

November 1915

New Victor Records



**This Supplement contains the new records
for November—also the October records.**

**Victrola Salons
John Wanamaker
New York**

NEW RECORDS

For November, 1915

The Final Movements of the Mozart Symphony

- 35489 { *Symphony in G Minor—Menuetto (Third Movement)* (Mozart) Victor Concert Orchestra } 12in
 { *Symphony in G Minor—Allegro assai (Fourth Movement—Finale) (Mozart)* Victor Concert Orchestra } 1.25

The *Allegro molto* and the *Andante* from this great symphony, issued in October, have been greeted with enthusiasm by music-lovers, who will now be gratified because of their opportunity to complete the set.

The *Menuetto*, full of gay humor and sprightly measures, and the wonderful *Finale*, with its impetuous opening, the lovely singing melody which follows, and the noble and impressive close, are both highly effective.

It is indeed a marvelous privilege that music-lovers now enjoy—that of hearing such works of genius in their own homes; and that our customers are appreciative is shown by these extracts from recent letters: "I want to praise your faultless rendition of Mozart's masterpiece, the Jupiter Symphony." "Your Beethoven Symphony records are splendid." "Please give us more records of symphonies and other classic selections."



Mozart

Two Appealing Instrumental Gems

- 17843 { *Fifth Nocturne (Leybach) (Op. 52) Violin-Flute-Cello-Harp* Florentine Quartet } 10in
 { *The Shepherd Boy (G. D. Wilson) Violin-Cello-Harp* Venetian Trio } 75¢

Leybach's serene and appealing melody, which has long been a favorite violin solo, is especially effective in the present arrangement. The Florentines have given a subdued and exquisitely played rendition of it here.

The companion number is a charming pastoral gem by G. D. Wilson (Grenville Dean Wilson, born Plymouth, Conn., 1833; died Nyac, N. Y., 1897. American teacher and composer of many popular piano pieces, including "Chapel in the Mountains," "Wayside Chapel," "Shepherd Boy," "Moonlight on the Hudson"). A lovely bit of melody which the Trio plays with much expression.



Florentine Quartet



The November Popular Songs and Musical Comedy Numbers

Heading the list of November song successes are two musical comedy duets—the big hit of "The Girl Who Smiles" and the waltz from "The Blue Paradise," both excellently given. Reed and Harrison,

whose records have been greatly admired, offer two attractive duets; Mr. Kaufman, who is becoming a Victor favorite, contributes a new Lewis-Howard-Jentes song; while the Americans give us Havez and Botsford's hit, "Honeymoon Bells." Two amusing songs by Murray, one propounding a theory which may explain some of the strange happenings at the seaside during the past summer, and the other picturing the delights of home to a returned globe-trotter, are presented; Mr. Hindermeyer exhibits his mellow and pleasing tenor in two excellent ballads; and in conclusion, the "Komedie Kings" sing two rousing comic hits.

Plenty of entertainment here for every taste.

- 17858 { *Teach Me to Smile (From "The Girl Who Smiles")* (Paulton-Philipp-Briquet) Alice Green-Edward Hamilton } 10in
 { *Auf Wiedersehn (From "The Blue Paradise")* (Reynolds-Romberg) Alice Green-Harry Macdonough } 75¢
- 17852 { *The Sweetest Girl in Monterey* (Bryan-Paley) James Reed-J. F. Harrison } 10in
 { *My Sweet Adair* (Gilbert-Friedland) James Reed-J. F. Harrison } 75¢
- 17853 { *Put Me to Sleep With an Old-Fashioned Melody (Wake Me Up With a Rag)* (Lewis-Howard-Jentes) Irving Kaufman } 10in
 { *Honeymoon Bells* (Havez-Botsford) American Quartet } 75¢
- 17855 { *I Love to Stay at Home* (Irving Berlin) Billy Murray } 10in
 { *There Must be Little Cupids in the Briny* (Jack Foley) Billy Murray } 75¢
- 17857 { *Dearie Girl (Do You Miss Me?)* (Margaret Whitney) Harvey Hindermeyer } 10in
 { *That's the Song of Songs for Me* (Goodwin-Osborne) Harvey Hindermeyer } 75¢
- 17856 { *Dancing the Jelly Roll* (Vincent-Paley) Collins-Harlan } 10in
 { *Listen to That Dixie Band* (Yellen-Cobb) Collins-Harlan } 75¢



Dance Records for November



The Military Band dance records this month are by Conway's famous players, who have just returned from the World's Fair, where they made a tremendous hit. We quote from a San Francisco paper: "The largest crowd that has assembled in the Court of the Universe since the Exposition opened, listened last night to a farewell concert in honor of Patrick Conway, who concluded an eight weeks' engagement yesterday. Sousa's and Cassasa's Bands participated, making one hundred and seventy-five pieces

in all. At the close of the concert, Frank L. Brown, Exposition Director, presented Conway with a bronze medal. The band leader was so affected that he could not respond, and Sousa relieved the situation by leading the three bands in 'Auld Lang Syne.'"

Besides the Conway numbers Mr. McKee contributes two new waltzes, melodious compositions which will not only be very popular with the dancers, but may be enjoyed by any customer who likes to hear a good waltz.

The favor of the devotees of Terpsichore is at present about equally divided between waltzes, fox trots and one-steps. Several variations of these dances are also in vogue, but the various Victor records will suit almost any figure.

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|-------|---|-------------------|------|
| 17850 | Flirting Whistler—One-Step (M. L. Lake) | Conway's Band | 10in |
| | Ragging the Scale—Fox Trot (Claypoole) | Conway's Band | 75¢ |
| 17851 | Bon Ton One-Step (C. Luckeyth Roberts) | Conway's Band | 10in |
| | Made in America—Fox Trot (M. L. Lake) | Conway's Band | 75¢ |
| 35481 | Rosalie Waltz (McKee) | McKee's Orchestra | 12in |
| | Perdita Waltz (McKee) | McKee's Orchestra | 1.25 |

Two Rollicking Reels by Kimmel

- | | | |
|-------|----------------------------------|------|
| 17849 | Irish Reels—Medley No. 3 (Accor- | 10in |
| | dion Solo) John J. Kimmel | |
| | "Cuckoo's Nest"—"Mason's Apron" | |
| | Irish Reels—Medley No. 4 (Accor- | |
| | dion Solo) John J. Kimmel | 75¢ |
| | "Salamango"—"Off Key" | |

While Mr. Kimmel renders many kinds of music well, it is in the playing of jigs and reels that he is most thoroughly at home.

Here are two lively medleys of Irish reels, and the only persons in America who can listen to them and keep their feet still are the unfortunates who are totally deaf!



Kimmel



© CHAS. FROHMAN

Scene from "Girl from Utah"

PHOTO WHITE

Selections from Two Favorite Operettas

- | | | | |
|-------|--|------------------------------|------|
| 35491 | Gems from "The Lady in Red" | Victor Light Opera Co | |
| | Chorus, "Lulu Lavinia"—Solo, "The Waltz of My Heart's Desire"— | | |
| | Solo, "Where's the Girl for Me"—Quartet, "Beautiful Lady in | | 12in |
| | Red—Finale, "Mister Love Will Catch You Yet" | | 1.25 |
| | They Didn't Believe Me (From "The Girl from Utah") | | |
| | (Reynolds-Kern) | Alice Green-Harry Macdonough | |

"The Lady in Red," which is now touring the United States with that popular prima donna Valli Valli as the star, is full of melodious gems by Robert Winterberg and the American collaborators, Kern and Gilbert. Mr. Rogers has selected five of the best numbers for the Victor *potpourri*, which is put together in masterly style and splendidly given by the Victor's absolutely unapproachable company of singers.

The accompanying number is that extremely popular duet from "The Girl from Utah," a portion of which was given in the "Gems." However, so well liked is this duet that we are now compelled by our customers to offer it in complete form. It is certainly one of the most charming numbers ever written for a musical comedy.

A New Saxophone-Banjo Combination

- | | | | |
|-------|---|--------------------|-----|
| 17834 | Down Home Rag (Wilber C. S. Sweatman) | 10in | |
| | (Saxophone Sextette) | | |
| | Dance of the Bugs—March (Will H. Dixon) | | |
| | | Six Brown Brothers | 75¢ |
| | | Banjo | |
| | | Fred Van Eps | |



Six Brown Brothers

Here is another lively "rag" by that most celebrated of saxophone organizations, the Brown Brothers. These accomplished players give Mr. Sweatman's lively syncopation in their usual excellent style.

On the reverse is a new banjo reproduction by Van Eps, who is undoubtedly one of the best banjoists in America.

Two Fine Operatic Duets

- 55058 { *Aida—Fuggiam gli ardori (Fly with Me) (Nile Scene, Act 3)*
 (Verdi) *In Italian* Lucy Marsh-Paul Althouse 12in
Madama Butterfly—O quanti occhi fisi (Kindly Heavens) (Love
Duet, Act 1) (Puccini) Italian Olive Kline-Paul Althouse 1.50



APEDA, N. Y. Marsh



PHOTO HALL

Althouse

the wedding guests have departed, and the effect of this exquisite music, given on a darkened stage amid the flashing of fireflies, is wholly beautiful.

Two Grand Opera duets of unusual excellence are offered this month in the popular Blue Label series. The first is the beautiful number from the third act of "Aida," usually called the "Nile Scene." *Aida*, feeling that her only hope of happiness lies in flight, urges *Rhadames* to go with her to her native land.

AIDA: Ah! fly with me, and leave behind
 These deserts bare and blighted;
 Some country, new and fresh to find,
 Where we may love united.
 There, 'mid the virgin forest groves,
 The world will we forget.

RHADAMES: To some strange land far distant
 Must I then with you fly!
 Our home and country leaving,
 Our Gods and altars high!
 The soil where first I gather'd
 The bays that deeds requited,
 The sky our love that lighted,
 How can we e'er forget?

AIDA (pleading):

There 'neath the virgin forest
 groves,
 The world will we forget!

The second number, which closes the first act of "Madam Butterfly," is beyond all question the finest of the melodious numbers which Puccini has composed for the setting of John Luther Long's dramatic story. It is sung after



APEDA, N. Y.

Kline

Two More Old-Time Song Medleys

- 35492 { *Songs of the Past—No. 5* Victor Mixed Chorus
 "My Coal Black Lady"—"My Creole Sue"—"Little Alabama
 Coon"—"I Guess I'll Have to Telegraph My Baby"—"All Coons
 Look Alike to Me"—"Hello Ma Baby"
Songs of the Past—No. 6 Victor Mixed Chorus
 "The Blue and the Gray"—"Just as the Sun Went Down"—
 "Good-Bye, Little Girl, Good-Bye"—"Break the News to Mother"—
 "Blue Bell"

12in
1.25

The Victor records of what might be called "Resurrected Melodies" continue to be the sensation among recent issues. This month two more fine collections are offered; one being made up of songs of a "dusky hue," including some favorite "coon" songs of the 90's, and several of a plantation type; while the other side contains five "war ballads" of the past decade.

Too much can hardly be said in praise of the work of the Victor's excellent organization, which gives these attractive medleys in splendid style.



Bingham in Several Moods

Two More of Ralph Bingham's Good Stories

- 35490 { *The Boy in the Bleachers* Ralph Bingham 12in
My Possum Hunt—Darky Story Ralph Bingham 1.25

"Ralph Bingham is funny because he can't help it. If he went into the undertaking business he would be expelled from the union in a week. He was born to drive dull care away—a doctor who cures by the good old rule of 'laugh and grow fat.' And he is one of the few doctors who seem to take their own medicine. On the platform or off, with an audience of one or five hundred, if Mr. Bingham's hearers are not shrieking with laughter you may take it for granted they are deaf-mutes who have not yet learned to read lip movements."

—Paul M. Pearson in "Talent."

Two more good stories by this popular entertainer are offered this month—an amusing soliloquy by a "tough kid" in the bleacher audience, and Mr. Bingham's famous "Possum Hunt," which he has told some thousands of times, and which always makes a hit. Mr. Bingham, like most of the real good people, makes records only for the Victor.

Two New Pietro Records

- 35488 { *Il Guarany Selection (Gomez) Accordion* Pietro Deiro 12in
Tranquillo Overture (Pietro) Accordion Pietro Deiro 1.25

The accordion, that formerly despised instrument, which, mainly because of the marvelous playing of Pietro, is coming into its own, is really an improvement on the old-time mouth harmonica. The first accordion was manufactured in Vienna about 1829, and soon became very popular throughout Europe. It was a very simple affair, however, compared to Pietro's modern instrument, which has an elaborate keyboard with hundreds of keys. In the hands of this wonderful performer it produces amazing effects.

Two more standard numbers are offered this month—a selection from "Il Guarany," the most famous of the operas of Antonio Carlos Gomez, the Brazilian composer; and a fine overture by Pietro himself, who is a composer as well as the greatest player of the accordion.

The reproductions of the playing of this artist, who now makes records *exclusively* for the Victor, have been pronounced quite beyond competition.



Pietro

Two New Hawaiian Records

- 17803 { Aloha Oe! (Farewell to Thee) }
 { Hawaiian Guitars } Lua-Kaili } 10in
 { The Rosary (Nevin) } 75¢
 { Hawaiian Guitar } Pale K. Lua }
 { Lanihuli (My Home in Lanihuli) }
 { Toots Paka Hawaiian Troupe }
 { Halona (Beautiful Mountain) } 10in
 { (Elia—Arr. by Sonny Cunha) } 75¢
 { Toots Paka Hawaiian Troupe }

The first of the Hawaiian issues for November is made up of an interesting, (and occasionally amusing!) Hawaiian idea of Nevin's "Rosary;" and an attractive duet record of the favorite "Aloha" by Lua and Kaili, who are becoming known in nearly every home that possesses a Victor.

The second record contains two vocal and instrumental records of Hawaiian folk-songs by the favorite Toots Paka Troupe, whose Victor audiences are becoming much more numerous than the ones which hear them in vaudeville.

Nothing the Victor has issued in years has so interested the public as the series of quaint and often beautiful Hawaiian records.

Two Amusing Rural Specialties

- 17854 { The Village Gossips } Cal Stewart-Byron G. Harlan } 10in
 { Uncle Josh Buys an Automobile } Cal Stewart } 75¢

For the "A" side of this attractive double Mr. Stewart has collaborated with that eminent "rube," Byron Harlan, who proves that he is as happy in rural comedy as in darky impersonations.

On the "B" face Mr. Stewart presents one of his own talks, a brand new one describing his experience with a recently purchased "buzz-wagon."

New Foreign Records

French Records

- 63039 { Schottisch des Cloches (Bagarre) (Band) } Garde Républicaine, Paris } 10in
 { Schottisch du Carillon (Corbin) (Band) } Garde Républicaine, Paris } 75¢
 { La Nawa—Mazurka (Métré) (Orchestra) } L'Orchestre Vestris, Paris } 10in
 { Le Verre en Main—Polka (Fahrbach) (Orchestra) } L'Orchestre Vestris, Paris } 75¢
 { Miralda—Valse (Bosc) (Orchestra) } L'Orchestre Vestris } 10in
 { Fantaisie Russe (Orchestra) } L'Orchestre Roumain } 75¢

Hebrew Records

- 17832 { Zur Isroeil (Tenor with Organ) } Oberkantor G. Sirota } 10in
 { „Uwnuchoj Jomar" (Tenor with Organ) } Oberkantor G. Sirota } 75¢
 { Wschomru (Tenor with Chorus) } Oberkantor G. Sirota } 10in
 { Tikanto schabos (Tenor with Chorus) } Oberkantor G. Sirota } 75¢

NOTE.—For other records, in Hebrew, Hungarian, Italian, Russian, Ruthenian and Swedish languages, see Foreign Supplements, to be had of any dealer.



PHOTO UNITY, N. Y.

Pale Lua and David Kaili

EDUCATIONAL RECORDS
The Famous Cecil Sharp English Country Dances

(Made under the personal supervision of Mr. Sharp, who has been engaged to direct this work exclusively for the Victor.)

The folk-dance as a form of social diversion is taking its place by the side of other social dances of the present year. The visit of Mr. Cecil J. Sharp to America and the establishment by him and his pupils of various centers in the larger cities have added a new impetus to the popularity of the dance. At the very beginning of the playground movement in America the Victor entered the field of supplying the necessary music, correctly given, for the singing games and folk-dances of other lands. The Victor Educational Department was fortunate in securing the services of Miss Elizabeth Burchenal, the leading exponent of folk-dancing in America. Under her personal direction the Victor has recorded some sixty of the best known games and dances of all nations, given in perfect rhythm, exactly as they should be played.

Greatly to Miss Burchenal's delight, we are now able to extend the work to cover the entire field of English Country Dancing, through securing the exclusive services of Mr. Cecil J. Sharp, Director of "The English Folk-Dance Society." Under Mr. Sharp's personal direction we are recording a large list of the oldest gems of English Country Dancing and Morris Dancing, with the original music, gathered from the peasantry through years of search by Mr. Sharp himself. Victor records bring, for the first time, this authentic music into universal use. The old English country dances are of peculiar tonality and rhythm, both of which characteristics are admirably brought out by the band.

Mr. Sharp writes us:

"Many years' experience in the work of disseminating a knowledge of folk-dancing in England, and of encouraging its practice in the schools, and elsewhere, has convinced me that the provision of some simple mechanical contrivance for the performance of the music is absolutely essential, if the folk-dance is to achieve a wide and popular approval. The average instrumentalist lacks the requisite technical skill for the purpose in question. Yet the tune is the basic foundation of the dance, the woof upon which its figures and patterns are woven. Consequently, an efficient musical accompaniment is every whit as necessary to the dance, as it is to the singer or instrumentalist.

"Now, of the many mechanical players that I have examined, the Victor seems to me to be by far the most suitable. It is compact, comparatively inexpensive and easily handled, and, provided that a sufficient number of carefully prepared records are available, there seems to be no reason why the Victor should not become the normal and recognized method of accompanying the dance in the school, and, if the records are as powerful as those produced by the Victor Company, in the playground and large open spaces as well.

"The following records have been prepared under my personal supervision, and the greatest care has been exercised to insure the presentation of every tune in its purest and most rhythmical form, and, which is of the utmost importance, at its normal tempo.



Cecil J. Sharp

Director of "The English Folk Dance Society" and of the "Stratford-on-Avon School of Folk Song and Dance," Author, or part author, of "The Country Dance Book" (in three vols.), "Country Dance Tunes" (sets 1-6), "The Morris Book" (in five vols.), "Morris Dance Tunes" (sets 1-10), "Sword Dances of Northern England" (in three vols.), and "Sword Dance Airs" (sets 1-3), etc.

THE SHARP ENGLISH COUNTRY DANCES—Continued

"It will be seen that the majority of them are English Country Dance Tunes. Now, the Country Dance is essentially the dance of the beginner, easy to learn and easy to teach. It is a homely, intimate and mannered dance in which both sexes take part, a dance full of life and spirit, and pervaded throughout with a simple gaiety, which is at once wholesome and attractive. There is nothing acrobatic, or "tricky" in any of its steps: yet its accurate execution demands, on the part of the performer, nothing less than a complete mastery over the fundamental principles of physical movement. For these reasons its educational value stands very high, and it may justly be claimed for it that, for school boys and girls, the English Country Dance provides an ideal form of recreation, a moderate and healthful exercise, a pleasant and innocent diversion.

"CECIL J. SHARP."

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|-------|--|----------------------|----------|
| 17801 | Row Well Ye Mariners (From "Country Dance Tunes," Set 6) (Arr. by Cecil J. Sharp) | Victor Military Band | 10in 75¢ |
| | Jamaica (From "Country Dance Tunes," Set 4) (Arr. by Cecil J. Sharp) | Victor Military Band | |
| 17845 | The Butterfly (From "Country Dance Tunes," Set 1) (Arr. by Cecil J. Sharp) | Victor Military Band | 10in 75¢ |
| | Three Meet (The Pleasures of the Town) (From "Country Dance Tunes," Set 2) (Arr. by C. J. Sharp) | Victor Mil. B | |
| 17846 | Goddesses (From "Country Dance Tunes," Set 4) (Arr. by Cecil J. Sharp) | Victor Military Band | 10in 75¢ |
| | Tideswell Professional Morris (From "Morris Dance Tunes," Set 2) (Arr. by Sharp-Macilwaine) | Victor Mil. B | |
| 17847 | Kirkby Malzeard Sword Dance—The Girl I Left Behind Me (From "Sword Dances of Northern England," Book 1) (Arr. by Cecil J. Sharp) | Victor Military Band | 10in 75¢ |
| | Flamborough Sword Dance—Three Jolly Sheepskins (From "Sword Dances of Northern England," Book 2) (Arr. by Cecil J. Sharp) | Victor Military Band | |

Pronouncing Table of Composers and Singers

Inquiries or criticisms regarding pronunciations or any other subject will be welcomed by the Catalogue Editor. Victor users should feel free to criticize, praise, suggest any composition not already recorded, or ask for information concerning any record listed. Just address Victor Catalogue Editor, Camden, N. J.

Aida (Ah-ee'-dah)
Aida (Ah'-dah)
Bach (Bahk'h)
Bizet (Bee-zeh')
Bori (Boh'-ree)
Cavalleria Rusticana
(Kah-ahl-lay-ree'-ah
Roos-tee-kah'-nah)
Chaminade (Sham-mee-nah'-d')
Chotzinoff (Chot-zi-noff)
Cielo Turchino
(Chee-ah'-loh Toor-kee'-noh)
Clavelitos (Klah-veh-lee'-tos)
de Gogorza (deh Goh-gor-tha)
El Celoso
(El Thay [or Say]-loh'-soh)

Entr'acte (Ahn-tract)
Farrar (Fah-rah')
Faust (Foust)
Gadski (Gahds'-kee)
Gluck (Glook)
Gounod (Goo-noh')
Haydn (High'-dn)
Il Guarany (Eel Gair-ah-nah'y)
Kreisler (Crys'-ler)
Liszt (Lis't)
Martinielli (Mar-tin-el'-lih)
Mascagni (Mas-kahn'-nyer)
Moszkowski (Mos-koffs'-ah)
Mozart (Moh'-tsart)
Pique Dame (Peek Dahm)
Puccini (Poo-chee'-nee)

Rossini (Ros-see'-nee)
Rubinstein (Roo'-bin-stine)
Saint-Saëns (Sanh'-Sahns)
("n" only partially sounded)
Schubert (Shoo'-bairt)
Schumann (Shoo'-mahn)
Sérénade Espagnole
(Sch-reh-nahd'
Ess-pahn-yohl')
Titta Ruffo
(Tee-tah Ruff'-oh)
Tchaikowsky
(Chi-koffs'-kee)
Verdi (Vair'-dee)
Widmung (Vid'-moongk)
Zimbalist (Zim'-bal-ist)

A Famous Old Weatherly Ballad
Alma Gluck, Soprano—Efrem Zimbalist, Violinist

Pianoforte by Rosario Bourdon
Twelve-inch—\$3.00. In English

88539 Fiddle and I



© HISHKIN Zimbalist

No writer of the present day is better known than Frederick E. Weatherly, who is responsible for the words of such popular songs as Adams' "Holy City" and "Star of Bethlehem," "Nancy Lee," Tosti's "Beauty's Eyes," etc. He has also written much serious poetry, including oratorios and cantatas—"Mary Stuart," "Fair Rosamund," "Sea Maidens," "Hero and Leander"—besides admirable English versions for "Caval-

leria Rusticana," "Pagliacci," "La Navarraise" and many other operas.

However, it is for his song poems that the public thinks of him with affection, and this fine "Fiddle and I," set to music by Arthur Goodeve, is an admirable specimen of his work in the semi-pathetic style. It is effectively given here by Mme. Gluck and Mr. Zimbalist.

By road and river, countryside and town,
I roam forever, with my fiddle brown;
Creeping under barns so gladly
When outside the winter howls,
Playing sadly, playing madly,
Waking up the rats and owls.

Ah! it was gay, night and day,
Fair and cloudy weather,
Fiddle and I, wandering by,
Over the world together.

Down by the willow summer nights I lie,
Flow rs by my pillow, and for roof the sky;

Weatherly-Goodeve



© HISHKIN Gluck

Playing all my heart remembers,
Old, old songs from far away;
Golden Junes and bleak Decembers
Rise around me as I play.

Ah! it was gay, etc.

On, on forever, 'till the journey ends,
Who shall disrevel us two trusty friends?
Who can bring the past before me,
Make the future gaily glow,
Lift the clouds that darken o'er me,
Like my trusty fiddle bow?

Ah! it was gay, etc.

Zimbalist Plays Spalding's "Alabama"

Efrem Zimbalist, Violinist

Pianoforte by Sam Chotzinoff

Twelve-inch—\$1.50

74443 Alabama

Albert Spalding

Albert Spalding is not only a soloist of note, but is rapidly coming to the fore as a composer. His charming melody "Alabama," frequently played by Mr. Spalding himself, has been taken up by his *confrère*, Mr. Zimbalist, and recently made the hit of the evening at one of the Metropolitan Opera concerts. The artist plays this dainty number here with much delicacy.

Moszkowski's Lovely Serenade by McCormack and Kreisler

John McCormack, Tenor—Fritz Kreisler, Violinist

Ten-inch—\$2.00. *In English*

87230 Serenata (English words by Nathan H. Dole)

Moszkowski



© DUPONT Kreisler

Moszkowski's works, considered to be the most classic in style of all the salon composers, are varied and extensive, comprising an opera (Boabdil), a symphonic poem (Jeanne d'Arc), two orchestral suites, and numerous serenades, waltzes, études, etc.



PHOTO JAMES A. RUSHNELL

McCormack

Perhaps the most familiar single number in this wide range of compositions is the charming serenade which has come to be known as "Moszkowski's Serenade."

This beautiful serenade, with effective words by Mr. Dole, is given by Mr. McCormack with tender expression, while Mr. Kreisler lends his loveliest tones to the obbligato.

Williams Sings Sullivan's "Lost Chord"

Evan Williams, Tenor

Twelve-inch—\$1.50. *In English*

74453 The Lost Chord

Proctor-Sullivan



© DUPONT Williams

This is the most famous of the songs composed by the late Sir Arthur Sullivan. In the light of its present popularity it is interesting to recall that Sullivan first offered the song to the great publishing house of Chappell in London, and when they refused it the composer took it to Boosey & Co., who have sold probably half a million copies.

It is said that Sullivan wrote the song while watching by the bedside of his dying brother, Frederick. The patient had fallen asleep. Sir Arthur took up some verses of Adelaide A. Proctor with which he had been much impressed. In the stillness of the night the idea of the setting came to him, and taking his pen he

began to write. The result was one of the most famous songs of the century. Sir Arthur Sullivan's works are very numerous and comprise hundreds of songs, besides overtures, symphonies and eighteen operas; but his immortal "Lost Chord" is the greatest of them all.

Gadski Sings a Favorite Franz Song

Johanna Gadski, Soprano

Pianoforte by Rosario Bourdon

Twelve-inch—\$3.00. *In German*

88542 Im Herbst (*In Autumn*) (Op. 17, No. 6) Franz

Robert Franz wrote altogether two hundred and seventy-nine songs. Of them Kelterborn said: "Franz's songs may well be compared to a lovely garden most carefully adorned with beautiful flowers of every variety, each of which attracts and deserves our attention."

The songs of Franz, to be properly interpreted, require a trained voice of fine musical quality, a wide range, a clear conception of the text, and lastly, enunciation and phrasing. Mme. Gadski is eminently fitted to bring out the beauties of these lovely songs, and her rendition of this favorite "Im Herbst" is a most effective one.

The English text, by Elisabeth Müller, from the Ditson edition, is given here by permission.



Gadski

The heather is brown, once blooming so red;
The birch tree, once green, is bared to the blast.
Once twain we did roam, now walk I alone;
Oh! sorrowful Autumn, I would it were past! Alas, alas!

Once blossom'd the roses, now wither they all;
The flow'rs, once fragrant, now wither away;
Once two gather'd flow'rs, now I pluck alone;
All flow'rs are wither'd and scentless today! Alas, alas!

The world is so drear that once was so sweet;
I once was so rich, so rich;
Once twain did we roam, now walk I alone;
My love is false, ah, then let me die!

Copy't Oliver Ditson Co.

A Second "Pique Dame" Number

Emmy Destinn, Soprano

Twelve-inch—\$3.00. *In German*

88518 Pique Dame—Arie der Lisa, "Es geht auf Mitternacht" (Queen of Spades—It's Nearly Midnight) (Act III) Tchaikowsky

The delightful duet from this Tchaikowsky opera, issued in June, has been widely distributed to the homes of music-lovers, and the prediction of the Catalogue Editor that it might become a second "Barcarolle" has been partly realized.

Here is another number from the work—the solo of Lisa in Act III, given as she waits on the banks of the Neva for her lover, Herman, who she hopes will clear himself of the suspicion of having murdered her grandmother. When the unfortunate girl learns the truth from her lover, and he leaves her to return to the gaming table, she throws herself into the Neva.



PHOTO GERLACH

Destinn

Another Spanish Song by Bori

Lucrezia Bori, Soprano

(With Orchestra and Mandolin)

Ten-inch—\$2.00. *In Spanish*

87217 Clavelitos (Carnations)

Valverde

In commenting on this delightful Spanish song we cannot do better than quote from the publishers (G. Schirmer, N. Y.):

"Cervantes calls the dance-music of Spain the bounding of the soul, the bursting of laughter, and restlessness of the body, and the quicksilver of the five senses. These piquant numbers—*Clavelitos*, *La Fornarinette*, *El Albaicin*, *Y . . . como le vá*—give color and meaning to his words. Two, *Clavelitos* and *El Albaicin*, are *zambras*—amorous, seductive Spanish gypsy melodies."

And again: "There is a piquancy of rhythm, novelty in style, and a pungent flavor of alien national color in these gay dance-songs of modern Spain, qualities which serve to give them a tremendous vogue in Paris, where they were introduced not very long ago. *Clavelitos* and *El Albaicin* are *zambras*, typical dance-songs of the Spanish gypsies of Granada, the tradition of whose figures and music has come down from the days of the Moor."

Mme. Bori, of course, sings this fascinating Valverde number with much spirit and charm.



© HISHKIN Bori

A Schumann Gem by Ober

Margarete Ober, Contralto

Pianoforte by Arthur Arndt

Ten-inch—\$1.00. *In German*

64448 Widmung (Dedication) Rückert-Schumann

Many critics consider *Widmung* Schumann's greatest song. It certainly ranks with the half dozen best ones, its lovely melody and the excellence of the poem giving it an irresistible appeal.

Mr. Arndt plays the beautiful and effective, but difficult, accompaniment admirably. The fine translation by Alexander Blaess from Ditson's collection, "Fifty Mastersongs," is given here by permission.



PHOTO HISHKIN Ober

Thou art my life, my soul and heart,
Thou both my joy and sadness art,
Thou art my heav'n, my matchless lover,
The world of bliss wherein I hover,
Thou art the grave wherein I cast
Forever all my sorrow past.

Thou bringest rest and peace abiding,
Heav'n is through thee me kindly guiding;
So hast thy love to me appeal'd
I see my inmost self reveal'd.
Thou liftest me beyond myself,
Good genius thou, my better self.
Thou art my life, my soul, etc.

Copy't Oliver Ditson Co.

Martinelli Sings the Carmen "Flower Song"

Giovanni Martinelli, Tenor

Twelve-inch—\$1.50. *In French*

74391 Carmen—Air de la fleur (Flower Song)

(Act II)

Bizet

This romance is sung at the close of the effective scene between *Carmen* and *Don José* in Act II. She has tried her fascinations on the stolid soldier to induce him to join the band of smugglers, but without effect, because he hears the bugle in the distance summoning him to quarters. "Then go, I hate you!" says *Carmen*.

Desperate at the thought of losing her forever,

Don José shows her the flowers she threw him at their first meeting, and which he had preserved, then sings this lovely romance.

The struggle between love and duty which has been distracting the unfortunate lover is now seemingly forgotten, and he pours out his heart in this romanza, telling only of his great passion for the beautiful but heartless gypsy.



© HISHKIN Martinelli

DON JOSÉ :

La fleur que tu m'avais jetée,
Dans ma prison m'était restée,
Flétrie et sèche, cette fleur
Gardait toujours sa douce odeur;
Et pendant des heures entières,
Sur mes yeux, fermant mes paupières,
De cette odeur je m'enivrais
Et dans la nuit je te voyais!
Je me prenais à te maudire,
A te détester, à me dire :
Pourquoi faut-il que le destin
L'ait mise là sur mon chemin!
Puis je m'accusais de blasphème,
Et je ne sentais en moi-même,
Je ne sentais qu'un seul désir,
Un seul désir, un seul espoir:
Te revoir, ô Carmen, oui, te revoir!
Car tu n'avais eu qu'à paraître,
Qu'à jeter un regard sur moi,
Pour t'emparer de tout mon être,
Ô ma Carmen! Et j'étais une chose à toi!
Carmen, je t'aime!

DON JOSÉ :

This flower you gave to me, degraded
Mid prison walls, I've kept, tho' faded;
Its loved odor did I inhale,
And wildly called thee without avail.
My love itself I cursed and hated,
And moaning, alas! I repeated,
"By what dark law that fatal day
Saw I her form crossing my way?"
Then alone myself I detested,
And naught else this heart interested,
Naught else it felt but one desire,
One sole desire did it retain,
Carmen, beloved, to see thee once again!

Show but thyself with love's impression;
One single look, love, upon me cast,
And of my heart take full possession.
O, Carmen, mine! here as thy slave,
love binds me fast,
Carmen, I love thee!

McCormack Sings a Scotch Ballad

John McCormack, Tenor

Ten-inch—\$1.00

64432 Mary of Argyle

Charles Jefferys-Sidney Nelson

This fine old Scotch song is by Charles Jefferys, author of several well-known ballads—among them "Rose of Allandale," "Jeannette and Jeannot"—and was written about 1850. Nelson, a popular ballad composer of the time, set to the verses a melody of peculiar charm, and the song has gradually come to be classed with the folk-songs of Scotland.

Ruffo Sings the Mephistopheles Serenade

Titta Ruffo, Baritone

Ten-inch—\$2.00. *In Italian*

87222 Faust—Serenade Mephistopheles (Act IV)

Gounod

This number occurs in Act IV. The unhappy *Marguerite*, shunned by her companions and deserted by all save the faithful *Siebel*, is brooding within the cottage, fearing to meet her brother, who has just returned from the war. *Mephistopheles*, not content with the evil he has already wrought, returns to taunt the maiden with her fault, and sings this insulting and literally infernal song, each verse of which ends with a sardonic laugh.

Ruffo gives a highly effective performance of this mocking serenade, and it is sung with the brilliancy and vocal finish to be expected of this fine artist.



PHOTO VARISCHI & ARTICO

Ruffo

MEPHISTOPHELES:

Catarina, while you play at sleeping,
You contrive to hear, you contrive to hear,
Thro' the lattice shyly peeping,
That your love is near, that your love is near!
Sang the gay gallant, while creeping,
Sang the gay gallant, while creeping,
To his mistress dear!
Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!
'Ere the telltale moon is risen,
This a bird of night did sing,
Lock thy heart like any prison,
Till thou hast a ring, till thou hast a ring!

Saint, unclothe thy portal holy,
And accord the bliss, and accord the bliss,
To a mortal bending lowly,
Of a pardon kiss, of a pardon kiss!
Sang the penitent so slowly,
Sang the penitent so slowly,
Naught could be amiss.
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!
Merry wedding bells are wiser,
In the counsel that they bring,
Bar the door like any miser,
Till thou hast a ring, till thou hast a ring!
Ha, ha, ha, ha.

An Alvarez Song by de Gogorza

Emilio de Gogorza, Baritone

Ten-inch—\$1.00. *In Spanish*

64482 El Celoso (The Jealous One)
(Danza Habanera)

F. M. Alvarez

A song by the composer Alvarez, beloved in Spain but too little known outside of it, is given by Mr. de Gogorza for this month's issue, and it is likely to be pronounced a most fascinating one.

His rendition of this fine Spanish song

is beautiful and expressive, his velvety baritone, which often has much of the sweetness of a pure tenor, being reproduced most faithfully.



© DUFOUR

de Gogorza

A Lovely Schubert Number by Powell

Maud Powell, Violinist

Pianoforte by George Falkenstein

Twelve-inch—\$1.50

74447 Rosamunde Entr'acte

Franz Schubert



Powell

Schubert's fame as a composer of songs has caused his operatic and other works to be almost forgotten. The numbers written for the drama "Rosamunde" (book by Helmina von Chezy, music by Franz Schubert, produced in Vienna at the *Theatre an der Wien*, in 1823), however, rank among his finest compositions. The text proved very unsatisfactory and the work was withdrawn after three performances, but Schubert's delightful incidental music made an immediate appeal, and several of

the romances and entr'actes and the ballet music are now often performed as concert numbers.

The Entr'acte which Mme. Powell has given here is one of the loveliest of these numbers, and it is, as usual, beautifully played.

An Old Minstrel Ballad by Whitehill

Clarence Whitehill, Baritone

With Male Chorus

Twelve-inch—\$1.50. *In English*

74433 I Want to See the Old Home

Frank Dumont-James E. Stewart

The ballads sung by the old-time minstrels in the 60's and 70's are still remembered by many of our older customers, and quite a number of them have been made familiar to the present generation by the Victor's revivals.

Here is a favorite song by a famous minstrel man who has written hundreds of songs and sketches, and who is still managing what is probably the only minstrel stock company remaining in America—Dumont's Minstrels in Philadelphia.

Mr. Whitehill has given this rather pathetic song of the old slave clearly and sympathetically, and the male chorus furnishes an excellent accompaniment.



PHOTO MATZENE

Whitehill

Culp Sings the Noble Schubert "Ave Maria"

Julia Culp, Contralto

Ten-inch—\$1.00. In German

64489 Ave Maria Schubert

This is the third of the lovely group of settings by Schubert of Scott's poem, "Lady of the Lake," and was written only three years before the composer's death.

It would be hard to imagine a more finished and beautiful delivery of Schubert's inspired song than that of Mme. Culp. It is a truly wonderful performance, never to be forgotten by those who hear it, and has been enthusiastically commented on by various critics, from whom we quote:

"Mme. Culp's enchanting delivery of Schubert's Ave Maria." "Nothing more exquisite could be imagined." "Her version was a masterpiece. Into it entered that superb breath control, delicate shading and broad phrasing which she so perfectly understands."

"The Lady of the Lake"

By Sir Walter Scott

German Text by Dr. Adam Storck

Ave Maria! Maiden mild!
Listen to a maiden's pray'r!
For Thou canst hear though from the wild,
'Tis Thou canst save amid despair,
Safe may we sleep beneath Thy care,
Thou banish'd, outcast, reviled.
Oh, Maiden, see a maiden's sorrow,
Oh, Mother, hear a suppliant child! Ave Maria!

Ave Maria! Jungfrau mild!
Erhöre einer Jungfrau Flehen,
Aus diesem Felsen starr und wild,
Soll mein Gebet zu dir hinwehen.
Wir schlafen sicher bis zum Morgen,
Ob Menschen noch so grausam sind.
O Jungfrau, sieh' der Jungfrau Sorgen,
O Mutter, hör' ein bittend Kind! Ave Maria!



Culp

Mme. Hempel Sings a Darky Song in English

Frieda Hempel, Soprano

Twelve-inch—\$3.00

88543 Ma Curly-Headed Babby
(Plantation Song) G. H. Clutsam

Mr. Clutsam is a somewhat daring English composer who, notwithstanding the fact that he has written much serious music (his opera, "King Harlequin," was recently given at the Berlin Opera), believes in giving the public what it wants. Consequently he has written many songs in lighter vein, among them a series of charming "plantation" ditties.

"Ma Curly-Headed Babby," perhaps the most popular of these, is delightfully given by Mme. Hempel, who is quite charming in an exhibition of her newly-acquired English.



PHOTO GERLACH

Hempel

Last Month's Records

An Orchestral Rendition of the Famous William Tell Overture

17815 { William Tell Overture—Part I, "At Dawn"
William Tell Overture—Part II, "The Storm" (Rossini) } 10in
Victor Concert Orchestra 75¢

This overture, which is played probably as often as any other single work at concerts the world over, was called by Berlioz "a symphony in four parts." It is a fitting prelude to a noble work and abounds in beautiful contrasts.

The opening Andante depicts the serene solitude of Nature at dawn, and the music is enchantingly reposeful.

The second movement portrays a storm in the Alps, and is a most realistic tone picture.

This lovely Andante and the awe-inspiring Storm are admirably played by the orchestra, and music-lovers are asking impatiently for the final two movements, which will be offered in an early bulletin.

Two Songs From the "Trilby" Revival

45068 { A Breath o' Bloomin' Heather, From My Little Highland
Hame George MacFarlane } 10in
To the Lass We Love—a Toast! (Brennan-Ball) 1.00
George MacFarlane

Here are two interesting songs, written expressly for Mr. MacFarlane's use in "Trilby." This baritone's success as the "Laird" in the recent "all-star" revival was a very great one, and no small part of this triumph was due to his admirable singing, especially in these two songs by Mr. Brennan and Mr. Ball.

Mr. MacFarlane's Victor audiences continue to grow each month, his clear-cut and manly delivery of good popular songs having hit the public fancy.

The Victor Engages Taylor Holmes

55057 { Gunga Din (Kipling)
Boots (Kipling) } 12in
Recitations by Taylor Holmes 1.50

The announcement of the engagement of this popular comedy star, whose dramatic recitations have been a feature of the plays in which he has appeared, was hailed with joy by his admirers. While Mr. Holmes' rise to stardom has been rapid, it has been merited by the admirable work which had already made him the featured member in the most recent companies in which he appeared. The comedian has just opened his season at the Comedy Theatre, in "Mr. Myd's Mystery."

Two famous Kipling poems, which Mr. Holmes has often given in public with much success, were chosen for his first record, and these have been in great demand.



PHOTO WHITE

Holmes

The October Popular Song List

The October list of current song successes was a widely varied one, the numbers including the "telephone" number from Ziegfeld "Follies"; a melodious duet about a little Delaware "peach"; an amusing song about a "jitney" driver; the inevitable ballad about a Dixie sweetheart; a "jungle" song; another "Indian" song, this one about "Firefly"; a rousing shout telling of the lively happenings in a Southern town on circus day, with some realistic animal imitations; another of those "back home" ballads; and two effective "mother" songs of more than usual merit.

An excellent lot of songs chosen with much care from the many publications of the month.

- | | | | |
|-------|--|-----------------------------|------|
| 17836 | Come Back, Dixie (Mahoney-Wenrich) | Peerless Quartet | 10in |
| | Firefly, My Pretty Firefly (Murphy-Glogau-Piantadosi) | Peerless Quartet | 75¢ |
| 17837 | Hello Frisco! (I Called You Up to Say "Hello!") (From "Follies of 1915") (Buck-Hirsch) | Alice Green-Edward Hamilton | 10in |
| | When It's Peach Picking Time in Delaware (Kent-Kendis) | Albert Campbell-Henry Burr | 75¢ |
| 17838 | Gasoline Gus and His Jitney Bus (Gay-Brown) | American Quartet | 10in |
| | Circus Day in Dixie (Yellen-Gumble) (Imitations by Gilbert Girard) | American Quartet | 75¢ |
| 17839 | The Little Grey Mother (Who Waits All Alone) (Grossman-de Costa) | James Reed-J. F. Harrison | 10in |
| | Painting That Mother of Mine (Sturgis-Gilbert) | Henry Burr | 75¢ |
| 17841 | Down in Bom-Bombay (MacDonald-Carroll) | Collins-Harlan | 10in |
| | Just Try to Picture Me Back Home in Tennessee (Jerome-Donaldson) | Collins-Harlan | 75¢ |

Song Classics by Two Admirable Singers

Blue Label, Double-Faced. In German

- | | | | |
|-------|---|------------------|------|
| 55056 | Die Lorelei (The Loreley) (Franz Liszt) | Christine Miller | 12in |
| | Du bist die Ruh' (My Sweet Repose) (Franz Schubert) | Florence Hinkle | 1.50 |
| | (Op. 59, No. 3) | | |

Liszt's songs are almost without exception effectively written, with interesting accompaniments, the natural accentuation of the words being followed with great fidelity. An especially fine example of the expression of this rare gift is the composer's splendidly dramatic setting of Heine's "Lorelei," which Miss Miller has given here so admirably.

Miss Hinkle's choice is the exquisite "Du bist die Ruh" of Schubert, a number which is frequently seen on this singer's programs. Her delivery of this serene and beautiful song leaves nothing to be desired.

Two Favorite Songs by Two Popular Trio Organizations

- | | | | |
|-------|--|-----------------|------|
| 17816 | Silver Threads Among the Gold (Danks) | Neapolitan Trio | 10in |
| | Oh, Promise Me ("Robin Hood") (de Koven) | Venetian Trio | 75¢ |

In response to many requests, the Neapolitans have made a record of this popular melody, which has become almost an American folk-song. The vitality of this old song is really astonishing. Written fifty-six years ago by the late Hart Pease Danks (1834-1903) it is still enjoyed, and the Victor records of it have been in large demand ever since its first issue in 1903. The Trio's rendition is a beautiful one, and is sure to awaken renewed interest in this old ballad.

Nothing need be said about "Oh, Promise Me," which is a perennial favorite; suffice to mention that the Venetians have given a charming presentation of this well-known melody.



Title page of Trilby Rag, showing Vernon Castle in his unique "trap" act

The October Dance Records

As the fall dancing season approaches, the One-Step continues to be the favorite among the newer dances, and the October list is accordingly made up largely of records for dancing this popular diversion.

Mr. McKee offers a One-Step—Fox Trot combination of two numbers of his own composition, which are played with the dash and spirit which has made this organization famous with the great multitude which depends on the Victor for dance accompaniments.

The Victor Band presents two positively "corking" medleys of song melodies now in the public ear, while Conway's Band furnishes two brand new One-Steps, which are likely to make a big success.

Splendid records by three famous organizations, and every one perfect for dancing.

- | | | | |
|-------|--|----------------------|------|
| 17817 | Fox Trot Day (McKee) | McKee's Orchestra | 10in |
| | When the War is Over—One-Step (F. W. McKee) | McKee's Orchestra | 75¢ |
| | (Frank W. McKee, Conductor) | | |
| 35480 | Alabama Jubilee Medley—One-Step | Victor Military Band | 12in |
| | "Alabama Jubilee"—"Listen to that Dixie Band"—"Circus Day in Dixie"—"Tulip Time in Holland"—"Alabama Jubilee" | | 1.25 |
| | Down Among the Sheltering Palms—One-Step | Victor Band | |
| | "Sheltering Palms"—"If We Can't Be the Same Old Sweethearts, We'll Just Be the Same Old Friends"—"The Darkies' Serenade"—"My Pretty Firefly"—"Come Back to Dixie"—"Sheltering Palms" | | |
| 35487 | Trilby Rag—One-Step (Carey Morgan) | Conway's Band | 12in |
| | Setting the Pace—One-Step (Chester W. Smith) | Conway's Band | 1.25 |

Two More "Old-Time" Song Medleys

- | | | | |
|-------|--|---------------------|------|
| 35483 | Songs of the Past—No. 3 | Victor Mixed Chorus | 12in |
| | "The Band Played On" (Palmer-Ward)—"You're the Flower of My Heart, Sweet Adeline" (Gerard-Armstrong)—"A Bird in a Gilded Cage" (Lamb-H. von Tilzer)—"I Long to See the Girl I Left Behind" (Kelly)—"Just One Girl" (Kennett-Udall) | | 1.25 |
| | Songs of the Past—No. 4 | Victor Mixed Chorus | |
| | "A Little Boy in Blue" (Browne-Morse)—"Sweet Rosie O'Grady" (Nugent)—"Just Tell Them That You Saw Me" (Dresser)—"In the Good Old Summer Time" (Shields-Evans)—"The Man That Broke the Bank at Monte Carlo" (Gilbert)—"Hear dem Bells" (McCosh) | | |

The first records of the Victor's new series made something of a sensation among our customers, and loud was the chorus of praise and calls for "more."

In October eleven more favorites were offered—sentimental songs, waltz songs, comic ballads, darky ditties, Harrigan and Hart favorites, "problem" songs, military ballads—all skillfully put together by a master hand and presented by experienced singers who knew how to make the most of them.

Suggestions for the medleys to follow will be gladly received.

Two Rousing Instrumental Medleys

- 35485 { **The Grand Slam—Medley Overture** (Witmark) **Conway's Band** } 12in
 "Mississippi Barbecue"—"Sweet Kentucky Lady"—"Sprinkle Me
 With Kisses"—"Runaway June"—"Garden of the Gods"—"Auntie
 Skinner's Chicken Dinner"
Remick's Hits—Medley Overture **Conway's Band** } 1.25
 "At the Mississippi Cabaret"—"Wrap Me in a Bundle"—"On the
 5.15"—"When I Was a Dreamer"—"Oh, What a Beautiful Baby"
 —"Chinatown, My Chinatown"

Some of our customers, who do not care for dancing, have mildly protested at the recent lack of instrumental medleys played, as one non-dancing customer expressed it, "as they should be." He means, of course, with the expression and variation in tempo which are not possible in dance records. Well, here is consolation in the shape of two fine "Overtures," made up of twelve popular songs, which are given just as a singer would render them. That Mr. Conway's players give an excellent account of themselves has been quite apparent to all who have heard these lively medleys.

Two New Harp Solos by Sassoli

Blue Label, Double-Faced

- 45070 { **Romance** (Rubinstein) (Op. 44) **Ada Sassoli** } 10in
Gavotte in B minor (From "Second Sonata for Violin")
(Bach—Saint-Saëns) **Ada Sassoli** } 1.00

This young artist, who has returned to America for the coming tour of Miss Farrar in concert, has given the Victor two new records—the lovely Rubinstein "Romance," already familiar to many Victor customers through the Kubelik and Tollefsen records; and an interesting arrangement by Saint-Saëns of a famous old dance from Bach's Second Sonata for violin.

Two Attractive Medleys of Old Songs

- 17823 { **War Song Medley** **American Quartet** } 10in
 "Rally Round the Flag"—"Tenting To-night"—"John Brown's
 Body"—"Star Spangled Banner"
Old Time Song Medley **Will Oakland** } 75¢
 "When the Robins Nest Again" (Howard)—"My Mother's Old
 Red Shawl" (Moreland)—"White Wings" (Winter)—"Stick to Your
 Mother, Tom"—"Wait Till the Clouds Roll By" (Wood-Fulmer)

The American Quartet and Mr. Oakland have also been delving into the past, and have resurrected a number of old favorites—the former offering a collection of Civil War numbers, and Mr. Oakland a potpourri of fine ballads of the 80's and 90's. Excellent renditions of old songs.

Two Fine Band Records

- 35472 { **National Airs of the Allies** **Victor Military Band** } 12in
 French, "La Marseillaise"—British, "Rule Britannia"—Belgian,
 "La Brabançonne"—Russian, "God Preserve the Czar"
Spirit of Peace March (Goldman) **Victor Military Band** } 1.25

The Victor Band offered in October two splendid records—an inspiring medley made up of the national airs of four of the allied countries and a fine new march by Edwin Goldman, dedicated to the cause of Peace.

Brilliantly played and noble-toned military band records, making one of the most attractive doubles of the month.

Two Movements of Mozart's G Minor Symphony

- 35482 { **Symphony in G Minor—Allegro molto** (First Movement) } 12in
Symphony in G Minor—Andante (Second Movement) } 1.25
 (Mozart) **Victor Concert Orchestra**

Of Mozart's forty-nine symphonies, the last sixteen are all in major keys except the G Minor, and critics have fancied in it an expression of sorrow, due to the great strain under which Mozart labored in 1788.

The orchestra has given a masterly reading of two favorite movements from this symphony, of which Schubert said: "You can hear the angels singing in it"—the *Allegro*, with its lovely and graceful theme:



which is prominent throughout, and the beautiful, serious, but restless *Andante*.

There was an earlier symphony in G Minor, one of twenty written at Salzburg; but this is seldom given, and the G Minor Symphony of 1788 remains among the greatest of instrumental works.

New Double-Faced Records

(Selected from the Single-Faced List)

- 55054 { **Naughty Marietta Intermezzo** (Herbert) **Herbert's Orchestra** } 12in
Babes in Toyland—March of the Toys (Herbert) **Herbert's Orchestra** } 1.50
35474 { **Forgotten** (Cowles) **Eugene Cowles** } 12in
Gypsy Love Song ("Fortune Teller") (Herbert) **Eugene Cowles** } 1.25
35453 { **Cavalleria Rusticana** (Part I) (Prelude and Easter Hymn) (Mascagni) } 12in
Cavalleria Rusticana (Part II) (Introduction to Act I) **Vessella's Italian Band** } 1.25
35484 { **Hallelujah Chorus** (From "Messiah") (Handel) **Pryor's Band** } 12in
The Heavens Are Telling ("Creation") (Haydn) **Conway's Band** } 1.25

EDUCATIONAL RECORDS

- 55055 { **Sweet the Angelus is Ringing** (From "King Rene's Daughter") } 12in
(Enoch-Smart) **Marsh-Baker with Women's Chorus** } 1.50
Song of the Vikings (Gibney-Faning) **Victor Male Quartet**

Henry Smart was especially happy when writing for women's voices, many of these compositions being produced after his sight failed him. "King Rene's Daughter," from which this selection is taken, is still a popular cantata with high schools and women's choruses. This second selection is a splendid composition known to all high school choruses and to glee clubs.

- 45069 { **Intorno all' idol mio—Aria** (Cesti) **Lucy Marsh** } 10in
Euridice—"Non piango e non sospiro" (Caccini) **Werrenrath** } 1.00

Marco Antonio Cesti, a monk of the seventeenth century, found time, along with his ecclesiastical duties, to give the world many operas and cantatas, one being his "Orontea," which was first performed in 1649. This number is admirably sung in Italian by Miss Marsh. The Caccini selection is an excellent example of the style of that period.

- 17840 { **Hornpipe** (Burchenal) **Victor Military Band** } 10in
Rinnce Fada (Top of Cork Road) (Burchenal) **Victor Band** } 75¢

This old English dance, known to school and home alike, will be a welcome addition to the folk-dance list. The Irish "Rinnce Fada" is usually danced by five couples, and will be found very useful wherever folk dancing is enjoyed.

French Records

- 63038 Les Mains de Femmes (Berniaux) L'Orchestre Tzigane, Paris 10in
 (Mirame—Valse (Orchestra) L'Orchestre Tzigane) 75¢
- 67291 Acteon (Gourdin) (Band) Musique de la Garde Républicaine 10in
 (La Machicha (Marquina) (Band) Musique de la Garde Républicaine) 75¢
- 67419 Gloire aux Femmes—Mazurka (Strobl) L'Orchestre des bals de L'Opéra 10in
 (Luba, Polka (Gauwin) (Orchestra) L'Orchestre des bals de L'Opéra) 75¢
- 65456 Fille de Mme. Angot—Fantaisie (Lecocq) Musique Militaire de Paris 10in
 (La Fille du Tambour Major—Fantaisie (Offenbach) Musique Militaire) 75¢
- 65458 La Première Tutoiement—Polka (Ziehrer) Musique du Prado, Paris 10in
 (La Première Gerbe De Fleurs—Valse (Waldteufel) Musique du Prado) 75¢

Hebrew Records

- 17828 Ismicho wemalch uscho (Tenor with Chorus) Oberkantor G. Sirota 10in
 (Mogein Owojss (Tenor with Choir) Oberkantor G. Sirota) 75¢
- 17829 Rezei wennhoseinu (Tenor with Chorus) Oberkantor G. Sirota 10in
 (Zadik Katomor (Tenor with Chorus) Oberkantor G. Sirota) 75¢
- 17830 Kwojdas Molei ojlom (Tenor with Chorus) Oberkantor G. Sirota 10in
 (Regei (Tenor with Chorus) Oberkantor G. Sirota) 75¢
- 67279 Schabes Jontow aus „Sulamith“ (Soprano) Frau Zwiebel-Goldstein 10in
 (Schlaflied aus „Zerstörung Jerusalems“ (Goldfaden) Zwiebel-Goldstein) 75¢
- 67280 Kalmen Schadchen (Talking) Hermann Weissmann und A. Dranow 10in
 (Wenn ich bin Rotschild Seljaso) 75¢
- 67400 Naarizcho—Kwodo (Tenor with Chorus) Oberkantor Bassor und Chor. 10in
 (Haben jakir li Efrajim (Tenor with Chorus) Oberkantor Bassor und Chor.) 75¢

Hawaiian Records

- 17804 Papio Huli Medley (Hawaiian Strings) Irene West Royal Hawaiians 10in
 (Ua Like No a Like (Constancy) Pale K. Lua, of the Royal Hawaiians) 75¢
- 17807 Minnehaha Medley Waltz (Hawaiian Guitars) Lua and Kaili 10in
 (Indiana March (Hawaiian Guitars) Lua and Kaili) 75¢

British Records

- 35479 Divine Service on a Battlefield Prayer by Rev. J. R. Parkyn 12in
 (Divine Service on a Battleship Prayer by Rev. J. R. Parkyn) 1.25

Italian Records

- 67134 Tosca—Amaro sol (Puccini) I. Sollohub-Lucca Botta 10in
 (Tosca—O dolci mani (Puccini) F. de Gregorio) 75¢
- 67135 Rigoletto—E il sol dell' anima (Verdi) F. de Gregorio-M. Pereira 10in
 (Rigoletto—Deh, non parlare al misero (Verdi) M. Pereira-G. Maggi) 75¢
- 68445 Traviata—Parigi, o cara (Verdi) Casini-de Gregorio 12in
 (Traviata—Brindisi—Libiam nei lieti calici (Verdi) Scalfaro-de Gregorio-Coro) 1.25
- 68453 La Bohème—Mimi è una civetta (Puccini) F. de Gregorio-Casini-Ferretti 12in
 (Trovatore—Coro di Zingari (Verdi) (Soldiers' Chorus) Coro della Scala) 1.25
- 68454 Lucia di Lammermoor—Verranno a te (Donizetti) Pereira-Salvati 12in
 (Lucia di Lammermoor—Quartetto Pereira-Maggi-Bettoni-de Gregorio) 1.25

German Records

- 67420 Bauernhochzeit (Talking with Orchestra) Richard Waldemar 10in
 (Wiener Praterleben (Talking with Orchestra) Richard Waldemar) 75¢
- 67421 Bauern—Walzer (Orchestra) Salzburger Bauernkapelle 10in
 (Münchener Ländler (Orchestra) (Direction Emil Kaiser) Kapelle Peuppus) 75¢
- 67425 Mühlviertler—Ländler (Orchestra) Salzburger Bauernkapelle 10in
 (Salzburger Ländler (Orchestra) Salzburger Bauernkapelle) 75¢
- 65435 Nachtschwalbe—Schottisch (Band) Bayrische Bauernkapelle 10in
 (Gedankensplitter (Schottisch) (Band) Bayrische Bauernkapelle) 75¢
- 65436 Bauern-Marsch aus „Der fidele Bauer“ (Fall) (Band) Apollo Orchester 10in
 (Altalena—Walzer (Band) Wiener Bürgerkapelle) 75¢

The October Red Seal Records

Another Neapolitan Song by Caruso

Ten-inch—\$2.00. In Italian

- 87218 Cielo Turchino (Neapolitan Song)
 G. Capaldo-M. S. Ciociano

The ingratiating charm of these Neapolitan songs, admitted by almost every hearer, is especially evident when it is Caruso who sings them.

The number offered by the great tenor in October was a most fascinating one, and sung by him with evident enjoyment.



© MISHKIN Caruso

Another Favorite Hymn by Gluck and Homer

Ten-inch—\$2.00. In English

- 87203 I Need Thee Every
 Hour (Annie S. Hawks-
 Robert Lowry)

This beautiful Lowry hymn, the record of which has already achieved a wide circulation, was first sung at a Sunday School Convention at Cincinnati in November, 1872.



PHOTO MOFFETT

Homer



© MISHKIN Gluck

Kreisler Plays a Chaminade Serenade

Ten-inch—\$1.00

- 64503 Serenade Espagnole (Spanish
 Serenade) Chaminade-Kreisler

This is one of the most effective and brilliant of Mr. Kreisler's recent concert transcriptions, the arrangement far surpassing the original.

Through the magic of his power as a master transcriber, Kreisler has made a lovely solo for the violin from a relatively unimportant pianoforte trifle. This fascinating arrangement of Chaminade's light classic is doubly attractive when played by the violinist himself.



© DUPONT Kreisler

Gluck and Zimbalist Give Nevin's "Rosary"

Ten-inch—\$2.00. In English

- 87237 The Rosary

Ethelbert Nevin

The most widely known of Nevin's songs is this sad but exquisite "Rosary," which has attained a vogue larger, perhaps, than any song by an American composer.

It is indeed a fortunate circumstance that the Victor is now able to announce it as an addition to the Gluck-Zimbalist list, and, as may be imagined, the record is a most beautiful one.

More Records from the "All Star" Carmen



PHOTO WHITE

Farrar in "Carmen"

The Victor's production of this great Bizet work, the most popular of all operas, with the single exception of "Faust," is now virtually complete, the only portions not recorded being some choral numbers and a few unimportant connecting bits, which are not effective without the action.

The numbers given last month comprised the concluding portion of the scene between *Carmen* and *Don Jose* in the inn of Act II; the dramatic Card Song from Act III; the love duet between *Carmen* and the *Toreador* at the beginning of Act IV; and the final scene between *Carmen* and *Don Jose* in Act IV.

Altogether the Victor's "Carmen" production comprises a magnificent series of operatic records by members of the greatest cast ever gotten together.

Geraldine Farrar, Soprano

Twelve-inch—\$3.00. *In French*

88534 Carmen—Voyons que j'essaie (Let Me Know My Fate) (Card Song, Act III)

Bizet

Geraldine Farrar, Soprano—Pasquale Amato, Baritone

with Metropolitan Opera Chorus. Twelve-inch—\$4.00. *In French*

89086 Carmen—Si tu m'aimes (If You Love Me) (Act IV, Scene I)

Bizet

Geraldine Farrar, Soprano—Giovanni Martinelli, Tenor

Twelve-inch—\$3.00. *In French*

88536 Carmen—Halte là! qui va là? (Halt! Who Goes There?) (Scene from Act II, Part I)

Bizet

88533 Carmen—C'est toi! (You Here?) (Scene from Act IV, Part I)

Bizet

88531 Carmen—Je t'aime encore (Let Me Implore You) (Scene from Act IV, Part II) (with Metropolitan Chorus)

Bizet

A Favorite Nevin Song

Frances Alda, Soprano

Ten-inch—\$1.00. *In English*

64308 Mighty Lak' a Rose Stanton-Nevin

Nevin's songs and instrumental pieces possess a peculiar charm, which has given them a world-wide vogue. Among the most appealing is this dainty "Mighty Lak' a Rose," of which Mme. Alda has given a charming rendition, and the record will be found to be one of the most enjoyable on her Victor list.



© DUPONT

Alda

Gadski Sings "Kathleen Mavourneen"

Johanna Gadski, Soprano

Twelve-inch—\$3.00. *In English*

88546 Kathleen Mavourneen (Irish Ballad)

Mrs. Crawford-Frederick Nichols Crouch

Mme. Gadski has given an effective rendering of this famous ballad, which has been truly called the "queen among Irish songs." Although it has often been stated that the song was not of Irish birth, and though the music was composed by an Englishman, Frederick Nichols Crouch, the beautiful words were written by a true daughter of Ireland, Mrs. Julia Crawford, who was born in County Cavan. The poem first appeared in Captain Maryatt's *Metropolitan Magazine* about 1835.



Gadski

A Schumann Song by Whitehill

Clarence Whitehill, Baritone

Ten-inch—\$1.00. *In German*

64519 Ich grolle nicht (I'll Not Complain) (Op. 48, No. 7) R. Schumann

This popular baritone has given us a fine interpretation of Schumann's great setting of the Heine poem, which many critics consider the composer's noblest song.

The Dwight translation, from the fine Ditson edition of Schumann songs, is given here by permission:

I'll not complain, tho' break my heart in twain.
O love forever lost! O love forever lost!
I'll not complain, I'll not complain!
Howe'er thou shin'st in diamond splendor bright,
There falls no ray into my heart's deep night,
I know full well

I'll not complain, tho' break my heart in twain.
In dreams I saw thee wandering,
And saw the night within thy bosom reigning,
And saw the snake that on thy heart doth gnaw,
How all forlorn thou art, my love, I saw.
I'll not complain, I'll not complain!

(Copy't 1902 by Oliver Ditson Co.)

A Civil War Song by John McCormack

Ten-inch—\$1.00.—With Male Chorus

64499 The Vacant Chair

Geo. F. Root—Henry F. Washburn

"The Vacant Chair," one of our own "war ballads," is one of four songs composed by Dr. Root (1820-1895) during our Civil War.

The words were written by Henry F. Washburn, and were inspired by an incident which occurred at the battle of Balls Bluff, Va., when Lieut. William Grout, only 18 years old, was killed after an heroic effort in conveying many Union wounded across the river to safety.

Mr. McCormack has given a sympathetic rendition of this old favorite, and the male voices lend an effective touch.



© HARTZOOK

McCormack

Ten Victor Records which should be in every home

	Number	Size	
Stars and Stripes Forever March (Sousa) Sousa's Band Fairest of the Fair March (Sousa) Sousa's Band	16777	10	\$0.75
Mother Machree (<i>From "Barry of Ballymore"</i>) (Chauncey Olcott-Ernest Ball) John McCormack	64181	10	1.00
Song of the Chimes—Cradle Song (Worrell) Alma Gluck	64322	10	1.00
Gems from "Aida"—Part I (Verdi) Victor Opera Company Gems from "Aida"—Part II (Verdi) Victor Opera Company	35428	12	1.25
Aida—Celeste Aida (Verdi) <i>In Italian</i> Paul Althouse Ständchen (<i>Serenade</i>) (Schubert) <i>In German</i> Paul Reimers	55045	12	1.50
Thais—Meditation (Massenet) <i>Violin</i> Mischa Elman	74341	12	1.50
Tales of Hoffman—Barcarolle—"Belle Nuit" (<i>Oh, Night of Love</i>) (Offenbach) <i>In French</i> Alma Gluck-Louise Homer	87202	10	2.00
Carmen—Toreador Song (<i>Canzone del Toreador</i>) (Bizet) <i>In Italian</i> Pasquale Amato	88327	12	3.00
Rigoletto—Quartet—"Bella figlia dell'amore" (<i>Fairest Daughter of the Graces</i>) (Act III) (Verdi) <i>In Italian</i> Abbott-Homer-Caruso-Scotti	96000	12	6.00
Lucia—Sextette—"Chi mi frena" (<i>What Restrains Me</i>) (Act II) (Donizetti) <i>In Italian</i> Sembrich-Caruso-Scotti-Journet-Severina-Daddi	96200	12	7.00