, that nothing was left to wish for. The charm of Madame Rosa's voice is simply irresistible; it is the very essence of melody, pure unadulterated tone, that touches the heart at its simple loveliness, and completely satisfies the most refined sense of hearing, by its unbroken chain of golden melody. It is a wonderful gift and it has not been neglected; for study has molded it, and the perfection of art has enriched it and doubled its value. It would be useless to individualize the beauties of her "Susanna," as her vocal personation was without blemish. She also acted the part with grace and spirit.

...Musically, the whole opera was a rare feast for the ear and intellect; and not the least part of the musical banquet, was the instrumentation so beautifully interpreted through Mr. Carl Rosa, by the orchestra. *The Marriage of Figaro* is unquestionably one of the most carefully prepared works of the whole of

²⁶ Ibid.

the Rosa repertoire, and Mr. Carl Rosa deserves the thanks of every lover of pure music for the loving care he has devoted to its production.²⁷

Lefebvre remained in the New World once his obligations with Rosa had been fulfilled. He soon became known as the leading saxophone soloist in the United States performing throughout the East, Midwest, and South.²⁸ In the summer of 1872, Lefebvre was hired to perform as a member of the clarinet section in the great Festival orchestra at the World Peace Jubilee and International Music Festival in Boston, an event organized by bandleader Patrick Gilmore.²⁹ Gilmore was renown in America for presenting grand concerts, some of which were of mammoth proportions.³⁰ The World Peace Jubilee and International Music Festival of 1872 ran for three weeks and included over 20,000 performers from throughout America and Europe.³¹ None of the bands Gilmore conducted at this time included saxophones. However, one of the finest bands of Europe, the Garde Républicaine of France, which had a large saxophone section, performed at the

²⁷ Ibid, 3-4.

²⁸ "Edward A. Lefebvre," *American Art Journal* XXXIX no. 1 (April 28, 1883): 3.

²⁹ Hemke, "The Early History...", 402.

³⁰ Frank J. Cipolla, "Gilmore, Patrick S.," in *The New Grove Dictionary of American Music*, eds. H. Wiley Hitchcock and Stanley Sadie, 1986.

³¹ Ibid.

1872 Peace Jubilee as part of their first American tour.³²
In 1856, the Garde Républicaine included an eight-piece saxophone section (2 soprano, 2 alto, 2 tenor, 2 baritone), while by 1889 this instrumentation had changed slightly to (1 soprano, 2 alto, 3 tenor, 2 baritone).³³
The significance of this six-city tour made by the Garde Républicaine was highlighted in the December 1901 issue of *Piano Music Magazine*:

Apart from all else which Gilmore's band did for itself were the extraordinary pains which he took to teach his players object lessons by procuring, to play beside them the three foremost military bands of Europe. The diplomacy, the patience and the zeal which Gilmore displayed in securing the attendance of these, the accredited band representatives of France, England and Germany, during the summer of 1872 constituted an achievement [sic] before which many of his other musical labors will seem to lose their just proportions. If Mr. Gilmore had merely succeeded in permitting the three largest of our eastern cities to hear for a series of performances the Garde Republicaine band of Paris unquestionably the best that has ever been heard in America, his enterprise and enthusiasm deserve to be remembered with most sincere respect.³⁴

During the summer of 1873, Lefebvre was contracted as saxophonist at Simon Hassler's Concert Garden in Philadelphia.³⁵ The 16 June 1873 edition of the

³² Murphy, "Early Saxophone Instruction...", 5.

³³ Ibid.

³⁴ Ibid, 6.

³⁵ "Edward A. Lefebvre," *American Art Journal* XXXIX no. 1 (April 28, 1883): 3.

Philadelphia Inquirer announced the beginning of the concert season at the "Aquarial Gardens":

Under this style the establishment in Eighth street, between Race and Vine, known last summer as Hassler's Garden, will be opened to-night with a grand promenade concert under the direction of the well-known leader, Mr. Mark Hassler, whose name is a sufficient guarantee for the character of the musical performance. The distinguishing, and, to our citizens, novel feature, however, will be a fine collection of aquariums, in the style of the aquarial gardens of London and Paris. The enterprise is eminently worthy of success, which it will doubtless achieve by the unusual attractions it presents. On Saturday a matinee concert will be given, and on Saturday evening a grand exhibition of fireworks at nine o'clock.³⁶

In the fall of 1873, Lefebvre returned to New York City for a brief engagement as clarinetist with Henry Wolfsohn's orchestra.³⁷ Wolfsohn ran an entertainment bureau and management agency for many decades until his death in 1909. Lefebvre's interest in making a living as a professional clarinetist was fading, however. He soon decided to make the saxophone his primary instrument, and such concentrated efforts eventually earned him the title of "Saxophone King."³⁸

³⁶ *Philadelphia Inquirer*, 16 June 1873.

³⁷ "Edward A. Lefebvre," *American Art Journal* XXXIX no. 1 (28 April 1883): 3.

³⁸ Bierley, *John Philip Sousa*, 177.

CHAPTER IV

LEFEBRE THE "SAXOPHONE KING," 1873-1894

Gilmore

Having built a brief, yet solid reputation as a saxophonist in the United States, Lefebre was asked in the fall of 1873 to join the newly reorganized Twenty-second Regiment National Guard Band, based in New York City, under its new director, Patrick Sarsfield Gilmore. The addition of an entire SATB saxophone section (Lefebre was the alto saxophonist and soloist), indicates Gilmore had learned about military band instrumentation from the Garde Républicaine. While Gilmore's band wore the uniform of the Twenty-second Regiment, it was organized much like that of a professional civilian outfit, with few restrictions placed on its operations by the military.¹ Here was an opportunity for which Lefebre had been waiting. He could now make the saxophone "a more especial study, if possible, than ever before," all but giving up the clarinet as a source of income.² When one considers Lefebre's motivation to perform the saxophone whenever and wherever he could, and his dedication to

¹ Harry Wayne Schwartz, *Bands of America*, (Garden City, New York: Doubleday and Co. Inc., 1957): 96.

² "Edward A. Lefebre," *American Art Journal* XXXIX no. 1 (28 April 1883): 3.

only the highest musical standards, he and Gilmore made a perfect match:

Playing with Gilmore was not a soft job, for he drove his men as he drove himself. He was a perfectionist when it came to musical performance, and every man in the band knew he had to be on his toes if he was to keep his position. Gilmore attempted the most difficult music and he made his players sweat to play it as he wanted it played. Arrangements of the classics for use by the band were kept as near like the original as possible and he refused to sacrifice the composer's intent by dishing up an easy version. He paid his men for their full time, and he never spared them when rehearsals were necessary to smooth out difficulties.³

The "eminent saxophone player, E. A. Lefebvre" was a soloist with the Twenty-second Regiment Band for their first concert on 18 November 1873 at the Academy of Music, Brooklyn,⁴ where he performed Jean-Baptiste Singelee's *Fantasie Air Suisse*.⁵ According to the *New York Times*, "Mr. Lefebvre rendered a solo on the saxophone - a new instrument resembling the cello in tone."⁶ One is reminded of Berlioz's description in his *A Treatise upon Modern Instrumentation and Orchestration*, published in 1848, where he believes saxophones to present "vague analogies to the sound of the cello..."⁷

³ Schwartz, *Bands of America*, 104-5.

⁴ Hemke, "The Early History...", 408.

⁵ Gilmore Band Program, Academy of Music (Brooklyn), 18 November 1873, Frank Cipolla collection, Buffalo, New York.

⁶ Hemke, "The Early History...", 408.

⁷ Deans, "A Comprehensive Performance Project...", 104.

New York Saxophone Quartette Club

Two months later, on 15 January 1874, Gilmore's Twenty-second Regiment Band once again performed at the Academy of Music⁸ as part of the evening's entertainment for the ninth annual ball of the Cercle Francais de L'Harmonie.⁹ According to the *New York Times*:

When the floor was fairly covered with long lines of promenaders the band stationed at the end struck up a march of the most lively description, being indeed, a pot-pourri containing choice bits from "Les Bragands," "La Perichole" and "Le Petit Faust." Some of the members of the French Society began singing very agreeably in a sort of chorus, and then the grand march of the conspirators was fairly organized.

This description surely refers to *Grand Divertimento on the Airs of All Nations*, by the French bandmaster, Louis Jullien. This work, which included national anthems and "a great variety of national and popular melodies," was the last piece on "Part I" of the concert that evening. As evinced by the program, Gilmore "realized the brilliant possibilities of the saxophone and as the first, introduced the Saxophone Quartette in his concerts..."¹⁰ That Gilmore would feature saxophones at a

⁸ Gilmore Band Program (uncatalogued), Academy of Music (Brooklyn), 15 January 1874, Library for the Performing Arts, New York Public Library, New York.

⁹ *New York Times*, 16 January 1874.

¹⁰ F.E. Burgstaller, "Sixty Years a Saxophone Soloist," (*Buescher True Tone* (October 1927): 3.

ball sponsored by a French music society seems highly appropriate. In fact, he exploited the use of the saxophone to the fullest, featuring the Frenchman Lefebvre performing his own solo composition, *Swiss Air, with Variations*, and a variation in the *Grand Divertimento*, as well as two movements, "Andante and Allegro," from one of the four quartets composed by Jean-Baptiste Singelee.¹¹ Brilliant possibilities, indeed! Lefebvre, seeking respect for the saxophone, was intent on presenting original music of high quality, thus a composition of his own, performed with effortless mastery, and a work for saxophone quartet, skillfully written for the students of Adolphe Sax at the Paris Conservatoire. Singelee's *Fantasie sur un thème Suisse*, written c.1858, and whose title bears a striking resemblance to that which Lefebvre is credited, must have been the inspiration for Lefebvre's original variations and not the same composition. Both pieces featuring saxophonists, presented that evening, were written exclusively for the saxophone and were not transcriptions. Lefebvre understood the critical nature of having original repertoire for saxophonists to perform. Without such a body of compositions, the saxophone held little chance of gaining acceptance from

¹¹ Gilmore Band Program (uncatalogued), Academy of Music (Brooklyn), 15 January 1874, Library for the Performing Arts, New York Public

the musical establishment. The four saxophonists performing on the 15 January 1874 concert were:

Franz Wallrabe	soprano saxophone
Edward A. Lefebre	alto saxophone
Henry Steckelberg	tenor saxophone
F. William Schultze	baritone saxophone ¹²

Collectively known as New York Saxophone Quartette Club,¹³ these men were Gilmore's saxophone section.

Predating the New York Saxophone Quartette Club by a few years, "The First Saxophone Quartette" as it was known, was formed in Philadelphia (Lefebre's former residence) in 1869, by saxophonist Eustach Strasser.¹⁴ Strasser, a pioneering saxophonist in his own right, had in 1868, "first played saxophone with the Mendelsohn Quintet in Philadelphia in a concert hall on the site now occupied by the Wanamakers store."¹⁵ After moving to Boston in 1878, Strasser's "Saxophone Quartette" became "particularly popular" in Boston Church circles, under the patronage of Montgomery Sears.¹⁶ The St. Louis

Library, New York.

¹² Ibid.

¹³ Paul Cohen, "Vintage Saxophones Revisited – The New York Saxophone Quartette Club," *Saxophone Journal* 15, no. 6 (May/June 1991): 8.

¹⁴ Harry B. Hindson, "Aspects of the Saxophone in American Musical Culture, 1850-1980" (D.M.A. diss., University of Wisconsin, 1992): 27.

¹⁵ Burgstaller, "Sixty Years...", 3.

¹⁶ Hindson, "Aspects of the Saxophone...", 27.

Saxophone Quartet, another early saxophone group, was probably organized in the 1870s and performed regularly as "an agreeable feature in the concerts of the Knights of Pythias Band at Schnaider's Garden" until disbanding in the summer of 1880.¹⁷

The saxophone section of the 22nd Regiment was a regular feature on Gilmore Band concerts throughout the 1870s. A reviewer for the *New York Times* commented on a series of summer concerts from 1875:

Friday evenings are usually set apart for thorough changes of programme, and day before yesterday a very interesting quartet for saxophones—instruments which ought to be in more general use than they are... made up the list of selections. It would be exacting to ask for fresher compositions, and when we observe that their interpretation, whether by soloist or the orchestra, was uniformly good, it will be admitted that disappointment with the entertainment is hardly possible.¹⁸

In May of 1877, Wallrabe, Lefebvre, Steckelberg, and Schultze performed "Quartet for Saxophones" by Savori on another of Gilmore's concerts.¹⁹ This composition can be none other than *Quatuor*, an original saxophone quartet composition written by Jean-Nicholas Savari (1786-1850). One of the few nineteenth-century composers who wrote

¹⁷ *Musical Courier* (New York), 13 August 1880, 406.

¹⁸ *New York Times*, 2 July 1875, 6.

¹⁹ *Ibid*, 27 May 1877, 11.

extensively for the saxophone, Savari, chief musical officer of the Thirty-fourth Regiment Infantry in the French military, composed nearly a dozen works for saxophones, including four solos (each a thematic Fantaisie) as well as a Duo, Trio, Quatuor, Quintetto, Sextuor, Septuor, and Octuor, all of which were published by Adolphe Sax.²⁰

Emma Thursby, a twenty-nine year old coloratura soprano soloist who had "attracted considerable attention" having appeared with the Brooklyn Philharmonic Society, conducted by Theodore Thomas, scheduled a recital sponsored by the Plymouth Church in Brooklyn on 27 November 1874.²¹ Gilmore agreed to conduct his full band, which made for a less-than-ordinary church recital. Edward A. Lefebre and Matthew Arbuckle, Gilmore's cornet soloist, served as assisting artists at Miss Thursby's request, accompanying her on certain solos.²² Lefebre, Arbuckle and Thursby were soloists with Gilmore during a tour of 1875 where the band played in Washington, Baltimore, Philadelphia, and Boston, as well as touring further west to Pittsburgh, Cleveland, Detroit, Chicago,

²⁰ Ronkin, "The Music for Saxophone...", 36-7.

²¹ Schwartz, *Bands of America*, 86.

²² Hemke, "The Early History...", 408.

St. Louis, Cincinnati and Louisville.²³ The band performed its final concert in aid of the Free Library of Kentucky.²⁴ On 30 January 1875, while the Gilmore Band was in Boston, Lefebvre performed another composition of his own, entitled simply, *Fantasie Originale*, at the Tremont Temple, while on the following day, at the Boston Theatre, he performed *Norma Fantasie* by Bellini.²⁵ An account of a Gilmore Band concert appeared in *Benham's Musical Review*, where special mention was made of Lefebvre:

The concert by this excellent organization, in the [Brooklyn] Academy of Music, on Monday evening, March 1st [1875], is considered by many as one of the very best ever given in our city...

The solo for Saxophone, "Air from Norma," with variations, by Mr. E. A. Lefebvre, was a novelty, and a treat, both from the excellence with which the music was rendered, and from the fact that the instrument was previously unknown among us. Its tone is extremely pleasing in quality, differing from all other brass instruments. It will doubtless come into general use and be an important accession to Brass Band resources.²⁶

As stated above, the saxophone was still a virtually unknown instrument in this country at this time. Printed

²³ Ibid.

²⁴ Gilmore Band Program (uncatalogued), Tremont Temple/Boston Theatre, 30-31 January 1875, Library for the Performing Arts, New York Public Library, New York.

²⁵ Ibid.

²⁶ *Benham's Musical Review*, vol. 10, no. 3, March 1875.

on a music hall program dated 4 December 1875, Lefebvre's instrument was incorrectly identified as "Saxhorne," a valved brass instrument found in many bands. Audience members certainly must have been surprised when E. A. Lefebvre appeared with his saxophone to perform Bellini's *Norma Fantasie* just before the final number.²⁷ By April 1876, the Twenty-second Regiment Band reached the Pacific coast, performing concerts in Salt Lake City and San Francisco, where Lefebvre's solo performances again included the *Variations* on "Casta Diva" of Bellini.²⁸

In the summer of 1876, the Gilmore Band was a featured attraction at the Centennial Exhibition in Philadelphia. Cornetist Hi Henry, Conn & Dupont's agent at the exhibition made the following observations regarding certain members "whose renditions are wonderful yet whose names are unknown to their listeners."²⁹

Arbuckle and LeFebre [sic] have each given a variety of solos rendered with highest style of excellence. Their beauty of tone and inspired sympathy is beyond the jurisdiction of tuition[,] it is talent. Added to their rare excellence as artists they are gentlemen of tempered refinement, always courteous and plebeian (as true gentlemen always are) offering a marked contrast to those infestuous braggadocios that pervade the musical

²⁷ Gilmore Band Program (uncatalogued), Franklin Lyceum, 4 December 1875, Library for the Performing Arts, New York Public Library, New York.

²⁸ Hindson, "Aspects of the Saxophone...", 5.

²⁹ Hi Henry, "Centennial Correspondence," *Trumpet Notes*, Vol. 2, No. 2 (July 1876): 3.

fraternity, beings of no culture who wear their meager ability with a bombast and an audacity which is only excusable through an exercise of pity for their lamentable ignorance. ...It is such men as Arbuckle and LeFebre [sic] that while they add worthy membership to the beautiful interpretation of music also contribute by their personal deportment to elevate music from envious compeers and make it a pursuit worthy of laboring to attain.³⁰

Lefebvre's solo performances on the Centennial Grounds in May of 1876 included "Air [sur un thème] Original" by Savari and "Aria Somnambula" by Bellini.³¹ The second of these compositions was certainly *Fantaisie sur La Somnambule*, Op. 49 by J. B. Singelée. Originally written for B-flat saxophone (and piano), Lefebvre transcribed *Somnambule* for alto saxophone. This adaptation was eventually published as "La Somnabule" Fantasia, by Carl Fisher in 1898. Thus, Lefebvre's "beautiful interpretations" were once again performances of original saxophone repertoire. Both pieces were published by Adolphe Sax in the late 1850s and 1860s.³² Other solo works, "Norma Fantaisie" and "Variations of Casta Diva," were possibly Lefebvre's own adaptations of Singelée's violin works based on opera themes of Bellini. Knowing

³⁰ Ibid.

³¹ Gilmore Band Programs, Centennial Grounds, Philadelphia, 25 and 26 May 1876, private collection of Barry Furrer, Bound Brook, New Jersey.

³² Ronkin, "The Music for Saxophone...", 23-4.

baritones, quartet of French horns, quartet of cornets, quartet of oboes, quartet of bassoons, variations for saxophone (Mr. E. A. Lefebvre), double quartet of trombones/tubas, with grand finale for full band.³⁶

It is curious to note that Lefebvre was the only saxophonist featured in the above composition. Perhaps this was due to the fact there weren't four of the same instrument in the saxophone section.

European Tour

The Twenty-second Regiment Band began its European tour in May of 1878, including stops in Dublin, Liverpool, Glasgow, Brussels, Rotterdam, Amsterdam, and The Hague (Lefebvre's place of birth).³⁷ Gilmore had four³⁸ saxophonists with his sixty-five piece outfit.³⁹ Two separate accounts indicate the instrumentation was soprano, alto, tenor, and bass.^{40,41} Another description indicates baritone instead of bass.⁴² At this time it was not uncommon to refer to the baritone as an E-flat bass saxophone,⁴³ therefore it must be concluded that the instrumentation of the saxophone section for Gilmore's

³⁶ *New York Times*, 24 May 1877, 7.

³⁷ Schwartz, 105.

³⁸ According to Horwood, Gilmore had three saxophonists (SAB) with him on the European tour. At least three other sources (below) indicate four saxophonists (SATB).

³⁹ *Musical World* (London), 25 May 1878, 345.

⁴⁰ *Ibid.*

⁴¹ Hemke, "The Early History...", 409.

⁴² Hindson, "Aspects of the Saxophone...", 5.

⁴³ J. A. Kappey, *Military Music: History of Wind-Instrumental Bands*, (London: Boosey and Co., [1894]), 91-2.

European tour was the same as it had been from 1873-7
(SATB). According to an interview published in 1927:

[Eustach Strasser] joined the Gilmore Band
(1875 [sic?] the New York 26th [sic] Regiment
Band) as a member of the saxophone section,
touring with Gilmore's Band in its far-
circled concert travels, including Europe.⁴⁴

Strasser was not listed as a member of Gilmore's
saxophone section in May of 1877,⁴⁵ therefore, it is
reasonable to assume Strasser joined Gilmore in 1878 (and
not in 1875) for the European tour only. It was common
for some tenured band members to opt out of such a
lengthy engagement (as evinced by many of Sousa's
European tours). Thus, the Gilmore saxophone section in
Europe comprised the following performers:

Eustach Strasser	soprano saxophone
Edward A. Lefebre	alto saxophone
Henry Steckelberg	tenor saxophone
F. William Schultze	baritone saxophone

In London, Lefebre soloed with Gilmore at the Crystal
Palace, where three thousand vocalists and three hundred
instrumentalists had been assembled for the
performances.⁴⁶

⁴⁴ Burgstaller, "Sixty Years...", 4.

⁴⁵ *New York Times*, 24 May 1877, 7.

⁴⁶ Hemke, "The Early History...", 407.

Response to Gilmore's European tour was enthusiastic. According to the Manchester *Examiner*:

Though rumor had led us to expect great things from this celebrated orchestra, the performances last night surpassed the most brilliant descriptions. Such wonderfully finished playing indeed could only be secured by the aid of clever artists, accustomed to rehearse constantly under the guidance of a competent and experienced conductor, and those who went to the concert last night anticipating sensational effect, depending chiefly on violent contrasts and rhythmical efforts, were agreeably surprised by hearing performances, the refinement and delicate expressions of which could not be surpassed by the finest French or Viennese military orchestras.⁴⁷

Gilmore's soloists also received high praise, with Emerson on cornet, DeCarlo on piccolo, Lefebvre on saxophone, and Bracht on flute eliciting "the heartiest applause." Each "displayed special skill, either in separate solo performances or incidental passages in concerted pieces."⁴⁸ The Gilmore Band also performed during the World's Exposition at the Trocadéro in Paris, where:

The soli of the saxophone, Mr. Lefebvre [sic], and of the first flute, Mr. Bracht, were universally pronounced to be faultless, and the general sonority was well balanced.⁴⁹

⁴⁷ *New York Times*, 11 July 1878, 3.

⁴⁸ *Musical World* (London), 25 May 1878, 345.

⁴⁹ *New York Times*, 18 July 1878, 2.

The band toured throughout Germany in August and September of 1878, while "urgent invitations" to visit Russia were declined.⁵⁰ Concert appearances for the entire European trip totaled more than one-hundred fifty, averaging one performance per day. Gilmore's band returned to New York City on 29 September 1878.⁵¹ Lefebre stayed in Europe to pursue further freelance engagements. While in Germany, Lefebre received "marked attention" from Richard Wagner:

...Lefebre was playing at the Schutzen House, Leipzig, where the musical instructors of the Gewand House advised him to play for the great Rich'd Wagner, who was there striving to invent some brass instrument for special use in certain of his grand operas. The soft and sympathetic tone of the Saxophone together with its almost unlimited power, proved to them to be the very instrument the great Wagner had been searching for so long. With this royal stamp of approval Lefebre at once sprang into popularity, and he was booked for special engagements as saxophone soloist at many of the musical centers of Europe—as Hanover, Berlin, Hamburg, Dresden, Wiesbaden, Denmark, Stockholm, Leipzig and other places. It was while playing as solist [sic] at one of these formal musical festivals, where only the highest grade of music was played and none but artists performed, that Mr. Lefebre experienced his first and only fit of nervousness or stage fright. The audience was highly critical and not given to applauding; but when Lefebre finished playing, the audience forgot itself

⁵⁰ Ibid, 4 September 1878, 5.

⁵¹ Schwartz, *Bands of America*, 105.

and gave him a spontaneous and enthusiastic encore.⁵²

Wagner never scored for the saxophone in any of his operas. Other cities on Lefebvre's German and Scandinavian tour included Bremen, Königsberg, and Copenhagen.⁵³ Lefebvre was contracted for four more weeks in Berlin, at Kroll's Garden, as well as a four month engagement in Moscow, Russia, which was presumably Lefebvre's attempt to follow through on the aforementioned "urgent invitations" to the Gilmore Band.⁵⁴ Unfortunately, Lefebvre was unable to fulfill these contract obligations due to "important business [which] necessitated his return to New York City."⁵⁵ This "important business" was most likely a series of winter concert engagements for Gilmore's band at the Grand Opera House in New York, late in 1878.⁵⁶ His immediate departure for America leaves one wondering what might have been if Tchaikovsky had heard Lefebvre; or Rimsky-Korsakov, who, as Inspector of the Imperial Russian Navy Bands (1873-84), wrote three works for solo instruments and military band at this time: Concerto for Trombone

⁵² C. D. Phillips, "32 Years of Musical Triumphs," Edward A. Lefebvre promotional brochure, (c.1903), private collection of Carole Lefebvre, St. Petersburg, Florida.

⁵³ "Edward A. Lefebvre," *American Art Journal* XXXIX no. 1 (April 28, 1883): 3.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Horwood, *Adolphe Sax*, 169.

(1877), Variations for Oboe on a Theme of Glinka (1878), and Concertstück for Clarinet (1878).⁵⁷ It is entirely possible Rimsky-Korsakov, the Russian master of orchestration, upon hearing Lefebvre would have seen much value in utilizing the saxophone's unique tone color in the band and orchestra. Might he have written a saxophone concerto for the visiting soloist? Indeed, this was an opportunity missed for an instrument struggling for acceptance.

Caryl Florio

As the door to Europe and Russia closed for Lefebvre, others in America opened. Encouraged by the popular support and artistic success of his European tour, with Gilmore and without, Lefebvre forged ahead, expanding the scope of saxophone performance. On his trip to Europe, the first since moving to the United States, Lefebvre must have been reminded of a number of original works written for saxophone, including some saxophone ensembles, published almost exclusively by Adolphe Sax in Paris. He returned to America with an interest in cultivating more original repertoire for his instrument. At the same time, composer Caryl Florio (pseudonym of William James Robjohn, 1843-1920) was actively searching for musicians

⁵⁷ Gerald Abraham, "Rimsky-Korsakov, Nikolay Andreyevich," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 1980.

interested in performing his original material.⁵⁸

According to the *New York Times*:

Mr. Florio, who has been all his life identified with the performance of music in New York, has modestly and conscientiously worked at his profession, and has shown a constant development...he is a writer of ability, with good ideas and a poetical fancy which finds expression in graceful musical forms. His characteristics as a composer are more those of a quiet student than the bold and original thinker...Mr. Florio is a musician of culture and ability, known...as an industrious student and musician for the past 10 years in this City.⁵⁹

The *New York Daily Tribune* elaborated further on Florio's talents:

He has many of the gifts and accomplishments of a writer of music. On the technical side, he possesses knowledge and dexterity; on the intellectual side he is to be credited with a delicate taste, a poetic fancy, a love of whatever is elegant and dainty, and a natural aptitude for graceful expression both in melody and in words...⁶⁰

Florio and Lefebvre had growing reputations and both were looking to further enhance their careers. Thus, a composer looking for musicians to perform his works and a performer looking to promote himself and his instrument made a perfect match. These two men joined forces in the late 1870s, presumably after Lefebvre returned from

⁵⁸ Paul Cohen, "Vintage Saxophones Revisited – The New York Saxophone Quartette Club," *Saxophone Journal* 15, no. 6 (May/June 1991): 9.

⁵⁹ *New York Times*, 31 April 1880, 5.

⁶⁰ *New York Daily Tribune*, 30 April 1880, 5.

Europe. Their collaboration was a fruitful one, with no fewer than four works for saxophone composed by Florio between 1879-85: *Introduction, Theme and Variation* (1879) for saxophone and small orchestra;⁶¹ *Allegro de Concert* (1879) and *Menuet and Scherzo* (1885) for saxophone quartet; and *Concertante Quintet* (1879/80) for piano and four saxophones.⁶² *Introduction, Theme and Variation for Eb (Alto) Saxophone and Small Orchestra* (scored for alto saxophone solo, flute, clarinet, bassoon, two cornets, trombone, timpani, and strings) may very well be the first solo for saxophone and orchestra ever written.⁶³ Likened to the Weber Concertino, the work is considered more substantive than many of the band solos of the period.⁶⁴

Lefebvre was also interested in cultivating original works for the New York Saxophone Quartette Club, which had been together since late 1873. In the last months of 1878, after Strasser left Gilmore and moved to Boston, the New York Saxophone Quartette Club of Wallrabe, Lefebvre, Steckelberg, and Schultze was reunited as the

⁶¹ Paul Cohen, "Vintage Saxophones Revisited – The New 19th-Century Saxophone Part II," *Saxophone Journal* 16, no. 5 (March/April 1992): 11.

⁶² Cohen, "The New York Saxophone Quartette Club," 9.

⁶³ Cohen, "The New 19th-Century Saxophone Part II," 11.

⁶⁴ *Ibid.*

saxophone section of the Twenty-second Regiment Band. The quartet was featured once again at a series of concerts given at New York's Grand Opera House in December 1878.⁶⁵ The *American Art Journal*, referring to the New York Saxophone Quartette Club, made an acute observation:

...One serious obstacle was the comparatively small number of compositions existing for such a quartet, but good fortune brought the club to the notice of Caryl Florio, a most talented musician well known as a pianist and organist of great merit and a charming composer, and he being struck with the beautiful tone produced by the novel combination, composed and arranged a large and fine repertoire for it. Among the attractions of this repertoire may be mentioned a Concertante Quintet for pianoforte and four saxophones, an absolute novelty, there being no other such composition in existence.⁶⁶

A landmark performance of the New York Saxophone Quartette Club was on 30 April 1880, as part of a concert presented by Caryl Florio.⁶⁷ Florio was a well-known and respected figure in New York City at this time, having begun his career as the first boy soloist at New York's Trinity Church, and by the time of this "concert for the production of his own works" in 1880, he had composed for numerous genres including church anthems and hymns, a

⁶⁵ Horwood, *Adolphe Sax*, 169.

⁶⁶ Cohen, "The New York Saxophone Quartette Club," 9.

⁶⁷ *New York Times*, 31 April 1880.

piano trio, a string quartet, and two operas.⁶⁸ "Mr. Florio's Concert" was an evening made up entirely of Florio's instrumental and vocal compositions. Of the eight pieces performed, two featured the New York Saxophone Quartette Club: the *Allegro de Concert* and *Concertante Quintet*.⁶⁹ Lefebvre also played a clarinet accompaniment on one of the vocal pieces, receiving an encore.⁷⁰ Regarding the works for saxophones, the reviewer of the *New York Times* appears to have been distracted by such a rare concert appearance:

A quartet for saxophones, "Allegro de Concert" was so unusual in the fact that it was written for these instruments that its departure from ordinary forms made it difficult to judge of it at a single hearing. It was, however, not specially interesting, though exceedingly well performed...The other instrumental number was a quintet for saxophones and piano, (an odd and original combination of instruments,) which was not, perhaps, fully appreciated, as it was the final piece on the programme.⁷¹

Differing assessments of the evening's events came from *The Musical Courier*:

...The most successful pieces were the "Mother's Lullaby," nicely rendered by Miss Beebe, and the Quintet for piano and four saxophones. The grand Chickering piano blended well with the tone of the wind instruments.⁷²

⁶⁸ Richard Jackson, "Caryl Florio," Edition Peters 67225, (New York: C. F. Peters Corporation, 1988).

⁶⁹ Paul Cohen, "Vintage Saxophones Revisited – The New York Saxophone Quartette Club," *Saxophone Journal* 15, no. 6 (May/June 1991): 9.

⁷⁰ *New York Times*, 31 April 1880, 5.

⁷¹ *Ibid.*

⁷² *Musical Courier* (New York), 15 May 1880.

and *New York Daily Tribune*:

There was a quartet for saxophones, however, a spirited "Allegro de Concert," which attracted the liveliest attention, and at the end of the programme was added a quintet for the same instruments with the addition of a piano; this made an excellent combination. The rich full tone of the saxophones—soprano, alto, tenor, and baritone—came out superbly in Mr. Florio's graceful and well harmonized phrases, but the pleasure which these instruments are capable of giving in the concert-room must always be fleeting because they have little power of expression.⁷³

A detailed and favorable account of Florio's concert from the 6 May 1880 issue of the *Musical Review*, highlights the saxophone compositions as well as the contributions of the saxophonists:

Mr. Caryl Florio gave his "First concert for the production of his own works" at Chickering Hall last Thursday evening; when, notwithstanding the pouring rain, there was a respectable number of highly appreciative listeners present. Mr. Florio made a daring attempt in presenting a programme consisting entirely of his own compositions. But it can not be said that the result did not justify his boldness. He is a good performer; has long lived in a musical atmosphere, is an excellent reader at sight of pianoforte and organ music (a gift which he has not neglected in the study of much music written for those instruments), and besides has before now appeared acceptably as a composer of vocal music. Last Thursday evening Mr. Florio was assisted in the interpretation of his programme by a saxophone quartette: Messrs. Franz Wallarabe, E. A. Lefebre, Henry Steckelberg, and Wm. F. [sic] Schultze; by the well known string quartette of the New York Philharmonic Club; by Messrs. Baird and Aiken of the English Glee Club, and

⁷³ *New York Daily Tribune*, 30 April 1880, 5.

Dr. Hills; and by the following lady soloists: Miss Maria Brainerd, Miss Henriette Beebe, and Mrs. C. V. Lassar-Studwell (soprano), and Mrs. S. Barron-Anderson (contralto). The novelties in form on the programme were a quartette for saxophones, *Allegro de Concert*; a scena for soprano, with obligato of clarinet and cello and a quintette for pianoforte and saxophones.

This last was a fine composition, too good to put at the end of the programme, and it was notable as a proof that at least a quartette of instruments has been found which even a wide open piano cannot drown into insignificance.

Mr. Florio, who played the immensely difficult piano part, was justified in opening the lid wide, with the effect of producing an admirable balance of tone between the piano and the saxophones. So that instead of calling Mr. Florio's "new form" a mistake, it were well to advise certain self-assertive pianists either to confine themselves to solos and to concertos with orchestral accompaniment, or else to allow saxophonists to replace the strings in familiar chamber music of masters who wrote when the pianoforte was "more piano than forte." In Mr. Florio's quintette the piano part is so important, that the work might well be called a pianoforte concerto with quartette accompaniment of saxophones. Of course, saxophones cannot take the place of the string quartette. But, for a change, the combination is quite pleasing to the ear, and the quaint jollity of rapid passages, especially when performed in the almost percussive tones of the bass saxophone, is quite delightful. The most prominent tone was that of the alto instrument, played by Mr. Lefebvre, who was known last summer as the solo saxophonist of Mr. Adolphe Neuendorff's band at Coney Island.

The *Allegro de Concert* was a brisk and refreshing introduction to the concert and was greeted with enthusiastic applause.⁷⁴

The *Allegro de Concert* remained unknown to modern saxophonists until Richard Jackson of the New York Public

⁷⁴ Cohen, "The New York Saxophone Quartette Club," 9.

Library discovered the original manuscript. Jackson subsequently included this historically significant work in his *Democratic Souvenir: An Anthology of 19th Century American Music*, published by Editions Peters. Florio's quartet was later published separately from the anthology in 1988. The *Allegro de Concert* features an opening chorale followed by a spirited stretto fuguetta. The written range is consistently two octaves, with soprano spanning two octaves and a fourth (low B to high E). Understanding the "key range" of the soprano to be high Eb, Florio wrote these highest passages (bars 213-5 and 220-2) in two octaves, with the top octave being preferred, and presumably, played.⁷⁵ The whereabouts of Florio's *Concertante Quintet* for piano and four saxophones is discussed in further detail in Chapter V. The *Menuet and Scherzo* was probably in Lefebvre's possession when he died. Since most of his belongings were sold for pawn,⁷⁶ Florio's *Menuet and Scherzo* is presumed lost.

The New York Saxophone Quartette Club continued to play through 1885. Gilmore's tenor saxophonists at this time included Henry Steckelberg to c.1882, Fred ter

⁷⁵ Caryl Florio, "Quartette," soprano saxophone part, [1879], William James Robjohn Collection, Library for the Performing Arts, New York Public Library, New York.

Linden c.1883-4, and E. Schaap from c.1885-92. It is logical to assume Linden and Schaap played tenor saxophone in the New York Saxophone Quartette Club during the group's final years. Commenting on Gilmore's band and personnel, the *St. Louis Post-Dispatch* stated:

The Saxophone Quartet is composed of Franz Wallrabe, soprano; Lefevre [sic], alto; Schapp [sic], tenor, and Schultze, baritone. Wallrabe and Lefebvre divide the honors as soloists, and Schultze has the honor of being the best arranger of classical music in the country. He handles the different themes with great skill, and his instrumentation is absolutely perfect.⁷⁷

As the only known reference to Franz Wallrabe as a soloist, this review was probably regarding the quartet setting (and not the Gilmore Band), where soprano and alto saxophone often share the leading role. However, it is unclear if the discussion of Schultze "being the best arranger of classical music in the country" was in connection with the 22nd Regiment Band, the saxophone quartet, or both.

The last known engagement of the New York Saxophone Quartette Club was a Musical Soirée, "Zeumon of Artists," hosted by Charles Kunkels, on 19 October 1885. On this occasion, they programmed Florio's *Concertante Quintet* and presumably performed his newly written *Menuet and*

⁷⁶ Edward John Lefebvre of West Islip, New York, interviewed by author, August 1999.

Scherzo.⁷⁸ It appears the New York Saxophone Quartette Club disbanded shortly after this performance, possibly due to the death of soprano saxophonist Franz Wallrabe.⁷⁹ Lefebvre and Florio lost contact after 1885 and did not correspond again until 1902.⁸⁰ A subsequent "concert for the production of his own works" presented by Caryl Florio in March 1888, included two symphonies, a piano concerto, and a number of vocal works; regrettably, no new compositions for saxophones were programmed for this occasion.⁸¹

Lyceum Concert Club

Lefebvre held a high profile in the New York music scene of the early 1880s. His professional card was first seen in the 1 May 1880 issue of the *Musical Courier*, and subsequently for many months, as "EDWARD LEFEBRE, Saxophone, 129 Tenth st., South Brooklyn."⁸² (In July of 1880 his address switched to "901 Dean st., Brooklyn, NY.")⁸³ By 31 March 1883, Lefebvre's professional card was listed in the *American Art Journal*, as "E. A. LEFEBRE, SAXOPHONE SOLOIST, (from the Hague,

⁷⁷ *St. Louis Post-Dispatch*, c.September or October 1885, as reprinted in C. G. Conn's *Trumpet Notes*, vol. VII, no. 2, (November 1885).

⁷⁸ Edward A. Lefebvre, Brooklyn, to Carl [sic] Florio, New York, 16 November 1902, William James Robjohn Collection, Library for the Performing Arts, New York Public Library, New York.

⁷⁹ *Ibid*, 26 November 1902.

⁸⁰ *Ibid*, 6, 16, and 26 November 1902.

⁸¹ *Musical Courier* (New York), 4 April 1887, 5.

⁸² *Ibid*, 1 May 1880, 172.

Holland.) FOR CONCERT ENGAGEMENTS, Address care of American Art Journal."⁸⁴ Both the *Musical Courier* and *American Art Journal* included generous coverage of Lefebvre's activities during this time.

Besides his work with Caryl Florio and the New York Saxophone Quartette Club, Lefebvre continued to perform as soloist with Gilmore's Twenty-second Regiment Band. By now, there was said to be a corps of five saxophonists (SATBBs) in Gilmore's fifty-five piece outfit.⁸⁵ It is likely either Fred ter Linden or C. Lunyack, members of the Lyceum Concert Club, discussed below, was hired to play bass saxophone. The saxophone was still considered a novelty by audiences, thus, the *Musical Courier's* inclusion of this thoughtfully written discussion of the saxophone in the 8 May 1880 issue:

The saxophone is simply a modified brass clarinet, or a bugle and ophicleide played with a clarinet mouthpiece. The keys are on the Boehm principle. Its register is as the oboe's, so that it assimilates to that instrument in scale more than the clarinet...These instruments are made in families, of different sizes-treble, alto, tenor, baritone, bass, &c. Little can be said as to their orchestral power, as they are yet so young in practice, and await their true development by the artist. Their binding power of tone, for the little heard so far, would seem to promise great things for the open air orchestra or military band, as it is

⁸³ Ibid, 9 July 1880, 368.

⁸⁴ *American Art Journal* XXXVIII No. 23 (March 31, 1883): 449.

⁸⁵ *Musical Courier* (New York), 13 August 1880, 406.

called...the instruments are yet in their infancy, and we shall know more of them when we have uniform military band scores and permanency of organization.⁸⁶

This last statement was indeed prophetic. In July of 1880, a curious article appeared in the *Musical Courier*:

W. Ronnberg, a flute maker, of this city, has invented an instrument which he calls the xylophone. It looks like and oboe, but sounds like a saxophone. Mr. Ronnberg claims that this instrument is superior to the saxophone because its tone can be modulated at the will of the performer and because the notes are clearer and more distinct throughout the register. Its compass is from B natural below the lines to F above the lines. It is expected that Lefebre, the saxophone soloist of Gilmore's Band, will shortly give an indoor exhibition of the possibilities of the xylophone.⁸⁷

Whether or not this invention (not to be confused with the mallet percussion instrument) ever existed remains to be investigated and there are no further reports of Lefebre's involvement with the "xylophone." With the close of the summer band season on at Manhattan Beach in 1880, Gilmore's band performed less frequently, allowing Lefebre many freelance opportunities. For seven weeks in September and October he was the saxophone soloist with the "band at the exhibition building" during the Chicago Exposition.⁸⁸ One can begin to appreciate Lefebre's

⁸⁶ Ibid, 8 May 1880, 197.

⁸⁷ Ibid, 9 July 1880, 337.

⁸⁸ Ibid, 10 September 1880, 475.

passion for the saxophone, and his sheer determination for finding ways in which to make his living on this instrument, by recognizing the nature of his next undertaking: the Lyceum Concert Club. This group was organized in mid-October of 1880, following Lefebvre's return from the Midwest, "for the purpose of presenting a combination of instruments entirely new and original."⁸⁹ This is no understatement, as indicated by the personnel of the Lyceum Concert Club below:

E. A. Lefebvre	saxophone soloist
J. Norrito	flute soloist
Benj. B. Dale	Flügelhorn (manager)
J. Hausknecht	contra fagotto
F. Wallrabe	soprano saxophone
Fred. ter Linden	alto saxophone
H. Steckelberg	tenor saxophone
C. Lunyack	baritone saxophone ⁹⁰

It would be difficult to argue the originality of such an octet in 1880! The term "lyceum" refers to a movement which originated in 1826, as a network of local groups committed to mutual education, by presenting single lecture programs during the winter months in indoor locations such as schools, churches, opera houses, or

⁸⁹ Ibid, 22 October 1880, 573.

⁹⁰ Ibid.

meeting halls in cities and towns throughout the country. By the 1860s, professional speakers generally replaced local presenters, and from that time into the twentieth century, music began to play an increasingly larger role in lyceum programs as well.⁹¹ A "concert club" or "concert company" was generally comprised of any combination of vocal and instrumental soloists, accompanists, multi-instrumentalists, as well as readers who recited poetry, literary or dramatic excerpts, or monologues.⁹² One cannot deny the fundamentally profound reasons for organizing the Lyceum Concert Club: recognition and acceptance from the musical establishment. Here were eight musicians united by a shared belief in the virtues and inherent merits of these woodwind and brass instruments. Of course, each of these instruments eventually found favor within established musical genres of the twentieth century. For all but the flute, however, acceptance was slow in coming. The Lyceum Concert Club appears to have been made up Gilmore Band members (it is unclear if all were Gilmore men). Besides Wallrabe, Lefebvre, and Steckelberg, Fred ter Linden was with Gilmore by the summer of 1883, and J.

⁹¹ Thomas W. Smialek, Jr, "Clay Smith and G.E. Holmes: Their Role in the Development of Saxophone Performance and Pedagogy in the United States, 1905-1930" (D.M.A. diss., University of Georgia, 1991: 2-3.

⁹² Ibid, 3.

Norrito was known to be Gilmore's flute soloist. One may assume Dale and Hausknecht were likely members of the Twenty-second Regiment Band.

Evidence suggests the Lyceum Concert Club probably performed, since an octet of similar instrumentation was found performing on some of Gilmore's Grand Concerts at Manhattan Beach later in the decade. An Octette for saxophones, sarusophones, bassoons, and contra fagotti by Foster was programmed for Sunday, 19 August 1883. The octet was comprised of the following players:

Wallrabe	soprano saxophone
Lefebre	alto saxophone
ter Linden	tenor saxophone
Schultze	baritone saxophone
Mundwyler	sarusophone
Sauer	bassoon
Rupp	bassoon
Kavanagh	contra bassoon ⁹³

This octet performed on a part of the program that featured other, more traditional instrumental combinations including a trombone quartet and a duet for cornets. Ten days later, this woodwind octet performed a

⁹³ Gilmore Band Program (uncatalogued), Manhattan Beach, 19 August 1883, Library for the Performing Arts, New York Public Library, New York.

rendition of *Nearer, my God, to Thee*, arranged by Foster.⁹⁴ *Colored Camp-Meeting*, performed on 10 July 1886, was written by tenor saxophonist Fred ter Linden, and was a solo feature for Lefebvre with accompaniment of "saxophones, sarusophones, bassoons, and contra fagotta," presumably an octet of the same instrumentation.⁹⁵ One can greatly admire the noble intentions behind the formation of such chamber ensembles! The men of the Lyceum Concert Club and the woodwind octet of the Twenty-second Regiment Band epitomized the spirit of musical innovation and are to be commended for their collective efforts to heighten awareness of these new and underrepresented musical instruments.

The career of saxophonist Johann Gottlieb Friederich "Fred" ter Linden warrants special mention. By some accounts he was "the first to play the saxophone in America."⁹⁶ However, it is probably more accurate to say he was one of the earliest saxophonists in the United States. Linden was formerly from Portland, Maine, having

⁹⁴ Ibid, 29 August 1883.

⁹⁵ Ibid, 10 August 1886.

⁹⁶ George Thornton Edwards, *Music and Musicians of Maine*, (Portland: Southworth Press, 1928), 158.

been the director of the Portland Band (1870s)⁹⁷, as well as the musical director of that city's Orpheus Symphony Club (c.1876–80), a group of 20 instrumental amateurs, all of whom were Linden's students.⁹⁸ Upon moving to New York City (c.1880), Linden became the bandmaster of the U. S. Army Principal Depot Band.⁹⁹ The early saxophonists Linden and Lefebre had apparently met years earlier, possibly at Gilmore's 1872 Peace Jubilee, since Linden, a bandmaster, would very likely have attended or participated in the grand event. A rather prolific composer of instrumental music (including "Waiting," an instrumental romance for B-flat cornet or B-flat saxophone, published in 1882)¹⁰⁰ and popular music (including collaborations with numerous librettists), Linden dedicated nearly every composition to a friend, relative, or associate. One such work, "That Sweet Little Face in the Window," for tenor voice and chorus, published in 1873, indicated the following: "Dedicated to my friend, Edwin Lefebre, Philadelphia, (Pa.)."¹⁰¹ Here,

⁹⁷ Fred. ter Linden, "Mollie, Dear," (Portland, ME: C. K. Hawes, 1873), title page.

⁹⁸ Edwards, *Music and Musicians of Maine*, 158.

⁹⁹ U.S. Army Principal Depot Band program, found with uncatalogued Gilmore Band programs, Library of the Performing Arts, New York City Public Library, New York.

¹⁰⁰ L. J. Lefebre, "Chant de Marie," (Boston: L. E. Whipple, 1883), cover page.

¹⁰¹ Fred. ter Linden, "That Sweet Little Face at the Window," words by F. C. Filley, (Portland, ME: Hawes & Cragin, 1873), title page.

it is reasonable to believe that Edwin Lefebre was none other than Edward Lefebre, since E. A. Lefebre was living in Philadelphia at this time. Another song, "Little Mollie Brown!" published in 1878, carries a rather curious dedication: "Inscribed to Louise Linden, N.Y. America's great Saxophone Soloist."¹⁰² Such a designation given to Louise Linden would appear to go beyond a mere term of endearment. Fred ter Linden "instructed his charming blonde niece, Louisa [sic], on [saxophone] so that she made an early sensation as the first woman saxophonist in the United States."¹⁰³ In fact, the following article, from 1881, provides proof of Miss Linden's stature as a soloist:

Ad. Neuendorff recently returned from Europe to conduct the concerts at Koster & Bial's Concert Hall, which he opened last Thursday night with his orchestra of thirty pieces, comprising the following soloists: Walter Emerson, cornet; William Muller, 'cello; Joseph Eller, oboe; C. Rothmund, violin; Miss B. [sic] Linden, saxophone; J. Davis, organ, and the Distin cornet quartet.¹⁰⁴

Adolphe Neuendorff, an "American Wagnerian," conducted the first productions in this country of *Lohengrin* and *Die Walküre*. He was also the conductor of the New York Philharmonic Society in the late 1870s and associate

¹⁰² Fred ter Linden, "Little Mollie Brown!" words by Arthur W. French, (New York: E. H. Harding, 1878), title page.

¹⁰³ Edwards, *Music and Musicians of Maine*, 158.

¹⁰⁴ *The Musical Courier* (New York), 22 June 1881, 447.

conductor of the Metropolitan orchestra in the late 1890s.¹⁰⁵ That Miss Linden was under the baton of such an eminent conductor, on a bill with such prominent artists as Emerson and the Distins, indicates she had a solid reputation. (Lefebre was soloist with Neuendorff's band at Coney Island in 1879, above.) Perhaps even more remarkable, is that Linden's success as an instrumental wind soloist came at a time when military men controlled this field. Her career predates by ten years that of Bessie Mecklem (a.k.a. Bessie Meeklens).¹⁰⁶ Mecklem, a pupil of Lefebre,¹⁰⁷ was the first saxophonist to record, producing twelve Edison cylinders on 23 April 1892.¹⁰⁸ During the 1893-4 season, the Star Lyceum Bureau advertised "Mecklam [sic] Harp and Saxophone Recitals."¹⁰⁹ The following engagement, as mentioned in the 3 January 1894 issue of the *Musical Courier*, was probably part of the Star Lyceum concert series:

An interesting musical and literary programme was furnished by Mabel Stillman's New York Stars and the New York Ladies' Quartette assisted by Miss Bessie Mecklam [sic], saxophonist, Mr. H. C. Mecklam [sic], harpist,

¹⁰⁵ Adolphe Neuendorff, "Clippings," Library for the Performing Arts, New York Public Library, New York.

¹⁰⁶ Betsy G. Miller, "Two Early Lady Saxophonists," unpublished article, Columbia, South Carolina, 2000. Here, the last name of "Mecklem" is confirmed, as opposed to "Meeklens," the name cited in Allen Koenisberg's *Edison Cylinder Records, 1889-1912*.

¹⁰⁷ For further information on Mecklem and Lefebre, see Addendum.

¹⁰⁸ Gee, *Saxophone Soloists*, 15.

¹⁰⁹ Star Lyceum Bureau promotional brochure, 1893-4, Landauer Collection, New York Historical Society, New York.

and George E. Appel, pianist, at the Madison Square Concert Hall on the afternoon of December 26, [1893].¹¹⁰

"The Mecklams [sic], Harp and Saxophone," were one of the "Musical Attractions" with the Alert Entertainment Bureau during 1894 and 1895.¹¹¹ Henry Clay Mecklem and Bessie Mecklem were a father/daughter team who began performing together in 1889. It is entirely possible that Bessie Mecklem was inspired by the career of Louise Linden, who was performing earlier in the decade. (It is now known that Lefebre and Mecklem performed together in 1890. See the Addendum on page 239.)

Edward A. Lefebre continued to freelance, performing at the Metropolitan Concert Hall in New York City on 12 January 12 1881. The program also featured pianist Teresa Carreno, Signor Tagliapietra, and vocalist Rudolph Aronson.¹¹² During the summer, Lefebre was committed to the Twenty-second Regiment Band. Gilmore's band featured Lefebre performing a *Fantasie* for saxophone by French composer Jean-Nicolas Savari (1786-1850).¹¹³ A reviewer in the *Musical Courier* makes special mention of Lefebre's

¹¹⁰ *Musical Courier* (New York), 3 January 1894, 10.

¹¹¹ Alert Entertainment Bureau promotional brochure, 1894-5, Landauer Collection, New York Historical Society, New York.

¹¹² *Musical and Dramatic Courier* (New York), 15 January 1881, 42.

13 July 1881 performance (featuring more original music written for saxophone) at Manhattan Beach:

...E. A. Lefebre performed a solo on the saxophone, by Savari. The portion of the piece played served to prove the soloist an artist on his instrument. The qualities displayed were varied expression, beauty of tone, and a rare artistic finish.¹¹⁴

Lefebre arranged appearances outside of New York City after the close of Gilmore's summer season in early September. It was reported that Lefebre was contracted by "the popular music dealer," Ernest Lavigne, to perform at the Montreal Exhibition later that same month.¹¹⁵

These exhibitions, with crowds numbering in the tens of thousands, were ideal for Lefebre's purpose of introducing audiences to the saxophone. One can only speculate on how many people were influenced to begin playing the saxophone upon hearing Lefebre's "rare artistic finish." Certainly, Lefebre was the first to cultivate such a wide audience of saxophone enthusiasts. Canada was now added to the growing list of countries visited during his international career.

In the spring of 1882, Lefebre was back performing in New York City as an "assisting artist" to pianist

¹¹³ Ibid, 23 July 1881, 54.

¹¹⁴ Ibid.

¹¹⁵ Ibid, 10 September 1881, 165.

Sophia Priestly in Chickering Hall.¹¹⁶ On 19 November 1882, Lefebre was engaged with the Seventh Regiment Band of New York City, under the direction of Carlo A. Cappa, for its first in a series of promenade concerts.¹¹⁷ This was a rare concert appearance for Lefebre for a number of reasons. First of all, as soloist with Gilmore's Twenty-second Regiment Band, it seems likely Lefebre, as well as other soloists with Gilmore, would generally avoid concertizing with another band in the same city. One need only refer to the situation surrounding Gilmore's death in 1892 and subsequent hiring of Lefebre and numerous other "Gilmore men" by Sousa in 1893.¹¹⁸ There was much gnashing of teeth by the Gilmore loyalists regarding these defections to Sousa's outfit. Secondly, Cappa was an outspoken critic of innovations and was specifically against using the saxophone in the wind band.¹¹⁹ Thirdly, the piece performed was actually a duet for saxophone and cornet with Lefebre sharing the stage with cornetist R. Ward. Lefebre undoubtedly gave it his best effort, but this single performance with Cappa's band apparently wasn't enough to change the bandleader's dismal view of the saxophone!

¹¹⁶ Ibid, 9 March 1882, 116.

¹¹⁷ Ibid, 23 November 1882, 246.

¹¹⁸ See below.

¹¹⁹ Hemke, "The Early History...", 410.

Lefebvre Benefit Concert of 1883

"A vocal and instrumental concert...for the benefit of the well-known saxophone player, E. A. Lefebvre," was given on 3 February 1883, at Steinway Hall.¹²⁰

Contrasting accounts of the event were offered by two leading music journals of the day. According to the *Musical Courier*:

A rather motley crowd assembled in Steinway Hall on Saturday evening last, to hear E. A. Lefebvre's benefit concert. It is impossible to speak seriously of any of the performers other than Mr. Lefebvre himself. The selections were rendered in the most melancholy style, and considerably depressed cultivated listeners. Moreover, as is always the case with poor performers, long pieces were selected, some of them being badly sung, appearing interminable. Mr. Lefebvre's selections were, on the contrary, well interpreted and of only average length, by which he placed himself in exact contrast to the rest of the performers. It is hard to conceive how Mr. Lefebvre could have surrounded himself with such incompetent drawbacks.¹²¹

The *American Art Journal* offered a more thoughtful recounting of events:

The eminent saxophonist, M. E. A. Lefebvre, was tendered a benefit concert at Steinway Hall last Saturday evening, which was not as well patronized as it should have been, considering the rarity of the opportunity afforded to hear this beautiful instrument in solos, and the excellent reputation of the performer. Mr. Lefebvre stands foremost in the ranks of saxophone players, and his delightful solo

¹²⁰ *Musical Courier* (New York), 31 January 1883, 53.

¹²¹ *Ibid*, 7 February 1883, 63.

performances in conjunction with P. S. Gilmore's matchless band won him no little fame. The saxophone has a remarkably sympathetic and singing quality of tone, and is even preferred to the flute as being more mellow and possessing more richness. Operatic airs and ballads are given by Mr. Lefebre with all the feeling and sentiment of the human voice, and the purity of tone heightens the illusion until one seems to hear an exquisitely rounded contralto or mezzo-soprano warbling those difficult fioriture with perfect ease. An Andante pastorale by Mr. Lefebre was as beautiful as it was well rendered. The usual number of encores were insisted upon as a matter of course. As is customary at benefit concerts, the assistance was plentiful, the pieces overwhelmingly low and the programme endless. Up to ten o'clock, when human endurance gave out and we were compelled to beat a retreat, only one half the programme was finished. The features of the evening were, in addition to Mr. Lefebre, Mr. August Kessels, pianist, and Miss M. Singer.

Mr. Kessels played Liszt's "Am Meer" ("On the Ocean"), and Tausig's arrangement of Weber's "Invitation to the Dance," admirably, showing a command of technique that few attain. The perfection of his left-hand playing in the Liszt selection, and the rapidity of his execution of the most intricate details of the last piece can hardly be commended too highly. Mr. Kessels is an excellent musician and a graduate of the Cologne Conservatory, and is heard too seldom in concerts. Miss M. Singer was heard in Liszt's beautiful song "Mignon," and a piece by Vincenzo entitled "Il Canario." In the first song she sang well, but does not seem to have fulfilled the splendid possibilities of her voice as heard some months ago, when she astonished everybody by her dramatic talent and lovely voice. The other selection was a mass of trills and flourishes unsuited to a voice so little developed and finished. An arrangement of Bach's well-known song "My Heart Ever Faithful," with saxophone obligato, sung by Miss Singer, was very effective, and closed the first part. Other

assistants were Mrs. Marie Schenk, Mr. Charles Barthin, and a string quartet.¹²²

It is worth repeating the fact that Lefebvre's "remarkably sympathetic and singing quality of tone" was embraced as wholly desirable, "even being preferred to the flute." Such comparisons clearly indicate Lefebvre was presenting the saxophone as an orchestral instrument capable of great flexibility of color and expression. One must not forget Lefebvre was a seasoned orchestral performer as clarinet soloist, including the orchestra with the Parepa Rosa Opera Company. The choice to perform Bach's "My Heart Ever Faithful" was most appropriate for two reasons. First, analogies between violoncello and saxophone were once again present, for the obligato was originally written for violoncello piccolo, an instrument in the same range as the alto saxophone. This analogy was further corroborated by the *American Music Journal*:

[The saxophone] reproduces on a magnified scale, something of the violoncello quality, and gives great sustaining power to the full chorus of brass instruments, by introducing a mass of harmonic overtones...¹²³

Second, Lefebvre's "exquisitely rounded contralto or mezzo-soprano" tone quality provided an excellent blend with the soprano.

¹²² "Complimentary Concert to M. Lefebvre, the Saxophonist," *American Art Journal* XXXVIII no. 16 (February 10, 1883): 304-5.

¹²³ *American Music Journal* (New York), 1 April 1885.

A profile on the "widely known virtuoso," E. A. Lefebvre, was presented in the *American Art Journal* in 1883:

The saxophone has long been one of the favorite instruments of Europe, and is fast becoming so in America. It gives that *exquisitely pure, full*, soft tone so pleasing to the true musician. It is an instrument that speaks to the heart as well as the ear. Mons. Lefebvre ranks among the first artists of the times, being a natural as well as educated musician, and presenting to the public only standard music.

...Mons. Lefebvre is still in active practice in his profession, gaining new laurels constantly. The musically cultivated portion of the press speak in the highest terms of his performances. (Italics are included in the original article).¹²⁴

Throughout the summer of 1883 (and for the rest of his career), Lefebvre performed *Der Freischütz* by Carl Maria von Weber.¹²⁵ Perhaps a transcription, this was most likely "[Jean-Nicholas] Savari at his best," in his original composition *Fantasie sur des motifs du Freyschutz*, written in the late 1840s.¹²⁶ Both Lefebvre and the New York Saxophone Quartette Club performed other works of Savari, therefore, it is logical to conclude this was also an original composition, particularly considering the caliber of writing:

¹²⁴ "Edward A. Lefebvre," *American Art Journal* XXXIX no. 1 (April 28, 1883): 3.

¹²⁵ Gilmore Band Programs (uncatalogued), Manhattan Beach, 13, 18, and 27 August 1883, Library for the Performing Arts, New York City Public Library, New York.

In his *Freischütz Fantasy*, Savari utilized the entire conventional range of the extant alto saxophone—b to f³. His range and velocity requirements will certainly challenge today's saxophonist. When these technical challenges are combined with the innate beauty of Weber's melodies, this work certainly stands out as a significant member of the early saxophone repertoire. It is a work that should continue to be performed today.¹²⁷

Of Lefebvre's known solo performances, *Der Freischütz* was by far the most frequently programmed solo work (greater than 10% of performances, see Appendix A), lending further support this was indeed Savari's "stand out" of the early saxophone repertoire.

Deafness

According to Lefebvre's obituary in the *Brooklyn Daily Eagle*, it was "while with Gilmore he lost his hearing, because of the firing of the guns in the 'Anvil Chorus.'"¹²⁸ Giuseppe Verdi composed his opera *Il trovatore* in 1851-2 (revised in 1857), scoring for real anvils in the percussion section, which is how this famous chorus got its name. Gilmore added live artillery to his adaptation for band. Gilmore's season-ending three-day jubilee at Manhattan Beach on 30, 31, August and 1 September 1883, was presented:

¹²⁶ Ronkin, "The Music for Saxophone...", 38.

¹²⁷ Ibid, 78-9.

¹²⁸ *Brooklyn Daily Eagle*, "Saxophone Soloist Dead," 23 February 1911.

...on a grand scale, and from the first concert to the last piece played, there was a succession of solos, choruses, fireworks, &c. ...The 'Anvil Chorus' was a success, the ten guns fired by electricity from the conductor's stand, caused a veritable sensation.¹²⁹

The September 1 date marked Gilmore's 1000th concert on Manhattan Beach as a bandleader¹³⁰ and the anvils and guns, props in Gilmore's arsenal as early as 1864, appear to have been used here frequently. Programs from the 1885 season on Manhattan Beach make special mention of:

...the 'Anvil Chorus' with the accompaniment of twenty-four anvil beaters in picturesque costume, and two batteries of artillery, fired by electricity in exact time with the music."¹³¹

The Blacksmith in the Woods, by Michaelis was another in the Gilmore Band repertoire which used two-dozen anvil beaters plus artillery.¹³² For those unfortunate band members nearest to the guns, a few blasts at close range would have been enough to cause permanent hearing loss on even a single occasion, let alone hundreds of concerts over many years. Other Gilmore men must have suffered the same fate as Lefebre who by this time had been with the Twenty-second Regiment Band for over a decade.

¹²⁹ *Musical Courier* (New York), 5 September 1883, 135.

¹³⁰ *Ibid*, 22 August 1883, 113.

¹³¹ Gilmore Band Program (uncatalogued), Manhattan Beach, 9 September 1885, Library for the Performing Arts, New York City Public Library, New York.

¹³² *Ibid*.

By the end of his career, Lefebvre's deafness was total:

The last two years that this noble old musical gladiator did solo work, he was so deaf that he couldn't hear a sound, and he played his numbers, leaning with one arm on the piano, so in this way he could detect the vibrations of the piano enough to keep fairly well in tune with it.¹³³

Gilmore's guns of the "Anvil Chorus" took a terrible toll, yet Lefebvre played on.

On 4 August 1884, Edward Abraham Lefebvre was granted U.S. citizenship.¹³⁴ Two months later, Lefebvre's portrait was featured on the cover of the *Musical Courier*. A brief biographical article included the following:

Edward A. Lefebvre, the great saxophonist, is recognized as one of the most distinguished soloists on his instrument, and his reputation as a gentleman and musical artist extends over portions of both hemispheres. His polished manners and wonderful execution on the saxophone have won for him the highest encomiums from press and people wherever he has been seen and known.¹³⁵

In 1885, the *St. Louis Post-Dispatch* stated Lefebvre "...was soloist to the King of Holland when Gilmore secured him, twelve years ago."¹³⁶ This is the only

¹³³ Holmes and Smith, "The Saxophone is Coming Fast," 4.

¹³⁴ Lefebvre's Naturalization Papers, National Archives, New York, New York.

¹³⁵ *Musical Courier* (New York), 15 October 1884, 244.

¹³⁶ *St. Louis Post-Dispatch*, c. September or October 1885, as reprinted in C. G. Conn's *Trumpet Notes*, vol. VII, no. 32, (November 1885).

reference to Lefebre's association with the King of Holland and appears spurious considering Lefebre was with Rosa from 1871 and based in England from 1869. Lefebre may have performed for the King of Holland while living in the Hague between 1863-9.

The *Musical Courier* gave notice of a performance in May 1885, a concert with a rather progressive program:

The T. P. M. S. of the Church of the Puritans gave their last entertainment of this season on May 14. Compositions were played and sung of Rovanzzi, Homer N. Barlett [sic], Molloy, Donizetti, and Sullivan, by Mrs. C. E. Rich, contralto; E. A. Lefebre, saxophonist; and the Tipaldi Brothers, mandolinists. The accompanists were Mr. L. H. Bogart, and Signor C. Gnarro. Miss Mary L. Runyon and Mr. J. W. Currier recited.¹³⁷

This event was most likely a singular occurrence in the nineteenth-century: an engagement that included both a saxophone soloist and a mandolin duo! Lefebre may have performed an original work for saxophone composed by Homer N. Bartlett. Two years later, in 1887, a concert announcement in the September 7 issue of the *Musical Courier* suggests a connection:

Gilmore will devote an entire evening to American composers early next week at Manhattan. Among the works to be performed are compositions by Brandeis, Goldbeck, Mills, Homer Bartlett and others.¹³⁸

¹³⁷ *Musical Courier* (New York), 20 May 1885, 308.

¹³⁸ *Ibid*, 7 September 1887, 149.

Gilmore performed Bartlett's *Grand March Militaire* in 1890,¹³⁹ therefore, a case could be made for the Bartlett-Lefebvre connection. Homer Newton Bartlett (1845-1920) was well-known in New York City as 31 years the organist at the Madison Avenue Baptist Church, a founding member of the American Guild of Organists and a one-time president of the National Association of Organists.¹⁴⁰ Bartlett "was sympathetic to all progressive tendencies in music" and "one for whom composition was not merely an absorbing interest but virtually a dominant passion."¹⁴¹ Lefebvre was also a passionate and progressive musician. Considering Bartlett's remarkable output of nearly three hundred works, further investigation into a possible work for saxophone is warranted.

In September of 1889, *Harper's Weekly* published a feature article on military bands, highlighting Gilmore's saxophone section:

In Gilmore's band there is a sextet of these instruments, pitched as follows: 1 soprano, 1 alto, 2 tenors, 1 baritone and 1 contrabass in Bb. In connection with the bassoons particularly, they seem to bind in string-like manner, the reeds with the brass. The alto is

¹³⁹ Gilmore Band Program (uncatalogued), Manhattan Beach, 26 July 1890, Library for the Performing Arts, New York City Public Library, New York.

¹⁴⁰ Salter, Sumner. *Dictionary of American Biography*, vol. 1, part 2.

¹⁴¹ *Ibid.*

considered the solo instrument of the sextet, and in the hands of Mr. Lefebre it is a wonderful adjunct to the band.¹⁴²

While mentioning a sextet of saxophones, the accompanying photograph was of a "quintette of saxophones," from the Twenty-second Regiment band. A Gilmore roster from 1890 listed five saxophonists (presumably those pictured in *Harper's*) and the number of years each had served: M. Davidson (soprano saxophone – 5 years), E. A. Lefebre (alto saxophone – 16 years), E. Schaap (tenor saxophone – 5 years), F. W. Schultze (baritone saxophone – 16 years), and T. F. Shannon (bass saxophone – 3 years).¹⁴³ As was the case with most early saxophonists, Shannon was also a clarinetist.

It was then [1888] Mr. Shannon changed the clarinet for the saxophone and was one of the famous saxophone quartet that so delighted the thousands who daily thronged to hear Gilmore's band at Manhattan Beach. Mr. Shannon's performance so pleased Mr. Gilmore that he made special arrangements with Mr. Carl Fischer to have a double Bb-bass saxophone imported for Mr. Shannon.¹⁴⁴

A portrait of the Gilmore Band from this time,¹⁴⁵ and the picture in *Harper's Weekly* both confirm this "double Bb" instrument to be a standard bass saxophone.

¹⁴² Hemke, "The Early History...", 409.

¹⁴³ Murphy, "Early Saxophone Instruction...", 18.

¹⁴⁴ Ibid.

Patrick Gilmore continued to incorporate chamber music performances within the larger program of his concerts. During the 1887 Manhattan Beach series, Gilmore featured Lefebvre and other soloists with the intimate accompaniment of a horn quartet. According to *Harper's Weekly*:

Gilmore is greatly attached to [the French horn], and employs it extensively. At the church service held every Sunday morning in the amphitheatre at Manhattan Beach the French horns take the place of an organ. The rendition of four-part songs has been for years quite a feature in Gilmore's programmes. A charming effect is produced by a solo instrument accompanied by the quartet of horns, among which Harry Weston is an incomparable performer.¹⁴⁶

Between the years 1887-92, Lefebvre performed four different solos in this context: *Rolling Bark* by Kucken, *Elegie* by Vivian, as well *Image of the Rose* and *Moonlight on the Lake* by Reichardt. *Image of the Rose* was the most successful of these pieces as it was programmed twice as often as the other three combined.¹⁴⁷ One program on which Lefebvre performed *Image of the Rose* included the following discussion of the eminent saxophonist:

The saxophone is a comparatively modern instrument. Mr. Lefebvre was the first

¹⁴⁵ Gilmore Band Portrait c.1889, Barry Furrer collection, Bound Brook, New Jersey.

¹⁴⁶ Leon Mead, "The Military Bands of the United States," Supplement to *Harper's Weekly*, 28 September 1889, 788.

¹⁴⁷ Gilmore Band Programs (uncatalogued), 1887-92, Library for the Performing Arts, New York City Public Library, New York.

performer to bring it into prominent notice in France, Holland, Belgium, England, and Germany, where he stood, and now stands, without a rival. He was also the first to introduce it in this country where there are now hundreds of Saxophone players, but as yet no one has arrived at or near the point of excellence which he has attained.¹⁴⁸

The work, as performed by Lefebvre with horns, was also included in the Musical Yearbook of 1892.¹⁴⁹

By 1888, the soloists of the Twenty-second Regiment Band, including Lefebvre, were featured on Paganini's *Le Carnival de Venice*. Each soloist played "a variation of his own composition of the above theme."¹⁵⁰ Such performances of a theme with individualized variations indicate there was a certain amount of creative license given to the soloists. Certainly, these solos weren't spontaneous improvisations but rather carefully worked out performances, practiced and perfected on a continual basis. There must have been a competitive spirit among the top players to come up with inspiring solos filled with spontaneity and occasional flashes of brilliance. To be sure, these performances differed little from one concert to the next, yet over time, each soloist would have honed his own "mini-concerto" made up of the best of

¹⁴⁸ Ibid, Tremont Temple (Boston), 16 January 1888.

¹⁴⁹ Hemke, "The Early History...", 413.

¹⁵⁰ Gilmore Band Program (uncatalogued), Manhattan Beach, 23 August 1888, Library for the Performing Arts, New York City Public Library, New York.

his abilities. Looking back on earlier performances of the Gilmore Band, Lefebvre often soloed using the theme and variations format. One could surmise that "variations of his own composition" were used often, even as a matter of course under such circumstances, especially regarding those pieces credited to Lefebvre himself. Other pieces performed by the Gilmore Band, which featured separate variations from different soloists were *Souvenir des Alpes* by Hartmann and *Columbia* by Gilmore.¹⁵¹

On 8 December 1888, Lefebvre performed a single variation of *Le Carnival de Venice* at the Music Hall in Cleveland. The program from this concert offers a brief, yet more personal comment on Lefebvre:

E. A. Lefebvre, Gilmore's solo saxophone player, has no rival living. He was the first to bring this comparatively modern instrument into notice in France, Holland, Belgium, Germany, England, and America. Lefebvre seems to have been born with a mission to bring his instrument into favor. He has been with Gilmore for seventeen years.¹⁵²

Regarding his long service and tireless dedication to the Gilmore Band, he was awarded gold medals over the years by some of his "numerous musical admirers."¹⁵³ Three of these medals can be seen pinned to his lapel from a

¹⁵¹ Ibid, 28 August 1888, and Boston Theater, 18 December 1892.

¹⁵² Ibid, Music Hall, Cleveland, 8 December 1888.

¹⁵³ Phillips, "Thirty-two Years of Musical Triumphs."

photograph taken c.1903. One cannot argue the statement "born with a mission," when referring to Edward A. Lefebre. Indeed, after 40 years, he had popularized the saxophone with audiences around the world. Soon, as a consultant with the C. G. Conn Company, he would champion American-made saxophones, so performers on this side of the Atlantic could gain easier access to saxophones.

Lefebre's mission continued unabated. The following anecdote most likely occurred while Lefebre was with the Gilmore Band during their tour of the South, including Texas, in 1889.¹⁵⁴:

While playing in his room in the Warwick Hotel, San Antonio, Texas, Mr. Lefebre was interrupted by a rap at his door; on opening he met a lady who told him that her husband in the next room was a dying man. The artist taken by surprise at the unexpected communication trembled with nervous excitement. The lady however quickly relieved him of his fears by assuring him that he had made a wonderful effect of the patient on whose face she had not seen a smile in two years until the wonderful tones of his saxophone produced such a change. Mr. Lefebre played a few more melodies, such as "Nearer my God to Thee," "Sweet Spirit hear my Prayer," etc. and when he got through the lady returned and handed him a bouquet to which a note was attached dictated by the doomed man to one of his relatives which read: "*Please receive this token of God's Love as a slight testimonial of a dying man for your sweet music which is the greatest gift of God.*" (Italics included in original article).¹⁵⁵

¹⁵⁴ Gilmore Band Program (uncatalogued), Temple Opera House, Elizabeth [NJ], 5 May 1890, Library for the Performing Arts, New York Public Library, New York.

¹⁵⁵ *C. G. Conn's Truth* 3, no. 2 (June 1895): 7.

While the above testimonial may have been an exceptional reaction to Lefebvre's artistry, it was by no means unprecedented. Throughout his career, Lefebvre had been customarily and enthusiastically embraced by audiences and critics alike.

Lefebvre continued to inspire composers to write solo works for him. In the late 1880s, he began his association with organist/composer Harry Rowe Shelley, who wrote at least two works performed frequently by Lefebvre: *Evening Prayer* and *Resurrection*. Both pieces, one an orchestral romanza, the other for voice, were performed by Lefebvre with Shelley at the organ in 1893, thus the saxophone adaptations were likely written by the composer himself. Each was first performed with the Gilmore Band in September of 1888.¹⁵⁶ A student of Stoeckel, Buck, and Dvorák, Shelley was once a "household name," and was considered "one of the best melodists of his day."¹⁵⁷ On 2 February 1889, Lefebvre performed as a freelance soloist at a "private musicale" sponsored by the Mason & Hamlin

¹⁵⁶ Gilmore Band Programs (uncatalogued), Manhattan Beach, 8 and 15 September 1888, Library for the Performing Arts, New York Public Library, New York.

¹⁵⁷ William Osborne, "Shelley, Harry Rowe," in *The New Grove Dictionary of American Music*, eds. H. Wiley Hitchcock and Stanley Sadie, 1986.

Organ and Piano Company.¹⁵⁸ The program included Shelley's *Resurrection* for saxophone, violin, piano, and organ, performed by Lefebvre, Blay, Dulcken and Northrop respectively. These men also performed an arrangement of Gounod's "The Light from Heaven."¹⁵⁹ Other works performed here included numerous piano and organ arrangements of Bach, Beethoven, Wagner, as well as original compositions by Otto Floersheim, William Mason and F. Q. Dulcken. In the summer of 1889, J. Norrito, the flute soloist with Gilmore wrote a solo for Lefebvre premiered as *Serenade Celestial*, presumably renamed *Angel Serenade* two years later.¹⁶⁰ *Lefebvre Waltz* was dedicated to the saxophonist by Bellstedt, and performed on 18 July 1891.¹⁶¹ Lefebvre's mission to promote original compositions for saxophone was truly commendable. Through such promotion and performance, Edward Abraham Lefebvre was now "recognized as the greatest saxophone player in the world," having earned the title of "Saxophone King" by 1890.¹⁶²

¹⁵⁸ *Musical Courier* (New York), 6 February 1889, 107.

¹⁵⁹ *Ibid.*

¹⁶⁰ Gilmore Band Program (uncatalogued), Manhattan Beach, 17 August 1889 and 3 September 1891, Library for the Performing Arts, New York Public Library, New York.

¹⁶¹ *Ibid.*, 18 July 1891.

¹⁶² Bierley, *John Philip Sousa*, 177.

Death of Gilmore

The final decade of the nineteenth century saw many changes within the ranks of the wind band. John Philip Sousa, who at the encouragement of David Blakely, a former tour manager with Gilmore now contracting the Marine Band tours, set about organizing his own professional band after resigning from the U. S. Marine Corps on 30 July 1892.¹⁶³ In a letter to David Blakely, dated 16 July 1892, Fred Scott of Chicago's McVicker's Theatre gives his thoughts on players and instruments for Sousa's new band:

Enclosed is a partial list of names and addresses of musicians playing the various instruments you have named, and I have not confined myself to Chicago in making the list...

Now, on to business, and firstly, to those instruments which are most difficult to obtain. For a saxophone quartette, I should recommend you to negotiate with Harry A. Hall, 188 E. 76th St. NY City, who can get a quartet in better shape, and cheaper, than any other man in the U.S.¹⁶⁴

Harry A. (A. C.) Hall was a soloist with the New York Sixty-ninth Regiment band and also taught saxophone at

¹⁶³ Michael E. Hester, "A Study of the Saxophone Soloists Performing with the John Philip Sousa Band, 1893-1930," (D.M.A. diss., University of Arizona, 1995), 17.

¹⁶⁴ Fred Scott, Chicaco, to David Blakely, New York, 16 July 1892, Blakely Papers, Special Collections, New York Public Library, New York.

the Grand Conservatory, New York City.¹⁶⁵ Scott

continues:

Saxophones

Will not send any names, unless specifically desired, as, upon later enquiry, find that there is no Bb Soprano in Chicago, and the Alto, Tenor and Bass are not quite up to the mark.¹⁶⁶

Here, one cannot be sure whether Scott was referring to the saxophonists or the saxophones themselves! Blakely received hundreds of letters from instrumentalists interested in joining Sousa's newly forming band. One such letter, dated 15 July 1892, comes from saxophonist Louis Knittel of St. Louis:

Dear Sir;

A few days ago an account was published in St. Louis papers that you will take charge of a Grand Military Band for the World's Fair. To be brief and to the point would consider it a favor to be remembered as an applicant to become a member of said Band as Saxophonist. The instrument and performers on same are not plentyfull [sic] –saxophonists with experience are, I dare say, very few. I have been a member of Liberati's Band for 3 seasons and was compelled to leave him on account of trouble between himself and the National League [of Musicians]. I play sax Alto Eb. I have lately played as member of quartet here, Baritone Eb.

Very respectfully,
Louis Knittel

¹⁶⁵ Murphy, "Early Saxophone Instruction...", 31.

¹⁶⁶ Fred Scott, Chicaco, to David Blakely, New York, 16 July 1892, Blakely Papers, Special Collections, New York Public Library, New York.

P.S. There is a first class Saxophone Quartette here in St. Louis.¹⁶⁷

In a subsequent letter regarding an opening for tenor saxophone, dated 22 July, Knittel states: "Bb Tenor Saxophone is a rather small chance for an ambitious young man." As of July 23, Liberati's former alto saxophonist was listed as a possible Sousa tenor saxophonist, salaried at \$35 a week. Saxophonist [R. E.] Trognitz (who would later become soloist with Arthur Pryor and then with the City Guard Band of San Diego)¹⁶⁸ was listed as an alto player for \$30 a week. Two other names, [F. A.] Majinol (also of Liberati's band) and E. S. Timmons are found on another of Blakely's lists without salary indications.¹⁶⁹ It appears none of the above saxophonists were ever formally contracted to play with Sousa at this time. However, Knittel was soon hired to play the bass saxophone with Gilmore, and Timmons later became a featured saxophonist at the 1893 Columbian World Exposition in Chicago, performing with the Exposition orchestra and a professional band.¹⁷⁰ By the fall of

¹⁶⁷ Louis Knittel, St. Louis, to David Blakely, New York, 15 July 1892, Blakely Papers, Special Collections, New York Public Library, New York.

¹⁶⁸ Joseph Murphy, "Early Saxophone Instruction...", 28

¹⁶⁹ Note Card of David Blakely, c. July 1892, Blakely Papers, Special Collections, New York Public Library, New York.

¹⁷⁰ Murphy, "Early Saxophone Instruction...", 32.

1893, Edward Timmons was listed as the saxophone instructor at the Chicago Conservatory of Music.¹⁷¹

Contemporaneously, Gilmore's ranks had swelled to 100 musicians, including 36 "eminent soloists, the *elite* of the musical profession."¹⁷² The impetus behind building such an outfit came directly from Gilmore's strong showing at the St. Louis Exposition in the fall of 1891. In a letter to David Blakely, dated 18 October 1891, Gilmore writes:

We had an enormous success here this year, so much so that the President and Directors of the Exposition have engaged us One Hundred Strong—on my own terms for two years more. I will give concerts in cities that can bear it, with the full band one hundred members after we finish here next year and I'll bet you an even \$5000, I will make it pay big money.¹⁷³

The "Gilmore 100" played Madison Square Garden, beginning on 30 May 1892.¹⁷⁴ By the fall, and billed as "The Famous One Hundred Men," the Gilmore Band performed at the St. Louis Exposition in September 1892, supporting a ten-piece saxophone section whose members included:

W. H. Eisen	E-flat soprano saxophone
M. Davidson, M. J. Moreing	B-flat soprano saxophone
E. A. Lefebvre, E. Martinez	E-flat alto saxophone

¹⁷¹ *The Musical Courier* (New York), 23 August 1893, 12.

¹⁷² *New York Times*, 21 August 1891, 17.

¹⁷³ Patrick Gilmore, Saint Louis, to David Blakely, New York, 18 October 1891, Blakely Papers, Special Collections, New York Public Library, New York.

E. Schaap, H. Wahle	B-flat tenor saxophone
F. W. Schultze, J. Kneip	E-flat baritone saxophone
L. Knittel	B-flat bass saxophone ¹⁷⁵

This "perfect one hundred piece band," organized at the request of the administrators of the St. Louis Exposition, had been together for only a few weeks when Patrick Sarsfield Gilmore died suddenly in St. Louis on 24 September 1892. Gilmore's career had spanned nearly the entire second half of the nineteenth-century. On 26 September 1892, two days after Gilmore's death, "Sousa's New Marine Band" gave its first performance at the Stillman Music Hall in Plainfield, New Jersey, ushering in the next and last great era of the professional touring band.¹⁷⁶

Three weeks following Gilmore's death,¹⁷⁷ while still engaged in St. Louis, the Twenty-second Regiment Band drafted the following letter of invitation:

St. Louis, October 12

Mr. D. W. Reeves:

At a meeting of the band you were unanimously elected leader and conductor of Gilmore's Band. Knowing you to be the only man in America worthy of keeping the band up to its high standard, and following in the footsteps of our lamented Mr. Gilmore, we extend to you,

¹⁷⁴ *Musical Courier* (New York), 18 May 1892, 10.

¹⁷⁵ Hindson, "Aspects of the Saxophone...", 10.

¹⁷⁶ Hester, "Saxophone Soloists with Sousa...", 17.

¹⁷⁷ F. William Schultze accompanied Gilmore's body on its return to New York and was a pallbearer at the funeral.

air, a hearty welcome and support, and beg you to name a day when you can meet the band.

C. W. Freudenvoll,
E. A. Lefebre,
A. Bode,
Carl O. D. Chiara,
John Sheridan,

Committee appointed by the band.¹⁷⁸

David Wallace Reeves was a likely choice to succeed Gilmore. Since 1866 he had been the leader of the American Band of Providence, Rhode Island, and was a well-known and respected composer, having written over one hundred marches. In fact, Sousa once referred to Reeves as "the Father of American March Music."¹⁷⁹ Reeves accepted the position, but even before he assumed his post, many "Gilmore men" had already joined Sousa, including Gilmore's former bass saxophonist Thomas F. Shannon. Samuel Schaich, an alto saxophone soloist formerly with Simon Hassler's band in Philadelphia,¹⁸⁰ signed with Sousa in early September.¹⁸¹ Sousa's saxophone section, September 1892, was comprised of the following performers:

¹⁷⁸ *Musical Courier* (New York), October 26, 1892, p. 15.

¹⁷⁹ Murphy, "Early Saxophone Instruction...", 14-5.

¹⁸⁰ *Musical Courier* (New York), 8 October 1892, 16.

¹⁸¹ Note Card, 4 September 1892, Blakely Papers, Special Collections, New York Public Library, New York.

Samuel Schaich	Alto Saxophone
Thomas F. Shannon	Tenor Saxophone ¹⁸²
Rudolphe Becker	Baritone Saxophone ¹⁸³

By November, rumors circulated that Reeves would be reorganizing the Twenty-second Regiment Band by cutting personnel.¹⁸⁴ Dissent among the ranks began to grow and in December, the famed cornetist, Jules Levy announced his candidacy to lead the Gilmore Band, stating:

Mr. Reeves is not, as many people suppose, the leader of the Twenty-second Regiment Band but was simply the choice of the members of the band as the one who should fill out the remainder of the season's tour.¹⁸⁵

It became clear that the Gilmore Band was faltering under Reeves's leadership. One account stated:

Ever since Reeves took the baton there has been trouble. There was not a man in the organization who did not know the band repertoire better than Reeves. They had all played it to the magic wand of the late Gilmore, and, as no two men were ever known to beat time in exactly the same way, they were a trifle unfamiliar with Reeves's leadership. What wonder, then, that there should be an occasional jangling discord? Instead of marking Reeves's time, some played as if Gilmore were still there, and the result was far from pleasing to the auditor.

A POSSIBLE EXPLANATION

Conservative musicians in this city, who were at the Musical Exchange yesterday, say

¹⁸² Hester, "Saxophone Soloists with Sousa...", 17.

¹⁸³ Hemke, "The Early History...", 414.

¹⁸⁴ *Musical Courier* (New York), 23 November 1892, 17.

¹⁸⁵ *Ibid*, 14 December 1892.

that there is an explanation of all such discordant incidents, and the reason for this one was the individual opposition to Reeves by men who purposely disregarded the leader's "tempo," just to make things uncomfortable for him. The German element, however, in letters to their friends in this city, are unanimous in their opinion of Reeves. He is an American musician, and upon this they base their assertion that he cannot beat time so that Germans can comprehend him, and for this reason they did not know "what they were at" half the time.¹⁸⁶

Reeves asked for the support of Gilmore's widow in an attempt to boost public relations. A program from the Boston Theatre, dated 18 December 1892, announced:

Gilmore's Famous Band,
Under the Direction and Management, by
unanimous vote of the Band and cordial
endorsement of Mrs. and Miss Gilmore, of
D. W. REEVES

The following Message from Mrs. P. S. Gilmore
tells its own story:

New York, N.Y., Dec. 10, 1892

My dear Mr. Reeves:

I wish to express to you, and through you to the Band my esteem of the honor paid to the memory of Mr. Gilmore by the retention of his name in connection with his Band, and by the preservation of the organization so dear to him, virtually intact under your baton. Of you Mr. Gilmore always spoke enthusiastically, and prophesied great popularity for you in the cosmopolitan field in which you have entered to his honor, as well as to your own. The delicate, generous and enterprising spirit you have manifested is beyond praise; and my grateful esteem finds but inadequate expression in the sincere wish offered herewith, that, as

¹⁸⁶ D. W. Reeves, unidentified newspaper clipping in P. S. Gilmore Clippings File, Library for the Performing Arts, New York Public Library, New York.

leader of Gilmore's Band, you, with the Band, may drink long and deeply of the golden draught of success which, at its sweetest, Mr. Gilmore's lips relinquished.

In his name, renewing my acknowledgements, and earnestly hoping that under your able baton Gilmore's Band may live long and prosper, I am
Cordially yours, Mrs. E. J. GILMORE.¹⁸⁷

On this concert, Lefebvre performed one of the variations of *Columbia*, written by the late P. S. Gilmore. Another variation included "the lower woodwinds," (comprising the saxophones, bass clarinet [sic], bassoons, sarusophone, and contra fagotto all in unison)!¹⁸⁸ This concert tour to New England was in all likelihood Lefebvre's last engagement as a member of the Twenty-second Regiment Band.

Another "Lefebvre Benefit Concert" took place on 9 January 1893, at Hardman Hall on Fifth Avenue and Nineteenth Street, Manhattan.¹⁸⁹ The saxophonist performed *Reverie* by Kiehl, as well as two works by Harry Rowe Shelley, *Evening Prayer* and *Resurrection*, the latter performed as a saxophone solo, with cello obligato, by Otto D. Binger, accompaniment of piano, by Richard Percy,

¹⁸⁷ Gilmore Band Program (uncatalogued), Boston Theatre, Boston, 18 December 1892, Library for the Performing Arts, New York Public Library, New York.

¹⁸⁸ Ibid.

¹⁸⁹ "Lefebvre's Benefit Concert" Program (with uncatalogued Gilmore programs), Hardman Hall (New York), 9 January 1893, Library for the Performing Arts, New York Public Library, New York.

and with the composer at the organ.¹⁹⁰ Others who performed that evening were vocalists Ida Klein, soprano, Victor Clodio, tenor, George H. Wiseman, baritone, and the violinist, van Praag, who performed various works of Mendelsohn, Handel, Meyerbeer, Goltermann, Wieniawski, and Verdi.¹⁹¹

Sousa

On 11 January 1893 it was announced that the Sousa Band had been engaged for the St. Louis Exhibition, with a suggestion "that Sousa is today the most conspicuous figure in the band world since the deaths of Gilmore and Cappa."¹⁹² Lefebvre and other Gilmore men soon concurred. On 15 February 1893, the *Musical Courier* announced more defections from the Twenty-second Regiment Band:

The [Sousa] band begins its spring tour April 10, and including its Beach and St. Louis engagements, and its tours throughout the country and California, will be continuously engaged for nine months, thus giving its musicians an uncommonly long and continuous term of employment.

The band has just added to its original strength such names from Gilmore's Band as Wadsworth, first flute; Bode, the first coronet [sic]; Lefebvre, the distinguished saxophone soloist; Lecalle, Eb clarinet; Miller, the popular manipulator of the snare drum, tympani, and traps; Urbain, Bb clarinet, and others. Raffayolo, the famous euphonium player; Stengler, solo clarinet, and others of

¹⁹⁰ Ibid.

¹⁹¹ Ibid.

¹⁹² *Musical Courier* (New York), 11 January 1893, 23.

Gilmore's Band, had previously been enrolled amongst the stars of the Sousa galaxy.¹⁹³

While all of the performers listed above did eventually sign on with Sousa, this article appears to have been a few weeks premature in announcing Lefebvre's addition to Sousa's ranks. The following letter, from band manager David Blakely to Lefebvre, provides a more detailed account of how and when Lefebvre joined "the Band."

February 28, 1893

E. A. Lefebvre, Esq.,
Brooklyn, N.Y.

Dear Mr. Lefebvre.-

I promised to inform you of my conclusion regarding your going with the Band, and I do so now. I have determined, that I could not, under any circumstances, pay over \$80. on the road, and \$50 at the Beach and Expositions. If you will accept this sum, I should be glad to have you as a member of the band. You will find in it all the valuable members of the Band, including Stengler, Stockigt, Raffayolo, Bode, Wadsworth, Miller, Urbain, LaCalle, Conrad, and others. I should be glad to enroll with these, the name of the distinguished saxophone, Lefebvre; but I cannot do so except upon the offer now made. And if this is unsatisfactory, you will please consider the matter closed. Regretting that I cannot reach your views in the matter, I am,

Very cordially yours,
D. Blakely¹⁹⁴

¹⁹³ Ibid, 15 February 1893, 18.

¹⁹⁴ David Blakely, New York, to Edward Lefebvre, Brooklyn, 28 February 1893, Blakely Papers, Special Collections, New York Public Library, New York.

The tone of this letter clearly indicates there were serious salary negotiations between the two men. One can safely assume Lefebvre asked for more than Blakely was willing to offer. Of course, Blakely was interested in signing the Saxophone King, and therefore took time to come up with a counter offer with which Lefebvre could reasonably consider. Correspondence between Blakely and Gilmore's widow, dated 8 March 1893, provides added insight into the awkward situation regarding the Gilmore and Sousa bands, specifically mentioning saxophonists Shannon and Lefebvre. Blakely states:

I desire most emphatically to say, that I never made an overture to any one of Gilmore's men before he died either directly or indirectly, except upon the proviso of his own consent. Mr. Shannon applied for the position of Sergeant of the Band immediately when he heard of its formation. I said to him that under no circumstances would I take him into the Band, unless he would secure Mr. Gilmore's willing consent to his release. He subsequently came to me, and said that he arranged with Mr. Gilmore to come with our Band, provided he would leave his instrument with Mr. Gilmore for some other musician to use. It was upon this assurance, and this alone, that I hired Mr. Shannon. Lefebvre and Lacalle also applied to me, and I declined to employ either of them. Lefebvre, I knew Mr. Gilmore would not wish to lose, and I declined him outright.¹⁹⁵

¹⁹⁵ David Blakely, New York, to Mrs. Patrick Gilmore, New York, 8 March 1893, Blakely Papers, Special Collections, New York Public Library, New York.

Indeed, Lacalle had applied to join Sousa on 9 August 1892, later using his application as leverage with Gilmore for an increase in salary.¹⁹⁶ Judging from Blakely's comments Lefebre may also have applied to Sousa around the same time, although no evidence exists of such an overture. Blakely continues his letter to Mrs.

Gilmore:

Now then, when Mr. Gilmore died, and you decided to have no pecuniary connections with the Band, I felt that no man living was more entitled to the goodwill of the organization than I was myself. I felt that if those men who had been so long in the joint employment of Mr. Gilmore and myself, wished to follow me in any like venture, that is was right and proper that they should do so...

So far as the inducements held out by me to Gilmore's men are concerned, I have to say that in no instance have I paid greater salaries than the men were receiving, and in most cases, considerably less. Lefebre finally came into the office on Monday, and I closed a contract with him at \$50. a week for six months of the engagement, and \$60. a week for three weeks only. Stengler received \$5. a week less than he did with Gilmore. Stockigt receives \$50. a week only. Bode has \$5. per week less. Clark, \$20. less, if he tells the truth, and so on.¹⁹⁷

It would appear that further negotiations had occurred between Lefebre and Blakely, the result of which was a substantially reduced salary of \$60 per week, presumably

¹⁹⁶ Note Card, 7 August 1892, Blakely Papers, Special Collections, New York Public Library, New York.

¹⁹⁷ David Blakely, New York, to Mrs. Patrick Gilmore, New York, 8 March 1893, Blakely Papers, Special Collections, New York Public Library, New York.

for three weeks on the road, down from the previous \$80 per week-on-the-road offer of 28 February. Lefebvre "closed the contract" on 6 March 1893.

The Gilmore Band, now severely depleted of many of its high-profile soloists and first chair players, was a mere skeleton of its former self. Reeves, commander of what must have seemed like a sinking ship, was unable to contain his anger. On 15 March, an open letter, having been circulated some days earlier, appeared in the *Musical Courier*, bitterly attacking the "fossiled and worn-out members of Gilmore's Band," who had left that organization for greener pastures. The letter, thought to have been written by Reeves and signed as "Gilmore's Band," does not mention Sousa specifically, but there was resentment toward the latter for having obtained exclusive playing engagements at the St. Louis Exposition and Chicago World's Fair, engagements, which had traditionally been reserved for the Twenty-second Regiment Band under Gilmore.¹⁹⁸ The so-called "fossils," including Lefebvre and Bode, both previously on the committee that had invited Reeves to lead the Gilmore Band, responded with the following:

A Card

The undersigned, late solo members of Gilmore's Band, but now members of Sousa's Band, have observed with amazement the circular issued to the public, signed "Gilmore's Band," attacking Sousa's organization in general and the undersigned in particular, and characterizing us as "fossiled and worn out members of Gilmore's Band." Perhaps no person on earth, were he living, would be more astounded and indignant than Mr. Gilmore himself to see such an attack made upon the men who occupied his first chairs when he died, and whom he took pleasure in advertising as his favorite soloists. Mr. Reeves, the present leader of Gilmore's Band, who has written this circular and who claims to be Mr. Gilmore's friend, could hardly have inflicted a deadlier insult to his memory than to stigmatize him as having chosen and led, up to the time of his death, what Mr. Reeves characterizes as "fossiled and worn out men." This is sufficient to say of this part of Mr. Reeves' circular.

The undersigned left Gilmore's and took an engagement with Mr. Sousa because his band had been chosen to succeed Gilmore's band for the long engagements of St. Louis Exposition, the Manhattan Beach and the World's Fair, and in addition, long tours of concerts, thus affording his musicians a continuous and extended engagement. It was also a great pleasure for us to enroll ourselves under the leadership of so thoroughly accomplished and exceptionally successful leader as John Philip Sousa, whose brilliant band it is an honor to any musician to belong to.

It only remains to question the right of Mr. Reeves to sign the name of "Gilmore's Band" to any circular, or in any connection, considering the fact that the band is now not only destitute of its late brilliant and lamented leader, but most of the soloists who aided him in making it famous, and of the engagements which had been so long identified with his successful career. These soloists and these

¹⁹⁸ Hemke, "The Early History...", 415.

engagements being now in possession of Sousa's Band, and its management being the same as that which piloted Gilmore so successfully through the last five years of his great career, it would seem as if the question might be an open one whether Sousa's organization, if he wished it, could not lay greater title to being "Gilmore's Band" than the organization whose leader, by his wanton and gratuitous attack upon the favorite musicians of Gilmore, has so belied the latter's character as a competent judge of the qualifications of the musicians whom it was his pleasure to employ.

M. Raffayolo, euphonium soloist.
E. A. Lefebre, solo saxophone.
A. Bode, first cornet.
H. L. Clark, cornet soloist.
F. W. Wadsworth, first flute.
A. P. Stengler, first clarinet.
F. Urbin, first clarinet.
J. Lacalle, first clarinet.
Thos. F. Shannon, bass saxophone.
Hermann Conrad, tuba-helicon.
Ernst Mueller, drum and tympani.¹⁹⁹

The "Gilmore Band" continued to play engagements for a few years to come, under the direction of Victor Herbert.

Lefebre's replacement as saxophone soloist was probably chosen from the saxophone section of Gilmore's previous one-hundred man band. Regarding the list of ten saxophonists, one is struck by the name M. J. Moreing. Is it possible this "M. J. Moreing" is actually Jean Moeremans, Lefebre's successor as soloist with the Sousa Band? The similarity of these two names would appear more than a coincidence. Further evidence that Moreing

¹⁹⁹ *Musical Courier* (New York), 15 March 1893.

and Moeremans were possibly the same person came from a Conn catalog of the 1920s:

Jean Moermans [sic]—Known by all the prominent musicians of the day as a saxophonist of rare ability, was for a number of years the soloist of the Pat Gilmore and the Sousa Band.²⁰⁰

An earlier advertisement for Conn soprano saxophones was even more explicit:

Jean Moeremans is one of the foremost Saxophone Soloists of the world. He studied at the Royal Conservatory of Music at Brussels, Belgium. He was also a member of the Band of the Royal Guards. As soloist with Gilmore's famous band he made a reputation as a Saxophone Artist second to none. Later, he was soloist with John Philip Sousa, during which period he toured the world.²⁰¹

Further evidence is needed to make a definitive conclusion regarding Moreing and Moeremans. Another post-Lefebvre saxophone soloist with the 22nd Regiment Band was Wallace Nimms.²⁰² Before joining the Gilmore Band, Nimms had been the E-flat clarinetist and saxophone soloist of the Overman Wheel Company Band in Springfield, Massachusetts.²⁰³

²⁰⁰ Conn Catalog, c. 1920, "The World's Largest Manufacturer of Band and Orchestral Instruments."

²⁰¹ Conn advertisement as reprinted in Michael Hester, "Saxophone Soloists with the Sousa Band," *Saxophone Journal*, March/April 1997, 66.

²⁰² *C. G. Conn's Musical Truth*, vol. 9, no. 8, (April 1911): n.p.

²⁰³ Wallace Nimms, Springfield, Massachusetts, to David Blakely, New York, c. July 1892, Blakeley Papers, Special Collections, New York Public Library, New York.

The Sousa Band set out on its "Grand Colombian Tour," with a concert appearance in New Jersey on 20 April 1893, and culminating with performances at the Colombian Exposition at the Chicago World's Fair in late May and June. David Blakely indicated Thomas Shannon was playing first clarinet at this time.²⁰⁴ Moving Shannon to the clarinet section would allow for the following, a likely configuration of the saxophone section in Sousa's Band at this time:

Edward A. Lefebvre	alto saxophone
Samuel Schaich	tenor saxophone
Rudolphe Becker	baritone saxophone

A brochure of the Colombian Exposition included a photograph of E. A. Lefebvre, a soloist who endorsed Conn saxophones.²⁰⁵ Conn's "Wonder" saxophones were awarded a diploma and gold medal at the 1893 Colombian Exposition.²⁰⁶ Beginning in July 1893, Sousa and his men performed for two months at Manhattan Beach. Lefebvre performed a "Saxophone Solo" by Elyne Renaud during the 3:30 matinee on 5 July. Subsequent solo appearances by Lefebvre include selections from *Der Freischütz* on 6 July, *Élégie* by Reynaud (saxophone solo with French horn

²⁰⁴ David Blakely, New York, 17 March 1893, Blakely Papers, Special Collections, New York Public Library, New York.

²⁰⁵ Hemke, "The Early History...", 417.

²⁰⁶ Hester, "Saxophone Soloists with Sousa...", 22.

quartet) on 15 July²⁰⁷, *Resurrection* by Harry Rowe Shelley on 19 July, and *Chant Relegieux* by Jules Demersseman on 2 August 1893.²⁰⁸

After a successful season at Manhattan Beach, the Sousa Band traveled back to the Midwest for an engagement at the St. Louis Exposition, which began on 6 September 1893. Lefebre performed an unknown solo with the band on 7 September, and no further records exist of his solo appearances during the remainder of the two-month exposition. The saxophone section of Sousa's band at this time consisted of:

Edward A. Lefebre	alto saxophone
Charles W. Kruger	tenor saxophone
Thomas F. Shannon	baritone saxophone ²⁰⁹

It wasn't until after the European tour of 1903, that Sousa felt it necessary to have four saxophones (AATB) in his band.²¹⁰

Lefebre soloed with Sousa in Brooklyn on 3 December 1893, and again at a charity concert at the Metropolitan Opera House, known as the "greatest popular concert ever given in Brooklyn," on 18 January 1894. On both

²⁰⁷ *The Musical Courier* (New York), 19 July 1893, 17.

²⁰⁸ Hester, "Saxophone Soloists with Sousa...", 22.

²⁰⁹ Ibid.

²¹⁰ Ibid, 35.

occasions, Lefebvre performed Shelley's *Resurrection*.²¹¹ Further Brooklyn dates included Sunday concerts on 21 and 28 January at Koch's Railroad, as well as an occasion at the Emerald Ball, Brooklyn, 31 January 1894.²¹² It seems only fitting that Lefebvre's final appearances with Sousa would be in his American "hometown" of Brooklyn, N. Y. where he lived with his wife, Anna. It was here that Mr. and Mrs. Lefebvre raised four daughters and three sons. Lefebvre was also a Mason, a member of the Brooklyn Lodge of Elks, and a member of the Musical Mutual Protective Union.²¹³

Lefebvre's successor as saxophone soloist with Sousa was the Belgian-born saxophonist, Jean Moeremans. His twelve-year association with Sousa presumably began on 14 February 1894²¹⁴ with his first known solo appearance on 26 May, at Madison Square Garden, performing *Fantasia Brilliante* by Demersseman.²¹⁵ Jules Demersseman (1833-1866) was a Belgian flute virtuoso and composer, who wrote nearly a dozen works for saxophone, including the aforementioned *Chant Religieux* played by Lefebvre, during

²¹¹ Ibid, 23.

²¹² Blakely's business ledger, Blakely Papers, Special Collections, New York Public Library, New York.

²¹³ *Brooklyn Daily Eagle*, 23 February 1911.

²¹⁴ Day after David Blakely, New York to Edward Lefebvre, Brooklyn, 13 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.

²¹⁵ Hester, "Saxophone Soloists with Sousa...", 24.

the years in which Adolphe Sax was the Professor of Saxophone and Military Music at the Paris Conservatoire (1857-70).²¹⁶ Moeremans' last months with Sousa, during the spring of 1905 featured his solos accompanied by a quartet of saxophones comprised of William Schensley, alto saxophone, Fred Paul, alto saxophone, Samuel Schaich, tenor saxophone, and Rudolph Becker, baritone saxophone.²¹⁷ Moeremans' last performance with Sousa was on 10 June 1905 at Willow Grove, near Philadelphia.²¹⁸

Blakely Correspondence

Lefebvre made the difficult decision to quit Sousa's Band due to unsatisfactory salary negotiations between himself and Sousa's manager David Blakely. In a letter to trombonist Arthur Pryor, dated 10 February 1894, Blakely summed up the situation:

...[Sousa and I] have agreed upon salaries we should pay, and there is a decided reduction all around. I am pleased to say that our men have almost universally accepted the new schedule, and all our soloists, with one exception, that of Lefebvre, will be with us.²¹⁹

The entire process, in which Lefebvre eventually resigned his position with Sousa, is fully documented in four handwritten letters from Lefebvre to Blakely and one typed

²¹⁶ Ibid.

²¹⁷ *C. G. Conn Co.'s Truth*, vol. 5, no.12, (March 1905): 9.

²¹⁸ Hester, "Saxophone Soloists with Sousa...", 40.

²¹⁹ David Blakely, New York, to Arthur Pryor, 6 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.

letter of response from Blakely to Lefebre, spanning the week of 6-13 February 1894. In each case, Lefebre's numerous spelling and grammatical errors (English was not his native language) have been left intact:

42 Heart Street
Brooklyn febr. 6th/94

D. Blakely. Esqr.
N. Y.

Dear Sir,

This Ev" on my return from Elizabeth [N.J.] where I thought I had to stay untill to morrow on account of a sale for a piano (and which was settled this noon) I found your letter which informs me about the new interprice [enterprise], which does not require for my benefit to think about, and I must kindly thank you for the offer, this would be for me impossible to accept.

My private resources are to benefishal to me to leave the City of N. Y. under such condition which would pay my hotel and accidental expences. Besides my engagements with the Itilian Opera I had to give up, prospects are to glorious for me; and my present income of my pupils for the piano and Saxophone are better then what this new interprice offers me.

With Cordial Regards
I am Yours Resp.

E. A. Lefebre

P.S. When ever you wish to have a private musical at your Rooms just inform me and I would invite talent for the occasion, and I

have no doubt a lover of music as you are will
injoin it.²²⁰

One year earlier, Lefebvre had negotiated somewhat vigorously with Blakely before accepting a salary of \$50.00 per week (\$60.00 for three weeks). From the tone of this letter, Lefebvre clearly felt the present offer (c.\$30 per week)²²¹, little more than half his previous years' salary (and perhaps a third of what he made with Gilmore), did not dignify a counter-offer. In other words, Lefebvre was saying, "Who in their right mind would accept such an offer that would only cover the cost of lodging and incidental expenditures?" His mention of piano and saxophone lessons can be seen as an attempt to provide a stark contrast between teaching, an occupation in which musicians of any ability can secure, and concertizing as a soloist, a career in which only the most talented and proficient of musicians are retained. Lefebvre appears confident Blakely will "come to his senses" and provide him with a much more reasonable offer. However, when this offer never materialized Lefebvre's shock and amazement turns toward bitterness and

²²⁰ Edward Lefebvre, Brooklyn, to David Blakely, New York, 6 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.

²²¹ David Blakely, New York, to Edward Lefebvre, Brooklyn, 13 February 1894, (Blakely indicated \$1300 for the season c.ten-months), Blakely Papers, Special Collections, New York Public Library, New York.

disgust. In a letter written four days later, Lefebre looked to settle this unpleasant business with the Sousa Band, but he was apparently unwilling to address Blakely or anyone else in the organization in person.

42 Heart Street
Brooklyn febr. 10th 1894

D. Blakely. Esqr.
N. Y.

Dear Sir,

Mr. Lion your Librarian has got my books, and score and parts of The Resurrection by Shelley, If he will delivery the books at 44 East 12th Street N.Y. I will have the Saxophone over there, and the same will be returned when he delivers my music.

The Saxophone when I received there was no case or bagg to it, and I would not risk to express it this way, my friend who has his store at 44 East he will take it along, so it will come safe in hand.

Resp.

E. A. Lefebre²²²

One can easily understand Lefebre's exasperation at what he perceived to be unfair and wrongful treatment. In a final attempt at reconciliation, Lefebre expressed his true feelings to Blakely, providing thoughtful explanations for why he had rejected the initial salary offer outright (and why he hadn't come in personally).

²²² Edward Lefebre, Brooklyn, to David Blakely, New York, 10 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.

He even showed his sense of loyalty and desire to stay with Sousa, by coming closer to Blakely's terms. This document offers deep insight into Lefebre the man, his aspirations, his convictions, and his integrity.

42 Heart Street
Brooklyn febr. 12th/94

D. Blakely. Esqr.
N. Y.

Dear Sir,

According to what I heard from Mr. Shannon that I expressed myself as I didn't care to play any more with Mr. Sousa's Band. I must say, was not my meaning. Contrairy, I always had the greatest respect for you. I know all the business was made by Mr. D. Blakely even at the time when our Dear Patrick Gilmore was alive, was always carried through succesfully by the Blakely Bros as your brother knows I made those speeches before the Band I work for you and Mr. Sousa with the greatest respect and pleasure. And will gladly continue but even now, and for the time to come I wish you financial success.

Also I wish this for my self at least so much that I can exist over 23 years I work to become a man of reputation by solo playing and to make the Saxophone popular, this I have done with success.

When ask to join Mr. Sousa's Band I left an organization which I had served for over 19 years.

Now after I served Mr. Sousa's Band only about 10 month, and already to cut my pay as offered while others who never have made any reputation where offered more this broke my heart. I never come amongst the musicians at the Union, but once I was there and they informed me about the rumors etc.. and that you had made different offers.

Will Mr. Blakely inform Sousa

1. I will say this if you pay me while on the road \$45.00 (anyways out of N.Y.) per week at Manhattan \$40.00 per week and if you play for a long time at the Garden \$30.00 per week I should accept and continue with pleasure.

Hoping to hear from you

I am Yours Resp.

E. A. Lefebvre

P.S. piano lessons I have to give during the day time keep me away from N.Y. otherwise I would have called personal.

P.S. If it does not take too much of your valuable time just read this what I copied from a Elizabeth paper Febr 4th/94 and for which private soirèe I get always \$25.00 and which shows that I am able yet to hold my listeners as any time whenever I play solo.

Elizabeth febr. 5th 1894
Superb Music [for Charity's Sake.]

Editor Journal—the writer had the good fortune of listening to an unusually fine concert which was given last night at the residence of Mr. George [T.] Meyer, by the celebrated Saxophone Virtuoso Mr. E. A. Lefebvre, formerly principle Soloist of Gilmore's Band. Mr. Lefebvre was assisted by Mr. Rauchfuss flutist, Miss Meyer acting as acc[ompani]st. The program was an excellent one, consisting of Classical music, and embracing many of the most beautiful and most difficult pieces ever written for the Saxophone.

The great virtuoso was in excellent spirits, executing the most difficult passages with ease, grace and artistic interpretation, as only a Lefebvre is capable of, and those who to him will remember the great musical treat.

etc. etc..²²³

²²³ Edward Lefebvre, Brooklyn, to David Blakely, New York, 12 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.

This article, printed in the 7 February 1894 issue of the *Elizabeth Daily Journal*, continues:

During the short intermissions the writer purposely drew the conversation to the present hard times and to our excellent and well-managed relief fund, incidentally remarking how nice it would be if Mr. Lefebre could sacrifice one evening for the benefit of our poor. He at once took great interest in the idea and assured me that he would give the subject his serious consideration. "I am only too willing," he said, "to assist in such good work. The only question is whether my engagements will permit me to do so, but I will try." So the Elizabethans will probably have a chance of listening before long to the great artist, at the same time having the pleasure and satisfaction of contributing to the comfort of our poor.²²⁴

Blakely's response to Lefebre makes similar mention of the "present hard times," stating, "The times are such that sacrifices have to be made in all branches of business," thus, the reduction in salaries to band members. In the early 1890s, U.S. government revenue fell off sharply, spreading fears that gold and silver certificates would no longer be redeemed in gold. Thus, in the "Panic of 1893," there was a rush to exchange treasury certificates for hard currency, reducing the nation's gold reserve from \$190 million in 1890 to \$65 million by 1894.²²⁵ It appeared the U.S. would be forced

²²⁴ *Elizabeth (New Jersey) Daily Journal*, 7 February 1894.

²²⁵ Harry J. Carman and Harold C. Syrett, *A History of the American People*, vol. II, since 1865, (New York: Alfred A. Knopf, 1955), 265-7.

to abandon gold payments, which caused an international collapse in U.S. currency, resulting in numerous business failures, widespread unemployment, and severe personal hardship.²²⁶ Indeed, the nation was in the throes of a depression.

Blakely's response to Lefebvre can also be seen through the eyes of a businessman tired of the constant negotiations with each and every player, some fifty-five total men. It appears Lefebvre was the final holdout of the entire group. Nonetheless, Blakely, somewhat begrudgingly, came up with an extra \$5.00 per week added to his previous offer, extending a courtesy to Lefebvre by holding off on signing "the musician selected to take [Lefebvre's] place." The fact there was such a musician, presumably Jean Moeremans, meant this was Blakely's final offer. A weeklong engagement at Madison Square Garden beginning 26 February was fast approaching and the subsequent tour to the west and the San Francisco Exposition necessitated a quick conclusion of this matter.

Feb. 13, [1894]

E. A. Lefebvre Esq.
Brooklyn N.Y.

My dear Lefebvre:-

²²⁶ Ibid.

Your note is received. Mr. Shannon had agreed to give an answer to the musician selected to take your place this morning. But learning from him that you would come in to-day, I requested him to wait before closing, your visit here. Your letter, however, answers the same purpose.

I cannot answer at further length this morning, than to say that it is impossible for me to accept your terms. To show my disposition in your favor, and my desire is to retain you, I will so far add to my proposition made the other day, as to pay you \$35 per week for the entire time of our next engagement, which is expected to begin Feb. 23, and end about Dec. 8, and will constitute about 41 weeks. For this time, the amount will be \$1435 instead of \$1300 for the year which I offered before, and which I did not entertain to change. If you prefer to have this amount paid at the rate of \$30 for one-half the time, when we shall be in New York and Manhattan Beach, etc., and \$40 for the other half, which will comprise mainly the road half, it will be equally agreeable to me. But I wish you to understand that this is the outside figure that I can, under any circumstances, offer.

I will therefore thank you the moment you receive this to reply by wire, simply saying "yes", or "no". Mr. Shannon has promised the player who is to take your place in case you decline that he shall positively have his answer to-morrow. And I cannot any longer postpone a decision.

I wish to add that no matter what anybody says to you, no discrimination has been made against you. The salaries have been rearranged throughout the Band, with the purpose of making it self-supporting. This either had to be done, or the enterprise abandoned altogether and I am happy to say that all the old members of but you have willingly accepted the situation. The times are such that sacrifices have to be made in all branches of business. And the musicians of our Band have reason to congratulate themselves that in spite of existing conditions, they will have a longer

term of employment and in the end more money than they had during the preceding year.

Should I receive no reply from you, by noon to-morrow, I shall consider that you have declined my proposition as I cannot ask your successor to wait longer.

Hoping that Lefebre will continue to be enrolled as a member of Sousa's Band, I am, as in any case I shall continue to be

[Very cordially yours,
D. Blakely]²²⁷

Considering Sousa's trombone soloist, Arthur Pryor, was offered \$1500 per year,²²⁸ Blakely's final offer to Lefebre of \$1435 was comparable. However, one must remember Pryor, born in 1870, was less than half the age of the seasoned saxophone soloist. To be sure, Lefebre had a much wider reputation throughout the world in 1894 than Pryor. According to Lefebre's own account, rumors of "different offers" may have made him acutely aware of such discrepancies, and thus, he felt he was being treated unfairly and with disrespect. Lefebre had worked years to build his reputation, but he would no longer remain with Sousa.

²²⁷ David Blakely, New York, to Edward Lefebre, Brooklyn, 13 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.

²²⁸ David Blakely, New York, to Arthur Pryor, 6 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.

42 Heart Street
Brooklyn febr. 13th 1894

D. Blakely. Esqr.
N. Y.

Dear Sir,

Yours I received this Ev" at 1.35. but it is impossible for me to accept your terms.

While on the road, I couldn't very well support my large family. Of course, from the 10 month and one week engagement you, offer, the Band will be most the time on the road.

Whosoever you engage in my place, this man hasn't got the reputation I got all over the N.A. and spsially at the Beach and St. Louis, where Lefebre has great number of admirers and who are always glad to see me back again, the late Gilmore's Soloist are beloved at the Manhattan Beach and St. Louis if you will consider once more my conditions I stated in my letter of the 12th inst. and will favor me with accept I shall be pleased to continue with Sousa's Band.

And I remain Yours Resp.
E. A. Lefebre²²⁹

Lefebre's quick exit from the Sousa Band and Moeremans' subsequent arrival has clouded the circumstances surrounding *Belle Mahone*, the only solo saxophone work ever written by John Philip Sousa. Composed in 1885, *Belle Mahone* was a theme and variations solo supposedly written for E. A. Lefebre.²³⁰ By all accounts, however, this work was never performed by

²²⁹ Edward Lefebre, Brooklyn, to David Blakely, New York, 13 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.

²³⁰ Michael Hester, "The Saxophone Soloists with the Sousa Band," *Saxophone Journal* (March/April 1997): 64.

Lefebvre, either with Gilmore or Sousa. The first known performance of *Belle Mahone* was played by Moeremans on 30 July 1894, a mere six months after Lefebvre's departure. Why Moeremans would have premiered a composition written for Lefebvre is truly puzzling. One anecdote, as told by Harold Stephens (Sousa's saxophone soloist during the 1925-26 season), alleges that Moeremans had purchased the work from "someone in upstate New York" shortly after joining the Sousa Band.²³¹ For this to be true, Sousa would have to have written *Belle Mahone*, given it to Lefebvre, who then somehow gave it or sold it to a third party, who then sold it to Moeremans. This account is as wholly unbelievable as Sousa's statement (also alleged by Stephens) that, "Lefebvre died owing him [payment] for [composing] the solo."²³² Clearly, these specious recollections provide no clues as to what really happened. The truth of the matter may never be known and unfortunately *Belle Mahone* has been lost. However, had Lefebvre had the chance to showcase what eventually became "the most popular and significant work performed by Moeremans,"²³³ while still with Sousa, one can be assured Lefebvre would not have missed this grand opportunity.

²³¹ Ibid.

²³² Ibid.

²³³ Ibid.

For Lefebvre, such a large opportunity lost left room for new opportunities gained. Clues to Lefebvre's musical directions after Sousa can be found in the February 1895 issue of *C. G. Conn's Truth*, where he was mentioned in connection with concert companies of the Entertainment Bureaus.²³⁴ As mentioned before, "concert companies" comprised any combination of vocal and instrumental soloists, accompanists, multi-instrumentalists, and readers. "Entertainment Bureaus" refers to the bureaus of the lyceum, or lecture courses, as they were called, as well as the bureaus of the evolving independent and circuit Chautauqua, patterned after the yearly summer programs held at Lake Chautauqua, New York, since 1874.²³⁵ While the lyceum usually employed only a single performer or company on a particular program, the Chautauqua included lecturers, dramatic readers, musical groups, celebrities, politicians, and in later years, entire theatrical and operatic companies.²³⁶ During the spring and summer months of 1894, Lefebvre busied himself with performances in many of the "smaller cities" of North America, which were tied into these touring circuits.

²³⁴ *C. G. Conn's Truth* 3, no. 1 (February 1895): 7.

²³⁵ Smialek, "Clay Smith and G. E. Holmes...", 2, 27.

²³⁶ *Ibid*, 28-32.

Lefebvre seems never to have had any difficulty securing engagements no matter where he traveled. Considering Lefebvre's exposure to tens, indeed *hundreds*, of thousands of listeners throughout the world, it was no overstatement for Conn to report on Lefebvre's impact on the musical establishment:

...the result [of Lefebvre's prominence] is, that a goodly portion of the reed and brass bands now include in their instrumentation one or more Saxophones, and in the near future this instrument will become as great a necessity [sic] as the clarinet now is, for the correct rendition of compositions arranged for a military band.²³⁷

Of course, history has proven the saxophone to be a necessity in the military band, but what of Lefebvre's direct influence on bands in the late nineteenth-century? In one of Lefebvre's many freelance engagements he "was known...as the solo saxophonist of Mr. Adolphe Neuendorff's band at Coney Island" in the summer of 1879.²³⁸ Lefebvre obviously had made a favorable impression, for in the summer of 1880, Neuendorff included four saxophones in his band of forty-three men.²³⁹ Not to be outdone by Neuendorff's well-respected outfit, Gilmore signed a fifth saxophonist that summer. Lefebvre's influence can be seen regarding Signor

²³⁷ *C. G. Conn's Truth* 3, no. 1 (February 1895): 7.

²³⁸ Cohen, "The New York Saxophone Quartette Club," 9.

²³⁹ *Musical Courier* (New York), 13 August 1880, 405.

Alessandro Liberati, who served as cornet soloist with Gilmore's band from 1878-80, and with the band of Harvey Dodworth, in 1881.²⁴⁰ Liberati and Lefebre had performed together as the featured soloists with a band at the Chicago exposition in 1880.²⁴¹ In 1883, Liberati formed his own band and "in probable response to the success of Gilmore's E. A. Lefebre, Liberati featured F. A. Maginel as a virtuoso saxophonist for his band."²⁴² A former Gilmore trombonist, Frederick Innes, formed his own band in 1887. Considering the success of Lefebre and Gilmore's five-piece saxophone section of that time, Innes organized his "Great Band" with a quintet of saxophones as well. These saxophonists were Fagotti, Conway, Williams, Close and Trout.²⁴³ Later in 1890, Innes had a saxophone section in his "Festival Band" which included Henri Morin, alto saxophone, E. Schaap, tenor saxophone, and Vincent Ragone, baritone saxophone.²⁴⁴ Thomas Preston Brooke, a former trombonist with Gilmore from 1878-80, organized the Chicago Marine Band in 1893.²⁴⁵ Clarence Bartlett had been an alto saxophonist with the Chicago Marine Band as early as

²⁴⁰ Murphy, "Early Saxophone Instruction...", 20.

²⁴¹ *Musical Courier* (New York), 10 September 1880, 475.

²⁴² Hemke, "The Early History...", 411.

²⁴³ *Ibid*, 412.

²⁴⁴ Murphy, "Early Saxophone Instruction...", 23.

²⁴⁵ *Ibid*, 25.

1894.²⁴⁶ According to Bartlett, Brooke engaged at least two saxophonists in his band in 1894,²⁴⁷ the other was most likely the soloist, Frank E. Reschke. Other saxophonists who performed with Brooke until 1907, when he filed for bankruptcy, were J. Paul Wait, Aaron Traxler, and Joseph P. Burns.²⁴⁸ It is clear that bandleaders respected Lefebvre's artistry and looked to him as the paradigm of saxophone performance.

However, Lefebvre's mission was far from complete, as evinced by the following discussion:

[The saxophone] combines somewhat of the tone quality of the higher notes of the horn, combined with the reed timbre of the clarinet. As a military instrument it is of great value when employed in a complete choir of soprano, alt[o], tenor, and bass, as its tone forms an admirable tonal link between reeds and brass. But the difference is, that such addition would render all the music hitherto accumulated, and which is arranged according to the prescribed regulation, useless. The loss of the large repertoire of many years' growth would far outweigh any gain from the adoption of the saxophone. As the compass of the saxophone is not very great—two octaves and two or three notes more—it is impossible to utilise it for the clarinet parts, which all require larger range. The addition of a "set" would necessitate the great labour of writing parts for every piece desired by the conductor. The French bands have been using it, almost since its introduction, by order of the government, and it gives their bands a peculiar tone color, distinct from that of the bands of other nations. The Austrian bands, which are

²⁴⁶ *C. G. Conn's Truth* 3, no. 1 (February 1895): 7.

²⁴⁷ *Ibid.*

²⁴⁸ Murphy, "Early Saxophone Instruction...", 25.

undoubtedly the best in Europe, have always excluded it, as have those of Germany.²⁴⁹

Lefebvre's influence on popularizing the saxophone continued in spite of (or perhaps because of) such negative attitudes well into the first decade of the twentieth-century. He promoted American-made saxophones and a large body of published repertoire, while continuing to perform as a soloist and as leader of the Lefebvre Saxophone Quartette. Lefebvre's influence was also heard through the emulation of his saxophone students.

²⁴⁹ Kappey, *Military Music*, 42.

CHAPTER V

LEFEBRE'S MISSION IS ACCOMPLISHED, 1888-1911

Carl Fischer

By the late 1880s, Edward A. Lefebvre's name became associated with saxophone pedagogy. Otto Langey's *Practical Tutor for the Saxophone*, the first British method book on the subject, was released in 1889. Contained within, were two solos credited to E. A. Lefebvre: *Cavatine* [from "Bohemian Girl"] and *Andante Pastorale*.¹ The former was an arrangement (1888) from Irish composer Michael Balfe's most successful opera, *The Bohemian Girl* (1843);² the latter was Lefebvre's original. Langey's method was published the same year in the United States as *Carl Fisher's New and Revised Edition of Celebrated Tutors*.³ Also included in the solo section, were "Killarney," and *Si Tu Savais* "If Thou Couldst't Know," both by Balfe. These were probably Lefebvre arrangements, since Lefebvre had performed renditions of "The Rose of Killarney" and "Si Tu Savais" with the

¹ Gail Beth Levinsky, "An Analysis and Comparison of Early Saxophone Methods Published Between 1846-1946" (D.M.A. diss, Northwestern University, 1997): 49-50.

² Michael Kennedy, *The Oxford Dictionary of Music*, (Oxford: Oxford University Press, 1994).

³ Levinsky, "Early Saxophone Methods...", 50.

Gilmore Band.⁴ The publication of original works and arrangements by Lefebre on both sides of the Atlantic reinforced Lefebre's world-wide reputation. By 1898, Fischer published at least 40 separate titles for solo saxophone. These "celebrated solos" were advertised: "As played, arranged and transcribed by E. A. Lefebre, Soloist with P. S. Gilmore, 22nd Regt. Band."⁵ Twenty of the solos were sold separately, including "Pleasant Companions," an original duet, while the other twenty comprised a collection, possibly sold as one volume, but also available separately.⁶ The *Saxophonist's Concert Album*, "A Grand Collection of Solos by Renowned Authors," compiled and arranged for E-flat alto saxophone and piano by H. Wagner, was published by Fischer in 1903. Of these 27 solos, E. A. Lefebre transcribed seven, arranged one, and authored "The Tyrolean Maid," an Alpine song with playful dotted rhythms followed by a quick waltz.⁷ These solos, standard opera arias, "light classics," and period pieces from the late 1800s and early 1900s, range from low B to F above the staff (low B-flat was a relatively recent modification, patented in 1887 by Evette and

⁴ Gilmore Band Programs (uncatalogued), 26 July 1888, 14 September 1888, and unknown date, Library for the Performing Arts, New York Public Library, New York.

⁵ C. Fisher's Edition, "Celebrated Solos for the Saxophone," 1898.

⁶ Ibid.

⁷ H. Wagner, arr., *Saxophonist's Concert Album*, (New York: Carl Fischer, 1903): 30.

Schaeffer).⁸ Wagner's arrangement of Gounod's "Ave Marie" takes the saxophonist to an F# above the staff, indicating awareness of the "altissimo" register (D is indicated in small print for those who could not play this pitch above the "key range"). Lefebvre's transcriptions are filled with numerous chromatic and arpeggiated cadenzas, with plenty of dynamic contrast and rubato indicated.

By 1904, Lefebvre was arranging for saxophone quartet (see Appendix B).⁹ Paul DeVille's *Universal Method for Saxophone*, published in 1908 by Carl Fisher, included six of Lefebvre's transcriptions and arrangements. Carl Fischer's *Saxophonist's Solo Repertoire*, "A Collection of Twenty Celebrated Solos," published in 1909, included thirteen transcriptions and arrangements of Lefebvre. These solos are decidedly cantabile (many being adaptations of popular operatic melodies), ideally suited to highlight the vocal tone color of the saxophone. Others, such as Beethoven's "Romance," Gillet's "Caprice-Gavotte," and Lefebvre's own variation on the "Carnival of Venice" place greater demands on the saxophonist's technique.

⁸ Hemke, "The Early History...", 83.

⁹ H. Wagner, arr., *Saxophonist's Concert Album*, (New York: Carl Fischer, 1903): 21.

Carl Fischer would publish over 80 of Lefebvre's transcriptions, arrangements, and original works through 1912.¹⁰ Even as late as 1926, Lefebvre's arrangement of "Hunting Song" was incorporated into Sousa's Saxophone Band performances.¹¹ By the late 'teens and early 1920s saxophonists Ben Vereecken and Rudy Wiedoeft had dozens of new saxophone publications with Fischer, while only a handful of Lefebvre's publications remained in print. Within a decade, Lefebvre's name had all but faded from the Carl Fischer catalog.

While publication was one way in which to popularize the saxophone, an even greater medium was phonograph records. The first documented Edison cylinder recording was "Gilmore's 22nd Reg't March," a piccolo solo performed by F. Goede on 24 May 1889.¹² Two and a half years later, "Gilmore's Band," made up of a select twelve men, recorded 19 cylinders for Edison.¹³ The personnel of this

¹⁰ For a complete listing, see Appendix B.

¹¹ Sousa Band document, c. 1926, Barry Furrer collection, Bound Brook, New Jersey.

¹² Allen Koenigsberg, *Edison Cylinder Recordings, 1889-1912*, rev. ed., (Brooklyn: APM Press, 1987), 111.

¹³ *Ibid*, 131.

ensemble was unlisted, however, Lefebvre was probably involved. The Gilmore Band (number, personnel, and instrumentation unlisted) recorded six more selections in early 1892.¹⁴ These marches, waltzes, opera selections, college songs, and cornet solos (by Thomas Clark) from 1891 and 1892 have all been lost.¹⁵ Regrettably, these were likely the only recordings in which the Saxophone King may have played a part, for there are no references to recordings made by Edward A. Lefebvre between 1889, the year recordings began, and 1911, the year Lefebvre died. There are no clues as to why Lefebvre chose not to record. The most likely explanation was that Lefebvre saw recordings as a threat to his livelihood (a sentiment shared by Sousa and others), even if it were an excellent way in which to further promote the saxophone. Thus, modern ears will never hear the eminent Lefebvre.

C. G. Conn

In the early 1890s, Lefebvre began his association with the band instrument manufacturer, Charles Gerard Conn of Elkhart, Indiana. As the "most prominently known Saxophone artist of America in 1880"¹⁶ and having "been

¹⁴ Ibid, 137.

¹⁵ Fred Williams, Philadelphia, PA, phone conversation with the author.

¹⁶ Conn Saxophone Catalogue, c.1919.

engaged in the production of the 'phones' in Paris for many years....,"¹⁷ Lefebvre's high profile and expertise was valued by Conn. All saxophones were made in Europe at this time, and it was Conn's intention to begin domestic production of a complete line of saxophones as soon as possible. Trade literature from the late 1960s and 1970s (Selmer and Conn) claim the first American saxophone (based on an Adolphe Sax prototype) was built for E. A. Lefebvre in either 1885 or 1889.¹⁸ These dates appear to be slightly early. One company source from 1915 (much closer to the actual starting date of saxophone production at Conn) states:

In about 1890, Mr. Conn entered upon his experiments in saxophone making, and even as he has surpassed all European makers in producing perfect Cornets, Clarinets and Flutes, so he has succeeded in putting foreign-made Saxophones out of business.¹⁹

These "experiments in saxophone making" directly involved Conn's foreman, F. A. Buescher.

Ferdinand August Buescher, an employee at the Conn factory from 1875-93, was credited with manufacturing the C. G. Conn Company's first saxophone. After leaving

¹⁷ *New York Tribune*, 10 January 1892, 16.

¹⁸ Hemke, "The Early History...", 106 and Paul Bro, "The Development of the American-Made Saxophone: A Study of Saxophones Made by Buescher, Conn, Holton, Martin, and H.N. White" (D.M.A. diss., Northwestern University, 1992): 22.

¹⁹ *C. G. Conn's New Invention Saxophones*, 1 September 1915.

Conn, Buescher founded the Buescher Manufacturing Company in 1894,²⁰ which was reorganized in 1904 as the Buescher Band Instrument Company.²¹ Lefebre may have been a consultant for Conn before Buescher's departure. According to a Conn saxophone catalog c.1919:

Mons. Lefebre entered the Conn Factories in 1890, where he took up serious experimental work in the effort to improve the mechanism, intonation and tone of the saxophone. The results placed the Conn Saxophones on the highest pinnacle of perfection reached at that time and in consequence the Conn Saxophone became world famous and the European Saxophone artists were compelled to admit their superiority over all saxophones built in their own country.²²

However, more reliable and concurrent accounts from the mid-1890s (below) indicate Lefebre was not employed in the Conn factory until 1895.²³

On January 10, 1992, the following article, under the heading, "TO MAKE SAXOPHONES IN THIS COUNTRY." appeared in the *New York Tribune*:

"A peculiar industry has just been started by C. G. Conn, at Elkhart, Indiana," said M. Lefebre, the saxophone soloist of Gilmore's celebrated band, to a reporter at a meeting the other night. "A prominent manufacturer of brass band instruments," continued the speaker,

²⁰ Bro, "The Devopment of the American-Made Saxophone....," 63.

²¹ Ibid, 65.

²² Conn Saxophone Catalogue, c.1919.

²³ *C. G. Conn's Truth* 3, no. 5 (January 1896): 7.

"has decided to manufacture saxophones there, and has asked me to superintend the works and to test the instruments. We bandmen are now enjoying our annual vacation, which will last until April 1. Let me introduce you to my instrument," said M. Lefebre, as he placed in the reporter's hands something that resembled a huge Dutch pipe made of brass and provided with keys and a reed. "Saxophone players are much more common in the West than in the East, and there is a big demand for them. My instrument, like nearly all instruments of its class, was made in Paris and cost over \$150 here, including the duty. The factory has over 100 men employed in the manufacture of these instruments, and will be able to supply the entire demand of this country. I was engaged in the manufacture of the 'phones' in Paris for many years and can say that we can get up a better instrument here for \$100 than can be imported. Mr. Conn will make our instruments of the best quality of brass and coat them with silver. My new solo instrument, which is being made at the factory will be heavily plated with gold. I shall kiss its lips in a few days."²⁴

The words, "A peculiar industry *has just been started...*" indicate Conn had probably begun experiments in design and construction of saxophones c.1890, and was ready for full-scale production and marketing at the start of 1892. Regarding Lefebre's statement, that Conn "*has asked me to superintend* the works and to test the instruments," one is inclined to interpret this as an offer for the near future, and not an activity in which Lefebre was already engaged. Much of the above article was reprinted in the 13 January 1892 issue of the *Musical Courier*. Curiously,

²⁴ *New York Tribune*, 10 January 1892, 16.

there was no mention of Lefebvre, but instead, an addendum impugning the character of the Saxophone King:

This [partially reprinted article] is taken from the "Tribune," but that paper can be assured that the man who made such statements as the above is known as an incorrigible prevaricator. Saxophones have been made here without his aid.²⁵

It is unclear as to the editors' intent, regarding such a statement. Clearly, an unfavorable relationship had developed between Lefebvre and those at the *Musical Courier*. The assertion that saxophones were being produced and marketed in this country prior to 1892, perhaps on a very limited scale, is certainly worth investigating. The March 1892 issue of *C. G. Conn's Truth* also included a reprint of the *New York Tribune* article, adding:

Saxophone players are familiar and often dismayed at the defects of the ordinary cheap European saxophones and it is Mr. Conn's intention to place within the reach of musicians a saxophone at a moderate price which shall be a superior to the imported saxophones as the Wonder Clarinets are to the French and German clarinets and as it is well known the Wonder Cornets are to all other cornets.²⁶

Shortly after his interview with the *New York Tribune*, Lefebvre traveled to Elkhart, presumably to pick up the

²⁵ *Musical Courier* (New York), 13 January 1892, 22.

²⁶ *C. G. Conn's Truth* 2, no. 1 (March 1892): 11.

aforementioned gold-plated instrument. According to the 25 February 1892 issue of *The Elkhart Weekly Truth*,

Mons. E. Lefebvre, the distinguished saxophone player of Gilmore's band, arrived in the city this morning for the purpose of having Mr. C. G. Conn make an instrument for him. Mons. Lefebvre has a world wide reputation, and on his instrument is as celebrated a performer as Levy or Liberati are as cornet soloists.²⁷

The above story is corroborated in Conn literature from 1915:

The pure Cello-like voice of the Conn Saxophone and its accurate intonation appealed to Monsieur Lefebvre, who for many years, in fact since 1892, used a Conn Saxophone.²⁸

Prior to Conn, Lefebvre played Buffet and Sax instruments (see below).

The first mention of Conn's "Wonder" saxophones in C. G. Conn's own advertising publication, the October 1912 issue of *C. G. Conn's Truth* announced, "The Wonder Saxophones Guaranteed The Finest on Earth," with the following text:

As Levy, Liberati, Hoch and Emerson are acknowledged to be the great cornet soloists of the world, so are E. A. Lefebvre and A. Maginel [sic] regarded as the greatest saxophone soloists the world has known. That the Wonder saxophones are the finest that can be produced is evidenced by the fact that the greatest artists on that instrument have discarded their European instruments which they believed to be

²⁷ *The Elkhart Weekly Truth* (Indiana), 25 February 1892.

²⁸ *C. G. Conn's New Invention Saxophones*, 1 September 1915.

the best, in favor of the Wonder saxophone made by C. G. Conn at Elkhart, Ind., and which is pronounced by all those who have had an opportunity to see them and are qualified to judge of their merits, to be the only perfect saxophone made.

Until recently the only saxophones used in this country were made in Europe. They were high priced, generally imported only to order, and consequently very hard to get, and they rarely proved satisfactory, the result being that saxophones were almost unknown outside the large military band organizations, but since Mr. Conn has started the manufacture of these instruments in America, and placed the price of them within the reach of all musicians, it seems destined to become a popular instrument.

Orders for them are literally pouring in from both the professional and amateur musicians, and no good band of fifteen or more members can much longer afford to dispense with that beautiful quality of tone which is imparted to their music by the addition of the saxophone.²⁹

Two testimonials dated June 1892 mention only alto saxophone. A reference to "testimonials previously published" would indicate that Conn was filling orders for saxophones in the spring of 1892.³⁰ One such order came from the Sousa Band. In a letter to C. G. Conn, dated 10 August 1892, Howard Pew of the Blakely Syndicate, discussed the matter: "The Band will start with low pitch, and besides what the members already have we shall need an alto, tenor and baritone saxophone, an

²⁹ *C. G. Conn's Truth* 2, no. 3 (October 1892): 15.

³⁰ *Ibid.*

alto and bass clarinet."³¹ Apparently, Conn was not exaggerating that orders were "literally pouring in," for it would appear that in the case of the Sousa Band order, Conn was unable to produce these saxophones fast enough due to the ever-increasing demand. A subsequent letter from Pew, dated 25 August 1892, states: "We are depending on your trumpets, but the saxophones we could not wait for. We found them in stock in Europe, and ordered them by cable."³²

By February of 1895, Conn announced:

The Wonder Saxophone is now a Necessary
Instrument in the American Military Band.

Five years ago the Saxophone was almost an unknown instrument in the United States, and its beautiful voice could be heard only in the very largest band organizations of metropolitan cities.

The Saxophone, however, had a few very earnest, enthusiastic and energetic champions, through whom the adaptability and beauty of the instrument was made known to musicians in the smaller cities of America.

Among the great exponents of the Saxophone in America, Mons. E. A. Lefebre is easily the most prominent, during his long association with Gilmore's famous band as the principal Saxophone soloist and his connection with the concert companies of the Entertainment Bureaus, he has played in all the important, and nearly all the small cities in the United States and Canada, and the result is, that a goodly portion of the reed and brass bands now include in their instrumentation one or more

³¹ Howard Pew, New York, to Charles Conn, Elkhart, 10 August 1892, Blakely Papers, Special Collections, New York Public Library, New York.

³² Ibid, 25 August 1892.

Saxophones, and in the near future this instrument will become as great a necessity [sic] as the clarinet now is, for the correct rendition of compositions arranged for a military band.

One great obstacle to the adoption of the Saxophone in America existed in the belief that the instrument was a complicated one and difficult to learn, but since it has been demonstrated that it is no more complicated or more difficult to play than the modern clarinet, that obstacle is overcome when the number of successful clarinetists is taken into consideration.

Another obstacle and a more serious one was the fact that until recently, all Saxophones were imported from Europe and were constructed on the old foggy principles characteristic of nearly all European made instruments, the mechanism was clumsy and unreliable, the tune was indifferent, the finish was shabby and withal, the cost of these instruments in America was so enormous, as to make their use in American bands with ordinary means almost prohibitory.

A change has taken place however since Mr. Conn has placed the Wonder Saxophone on the market at a reasonable price, and we find this instrument now used by the majority of reed bands who make any pretense in keeping up with the progressive spirit of the times. The Conn Wonder Saxophone has displaced the foreign made Saxophone in the hands of such artists as Lefebre, Nimms, Dingle, Maginel [sic], and is recommended by them as superior in tone, mechanism, finish and reliability to any European instrument they ever used. Their letters have been published from time to time in former issues of TRUTH, and we take pleasure in calling attention to a few endorsements from amateur and professional Saxophone players, expressing their belief that Conn's Wonder Saxophones are really the best and are the cheapest because they are the best.³³

³³ C. G. Conn's *Truth* 3, no. 1 (February 1895): 7.

Elkhart, Indiana

After nearly four decades as a saxophone soloist, Lefebre moved to Elkhart, Indiana in the fall of 1895 and began working full-time at the Conn factory. Gus Buescher's departure from the Conn factory in 1893 meant Conn was in need of Lefebre's expertise in "the production of the 'phones'³⁴:

Mr. Lefebre assumed his duties at the Conn factory on October 1st [1895], and has since been working steadily with a view to make the Wonder Saxophones still more desirable than ever before, but he states the task is equivalent to improving that which is already perfect, and those who hear the beautiful soulful tones that he produces from the instrument, will readily believe that there is no necessity for further improvement. As remarked a visitor to the factory who heard him testing a new saxophone, "Lefebre can make it laugh or cry, inspire an inclination to dance or pray, at will."³⁵

Just as E. A. Lefebre's name had been linked with that of Gilmore's band for twenty years, so was his name associated with Conn Wonder Saxophones for the nearly twenty years following Gilmore. A poster from this era included both a portrait and a testimonial letter:

³⁴ *New York Tribune*, 10 January 1892, 16.

³⁵ *C. G. Conn's Truth* 3, no. 5 (January 1896): 7.

E. A. Lefebre
The World-Famed Saxophone Virtuoso
Uses the Celebrated Wonder Alto Saxophone
Manufactured by C. G. Conn
Elkhart, Ind., Worcester, Mass.

Brooklyn New York

Mr. C. G. Conn
Elkhart, Ind.

It gives me much pleasure to express my entire approval of the Wonder Saxophone, which you made for me. I have used during my career, Saxophones manufactured by the best European instrument makers, and which were formerly considered the best in the world. In your Wonder Saxophones, however, I recognize a triumph over the best products of European manufacturers, for your instrument is handsomer, has a better key system, is more perfectly in tune, and has a most wonderful tone. I shall never use any other Saxophone, for I realize it is the only perfect one made, and no manufacturer either in Europe or America can improve upon it.

Yours Truly,
E. A. Lefebre³⁶

Another endorsement for Wonder Saxophones appeared in
January 1896:

The Wonder Saxophones made by Mr. C. G. Conn I firmly believe to be superior to all others, and support my belief by using an instrument of his make, which I certainly could not and would not do unless I was sure that it is the best Saxophone I have ever used.

E. A. LEFEBRE.³⁷

³⁶ Conn poster, c.1896, America's Shrine to Music Museum, Vermillion, South Dakota.

³⁷ *C. G. Conn's Truth* 3, no. 5 (January 1896): 7.

The following open letter also appears in the same issue of *C. G. Conn's Truth*, beneath a prominent photograph of Lefebre:

AN OPEN LETTER

To the Clarinet and Saxophone Players of America.

In accepting a position in the Saxophone and Clarinet department of Mr. Conn's Band Instrument factory, I realize that persons ordering will in a measure hold me responsible for the musical quality of the instruments sent to them. I beg to announce that I cheerfully accept the responsibility. In future it will be my business to carefully test and tune every reed instrument sent from Mr. Conn's factory, and I will see that each is perfect in every detail, fitted with mouthpiece with correct facing and reeds necessary to produce the most satisfactory results. Each Conn reed instrument when shipped will be accompanied with a letter written and signed by myself certifying to the excellence of the instrument. In making this stipulation I am fully confident of maintaining my reputation as a reed instrument expert and a conscientious musician, for my signature will not be attached to any certificate of excellence until I am thoroughly satisfied that the quality of the instrument warrants my indorsement [sic] and is adapted for the use of professional musicians.

Fraternally yours, E. A. LEFEBRE.³⁸

Lefebre was kept very busy at the factory according to the following account:

Mr. E. A. Lefebre, the Saxophone and Clarinet expert of the C. G. Conn factory does more playing now than was required of him when associated with Gilmore's Band. He is on duty every day and is required to thoroughly test every Clarinet and Saxophone that is shipped. To him is intrusted [sic] the important and

³⁸ Ibid.

delicate task of adjusting the face of the mouthpieces, selecting and fitting the reeds that will produce the desired results, to discover and remedy any defect in the mechanism of the keys and springs, to ascertain that the instrument is correct in pitch and perfect in tune, and it is only after a thorough examination, resulting in an entire approval of the instrument, that he will consent to it being shipped accompanied with his letter certifying to the superior and perfect qualities of the instrument.³⁹

If one assumes Lefebvre was the only person performing such examinations on saxophones and clarinets at the Conn factory at this time, by 1900, Lefebvre would have play-tested nearly 4,000 saxophones and clarinets!⁴⁰ Needing a break from such tedious work, Lefebvre performed many dates during the summer of 1896 with long-time associate, Alessandro Liberati:

Sig. Liberati, assisted by E. A. Lefebvre and a company of select artists, have been giving a series of "open air" concerts, through Missouri and Kansas during their summer vacation. During the spell of intense heat which prevailed in July and August, the concerts were attended by thousands who thoroughly appreciated the efforts of the talented artists, the record of their success was the same wherever they played...⁴¹

The following account of one Missouri appearance was published in the *St. Joseph Daily Herald* on 5 August 1896:

³⁹ *C. G. Conn's Truth* 3, no. 7 (July 1896): 7.

⁴⁰ Paul Cohen, "Vintage Saxophones Revisited - A Conn Primer," *Saxophone Journal* 20, no. 2 (September/October 1995): 10.

⁴¹ *C. G. Conn's Truth* 3, no. 7 (July 1896): 7.

Not less than 5,000 people thronged to Krug Park last night to hear the concert given by the famous cornet virtuoso, Sig. Liberati, and the excellent musicians in his company, and they were repaid many times over for making the trip. Of the concert it may be said that it was worthy of the large audience and of the appreciation evinced in vigorous applause and hearty encores. Sig. Liberati is a thorough master of the cornet and can make it fairly talk, while the celebrated E. A. Lefebre, saxophone virtuoso, won equal approval in his several numbers. Their duet from the opera "Il Trovatore" was one of the finest features on the programme.⁴²

Conn Conservatory

By the fall of 1896, the scope of Lefebre's duties in Elkhart had been broadened to include instruction at the Conn Conservatory of Music, a "spacious building, containing ten class rooms, and a large recital hall."⁴³ Jules Levy, the preeminent cornet soloist of the late nineteenth-century was hired as principal instructor of "cornet and all other valved wind instruments," while E. A. Lefebre, who shared similar stature as a saxophone soloist, was hired as the principal saxophone instructor. Other classes were offered in flute, clarinet, voice, piano, zither, and harmony.⁴⁴ According to the January 1897 issue of *C. G. Conn's Truth*:

⁴² *St. Joseph Daily Herald* (Missouri), 5 August 1896.

⁴³ *C. G. Conn's Truth* 3, no. 9 (January 1897): 13.

⁴⁴ *C. G. Conn's Truth* 3, no. 8 (September 1896): 29, 31.

The cost of tuition at the Conn Conservatory of Music, under either Mr. Levy or Mr. Lefebre, for a term of three months has been placed at \$60. Under the tuition of the instructors Cornet and Clarinet in the preparatory or beginners' classes, the cost per term of the three months is but \$35. All students on Band and Orchestral instruments will receive instructions under Prof. Boyer, in harmony and instrumentation, free of extra charge.⁴⁵

The list of saxophone students who attended the Conn Conservatory of Music during its first year (15 September 1896 to 30 July 1897) were as follows:

Will R. Yeaglea	Lima, Indiana
Homer W. Dickenson	Coldwater, Michigan
P. W. Waite ⁴⁶	Sturgis, Michigan

Yeaglea was the first of Lefebre's students to graduate from the Conn Conservatory on 30 July 1897. He was awarded the "Silver Medal. Second Grade." for both clarinet, taught by Henry Geiss,⁴⁷ and saxophone. As indicated on his saxophone diploma, "The said Mr. Yeaglea is pronounced duly qualified to perform the duties of First Saxophonist and is eligible for admission to the "Third" Class of the Conn Conservatory of Music."⁴⁸ At the time of his "second grade" graduation, Yeaglea was the Band Director at Howe Military School, Howe,

⁴⁵ *C. G. Conn's Truth* 3, no. 9 (January 1897): 13.

⁴⁶ This is very likely J. Paul Wait, see below.

⁴⁷ *C. G. Conn's Truth* 3, no. 12 (October 1897): 7.

⁴⁸ *Ibid.*

Indiana.⁴⁹ For four years, Lefebvre worked both as a consultant for Conn, continuing to develop and improve the line of Wonder saxophones, and as an instructor at the Conn Conservatory of Music. Lefebvre certainly understood the importance of teaching a younger generation of highly skilled saxophonists, who were needed to continue on with his mission "to bring the saxophone into favor."⁵⁰ J. Paul Wait began his studies with Lefebvre at the Conn Conservatory at age 13. He later went on to perform with Brooke's Chicago Marine Band and Bellstedt's Band in Denver.⁵¹ Other students of E. A. Lefebvre (not necessarily from the Conn Conservatory) included Aaron Traxler, A. J. Prochaska,⁵² and Paul Biese. Traxler graduated from the Dana Musical Institute in Warren, Ohio, in 1898⁵³ and performed with the bands of Innes and Pryor.⁵⁴ He was also the author of "Virtuoso Studies" for saxophone.⁵⁵ Prochaska performed with Sousa, Innes, Conway, and the Chicago Symphony Orchestra and taught saxophone at the Conn National School of Music.⁵⁶ Biese went on to direct a novelty

⁴⁹ Ibid.

⁵⁰ Gilmore Band program, Music Hall, Cleveland, OH, 8 December 1888, Library for the Performing Arts, New York Public Library, New York.

⁵¹ *C. G. Conn's New Invention Saxophones*, 1 September 1915.

⁵² Murphy, "Early Saxophone Instruction...", 89-90.

⁵³ Murphy, "Early Saxophone Instruction...", 87.

⁵⁴ Ibid, 24, 29.

⁵⁵ Ibid, 147.

⁵⁶ Ibid, 113-4.

orchestra composed of banjos, brass instruments, and six saxophones.⁵⁷ Two of Lefebre's female students, Florence Mackay and Kathryne E. Thompson are discussed below.

Lefebre was not the only saxophonist teaching at an institution before 1900. In fact, there were a number of music schools in the United States offering instruction in saxophone, some as early as 1882. Institutions and their pre-1900 instructors are listed below:

Grand Conservatory (NY)	1882-88	[Harry] A.C. Hall
	1898-1902	Steffano Porpora
New England Conservatory	1882-89	William Rietzel
	1886-87	Eustach Strasser
Dana Musical Institute (OH)	1890-1941	J. D. Cook ⁵⁸
Broad Street Cons. (Phil.)	1891	M. F. Aledo ⁵⁹
Chicago Conservatory	1893	Edward Timmons ⁶⁰
Conn Conservatory	1896-1900	Edward A. Lefebre
Ithica Conservatory	c.1900	Edwin Tichenor ⁶¹

Freelance

Teaching duties kept the Saxophone King close to Elkhart and the Middle West where he remained an active freelancer. He was engaged on 5-6 November 1897 as saxophonist in the orchestra for the local opera production of "Dom Pedro," written by Harry S. Chester and James F. Boyer.⁶² Lefebre was also a featured soloist

⁵⁷ Hemke, "The Early History...", 454.

⁵⁸ Murphy, "Early Saxophone Instruction...", 169.

⁵⁹ *Musical Courier* (New York), 9 September 1891, 268.

⁶⁰ *Musical Courier* (New York), 23 August 1893, 7.

⁶¹ Murphy, "Early Saxophone Instruction...", 169.

⁶² Julius Stenberg, late 19th-century scrapbook, America's Shrine to Music Museum, Conn collection, Vermillion, South Dakota.

at the "Arion Club's Feast of Music," on 6 December 1897. Yet another "Lefebvre Benefit" was held, this time at the Elkhart Opera House on 19 January 1898. Lefebvre performed as soloist and with the Conn Wonder Quartette at other benefits including those for Vonna Bayley Fitzgerald and for Company E 157th, Indiana, U.S.V. on 4 February and 7 October 1898 respectively.⁶³ The Conn Wonder Quartette was comprised of the following players:

Edward A. Lefebvre

James F. Boyer

Hobart Davis

Henry Geiss⁶⁴

While the instrumentation of this quartet is not known, Boyer, an accomplished pianist and organist, was the baritone saxophonist in the Lefebvre Saxophone Quartette (a.k.a Wonder Saxophone Quartette) organized in 1901. Davis was the first alto saxophonist and leader of the Wonder Saxophone Quartette of Elkhart, Indiana, c.1915,⁶⁵ and Geiss, a clarinetist teaching at the Conn Conservatory, later became the saxophone teacher at Valparaiso University in Indiana.⁶⁶ Thus, it is reasonable to assume this group was a saxophone quartet.

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ *C. G. Conn's New Invention Saxophones*, 1 September 1915.

⁶⁶ Murphy, "Early Saxophone Instruction...", 171.

Other freelance concerts during 1898 included the "Easter Dance" of the Mongoquanong Club, 12 April, "Lefebvre's Grand Vocal and Instrumental Concert," 8 November, and "The Saturday Evening Concert," 5 December, sponsored by the ladies of St. John's Church.⁶⁷ Engagements in 1899 included a Music Teachers Association concert on 29 June, and "The Island Park Concert," 30 July.⁶⁸

While a member of the South Bend chapter of the Elks Club (Lodge 235), he joined the "Original Elks Band" and also performed solos at many Elks social functions. Between 1897-9, Lefebvre performed on at least three different occasions held at various Elks lodges in the area, including the "Our Ladies Social Session" and an Elks memorial service. Here, he performed as a soloist and with the Conn Wonder Quartet and the Elks Quartet, whose members were one and the same.⁶⁹

Lefebvre was also a prominently featured member of the "Trumpet Notes Band," C. G. Conn's factory band (1890-1911). Lefebvre performed with this band between 1896 and 1898, including performances in St. Joe, MI, June 1896, the South Bend Elks Club in November 1897 and

⁶⁷ Julius Stenberg, late 19th-century scrapbook, America's Shrine to Music Museum, Conn collection, Vermillion, South Dakota.

⁶⁸ Ibid.

⁶⁹ Ibid.

1898, and the Indiana State Fair in August 1898.⁷⁰

Correspondence from the Trumpet Notes band manager at the time, show Lefebre to be a strong "selling point" for the ensemble, comprised of "only experienced musicians, sober, well conducted and reliable."⁷¹ One such letter, dated 22 July 1897, is addressed to J. H. Zimmerman, of Big Stone City, South Dakota:

The [Trumpet Notes] Band proper consists of twenty-five members, and could be augmented to thirty by the addition of some celebrated artists, namely, Mons. E. A. Lefebre, the world renowned Saxophone soloist...⁷²

Another letter, dated 28 July 1897, is addressed to the Secretary of the Fair Association in Hillsdale, Michigan, mentions Lefebre prominently:

Dear Sir;-

I have just been informed that the annual County Fair is to be held at Hillsdale, and as it is very necessary to have good music on those occasions, thought I would write you in regard to securing the Celebrated Trumpet Notes Band for this event...

I also wish to mention that if you decide to engage the Band, we will have Mons. Lefebre, the greatest living Saxophone Soloist accompany the Band on this occasion, and book him for some choice solos, and will send you a good supply of his Lithographs.⁷³

⁷⁰ Trumpet Notes Band Archives, America's Shrine to Music Museum, Vermillion, South Dakota.

⁷¹ Trumpet Notes Band Manager, Elkhart, F. Zimmerman, Big Stone City, 22 July 1897, Trumpet Notes Band Archives, America's Shrine to Music Museum.

⁷² Ibid.

⁷³ Trumpet Notes Band Manager, Elkhart, to Hillsdale Fair Secretary, 22 July 1897, Trumpet Notes Band Archives, America's Shrine to Music Museum, Vermillion, South Dakota.

Although a soloist with the Trumpet Notes Band, Lefebre "made the same dividend as members of the band receive,"⁷⁴ which was \$5.00 per man.⁷⁵ Lefebre continued to perform with the Trumpet Notes Band at least through November 1898.⁷⁶

A rather curious article appeared in *C. G. Conn's Truth* from December of 1899:

Relics of the Past

On the battlefield of El Caney, after the enemy had fled, abandoning camp equipage, arms and accoutrements, Uncle Sam's boys naturally examined the debris of war and appropriated such of the spoils as might prove interesting as trophies of conquest. It was the good fortune of one of the musicians of the band of a U. S. Regiment to capture and save from further destruction a quartette of saxophones bearing the name of Adolphe Sax as the maker and also the inventor of the saxophone.

These instruments recently came into Mr. Conn's possession, and notwithstanding their battle scarred condition they were soon placed in playable condition, that the first saxophones made by the inventor might be compared with the modern, improved product of the Conn Factories. Mons. Lefebre, now employed at the Conn Factories as saxophone expert, was contemporary with Adolph Sax, and naturally has great respect and veneration for the father and the inventor of his favorite instrument. He regarded the genuine Sax Saxophones with becoming reverence, and in

⁷⁴ Minutes of Trumpet Notes Band Meeting, 10 June 1897, Trumpet Notes Band Archive, America's Shrine to Music Museum, Vermillion, South Dakota.

⁷⁵ Letter, 20 August 1897, Trumpet Notes Band Archives, America's Shrine to Music Museum, Vermillion, South Dakota.

⁷⁶ *Ibid*, 29 October 1898.

anticipation of the pleasure of playing what he really believed to be a masterpiece of the master workman and inventor he prepared to pour forth the fullness of his soul through the tuneful tubes.

His picturesque chagrin and disappointment over the result of his best efforts to get a satisfactory tone from the instruments may be better imagined than described. The tone was cruel, the mechanism crude, the tone vile. It is difficult to understand why the saxophone as a musical instrument survived its baptism. Lefebvre was glad to drop the genuine Sax Saxophone and console himself for the defects so lately discovered in an heretofore cherished idol, by floods of melody, full toned—true toned—sweet voiced—well modulated melodies, from the progeny of the Adolphe Sax Saxophone, viz: the modern perfected New Wonder Saxophone, an instrument without a musical rival in its class, without a successful commercial competitor.

But, Lefebvre has been spoiled, hence it is no wonder the Adolph Sax instrument was a disappointment. Years ago, when he was the soloist with Gilmore and used the Buffet Saxophone, at that time the best obtainable, he was always complaining—nearly every year he required a new instrument, because of the development of tonal or mechanical defects. Lefebvre was, and is extremely critical. Like all other great artists he must, regardless of cost, have the best instrument that is made. Long before his association with the Conn factories, while he was with Gilmore, he was impressed with the surpassing excellence of the Wonder Saxophone and used it exclusively in his concerts. Since his retirement from public life he has devoted all his talent, musical knowledge and experience to the improvement of his beloved instrument to such good purpose that the new Wonder Saxophone is used by the most successful and noted professional saxophonists as well as by the most discriminating amateur saxophonists throughout the country.⁷⁷

⁷⁷ C. G. Conn's *Truth* 4, no. 7 (December 1899): 7.

It is difficult to assess the accuracy of such story, which clearly smacks of propaganda for both the United States military and its campaigns in the Spanish-American war, and the C. G. Conn Company. However, specific mention of Buffet saxophones, and Lefebvre's use of this brand prior to 1892, when Conn made an instrument for him, must be taken at face value. Indeed, Lefebvre did play a Conn saxophone in his last year with Gilmore. One posthumous account further stated:

...in 1880, or thereabouts, [Lefebvre] had but a crude instrument, one made by Adolphe Sax, the inventor of the instrument. It was not long however, before other European manufacturers produced a better Saxophone than the inventor. Lefebvre, always on the lookout for the best, used a Saxophone made in Belgium, believing that it was a beautiful instrument, and up to that time, it surely was the best that had been produced.⁷⁸

Lefebvre's complaints that "nearly every year he required a new instrument, because of the development of tonal or mechanical defects," may not be overstated. According to Adolphe Sax, writing in 1867, military band instruments "last approximately six years,"⁷⁹ an abysmal figure by modern standards. Other noted soloists who endorsed Conn

⁷⁸ *C. G. Conn's New Invention Saxophones*, 1 September 1915.

⁷⁹ Kenneth Deans, "A Comprehensive Performance Project in Saxophone Literature..." (D.M.A. diss, University of Iowa, 1980), 147.

saxophones at this time, along with the band with which they played are listed below:

Wallace Nimms	Gilmore Band
J. S. Libornio	Royal Hawaiian Band
Jean Moeremans	Sousa Band
H. Morin	Innes Band
E. Schaap	Innes Band
Vincent Rangone	Innes Band ⁸⁰

By August of 1900, Lefebre appears to have had an extended engagement in Kansas City, where he wrote the following endorsement for *Barnie G. Young*, a publisher of band, orchestra and solo music.

Friend Young:-

I wish to say that I heard Mr. Lenge's band playing your composition, "La Carina Mazurka de Concert." It was a pleasure to hear them play that extremely pretty Mazurka which deserves a large sale. I wish you success. I remain

Yours very truly,
E. A. Lefebre,
Fairmount Park,
Kansas City, Mo.⁸¹

Lefebre's relationship to Young is unclear.

⁸⁰ *C. G. Conn's Truth* 4, no. 7 (December 1899): 6.

⁸¹ Letterhead of *Barnie G. Young*, Trumpet Notes Band Archives, America's Shrine to Music Museum, Vermillion, South Dakota.

Lefebvre Saxophone Quartette

It is clear that these local and regional concert engagements weren't enough to satisfy a man who had grown accustomed to the frequent and rigorous concert tours of Gilmore and Sousa. Lefebvre wished to return to a position of prominence on the national stage and thus "notified" Conn of his intent to resign his duties in Elkhart in late 1900.⁸² According to a Conn catalog published in the 1920s, "[Lefebvre] remained at the Conn factories until 1901, when he again took up his concert work..."⁸³ Indeed, the November 1901 issue of *C. G. Conn's Truth* stated:

Mr. E. A. Lefebvre, the celebrated Saxophonist, has been combining business and pleasure during the past summer. After nearly four years devotion to the Saxophone department of the C. G. Conn Factories where he was employed as expert he felt the need of relaxation. He organized the Wonder Saxophone Quartette, the members of which comprise the great artist himself, Mr. Yeagle, his favorite pupil, Mr. Jas. Boyer, Baritone, and Mr. C. Bartlett, Tenor. The Quartette is still entour and has engagements booked several weeks ahead. It is accorded the most enthusiastic reception in the cities visited and the prospects are that the organization will be permanent. Mr. Lefebvre's opinion of the Wonder Saxophone has appeared in a former issue of Truth. It is a good convincing indorsement [sic] of the superior tonal properties of the Conn Saxophones and as good things bear repetition-here goes:

⁸² Edward A. Lefebvre, Brooklyn, to Caryl Florio, New York, 6 November 1902, Robjohn Collection, Library for the Performing Arts, New York Public Library, New York.

⁸³ Bro, "The Development of the American-Made Saxophone...", 23.

Mons. Lefebvre's Opinion of the Wonder
Saxophone, Made by C. G. Conn, Elkhart,
Indiana,

I hereby wish to express my appreciation to the
Conn manufactured Saxophones. I can say the
same is a wonderful success, the tone is sweet
and full, they are in perfect tune, and no
other Saxophone has been manufactured where the
fingering is as easy as on the Conn Saxophone,
and the improvement of the keys is of great
importance. By manufacturing the instruments
shows you are a gentleman of great energy, and
will undoubtedly be appreciated by all who play
this instrument. During all my lifetime, I
played upon Saxophones which were manufactured
on the other side, but I can say that the Conn
Saxophone is the greatest success, and I have
decided to play upon your Saxophone
exclusively, as I have witnessed the
manufacturing of these instruments during my
stay at Elkhart. I can also say that I am
extremely pleased with the clever workmanship.

E. A. LEFEBRE, Saxophone Soloist.⁸⁴

The Wonder Saxophone Quartette also toured as the Lefebvre
Saxophone Quartette. The personnel was:

Edward A. Lefebvre	first alto saxophone
Will R. Yeagle	second alto saxophone
Clarence Bartlett	tenor saxophone
James F. Boyer	baritone saxophone ⁸⁵

Another "Wonder Saxophone Quartette," not to be confused
with Lefebvre's group, was billed as "A great musical

⁸⁴ *C. G. Conn's Truth* 4, no. 12 (November 1901): 5.

⁸⁵ *Ibid.*

vaudeville act, by Klein, Ott Bros. and Nickerson, using a quartette of Conn Wonder saxophones," and was active in and around Allegheny, Pennsylvania in 1901.⁸⁶

Will R. Yeagle studied with Lefebre at the Conn Conservatory of Music and graduated with the silver medal in July 1897. Clarence Bartlett had been an alto saxophonist with the Chicago Marine Band as early as 1894.⁸⁷ James Boyer, the baritone saxophonist with Lefebre's Wonder Saxophone Quartette, was a musician of rare ability, performing professionally as an organist, pianist, cornetist, saxophonist, vocalist, and conductor. He also composed seven operas. A child prodigy, Boyer was a church organist at age 7, leader of his own brass band by age 12, and had accompanied such prominent soloists as Levy, Liberati, Hoch, and Innes before age 14. Later, he was an accompanist for Lefebre.⁸⁸ Boyer co-founded the American Grand Opera Company in 1894, touring to Japan, China, and India. Boyer began his association with Conn in 1896 as Professor of Harmony at the Conn Conservatory of Music, taking over as the school's Director in 1900.⁸⁹ He joined Lefebre's quartet

⁸⁶ *C. G. Conn's Truth* 5, no. 4, supplement, (December 1902): 3.

⁸⁷ *C. G. Conn's Truth* 3, no. 1 (February 1895): 7.

⁸⁸ *The Bandmaster* (Minneapolis), April 1934.

⁸⁹ *The Elkhart Truth* (Elkhart, Indiana), 6 April 1934.

in 1901 and was both baritone saxophonist and tour manager until 1903.⁹⁰ In 1905, he moved to New York City and opened his own music store. For six years Boyer directed the New York "millionaires'" band, "The Amicitia," a group comprised of Sousa and Liberati alumni, among others.⁹¹ In 1915, Boyer became secretary and director of C. G. Conn, Ltd.

According to Clay Smith of the Apollo Concert Company, the Lefebre Quartette was "the first saxophone quartette of note to make a transcontinental tour."⁹² This tour, which included both the United States and Canada,⁹³ began with the group's inception in 1901 and continued through 1903.⁹⁴ According to Lefebre's promotional brochure:

Two years ago [1901]⁹⁵ Mr. Lefebre organized a select quartet of saxophones, which made a remarkable tour from ocean to ocean rendering adaptations of popular and classical music for the public and revealing conclusively the

⁹⁰ *C. G. Conn's Musical Truth* 9, no. 17 (May 1915): 2.

⁹¹ *Ibid.*

⁹² Holmes and Smith, "The Saxophone is Coming Fast," 4.

⁹³ *C. G. Conn's Musical Truth* 9, no. 20 (September 1916): 28.

⁹⁴ *Ibid.*, 9, no. 17 (May 1915): 2.

⁹⁵ Lefebre's brochure has the date 9 January 1905, although it is likely the brochure was regularly updated to include Conn's newest advertisements. Evidence suggests it was probably first printed c.1903. The brochure mentions "for thirty-two years he has been charming Americans..." By adding 32 years to 1871, the year Lefebre came to America (with Rosa), one arrives at 1903. It is also known that his "Wonder Quartette" was first organized in 1901 ("two years ago" from 1903).

possibilities of this musical instrument. This brilliant 'Quartet' under the direction of such a talented, worthy and painstaking artist, did more to popularize the saxophone with the profession and public in general than could be done by the finest Saxophonist playing exclusively as a soloist with the conventional orchestra. The Saxophone quartet with its mellow or soft and beautifully blending parts appeal to the heart like a divine choir of voices accompanied by a skillfully played grand organ. America is proud to claim as one of her citizens, such a talented musician and such an enthusiastic and successful promoter of the modern orchestra.⁹⁶

Indeed, the following "notices from the American press," found in the same Lefebre promotional brochure, offer dramatic proof of extensive touring, covering thousands of miles from coast to coast during this period:

The Lefebre Saxophone Artists gave a delightful entertainment and Mons. Lefebre brings out such beauty of tone and effect in his manipulation of this instrument as to argue it an unknown quantity in the expression of music, to those who have not heard its possibilities realized by Mons. Lefebre and his associates.—Washington Times.

A third instance may be cited in the Lefebre Saxophone Quartette, an organization truly brilliant and of a calibre seldom observed outside of famous orchestras and bands. To a vaudeville audience the playing of this quartette is an extraordinary treat.—Boston Post.

The Lefebre Saxophone Quartette, giving selections of classical music, by the amount of applause elicited, made the strongest hit of the bill.—Cleveland Leader.

⁹⁶ C. D. Phillips, "Thirty-two Years of Musical Triumphs," E. A. Lefebre promotional brochure c.1903, Lefebre family collection, Saint Petersburg, Florida

Mr. E. A. Lefebre is not only demonstrating that he is the greatest living Saxophone player in America, but that his popularity in St. Louis has never been on the wane. He and his quartette received nightly ovations at Forest Park Highlands this week. Such good Saxophone music has not been heard since the days of Gilmore and Sousa.—St. Louis Post Dispatch.

In spite of cool weather yesterday there were plenty of people who were sufficiently interested to go again to Electric Park and enjoy a good program in the German Village. The great Lefebre, the most distinguished of all Saxophone players and his quartette, made a tremendous hit. Lefebre plays with his old time grace and finish and the men who make up his quartette are all accomplished players.—Kansas City Star.

The Lefebre Saxophone Quartette, which made its first appearance here last night, is one of the best musical numbers ever presented by the local Orpheum management. Of the four pieces played the Prison Scene duet from *Il Trovatore* seemed to be the most popular.—Los Angeles Express.⁹⁷

A letter to the Editor of the *Brooklyn Standard Union*, written in the late 1910s or 1920s, mentions Lefebre with the Gilmore Band and includes another first-hand account of the Lefebre Saxophone Quartette:

"N.Y. and M.B." recently referred to the saxophonist, Lefevre, as "Charles." He was E. A. Lefevre [sic], a Swiss, a most wonderful master of the instrument now so familiar in "jazz" orchestras. Lefevre featured a number entitled, "The Image of the Rose." I will never forget its haunting melody.

I heard Lefevre long after the lamented Gilmore's death at the Novelty Theatre in

⁹⁷ Ibid.

Williamsburg [Brooklyn] in a Sunday concert, with three young men forming a saxophone quartet. They "stopped" the show with their playing, and it was not jazz stuff, either. Lefevre died several years ago, a resident of Brooklyn.

Manhattan Beach and Gilmore are to-day only memories. What more beautiful sight than the walk leading to the band shell and then to a Pain's fireworks spectacle enclosure, with numerous tiny lamps flickering along the way, best girl on your arm, a big black "segar" and the pleasant ride home on the open car steam road through Gravesend, Flatbush, and New Lots farm and pasture land, leaving the ocean breezes behind you. Sometimes Barren Island let us know it was in the "offing."

JABEZ.⁹⁸

These accounts further bolstered Lefebvre's status as the Saxophone King and proved him to be a tireless proponent of the saxophone.

Florio Correspondence

In 1902, Lefebvre contemplated retirement. His desire was to give a farewell concert here in the United States before embarking on a final tour of Europe. These plans compelled Lefebvre to contact Caryl Florio, with whom he had not corresponded since c.1886 (misspellings and grammatical errors remain intact):

⁹⁸ *Brooklyn Standard Union*, date unknown, c.1920, "Lefebvre, E. A." [sic] clippings file, Library for the Performing Arts, New York Public Library, New York.

Nov. 6, 1902

Mr. Carl Florio,
Artist Musician New York City

Dear Friend Florio—

For several years I have been writing to my friends at New York to find out were I could reach you. This all happened while I was living in Elkhart, Ind.

Two years ago I notified and since reside again at New York I organised a Saxophone Quartette, and have been travelling from ocean to ocean.

Last week I returned from a western tour of Ten Weeks with my quartette; I may go South in about four from today. If not then I go to Europe. Before leaving I intend to give a far well concert and most likely to be my last appearance before the American public. They have heard me playing the Saxophone for over 30 years. Although I am very successful yet, I believe my self to retire.

If I give my farwell concert, I have then an Orchestre of 50, the quartette and I may perform such as quartett Lucia, quartett Riogoletto, Duet for Cornet and Sax. etc.

For my European programme, I would like to have the quintette of yours; but how to get it that is the great question. Years ago you promised me a copy, but to copy it your self your time I recognise to be valuable to devote to copying, if you still have the idea to let me have that valuable composition of yours? Let me copy it. Give me again a chance to present it before the public. I promise to have it performed in good style so as to do justice to the talented composer.

Yester day I met Mr. Kaltenborn he spoke about you and then I went to Pond's music house were I got your address.

If this comes to hand, please drop me a line informing me when I can see you at home to talk this matter over about your quintett, with which you will oblige.

Yours Very Truly
E. A. Lefèbre
475 Franklin Ave.
Brooklyn N. Y.⁹⁹

Nov. 16th, 1902

Mr. Carl Florio New York City

Dear Sir

Few days ago I mailed a letter to you at 462 W. 22nd Str. You had just moved to 21st Str. I called at your house and the lady informed that [] at were not at home. Since I called I have been confined to my house on account of a terrible cold, which will keep me down for several days yet.

Now I would like to hear from you in reagard to the quartett you composed four saxophones and piano. I am extremely anxious to perform that beauty once more before death comes at the door, of course a man my age 67 is a man of the day dreads at all times. If you would charge me a modest price for copying the work or sell it to me I like to hear from you. I may be able to get it published, you would get it printed?

Kindest regards
Of yours Truly,
E. A. Lefèbre

P.S. You may remember we performed it first at a concert of your own compositions at Chickering Hall then we played at Musical Soirèe Zeumon of Artists, Charles Kunkels Host
Oct. 19th 1885

I intend to give a farwell concert at N.Y.
Poor Amateur Orch. Of 50 will play for me.¹⁰⁰

⁹⁹ Edward Lefebvre, Brooklyn, to Caryl Florio, New York, 6 November 1902, Robjohn Collection, Library for the Performing Arts, New York Public Library, New York.

¹⁰⁰ Ibid, 16 November 1902.

Nov. 26, 1902

Mr. Carl Florio

My Dear Friend Mr. Florio

Yours came to hand, in reply I am sorry to say that I am not able to buy that master composition of yours, although I must say, the price of \$100.00 is indeed moderate. I intend to see a publisher about it, but at present I have not been well for over two weeks the doctor ordered me to stay in doors, however later as when I go out I will see a good man to publish it, but I am [afraid] that I would succeed. the Saxophone has become more popular than it use to be at the time you composed this beautiful quintet, since 1885 I have worked hard and suffered in financial business on account of making it more known, if I had work my clarinet business up, I perhaps would have been better offer; and in spite of all this, I am still at it; I intended to give a concert, but I had to give this idea up untill a few month later then, I may give a farwell concert before my departure to Europe with my Quartet. Surely enough I would offer you engagement to play that [quintette], of course, if you are in the City by that time and if you would accept at a moderate term.

I go on the road with my quartett for 6 weeks, and leave N.Y. Dec. 13th Before I leave I would like to meet you and look over the Soprano part, becource, I should have to play the Sopr. upon my alto, my quartett I have organised contains 1st, 2nd alto tenor and bariton. Frequently at musicals I have played that Menuet and Scherzo you wrote for us (1885) although hard for me to perform the Sopr. upon the alto, but have done so with success.

The soprano I don't use being such messerable instrument to execute upon and it has such a bad sounding tone. Our late friend Wallrabe had an good tone, never heard one as good, but was for me to mechanical in his performance. Now would you inform me when I can meet you and look over the soprano part? I of course would come to N.Y. but if you should happen to come to Brooklyn, you have my address

and by taking the Fulton Street Car this goes right by Franklin only one block and 1/2 to walk to the left hand.

Again coming back to publish it you will understand that there is very little sale for Sax-music. If the piano player would take it in to perform something new and good, they couldn't do anything better, best they and other look in their interest.

Well I shall be pleased to hear from you with information when I can meet you and close with kind regards to you and wishing you success.

Yours very truly,
E. A. Lefèbre
475 Franklin Ave.
Brooklyn N. Y.¹⁰¹

Regrettably, Florio's *Quintette* was never published and it remained in the composer's possession until his death in 1920. Florio's manuscripts were purchased by a Mr. Barton Cantrell, New York, New York, in 1964 from a Mrs. James K. Gorrell, Portsmouth, Virginia.¹⁰² Cantrell subsequently donated these materials to the Library for the Performing Arts, New York Public Library, New York. In a letter to Ida Padelford, at the Pack Memorial Public Library, Asheville, North Carolina, Cantrell writes:

[Florio's] best music was written 1860 to about 1880...I have one quartet for 4 saxophones; if he wrote another, there is no trace of it. Mrs. Gorrell insisted on keeping the Quintet for 4 saxophones and piano, as she had had an inquiry from Washington about performing it in

¹⁰¹ Ibid, 26 November 1902.

¹⁰² Barton Cantrell, New York, to Ida Padelford, Asheville, 23 January 1964, Robjohn Collection, Library for the Performing Arts, New York Public Library, New York.

Mexico! And thought she might get some money for that—tho [sic] the inquiry was 1957, she never answered it—that is, Mr. Gorrell had not—their repeated letters, which she showed me!¹⁰³

Searching in the spring of 2000, James K. Gorrell IV was unable to trace the *Quintette* to any surviving family member, thus it may be lost forever.

Lefebvre's uncompromising commitment to popularizing the saxophone led him to "suffer in financial business," yet he never gave up. That he would doubt his decision to all but give up performing on clarinet and dedicate his life to the saxophone was a natural and certainly recurring thought for Lefebvre, especially as he reflected on his career in his waning years.

Lefebvre implied that he played in the altissimo register in his statement, "although hard for me to perform the [soprano part] upon the alto, [I] have done so with success." He makes no mention of adapting the soprano part in any way. Had Lefebvre rewritten the soprano part so as to fit it into the range of the alto, this certainly would not have been "hard" [difficult], nor would there have been any concern of "success" or failure. Such concern for a successful performance is synonymous with the altissimo register. Lefebvre did not

¹⁰³ Ibid.

shy away from the higher register of the saxophone, for a great many of his transcriptions and arrangements repeatedly reach up to E and F above the staff. As a virtuoso clarinetist, Lefebvre understood the mechanics of "overblowing" to play above the "key range" of the saxophone. The soprano part of Florio's *Allegro de Concert* regularly reaches written C above the staff and twice to written E. These pitches would transpose to altissimo G through B on the alto. Judging from his negative attitude toward the soprano saxophone with regard to its mechanism and tone quality, Lefebvre preferred the highest timbre of the alto, to the key register of the "messengerable" soprano.

It appeared Lefebvre had a change in his retirement plans. An interview given around this time (as published in the January 1907¹⁰⁴ issue of the *Metronome*) mentioned a tour to the Far East with a company of women:

At present [1903] Mr. Lefebvre is experiencing a most successful concert season, and both the press and the public pronounce him as great in his particular field as ever. Among his immediate plans for the future, however, is a grand concert tour which will take him as far

¹⁰⁴ While this feature was published in 1907, much of the text comes from Lefebvre's promotional brochure. The brochure has the date 9 January 1905, although it is likely the brochure was regularly updated to include Conn's newest advertisements. The article also mentions "for thirty-two years he has been charming Americans..." By adding 32 years to 1871, the year Lefebvre came to America (with Rosa), one arrives at 1903. (See also above).

as Manila in the Philippine Islands. His company on this tour will consist of a very prominent American lady pianist, a lady violinist and a soprano of high rank. These three, together with his own Saxophone playing will form a very powerful concert organization, enabling the performance of the most effective quartets, duos and solos.¹⁰⁵

One source states Lefebvre's quartet "had traveled to such frontiers as Alaska and the Philippines."¹⁰⁶

However, there is no evidence suggesting either a tour of the Pacific or of Europe. While these excursions probably never took place, Lefebvre did eventually tour with three women.

Lefebvre's c.1903 promotional brochure (the basis of most of the 1907 *Metronome* article) included a lengthy review of his life and career, written by Professor C. D. Phillips, the principal of Amanial High Training School in Kansas City:¹⁰⁷

In the constellation of music there has been shining for over thirty-two years, and still shines, a solitaire of peculiar brilliancy, with whom all the music loving Americans are familiar, and whose musical career and triumphs constitute the basis of this appreciative and merited sketch.

The violin, piano, cornet, flute, and organ have each had many artist-soloists, but it remained for the Saxophone to have so far but one grand-master of the technique and peculiar powers of this unique instrument of the horn

¹⁰⁵ "E. A. Lefebvre," *The Metronome*, January 1907, 17.

¹⁰⁶ Gee, *Saxophone Soloists*, 124.

¹⁰⁷ C. D. Phillips, "Thirty-two Years...", E. A. Lefebvre promotional brochure c.1903.

and reed combination-and that is E. A. Lefebre...

...He has greatly improved its power and tone by his own inventive skill so that in his hands it may still be distinguished clearly and sonorously, holding its own above the combined instrumentation of the largest orchestra and at the same time, made to rival the more delicate shading of a mother's voice crooning a tender lullaby to her restless babe. Indeed, so human-like does Mr. Lefebre play this marvelous instrument that he seems to sing through it- now with the thundering detonations of a Whitney, now with the clarion tones of a Brignoli, or the delicate phrasing of the divine Patti. Age seems only to enhance the artistic quality of Lefebre's playing as it enriches the musical quality of a Cremona violin.¹⁰⁸

Once again, the vocal nature of Lefebre's saxophone playing is highlighted. In 1883, his tone quality was considered more desirable than that of the flute, and twenty years later, his beautiful sound was considered an improvement on that of the finest violin! His brochure also mentions several of Lefebre's "pleasant associations":

...One of the best proofs of his rare excellence as an artist, is the high regard in which he has always been held by musical masters and managers in both America and Europe, having enjoyed long and pleasant associations with such artists as Parepa Rosa who first brought him to America as a clarinetist, Whitney, Campanini, Mad'll DeVene, Miss Emma Thursby, Nordica, etc.¹⁰⁹

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

Rosa, Thursby, and Nordica are discussed above. Myron Whitney "had a smooth, rich, resonant bass, admirably schooled, and delivered with refinement, dignity, and classical repose. As an oratorio singer, indeed, he had no equal of his time."¹¹⁰ He was remembered for performances at the Philadelphia Centennial Exposition of 1876.¹¹¹ This was likely where Whitney and Lefebvre became associated with one another, probably performing together at the Exposition and perhaps sharing the stage at other engagements in later years. Cleofonte Campanini was an Italian conductor and violinist, active in Italy, Spain, South America, and the United States. He was assistant conductor for the Metropolitan Opera in its inaugural season (1883-4).¹¹² His brother Italo Campanini sang many leading opera roles, performing here in the United States at the Academy of Music (first U. S. production of *Carmen*, 1878), with Mapelson's company (1878-82) and the Metropolitan Opera (title role in first U. S. production of Gounod's *Faust*, 1883). The two brothers toured this country with a concert troupe in 1887-8, presenting the first American performance of Verdi's *Otello*.¹¹³ As

¹¹⁰ William Lichtenwanger, "Whitney, Robert (Sutton)," in *New Grove's Dictionary of American Music*.

¹¹¹ Ibid.

¹¹² R. Allen Lott, "Campanini, Cleofonte," in *New Grove's Dictionary of American Music*.

¹¹³ Ibid.

indicated above, Lefebvre performed with one or both Campanini brothers, most likely as a clarinetist in certain opera productions. In a letter to David Blakely in February 1894, Lefebvre mentions his "engagements with the Itilian [sic] Opera."¹¹⁴ It is possible that such engagements were under the direction of Cleofonte Campanini. The reference to Lefebvre's association with "Mad'll DeVene" was unable to be traced.

Lefebvre continued to teach students and perform concert engagements. One such recital was given in January 1903:

E. A. Lefebvre, the far-famed Saxophone Virtuoso, gave a delightful and very successful Saxophone recital at the Academy of Music, Kansas City, Jan. 29th. He was assisted by his pupil, Miss Florence LaFolette Mackay, one of the most accomplished saxophone soloists of the gentler sex, and a choice company of musical artists. Lefebvre has accepted contracts which occupy all the Summer season for his Saxophone quartette, which consists of two altos, tenor and baritone, but he is considering the advisability of substituting the Contra Bb Bass Giant Saxophone for one of the Altos. He believes the general effect will be improved, the big instrument, aside from being an attractive novelty, has a richness in the lower register that is incomparable.¹¹⁵

¹¹⁴ Edward Lefebvre, Brooklyn, to David Blakely, New York, 6 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.

¹¹⁵ *C. G. Conn's Truth* 5, no. 5 (May 1903): 9.

A picture of Florence LaFollette Mackay, of Kansas City, appeared in a subsequent issue of *C. G. Conn's Truth*.

According to the article accompanying her photograph:

Lefebvre believes her to be the most accomplished lady student that has ever graduated under his instruction. She has appeared with him in concert in New York, Cleveland and Kansas City and he praises both her tone and phrasing.¹¹⁶

Edward A. Lefebvre continued his supervision of the production of Conn Wonder saxophones:

Many very important improvements have been made by Mr. Conn recently in the Wonder Alto Saxophone, the soloist's instrument, which the illustrations do not perfectly show. For instance, when desired, the G sharp key can be dispensed with and the Pupeschi improvement adopted. Instead of the sliding motion of the little finger of the right hand in slurring from C to Eb, the little finger remains on the C key and Eb is made by simply raising the second finger. The double register key is also a feature, the upper octave key acting automatically, thus obviating the awkward straining of the left thumb in the effort to shift from the middle to the upper register keys. Another important improvement is the addition of a key similar to, and operated like the A, in the staff key on the clarinet, which on the saxophone is used to produce upper F without throwing the entire left hand out of position. Monsieur E. A. Lefebvre was attracted by all these improvements, and as he is now reorganizing his Wonder Saxophone quartette he naturally desires to avail himself so every point that improves the mechanism, tone and tune of the instrument which he, more than any other soloist, has succeeded in making famous and popular. He recently received a new one, in low pitch, gold plated, pearl finger pieces

¹¹⁶ *C. G. Conn's Truth* 5, no. 9 (May 1904): 5.

and pearl rollers. He expresses his delight with it in the following words:

C. G. CONN, Elkhart, Ind.

May 27, 1903

Dear Sir:-I can't finish speaking about the perfection of my new low pitch saxophone. Yesterday I had another musicale at Doctor Ayer's house. There were professionals and amateurs among the members in the orchestra and one and all pronounced it a fine instrument in quality of tone, tuning, and the most perfect manufactured instrument they ever saw. The more I play on it the better I like it. Furthermore I converse a great deal about the other instruments of your make. I am exceedingly glad of the success you have made. Yours very truly, E. A. LEFEBRE.¹¹⁷

A gold-plated Conn alto saxophone, with pearl finger pieces and rollers, believed to be the instrument described above was recently found in the possession of E. A. Lefebvre's great, great grandson, Edward John Lefebvre.¹¹⁸ The serial number reads "L 8217." Here, the "L" represents "Low Pitch," where the pitch A=440Hz, as opposed to the "High Pitch" instruments of the pre-WWI era, tuned at A=457Hz. The serial number dates the instrument to the year 1903.¹¹⁹ This saxophone, however, does not have the advertised improvements. Absent are the C to Eb mechanism, double register key,¹²⁰ and front F key; only the "Pupeschi improvement" is integrated. The

¹¹⁷ *C. G. Conn's Truth* 5, no. 6 (July 1903): 7.

¹¹⁸ See Lefebvre Family History, Appendix E.

¹¹⁹ Martin Krivin, "A Century of Wind Instrument Manufacturing in the United States: 1860-1960," Ph.D. diss, University of Iowa, 1961, 81.

¹²⁰ Literally, one key for two registers (D to G-sharp and A to F).

most likely explanation to account for this discrepancy was that Lefebre, aged 68 and nearing the end of his career, preferred playing an instrument with which he was comfortable, thus he probably requested Conn build him a saxophone with keywork similar to his previous instruments. The instrument does match a poster of the era.

Lefebre reorganized his saxophone quartet for the summer of 1903. According to *C. G. Conn's Truth*, "The quartette has appeared in the principal cities of the middle states and for the winter season a tour of Europe is contemplated."¹²¹ Lefebre's letters to Caryl Florio in 1902 indicated Lefebre's European interests.¹²² The following is a probable configuration of the Lefebre Saxophone Quartette in c.1903:

Edward A. Lefebre	first alto saxophone
Homer Dickenson	second alto saxophone
Mac H. Hall	tenor saxophone
James F. Boyer	baritone saxophone

The Lefebre Saxophone Quartette in 1902-3 included Mac H. Hall, "an expert performer, having been for two seasons a

¹²¹ *C. G. Conn's Truth* 5, no. 7 (November 1903): 9.

member of the great Lefebvre Saxophone Quartette,"¹²³ although it is uncertain on which instrument he performed. Hall left Lefebvre's group in November 1903 to join 9th U.S. Artillery band as alto saxophonist.¹²⁴ Another member of the Lefebvre Quartette 1902-3 was Homer Dickenson, a former student of Lefebvre at the Conn Conservatory of Music.¹²⁵ Dickenson had also been a member of Sousa's augmented saxophone section during the band's four-month tour of Europe in 1900. (This was Sousa's first tour of Europe and for the occasion he doubled the alto and tenor saxophone parts, creating an AATTB quintet.)¹²⁶ Dickenson contributed much to the legacy of the saxophone in this country as a member of many famous bands, including those of Sousa, Brooke, Liberati,¹²⁷ the Chicago Marine Band, Phinney's Band, and others.¹²⁸ He also was the leader of the Dickenson Saxophone Quartette and Orchestra, a group of four saxophonists with a trap drummer/bell soloist who supplied music "for the elite dancing clubs of Michigan and Indiana."¹²⁹ Dickenson was also the director of a

¹²² Letters from Lefebvre to Florio, 6, 10, 22 November 1902.

¹²³ *C. G. Conn's Truth* 5, no. 7 (November 1903): 29.

¹²⁴ *Ibid.*

¹²⁵ *C. G. Conn's Musical Truth* 9, no. 10 (October 1911): 9.

¹²⁶ *Ibid.*, 35.

¹²⁷ *Ibid.*, 30

¹²⁸ *True Tone* 9, no. 3, (1914): n.p.

¹²⁹ *C. G. Conn's Musical Truth*, vol. 9, no. 10, (October 1911): 9.

saxophone band in Grand Junction, Colorado.¹³⁰ A Lefebvre protégé, Dickenson continued in the tradition:

Mr. Dickenson produces a tone similar to that of the artist, LeFebre [sic], and to those who have heard the "King of the Saxophone," it is indeed a pleasure to hear the similarity of tonal color in Mr. Dickenson's renditions.¹³¹

The following posthumous account of Dickenson's performances on the saxophone reveals much about Lefebvre's legacy:

...Mr. Dickenson was one of the foremost saxophone artists of the day. In a recent rendition of a solo in Elkhart, while visiting one of the Conn factories, he played a perfect scale above the register of the saxophone, finishing on high F above the regular top F of the instrument. Each tone was perfect and this feat demonstrated the greatest scale ever played on a saxophone. He had developed to the highest point in his phrasing also, and musicians who heard him marveled at his masterly renditions.¹³²

Dickenson may have learned such altissimo techniques from his former teacher. Lefebvre apparently knew and played in the extended register of the saxophone beyond the traditional "key range" of the instrument, as evinced by his performances of soprano saxophone music on the alto in certain quartet settings.¹³³ As a soloist with Gilmore and Sousa, and as a freelance performer, E. A. Lefebvre

¹³⁰ Holmes and Smith, "The Saxophone is Coming Fast," 4.

¹³¹ C. G. Conn's Musical Truth 9, no. 20 (September 1916): 28.

¹³² Hester, "Saxophone Soloists with Sousa...", 30.

would also have had ample opportunities to execute certain "top tones" on his instrument.

Such understanding of the altissimo register of the saxophone was not unprecedented. One of Lefebvre's contemporaries of the early twentieth-century, a clarinetist-turned-saxophonist who had a well-developed altissimo range was H. Benne Henton, a soloist with the bands of Bohumir Kryl, Patrick Conway, and John Philip Sousa.¹³⁴ Henton, a former E-flat clarinetist, began his studies of the saxophone in Chicago in 1903,¹³⁵ and was well known for his altissimo register, performing up to a high D in a written cadenza for *Eleven O'clock*, a composition he published in 1911.¹³⁶ According to *C. G. Conn's Musical Truth*:

..[Henton] has become one of the leading band instrument artists of America, and many of his friends call him the "Saxophone Prince." They would no doubt call him the "Saxophone King," only that the famous Lefebvre held that title and will always be known as such.¹³⁷

As part of their 1903 summer tour, the "La Febre [sic] Saxaphone [sic] Quartette in Popular Selections"

¹³³ Edward Lefebvre, Brooklyn, to Caryl Florio, New York, 26 November 1902, Robjohn Collection, Library for the Performing Arts, New York Public Library, New York. (Discussed above).

¹³⁴ Hester, "Saxophone Soloists with Sousa...", 48-9.

¹³⁵ Ibid.

¹³⁶ Ibid, 50.

¹³⁷ *C. G. Conn's Musical Truth* 9, no. 10 (January 1912): n.p.

performed at Ingersoll Park, Des Moines during the week of 16-22 August 1903.¹³⁸ Offering the "greatest vaudeville ever offered in the western country," Ingersoll had secured all new acts, announcing "every act a headliner" for the week of the Iowa State Fair. Others on the program at Ingersoll for "The Big Week" were Eva Mudge, "the Military Maid," Hal. Davis & Inez McAuley, "Post Graduates in Refined Comedy," the Four Rianos, the "World's Greatest Comedy Acrobatic Sketch," the Great Laona, "Impersonation of Men Past and Present," and Mr. Frank Fox, singing "Illustrated Songs."¹³⁹ The timing of the Lefebvre Quartette's engagement at Ingersoll Park is significant. Surely, engagements during any given State Fair Week were the most lucrative of the entire summer season for any vaudeville act. This indicates Lefebvre's name was considered a good draw for audiences. A quartet of saxophones was still something of a novelty as well, although slightly less so than when the New York Saxophone Quartette Club made its debut nearly three decades earlier.

An account of the Lefebvre Saxophone Quartette's performance in Des Moines is as follows:

...When the quartette was in Des Moines Mr. Carol B. Dotson of the Sioux Falls, S.D., Daily

¹³⁸ *Des Moines Register and Leader*, 16 August 1903, advertisement.

¹³⁹ *Ibid.*

Press, a talented amateur saxophonist availed himself of the opportunity of meeting the great master of the instrument. Mr. Dotson found in Mons. Lefebre a genial artist and an enthusiastic advocate of the Conn Wonder Saxophones from whom he received some valuable pointers.

Sioux Falls, South Dakota,
Sept. 24, 1903.

C. G. CONN, Elkhart, Ind.

Dear Sir:-I was in Des Moines last week and had the pleasure of hearing the great Lefebre and one of his quartets in one of their superb concerts. I also had the extreme pleasure of meeting personally Mr. Lefebre, and he kindly gave me some very valuable pointers on the use of the saxophone, conducting me to the theatre and drilling me for several hours.

I am pleased to say that he expressed himself as surprised at the quality of tone I succeeded in getting with my Bb tenor saxophone. He states that my progress is largely due to the instrument. He tested it and pronounced it of excellent tune and tone and of very easy blowing qualities. I realized more than ever the advantage of beginning with a good instrument, and am disposed to view it as a matter of congratulation that I started to learn the saxophone on a "Wonder."

I was lost in admiration for the set of saxophones Mr. Lefebre has. The art of plating and engraving has apparently made great progress at your factories. Send me list of prices for plating my brass instrument.

Very truly yours,
Carrol B. Dotson,
Advertising Manager¹⁴⁰

Dotson subsequently studied and performed with the Saxophone King on a brief tour of the Dakotas, likely during the summer of 1904.¹⁴¹ Inspired by Lefebre's

¹⁴⁰ *C. G. Conn's Truth* 5, no. 7 (November 1903): 9.

¹⁴¹ *C. G. Conn's Musical Truth* 9, no. 10 (January 1912): n. p.

example, Dotson organized the Sioux Falls Saxophone Quartette in late 1911.¹⁴²

An announcement in the October 1897 issue of *C. G. Conn's Truth* stated, "The instrumentation of no professional band is complete unless a quartette of saxophones is included."¹⁴³ Indeed, nearing the turn of the century, saxophone quartets comprised of domestically produced Conn saxophones began to flourish. In 1895, an SATB quartet of saxophones was formed in Galena, Kansas.¹⁴⁴ In 1896, Frank Willard Kimball of San Luis Obispo, California, a saxophone soloist since 1883,¹⁴⁵ formed the California Saxophone Quartette.¹⁴⁶ Prior to organizing his quartet, Kimball asserted:

The saxophone is certainly destined to find a prominent, essential, yet never before occupied, place in every musical organization where wind instruments are used; and I look forward to only five years to witness the universal introduction of the complete saxophone quartette in the progressive church choirs of metropolitan cities. It is, therefore, a pride I glory in as a patriotic American citizen that the best development of this instrument has been reached in America...¹⁴⁷

¹⁴² Ibid.

¹⁴³ Cohen, "The New York Saxophone Quartette Club," 8.

¹⁴⁴ *G. C. Conn's Truth*, vol. 3, no. 5, (January 1896): 7.

¹⁴⁵ *G. C. Conn's Truth*, vol. 3, no. 2, (June 1895): 7.

¹⁴⁶ Cohen, "The New York Saxophone Quartette Club," 8.

¹⁴⁷ *G. C. Conn's Truth*, vol. 3, no. 5, (January 1896): 7.

The announcement of the formation of the California Saxophone Quartette is reproduced below:

The California Saxophone Quartette is the name of a new musical organization which possesses the proud distinction of being the only organization of its kind in America, if not in existence. It is composed of artists of continent-wide reputation, as will be perceived by the personnel which is as follows: Frank Willard Kimball [soprano saxophone], Frank Wm. Walden [tenor saxophone], John Albion Kimball [alto saxophone], and Chas. Rothe [baritone saxophone]...Mr. [Frank] Kimball is one of about half a dozen Saxophone Virtuosos in the United States who have achieved a national reputation...

The Quartette which Mr. Kimball has had the honor of organizing and is now managing, is about to commence a concert tour of mammoth proportions—one which will probably include all the large cities in America, Canada and Mexico. This initiatory tour will without doubt establish the California Saxophone Quartette as one of the most superb musical organizations the music-loving people of the continent ever heard render a concert program.

The repertoire of the quartette is a very extensive as well as a valuable one--the reward of ten years of painstaking study and labor by Mr. Kimball, who claims it is the only specially prepared Saxophone Quartette concert repertoire ever produced in America, bar none.

May success reward the efforts of the California Saxophone Quartette and its enterprising manager.¹⁴⁸

Saxophone quartets in existence at this time were located at the Minnesota Training School;¹⁴⁹ Terre Haute,

¹⁴⁸ *G. C. Conn's Truth*, vol.3, no. 7, (July 1896): 7.

¹⁴⁹ *G. C. Conn's Truth*, vol.3, no. 10, (April 1897): 7.

Indiana;¹⁵⁰ Lebanon, Pennsylvania;¹⁵¹ Corydon, Iowa;¹⁵² Omemee, North Dakota;¹⁵³ and Cleveland, Ohio.¹⁵⁴ Others included a saxophone quartet recorded by Berliner Records in 1895; the American Saxophone Quartet, comprised of W.F. Schensley, S. Schaich, F. Paul, and F.R. Becker (all Sousa band members at one time), the Wayne Concert Band saxophone quartet,¹⁵⁵ Signor Maro's Saxophone Quartette,¹⁵⁶ the A. Lynn Shaw Saxophone Quartette,¹⁵⁷ and the Apollo Saxophone Quartette. While Frank Kimball had estimated 1900 as the year of "universal introduction" of the saxophone quartet, his prediction had certainly become closer to reality by 1905:

Saxophone Quartettes are becoming the fashion. Even in the small towns where, perhaps, a band has not been organized, the Saxophone Quartette becomes a very popular musical organization, always in demand.¹⁵⁸

And even closer by 1910:

No question about the popularity of Saxophone quartettes. They are springing up everywhere, in connection with bands, orchestras, fraternal societies, church choirs, and recently they have been introduced as a substitute for the ball room orchestra. They are graceful

¹⁵⁰ Ibid, 21.

¹⁵¹ *G. C. Conn's Truth*, vol.4, no. 2, (April 1898): 15.

¹⁵² *G. C. Conn's Truth*, vol.5, no. 3, (September 1902): 7.

¹⁵³ *G. C. Conn's Truth*, vol.6, no. 1, (July 1905): 3.

¹⁵⁴ Murphy, "Early Saxophone Instruction...", 51.

¹⁵⁵ Ibid.

¹⁵⁶ *G. C. Conn's Truth*, vol.5, no. 6, (July 1903): 9.

¹⁵⁷ *C. G. Conn's Truth* 5, no. 10 (September 1904): 9.

¹⁵⁸ *C. G. Conn's Truth* 6, no. 1 (July 1905): 3.

instruments, not hard to learn and always in great demand.¹⁵⁹

The following statement was made in 1912:

Saxophone Quartettes have proven to be the most entertaining combination of reed instruments of the entire reed family, and as a consequence quartettes are now being organized throughout the country, and in most every instance the Conn Saxophones are being adopted.¹⁶⁰

One cannot underestimate the impact of the Lefebvre Saxophone Quartette on creating such a "great demand" for saxophone quartets.

Saxophone bands were a logical extension of the quartet phenomenon. O. P. Thayer's Saxophone Band of Rock Springs, Wyoming was touted as "The Most Unique Band of Wind Instruments in America."¹⁶¹ Comprised of 18 saxophonists (SSSSAAAAATTTTBBBBBs), two clarinetists, two drummers and one drum major, this band was perhaps the first of its kind in North America, dating from 1902.¹⁶² The first bass saxophone manufactured by C. G. Conn was made for Thayer's Saxophone Band:

The new Saxophone Monster Grand Bass in Contra Bb is a magnificent instrument of heroic proportions, but is not at all hard to blow or awkward to handle. It is something new in America, where less than a dozen are in use. The first Wonder Contra Bass Saxophone was made for Mr. Thayer's Saxophone Band of Rock Springs,

¹⁵⁹ *G. C. Conn Co.'s Truth* 9, no. 3 (October 1909): 9.

¹⁶⁰ *C. G. Conn's Musical Truth* 9, no. 10 (January 1912): n.p.

¹⁶¹ *C. G. Conn's Truth* 5, no. 4, supplement (December 1902): 3.

¹⁶² *Ibid.*

Wyoming. It was a costly instrument, and a good many must be sold before the expense of making it will be fully recovered.

The Rock Springs Press upon the arrival of the instrument in town, commented on it as follows:

The new bass Saxophone for the Thayer Saxophone Band, arrived yesterday morning, and more than meets the expectations of the purchasers in its tone, tune, workmanship and beauty. Conn, the maker, assures Mr. Thayer that it is the largest saxophone ever manufactured, and that the cost to produce it was a thousand dollars. The instrument, while very large, is nicely proportioned and embodies graceful curves, and Mr. Thayer is very much pleased with its tone, and it will add very greatly to the harmony of the band. Patsy Lochren, who will groom the new instrument, has gone into active training and has already developed a lung power that would blow the glass dial off a lung testing machine.¹⁶³

The above was compelling evidence Lefebvre had, in no small measure, begun to achieve his goal of mass popularity for the saxophone!

During the summer of 1904, Lefebvre again toured the Midwest, but this time as a soloist. In September, he made a trip to St. Louis for the World's Fair. These events are recounted in the December 1904 issue of *C. G. Conn's Truth*:

¹⁶³ Ibid.

It is wonderful what an affection the musicians have for Mr. E. A. Lefebre, the revered pioneer of the Saxophone and the greatest exponent of that beautiful instrument the world has ever known. He recently bade farewell for a time to the friends that he had made at Sioux Falls, S. Dak., preparatory to his visit to the World's Fair, where he was exceedingly energetic and very successful in demonstrating the qualities of the Wonder Saxophones at the Conn exhibit. There with Prof. [James] Boyer and Mr. [Hobart] Davis, such trios, duets and solos were never heard.

Before he left Sioux City, the 2nd Regiment band gave him a testimonial concert which was very successful and helped out Lefebre's exchequer considerably. He makes friends wherever he goes, being a kind hearted, good natured gentleman as well as a skillful musician ever generous and ready to entertain his friends.¹⁶⁴

Lefebre apparently toured with a quartet comprised of three women formed in early 1905. A possible configuration of this quartet was:

Edward A. Lefebre

Florence Mackay

Katheryne Thompson

Ida Weber

Both Thompson and Weber were members of Lefebre's Quartette of 1909.¹⁶⁵ Considering that past quartets included some of his own students, it is likely that

¹⁶⁴ *C. G. Conn's Truth* 5, no. 11 (December 1904): 9.

¹⁶⁵ Lefebre Saxophone Quartette Program, Ventura (California), 6 May 1909, Kathleen Maxwell collection, Valencia, California.

Florence Mckay and Katheryn Thompson, both students of Lefebvre, were members of this group. Thompson later studied with H. Benne Henton.¹⁶⁶ According to a published testimonial, Thompson performed on a Buffet saxophone and switched to Conn after playing first Lefebvre's instrument and then Henton's.¹⁶⁷

In the 1920s, Thompson and saxophonist colleague Lewis J. D'Ippolito founded the Thompson-D'Ippolito School of Saxophone in Los Angeles, where enrollment peaked at over 100 students. As an educator, she authored no less than three method books (*The Thompson Progressive Method for the Saxophone*, *Practical Studies in Bass Clef for Saxophone*, and *The Ragtime Saxophonist*) and composed four solos ("Barcarolle," "Bubble and Squeak," "Carolyn-Melodie," and "Valse Caprice").¹⁶⁸ She was also the director of the Southern California Saxophone Band, which performed often on KHT radio in Los Angeles,¹⁶⁹ and leader of the Melody Four, a group of three saxophonists and a pianist.¹⁷⁰ As a soloist with the Navassar Ladies Band c.1911-12,¹⁷¹ Thompson had many successes with such pieces as Felix Arndt's *Nola*, Victor

¹⁶⁶ *C. G. Conn's Musical Truth* 9, no. 10 (January 1912): n.p.

¹⁶⁷ *Ibid.*

¹⁶⁸ Southern California Music Company advertisement, Los Angeles, c.1926.

¹⁶⁹ Gee, *Saxophone Soloists*, 160

¹⁷⁰ Hemke, "The Early History...", 453.

¹⁷¹ *C. G. Conn's Musical Truth* 9, no. 10 (January 1912): n.p.

Herbert's *A Kiss in the Dark*, Seitz's *The World is Waiting for the Sunrise*¹⁷² and *Love Sends a Little Gift of Roses*.¹⁷³

The last published correspondence of Lefebre to Charles Conn is found below:

Lefebre is happy in the possession of one of the new model Soprano Saxophones. The alto is his solo instrument, but the gem like beauty of the new model soprano attracted him, and if his saxophone quartette, composed of three ladies and himself is organized he will take up the soprano as the leading instrument.

In his letter of January 9th, upon receipt of the new instrument, he writes discursively of its fine tone, perfect tune and mechanism.

Kansas City, Mo., Jan. 9, 1905.

My Dear Mr. Conn: -First of all I wish to express my thanks for the sending of the new model Soprano Saxophone. I have devoted a few days to study this little beauty and I can freely say that it is far superior to the French. The quality of tone is grand. Now then, what makes our vocal artists like Melba, Nordica, etc., so great. First of all for the great volume of voice which is needed for Grand Operas. I once had a conversation with some renowned artists in New York about the great Cellist Holman. I asked them to inform me why Mr. Holman had made such a great hit at the Seidl Concerts. "Why?" "Well, Lefebre," they answered, "this artist produced such a big tone upon his cello that sometimes it sounded as grand as if there were six cellos playing in unison." I get about the same result from the new model Soprano Saxophone, besides it is so well in tune which certainly shows the hand of

¹⁷² Gee, *Saxophone Soloists*, 160

¹⁷³ Hemke, "The Early History...", 453.

master work of the manufacturer. This fact was also expressed to me while I played a few moments upon the new model saxophone at the St. Louis World's Fair before the French saxophone artists who visited your display at the Fair. The easiness of touch, the key mechanism was first of all commended by the French artists of the Garde Republicane Band who spoke about being superior to all French makes. Now then in regard to the Tenor and Baritone for my quartette, I laid the matter before the ladies. I am already promised that as soon as I am ready to open the concert tour with a ladies' quartette to come to Cleveland, where I am assured of a profitable engagement.

Respectfully yours,
E. A. LEFEBRE.¹⁷⁴

It is unknown whether or not this "profitable engagement" in Cleveland ever came to fruition. Lefebvre continued to tour with women (as well as men) saxophonists until May of 1909.¹⁷⁵

A posthumous account of Lefebvre's final years came from G. E. Holmes and Clay Smith, both members of the Apollo Concert Company:

The real inspiration that set thousands of youngsters to marching forward was given to the profession when E. A. Lefevre [sic], the noted French saxophone soloist, made several annual triumphal, "Patti farewell" tours of this country. The last two years that this noble old musical gladiator did solo work, he was so deaf that he couldn't hear a sound, and he played his numbers, leaning with one arm on the

¹⁷⁴ *C. G. Conn Co.'s Truth*, vol. 5, no. 12, (March 1905): 9.

¹⁷⁵ Lefebvre Saxophone Quartette Program, Ventura (California), 6 May 1909, Kathleen Maxwell collection, Valencia, California.

piano, so in this way he could detect the vibrations of the piano enough to keep fairly well in tune with it. Lefevre was not a great soloist technically, but the beautiful quality of tone, individual style of phrasing, and unequalled interpretations, have never been excelled by any modern performer. He was unquestionably the Paganini of the saxophone.¹⁷⁶

The statement Lefebvre "was not a great soloist technically," was perhaps an accurate assessment of Lefebvre's later years, and an analysis of the majority of Lefebvre's published solos would appear to corroborate this sentiment. However, it was unlikely for Lefebvre to have earned the title of "Saxophone King" without technical mastery (to say nothing of being the solo clarinetist in professional orchestras). Within the standard and ubiquitous theme and variations solo format of the era, at least one variation (usually the last) was reserved for technical display. Lefebvre would have certainly engaged in thousands of such virtuoso passages throughout his career, performing on an instrument inherently suited for such flexibility. One is again reminded of Berlioz's early evaluation of the saxophone:

Its agility makes it appropriate for turns with a certain rapidity, almost as much as for graceful cantilenas, and hymn-like pensive effects. The Saxophone can be used to great advantage in all genres of music, but *above all in slow, gentle pieces.*¹⁷⁷ (emphasis added)

¹⁷⁶ Holmes and Smith, "The Saxophone is Coming Fast," 4.

¹⁷⁷ Deans, "A Comprehensive Performance Project...", 104-5.

Indeed, Lefebvre's performances ideally reflected this rather apposite assessment.

Clay Smith compared Lefebvre's performances with those of his contemporaries:

It is this younger generation of saxophonists that are doing the seemingly impossible things on this instrument. They apparently have no limitations. There is no question but that the grand old Lefevre [sic] was a great artist on the saxophone [sic], and perhaps no one has ever surpassed him in tone production. However, when it comes to execution, Harry Lewis, Ben Vereecken, Homer Dickenson, Tom Brown, Benne Henton, and a score of others have him tied to a post...I want to give Mr. Lefevre all the credit that he has so justly earned, for I believe he has done more for the advancement of the saxophone than any other man that ever lived; but he lived in a different age, and there are today one hundred saxophonists where there was one in his day—consequently, more good ones. Especially this is true technically...Not recognizing any limitations or realizing any impossibilities to the saxophone, they are ushering in a wonderful new epoch and are daily broadening the field for saxophones.¹⁷⁸

It would appear that Lefebvre emulated the nineteenth-century paradigm, as expressed by François Gevaert in his *Traité général d'instrumentation* from 1863, where he states: "The saxophone must be considered an exclusively melodic instrument."¹⁷⁹

¹⁷⁸ Thomas Smialek, "Performance Practices of Early 20th-century Concert Saxophonists in the United States," World Saxophone Congress, Montréal, 7 July 2000, 3-4.

¹⁷⁹ Hemke, "The Early History...", 37.

Substantial evidence to support Holmes's and Smith's view that Lefebre was "unquestionably the Paganini of the saxophone," comes from numerous press clippings from newspapers throughout the country, published in E. A. Lefebre's c.1903 promotional brochure:

A solo for the Saxophone was remarkably given by Lefebre, who is king on his rare instrument.—New York Herald.

Edward A. Lefebre the great Saxophonist, is recognized as one of the most distinguished soloists in the world, his reputation as a gentleman and musical artist extends throughout the enlightened portions of both hemispheres. His polished manners and wonderful execution on the Saxophone have won for him the highest encomiums from press and people wherever he has been seen and heard. Monsieur Lefebre is a gentleman of large and varied experience, both as a traveller [sic] and musician.—Picayune, New Orleans [majority of text here originally found in the 15 October 1884 issue of *Musical Courier*.]

Mr. E. A. Lefebre's Saxophone solo was one of the artistic successes of the evening.—Chicago Herald.

Monsieur E. A. Lefebre, the world renowned Saxophonist who delighted thousands at the Louisville Exposition last fall is in Cincinnati. In a letter to a Louisville friend he says that of all the cities he has ever visited, our city takes the lead for cleanliness and hospitality, and that our people's taste for classical music is greater than that of any place he has appeared in. He is engaged for sixty days at the New Orleans Exposition.—Louisville Press.

Mr. E. A. Lefebre is the greatest master of the Saxophone in the world. He wears many

decorations and medals, and is justly proud of them.—San Antonio, Texas, Daily Express.

At Lake View Club, Chicago, Lefebvre's rendering of the "Gate of Heaven," by Tours, was to use the feminine expression, "grand and bewildering." He was recalled three times and when the last note of his final selection was dying away a heavy sigh left the breasts of music lovers, for they realized the pleasure had come to an end.—[Newspaper Unknown.]

As usual Mr. Lefebvre's Saxophone solo earned for him an uproarious recall.—New York Daily Tribune.

The concert at the Gray's Armory yesterday was one of the most successful of its kind this season. There were 2,300 persons in attendance. Monsieur Lefebvre's saxophone solo was another star number on the program. It was only by chance that he was obtained for yesterday's concert. He is considered one of the best Saxophone soloists in the country, and his appearance yesterday was watched with interest by hundreds of musicians of the city. He was compelled to respond with two encores.—Cleveland Leader.¹⁸⁰

These accounts are likely only a small sample of Lefebvre's total press coverage throughout his long and celebrated career, which included tens of thousands¹⁸¹ of concert appearances spanning six decades. Lefebvre's influence was often direct. According to Clay Smith, of the Apollo Concert Company, whose primary instrument was trombone:

¹⁸⁰ E. A. Lefebvre Promotional Brochure c.1903, Lefebvre family collection, Saint Petersburg, Florida.

¹⁸¹ A conservative estimate of 200 performances per year (solo, chamber, and ensemble appearances), times 50 years, equals 20,000, not an unreasonable figure.

The first saxophone[s] the writer ever saw and heard, made a deep and abiding impression...They really seemed wonderful and caused a great deal of comment by their marvelous tone quality, and oddity of shape. The novelty of the whole thing caught the fancy so, that there and then was born the writer's first desire to play a saxophone.¹⁸²

This "deep and abiding impression" was made while the young Smith was in Indianapolis to hear the Twenty-second Regiment Band, presumably sometime in the late 1880s or early 1890s. Thus, Smith would have heard Edward A. Lefebvre as part of the saxophone section and likely as a featured soloist. Smith and Holmes were also aware of Lefebvre's quartet of the early 1900s, and would have heard the eminent saxophone virtuoso while they were at the St. Louis Exposition in 1904, which certainly was an inspiration behind incorporating saxophone quartet music into the Apollo Concert Company's routine shortly after the group was organized around 1905. The Apollos as they were known, became widely known as multi-instrumental performers on the lyceum and Chautauqua circuits.¹⁸³ By 1914, the Apollo Saxophone Quartette had amassed a library of over forty works, nearly all of which had been arranged or transcribed by G. E. Holmes. This collection, published in 1914, is perhaps most

¹⁸² Smialek, "Clay Smith and G.E. Holmes...", 17.

¹⁸³ Ibid, 21.

significant for the numerous original compositions penned by Holmes for SATB quartet.¹⁸⁴ Holmes and Smith formed the Smith-Spring-Holmes Orchestral Quintette in 1915, which included saxophone solos and duets, while the Apollo Concert Company reorganized and continued to perform into the 1920s.

Edward A. Lefebre continued to perform into his 70s. He often appeared in concert with other saxophonists, including his student Florence LaFollette McKay, A. Lynn Shaw, saxophone soloist with Liberati and Innes,¹⁸⁵ and Ben Vereecken, soloist with Pryor and Sousa. The concert with Vereecken was reviewed in the *Asbury Park Press* (New Jersey):

Asbury Park has just witnessed the great saxophone competition, "par excellence," between the two Monsieurs—Lefebre and Vereecken. Both were received with a hearty oration.¹⁸⁶

The *Asbury Park Press* later included a feature article on Lefebre, written c.1909:

Mons. E. A. Lefebre,
The Grand Old Saxaphone [sic] Virtuoso.

It will no doubt be of great interest to many of our readers to know that the great Saxaphone

¹⁸⁴ Paul Cohen, "Vintage Saxophones Revisited," *Saxophone Journal* 11, no. 3, (Fall 1986): 6.

¹⁸⁵ *C. G. Conn's Truth* 5, no. 9 (May 1904): 7.

¹⁸⁶ *Asbury Park (New Jersey) Press*, date unknown, c.1905, Steve Dillon collection, Woodbridge, New Jersey.

[sic] Artist, Mons. Lefebre is still in active service in the concert field. He has now reached the age of 74 and as demonstrated at one of New York's popular recitals the other evening, he retains all of the technic [sic], vim and phrasing ability that he possessed in the old days of Gilmore and his famous band. We might add, that if anything, he appeared to better advantage by reason of his long experience and his continual daily practice, than he did twenty years ago.¹⁸⁷

Indeed, Lefebre not only continued to perform "popular recitals" in New York, but his last known concert appearance was with his "Los Angeles Saxophone Quartette" on 6 May 1909 at the Lagomarsino Theatre in Ventura, California.¹⁸⁸ At age 74 and reportedly "so deaf that he couldn't hear a sound,"¹⁸⁹ Lefebre was still touring cross-country, performing 3000 miles away from his Brooklyn residence! Truly, he was a "noble old musical gladiator."¹⁹⁰

The personnel of this final quartet was:

Edward A. Lefebre	Solo Alto Saxophone
Katheryne Thompson	Second Alto Saxophone
Ida Weber	Tenor Saxophone
Richard O. Robinson, Jr.	Baritone Saxophone ¹⁹¹

The quartet was assisted by Miss Edith Parker, reader, Mr. Will Garroway, pianist, and Bartlett's Orchestra of

¹⁸⁷ Ibid, date unknown, c.1909.

¹⁸⁸ Lefebre Saxophone Quartette Program, Ventura (California), 6 May 1909, Kathleen Maxwell collection, Valencia, California.

¹⁸⁹ Holmes and Smith, "The Saxophone is Coming Fast," 4.

¹⁹⁰ Ibid.

Ventura. Lefebvre's "Los Angeles Saxophone Quartette," under the management of Richard O. Robinson,¹⁹² was likely comprised of players from the Los Angeles area, who performed with Lefebvre while he was in California. Thompson was a student of Lefebvre.¹⁹³ His relationship to Weber and Robinson is unknown.

Lefebvre's declining health forced his eventual retirement from public performance by the summer of 1909.¹⁹⁴ During the last two years of his life, Lefebvre gave private concerts "from time to time" at his Brooklyn residence, 201 Ryerson Street.¹⁹⁵ These private performances continued until just a few weeks before his death on 22 February 1911 at 11:50am.¹⁹⁶ Funeral services were given at his home on Saturday evening, 25 February, at 8 p.m. and he was buried on Sunday, 26 February, at Evergreens Cemetery in Brooklyn.¹⁹⁷ There is no headstone or marker to indicate his final resting-place.

¹⁹¹ Lefebvre Saxophone Quartette Program, Ventura, 6 May 1909.

¹⁹² Ibid.

¹⁹³ It appears Thompson and Lefebvre had a very close relationship, for upon Lefebvre's death, Edward A. Lefebvre Jr. wrote to Thompson, "No doubt you will be very much grieved to hear of my father's death on the 22nd..." He enclosed his father's obituary from the *Brooklyn Daily Eagle* with his letter. Edward A. Lefebvre Jr., Brooklyn, to Kittie E. Thomson [sic], Los Angeles, 28 February 1911, Kathleen Maxwell collection, Valencia, California.

¹⁹⁴ *Brooklyn Daily Eagle*, 23 February 1911.

¹⁹⁵ Ibid.

¹⁹⁶ *The Metronome* 27, no. 4, (April 1911): 16.

¹⁹⁷ Plot 2107, Nazareth.

CHAPTER VI

CONCLUSION

Edward A. Lefebre was the most important saxophonist of the nineteenth century. Apart from Adolphe Sax himself, Lefebre (who had met the inventor) did more than any single individual to bring acceptance to the saxophone, promoting its use around the world. His almost heroic commitment to popularizing the saxophone, covering six decades and three continents, included nearly all facets of performance, pedagogy, and production.

Lefebre was certainly one of the catalysts for the impending "saxophone craze" of the 1920s, where world totals in saxophones reached over one million by decade's end, including over 800,000 in America.¹ Evidence of a strong increase in saxophone popularity can be seen nearly ten years earlier, in 1911, the year of Lefebre's death. According to the October 1921 issue of Conn's *Musical Truth*:

THOUSANDS OF ORDERS HAVE BEEN FILLED IN 1921.

We are building the largest number of Saxophones per month on the year's average than has ever been dreamed as possible.

¹ Jaap Kool, *Das Saxophone*, trans. Lawrence Gwozdz, (Hertfordshire, England: Egon Publishers Ltd., 1987), 19

WILL THE SAXOPHONE CRAZE SLACK UP?

Not for Conns. Since 1911 the Conn Factory has been delayed with orders for its Saxophones. The reason is obvious.

Conn Ltd. Saxophones Possess the Best Scale.
The Best Tone Quality—That Rich, Full,
Yet Brilliant Quality.

MONS. E.A. LE FEBRE [sic]
The King of Saxophone Artists of his day, was the first critic of Conn Saxophones. He stated in his last years: "The Conn Saxophones will be the greatest sellers of all brass and reed instruments." He was right. He further said: "Some manufacturers do not know what the tone quality of a Saxophone should be and for that reason many of most of them sound as if a rag was stuffed in the bell of their instrument. But not so with a Conn—it is a perfect delight."²

If one is to believe that Conn was "delayed with orders for its Saxophones" since 1911, then it must be concluded that with Lefebvre's demise, hints of the "saxophone craze" began. This was, in fact, what Conn confirmed on the inside cover of one of its saxophone catalogs c.1920:

To E. A. Lefebvre has been given the greater share of credit as the prophet of the saxophone's popularity which is enjoyed today. When a young man in Europe he became acquainted with the inventor, Adolphe Sax. He promised to adopt his instrument and to devote his efforts toward its introduction.³

One reliable indication of the rising popularity of saxophones in the early twentieth century comes from the ever-increasing volume of saxophones sold by C. G. Conn,

² C. G. Conn, Limited, *Musical Truth* 11, no. 29, October 1921, n.p.

which, by the 1920s had reached nearly seventy-five percent of Conn's total output.⁴ For the ten-year period of 1900-1909, sales of Conn woodwinds totaled over 12,000 units. For the next five years 1910-1914, sales of woodwinds were also over 12,000.⁵ This translates to a one hundred percent increase in sales. The Buescher Band Instrument Company saw a similar increase in the same period.⁶ Clearly, much of this increase can be attributed to the demand for saxophones.

Earlier evidence foreshadowing (or perhaps instigating) the steep rise in saxophone popularity comes from 1901 when Conn introduced its "C Melody" saxophone, a non-transposing tenor instrument.⁷ This saxophone was ideally suited for amateur instrumentalists who wished to play directly from their favorite piano or vocal scores without the need for on-sight transposition skills.

According to *C. G. Conn's Truth*:

The beautiful tone of the Wonder Saxophones insures a substantial market for the New Instrument in C for its tone and pitch is peculiarly adapted for Song Music and Solo playing with piano accompaniment. The introduction of the Wonder Saxophone in C places at the disposal of the Amateur Saxophonist an enormous and varied repertoire of music, in the shape of regular piano scores

³ Conn Saxophone Catalog, c.1920.

⁴ Bro, "The Development of the American-Made Saxophone...", 16.

⁵ Krivin, "A Century of Wind Instrument Manufacturing...", 81.

⁶ Lars Kirmser's Music Trader, "Buescher/Bundy Serial Numbers."

⁷ *C. G. Conn's Truth* (Elkhart), November 1901, 5.

of Ballads, Serenades, Nocturnes, Obligatos to Vocal Solos, all of which may be used without transposition and in connection with piano.

This addition to the Saxophone family will be hailed with delight by those who desire to cultivate music in the home circle, invaluable at impromptu musicales affording a novel variety to the conventional programmes of such functions, for the Saxophone is an entertaining instrument whether in Solo, Duett, Trio, Quartette, with or without accompaniment.⁸

The new century formation of the Rock Springs Saxophone Band, of Rock Springs, Wyoming, complete with C. G. Conn's first bass saxophone,⁹ was a microcosm of eventual mass appeal.¹⁰

Lefebvre's leading role in bringing the saxophone to prominence was also suggested by historical accounts of the Gilmore Band by Buescher:

The introduction of Saxophones in the modern up-to-date Military band should be credited largely to the late Patrick S. Gilmore, the noted Bandmaster, who probably did more than anyone else in bringing Saxophones from almost total obscurity in this country so far as their use in Military Band work was concerned to the point of greatest popularity which they enjoy today.¹¹

As well as Conn:

Saxophones first became known in America through the late Patrick Gilmore, who was probably the first great bandmaster in America to recognize their melodic and harmonic value, and his Saxophone Soloist, Monsieur E. A.

⁸ Ibid.

⁹ *C. G. Conn's Truth* (Elkhart), supplement to December 1903, 3.

¹⁰ See also chapter V.

¹¹ *True-Tone* XIII, no. 7, 1913, 15.

Lefebvre, was the first great exponent of the beauties of that instrument...¹²

The collaboration between Lefebvre and Gilmore was indeed an exceptionally successful endeavor.

Edward A. Lefebvre was uncompromising in his "mission to bring his instrument into favor."¹³ His own words reflect this commitment:

I work to become a man of reputation by solo playing and to make the Saxophone popular, this I have done with success.¹⁴

...the Saxophone has become more popular than it use to be..., since 1885 I have worked hard and suffered in financial business on account of making it more known, if I had work [sic] my clarinet business up, I perhaps would have been better offer [sic]; and in spite of all this, I am still at it;¹⁵

The words of his contemporaries corroborate Lefebvre's statements, including G. E. Holmes and Clay Smith of the Apollo Concert Company:

The real inspiration that set thousands of youngsters to marching forward was given to the profession when E. A. Lefevre [sic], the noted French saxophone soloist, made several annual triumphal, "Patti farewell" tours of this country.¹⁶

¹² C. G. Conn's *New Invention Saxophones*, 1 September 1915.

¹³ Gilmore Band program, Music Hall, Cleveland, OH, 8 December 1888, Library for the Performing Arts, New York Public Library, New York.

¹⁴ Edward A. Lefebvre, Brooklyn, to David Blakely, New York, 12 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.

¹⁵ Edward A. Lefebvre, Brooklyn, to Caryl Florio, New York, 26 November 1902, Robjohn Collection, Library for the Performing Arts, New York Public Library, New York.

¹⁶ Holmes and Smith, "The Saxophone is Coming Fast," 4.

...Mr. Lefevre [sic] has done more for the advancement of the saxophone than any other man that ever lived;¹⁷

As well as those at C. G. Conn (see above).

It is now eminently clear his tireless efforts—indeed, his obsession—to popularize the saxophone and promote its use throughout the world were an unequivocal success.

Edward A. Lefebvre was a direct link between Adolphe Sax and the European orchestral tradition of the nineteenth century, and the eventual widespread popularity, mass appeal, and world-wide acceptance of the saxophone in the twentieth century. It has long been held that the saxophone remained in relative obscurity throughout the late 1800s and early 1900s, however, Lefebvre's career and mission prove otherwise. Lefebvre's active and vigorous promotion of the saxophone on three continents, in all areas of performance, pedagogy, and production, provided hundreds of thousands of listeners with their first impression of the saxophone. His hope was that such impressions would be overwhelmingly favorable and that one day, the saxophone would prosper. Indeed, the saxophone is today thriving. Lefebvre's faith and effort has been heartily rewarded.

¹⁷ Smialek, "Performance Practices...", 3.

APPENDIX A

PERFORMANCES

SOLO PERFORMANCES

<u>DATE</u>		<u>LOCATION</u>	<u>TITLE</u>	<u>COMPOSER</u>
4/17/63	F	Nationale Zangschool, The Hague	Air variè uit Lucie de Lammermoor	<u>L. J. Lefèbre</u>
10/18/73	G	Academy of Music, Brooklyn	Fantasia Air Suisse	<u>Singelée</u>
1/15/74	G	Academy of Music, Brooklyn	Swiss Air, and Variations	<u>Lefebvre</u>
4/11/74	G	Boston Music Hall	Norma Fantasia	Bellini
4/12/74	G	Boston Music Hall	Air and Variations	<u>Singelée</u>
1/30/75	G	Tremont Temple, Boston Area	Fantasia Originale	<u>Lefebvre</u>
1/31/75	G	Boston Theatre	Norma Fantasia	Bellini
7/1/75	G	Gilmore Garden	Solo for Saxophone	Unknown
8/30/75	G	New York	Air Varie	<u>Lefebvre</u>
10/31/75	G	Gilmore Garden	Andante Religioso	Praeger
12/4/75	G	Franklin Lyceum	Norma Fantasia	Bellini
4/12/76	G	Salt Lake City	Variations on Casta Diva	Bellini
5/25/76	G	Centennial Grounds, Philadelphia*	Air Original	<u>Savari</u>
5/26/76	G	Centennial Grounds, Philadelphia*	Aria Sonnambula	<u>Bellini/Singelée</u>
6/3/76	G	Music Pavillion, Lansdown Valley	Air Suisse Varie	<u>Singelée/Lefebvre</u>
5/28/77	G	Gilmore's Concert Garden	Variations on Casta Diva	Bellini
5/28/77	G	Gilmore Garden	Norma Fantasia	Bellini
8/7/[??]	G	Gilmore Garden	Norma Fantasia	<u>Savari</u>
7/13/81	G	Manhattan Beach	Solo for Saxophone	<u>Savari</u>
1/13/82	G	Mechanics Building, Boston	Le Carnival de Venice Solo	Paganini
2/3/83	F	Lefebvre Benefit, Steinway Hall, NY	Andante Pastorale	<u>Lefebvre</u>
2/3/83	F	Lefebvre Benefit, Steinway Hall, NY	Operatic Airs and Ballads	Unknown
7/3/83	G	Manhattan Beach	Fantasia Brilliante	<u>Savari</u>
7/7/83	G	Manhattan Beach	The Heart Bowed Down	Balfe
7/18/83	G	Manhattan Beach	Sweet Spirit Hear My Prayer	Wallace
7/20/83	G	Manhattan Beach	Norma Fantasia	Bellini
7/25/83	G	Manhattan Beach	Thy Heart Bowed Down	Balfe
8/11/83	G	Manhattan Beach	The Dream of the Rose	Shubert
8/12/83	G	Manhattan Beach	Reverie	Vieuxtemps
8/13/83	G	Manhattan Beach	Der Freischutz	<u>Weber/[Savari]</u>
8/18/83	G	Manhattan Beach	Der Freischutz	<u>Weber/[Savari]</u>

8/20/83	G	Manhattan Beach	The Rose of Killarney	Benedict
8/26/83	G	Manhattan Beach	Reverie	Vieuxtemps
8/27/83	G	Manhattan Beach	Der Freischutz	<u>Weber/[Savari]</u>
8/28/83	G	Manhattan Beach	Song for Saxophone	Murio-Celli
5/14/85	F	Church of the Puritans	Solo for Saxophone	<u>Bartlett(?)</u>
8/18/85	G	Manhattan Beach	Air Varie Originale	<u>Savari</u>
9/12/85	G	Manhattan Beach	Air Varie Originale	<u>Savari</u>
9/17/85	G	Manhattan Beach	Elegie	Riviere
9/19/85	G	Manhattan Beach	Air Varie Originale	<u>Savari</u>
7/15/86	G	Manhattan Beach	Air Varie	<u>Lefebvre</u>
7/17/86	G	Manhattan Beach	Swiss Air Varie	<u>Savari</u>
7/22/86	G	Manhattan Beach	Chant Religieux	<u>Damersmann</u>
7/24/86	G	Manhattan Beach	Air and Variations	Hartmann
7/31/86	G	Manhattan Beach	Der Freischutz	<u>Weber/[Savari]</u>
7/31/86	G	Manhattan Beach	Der Freischutz	<u>Weber/[Savari]</u>
8/18/86	G	Manhattan Beach	Romanza	<u>Norrito</u>
9/2/86	G	Manhattan Beach	Chant de Marie	<u>L. J. Lefebvre</u>
9/11/86	G	Manhattan Beach	Le Carnival de Venice Solo	Paganini
9/16/86	G	Manhattan Beach	Der Freischutz	<u>Weber/[Savari]</u>
3/16/87	F	Steinway Hall	Solo for Saxophone	Unknown
6/27/87	G	Manhattan Beach	Der Freischutz	<u>Weber/[Savari]</u>
7/16/87	G	Manhattan Beach	Answers	Blumenthal
7/25/87	G	Manhattan Beach	Air Varie	Pacini
8/20/87	G	Manhattan Beach	Answers	Blumenthal
8/31/87	G	Manhattan Beach	Answers	Blumenthal
9/8/87	G	Manhattan Beach	Solo for Saxophone	<u>Lefebvre</u>
9/17/87	G	Manhattan Beach	Sweet Spirit Hear My Prayer	Wallace
6/20/88	G	Kansas City*	Angel Serenade	<u>Norrito</u>
7/5/88	G	Manhattan Beach	Air Varie	Rode
7/7/88	G	Manhattan Beach	Der Freischutz	<u>Weber/[Savari]</u>
7/21/88	G	Manhattan Beach	Tyrolean	<u>Singelee</u>
7/26/88	G	Manhattan Beach	The Rose of Killarney	Benedict
8/1/88	G	Manhattan Beach	Trio	Robert Thallon
8/13/88	G	Manhattan Beach	Tyrolean	<u>Singelee</u>
8/16/88	G	Manhattan Beach	Der Freischutz	<u>Weber/[Savari]</u>
8/28/88	G	Manhattan Beach	Souvenir des Alpes	Hartmann
8/30/88	G	Manhattan Beach	Tyrolean	<u>Singelee</u>
9/8/88	G	Manhattan Beach	Evening Prayer	<u>Shelley</u>
9/12/88	G	Manhattan Beach	Suisse	<u>Singelee</u>
9/14/88	G	Manhattan Beach	The Rose of Killarney	Thomas?(Balfe?)
9/15/88	G	Manhattan Beach	Resurrection	<u>Shelley</u>
6/9/89	G	Mechanics Building, Boston	Resurrection	<u>Shelley</u>
8/2/89	G	Manhattan Beach*	Der Freischutz	<u>Weber/[Savari]</u>

8/10/89	G	Manhattan Beach	Sweet Spirit Hear My Prayer	Wallace
8/17/89	G	Manhattan Beach	Serenade Celestial	<u>Norrito</u>
6/29/90	G	Manhattan Beach	Reverie	Cavalini
7/10/90	G	Manhattan Beach	Look Upon the Stars	Keine
7/26/90	G	Manhattan Beach	By-Lo Land	Bellstedt
6/17/91	G	Madison Square Garden	Swiss Air Varie	<u>Singeleed</u>
7/18/91	G	Manhattan Beach	Lefebre Waltz	<u>Bellstedt</u>
8/18/91	G	Manhattan Beach	"Lullaby" from the "Sea King"	Stahl
8/20/91	G	Manhattan Beach	On Thee Beloved	Keirulf
9/1/91	G	Manhattan Beach	"Lullaby" from the "Sea King"	Stahl
9/3/91	G	Manhattan Beach	Angel Serenade	<u>Norrito</u>
7/24/92	G	Manhattan Beach	Solo for Saxophone	Unknown
8/18/92	G	Manhattan Beach	Der Freischutz	<u>Weber/[Savari]</u>
8/28/92	G	Manhattan Beach*	Resurrection	<u>Shelley</u>
8/29/92	G	Manhattan Beach*	Norma Fantasie	Bellini
Unknown	G	Grand Opera House	Situ Savais	Balfe
Unknown	G	Toledo	Angel Serenade	Norrito
7/5/93	S	Manhattan Beach	Solo for Saxophone	Elyne Renaud
7/6/93	S	Manhattan Beach	Der Freischutz	<u>Weber/[Savari]</u>
7/19/93	S	Manhattan Beach	Resurrection	<u>Shelley</u>
8/2/93	S	Manhattan Beach	Chant Relegieux	<u>Demersseman</u>
8/7/93	S	Manhattan Beach	Hasto, Love	Robyn
9/7/93	S	St. Louis Exposition	Solo for Saxophone	Unknown
12/3/93	S	Brooklyn	Resurrection	<u>Shelley</u>
1/18/94	S	Brooklyn	Resurrection	<u>Shelley</u>
2/4/98	F	Benefit to Vonna Fitzgerald	Fantaisie Pastorale	<u>Singelée</u>
10/7/98	F	Company E 157th, Indiana, U.S.V.	Fantaisie Pastorale	<u>Singelée</u>
11/8/98	F	Lefebre's Grand Concert [Elkhart]	Ave Maria	[Gounod]
12/5/98	F	St. John's Church [Elkhart]	O Meo Fernando	Unknown
6/29/99	F	Music Teacher's Assn. [Indiana]	Der Freischutz	<u>Weber/[Savari]</u>
7/30/99	F	Island Park Concert [Indiana]	Lebeded	Unknown
12/4/99	F	Elks Memorial Service [Elkhart]	Unknown	Unknown
1900-9	F	United States and Canada	Various	Various

F = Freelance, G = Gilmore, S = Sousa

Composer = Original Work for Saxophone

*Barry Furrer Collection

The Majority of Gilmore Programs are located at the Library for the Performing Arts,
New York Public Library, New York.

CHAMBER MUSIC PERFORMANCES

<u>DATE</u>	<u>LOCATION</u>	<u>TITLE/INSTRUMENTATION</u>	<u>COMPOSER</u>
4/17/63 F	Nationale Zangschool, The Hague	Meditation (saxophone, piano, organ)	Gounod
1/13/66 F	De Cursus, The Hague	Aria (tenor voice, saxophone, piano)	Stradella
1/13/66 F	De Cursus, The Hague	An das Bildniss einer abwesenden Mutter (piston, saxophone, piano)	Andrè
1/15/74 G	Academy of Music, Brooklyn	Quartet for Saxophones (SATB)	<u>Singelée</u>
5/27/77 G	Gilmore Garden	Quartet for Saxophones (SATB)	<u>Savari</u>
4/30/80 F	Chickering Hall, NY	Allegro de Concert (SATB saxophone quartet)	<u>Florio</u>
4/30/80 F	Chickering Hall, NY	Concertante Quintet (piano, SATB saxophone quartet)	<u>Florio</u>
11/18/82 F	w/Seventh Regiment Band, NY	Duet for Saxophone and Cornet	Unknown
2/3/83 F	Lefebvre Benefit, Steinway Hall, NY	My Heart Ever Faithful (saxophone obligato)	Bach
8/19/83 G	Manhattan Beach	Untitled Octet (SATB saxophones, 2 bassoons, sarusophone, contra fagotti)	<u>Foster</u>
8/29/83 G	Manhattan Beach	Nearer My God to Thee (octet as above)	Mason
10/19/85 F	Soirée hosted by Charles Kunkles	Concertante Quintet (piano, SATB saxophone quartet)	<u>Florio</u>
10/19/85 F	Soirée hosted by Charles Kunkles	Menuet and Scherzo (saxophone quartet)	<u>Florio</u>
6/27/86 G	Manhattan Beach	The Wanderer's Night Lied (w/soprano saxophone)	Rubenstein
7/10/86 G	Manhattan Beach	Colored Camp-Meeting (octet as above w/alto saxophone solo)	<u>ter Linden</u>
8/21/86 G	Manhattan Beach	Swan Song (w/flute)	Rubenstein
7/13/87 G	Manhattan Beach	Rolling Bark (w/4 horns)	Kucken
8/6/87 G	Manhattan Beach	Image of the Rose (w/4 horns)	Reichardt
8/11/87 G	Manhattan Beach	Rolling Bark (w/4 horns)	Kucken
8/13/87 G	Manhattan Beach	Image of the Rose (w/4 horns)	Reichardt
8/27/87 G	Manhattan Beach	Image of the Rose (w/4 horns)	Reichardt
9/3/87 G	Manhattan Beach	Elegie (w/4 horns)	Vivian
9/8/87 G	Manhattan Beach	Light of Heaven (w/flute, piano)	Gounod
9/8/87 G	Manhattan Beach	Evening Serenade (w/flute, piano)	Thallon
1/16/88 G	Tremont Temple, Boston Area	Image of the Rose (w/4 horns)	Reichardt
8/25/88 G	Manhattan Beach	Image of the Rose (w/4 horns)	Reichardt

2/2/89	F	Mason & Hamlin Organ and Piano Co.	Resurrection (w/violin, piano, organ)	<u>Shelley</u>
2/2/89	F	Mason & Hamlin Organ and Piano Co.	Light of Heaven (w/violin/piano/organ)	Gounod
5/2/89	G	Battery "B" Armory, Pittsburgh*	Image of the Rose (w/4 horns)	Reichardt
4/17/90	G	White's Opera House, Concord, Mass*	Image of the Rose (w/4 horns)	Reichardt
5/5/90	G	Temple Opera House, Elizabeth	Image of the Rose (w/4 horns)	Reichardt
5/25/90	G	Albaugh Opera House, Wash., D.C.	Image of the Rose (w/4 horns)	Reichardt
8/23/90	G	Manhattan Beach	Image of the Rose (w/4 horns)	Reichardt
11/26/90	G	Allen's Opera House, New Castle, PA*	Image of the Rose (w/4 horns)	Reichardt
8/13/91	G	Manhattan Beach	Image of the Rose (w/4 horns)	Reichardt
8/28/91	G	Manhattan Beach	Stella Confidentia (alto saxophone obligato)	Robandi
10/10/91	G	Grand Opera House, Colorado Spr.	Moonlight on the Lake (w/4 horns)	Reichardt
10/18/91	G	St. Louis Exposition	Image of the Rose (w/4 horns)	Reichardt
11/5/91	G	Tabernacle, Salt Lake City	Image of the Rose (w/4 horns)	Reichardt
11/5/91	G	Tabernacle, Salt Lake City	Moonlight on the Lake (w/4 horns)	Reichardt
5/19/92	G	Bath, Maine*	Moonlight on the Lake (w/4 horns)	Reichardt
10/24/--	G	Central Music Hall	Image of the Rose (w/4 horns)	Reichardt
1/9/93	F	Lefebvre Benefit, Hardman Hall, NY	Evening Prayer	<u>Shelley</u>
1/9/93	F	Lefebvre Benefit, Hardman Hall, NY	Reverie	Kiehl
1/9/93	F	Lefebvre Benefit, Hardman Hall, NY	Resurrection (w/cello, piano, organ)	<u>Shelley</u>
1897-00	F	Elks and other Social Functions Conn Wonder Quartette, Elks Quartette	Popular Selections (AATB)	Various
1901-9	F	United States and Canada Lefebvre Saxophone Quartette	Popular Selections (AATB)	Various
5/6/09	F	Lefebvre's Los Angeles Saxophone Quartette	Popular Selections (AATB)	Various

F = Freelance, G = Gilmore, S = Sousa
Composer = Original Work for Saxophone

*Barry Furrer Collection

The Majority of Gilmore Programs are located at the Library for the Performing Arts,
 New York Public Library, New York.

VARIATIONS PERFORMED WITH BAND

<u>DATE</u>		<u>LOCATION</u>	<u>TITLE</u>	<u>COMPOSER</u>
1/15/74	G	Academy of Music	Grand Divertimento on the Airs of All Nations	Jullien
5/24/77	G	Gilmore Garden	Grand Concert Air & Variations	Riviere
8/7/[??]	G	Gilmore Garden	Grand Concert Air & Variations	Riviere
3/7/88	G	Unknown	Le Carnival de Venice, var. 6	Paganini
4/1/88	G	Broadway Theatre	Le Carnival de Venice, var. 5	Paganini
4/8/88	G	Broadway Theatre	Le Carnival de Venice, var. 5	Paganini
4/13/88	G	Columbia Opera House*	Le Carnival de Venice, var. 5	Paganini
6/21/88	G	Kansas City*	Le Carnival de Venice, var. 5	Paganini
8/23/88	G	Manhattan Beach	Le Carnival de Venice, var. 5	Paganini
5/2/89	G	Battery "B" Armory, Pittsburgh*	Le Carnival de Venice, var. 5	Paganini
5/22/89	G	Grand Opera House, Harrisburg*	Le Carnival de Venice, var. 5	Paganini
6/6/89	G	Mechanics Building, Boston	Le Carnival de Venice, var. 5	Paganini
6/10/89	G	Portland, Maine*	Le Carnival de Venice, var. 5	Paganini
6/25/89	G	Chicago Exposition*	Le Carnival de Venice, var. 5	Paganini
11/5/91	G	Tabernacle, Salt Lake City	Columbia	Gilmore
9/1/92	G	Manhattan Beach*	Columbia	Gilmore
12/18/92	G	Boston Theatre	Columbia	Gilmore

G = Gilmore

*Barry Furrer Collection

The Majority of Gilmore Programs are located at the Library for the Performing Arts,
New York Public Library, New York.

APPENDIX B
PUBLICATIONS

SOLO TRANSCRIPTIONS/ARRANGEMENTS

<u>YEAR</u>	<u>TITLE</u>	<u>COMPOSER</u>	<u>FORMAT</u>	<u>SOURCE</u>
1898	Adagio (Concerto Militaire)	C. Kühn	Eb	UM
<1898	Ah, Che la Morte	Verdi	Eb, Bb	
<1898	Air Varie	H. Painparé	Eb	
<1898	Album Leaf	S. Jadassohn	Eb	
<1905	Album Leaf	R. Wagner	Eb	
<1898	Alexandria	J. Levy	Eb, Bb	
<1905	Alice Where Art Thou	J. Ascher	Eb	
<1898	Alla Mazurka	G. Goltermann	Eb	
1889	Andante Pastorale	E. A. Lefebre	Eb	CFNRE
1908	Annie Laurie	unknown	Eb	SSR
<1898	Arie Concertante	Ackermann	Eb	
<1898	Auld Lang Syne, Grand Fantasia	H. Round	Eb	
<1905	Ave Maria	C. Gounod	Eb	
<1898	Ave Maria	L. Luzzi	Eb	
<1905	Ballade	De Swert	Eb	
1904	Ballet music from Faust	C. Gounod	Eb	UM, SSR
<1905	Beneath Thy Window	C. Le Theire	Eb	
1904	Berceuse (Cradle Song)	B. Godard	Eb	UM, SSR
<1898	Blue Bells of Scotland, Air and Varie	P. de Ville	Eb, Bb	
1906	Boquet of Melodies, Fantasia (Petit Lullaby, Carnival of Venice, Dixie, Star Spangled Banner)	various	Eb	SSR

<1898	Call Me Thine Own	S. J. Cox	Eb	
1898	Cantilena	G. Goltermann	Eb	SCA
1900	Caprice-Gavotte	E. Gillet	Eb	UM
1898	Cavatine	J. Raff	Eb	SCA
1888	Cavatine from Bohemian Girl	Balfe	Eb	CFNRE, SSR
<1905	Elegie	H. W. Ernst	Eb	
1898	Fantaisie sur La Somnambule	J. B. Singelee	Eb	
<1898	Fantasia Pastorale	J. B. Singelee	Eb	
1900	Flower Song	G. Lange	Eb	SCA
<1898	Gipsy's Warning	unknown	Eb	
1905	Give me thy Heart	traditional	Eb	UM
<1905	Hearts and Flowers	T. M. Tobani	Eb	
1904	Hungarian Dance	J. Brahms	Eb	SSR
<1898	In the Lovely Month of May	unknown	Eb	
<1905	Intermezzo Sinfonico	P. Mascagni	Eb	
<1898	Killarney	Balfe	Eb	
<1905	La Paloma	Yradier	Eb	
1898	La Perle de Zurita (Habanera)	L. Diehl	Eb	
1898	Laendler	C. Bohm	Eb	SCA
1904	Last Rose of Summer, Fantasia	unknown	Eb	
<1898	Les Bluets, Theme and Variations	H. Prendiville	Eb, Bb	
<1905	Let Me Dream Again	A. Sullivan	Eb	
<1898	Long, Long, Ago, Grand Fantasia	H. Round	Eb	
<1898	Longing for Home, Theme and Variations	J. Hartmann	Eb	
<1905	Lost Chord, The	A. Sullivan	Eb	
<1898	Love Song	Prochazka	Eb	
<1905	Love's Old Sweet Song	J. L. Molloy	Eb	
<1905	Massa's in the Cold Ground	S. Foster	Eb	
<1898	Men of Harlech, Grand Fantasia	H. Round	Eb	

<1905	Merry Postillion, The	F. Abt	Eb	SCA
<1898	Minstrel Boy, Air and Variations	H. Prendiville	Eb, Bb	
<1905	My Heaven on Earth	E. Neumann	Eb	
<1905	My Old Kentucky Home	S. Foster	Eb	
1904	Nocturno, Op. 32, No. 1	F. Chopin	Eb	SSR
<1898	O How Kindly Thou Led Me	Beethoven	Eb	
<1905	Old Folks at Home	S. Foster	Eb	
1900	On the Meadow	Lichner	Eb	SCA
<1905	Only a Dream	W. V. Wallace	Eb	
<1905	Palms, The	J. Faure	Eb	
1898	Pilgrim Chorus (Tannhäuser)	R. Wagner	Eb	SCA
<1898	Polish Dance	X. Scharwenka	Eb	
<1898	Polonaise from Mignon	A. Thomas	Eb	
1908	Rocked in the Cradle of the Deep	unknown	Eb	SSR
1890	Romance	Beethoven	Eb	SSR
<1905	Rubinstein's Melodie in F	H. Wagner	Eb	
<1898	Scenes that are Brightes, Grand Fantasia	H. Round	Eb	
1904	Serenade	F. Schubert	Eb	SSR, UM
1908	Shepard's Pipe, The	Louis Gregh	Eb	SSR
<1898	Si Tu Savais (If thou could'st know)	Balfe	Eb	
<1905	Simple Aveu	F. Thome	Eb	
1898	Somnambula, Fantasia	J. B. Singelee	Eb	
<1905	Sweet By and By	Webster	Eb	
1889	Tyrolean Maid, The	E. A. Lefebre	Eb	
1906	Un Ballo in Maschera	Verdi	Eb	SSR
<1898	Wedding Procession	A. Terschak	Eb	
<1898	You'll Remember Me, Grand Fantasia	H. Round	Eb	
<1905	Young Werner's Parting Song	W. Nessler	Eb	

CFNRE = Carl Fischer's New and Revised Edition (1889)
 SCA = Saxophonist's Concert Album (1903)
 UM = Universal Method (1908)
 SSR = Saxophonist's Solo Repertoire (c.1910)
 All were sold individually as
 "Carl Fischer's Celebrated Solos for Saxophone.
 As Played, Transcribed and Arranged by E. A. Lefebre."

DUETS

<1905	Forget Me Not	unknown	Duet, Eb
1898	Pleasant Companions	E. A. Lefebre	Duet, Eb
<1898	Traum der Sennerin	A. Labitzky	Duet, Eb

QUARTETS

1912	Allegro de Concert	J. B. Singelee	AATB
>1905	Hunting Song	Lefebre?	SATB, AATB, SAAT, AAAT
c.1904	Quartette from Rigoletto	G. Verdi	SATB, AATB, SAAT, AAAT
1904	Ballet Music from Faust	C. Gounod	AATB
<1905	Soldier's March from Faust	C. Gounod	AATB
<1905	Wedding Procession	A. Terschak	AATB

APPENDIX C

PROGRAMS, PHOTOS, LETTERS, ETC.

ACADEMY OF MUSIC,
BROOKLYN.

THURSDAY EVENING, JANUARY 15th, 1874.

GRAND CONCERT

BY

Gilmore's 22d Regiment Band,

SIXTY-FIVE PERFORMERS.

Under the direction of

P. S. GILMORE,

Projector and General Director of the Great Musical Jubilees held in Boston in 1869 and 1872.

SOLOISTS AND PRINCIPAL INSTRUMENTALISTS.

M. ARBUCKLE, Cornet.

E. A. LEFEBRE, Saxophone.

F. LETSCH, Baritone.

F. DIEZ, Trumpet.

J. KOCHKELLER, E flat Clarinet.

F. SIEDLER, Flute.

C. KEGEL, B flat

H. GORTELMEYER, Oboe.

F. WENDELSCHAEFER, Clarinets.

W. E. BOLESCHA, Soprano Cornet.

LOUIS FRIEDRICH, Fagotti.

F. GEWALT, Horn.

CONRAD LISTMANN, Tuba.

WILLIAM SAUL, Trombone.

SIGISMUND BERNSTEIN, Tympani

PROGRAMME.

PART I.

- 1.—OVERTURE, "Semiramide," - - - - - ROSSINI.
Gilmore's 22d Regiment Band.
- 2.—QUARTET FOR SAXOPHONES, "Andante and Allegro," SINGELEEE.
Messrs. Walrabe, Lefebre, Steckelberg, and Schultz.
- 3.—GRAND FANTASIE from "Il Profeta," - - - MEYERBEER.
Gilmore's 22d Regiment Band.
- 4.—SOLO FOR CORNET, "Whirlwind Polka," - - - LEVY.
Mr. M. Arbuckle.
- 5.—GRAND DIVERTIMENTO on the AIRS OF ALL NATIONS,
introducing the "Russian Hymn," the "Marsellaise," and a great variety of
national and popular melodies, with variations for Cornet, Clarinet, Oboe,
Saxophone, Baritone and other instruments, closing with the anthem, "My
Country 'Tis of Thee, Sweet Land of Liberty," - - - JULLIEN.

PART II.

- 1.—OVERTURE, "William Tell," - - - - - ROSSINI.
Gilmore's 22d Regiment Band.
- 2.—SOLO FOR SAXOPHONE, Swiss Air, with Variations, LEFEBRE.
Mr. E. A. Lefebre.
- 3.—"MARCH AUX FLAMBEAUX," (Torchlight Dance,) MEYERBEER.
Gilmore's 22d Regiment Band.
- 4.—GRAND SELECTION, "Martha," - - - - - FLOTOW.
Introducing the "Last Rose of Summer," and the principal gems of the opera.
- 5.—MARCH, "Twenty-Second Regiment," - - - GILMORE.
Gilmore's 22d Regiment Band.

CONDUCTOR, - - - - - P. S. GILMORE.

GILMORE'S

Twenty-Second Regiment Band, of New York.

65 DISTINGUISHED MUSICIANS,

INCLUDING

ARBUCKLE, the eminent Cornet Player,

LEFEBRE, Solo Saxophone,

KEGEL, Solo Clarionet,

BRACHT, Solo Flute,

And other eminent Soloists, assisted by the talented Soprano,

MISS EMMA C. THURSBY,

WILL GIVE

Two Grand Concerts in Boston,

AS FOLLOWS:

Saturday Evening, Jan 30,

—AT—

TREMONT TEMPLE.

Sunday Evening, Jan. 31,

Grand Sunday Concert

At the Boston Theatre.

PRICES OF ADMISSION:

For Saturday Evening, Jan. 30th, at Tremont Temple, Admission, - - - - -	75 Cents.
Reserved Seats, - - - - -	25 Cents Extra.
For Sale at O. Ditson & Co.'s Music Store, and at the Temple.	
For Sunday Evening, Jan. 31, at Boston Theatre, Admission, - - - - -	75 Cents.
Orchestra, - - - - -	One Dollar.
Balcony and Dress Circle, - - - - -	75 Cents.
Family Circle, - - - - -	50 Cents.
Gallery, - - - - -	30 Cents.

CONCERTS COMMENCE AT 8 O'CLOCK.

TREMONT TEMPLE

Saturday Evening, January 30, at 8.

PROGRAMME.

PART I.

1. Overture, "Oberon," - - - - - WEBER
GILMORE'S BAND.
2. Solo for Saxophone, "Fantasie Original," - - - - - LEFEBRE
Mr. E. A. LEFEBRE.
3. Invitation a la Danse, (Concert Valse Brilliante), - - - - - WEBER
GILMORE'S BAND.
4. Air and Variations for Voice, - - - - - PROCH
Miss EMMA C. THURSBY.
5. Vorspiel, "Tristan and Isolde," - - - - - WAGNER
GILMORE'S BAND.

PART II.

6. Overture, "Der Freischutz," - - - - - WEBER
GILMORE'S BAND.
7. Solo for Cornet, "Air and Variations," - - - - - DE BERIOT
Mr. M. ARBUCKLE.
8. Grand Selection, "Gems of the Operas," - - - - - MOZART
GILMORE'S BAND.
9. Echo Song, with Flute Obligato, - - - - - BISHOP
Miss EMMA C. THURSBY.
(The Flute Obligato played by Mr. BRACHT.)
10. Schiller "Festival March," - - - - - MEYERBEER
GILMORE'S BAND.

BOSTON THEATRE,

Sunday Evening, January 31, at 8.

PROGRAMME.

PART I.

1. Overture, "Tannhauser," - - - - - WAGNER
GILMORE'S BAND.
2. Solo for Saxophone, "Norma Fantasie," - - - - - BELLINI
MR. E. A. LEFEBRE.
3. Grand Selection, "Lohengrin," - - - - - WAGNER
GILMORE'S BAND.
4. Aria, from the Creation, "With Verdure Clad," - - - - - HAYDN
MISS EMMA C. THURSBY.
5. Paraphrase de Concert, "Lorely," - - - - - NESVADBA
GILMORE'S BAND.

PART II.

6. Overture, "William Tell," - - - - - ROSSINI
GILMORE'S BAND.
7. Solo for Cornet, "Si tu Savais," - - - - - BALFE
MR. M. ARBUCKLE.
8. Divertimento, on Airs from the Operas, - - - - - MEYERBEER
GILMORE'S BAND.
9. Air and Variations for Voice, - - - - - RODE
MISS EMMA C. THURSBY.
10. Overture, on Themes from the Operas of Mozart, - - - - - SUPPE
GILMORE'S BAND.

Manhattan Beach Hotel.
Gilmore's Grand Concerts.

PROGRAMME.

Wednesday Morning, August 29th, 1883.
 Commencing 12 o'clock.

1. GRAND MARCH, - "The Queen of Sheba." - GOUNOD.
2. CONCERT WALTZ, - "Krolls Ball Niange," - LUMBWE.
3. SELECTION, - "Gems of Patience," - SULLIVAN.
4. PICCOLO SOLO, - "Spring, Gentle Spring," - RIVIERE.
 Signor DE CARLO.
5. POLKA, - "The Baby," - BIAL.

Wednesday Afternoon, August 29th, 1883.
 Commencing 2 1-2 o'clock.

- PART I.**
1. OVERTURE, - "Raymond," - THOMAS.
 2. GAVOTTE, - "Stephanie," - CZIBULKA.
 3. CHORUS from "Ernani," - VERDI.
 GRAND OPERA MALE CHORUS.
 4. GRAND SELECTION, - "The Huguenots," - MEYERSEER.
 5. SONG, - "Once Again," - SULLIVAN.
 Mr. W. H. STANLEY.
- PART II.**
6. OVERTURE, - "Zampa," - HEROLD.
 7. VOCAL QUARTETTE, - "Bluebells of Scotland," - SCOTCH.
 The MEIGS SISTERS.
 8. POPULAR FANTAISIE, "The Gems of Mascotte," - AUDRAN.
 9. OCTETTE FOR SAXOPHONES, SARUSOPHONES, BASSOONS
 AND CONTRA FAGOTTI, "Nearer, my God, to Thee," MASON.
 Messrs. LEFEBRE, WALRABE, TER LINDEN, SCHULTZ,
 SAUER, MUNDWYLER, RUPP and KAVANAGH.
 10. SCENA from "IL TROVATORE," - "Anvil Chorus," - VERDI.

Wednesday Evening, August 29th, 1883.
 Commencing 7 1-2 o'clock.

- PART I.**
1. OVERTURE, - "William Tell," - ROSSINI.
 2. MEDITATION RELIGIEUSE, "The Dying Poet," - GOITSCHALK.
 3. VOCAL QUARTETTE, - "The Farrier Song," - BISHOP.
 The MEIGS SISTERS.
 4. VOCAL WALTZ adapted for Cornet,
 "Il Sogno," - MME. MURIO-CELLI.
 Mr. B. C. BENT.
 5. NATIONAL ANTHEM, - "Columbia," - GILMORE.
 Miss EMILY SPADER, Mr. W. H. STANLEY.
 Chorus, full band Drum Corps and Cannon accompaniment.

PART II.

(In Fireworks Enclosure.)

PAIN'S
"BOMBARDMENT OF ALEXANDRIA."
 With descriptive music by Gilmore's Band.

PART III.

1. TATTOO, - REGULAR ARMY.
 DRUM CORPS 22d REGIMENT.
2. RHAPSODIE HONGROISE No. 2, - LISZT.
3. SCENA from "IL TROVATORE," - "Miserere," - VERDI.
 Miss EMILY SPADER and Mr. W. H. STANLEY.
4. TROMBONE SOLO, - "Honeymoon Waltz," - WALDTEUFEL.
 Mr. F. N. INNES.
5. GREAT EXHIBITION QUADRILLE, in six numbers, - JULLIEN.
 Introducing the airs of all nations, with variations for the principal instruments.

MUSICAL DIRECTOR, - MR. P. S. GILMORE.

To-morrow last day of the Gilmore Festival—an immense programme.

Tremont Temple (Boston), 16 January 1888

PROGRAMME.

1. OVERTURE—"Tannhauser," Wagner
GILMORE'S BAND.

The Repertoire of Gilmore's Band now contains over 5,000 pieces of music, including more than 200 Overtures. In selecting one from the latter number for a concert programme, the question arises which is most likely to meet the wishes and gratify the desire of the music-loving people? In the recent tours of Gilmore's Band, Mr. Gilmore has found that "Tannhauser" is pre-eminently the favorite. It is therefore placed on the programme for this concert as being one of the grandest works of its kind that ever inspired composer.

2. EUPHONIUM SOLO—"Concerto Originale," Raffayolo
SIGNOR RAFFAYOLO.

Signor Raffayolo stands, by general consent, at the head of all living euphonium players. His name was a household word all over Italy when Gilmore heard him eight years ago, and immediately offered him a first position in his band, which he accepted. The Milan correspondent of the *New York Herald*, recognizing Raffayolo's fame and popularity in Europe, sent a special cable dispatch to the *Herald* of his engagement to Gilmore.

3. VALSE CAPRICE—Morceaux de Salon, . . . Rubinstein
GILMORE'S BAND.

The "Valse Caprice," by the eminent composer and pianist, Rubinstein, holds a prominent place in the repertoire of all first-class Pianists. It is a very inspiring work of its class, and its performance by Gilmore's Band has widened the scope of its popularity by taking it out of the "classic chamber," and playing it for the "great majority."

4. SOLO FOR SAXOPHONE—"The Image of the Rose," Reichart
MR. E. A. LEFEBRE, Accompanied by a Quartette of French
Horns, Messrs. WESTON, CASO, HOEFNER and ZIHN.

The Saxophone is comparatively a modern instrument. Mr. Lefebre was the first performer to bring it into prominent notice in France, Holland, Belgium, England and Germany, where he stood, and now stands, without a rival. He was also the first to introduce it in this country where there are now hundreds of Saxophone players, but as yet no one has arrived at or near the point of excellence which he has attained.

5. ROMANZA—"The First Heart Throbs," . . . Eilenberg
GILMORE'S BAND.

There is another charming little gem from the pen of one of Germany's gifted sons, who, if not planting great oaks in the wilderness of music, is certainly strewing the pathway of life with melodies that may be likened unto beautiful flowers; and this, "The First Heart Throbs," is as sweet and tender a gem as even Cupid could wish for or inspire.

6. CAVATINA FROM ERNANI—"Ernani in Volami," Verdi
SUNG BY MISS LETITIA FRITCH.

MUSICAL DIRECTOR, ✧ ✧ MR. P. S. GILMORE.

MANHATTAN BEACH,

GILMORE'S
Grand * Concerts.

SATURDAY, JULY 18, 1891.

Programme.

COMMENCING AT 3.30.

1. OVERTURE—"Phèdre".....Massenet
2. SOLO FOR SAXOPHONE—"Lefebvre Waltz".....Bellstedt
Mr. E. A. LEFEBRE.
3. SELECTION—"Gems of Macbeth".....Verdi
4. SONG FOR BASS—"If Laws Sever" (La Juive).....Halévy
Mr. EMIL SANGER.
5. SPANISH WALTZ—"Alma".....Aronson
6. ARIA—"La Perle du Bresil".....David
Coppelia MADAME ANNIE LOUISE TANNER.
7. RHAPSODIE HONGROISE No. 6.....Liszt
8. SONG FOR TENOR—"Once Again".....Sullivan
My Sweetheart is a Song
Mr. WILL STEPHENS.
9. CHARACTERISTIC DANCE—"The Coquette".....Sousa
10. GRAND MARCH—"L'Africaine".....Meyerbeer

PAIN'S

PARIS—FROM EMPIRE TO COMMUNE,
AND WONDROUS FIREWORKS,
EVERY EVENING, EXCEPT SUNDAY AND MONDAY,
IN THE NEW FIREWORKS AMPHITHEATRE.

BOSTON THEATRE

EUGENE TOMPKINS.

Proprietor and Manager

CONCERTS

Sunday, December 18, 1892

Matinee, 2.30.

Evening, 8.

GILMORE'S Famous Band,

Under the Direction and Management, by unanimous vote of the Band and cordial endorsement of Mrs. and Miss Gilmore, of

D. W. REEVES.

The following Message from Mrs. P. S. Gilmore tells its own story:

New York, N. Y., Dec. 10, 1892.

My dear Mr. Reeves:

I wish to express to you, and through you to the Band my esteem of the honor paid to the memory of Mr. Gilmore by the retention of his name in connection with his Band, and by the preservation of the organization so dear to him, virtually intact under your baton. Of you Mr. Gilmore always spoke enthusiastically, and prophesied great popularity for you in the cosmopolitan field in which you have entered to his honor, as well as to your own. The delicate, generous and enterprising spirit you have manifested is beyond praise; and my grateful esteem finds but inadequate expression in the sincere wish offered herewith, that, as leader of Gilmore's Band, you, with the Band, may drink long and deeply of the golden draught of success which, at its sweetest, Mr. Gilmore's lips relinquished.

In his name, renewing my acknowledgments, and earnestly hoping that under your able baton Gilmore's Band may live long and prosper, I am

Cordially yours, Mrs. E. J. GILMORE.

* Matinee Programme. *

1. OVERTURE—"Robespierre" *Litolff*
2. FLUTE SOLO—"Carnival Russe" *Ciardi*
MR. F. W. WADSWORTH.
3. {a. MELODY IN F *Rubenstein*
 {b. RUSSIAN MAZURKA—"La Czarine" *Gaunc*
4. SONG PATRIOTIC—"Let Me Like a Soldier Fall" *Wallace*
MR. WILLIAM STEPHENS.
5. REMINISCENCES from the Operas of Bellini
Introducing "Ah non Guinge," by the Clarinet Corps, in unison Cadenzas by
Herr STOCKIGT.
6. AIRS DE BALLET—"La Gioconda" *Ponchilli*
7. RHAPSODIE HONGROISE, No. 2 *Liszt*
8. SONG—"Thou Brilliant Bird" *David*
MISS CALOTTA MACONDA.
Flute Obligato by Mr. F. W. WADSWORTH.
9. NATIONAL ANTHEM—"Columbia" *Gilmore*
Introducing variations for the following instruments: 1. Clarinets in unison, Herr
STOCKIGT, principal. 2. Piccolo, Signor DECARLO. 3. French Horns,
Messrs. WESTON, HELLEBERG, MIEL and ZILM. 4. Saxophone,
Mess. LEFFERRE. 5. Euphonium, Mr. H. E. WHITTIER. 6. Oboes in
unison, Signor DECHIARA, principal. 7. Cornets, Messrs. BODE and
CLARKE. 8. Petite Clarinet, Mr. A. W. WHITTAKER. 9. Bass Wood-
Winds, Herr MUNDWYLER, principal. 10. Flute, Mr. F. WADSWORTH,
ending with a variation for Trombones and Tubas.
10. MARCH—"2d Conn. Vols." *Reeves*

D. W. REEVES, - - - - **Musical Director**

IN THE EVENING, SECOND AND LAST CONCERT.

Entire new programme, including numbers that were on the programme Sept 23, at the St. Louis Exposition, the last day that the Band was directed by the late P. S. GILMORE.

AFTERNOON—Doors open at 2, begins 2.30.

EVENING—Doors open at 7.30, begins at 8.

Tuesday, Dec. 20, Souvenir Night, 50th Performance of "Babes in the Wood."

CASHMAN, KEATING & CO., PRINTERS, 611 WASHINGTON ST., BOSTON.



QUINTETT OF SAXOPHONES.

M. Davidson, E. A. Lefebvre, E. Schaap, F. W. Schultze, T. F. Shannon

Gilmore's Saxophone Section, c.1889
Leon Mead, "The Military Bands of the United States,"
Supplement to Harper's Weekly, 28 September 1889

Caryl Florio
Introduction, Theme and Variations
(1879)

The image shows a page of handwritten musical notation. At the top, the title "Introduction, Theme and Variations" and the composer's name "Caryl Florio" are written. Below the title, it specifies the instrument as "1 b (Cb) Saxophone" and includes the instruction "with accompaniment of Small Orchestra". The score begins with a section labeled "Introduction" and consists of approximately 12 staves of music. The notation includes various musical symbols such as clefs, time signatures, and notes, though some parts are obscured by a dark, irregular shadow or smudge that runs across the middle of the page.

Reprinted courtesy of New York Public Library

Caryl Florio
Quartette for Saxophones
(Allegro de Concert)
(1879)

Soprano in Bb

Quartette for
Saxophones

C. Florio

"

Reprinted courtesy of New York Public Library

Andante.

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo is marked *Andante.* The first staff contains a melodic line starting with a half note, followed by quarter notes, and ending with a half note. Dynamics include *mf* and *p*. The second staff continues the melody with a *poco rit.* marking and a *dim.* dynamic, ending with *a tempo*. The third staff starts with a first ending bracket and contains a melodic line with *mf* dynamics. The fourth staff continues the melody with *dim.* and *al.* markings. The fifth staff features a *poco rit.* marking and *a tempo* ending with *mf*. The sixth staff continues the melody with *p* and *cres.* markings. The seventh staff contains a melodic line with *dim.* markings. The eighth staff is a triplet of eighth notes. The ninth staff is a vocal line with lyrics "cu - cen - do ..." and dynamics *mf* and *p*. The tenth staff is a melodic line with *dim.* markings. The piece concludes with a double bar line.

* The mark indicates the commencement of a new phrase, which must be separated from what has preceded.
** The mark indicates the "subject" which must always stand out distinct.

A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- Staff 3: *dim.*
- Staff 4: *p*, *mf*
- Staff 5: *mf*, *cres*, *cen*
- Staff 6: *to*, *dim.*
- Staff 7: *poco ritard.*, *a tempo*, *p* & legato.
- Staff 8: *p*
- Staff 9: *mo*, *dim.*
- Staff 10: *3*, *f. S.*

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. Key annotations include:

- Staff 1: *cresc.* (crescendo), *mf* (mezzo-forte)
- Staff 2: *dim.* (diminuendo), *al.* (allargando), *poco rit.* (poco ritardando), *a tempo*
- Staff 5: *poco rit.*, *a tempo*, *p* (piano), *legato*
- Staff 8: *mf* (mezzo-forte), *cresc.* (crescendo), *cen.* (crescendo), *do* (sustained note)
- Staff 10: *mf* (mezzo-forte)

a tempo.
pp *al fine.*
lunga

MUSICAL COURIER
A WEEKLY JOURNAL
DEVOTED TO
MUSIC AND THE
ARTS

VOL. IX.—NO. 16.

NEW YORK, WEDNESDAY, OCTOBER 15, 1884.

WHOLE NO. 244.



M. A. LEFEBRE.

Lefebvre's : Benefit : Concert

— AT —

✻ HARDMAN HALL ✻

Fifth Avenue and Nineteenth Street,

Monday Evening, Jan. 9, 1893, at 8.30

ASSISTED BY THE FOLLOWING EMINENT ARTISTS:

MADAME IDA KLEIN, Soprano.

SIG. VICTOR CLODIO, Tenor.

MR. GEO. H. WISEMAN, Baritone.

MR. VAN PRAAG, Violin.

MR. OTTO D. BINGER, Violoncello.

MR. HARRY ROWE SHELLEY, Piano and Organ.

MR. RICHARD PERCY, Piano.

and MR. E. A. LEFEBRE, Saxophone.

PROGRAMME.

- 1—TRIO, D minor, Andante and Finale,.....MENDELSSOHN
Messrs. R. PERCY, VAN PRAAG and O. D. BINGER.
- 2—SONG, "Why do the Nations Rage?".....HANDEL
Mr. GEO. H. WISEMAN.
- 3—SAXOPHONE SOLO, "Evening Prayer,".....HARRY ROWE SHELLEY
Mr. E. A. LEFEBRE.
- 4—TENOR SOLO, "O Paradiso" (from L'Africano),.....MEYERBEER
Sig. VICTOR CLODIO.
- 5—VIOLONCELLO SOLO, "Dream,".....GOLTERMANN
Mr. OTTO D. BINGER.
- 6—SONG, "Love's Sorrow,".....HARRY ROWE SHELLEY
Madame IDA KLEIN.
- 7—SAXOPHONE SOLO, "Reverie,".....KIEHL
Mr. E. A. LEFEBRE.
- 8—VIOLIN SOLO, "Fantasie Caprice,".....WIENIAWSKI
Mr. VAN PRAAG.
- 9—TRIO, "Qual voluta" (from I Lombardi),.....VERDI
Madame IDA KLEIN, Sig. CLODIO and Mr. WISEMAN.
- 10—RESURRECTION,.....HARRY ROWE SHELLEY
SAXOPHONE SOLO, WITH CELLO OBLIGATO,
WITH ACCOMPANIMENT OF PIANO AND ORGAN.
Messrs. LEFEBRE, BINGER, PERCY and HARRY ROWE SHELLEY.

The Organ used at this Concert is kindly furnished by Messrs. MASON & HAMLIN.

TICKETS, - - - - - **ONE DOLLAR**
To be had at Hardman Piano Warerooms.

42 Court Street.
Brooklyn, Feb 12th / 94.
D. Blakely, Esq
N. Y.

Dear Sir,
According to what I heard from
Mr. Shannon that I expressed my-
self as I didn't care to play any more
with Mr. Sousa's Band, I must
say, was not my meaning, Contrary,
I always had the greatest respect for
you, I know all the business
whatever was made by Mr. D. Blakely
even at the time when our dear late
Gilmore was alive, was always
carried through successfully by the
Blakely Bros as you Brother knows I
made these speeches before the Band
I work for you and Mr. Sousa with
the greatest respect and pleasure,
and will gladly continue,
but even now, and for the time to
come I wish you financial
Success,
also I wish this for my self
at least so much that I can wish

Over 23 years I wish to become
a man of reputation by solo playing
and to make the Saxophone
popular, this I have done with
Success;

When asked to join the Sousa's
Band I left a organization
which I had served for over 19
years.

now after I served Mr. Sousa's
Band only about 10 months, and
already to cut my pay as offered
while others who never had made
any reputation were offered more
this broke my heart, I never
come amongst the musicians
at the Union, but once I was
there and they informed me
about the rumors etc... and
that you had made different
offers.

Will Mr. Blatky and Mr
Sousa

I will say this if you pay
me while on the road \$45.00
or any ways outside of N.Y. 2 per week
at Manhattan \$40.00 per week

Over 23 years I wish to become
a man of reputation by solo playing
and to make the Saxophone
popular, this I have done with
Success;

When asked to join the Sousa's
Band I left a organization
which I had served for over 19
years.

now after I served Mr. Sousa's
Band only about 10 months, and
already to cut my pay as offered
while others who never had made
any reputation were offered more
this broke my heart, I never
come amongst the musicians
at the Union, but once I was
there and they informed me
about the rumors etc. and
that you had made different
offers.

Will Mr. Blatky and Mr
Sousa

I will say this if you pay
me while on the road \$45.00
or any ways outside of N.Y. 2 per week
at Manhattan \$40.00 per week

USES
THE CELEBRATED
**WONDER ALTO
SAXOPHONE**

MANUFACTURED BY
C. G. CONN.
ELKHART IND.
WORCESTER MASS.



E. A. LEFEBRE,
THE WORLD-FAMED SAXOPHONE VIRTUOSO.

Reprinted courtesy of America's Shrine to Music Museum

Of the above class only two were pronounced qualified to receive diplomas of graduation. Mr. Thos. H. Davies, of Duquesne, Pa., passed the examination in the third grade as Bandmaster and Cornet Soloist, with certificate of eligibility for admission to the Post Graduate class. This diploma was accompanied with a golden medal suspended from an Apollo Harp, across the strings of which was a miniature Cornet with jewelled bell.

Mr Yeaglea, of Lima, Ind., was the recipient of a silver medal similar to the above except that a Clarinet instead of a Cornet crossed the strings of the Harp. Mr. Yeaglea received the diploma of the second grade in the Saxophone and Clarinet class

The design and text of the graduating diploma is as shown in the following copy which has been reduced to one-fourth the original size. And the original is embellished with purple and gold ribbons (the prescribed colors of the Conservatory), on the right margin, bearing the seal of the Conservatory.



UNITED STATES OF AMERICA.

Know all Men by these Presents:

That *Mr. R. Yeaglea of Lima Ind. has* successfully passed the necessary examination in the *Second Grade* of the Conn Conservatory of Music and is awarded the *Silver Medal of Graduation* bearing the date of this Diploma. The said *Mr. R. Yeaglea* is pronounced duly qualified to perform the duties of *First Saxophonist* and is eligible for admission to the "*Third*" Class of the Conn Conservatory of Music.

Signed at Elkhart, Ind. this Thirtieth day of July 1897.

C. A. Lefebvre C. L. Conn President

PRINCIPAL OF

SAXOPHONE CLASS.

CONN CONSERVATORY OF MUSIC.

W. J. Garrett Secretary

July 28th, 1897.

Mr. Clarence Terwilliger,
Sec. Fair Association,
Hillsdale, Mich.

Dear Sir:-

I have just been informed that the annual County Fair is to be held at Hillsdale, and as it is very necessary to have good music on these occasions, thought I would write you in regard to securing the Celebrated Trumpet Notes Band for this event.

I wish to call your attention to the qualifications of this Band and believe you will find in it a musical attraction that will give unbounded satisfaction to the participants on this occasion. The Band proper, consists of twenty-five members; is splendidly equipped, having attractive uniforms, a perfect set of instruments and a choice library of popular standard music. The membership comprises only experienced musicians, well conducted and reliable, and I will guarantee that if you engage this band you will be entirely satisfied.

I also wish to mention that if you decide to engage the Band, we will have Mond. Lefebre, the greatest living Saxophone Soloist accompany the Band on this occasion, and book him for some choice solos, and will send you a good supply of his Lithographs.

Now if you consider this favorably, kindly let me know as soon as possible, stating full particulars regarding length of engagement &c., and I will be pleased to quote you prices.

Hoping to receive a favorable reply, I am,

Yours respectfully,

C. Fischer's Edition.

Collection of

CELEBRATED

SOLOS

Saxophone,

FOR THE

AS PLAYED
ARRANGED
AND
TRANSCRIBED

by
E. A. Lefebvre,

SOLOIST
WITH
P. S. GILMORE,
22nd Regt. Band.

1. ANDANTE PASTORALE E. A. LEFEBRE. 90
2. CAVATINE *from Bohemian Girl*. E. A. LEFEBRE. 75
3. SI TU SAVAIS (*If thou could'st know*) . . BALFE. 60
4. KILLARNEY BALFE. 50
5. CALL ME THINE OWN S. J. COX. 50
6. POLONAISE *from MIGNON*. Amb. THOMAS. 100
7. "YOU'LL REMEMBER ME" *Grand Fantasia*. H. ROUND. . . 100
8. "LONG, LONG AGO" *Grand Fantasia*. H. ROUND. . . 100
9. "SCENES that are brightes" *Grand Fantasia*. H. ROUND. . . 100
10. "AULD LANG SYNE" *Grand Fantasia*. H. ROUND. . . 100
11. "THE MINSTREL BOY" *Air & Var.* H. PRENDIVILLE . . . 60
for Eb Alto, Bb Soprano or Bb Tenor Saxophone.
12. "ALEXANDRA" *Orig Melody for* J. LEVY . . . 60
Eb Alto, Bb Soprano or Bb Tenor Saxophone
13. "AH, CHE LA MORTE" *Solo for* VERDI. 60
Eb Alto, Bb Soprano or Bb Tenor Saxophone.
14. "THE MEN OF HARLECH" *Grand Fantasia for* 100
Eb Alto Saxophone. H. ROUND.
15. "LES BLUETS" *Theme and Variations*
for Bb Soprano or Bb Tenor Saxophone. H. Prendiville. 100.
16. "AVE MARIA" *for Eb Alto Saxophone. LUIGI LUZZI. 60.*
17. BLUE BELLS OF SCOTLAND *"Air and Varie" P. de Ville. 60*
for Eb Alto Bb Soprano or Bb Tenor Saxophone
18. "AIR VARIE" H. PAINPARÉ. 100
19. ARIE CONCERTANTE. ACKERMANN. 100
20. LONGING FOR HOME. *Theme & Var.* JOHN HARTMANN. 100

Lefebre Saxophone Quartette (1901)

Will R. Yeaglea, Edward A. Lefebre,
James F. Boyer, Clarence Bartlett



E. A. LEFEBRE AND HIS QUARTETTE OF WONDER SAXOPHONES.

Reprinted courtesy of Paul Cohen

SAXOPHONE DEPARTMENT OF E. A. LEFEBRE FACTORY.



E. A. LEFEBRE,

Saxophone Virtuoso.

Formerly Solo Clarinetist Parepa Rosa Opera Co. Late Saxophone Soloist of Gilmore's
Celebrated Concert Band.

Elizabeth, N.J., Nov 26 1902
Brooklyn, N.Y.
475 Franklin St

Mr. Carl Florio

My Dear Friend Mr. Florio

word came to hand, in reply I am sorry
to say that I am not able to buy that master
composition of yours, although I must say
the price of \$100.00 is indeed moderate.
I intend to see a publisher about it, but at
present I have not been well for over two weeks
the doctor ordered me to stay in doors, however
later on when I go out, I will see a good man
to publish it, but I am afraid that I would
disappoint, the saxophone has become more
suburban than it used to be at the time you
were composed this beautiful piece, since
I am now in work and I have in
a somewhat business on account of making
my money however, it is just what I need just



SAXOPHONE DEPARTMENT OF C. G. CONN'S FACTORY.

E. A. LEFEBRE,

Saxophone Virtuoso.

Formerly Solo Clarinetist Parepa Ross Opera Co. Late Saxophone Soloist of Gilmore's Celebrated Concert Band.

Elkhart, Ind., 1907.

Dear Sir,

I have had in spite of all this, & in
 spite of the fact that I have a long
 and a good one of you till a good month
 ago. I have a very fine saxophone concert
 on departure to Europe with my quartet
 and I would like to offer you an engagement
 to play with my quartet, if you are
 in the city by that time and if you would accept
 of moderate terms.

I go on the road again with my quartet
 on Monday and leave Dec 13th before
 I leave I would like to meet you and
 talk over the soprano part, because I should
 like to play the solo upon the alto, my
 quartet & have organized Contain 1/22 a the
 women and Banister frequently at musicals I
 have played the soprano of Johnny you will
 see side (1885) although I had you and I hope
 to play upon the alto, but I have done so with
 success.

The pleasure I don't ever being such a pleasure

30 good tone, never heard one so good, but was
you son to mechanical in his performances.
Would you inform me when I
can meet you and look over the Score part?
If you would come to New York, but if you
should happen to come to Bro. Kline, you have
my address - and by taking the Button Street car
you go right by Franklin only one block and
1/2 to walk to the left hand.

again commencing back to publish it you will
understand that there is very little sale for such
music, if the piano players would state it in
a paper or something new and good, they could do
better, but they do not do it in their
papers.

I shall be pleased to hear from
you with information when I can meet you
and close with kind regards to you and
wishing your success.

Yours Very Truly
C. A. Spurgeon

475. Franklin St.
Brooklyn N.Y.

C. G. Conn Alto Saxophone
L8217
Built for E. A. Lefebvre in 1903



Photo courtesy of Edward John Lefebvre

BAND CONCERT AT INGERSOLL PARK TODAY

INGERSOLL

Matinee...
Every Day
Except
.....Monday

Secure
Seats
Early
For
This
Week

**GREATEST VAUDEVILLE
EVER OFFERED IN
THE WESTERN
COUNTRY**

EVERY ACT A HEADLINER.

**This
Is
The
Big
Week**

..PROGRAMME..

SEE
TOM
THE BIG
ELEPHANT

EVA MUDGE THE MILI-
TARY MAID

The girl Who Cap-
tivated All London.

**Hal. Davis &
Inez McAuley**

Post Graduates in Refined Comedy,
Presenting Edmund Day's latest
Success "The Unexpected."

Four Rianos

World's Greatest Comedy Acrobatic
Sketch, Winners of Chicago
American Prize.

Great Laona

Impersonation of Men Past and Present

**La Febre Saxophone
Quartette**

In Popular Selections.

Mr. Frank Fox

Illustrated Songs.

**ALL NEW
ACTS
STATE
FAIR
WEEK.
A BIG
LAUGHY
SHOW**

**This
Is
The
Big
Week**

SEE...

Roller Coaster
Laughing Gallery
House of Tremble
Cave of Winds
Penny Arcade
Happy Harry
Shooting Gallery
Merry Go Round
Smallest Train in
the World
Handsomest Thea-
ter in the World

SEATS ON SALE AT OLSON'S DRUG STORE

BAND CONCERT AT INGERSOLL PARK TODAY

PROGRAM

SAXOPHONE CONCERT

MONS. E. A. LEFEBRE'S
LOS ANGELES SAXOPHONE QUARTETTE

ASSISTED BY

MISS EDITH PARKER
READER

MR. WILL GARROWAY
PIANIST

UNDER THE MANAGEMENT OF
RICHARD O. ROBINSON JR.

LAGOMARSINO THEATER, VENTURA
THURSDAY EVENING, MAY 6, 1909 8:15 O'CLOCK

UNDER THE AUSPICES OF
VENTURA Y. M. C. A.

R. O. ROBINSON JR.

PRESENTS

MONS. E. A. LEFEBRE'S CELEBRATED
SAXOPHONE QUARTET

MONS. E. A. LEFEBRE, Solo Alto Saxophone

MISS KATHRYNE THOMPSON,
Second Alto Saxophone

MISS IDA WEBER, Tenor Saxophone

MR. R. O. ROBINSON Jr.,
Baritone Saxophone

Assisted by

MISS EDITH PARKER, Reader.

MR. WILL GARROWAY, Pianist.

Bartlett's Orchestra, Ventura

Program subject to change without notice

Reprinted courtesy of Kathleen Maxwell

Saxophonists with the 22nd Regiment Band
Patrick S. Gilmore, Director

1873-4-5-6-7-8-9-80-1-2-3-4-5-6-7-8-9-90-1-2-

Franz Wallrabe (S)	Eustach Strasser (S)	M. Davidson (S)
Edward A. Lefebre (A)		
Henry Steckelberg (T)	Fred ter Linden (T)	
F. William Schultze (B)	E. Schaap (T)	
		T.F. Shannon (Bs)

Saxophonists Who May Have Augmented The Section

Fred ter Linden or C. Lunyack (Bs) c.1880
Saxophone Sextette (SATTBs) c.1889

"The Famous One Hundred Men"
Ten-piece Saxophone Section
St. Louis Exposition, September 1892

W. H. Eisen	E♭ soprano saxophone
M. Davidson, M. J. Moreing	B♭ soprano saxophone
E. A. Lefebre, E. Martinez	E♭ alto saxophone
E. Schaap, H. Wahle	B♭ tenor saxophone
F. W. Schultze, J. Kneip	E♭ baritone saxophone
L. Knittel	B♭ bass saxophone

APPENDIX E

LEFEBRE FAMILY HISTORY

The lineage of Edward Abraham Lefebre is as follows:

Edward Abraham Lefebre (1834-1911)

Edward Abraham Lefebre Jr. (1866-c.1940)

Edward Henry Lefebre (c.1915-1983)

Edward Robert Lefebre (1937-)

Edward John Lefebre (1960-)

Edward Adam Lefebre (1980-)

Not much is known about Edward Abraham Lefebre and his family life other than he was married and had seven children. However, one thing is certain: Edward A. Lefebre, Jr. was extremely bitter toward his father. According to Carol Lefebre, the wife of Edward Henry Lefebre, Edward Jr. was relegated to stay at home with his mother and help raise the family, while his father was out touring. He was said to have gone out to the railroad tracks with a bucket to pick up lumps of coal that had fallen off the trains. This was used to heat the Lefebre home. Money was not regularly sent back to the family, thus, Edward Jr. had to work to help support his mother and siblings. It would appear that Edward Jr. never forgave

his dad for being a father in absentia. He led an embittered life, with only the harshest of words spoken on his father's behalf.

Edward Jr. kept many of his father's belongings until the 1930s, when they were sold for pawn. Stewart George, Edward Jr.'s cousin, retrieved E. A. Lefebvre's 1903 gold-plated Conn alto saxophone and kept it for 25 years. Upon George's retirement, he gave the saxophone to Edward Henry Lefebvre, believing it belonged on the Lefebvre side of the family. The saxophone remained in its case in the attic. Edward John Lefebvre became interested in the instrument when, as a young boy, his grandmother, Carol Lefebvre, would take him up to the attic to show him the saxophone and tell her grandson what little history she knew of the Saxophone King. Most of what the family knew of E. A. Lefebvre came from their copy of Harry Wayne Schwartz's *Bands of America*, published in 1957 by Doubleday and Company. Edward Henry retired in the 1970s and gave the saxophone to Edward Robert, who also kept the instrument in storage.

In the late 1980s, Edward John had a strong interest in restoring the saxophone to its original condition, and thus it was handed down to the next generation. Upon restoration, the instrument was given new life by Edward Adam Lefebvre, who performed on his great, great, great

grandfather's saxophone in the West Islip Junior High School Band! (The band director protested due to extreme difference in tone quality between the vintage and late model saxophones in the section.) In 1993, E. A. Lefebre marched in the Columbus Day parade in New York City, one hundred years after E. A. Lefebre performed at the Columbian Exposition in Chicago. While Edward Adam no longer plays the saxophone, Edward John is interested to play it in the future.

ADDENDUM

EDWARD A. LEFEBRE AND BESSIE MECKLEM

Bessie Mecklem was born on 19 March 1875, in East Orange, New Jersey. By age 14, she was performing on programs with her father, Henry Clay Mecklem, who accompanied her on harp.¹ The father/daughter duo appeared on a "Grand Vocal and Instrumental Concert given by Mr. E. A. Lefebre" on 6 April 1890, at the Brooklyn Academy of Music.² On this occasion, the Mecklems performed "The Song that Reaches the Heart," by Jordan. Bessie Mecklem joined Lefebre on Thallon's "Evening Serenade" for two saxophones and piano.³ This was certainly an adaptation of an earlier rendition for saxophone, flute, and piano, performed at Manhattan Beach with Gilmore on 8 September 1887.⁴ Mecklem also performed with Lefebre on the final selection of the program, Harry Rowe Shelley's "Resurrection," for two saxophones, piano, and organ. (Other chamber performances of "Resurrection" included either a violin or cello in place of a second saxophone.)

¹ Betsy G. Miller, "Two Early Lady Saxophonists," unpublished article, Columbia, SC, 1.

² Ibid.

³ *New York Herald*, 6 April 1890, 8.

⁴ Gilmore Band Program (uncatalogued), 8 September 1887, Manhattan Beach, Library for the Performing Arts, New York Public Library, New York.

According to Mecklem's granddaughter, Patricia Rittenhouse, Bessie took lessons from a man in New York "who introduced the saxophone in this country."⁵ This was none other than E. A. Lefebre, who often performed with his students throughout his career. The Saxophone King also worked regularly (teaching and performing) in Elizabeth, New Jersey,⁶ a town some six miles away from East Orange. Therefore, it is reasonable to assume Mecklem and Lefebre would have had little trouble coordinating a lesson schedule.

Bessie Mecklem had a brief, yet eventful career, which included recording several Edison cylinders in 1892, appearing at numerous fraternal organization, church, and Y.M.C.A. events, and performing with her father on the entertainment bureau circuit.⁷ On 6 June 1893, Mecklem appeared at the Lee Avenue Congregational Church with Sissieretta Jones. Jones was known as the "Black Patti," a comparison to Adelina Patti, one of the most famous opera stars of the nineteenth century.⁸ Mecklem also soloed with Rogers' Seventh Regiment Band on 27 July and 3 August 1895 for a concert series in Central

⁵ Betsy G. Miller, Columbia, South Carolina, to James Noyes, New York, 3 June 2000, electronic mail.

⁶ Edward A. Lefebre, Brooklyn, to David Blakely, New York, 6 and 12 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.

⁷ Miller, "Two Early Lady Saxophonists," 1.

⁸ Ibid.

Park, where she received a "double encore." One account claimed she was the first woman soloist to perform there.⁹ By the time of her marriage, c.1896, Mecklem had "participated in over one thousand concerts"¹⁰ from Pittsburgh, Rochester, and Toronto in the north, to Baltimore and Richmond, Virginia in the south.¹¹

As one of Lefebvre's star pupils, Mecklem provided a significant extension to his mission of popularizing the saxophone. Her performances throughout the eastern United States and Canada introduced countless listeners to the saxophone, just as Lefebvre had been doing throughout the world. Further investigation into her career is justly warranted.

(Additional information on Mecklem is found in Chapter IV.)

A copy of the 6 April 1890 program listed in the *New York Herald* is reprinted below.

⁹ Miller, "Two Early Lady Saxophonists," 2

¹⁰ Ibid.

¹¹ Betsy G. Miller, Columbia, South Carolina, to James Noyes, New York, 3 June 2000, electronic mail.

ACADEMY OF MUSIC.
EASTER SUNDAY EVENING, APRIL 6, 1890.
 Grand Vocal and Instrumental Concert, given by
 Mr. E. A. LEFEBRE,
 the great Saxophonist, assisted by the following Eminent Artists:—
 Miss ELLEN PAREPA, Signor SABATELLI,
 Miss ANNA RUSSELL, Mr. H. C. MECKLEM,
 Miss BESSIE H. MECKLEM, Mr. Ewald STOLZ,
 Mr. E. AUDUREAU Flute, Signor BRIZZI, Organ,
 Signor GIANNINI, Accompanist.

PROGRAMME.

1. QUARTET—Allelujah..... Harvey Rowe Shelley
 Saxophone, Trombone, Piano and Organ.
 Messrs. LEFEBRE, EWALD STOLZ, BRIZZI and GIANNINI.
2. HARP SOLO—Easter Choral Impromptu... Mecklem
 Mr. H. C. MECKLEM.
3. "ERI TU"..... Verdi
 Signor SABATELLI.
4. TROMBONE SOLO, "Am Meer"..... Schubert
 Mr. EWALD STOLZ.
5. SAXOPHONE SOLO, "Elegie," Melancholy..... Ernst
 Mr. E. LEFEBRE.
 This beautiful composition has been performed throughout the civilized world. This great masterpiece was the result of an inspiration caused by the loss of his intended bride in 1831, by the great violin virtuoso, Heinrich Wilhelm Ernst.
6. THE SOLDIER'S BRIDE..... Mario-Celli
 Miss ANNA RUSSELL.
7. SAXOPHONE SOLO, "The Song that Reaches the Heart"..... Jordan
 (with harp accompaniment)
 Miss BESSIE H. MECKLEM.
8. POLONAISE from "Mignon"..... Ambroise Thomas
 Miss ELLEN PAREPA.
9. TRIO, "Evening Serenade"..... R. Thalou
 (two saxophones and piano)
 Miss MECKLEM and Messrs. LEFEBRE and GIANNINI.
10. DUO from "Favorita"..... Donizetti
 Miss RUSSELL and Signor SABATELLI.
11. "L'ECO"..... Mario-Celli
 (flute obligato by Mr. E. Audureau)
 Miss ELLEN PAREPA.
12. QUARTET, "The Resurrection"..... H. R. Shelley
 (two saxophones, piano and organ)
 Miss MECKLEM, Messrs. LEFEBRE, GIANNINI and BRIZZI.

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Lefebre's Last Band: From Gilmore to Sousa (1892-4)

Published in *The Saxophone Symposium* 26 (2001): 20-51.

Edward A. Lefebre (1834-1911) was the preeminent saxophonist of the nineteenth century. "Born with a mission to bring his instrument into favor,"¹ Lefebre promised Adolphe Sax (c.1850s) that he would promote the saxophone throughout the world.² This life-long commitment to popularizing the saxophone spanned six decades and three continents and included nearly all facets of performance, pedagogy, and production. Lefebre's widest exposure came as soloist with the bands of Patrick Sarsfield Gilmore (1873-92) and John Philip Sousa (1893-4). It has been difficult to understand why Lefebre, who soloed with Gilmore for twenty years (eventually becoming known as the "Saxophone King"), performed with Sousa for a mere ten months, never to return as a soloist with a name band. An analysis of published newspaper and journal articles and several unpublished letters* (including those written by Lefebre himself, Sousa's tour manager David Blakely, and saxophonist Jean Moeremans) provides an illuminating account of the musical, social, and economic factors surrounding Lefebre's last months with the Gilmore Band and his truncated tenure with Sousa.

Lefebre's mission to popularize the saxophone was supported (one might even say championed) by nineteenth-century bandmaster Patrick Sarsfield Gilmore. Gilmore's 22nd Regiment Band of New York City was the first American outfit to incorporate an entire section of saxophones (SATB) from its inception in 1873. This section was composed of:

Franz Wallrabe	soprano saxophone
Edward Lefebre	alto saxophone
Henry Steckelberg	tenor saxophone

F. William Schultze baritone saxophone³

Gilmore also featured for many years saxophone quartet chamber performances on select programs. The first of these quartet appearances was on 15 January 1874, at the Brooklyn Academy of Music, where the above performed “Andante and Allegro,” by Jean-Baptiste Singelée (appendix 1).⁴ This was likely the opening movement of Singelée’s *Premier Quatuor*, Op. 53, the first saxophone quartet ever written, composed in 1857 for the inaugural saxophone class at the Paris Conservatory. Gilmore’s saxophone section also freelanced as the New York Saxophone Quartet Club from 1873-85, during which time they performed numerous original compositions written by Singelée, Savari, and New York composer Caryl Florio. Perhaps the most interesting use of saxophones on Gilmore Band programs was in a chamber octet comprising soprano, alto, tenor, and baritone saxophones, two bassoons, contrabassoon, and contrabass sarrusophone!⁵ In the late 1880s Gilmore augmented the saxophone section to a sextet, including B-flat bass (SATTBBs).

Death of Gilmore

Gilmore’s ranks swelled to one hundred musicians in 1892, including 36 “eminent soloists, the *elite* of the musical profession.”⁶ The impetus behind amassing such a force came directly from Gilmore’s strong showing at the St. Louis Exposition in the fall of 1891. In a letter to David Blakely, Gilmore’s tour manager who would later contract tours of the Marine Band and Sousa’s civilian band, dated 18 October 1891, Gilmore writes:

We had an enormous success here this year, so much so that the President and Directors of the Exposition have engaged us One Hundred Strong—on my own

* All letters are unedited, with spelling and grammar reproduced exactly as in the original manuscripts.

terms for two years more. I will give concerts in cities that can bear it, with the full band one hundred members after we finish here next year and I'll bet you an even \$5000, I will make it pay big money.⁷

The "Gilmore 100" played Madison Square Garden, beginning on 30 May 1892.⁸ By the fall, and billed as "The Famous One Hundred Men," the Gilmore Band performed at the St. Louis Exposition in September 1892, supporting a ten-piece saxophone section whose members were:

W. H. Eisen	E-flat soprano saxophone
M. Davidson, M. J. Moreing	B-flat soprano saxophone
E. A. Lefebre, E. Martinez	E-flat alto saxophone
E. Schaap, H. Wahle	B-flat tenor saxophone
F. W. Schultze, J. Kneip	E-flat baritone saxophone
L. Knittel	B-flat bass saxophone ⁹

This "perfect one hundred piece band," organized at the request of the administrators of the St. Louis Exposition, had been together for only a few months when Patrick Sarsfield Gilmore died suddenly in St. Louis on 24 September 1892. Gilmore, whose career had spanned nearly the entire second half of the nineteenth-century and featured countless grand concerts and jubilees, was universally accepted as the greatest bandleader of his generation. On 26 September 1892, two days after Gilmore's death, "Sousa's New Marine Band" gave its first performance at the Stillman Music Hall in Plainfield, New Jersey, ushering in the next and last great era of the professional touring band.¹⁰

Three weeks following Gilmore's death,¹¹ while still engaged in St. Louis, the Twenty-second Regiment Band drafted the following letter of invitation to David Wallace Reeves:

St. Louis, October 12

Mr. D. W. Reeves:

At a meeting of the band you were unanimously elected leader and conductor of Gilmore's Band. Knowing you to be the only man in America

worthy of keeping the band up to its high standard, and following in the footsteps of our lamented Mr. Gilmore, we extend to you, air, a hearty welcome and support, and beg you to name a day when you can meet the band.

C. W. Freudenvoll,
E. A. Lefebre,
A. Bode,
Carl O. D. Chiara,
John Sheridan,
Committee appointed by the band.¹²

Reeves was a likely choice to succeed Gilmore. Since 1866 he had led the American Band of Providence, Rhode Island, and he was a well-known and respected composer, having written over one hundred marches. Sousa once referred to Reeves as “the Father of American March Music.”¹³ Unfortunately for Reeves, the aforementioned “hearty welcome and support” quickly evaporated.

By November, six of Gilmore’s “best men” (including Raffayolo, solo euphonium, and Stengler, solo clarinet) had signed on with Sousa.¹⁴ Rumors circulated that Reeves planned to cut personnel,¹⁵ and as dissent among the ranks grew, the famed cornetist Jules Levy announced his candidacy to lead the Gilmore Band, stating:

Mr. Reeves is not, as many people suppose, the leader of the Twenty-second Regiment Band but was simply the choice of the members of the band as the one who should fill out the remainder of the season’s tour.¹⁶

Levy, a soloist past his prime and forever burdened by self-inflicted financial woes, may have attempted such a “coup” in an effort to salvage his sagging career.

The Gilmore Band was faltering under Reeves’s leadership. One account stated:

Ever since Reeves took the baton there has been trouble. There was not a man in the organization who did not know the band repertoire better than Reeves. They had all played it to the magic wand of the late Gilmore, and, as no two men were ever known to beat time in exactly the same way, they were a trifle unfamiliar with Reeves’s leadership. What wonder, then, that there should be an occasional jangling discord? Instead of marking Reeves’s time, some played as if Gilmore were still there, and the result was far from pleasing to the auditor.

A POSSIBLE EXPLANATION

Conservative musicians in this city, who were at the Musical Exchange yesterday, say that there is an explanation of all such discordant incidents, and the reason for this one was the individual opposition to Reeves by men who purposely disregarded the leader's "tempo," just to make things uncomfortable for him. The German element, however, in letters to their friends in this city, are unanimous in their opinion of Reeves. He is an American musician, and upon this they base their assertion that he cannot beat time so that Germans can comprehend him, and for this reason they did not know "what they were at" half the time.¹⁷

Reeves asked for the support of Gilmore's widow in an attempt to boost public relations. A program from the Boston Theatre, dated 18 December 1892 (appendix 2), announced:

Gilmore's Famous Band,
Under the Direction and Management, by unanimous vote of the Band and cordial
endorsement of Mrs. and Miss Gilmore, of
D. W. REEVES

The following Message from Mrs. P. S. Gilmore tells its own story:
New York, N.Y., Dec. 10, 1892

My dear Mr. Reeves:

I wish to express to you, and through you to the Band my esteem of the honor paid to the memory of Mr. Gilmore by the retention of his name in connection with his Band, and by the preservation of the organization so dear to him, virtually intact under your baton. Of you Mr. Gilmore always spoke enthusiastically, and prophesied great popularity for you in the cosmopolitan field in which you have entered to his honor, as well as to your own. The delicate, generous and enterprising spirit you have manifested is beyond praise; and my grateful esteem finds but inadequate expression in the sincere wish offered herewith, that, as leader of Gilmore's Band, you, with the Band, may drink long and deeply of the golden draught of success which, at its sweetest, Mr. Gilmore's lips relinquished.

In his name, renewing my acknowledgements, and earnestly hoping that under your able baton Gilmore's Band may live long and prosper, I am

Cordially yours, Mrs. E. J. GILMORE.¹⁸

On this concert, Lefebre performed one of the variations of *Columbia*, written by the late P. S. Gilmore. Another variation included "the lower woodwinds," (comprising saxophones, bass clarinet [sic], bassoons, sarusophone, and contra fagotto all in unison)!¹⁹ This tour to New England was likely Lefebre's final engagement as a member of the Twenty-second Regiment Band.

“Lefebvre’s Benefit Concert” of 1893 (one of many benefits over the years, the proceeds of which presumably went to Lefebvre, although this is uncertain) took place on 9 January, at Hardman Hall on Fifth Avenue and Nineteenth Street, Manhattan (appendix 3).²⁰ The saxophonist performed *Reverie* by Kiehl, as well as *Evening Prayer* and *Resurrection* by Harry Rowe Shelley (the composer performing on organ). Shelley made saxophone adaptations of previous works, one an orchestral romanza, the other for voice. Each was first performed with the Gilmore Band in September of 1888.²¹ A student of Stoeckel, Buck, and Dvorák²², Shelley was once a “household name,” and was considered “one of the best melodists of his day.”²³ Others who performed that evening were vocalists Ida Klein, soprano, Victor Clodio, tenor, George H. Wiseman, baritone, and the violinist, van Praag, who performed various works of Mendelsohn, Handel, Meyerbeer, Goltermann, Wieniawski, and Verdi.²⁴

Lefebvre Joins Sousa

The pool of saxophone talent for Sousa to choose from in the summer of 1892 was small, but had included: Louis Knittel²⁵ and F. A. Majinol²⁶ of Alessandro Liberati’s Band; Charles W. Kruger²⁷ and Stanley Lawton²⁸ of the United States Marine Corps Band (Sousa’s former employer); W. F. Schensley of Buffalo Bill’s Wild West;²⁹ Edwin S. Timmons of the 2nd Regiment Band of Chicago;³⁰ and R. E. Trognitz.³¹ None of the above saxophonists were ever formally contracted to play with Sousa at this time. Knittel was soon hired to play the bass saxophone with Gilmore, and eventually served under Sousa’s baton for the European tour of 1900.³² Kruger and Lawton joined Sousa in 1893 (see below), and Schensley was a member of Sousa’s saxophone section from 1904 to 1916.³³ Timmons, formerly an alto saxophonist with Frederick Innes in Minneapolis, Pittsburgh, and Brooklyn,³⁴ became a featured saxophonist at the 1893 Columbian World Exposition in Chicago, performing with the Exposition orchestra and a

professional band.³⁵ He was listed as the saxophone instructor at the Chicago Conservatory of Music in August 1893.³⁶ Trognitz became a soloist with Arthur Pryor's Band and the City Guard Band of San Diego.³⁷

Saxophonists T. F. Shannon and E. A. Lefebre of the Gilmore Band also came calling on Sousa. David Blakely, Sousa's tour manager, attempted to clarify this awkward situation to Patrick Gilmore's widow. In a letter dated 8 March 1893, Blakely explained:

I desire most emphatically to say, that I never made an overture to any one of Gilmore's men before he died either directly or indirectly, except upon the proviso of his own consent. Mr. Shannon applied for the position of Sergeant of the Band immediately when he heard of its formation. I said to him that under no circumstances would I take him into the Band, unless he would secure Mr. Gilmore's willing consent to his release. He subsequently came to me, and said that he arranged with Mr. Gilmore to come with our Band, provided he would leave his instrument with Mr. Gilmore for some other musician to use. It was upon this assurance, and this alone, that I hired Mr. Shannon. Lefebre and Lacalle also applied to me, and I declined to employ either of them. Lefebre, I knew Mr. Gilmore would not wish to lose, and I declined him outright.³⁸

Indeed, Lacalle had applied to join Sousa on 3 August 1892³⁹, later using his application as leverage with Gilmore for an increase in salary.⁴⁰ Judging from Blakely's comments Lefebre also applied to Sousa at this time, although no documented evidence exists of such an overture.

By September 1892, Sousa's saxophone section (for the first nine-week tour) was composed of the following performers:

Samuel Schaich	Alto Saxophone (principal, not soloist) ⁴¹
Thomas F. Shannon	Tenor Saxophone ⁴²
Rudolphe Becker	Baritone Saxophone ⁴³

Schaich, a clarinetist formerly with Simon Hassler's band in Philadelphia, signed with Sousa in early September.⁴⁴ (Edwin Timmons, a candidate for saxophone soloist, was unable to travel to New York "for examination," and unable to tour before January 1893.)⁴⁵ Shannon was

Gilmore's former bass saxophonist and Becker was formerly with the Wanamaker Band in Philadelphia. Mr. L. Jabon, a Belgian bassoonist with the New Orleans French Opera, helped to broaden the saxophone search by forwarding the address of certain "Belgian Saxophones" to Sousa in late August.⁴⁶ Jean Moeremans' first correspondence with Sousa came six weeks later:

Montréal October 15th/92

To Mr. John P. Sousa

Dear Sir

I received from Mr. Jabon your first Basson (sic), a letter in which he asks me to join your band as Alto Saxophone Soloist. He also asks me to find him a Tenor Saxophone Soloist, which I can do. But, I wish to tell you that I and other gentleman, we both occupy a good position, and we do not care to leave it for \$35 per week. That would be impossible. I, as Alto Saxophonist have just left the "first Guides of Belgium," where I have been during 8 years as Soloist and carried by a unanimous verdict the medal and diploma as Soloist at the international competition held at Courbevoie—Paris. I have also played with the late Mr. Gilmore as Soloist. (The Tenor Saxophonist that I would present to you, is a Gold Medalist from the Conservatory of Liege—Belgium; which Conservatory is a very important one. If you should also want a good Clarinettist, I have one at your disposal, first prize with Medal, from the Conservatory of Gand—Belgium and an ex-solo Clarinet at the Opera of the same city. I also wish to tell you that we could not join your band before next March; on account of our engagement in Montréal. Consequently, if you will pay us \$50 per week, we will be at your disposal from next March. Please let us know as quick as possible, because then we could procure the instruments in the required [low] pitch. You will also oblige me greatly by letting me know if you will want a Clarinettist. Hoping for an answer I remain Yours Truly,

Jean Moeremans

Saxophone Soloist

Shorner Park. or St. Louis Street.5.

Montréal Canada

Moeremans' connection to Gilmore is unknown, however he may have performed as a guest soloist with the Gilmore Band during their 1875 European tour, which had included Brussels.

Moeremans sent a second letter two months later:

Montréal 26 December 1892

My Dear Sir

Having received no answer to the letter, I would ask by the present letter if you have decided to engage me as Alto Saxophone Soloist in your band. Please let me know as quick as possible whether my conditions suit you, as I am offered another engagement with a band for the World's Fair. I also have at your disposal

a first class Clarinet—Soloist. Same conditions. Hoping to have an answer from you as quick as possible.

I remain Sir Yours faithfully,

Jean Moeremans
St. Louis Street No.5
Montréal Canada⁴⁷

Had Moeremans been available prior to March 1893, it is likely he, instead of Lefebre, would have become Sousa's first saxophone soloist. This conclusion is based on the fact that David Blakely had declined "outright" Lefebre's previous application to join Sousa and had serious reservations about Lefebre's "usefulness" as revealed in a letter to Frank Gaiennie, manager of the St. Louis Exposition, dated 14 February 1893:

I do not know whether I have told you that the [Manhattan] Beach Managers who had expected to take Gilmore's Band for one-half the time have concluded that they dare not do so. Most of the stars of their Band are now with us. We now have Raffayolo, Stengler, solo clarinet, Wadsworth, flute, Urbain, Eb clarinet, Lacalle, Bb clarinet, Miller, the drum artist, Shannon, saxophone, and Bode, the first cornet. We also have applications from Lefebre, Stockigt, Henton, and Conrad, which we shall probably not accept. Lefebre has lost the hearing of one ear, which very much impairs his usefulness.⁴⁸

According to Lefebre's obituary in the *Brooklyn Daily Eagle*, it was "while with Gilmore he lost his hearing, because of the firing of the guns in the 'Anvil Chorus.'"⁴⁹ Giuseppe Verdi composed his opera *Il trovatore* in 1851-2 (revised in 1857), scoring for real anvils in the percussion section. Gilmore added live artillery (ten guns fired by electricity from the conductor's stand⁵⁰ in exact time with the music⁵¹) to his adaptation for band. The anvils (struck by 24 anvil beaters in picturesque costume⁵²) and guns, props in Gilmore's arsenal as early as 1864, were used frequently and "caused a veritable sensation."⁵³ For those unfortunate band members nearest to the guns, a few blasts at close range could have caused permanent hearing loss on even a single occasion, let alone hundreds of concerts over many years. Other Gilmore

men must have suffered the same fate as Lefebre who by this time had been with the Twenty-second Regiment Band for over a decade. By the end of his career, Lefebre's deafness was total:

The last two years that this noble old musical gladiator did solo work, he was so deaf that he couldn't hear a sound, and he played his numbers, leaning with one arm on the piano, so in this way he could detect the vibrations of the piano enough to keep fairly well in tune with it.⁵⁴

Gilmore's guns of the "Anvil Chorus" took a terrible toll, yet Lefebre's mission continued.

In January 1893 the *Musical Courier* announced that the Sousa Band had been contracted for the St. Louis Exhibition (a seven-week engagement in the "Gateway to the West") with a suggestion "that Sousa is today the most conspicuous figure in the band world since the deaths of Gilmore and Cappa."⁵⁵ Lefebre and other Gilmore men soon concurred. On 15 February 1893, the *Musical Courier* disclosed further defections from the Twenty-second Regiment Band:

The [Sousa] band begins its spring tour April 10, and including its Beach and St. Louis engagements, and its tours throughout the country and California, will be continuously engaged for nine months, thus giving its musicians an uncommonly long and continuous term of employment.

The band has just added to its original strength such names from Gilmore's Band as Wadsworth, first flute; Bode, the first coronet [sic]; Lefebre, the distinguished saxophone soloist; Lecalle, Eb clarinet; Miller, the popular manipulator of the snare drum, tympani, and traps; Urbain, Bb clarinet, and others. Raffayolo, the famous euphonium player; Stengler, solo clarinet, and others of Gilmore's Band, had previously been enrolled amongst the stars of the Sousa galaxy.⁵⁶

While all of the performers listed above did eventually sign on with Sousa, this article was premature in announcing Lefebre's addition to Sousa's ranks. Moeremans was still under consideration:

Montréal 20-2-93

Dear Sir

In Answer to your last letter in wish (sic) you ask me what my conditions are as Alto Saxophone Soloist my conditions are there. \$50 per week when travelling and \$40 when in the city.

I remain Sir, Yours Truly,

Jean Moeremans

Artiste Musician
St. Louis Street, No. 5
Montréal Canada

In the end, Blakely appears to have to reconsidered Lefebre's "usefulness":

February 28, 1893

E. A. Lefebre, Esq.,
Brooklyn, N.Y.

Dear Mr. Lefebre.-

I promised to inform you of my conclusion regarding your going with the Band, and I do so now. I have determined, that I could not, under any circumstances, pay over \$60. [sixty] on the road, and \$50 at the Beach and Expositions. If you will accept this sum, I should be glad to have you as a member of the band. You will find in it all the valuable members of the Band, including Stengler, Stockigt, Raffayolo, Bode, Wadsworth, Miller, Urbain, LaCalle, Conrad, and others. I should be glad to enroll with these, the name of the distinguished saxophone, Lefebre; but I cannot do so except upon the offer now made. And if this is unsatisfactory, you will please consider the matter closed. Regretting that I cannot reach your views in the matter, I am,

Very cordially yours,
D. Blakely⁵⁷

Philadelphia March 3rd/93
David Blakely Esqu. N.Y.

Dear Sir

Yours of Febr. 28th forwarded came to hand. Since I signed agreement on refusall, and heard nothing after the same expired, I considered my self engaged however, your offer now to me is somewhat different. I hope to return to N.Y. next Sunday, if I have no delay at Westfield, Plainfield and Elisabeth, N.J. which may be; but anyway I hope to call at your office Monday or Tuesday to talk the matter over.

As I have been informed Mr. Sousa uses the lowe Pitch in that case I shall have to order a lowe Pitch saxophone as the Gold Sax. I play upon now is high Concert p. also my Silver one. As a new instrument to order will cost me at least \$125.00 and new Solo's to play during the Summer and Fall Season will cost me at least another \$40.00 this brings me into enormous expence.

Mr. Glimore payed me at the Beach \$50.00, St. Louis and on the road \$60.00 and he payed for novell solo's which he wanted me to play on the Beach (he payed) and since the last five years I played no fireworks which previllage he only had given to me. Now to see that you only offer me \$50.00 per week at Chicago and St. Louis, is more astonishing to me than anything else, this wouldn't pay Lefebre, and neither is a pay for my reputation I got all over the U.S.A. I couldn't do this to receive lower pay. By inclosed you can see that I do different business than any of the late Soloist of the Gilmore Band, and this line of business I can increase, if I should not become a member of Mr. Sousa's Band, and leave the old Concern.

I want also say that If Mr. Gilmore had offered me \$50 at St. Louis I would have never played there.

I hope to have the pleasure to talk with you by next Monday or Tuesday and Remain

Yours Resp.
E. A. Lefebre⁵⁸

The discussion of high pitch (A=457Hz) and low pitch (A=440Hz) instruments refers to the two competing tuning systems in use in the late nineteenth century. In 1914, low pitch became the international standard. Jean Moeremans' fee of \$50 per week on the road (and \$40 in the city) likely increased Blakely's bargaining leverage with Lefebre, resulting in the "somewhat different" offer mentioned above. As Lefebre made sure to point out, his reputation "all over the U.S.A." as the reigning Saxophone King would bring unrivaled status and credibility to Sousa's new outfit.

Brooklyn March 5th/93
D. Blakely Esqu. N.Y.
Dear Sir

I hearby wish to say to you "yes" and accept the Salary you offered. I wish to be a member of Mr. Sousa's New Marine Band and injoi his splendid conducting of which I have been informed by interned friends of mine.

I hope to call personal at your office Monday aft., or Tuesday Morning March 7th.

Yours Resp.
E. A. Lefebre

The mass defections from Gilmore to Sousa produced tension and controversy. Blakely explained his side of the story to Mrs. Gilmore:

Now then, when Mr. Gilmore died, and you decided to have no pecuniary connections with the Band, I felt that no man living was more entitled to the goodwill of the organization than I was myself. I felt that if those men who had been so long in the joint employment of Mr. Gilmore and myself, wished to follow me in any like venture, that is was right and proper that they should do so...

So far as the inducements held out by me to Gilmore's men are concerned, I have to say that in no instance have I paid greater salaries than the men were receiving, and in most cases, considerably less. Lefebre finally came into the office on Monday [6 March], and I closed a contract with him at \$50. a week for six months of the engagement, and \$60. a week for three weeks only. Stengler received \$5. a week less than he did with Gilmore. Stockigt receives \$50. a week

only. Bode has \$5. per week less. Clark, \$20. less, if he tells the truth, and so on.⁵⁹

Whatever the truth of the matter, Reeves and those loyal to the Gilmore Band felt betrayed. On 15 March, an open letter, having been circulated some days earlier, appeared in the *Musical Courier*, bitterly attacking the “fossiled and worn-out members of Gilmore’s Band,” who had left that organization for greener pastures. The letter, likely written by Reeves and signed as “Gilmore’s Band,” does not mention Sousa specifically. However, there was deep resentment toward the latter for having obtained exclusive playing engagements at the St. Louis Exposition and Chicago World’s Fair, engagements, which had traditionally been reserved for the 22nd Regiment Band under Gilmore.⁶⁰ The so-called “fossils,” including Lefebvre and Bode, both previously on the committee that had invited Reeves to lead the Gilmore Band, responded with the following:

A Card

The undersigned, late solo members of Gilmore’s Band, but now members of Sousa’s Band, have observed with amazement the circular issued to the public, signed “Gilmore’s Band,” attacking Sousa’s organization in general and the undersigned in particular, and characterizing us as “fossiled and worn out members of Gilmore’s Band.” Perhaps no person on earth, were he living, would be more astounded and indignant than Mr. Gilmore himself to see such an attack made upon the men who occupied his first chairs when he died, and whom he took pleasure in advertising as his favorite soloists. Mr. Reeves, the present leader of Gilmore’s Band, who has written this circular and who claims to be Mr. Gilmore’s friend, could hardly have inflicted a deadlier insult to his memory than to stigmatize him as having chosen and led, up to the time of his death, what Mr. Reeves characterizes as “fossiled and worn out men.” This is sufficient to say of this part of Mr. Reeves’ circular.

The undersigned left Gilmore’s and took an engagement with Mr. Sousa because his band had been chosen to succeed Gilmore’s band for the long engagements of St. Louis Exposition, the Manhattan Beach and the World’s Fair, and in addition, long tours of concerts, thus affording his musicians a continuous and extended engagement. It was also a great pleasure for us to enroll ourselves under the leadership of so thoroughly accomplished and exceptionally successful leader as John Philip Sousa, whose brilliant band it is an honor to any musician to belong to.

It only remains to question the right of Mr. Reeves to sign the name of “Gilmore’s Band” to any circular, or in any connection, considering the fact that the band is now not only destitute of its late brilliant and lamented leader, but most of the soloists who aided him in making it famous, and of the engagements which had been so long identified with his successful career. These soloists and these engagements being now in possession of Sousa’s Band, and its management being the same as that which piloted Gilmore so successfully through the last five years of his great career, it would seem as if the question might be an open one whether Sousa’s organization, if he wished it, could not lay greater title to being “Gilmore’s Band” than the organization whose leader, by his wanton and gratuitous attack upon the favorite musicians of Gilmore, has so belied the latter’s character as a competent judge of the qualifications of the musicians whom it was his pleasure to employ.

M. Raffayolo, euphonium soloist.
E. A. Lefebre, solo saxophone.
A. Bode, first cornet.
H. L. Clark, cornet soloist.
F. W. Wadsworth, first flute.
A. P. Stengler, first clarinet.
F. Urbin, first clarinet.
J. Lacalle, first clarinet.
Thos. F. Shannon, bass saxophone.
Hermann Conrad, tuba-helicon.
Ernst Mueller, drum and tympani.⁶¹

The “Gilmore Band” continued to play engagements for a few years to come, under the direction of Victor Herbert. Wallace Nimms took Lefebre’s place as saxophone soloist.⁶² Before joining the Gilmore Band, Nimms had been the E-flat clarinetist and saxophone soloist of the Overman Wheel Company Band in Springfield, Massachusetts.⁶³

The Sousa Band’s “Grand Colombian Tour” began in New Jersey on 20 April 1893 and culminated at the Colombian Exposition at the Chicago World’s Fair in late May and June. David Blakely indicated Thomas Shannon was now playing first clarinet on this tour.⁶⁴ Moving Shannon to the clarinet section allowed for the following, a likely configuration of the saxophone section in Sousa’s Band from April through October 1893:

Edward A. Lefebre	alto saxophone
Charles W. Kruger	tenor saxophone

Stanley Lawton

baritone saxophone

Kruger and Lawton were both “very anxious to go with [Sousa]” on his first tour in September 1892⁶⁵ and had applied for discharge from the United States Marine Corps at that time,⁶⁶ but were delayed until 1893. Kruger’s service was uninterrupted until he left the band prior to the European tour of 1900. Lawton was with the band in 1893,⁶⁷ 1895 to 1903, and again from 1909 to c.1912.⁶⁸

A Colombian Exposition brochure included a photograph of E. A. Lefebre, a soloist who endorsed Conn saxophones.⁶⁹ Conn’s “Wonder” saxophones were awarded a diploma and gold medal at the 1893 Colombian Exposition.⁷⁰ Conn began manufacturing saxophones in 1892 and presented Lefebre with a gold-plated [high-pitch] saxophone at the Elkhart factory on 6 February 1892.⁷¹ (He likely received a low-pitch instrument from Conn when he joined Sousa.)

Beginning in July 1893, Sousa and his men performed for two months at Manhattan Beach. Lefebre performed [*Elégie*] by Elyne Renaud during the 3:30 matinee on 5 July. Subsequent solo appearances by Lefebre include selections from *Der Freischütz* on 6 July, *Elégie* by Reynaud (saxophone solo with French horn quartet) on 15 July⁷², *Resurrection* by Harry Rowe Shelley on 19 July, and *Chant Relegieux* by Jules Demersseman on 2 August 1893 (appendix 4).⁷³ The Sousa Band returned to the Midwest for an engagement at the St. Louis Exposition, which commenced on 6 September 1893. Lefebre performed an unknown solo on 7 September, and records of subsequent solo appearances in St. Louis remain to be found.

Lefebre soloed with Sousa in Brooklyn on 3 December 1893, and again at a charity concert at the Metropolitan Opera House, known as the “greatest popular concert ever given in Brooklyn,” on 18 January 1894. On both occasions, Lefebre performed Shelley’s *Resurrection*.⁷⁴ Further Brooklyn dates included Sunday concerts on 21 and 28 January at Koch’s Railroad, as

well as an occasion at the Emerald Ball, Brooklyn, 31 January 1894.⁷⁵ It seems only fitting that Lefebre's final appearances with Sousa would be in his American "hometown" of Brooklyn, N.Y. where he lived with his wife, Anna. It was here that Mr. and Mrs. Lefebre raised four daughters and three sons. Lefebre was also a Mason, a member of the Brooklyn Lodge of Elks, and a member of the Musical Mutual Protective Union.⁷⁶

Lefebre Leaves Sousa

Unsatisfactory salary negotiations resulted in Lefebre's departure from the Sousa Band in February 1894. In a letter to trombonist Arthur Pryor, dated 10 February 1894, Blakely summed up the situation:

...[Sousa and I] have agreed upon salaries we should pay, and there is a decided reduction all around. I am pleased to say that our men have almost universally accepted the new schedule, and all our soloists, with one exception, that of Lefebre, will be with us.⁷⁷

The entire process, in which Lefebre resigned his position with Sousa, is fully documented below:

42 Heart Street
Brooklyn febr. 6th/94
D. Blakely. Esqr.
N. Y.

Dear Sir,

This Ev'g on my return from Elizabeth [N.J.] where I thought I had to stay untill to morrow on account of a sale for a piano (and which was settled this noon) I found your letter which informs me about the new interprice [enterprise], which does not require for my benefit to think about, and I must kindly thank you for the offer, this would be for me impossible to accept.

My private resources are to benefishal to me to leave the City of N. Y. under such condition which would pay my hotel and accidental expences. Besides my engagements with the Itilian Opera I had to give up, prospects are to glorious for

me; and my present income of my pupils for the piano and Saxophone are better than what this new enterprise offers me.

With Cordial Regards

I am Yours Resp.

E. A. Lefebre

P.S. When ever you wish to have a private musical at your Rooms just inform me and I would invite talent for the occasion, and I have no doubt a lover of music as you are will enjoy it.⁷⁸

One year earlier, Lefebre had vigorously negotiated with Blakely before accepting a salary of \$50.00 per week (\$60.00 for three weeks). From the tone of this letter, Lefebre clearly felt the present offer (c.\$31.75 per week)⁷⁹, little more than half his previous years' salary, did not dignify a counter-offer. In other words, Lefebre was saying, "Who in their right mind would accept such an offer that would only cover the cost of lodging and incidental expenditures?" His mention of piano and saxophone lessons can be seen as an attempt to provide a stark contrast between teaching, an occupation in which musicians of any ability can secure, and concertizing as a soloist, a career in which only the most talented and proficient of musicians are retained. By writing in such a tone, Lefebre surely hoped Blakely would provide him with a more reasonable offer. According to later correspondence, however, Sousa had apparently construed Lefebre's comments regarding the new enterprise "which does not require for my benefit to think about," as arrogant and believed the Saxophone King had no further interest in performing with the band due to other "glorious prospects." Lefebre's initial shock and amazement over the first offer turned toward bitterness and disgust when Blakely never responded. Four days later, a shaken Lefebre looked to settle this unpleasant business with the Sousa Band, but his pride would not allow him to address Blakely or anyone else in the organization in person.

42 Heart Street
Brooklyn febr. 10th 1894
D. Blakely. Esqr.
N. Y.

Dear Sir,

Mr. Lion your Librarian has got my books, and score and parts of The Resurrection by Shelley, If he will delivery the books at 44 East 12th Street N.Y. I will have the Saxophone over there, and the same will be returned when he delivers my music.

The Saxophone when I received there was no case or bagg to it, and I would not risk to express it this way, my friend who has his store at 44 East he will take it along, so it will come safe in hand.

Resp.
E. A. Lefebre⁸⁰

One can easily understand Lefebre's exasperation at what he perceived to be unfair and wrongful treatment. In a final attempt at reconciliation, Lefebre expressed his true feelings to Blakely, providing thoughtful explanations for why he had rejected the initial salary offer outright (and a conciliatory excuse for why he hadn't come in personally). He even showed his sense of loyalty and desire to stay with Sousa, by coming closer to Blakely's terms. This document offers deep insight into Lefebre the man, his aspirations, his convictions, and his integrity.

42 Heart Street
Brooklyn febr. 12th/94
D. Blakely. Esqr.
N. Y.

Dear Sir,

According to what I heard from Mr. Shannon that I expressed myself as I didn't care to play any more with Mr. Sousa's Band. I must say, was not my meaning. Contrairy, I always had the greatest respect for you. I know all the business was made by Mr. D. Blakely even at the time when our Dear Patrick Gilmore was alive, was always carried through succesfully by the Blakely Bros as your brother knows I made those speeches before the Band I work for you and Mr. Sousa with the greatest respect and pleasure. And will gladly continue but even now, and for the time to come I wish you financial success.

Also I wish this for my self at least so much that I can exist over 23 years I work to become a man of reputation by solo playing and to make the Saxophone popular, this I have done with success.

When ask to join Mr. Sousa's Band I left an organization which I had served for over 19 years.

Now after I served Mr. Sousa's Band only about 10 month, and already to cut my pay as offered while others who never have made any reputation where offered more this broke my heart. I never come amongst the musicians at the Union, but once I was there and they informed me about the rumors etc.. and that you had made different offers.

Will Mr. Blakely inform Sousa

1. I will say this if you pay me while on the road \$45.00 (anyways out of N.Y.) per week at Manhattan \$40.00 per week and if you play for a long time at the Garden \$30.00 per week I should accept and continue with pleasure.

Hoping to hear from you

I am Yours Resp.

E. A. Lefebre

P.S. piano lessons I have to give during the day time keep me away from N.Y. otherwise I would have called personal.

P.S. If it does not take too much of your valuable time just read this what I copied from an Elizabeth paper Febr 4th/94 and for which private soirèe I get always \$25.00 and which shows that I am able yet to hold my listeners as any time whenever I play solo.

Elizabeth febr. 5th 1894

Superb Music [for Charity's Sake.]

Editor Journal—the writer had the good fortune of listening to an unusually fine concert which was given last night at the residence of Mr. George [T.] Meyer, by the celebrated Saxophone Virtuoso Mr. E. A. Lefebre, formerly principle Soloist of Gilmore's Band. Mr. Lefebre was assisted by Mr. Rauchfuss flutist, Miss Meyer acting as accompanist. The program was an excellent one, consisting of Classical music, and embracing many of the most beautiful and most difficult pieces ever written for the Saxophone.

The great virtuoso was in excellent spirits, executing the most difficult passages with ease, grace and artistic interpretation, as only a Lefebre is capable of, and those who to him will remember the great musical treat.

etc. etc..⁸¹

This article, printed in the 7 February 1894 issue of the *Elizabeth Daily Journal*, continues:

During the short intermissions the writer purposely drew the conversation to the present hard times and to our excellent and well-managed relief fund, incidentally remarking how nice it would be if Mr. Lefebre could sacrifice one evening for the benefit of our poor. He at once took great interest in the idea and assured me that he would give the subject his serious consideration. "I am only too willing," he said, "to assist in such good work. The only question is whether my engagements will permit me to do so, but I will try." So the Elizabethans will probably have a chance of listening before long to the great artist, at the same time having the pleasure and satisfaction of contributing to the comfort of our poor.⁸²

Blakely's reply to Lefebre makes similar mention of the "present hard times," stating, "The times are such that sacrifices have to be made in all branches of business," thus, the reduction in salaries to band members. In the early 1890s, U.S. government revenue fell off sharply, spreading fears that gold and silver certificates would no longer be redeemed in gold. Thus, in

the “Panic of 1893,” there was a rush to exchange treasury certificates for hard currency, reducing the nation’s gold reserve from \$190 million in 1890 to \$65 million by 1894.⁸³ It appeared the U.S. would be forced to abandon gold payments, which caused an international collapse in U.S. currency, resulting in numerous business failures, widespread unemployment, and severe personal hardship.⁸⁴ Indeed, the nation was in the throes of a depression.

Blakely’s reply can also be seen through the eyes of a businessman tired of the constant negotiations with each and every player, some fifty-five total men. Lefebvre was the final holdout of the entire group, just as he had been exactly one year earlier. Nevertheless, Blakely begrudgingly came up with an extra \$3.25 per week added to his previous offer, extending a courtesy to Lefebvre by holding off on signing “the musician selected to take [Lefebvre’s] place.” (This unnamed musician was certainly Jean Moeremans, who had first been in touch with Sousa sixteen months earlier in October 1892.) Blakely’s last-minute concession in an attempt to retain Lefebvre indicates a certain loyalty to the saxophone soloist. A glimpse of the relationship between Lefebvre and Blakely comes from Lefebvre’s letter of 12 February, where he stated:

I know all the business was made by Mr. D. Blakely even at the time when our Dear Patrick Gilmore was alive, was always carried through successfully by the Blakely Bros as your brother knows I made those speeches before the Band I work for you and Mr. Sousa with the greatest respect and pleasure.

Lefebvre had spoken on more than one occasion to the entire Gilmore Band on Blakely’s behalf and it was now Blakely’s turn to show his loyalty to Lefebvre. A weeklong engagement at Madison Square Garden beginning 26 February was fast approaching and the subsequent tour to the west and the San Francisco Exposition necessitated a quick conclusion to this matter.

Feb. 13, [1894]

E. A. Lefebvre Esq.
Brooklyn N.Y.
My dear Lefebvre:-

Your note is received. Mr. Shannon had agreed to give an answer to the musician selected to take your place this morning. But learning from him that you would come in to-day, I requested him to wait before closing, your visit here. Your letter, however, answers the same purpose.

I cannot answer at further length this morning, than to say that it is impossible for me to accept your terms. To show my disposition in your favor, and my desire is to retain you, I will so far add to my proposition made the other day, as to pay you \$35 per week for the entire time of our next engagement, which is expected to begin Feb. 23, and end about Dec. 8, and will constitute about 41 weeks. For this time, the amount will be \$1435 instead of \$1300 for the year which I offered before, and which I did not entertain to change. If you prefer to have this amount paid at the rate of \$30 for one-half the time, when we shall be in New York and Manhattan Beach, etc., and \$40 for the other half, which will comprise mainly the road half, it will be equally agreeable to me. But I wish you to understand that this is the outside figure that I can, under any circumstances, offer.

I will therefore thank you the moment you receive this to reply by wire, simply saying "yes", or "no". Mr. Shannon has promised the player who is to take your place in case you decline that he shall positively have his answer to-morrow. And I cannot any longer postpone a decision.

I wish to add that no matter what anybody says to you, no discrimination has been made against you. The salaries have been re-arranged throughout the Band, with the purpose of making it self-supporting. This either had to be done, or the enterprise abandoned altogether and I am happy to say that all the old members of but you have willingly accepted the situation. The times are such that sacrifices have to be made in all branches of business. And the musicians of our Band have reason to congratulate themselves that in spite of existing conditions, they will have a longer term of employment and in the end more money than they had during the preceding year.

Should I receive no reply from you, by noon to-morrow, I shall consider that you have declined my proposition as I cannot ask your successor to wait longer.

Hoping that Lefebre will continue to be enrolled as a member of Sousa's Band, I am, as in any case I shall continue to be

[Very cordially yours,
D. Blakely]⁸⁵

Considering Sousa's trombone soloist, Arthur Pryor, was offered \$1500 per year,⁸⁶

Blakely's final offer to Lefebre of \$1435 was comparable. Nevertheless, Lefebre had a much wider reputation throughout the world in 1894 than Pryor, a man less than half the age of the seasoned saxophone soloist. According to Lefebre's own account, rumors of "different offers" may have made him acutely aware of such discrepancies, and thus he

felt disrespected and unfairly treated. Lefebre had worked years to build his reputation, but he would no longer remain with Sousa under such terms.

42 Heart Street
Brooklyn febr. 13th 1894
D. Blakely. Esqr.
N. Y.

Dear Sir,

Yours I received this Ev” at 1.35. but it is impossible for me to accept your terms.

While on the road, I couldn’t very well support my large family. Of course, from the 10 month and one week engagement you, offer, the Band will be most the time on the road.

Whosoever you engage in my place, this man hasn’t got the reputation I got all over the N.A. and spasialy at the Beach and St. Louis, where Lefebre has great number of admirers and who are always glad to see me back again, the late Gilmore’s Soloist are beloved at the Manhattan Beach and St. Louis if you will consider once more my conditions I stated in my letter of the 12th inst. and will favor me with accept I shall be pleased to continue with Sousa’s Band.

And I remain Yours Resp.
E. A. Lefebre⁸⁷

By 15 February, Lefebre was gone, Moeremans was on, and Blakely had “cleared away all the cobwebs.”⁸⁸ The saxophone section now consisted of:

Jean Moeremans	alto saxophone
Charles W. Kruger	tenor saxophone
Rudolphe Becker	baritone saxophone

Moeremans was engaged for ten years as Sousa’s saxophone soloist (1894-99, 1902-5) and his first known solo appearance was on 26 May, at Madison Square Garden, performing *Fantasia Brilliante* by Demersseman.⁸⁹ Jules Demersseman (1833-1866) was a Belgian flute virtuoso and composer, who wrote nearly a dozen works for saxophone, including the aforementioned *Chant Religieux* played by Lefebre, during the years in which Adolphe Sax was the Professor of Saxophone and Military Music at the Paris Conservatory (1857-70).⁹⁰ Moeremans’ last months with Sousa, during the spring of 1905 featured his solos accompanied by a quartet of saxophones

composed of William Schensley, alto saxophone, Fred Paul, alto saxophone, Samuel Schaich, tenor saxophone, and Rudolph Becker, baritone saxophone.⁹¹ Moeremans' final performance with Sousa was on 10 June 1905 at Willow Grove, near Philadelphia.⁹²

Belle Mahone

Lefebre's quick exit from the Sousa Band and Moeremans' subsequent arrival has clouded the circumstances surrounding *Belle Mahone*, the only solo saxophone work written by John Philip Sousa. Composed in 1885, *Belle Mahone* was a theme and variations solo supposedly written for E. A. Lefebre.⁹³ The particulars regarding the commission and/or dedication of the work remain unknown, and Lefebre never performed it with either Gilmore or Sousa. Jean Moeremans premiered *Belle Mahone* in the summer of 1894 (first known performance on 30 July), less than six months after Lefebre's departure.⁹⁴ If this composition had been completed in the 1880s, why didn't Lefebre perform it with Sousa in 1893? One unverified anecdote, as told by Harold Stephens (Sousa's saxophone soloist during the 1925-26 season), alleges that Moeremans had purchased the work from "someone in upstate New York" shortly after joining the Sousa Band.⁹⁵ Sousa's statement regarding the matter (also alleged by Stephens) was that, "Lefebre died owing him [payment] for [composing] the solo."⁹⁶ If Lefebre had owed Sousa money from 1885, this debt would likely have been settled in 1893 within the terms of Lefebre's contract when he became one of Sousa's employees. If payment for *Belle Mahone* were still at issue in 1894 (and until Lefebre's death in 1911 according to Stephens), why was no mention made in Lefebre's or Blakely's correspondence? If Sousa were bitter toward Lefebre about owing him money, why was the last-minute retaining offer of \$1435 made in spite of there being a "musician to take [Lefebre's] place"? By all appearances, money was not the critical issue.

The timing of Lefebre's departure and Moeremans' almost immediate premiere of *Belle Mahone* has had an appearance of being more than just a coincidence. According to contemporaries G. E. Holmes and Clay Smith, Lefebre [performing in the last two decades of his life] "was not a great soloist technically, but the beautiful quality of tone, individual style of phrasing, and unequaled interpretations, have never been excelled by any modern performer."⁹⁷ This is corroborated by Lefebre's published transcriptions and arrangements which are decidedly cantabile (many being adaptations of popular operatic melodies), ideally suited to highlight the vocal tone color of the saxophone. Did *Belle Mahone* demand bravura and virtuosity beyond Lefebre's technical limits? It was the last work on the final program to close the two-month engagement at Manhattan Beach on 2 September 1894, which suggests it was a brilliant showcase piece.⁹⁸ The speed and facility with which Moeremans played his own variations on *Carnival of Venice*, recorded in 1902 (and performed frequently with Sousa), offers dramatic proof of his technical expertise. By the 1890s, Lefebre had lost the hearing of one ear (and presumably suffered some hearing loss in the other), which, in Blakely's own words had "very much impair[ed] his usefulness [as a soloist]." A lack of technical facility (likely due to age) exacerbated by partial deafness emerges as the most plausible reason for why Lefebre never performed *Belle Mahone*. While the work may have been composed for Lefebre (whether he was capable of playing it or not), once he resigned from Sousa's Band, it stands to reason that Lefebre forfeited his "rights" of performance to his successor, Jean Moeremans. The complete truth of the matter may never be known and unfortunately *Belle Mahone* has been lost. However, had Lefebre had the chance and had he been physically able during the 1893-4 season to showcase that which eventually became "the most popular and significant work performed by

Moeremans,”⁹⁹ one can be assured Lefebre would not have missed the opportunity to premiere the work.

Now sixty years old (but hardly “fossiled and worn out”), Lefebre found new opportunities to further promote the saxophone over the next fifteen years. On the production end, he worked as a consultant at the C. G. Conn factory in Elkhart, Indiana, from 1895-1900, and as a pedagogue, he taught at the Conn Conservatory from 1896-1900, while publishing dozens of transcriptions and arrangements with Carl Fischer between 1888 and 1908. As a performer, he led the Lefebre Saxophone Quartet, the first to make a transcontinental tour of the United States and Canada between 1901 and 1903, and he freelanced as a soloist until 1909. While ill for the last two years of his life, he continued to give private concerts “from time to time” at his home until his death in 1911.¹⁰⁰

Conclusion

The death of Patrick Gilmore, the rise of John Philip Sousa’s civilian band, the guns of the “Anvil Chorus,” and the second worst economic depression in American history provided the backdrop for a unique and unsettled chapter in the life of saxophonist Edward A. Lefebre. His long-time employer, Patrick Gilmore, had been Lefebre’s strongest ally, a proponent of saxophones in the wind band. From early performances featuring saxophone quartet alone, to his last band, engaging an entire corps of ten saxophonists from sopranino to bass, Gilmore saw saxophones as essential to his 22nd Regiment Band; and, for twenty years, Lefebre was the section leader, soloist, and reigning Saxophone King. Sousa, however, retained Lefebre for one season only. While Lefebre’s “usefulness” had been partly at issue, it was his pride and stubbornness that played the decisive role in the failed negotiations and his perception of being singled out and unfairly treated by the Sousa organization ultimately left him “heartbroken.”

Unsatisfied with Sousa's terms, yet assured that his solid reputation and "glorious prospects" would continue, Lefebre moved on.

¹ Gilmore Band Program (uncatalogued), Music Hall (Cleveland), 8 December 1888, Library of Performing Arts, New York Public Library, New York.

² Conn Saxophone Catalog, c.1919.

³ *Ibid.*, Academy of Music (Brooklyn), 15 January 1874.

⁴ *Ibid.*

⁵ *Ibid.*, Manhattan Beach, 19 and 29 August 1883, 10 August 1886.

⁶ *New York Times*, 21 August 1891, 17.

⁷ Patrick Gilmore, Saint Louis, to David Blakely, New York, 18 October 1891, David Blakely Papers, Special Collections, New York Public Library, New York.

⁸⁸ *Musical Courier* (New York), 18 May 1892, 10.

⁹ Harry Hindson, "Aspects of the Saxophone in American Musical Culture, 1850-1980," (Ph.D. diss, University of Wisconsin – Madison, 1992), 10.

¹⁰ Michael Hester, "A Study of the Saxophone Soloists with the John Philip Sousa Band, 1893-1930," (D.M.A. diss, University of Arizona, 1995), 17.

¹¹ Baritone saxophonist F. William Schultze accompanied Gilmore's body on its return to New York.

¹² *Musical Courier* (New York), October 26, 1892, p. 15.

¹³ Joseph Murphy, "Early Saxophone Instruction in American Institutions," (D.M.A. diss, Northwestern University, 1994), 14-5.

¹⁴ David Blakely, New York, to Theodore Thomas, Chicago, 11 November 1892, Blakely Papers, Special Collections, New York Public Library, New York.

¹⁵ *Musical Courier* (New York), 23 November 1892, 17.

¹⁶ *Ibid.*, 14 December 1892.

¹⁷¹⁷ D. W. Reeves, unidentified newspaper clipping in P. S. Gilmore Clippings File, Library for the Performing Arts, New York Public Library, New York.

¹⁸ Gilmore Band Program (uncatalogued), Boston Theatre, Boston, 18 December 1892, Library for the Performing Arts, New York Public Library, New York.

¹⁹ This specific "lower woodwinds" instrumentation is indicated on other Gilmore Band programs.

²⁰ "Lefebre's Benefit Concert" Program (with uncatalogued Gilmore programs), Hardman Hall (New York), 9 January 1893, Library for the Performing Arts, New York Public Library, New York.

²¹ Gilmore Band Programs (uncatalogued), Manhattan Beach, 8 and 15 September 1888, Library for the Performing Arts, New York Public Library, New York.

²² Dvorák, living in New York City at this time, completed drafts of the first three movements of his "New World" Symphony by mid-January 1893.

²³ William Osborne, "Shelley, Harry Rowe," in *The New Grove Dictionary of American Music*, eds. H. Wiley Hitchcock and Stanley Sadie, 1986.

²⁴ *Ibid.*

²⁵ Louis Knittel, St. Louis, to David Blakely, New York, 15 July 1892, Blakely Papers, Special Collections, New York Public Library, New York.

²⁶ Note Card of David Blakely, c.July 1892, Blakely Papers, Special Collections, New York Public Library, New York.

²⁷ Charles W. Kruger, Washington, D.C., to John Philip Sousa, New York, 12 August 1892, Blakely Papers, Special Collections, New York Public Library, New York.

²⁸ Stanley Lawton, Washington, D.C., to John Philip Sousa, New York, 12 August 1892, Blakely Papers, Special Collections, New York Public Library, New York.

²⁹ Schensley business card, Blakely Papers, Special Collections, New York Public Library, New York.

³⁰ Edwin S. Timmons, Chicago, to David Blakely, New York, 10 August 1892, Blakely Papers, Special Collections, New York Public Library, New York.

³¹ Note Card of David Blakely, c.July 1892, Blakely Papers, Special Collections, New York Public Library, New York.

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- ³² Sousa Band photo with names of band members handwritten on back, Hamburg Germany, 30 May 1900, (housed at the University of Illinois).
- ³³ Murphy, "Early Saxophone Instruction....," 22.
- ³⁴ Edwin S. Timmons, Chicago, to David Blakely, New York, 10 August 1892, Blakely Papers, Special Collections, New York Public Library, New York.
- ³⁵ *Ibid*, 32.
- ³⁶ *The Musical Courier* (New York), 23 August 1893, 12.
- ³⁷ Joseph Murphy, "Early Saxophone Instruction....," 28.
- ³⁸ David Blakely, New York, to Mrs. Patrick Gilmore, New York, 8 March 1893, Blakely Papers, Special Collections, New York Public Library, New York.
- ³⁹ J. Lecalle, Brooklyn, to David Blakely, New York, 3 August 1892, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁴⁰ Note Card, 7 August 1892, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁴¹ "Sousa's New Marine Band," promotional booklet by David Blakely for the Washington State Opera House, 3 December 1892.
- ⁴² Hester, "Saxophone Soloists with Sousa....," 17.
- ⁴³ Frederick Hemke, "The Early History of the Saxophone, (D.M.A. diss., University of Wisconsin, 1975), 414.
- ⁴⁴ Note Card, 4 September 1892, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁴⁵ Edwin S. Timmons, Chicago, to David Blakely, New York, 30 August 1892, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁴⁶ Howard Pew, New York, to John Philip Sousa, Boston, 31 August 1892, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁴⁷ Jean Moeremans, Montréal, to David Blakely, New York, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁴⁸ David Blakely, New York, to Frank Gaienne, Saint Louis, 14 February 1893, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁴⁹ *Brooklyn Daily Eagle*, "Saxophone Soloist Dead," 23 February 1911.
- ⁵⁰ *Musical Courier* (New York), 5 September 1883, 135.
- ⁵¹ Gilmore Band Program (uncatalogued), Manhattan Beach, 9 September 1885, Library for the Performing Arts, New York City Public Library, New York.
- ⁵² *Ibid*.
- ⁵³ *Musical Courier* (New York), 5 September 1883, 135.
- ⁵⁴ G. E. Holmes and Clay Smith, "The Saxophone is Coming Fast," (*Buescher*) *True Tone X*, no. 2, (1915): 4.
- ⁵⁵ *Musical Courier* (New York), 11 January 1893, 23.
- ⁵⁶ *Ibid*, 15 February 1893, 18.
- ⁵⁷ David Blakely, New York, to Edward Lefebre, Brooklyn, 28 February 1893, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁵⁸ Edward A. Lefebre, Brooklyn, to David Blakely, New York, 3 March 1893, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁵⁹ David Blakely, New York, to Mrs. Patrick Gilmore, New York, 8 March 1893, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁶⁰ *Musical Courier* (New York), 15 March 1893.
- ⁶¹ *Ibid*.
- ⁶² *C. G. Conn's Truth*, vol. 2, no. 9 (March 1894): 7.
- ⁶³ Wallace Nimms, Springfield, Massachusetts, to David Blakely, New York, c. July 1892, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁶⁴ David Blakely, New York, 17 March 1893, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁶⁵ E. Williams, Washington, D.C., to John Philip Sousa, New York, 12 August 1892, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁶⁶ Charles W. Kruger, Washington, D.C., to John Philip Sousa, New York, and Stanley Lawton, Washington, D.C., to John Philip Sousa, New York, 12 August 1892, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁶⁷ Varela photo, St. Louis Exposition 1893.

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- ⁶⁸ Sousa Band rosters, seating charts, etc. (courtesy Michael Hester).
- ⁶⁹ Hemke, "The Early History...", 417.
- ⁷⁰ Hester, "Saxophone Soloists with Sousa...", 22.
- ⁷¹ *C. G. Conn's Truth*, vol. 2, no. 2 (June 1892): 1.
- ⁷² *The Musical Courier* (New York), 19 July 1893, 17.
- ⁷³ Hester, "Saxophone Soloists with Sousa...", 22.
- ⁷⁴ *Ibid.*, 23.
- ⁷⁵ Blakely's business ledger, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁷⁶ *Brooklyn Daily Eagle*, 23 February 1911.
- ⁷⁷ David Blakely, New York, to Arthur Pryor, 6 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁷⁸ Edward Lefebre, Brooklyn, to David Blakely, New York, 6 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁷⁹ David Blakely, New York, to Edward Lefebre, Brooklyn, 13 February 1894, (Blakely indicated \$1300 for the season, 41 weeks), Blakely Papers, Special Collections, New York Public Library, New York.
- ⁸⁰ Edward Lefebre, Brooklyn, to David Blakely, New York, 10 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁸¹ Edward Lefebre, Brooklyn, to David Blakely, New York, 12 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁸² *Elizabeth (New Jersey) Daily Journal*, 7 February 1894.
- ⁸³ Harry J. Carman and Harold C. Syrett, *A History of the American People*, vol. II, since 1865, (New York: Alfred A. Knopf, 1955), 265-7.
- ⁸⁴ *Ibid.*
- ⁸⁵ David Blakely, New York, to Edward Lefebre, Brooklyn, 13 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁸⁶ David Blakely, New York, to Arthur Pryor, 6 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁸⁷ Edward Lefebre, Brooklyn, to David Blakely, New York, 13 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁸⁸ David Blakely, New York, to M. H. De Young, San Francisco, 15 February 1894, Blakely Papers, Special Collections, New York Public Library, New York.
- ⁸⁹ Hester, "Saxophone Soloists with Sousa...", 24.
- ⁹⁰ *Ibid.*
- ⁹¹ *C. G. Conn Co.'s Truth*, vol. 5, no.12, (March 1905): 9.
- ⁹² Hester, "Saxophone Soloists with Sousa...", 40.
- ⁹³ Michael Hester, "The Saxophone Soloists with the Sousa Band," *Saxophone Journal* (March/April 1997): 64.
- ⁹⁴ *Ibid.*
- ⁹⁵ *Ibid.*
- ⁹⁶ *Ibid.*
- ⁹⁷ G. E. Holmes and Clay Smith, "The Saxophone is Coming Fast," (*Buescher True Tone X*, no. 2, (1915): 4.
- ⁹⁸ Michael Hester, "The Saxophone Soloists with the Sousa Band," *Saxophone Journal* (March/April 1997): 64.
- ⁹⁹ *Ibid.*
- ¹⁰⁰ *Brooklyn Daily Eagle*, 23 February 1911.

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- 1968 Born 13 June, Iowa City, Iowa.
1986 Graduation from Iowa City West High School.
1989 Disney's *All-American College Orchestra* at EPCOT.
1990 Student Teaching, New Trier High School, Winnetka, Ill.
1990 B.S. with distinction, University of Minnesota.
1991-2000 Soloist, *Susquehanna Symphony Orchestra*.
1992 M.M., Penn State University.
1992-97 Penn State School of Music faculty member, teaching music theory, jazz history, and saxophone.
1996 Performed with *Doobie Brothers* and Sam Moore.
1996 *Peer Gynt Suite* for Saxophone Quartet. Published by Dorn, Inc., Medfield, Mass.
1992-97 Leader, *Safe Sax Jazz Quintet*. CD release of all original works entitled *Dedications*.
1998-2001 SURGE Saxophone Quartet, leader/soprano saxophone.
1998-2000 Juilliard Wind Ensemble, Juilliard Symphony Orchestra.
1998-2006 Premiered works by Steve Cohen, Jan Feddersen, Meyer Kupferman, Richard Miller, Ruth Mueller-Maerki, Eric Nathan, David Noon, Eric Schwartz, Richard Shemaria, Elias Tanenbaum, and Elijah Yarbrough.
1999 "An Interview with the Raschèr Saxophone Quartet," *Saxophone Journal*, July/August.
1999 "Edward A. Lefebre: Parts I & II," *Saxophone Journal*, May/June & July/August.
1999-2003 New Hudson Saxophone Quartet, Tenor saxophone.
1999-2009 William Paterson University, Wayne, NJ. Faculty member, teaching applied saxophone and ensembles.
1999-2003 Lucy Moses School for Music and Dance, New York, NY. Faculty member.
2000 "James Noyes," *Saxophone Journal*--Feature Interview, March/April.
2000 "Composing for the Saxophone," Interview with Henry Brant, *Saxophone Journal*, March/April.
2000 "Edward A. Lefebre," D.M.A. dissertation.
2000 D.M.A., Manhattan School of Music. Winner of the Helen Cohn Award for outstanding achievement in the D.M.A. program.
2000 "Debussy's *Rapsodie pour Orchestre et Saxophone*: Myths and Misinformation Exposed, A Masterpiece Revealed," lecture at World Saxophone Congress, Montréal, Canada.
2000 Winner, *Artists International*, SURGE Saxophone Quartet. New York Recital Debut at Weill Recital Hall at Carnegie Hall, 5 November.
2001 "Lefebre's Last Band: from Gilmore to Sousa (1892-4)," *Saxophone Symposium* 26.
2001-2009 Manhattan School of Music, Preparatory Division, New York, NY. Faculty member teaching theory, ear-training, and saxophone. Theory Department Chair, 2003-2007.
2002 "Saxophone Aptitude Test: 19th-Century History and Development," NASA Update Newsletter, July/August.
2002-2009 MOSA (Music at Our Saviour's Atonement), New York, NY. Artistic Director.
2003 Solo performance at World Saxophone Congress, Minneapolis, MN.
2006 "Poe & Debussy, and their *Rapsodie*," presentation at North American Saxophone Alliance Biennial Meeting, February.
2006 Premiere of *Equinox Liturgy*, Our Saviour's Atonement Lutheran Church, September.
2008 "Debussy's *Rapsodie pour Orchestre et Saxophone* Revisited," published in the *Musical Quarterly*, 2007 90(3-4):416-445.