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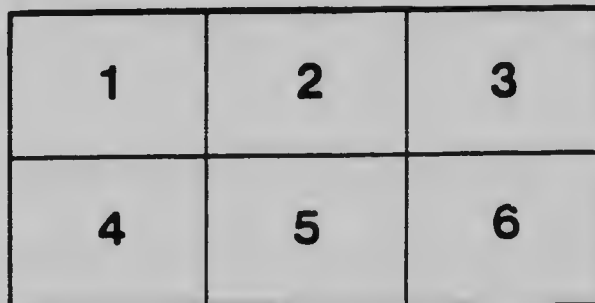
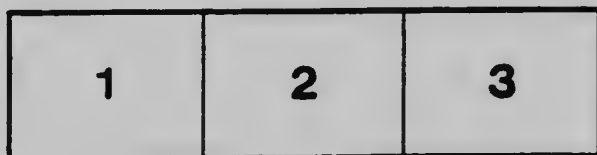
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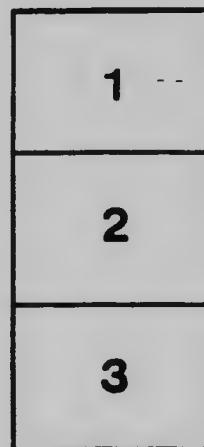
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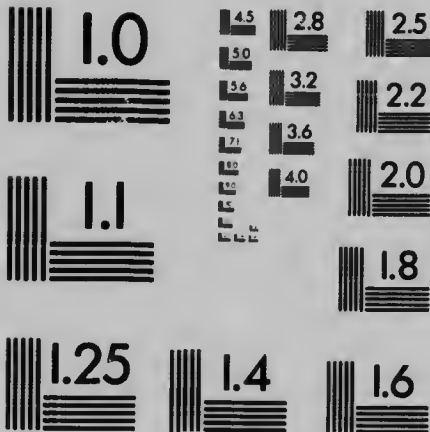
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# Columbia Records

*June*



PABLO CASALS



*This Supplement contains, in addition to the new records for May, an alphabetical list of all records for January, February, March and April, 1917.*

## Louis Graveure

Complete List of the Great Artist's Columbia Recordings

*12-inch, Double-Disc, \$1.50*

- A 5792 { PROLOGUE. From "Pagliacci." (Leoncavallo.) In Italian. Orchestra accompaniment.  
VISION FUGITIVE. From "Herodiade." (Massenet.) In French. Orchestra accompaniment.
- A 5793 { MY DREAMS. (Tosti.) In English. Orchestra accompaniment.  
MARY. (Richardson.) In English. Orchestra accompaniment.
- A 5801 { SHE IS FAR FROM THE LAND. (Lambert.) In English. Orchestra accompaniment.  
AN OLD GARDEN. (Temple.) In English. Orchestra accompaniment.
- A 5820 { ABIDE WITH ME. (Monk.) Orchestra accompaniment.  
JESUS LOVER OF MY SOUL. (Marsh.) Assisted by Columbia Stellar Male Quartette. Orchestra accompaniment.
- A 5870 { O LOVELY NIGHT! (Ronald.) Piano and 'cello accompaniment.  
A FAREWELL. (Liddle.) Orchestra accompaniment.
- A 5939 { KENTUCKY BABE. (Geibel.) Orchestra accompaniment.  
SINCE YOU WENT AWAY. (Johnson.) Orchestra accompaniment.
- A 5949 { STAR SPANGLED BANNER. (Key.) Orchestra accompaniment.  
AMERICA. "My Country 'Tis of Thee." Orchestra accompaniment.

*10-inch, Double-Disc, \$1.00*

- A 2047 { TOMMY LAD! (Margetson.) Piano accompaniment.  
FLOW THOU REGAL PURPLE STREAM. (Arnold.) Piano accompaniment.

Columbia Graphophone Company

363-5-7 SORAUREN AVE., TORONTO, ONT.

*Sole Sales Agent for the American Graphophone Company*

# Columbia Records for June




Casals  
(c) Bain. News Service

**T**HE spirit of pure music which sleeps beneath the calm and passive exterior of Casals comes to pulsing and throbbing life in his interpretation of the famed "Evening Star" aria from Tannhäuser. At times art reaches a point where words fail. In this melody which has in it the essence of all evening calm, music of love and stars and night, the strings of the master's 'cello speak more eloquence than many words. Here is Casals' perfect record.

A discord, even an unexpected note, was almost an impossibility to Mozart. He was the master of pure melody and perfect form. Without either shock or surprise Mozart holds one enthralled with the sheer beauty of his creations. He wrote when Beauty was indeed the aim of Art. One of the unforgettable gems of all Mozart is his "Quintette in D Major." From this "Quintette" Casals takes the "Larghetto" and spins about us a web of magic music, melody woven to melody in endless delicacy. Echoing his own instrument in pianissimo passages some of the most perfect art of the master is found in this exquisite Mozart excerpt.

**TANNHÄUSER.** (Wagner.) **ABENDSTERN.** (Evening Star.) } **A 5953**  
Pablo Casals, 'cellist. Orchestra accompaniment. }  
**LARGHETTO FROM QUINTETTE IN D MAJOR.** (Mozart.) } **12-inch**  
Pablo Casals, 'cellist. Clarinet and string quartet acc. } **\$1.50**

3028791



## New York Philharmonic Orchestra First Exclusive Columbia Records



*New York Philharmonic Orchestra*

Photo (c) Underwood and Underwood

**B**EFORE the conductor's desk of the New York Philharmonic Orchestra have stood the leading musical directors of the world. Thomas, Seidl, Safonoff, Mahler, Stransky—these are the men who have made the Philharmonic what it is to-day, the symphonic keystone in America's temple of music.

It is with unique pride the Columbia offers the world of music the exclusive recordings of the Philharmonic Orchestra under the bâton of Josef Stransky, the present famous conductor of the Society.

*(Continued page following)*





### Outline History of the Philharmonic

*Musicians of New York called to a meeting by F. C. Hill on April 2, 1842.*

*First public concert, December 7, 1842.*

*First composition performed, Beethoven's Fifth Symphony. (The first Columbia recording of the Orchestra.)*

*Conductors of Philharmonic: Hermann, Thomas, Seidl, Salomeff, Mahler, Stransky. Many of the great conductors of the world have also been guest conductors at various times.*

*Three concerts given during first season. Attendance 200.*

*Over 150 performances during Seventy-fifth Anniversary year, 1917. Attendance over 300,000.*

*"For the aim of the Philharmonic has ever been to appeal to the best, to the most divine in man and to give the highest expression to one form of the most moving of the arts."*

When we recount the world's beautiful musical compositions in slow tempo, we naturally think of Beethoven, and among Beethoven's superb symphonies, the Andante from the Fifth is the admitted masterpiece. And justly so, for it is transcendently splendid in conception and expression. In substance this composition is an exalted reverie with wonderful melodies, masterly development and mighty chords. It opens directly with a typical Beethoven theme sung by the 'cello and accompanied softly by the other instruments. The answering motive is played soon by the violins, appealingly, and with infinite sweetness. The development of the themes is charming and inspiring, working up into great climaxes and dying away into vaguely reminiscent strains. As played by The Philharmonic Society of New York this record is undoubtedly the supreme interpretation of Beethoven's great inspiration.

<b>FIFTH SYMPHONY.</b> (Beethoven.) Part I. Andante. Philharmonic Orchestra of New York. (Under the direction of Josef Stransky.)	} <b>A 5954</b> 12-inch \$1.50
<b>FIFTH SYMPHONY.</b> (Beethoven.) Part II. Andante. Philharmonic Orchestra of New York. (Under the direction of Josef Stransky.)	



**E**ARLY evening in an old monastery garden, the humming of the day's sounds sinking to rest, birds in the tree tops voicing their good night songs—this is the setting of Ketelbey's beautiful tone picture, "In a Monastery Garden." Down one of the flower-lined paths comes a group of monks chanting the "Kyrie Eleison." The whole calm, peaceful scene will come before one's eyes while listening to the stately harmonies of this unique descriptive.



*In a Monastery Garden*  
(c) U. and U.

To students of music the "Sonata" presents "one of the most singular problems ever presented the mind of man." Where the cantata brings us words to tell its meaning, the sonata is music of sound alone. There is no word-hint to tell its message. Human emotion must be told in tonal form. In the sonatas of Beethoven, we find not stories, but feelings. In these wonderful compositions the mind of Beethoven lives to-day in all its varied complexities—now tragic, now sublime, or in the perfect "Minuet" from his "Sonata, Op. 31," serene, gentle, peaceful. Probably music's greatest achievement is such expression of human emotions through the sonata form.

**IN A MONASTERY GARDEN.** (Ketelbey.) Columbia Symphony Orchestra and Male Chorus. (With bird voices by Sybil Sanderson Fagan.) **A 5952**  
12-inch  
**SONATA.** Opus 31, No. 3. (Beethoven.) **MINUET.** (Arranged by Maurice Smith.) Columbia Symphony Orchestra. **\$1.25**



## Two Patriotic Marches

**T**HE magnificent contrapuntal arrangement of "The Star Spangled Banner" and "Yankee Doodle" in the American Republic March gives this recording an unusual musical interest. Coupled with Sousa's immortal "Invincible"—it makes no difference how many band records you have in your collection, this will improve it.

<b>AMERICAN REPUBLIC MARCH.</b>	<b>(INAUGURATION)</b>	} <b>A 2223</b>
<b>MARCH.)</b> (Thiele.) Prince's Band.		
<b>THE INVINCIBLE EAGLE MARCH.</b>	(Sousa.) Prince's Band.	10-inch 85c.

**O**SCAR SEAGLE could probably take from the world's golden treasury of music any song and popularize it simply through his gift of sympathetic interpretation. A singer to whom every word and syllable has its particular importance and receives its particular attention is bound to fill the simplest song with new beauty. The well-known Irish melody, "The Snowy Breasted Pearl," so demonstrates Seagle's great powers.



*Oscar Seagle*

The "Ash Grove" does not lay claim to the 3,000 years which some Welsh airs say carry you back to the Druids of old, but it was originally published as an ancient Bardic tune and is undeniably full of quaint beauty.

<b>THE SNOWY BREASTED PEARL.</b>	(Robinson.)	Oscar	} <b>A 5955</b>
Seagle, baritone.	Orchestra accompaniment.		
<b>THE ASH GROVE.</b>	(Thomas.) (Welsh Air.)	Oscar Seagle,	12-inch \$1.50
baritone.	Orchestra accompaniment.		





# Popular Hits

We all recognize the character so delightfully pictured in Von Tilzer's latest success, "I'm a Twelve O'clock Fellow." The coupling is the song-story of the farmer who came to the big city. Of course, she stole his heart, but he saved his bank roll because—read the title, please!

**I'M A TWELVE O'CLOCK FELLOW IN A NINE O'CLOCK TOWN.** (Harry Von Tilzer.) Byron G. Harlan, tenor. Orchestra accompaniment. **A 2219**  
10-inch  
85c.


**WITH HIS HANDS IN HIS POCKETS AND HIS POCKETS IN HIS PANTS.** (Von Tilzer.) Byron G. Harlan, tenor. Or-  
chestra accompaniment.

## Songs of Mother Patriotism

**HER SOLDIER BOY. "MOTHER."** (Romberg.) Charles Harrison, tenor. Orchestra accompaniment. **A 2227**  
10-inch  
85c.

**I'M PROUD TO BE THE MOTHER OF A BOY LIKE YOU.** (Hary Von Tilzer.) Empire Trio. Orchestra acc.





**A**LBERT VON TILZER'S "I Wasn't Born To Be Lonesome" will act as a good heart tonic for folks that "feel blue and lonesome, too." All lads and lassies, old and young, who look back to childhood days in the Hoosier state, will want to be back in the "moonlight on the banks of the Wabash" long before the first verse of "Indiana" is completed.

**I WASN'T BORN TO BE LONESOME.** (Al. Von Tilzer.) Sam } **A 2221**  
 Ash, tenor. Orchestra accompaniment. } 10-inch  
**INDIANA.** (Hanley.) Knickerbocker Quartette. Orchestra } 85c.  
 accompaniment.

**O**N the first page of "America Here's My Boy" are inscribed the words, "The sentiment of every American mother." Coupled with Irving Berlin's "Let's All Be Americans Now," we have a thoroughly patriotic coupling.

**AMERICA HERE'S MY BOY.** (Lange.) Andrea Sarto, baritone, and Knickerbocker Quartette. Orchestra accompaniment. } **A 2225**  
 } 10-inch  
**LET'S ALL BE AMERICANS NOW.** (Berlin, Leslie and Meyer.) Knickerbocker Quartette. Orchestra accompaniment. } 85c.

**S**ONGS of sentiment always have a wide appeal. Here are two of real beauty.

**THE WORLD BEGAN WHEN I MET YOU.** (Gumble.) George } **A 2222**  
 Wilson, tenor. Orchestra accompaniment. } 10-inch  
**LOVE WILL FIND THE WAY.** (Harry Von Tilzer.) Robert } 85c.  
 Lewis, tenor. Orchestra accompaniment.

**E**LIZABETH BRICE and Charles King, who for some time have been headliners in the leading vaudeville bills of the country, come to our month's list with a quite unique singing of the well-known "Hawaiian Butterfly." Their record will be welcomed by all admirers of these famous vaudeville artists.

**HAWAIIAN BUTTERFLY.** (Basketie and Santly.) Elizabeth } **A 2226**  
 Brice, soprano, and Charles King, tenor. Orchestra accompaniment. } 10-inch  
**WOULD YOU TAKE BACK THE LOVE YOU GAVE ME?** } 85c.  
 (Ball.) Robert Lewis, tenor. Orchestra accompaniment.

# Popular Hits—Continued

- A 2190** } **FOR ME AND MY GAL.** (Mayer.) M. J. O'Connell  
10-inch } tenor. Orchestra accompaniment.  
85c. } **CROSS MY HEART AND HOPE TO DIE.** (Vor-  
Tilzer.) Ada Jones, soprano. Orchestra accom-  
paniment.
- A 2208** } **WHERE THE BLACK EYED SUSANS GROW**  
10-inch } (Whiting.) Sam Ash, tenor. Orchestra accom-  
85c. } paniment.
- A 2210** } **AFTER YOU'VE HAD YOUR WAY.** (Howard.)  
10-inch } Sam Ash, tenor. Orchestra accompaniment.  
85c. } **SHE'S DIXIE ALL THE TIME.** (Tierney.) George  
H. O'Connor, tenor. Orchestra accompaniment.
- A 2211** } **WONDERFUL GIRL, GOOD NIGHT.** (H. Von Til-  
10-inch } zer.) Sam Ash, tenor. Orchestra accompani-  
85c. } ment.
- A 2209** } **IF I HAD A SON FOR EACH STAR IN OLD**  
10-inch } **GLORY.** (Burke.) Arthur Fields, baritone. Or-  
85c. } chestra accompaniment.
- A 2211** } **THE STORY OF OLD GLORY, THE FLAG WE**  
10-inch } **LOVE.** (Ball.) George Wilson, tenor, and James  
85c. } F. Harrison, baritone. Orchestra accompaniment.
- A 2211** } **EVERYBODY LOVES A "JASS" BAND.** (Flatow.)  
10-inch } Arthur Fields, baritone. Orchestra accompani-  
85c. } ment.
- A 2207** } **EPHRAHAM'S JAZBO BAND.** (Brockman and  
10-inch } Smith.) George H. O'Connor, tenor. Orchestra  
85c. } accompaniment.
- A 2207** } **WHEN THE SUN GOES DOWN**  
10-inch } **IN DIXIE.** (A. Von Tilzer.)  
85c. } George Wilson, tenor, and Rob-  
bert Lewis, tenor. Orchestra ac-  
companiment.
- A 2191** } **I'VE GOT THE SWEETEST GIRL**  
10-inch } **IN MARYLAND.** (Donaldson.)  
85c. } Knickerbocker Male Quartette.  
Orchestra accompaniment.
- A 2191** } **I MET YOU DEAR IN DREAM-**  
10-inch } **LAND.** (Berk.) George Wilson,  
85c. } tenor. Orchestra accompaniment.
- A 2191** } **WHEN I FOUND THE WAY TO**  
10-inch } **YOUR HEART.** (Vanderpool.)  
85c. } Sam Ash, tenor. Orchestra ac-  
companiment.





*Under the supervision of G. Hepburn Wilson, M. B.*

Our dance page heading is interesting as the first photograph taken of the prize winning design in the recent Whitney exhibit of theatre foyer decorations. This is the fourth exhibition brought together by the Friends of Young Artists, an association formed to encourage students and beginners by opportunity to show their work to win cash prizes. The successful artist was Berton Kesler. The design itself, in red, pink, blue and gold, typifies dances in old Greek style and keeps the spirit of the dance in the design to a remarkable extent.

- |        |                   |   |  |
|--------|-------------------|---|--|
| A 5945 | 12-inch<br>\$1.25 | } | KATINKA. (Friml.) ALLAH'S HOLIDAY. Introducing I   |
|        |                   |   | WANT TO MARRY A MALE QUARTETTE. One-step. Prince's Band.   |
| A 5944 | 12-inch<br>\$1.25 | } | GIRLS, IF YOU EVER GET MARRIED. (Arranged by Grant.)   |
|        |                   |   | Introducing I'VE SAVED ALL MY LOVE FOR YOU. (Buck and Stamper.) One-step. Prince's Band.                             |
| A 5947 | 12-inch<br>\$1.25 | } | EV'RY LITTLE WHILE. (Tate.) Introducing YOU'RE THE   |
|        |                   |   | GIRL. (Grant and Golden.) Fox-trot. Prince's Band.   |
| A 5947 | 12-inch<br>\$1.25 | } | IT'S NOT YOUR NATIONALITY (IT'S SIMPLY YOU).   |
|        |                   |   | (Johnson and McCarthy.) Introducing YOU MAY HOLD A MILLION GIRLIES IN YOUR ARMS. (Fischer.) Fox-trot. Prince's Band. |
| A 5947 | 12-inch<br>\$1.25 | } | YEARNING FOR YOU. (McKee.) Waltz. Prince's Or-   |
|        |                   |   | chestra.   |
| A 5947 | 12-inch<br>\$1.25 | } | SONGS OF THE NIGHT. (James.) Waltz. Prince's Or-   |
|        |                   |   | chestra.   |



# Dance Records

*Continued*

Under the Supervision of G. Hepburn Wilson, M. B.

**T**HE dance has now been transferred from its winter quarters and comes to out-of-doors! Whether on porch or veranda, sun-parlor or boat, you can still take the echoes of Broadway with you and dance to the most popular hits of the musical season.

The great hit of *The Century Girl*, "Alice in Wonderland," introducing Berlin's "That Broadway Chicken Walk," makes an extra lively fox-trot, as does the famous "Yaddi, Kaddie, Kiddie, Kaddie, Koo," which is introduced by "For Me and My Gal" on the same record.

*The Century Girl* also features in the waltz coupling. The song "You Belong To Me," introducing *The Century Girl*, with the very tuneful "Amaryllis" well fills the waltz bill.

- FOR ME AND MY GAL.** Introducing "Yaddie, Kaddie, Kiddie, Kaddie, Koo." (Meyer.) Fox-trot. Prince's Orchestra. } **A 5957**  
12-inch
- THE CENTURY GIRL.** (Herbert.) "Alice in Wonderland." } **A 5956**  
Introducing "That Broadway Chicken Walk." (Berlin.) } 12-inch  
Fox-trot. Prince's Orchestra. } \$1.25
- THE CENTURY GIRL.** (Herbert.) "You Belong To Me." } **A 5956**  
Introducing "The Century Girl." Waltz. Prince's Or- } 12-inch  
chestra. } \$1.25
- AMARYLLIS.** (Vecsey.) Waltz. Prince's Orchestra.
- I'LL MAKE YOU WANT ME.** (Long and Pelham.) Intro- } **A 5950**  
ducing (1) "Have You Made Your Mother's Dream Come } 12-inch  
True?" (Ward.) (2) "It's Lonesome Here." (Milford.) } \$1.25  
One-step. Prince's Band.
- I'VE A SHOOTING BOX IN SCOTLAND.** (Riggs and Porter.) } **A 5951**  
Introducing "Diabolo." (Timberg.) One-step. Prince's } 12-inch  
Band. } \$1.25
- MY HAWAIIAN SUNSHINE.** (Gilbert and Morgan.) Fox- } **A 5951**  
trot. Prince's Band. } 12-inch
- I'VE GOT THE ARMY BLUES.** (Gilbert and Morgan.) One- } **A 5951**  
step. Prince's Band. } 12-inch







**A**N event of prime musical magnitude is the announcement of the first and exclusive Columbia recordings by the Cincinnati Symphony Orchestra. No one present at the tumultuous ovation accorded this Orchestra at its recent New York appearance but will agree the Cincinnati is one of the great orchestras of the new world. Dr. Kunwald, famous as an associate of Arthur Nikisch, conducts the remarkable series of orchestral masterpieces to be issued by the Columbia, with the same keen dominant authority and the military precision for which he is noted on the concert platform. The unfailing unity and magnificent tone of the orchestra itself tell of consummate ensemble perfections.

The *Entry of the Bojaren* is a splendid descriptive introduction to the powers of the Cincinnati Orchestra. A far distant clarinet announces the approach. Soon the stirring roll of the snare drum (wonderfully featured in this composition) and the full orchestra crash into sound as the Bojaren come into view. A moment of pause—a solo roll on the drum—and again the triumph music reaches its apogee. A tidal wave of sound rises and dashes wild and high—then sinks to final silence. In such musical magnificence this orchestra is perfect.

But probably the greatest achievement in this first Cincinnati Orchestra record is the reproduction of the violin choir in Delibes' ballet, *Coppelia*. In this ballet—the Ballet Beautiful—is a string tone excelled by no orchestra before the public to-day, caught in every perfection on the Orchestra's Columbia recordings.

**A 5943**  
 12-inch  
 \$1.50

**THE TRIUMPHAL ENTRY OF THE BOJAREN.** (Halvorsen.)  
 Cincinnati Symphony Orchestra. Under the direction of  
 Dr. Ernst Kunwald.

**COPPELIA BALLET NO. 2.** (Delibes.) **WALTZ OF THE  
 HOURS.** Cincinnati Symphony Orchestra. Under the direc-  
 tion of Dr. Ernst Kunwald.



The Saxo



Sextette

**O**N June 22, 1846, Antoine Joseph Sax registered in Paris the first patent on his Saxophone. Seventy years later finds the saxophone one of the most popular musical instruments before the public. The entire saxophone family covers soprano, alto, tenor, melody, baritone, bass and contra bass units with a collective compass of over four octaves. The instruments run from 2 to 5½ feet long and are constructed of light metal. The fingering of the saxophone is practically the same as the flute and oboe. The tone is a composite of many of the orchestral colors in unison.

As a unit of a band or in solo work, the saxophone is equally effective, but the Saxo Sextette—six solo saxophonists—shows the instrument at its very best. Their Columbia records are sensational in their tone perfection.

- |   |                                    |
|---|------------------------------------|
| <b>BULL FROG BLUES.</b> (Brown-Shirley.) Saxo Sextette. Saxophone Sextette.   | } <b>A 2194</b><br>10-inch<br>85c. |
| <b>SWANEE RIPPLES.</b> (Blaufuss.) Saxo Sextette. Saxophone Sextette.   |                                    |
| <b>MISS SPRINGTIME.</b> (Kalman.) "My Castle in the Air." (Kern.) Saxo Sextette. Saxophone Sextette.                                  | } <b>A 2205</b><br>10-inch<br>85c. |
| <b>FOLLOW ME.</b> "What Do You Want To Make Those Eyes At Me For?" (McCarthy, Johnson and Monaco.) Saxo Sextette. Saxophone Sextette. |                                    |





# Liszt's Master Rhapsody

**I**N this great Rhapsody we find one of the most famous compositions of Abbe Liszt. No other musician has so translated simple gypsy melodies into such deep haunting cadences, such tempestuous tumults of rhythm. Before a detailed description of this great orchestral transcription, special attention is called to the phenomenal clarinet work throughout played by Thomas Hughes, Prince's clarinetist, formerly a world-toured soloist with Sousa's Band and a noted master of this brilliant instrument.

Part I. (Based on an old Hungarian Folk Love Song.) All love's varied emotions are spelled in the muted mystery of the opening bars, music beaten down, down lower and lower by mighty brass chords; then the wakening orchestra, the questioning expectancy of the brilliant clarinet cadenza; the flutter and palpitation of strings *staccato*; final joy of life, the wild speed of the dance and the first theme ends as it began, an echo in a vast underground cavern of sound.

Part II. (Based on a Hungarian czarda theme.) What the native Hungarian does not express in song, he tells in the dance. The gypsy czardas gave to Liszt themes which he turned into Bachanalian riots of rhythm. Flung out by the brasses in this czarda is one of the most magnificently frenzied themes in all Liszt—a theme carried throughout the movement in brilliant development.

**A 5941** (HUNGARIAN RHAPSODY NO. 2. PART I. (Liszt.) Prince's  
12-inch Orchestra.  
\$1.25) (HUNGARIAN RHAPSODY NO. 2. PART II. (Liszt.) Prince's  
Orchestra.



## Uncle Sammy's Boys in Camp

- A 2204** } **UNCLE SAMMY'S BOYS IN CAMP.** (Hager.) Descriptive. Prince's Band.  
 (Commands by Harry E. Humphrey.)  
 10 inch } **RALLY TO THE CALL BOYS.** (Hager.) American March Song. Prince's  
 85c. } Band. (Descriptive.)

## Climax of Perfection in Cornet Playing

- A 2199** } **BERCEUSE FROM JOCELYN.** (Godard.) Herbert L. Clarke, cornet solo.  
 Band accompaniment  
 10 inch } **THE PALMS.** (Faure.) Herbert L. Clarke, cornet solo. Band accompani-  
 85c. } ment.

It takes the skill of a truly fine performer to give to the cornet the majesty of tone heard in the playing of this instrument by Herbert L. Clarke—probably the greatest cornet virtuoso in this country and soloist of Sousa's Band. The rich, almost trumpet-like tone of Clarke's cornet playing is perfectly reproduced in the glory music of "The Palms" and Godard's "Berceuse"—without question the tone truest cornet recordings ever presented the public.

## Orchestral Scorings of Famous Airs

- A 5946** } **SALUT A PESTH.** (Kowalski.) (Arranged by M. L. Lake.) Hungarian  
 12 inch } March. Prince's Orchestra.  
 \$1.25 } **MINUET.** Opus 14, No. 1. (Paderewski.) Prince's Orchestra.

Here is a great orchestral glorification of two world-famed piano compositions by two pianoforte masters—Kowalski's "Salut a Pesth" and Paderewski's "Minuet." The staccato brilliancies of "Salut a Pesth" have been one of the triumphs of musical composition on this side of the water, as well as abroad. The glorious rhythms and the onrushing melody carry all before them in a riotous expression of exuberant spirit—music of red blood, vigor and life. On the other hand, Paderewski's exquisite "Minuet" will send one in dreams back to some stately old Victorian ballroom and picture the slow stepping dancers, the powdered wigs and the silks and satins of days gone by when dancing was an art as well as an amusement.

## Great Side Splitting "Cohen" Coupling



**A 2192**  
 10 inch  
 85c.

**COHEN TELEPHONES FROM BRIGHTON.** (Hayman.) Joe Hayman and Company. Humorous sketch.

**COHEN TELEPHONES THE HEALTH DEPARTMENT.** (Montague Glass.) Joe Hayman. Comedy monologue.

Columbia "Cohen" records are synonymous with laughter. The popularity of the "Health Department" and "Brighton" monologues has made us decide to issue these Cohen sketches as one double disc record. Montague Glass has immortalized Cohen in his sketch and the "public booth" episode is a riot of fun.





*Maria Bacrientos pictured in an unusually graceful pose*

*Josef Hofmann—a remarkable photo showing the master's head and foot position at the piano*



*Lazaro "tuning up" in the Columbia Laboratories prior to recording his latest selection*



*Louis Grareure during an informal moment in his apartment*



## Maria Barrientos Queen of Colorature

- 49113 } 'TIS THE LAST ROSE OF SUMMER. (Qui Sola, Vergin Rosa.)  
 12-inch } Maria Barrientos, soprano. In Italian. Orchestra accom-  
 Single Disc } paniment. \$3.00
- 49112 } PEARL OF BRAZIL. (David.) GENTIL AUGEL. (Charm-  
 12-inch } ing Bird.) Maria Barrientos, soprano. In French. Orches-  
 Single Disc } tra accompaniment. (Flute obbligato by Marshall P. Lufsky.) \$3.00

What can one say of Barrientos' singing of *The Last Rose of Summer*? The melody is one not only loved by all lovers of music, but admired by the great composers of the world. Flotow's use of the theme in *Martha* is familiar to all. The mighty Beethoven adapted it to one of his *Irische Lieder*, Mendelssohn wrote a fantasia on the air, and it was even a favorite of the brilliant Berlioz. But the world to-day has heard *The Last Rose of Summer* in a new way—sung by a voice divinely fitted to each note of the sweetly simple melody—the voice of Maria Barrientos, *prima donna* of the Metropolitan. With such a tender beauty does Barrientos sing the exquisite lament that tears will seem but a little way away and a just tribute to this most perfect interpretation of Thomas Moore's poem.

But it is when soaring skyward in pursuit of the clear notes of the flute you hear Barrientos sing as only Barrientos can—singing to the very envy of the birds of the wood. In *The Pearl of Brazil* (the opera success of David, who wrote music often worthy of his great predecessor Berlioz) is the great coloratura aria "Charming Bird." Here is voice and flute in wondrous interplay—note to note, echo to echo, the clear beauty of the flute only more beautiful in the human voice—Barrientos at her best.

## Eddy Brown America's Violin Genius

- A 5940 } GAVOTTE INTERMEZZO. (Saar-Brown.) Eddy Brown,  
 12-inch } violinist.  
 .50 } VOGEL ALS PROPHET. (Schumann-Auer.) Eddy Brown,  
 violinist.

In his handling of Saar's *Gavotte Intermezzo*, Eddy Brown, America's violin genius, shows an astounding mastery of technique, tone and interpretation alike. Throughout is dazzling double-stopping and a *vibrato* in the lower register which produces a tone of rich velvet quality. This luscious tone is also remarkably recorded in the *adagio* interlude in Schumann's *Vogel als prophet*.



## America's Great National Anthems

**T**HE expression of emotion through music is one of the most wonderful of all the gifts of God to man. The interpretation of such music is second only to the gift of inspiration. So it is when a great artist is born, a priceless gift is given to humanity—a spokesman for the unspoken loves and prides, hopes and fears of the whole world. So one feels at times when such an artist as Louis Graveure sings a song which lies near the heart of the hearer.

In all the world, where is America more truly expressed than in Francis Scott Key's "Star Spangled Banner" and Samuel Francis Smith's "America"? So true to every quality of his God given voice does Graveure sing these songs, that he seems to stand before you in the life. There is quality in Graveure's singing which can never be mistaken—when you hear this you hear Graveure, and in America's two great songs the baritone has poured, unstinted, all that he is and all that he has.

There is no American home that will not want to have this greatest of all patriotic records in its library.

**A 5949** { **STAR SPANGLED BANNER.** (Key.) Louis Graveure, baritone. Orchestra accompaniment.  
12-inch }  
\$1.50 { **AMERICA.** "My Country 'Tis Of Thee." Louis Graveure, baritone. Orchestra accompaniment.

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## New British Patriotic Record

**R 4007** { **HATS OFF TO THE FLAG AND THE KING.** (Will J. White.)  
Andrea Sarto, Baritone and Stellar Quartette. Orchestra accompaniment.  
10-inch }  
85c. { **I'LL COME BACK TO YOU.** (F. O. Madden.) Knickerbocker  
Quartette. Orchestra accompaniment.



## Lucy Gates Sings Brilliant Vocal Waltzes

**A 5948** } **BLUE DANUBE WALTZ.** (Vocal arrangement—"Greeting to  
 12-inch } Spring.") (Strauss.) Lucy Gates, soprano. Assisted by Co-  
 \$1.50 } lumbia Stellar Male Quartette. Orchestra accompaniment.  
 } **CARMENA WALTZ.** (Wilson.) Lucy Gates, soprano. Or-  
 } chestra accompaniment.



Gates

When old Vienna gave a new court ball and wanted to dance it called on Strauss. The great Johann would leave his favorite café and on the way to his room select a group of the countless dance themes which seemed ever seething in his mind. That night all Viennese society would be in raptures over the "latest Strauss waltz." What a thrill would the old court have had if Lucy Gates had suddenly appeared in the balcony above and sung the familiar present-day vocal arrangement of "The Blue Danube." That thrill will be found in Miss Gates' brilliant vocalization with the Columbia

Stellar Male Quartette in her latest Columbia recording of the familiar Strauss number.

The eternally beautiful *Carmena Waltz* (Wilson) is another dance theme which turns into fascinating vocal beauties under the interpretation of Miss Gates on this unique record. The spirit of the waltz wedded to the spirit of song! Records these of endless delights.

## Lazaro Tenor's Second "Favorita" Aria

**48749** } **LA FAVORITA.** (Donizetti.) **UNA VERGINE, UN ANGIOL**  
 12-inch } **DI DIO.** (A Vision of Beauty Appearing.) Hipolito Lazaro,  
 Single Disc } tenor. In Italian. Orchestra accompaniment.  
 \$3.00

Here is one of the great love songs of all opera, the song of a love which brooks no reason, the confession of Ferdinand, the novice, to the Prior, of his love for an unknown woman. This solo in Donizetti's "La Favorita" is the opening sensation of one of the most melodious of all the world's operas.

"Spirito gentil" has already been sung by Lazaro from this opera, and his second *Favorita* aria is sung by the great tenor with a passion which translates every note into living emotion. Such singing is more than art—it is life itself.





## Josef Hofmann Plays Schubert's "Erlking"

A 5942 } THE ERLKING. (Schubert-Liszt.) Josef Hofmann, pianist.  
12-inch } Unaccompanied.  
\$1.50 } CAPRICE ESPAGNOL. (Moszkowski.) Josef Hofmann, pianist.  
Unaccompanied.

In Schubert's art song, *The Erlking*, Hofmann has given one of the most supremely dramatic pianoforte interpretations of his career. The Erlking legend is a household word, the music stands among the most wonderful inspirations of time, yet Schubert wrote it instantly at one sitting.

"Who rides so late through night so wild?" in the accompaniment is the galloping of the hard driven horse. "'Tis the Erlking yonder with crown and shroud!"—in the very music is the fright of the child. There is the pleading of the Erlking in *misterioso arpeggios*; the comforting of the father in tender *pianissimo* passages; the growing terror of the boy in madly beaten chords, the fatal clutch of the Erlking, the ever galloping horse and final wild *finale*. "The father shuddered, his pace grew more wild. He reached that house with fear and dread"—then two lone bars *andante*, balancing the whole mad piece: "But in his arms lo! his child lay dead!"

As a companion selection in lighter vein, Moszkowski's brilliant *Caprice Espagnol* gives Hofmann an opportunity for a phenomenal exhibition of technique.

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## Two Exquisite Instrumental Serenades

A 2193 } SERENADE. (Jensen.) Prince's Orchestra.  
10-inch } SERENADE. (Moszkowski.) Prince's Orchestra.  
85c. }

These two unostentatious little Serenades are in reality two of the most exquisite musical miniatures in our Catalog. Jensen took much of his inspiration from Schumann and clearly does he reflect Schumann's gift of melody in this *Serenade*. Moszkowski, one of the great pianists of the close of the Nineteenth Century, in his pianoforte *Serenade* wrote a theme which is loved in every home.

**T**WO human interest factors enter into the singing of Helen Stanley, which make her singing thoroughly enjoyable to every listener. Both come naïvely from Miss Stanley herself: "I take more joy out of singing than anything else I do, and (this with calm assurance) I really can sing all the different kinds of songs that have ever been put down on paper." In proof of the last statement, Miss Stanley's Columbia recordings include operatic arias, art songs and now two of the most delightfully lilting Irish melodies imaginable.



*Helen Stanley*

**THE KERRY DANCE.** (Molloy.) Helen Stanley, soprano. } **A 5958**  
 Orchestra accompaniment. } 12-inch  
**DOWN BY THE SALLY GARDENS.** Helen Stanley, soprano. } **\$1.50**  
 Orchestra accompaniment. }

**T** was in England in 1865. The children of the little school of Rev. S. Baring were to march to the next village to meet another school. The curate could find no fit marching song, and, sitting down the night before, hastily extemporized "Onward Christian Soldiers." The hymn found its way to this country during the Civil War and became immediately popular, appealing to the martial spirit of the day.

**ONWARD CHRISTIAN SOLDIERS.** (Sullivan.) Columbia } **A 2220**  
 Stellar Quartette. Orchestra accompaniment. } 10-inch  
**IN THE SWEET BYE AND BYE.** (J. P. Webster.) Arranged } **85c.**  
 by Robert Hood Bowers. Columbia Stellar Quartette. Un- }  
 accompanied. }



Wheaton  
Photo Matzene

**A** NNA WHEATON  
starring in "Oh, Boy!"  
and Al Jolson touring  
in the Winter Garden Show  
offer here a popular record of  
popular songs showing their  
clever powers at their best.



Jolson

**FROM HERE TO SHANGHAI.** (Berlin.) Al Jolson, comedian. } **A 2224**  
Orchestra accompaniment. } 10-inch  
**M-I-S-S-I-S-S-I-P-P-I.** (Tierney.) Anna Wheaton, soprano. } 85c.  
Orchestra accompaniment.

**G** EORGE POTTER, who has won first prizes galore  
in Gaelic singing contests, and whose Columbia  
records are the most authentic interpretations of  
Irish music before the public, has written some interesting data  
regarding our Irish records. For fifteen years Mr. Potter  
has studied Irish, Gaelic and Welsh melodies. Mr. Potter  
says:

"'O'Donnell Aboo' is a historical ballad written during the period  
of Young Ireland, and published in the Nation newspaper in the 40's.  
'Aboo' is the Irish Gaelic word meaning 'to Victory,' hence the title  
'really is 'O'Donnell to Victory.' O'Donnell is the famous Red Hugh  
'O'Donnell, who aided O'Neill in defeating the most brilliant armies  
of Queen Elizabeth."

"'Molly Brannigan' is one of those little Irish pieces full of fun and  
good humor, set to an ancient Irish air, goodness only knows how  
old!"

"'The Stack of Barley' is the tune played for the Irish Dance of the  
same name in reel time, while 'The Rocky Roads to Dublin' belongs  
to the class of tunes called Slip Jigs, a specialized dance called Slip  
or Hop Jigs. The origin of both airs is unknown."

**O'DONNELL ABOO.** (Irish War Song.) Traditional music. } **A 2216**  
George Potter, baritone. Orchestra accompaniment. } 10-inch

**MOLLY BRANNIGAN.** (Old Irish Melody.) George Potter, } 85c.  
baritone. Orchestra accompaniment.

**THE STACK OF BARLEY.** (Traditional Irish.) Edward Her- } **A 2217**  
born and James Wheeler. Accordion and banjo. } 10-inch

**THE ROCKY ROADS TO DUBLIN.** (Traditional Irish.) Ed- } 85c.  
ward Herborn and James Wheeler. Accordion and banjo.



## Prince's Orchestra at Its Best

- A 2197** } **CANZONETTA.** (Schuett.) (Transcription by Tobani.)  
 10-inch } Prince's Orchestra.  
 85c. } **EVENING CHIMES.** (Rollinson.) Prince's Orchestra.

Just one short passage in Tobani's transcription of Schuett's *Canzonetta* is enough to make fame for this number. Not quite midway comes a series of chords from the brass choir which is genuinely thrilling. The tone color of these "brass" harmonies is a masterpiece of recording. *Evening Chimes* is one of those semi-descriptive selections to which Prince always does full justice.

## Unique Songs with Whistling Novelties

- A 2198** } **DOWN IN LILY LAND AT EASTER TIME.** (Rega.) Billy  
 10-inch } Burton, tenor, and James Hall, baritone. Incidental whistling  
 85c. } by Miss Sybil Sanderson Fagan. Orchestra accompaniment.  
 } **BEAUTIFUL BIRD SING ON.** (Howe.) James Harrod, tenor,  
 } and Reed Miller, tenor. (With Bird  
 } Imitations by Joe Belmont.) Or-  
 } chestra accompaniment.

Four singers, two whistlers and a full orchestra co-operate in this brilliant coupling. It is the second opportunity of hearing Miss Sybil Sanderson Fagan, introduced in our last list as one of the world's most gifted whistlers. The whistling in these selections, by the way, is not "intruded"; it is a real integral part of the music and most interestingly introduced.



Fagan

## Two Hymns of Great Beauty

- A 5776** } **WILL THERE BE ANY STARS IN MY CROWN?** (Sweney.)  
 12-inch } James Reed, tenor, and James F. Harrison, baritone. Or-  
 \$1.25 } chestra accompaniment.  
 } **LOOKING THIS WAY.** (Van De Venter.) Harry Anthony,  
 } tenor, and James F. Harrison, baritone. Organ accompani-  
 } ment.



## "Poor Butterfly"

Sung and Played by Well Known Vocal  
and Instrumental Artists

- A 2206** ( **POOR BUTTERFLY.** (Hubbell.) Charles Harrison, tenor.  
Orchestra accompaniment.  
10-inch  
85c. ) ( **MY ROSARY FOR YOU.** (Ball.) Charles Harrison, tenor.  
Orchestra accompaniment.

The most popular song of the day, "Poor Butterfly," must rest its inspiration on the same magazine story of J. L. Long which became the libretto of Puccini's "Madame Butterfly." This pathetic and dramatic little story has an appeal almost as unusual as the infinitely tragic Margaret story of *Faust*. Hubbell, who has written much of our best popular music, has given in "Poor Butterfly" a beautiful melody which reflects the pathos of the old theme in a new musical setting. Harrison's sympathetic singing completes one of the most charming and fanciful of selections. "Poor Butterfly" will live long as a widely loved melody.

One of the most beautiful of recent compositions of Ernest Ball is "My Rosary for You," a song in its melodic and lyric inception beyond even the unusual high standing of this well-known song writer.

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- A 2202** ( **POOR BUTTERFLY.** (Hubbell.) Guido Deiro, accordion  
solo. Unaccompanied.  
10-inch  
85c. ) ( **MADAM BUTTERFLY.** (Puccini.) Selections. Guido Deiro,  
accordion solo. Unaccompanied.

There are three distinct appeals to the unique "Butterfly" record by Deiro, here listed. The first is that the New York Hippodrome feature song is the most popular melody of the day; the second interest in the record is the personal playing of Deiro, wizard of the accordion; the third, and the most interesting appeal of all, is the opportunity to make a musical comparison of how equally well an Italian Grand Opera composer and an American popular song writer can treat the same subject. Both "Butterfly" compositions, it will be remembered, are inspired by the same theme. As to Deiro's playing—it is quite common belief that he carries a full orchestra hidden beneath the two hundred odd stops of his famous instrument!



**H**ARRY C. BROWNE, humorous actor and artist of the baritone, the Peerless Quartette, familiar as singers of real popular music, a full orchestra accompaniment, and Browne's personal banjo playing thrown in—here are two more of those Mississippi River songs, which make it really quite impossible to sit still.

- GWINE TO GET A HOME BYE AND BYE.** (Arranged by Brahan.) Harry C. Browne, baritone, and Peerless Quartette. Orchestra accompaniment with banjo effect by Harry C. Browne. } **A 2218**  
10-inch  
85c
- O! SUSANNA.** Harry C. Browne, baritone, and Peerless Quartette. Orchestra accompaniment with banjo effect by Harry C. Browne. }

### Songs Which Have Touched All Hearts

- THE ROSARY.** (Nevin.) Charles Harrison, tenor. Orchestra accompaniment. } **A 2212**  
10-inch  
8c
- A PERFECT DAY.** (Jacobs-Bond.) Charles Harrison, tenor. Orchestra accompaniment. }

### Songs of Simple Sweetness

- JUST AWEARYIN' FOR YOU.** (Jacobs-Bond.) Ida Gardner, contralto. Orchestra accompaniment. } **A 2213**  
10-inch  
85c
- ERMINIE.** (Jakobowski.) Lullaby. Nannette Flack, soprano. Orchestra accompaniment. }

### Hawaii in Music

- PUA CARNATION.** (Carnation Flower.) Introducing "Wili-wili Wai." (Surging Waters.) Helen Louise and Frank Ferera. Guitar duet. } **A 2214**  
10-inch  
8c
- PALAKIKO BLUES.** Helen Louise and Frank Ferera. Guitar duet. }





## Six Native Hawaiian Dance Themes

- A 2200** } **MEDLEY OF HAWAIIAN MELODIES.** Introducing 1. "One-Two-Three." (Alau.) 2. "Halona." (Cumha.) 3. "Sweet Lee Mamo." (Hopkins.) Waltz. Biltmore Kalaluhi Hawaiian Orchestra.
- 10-inch } **KAUI KAHIO MEDLEY.** Introducing 1. "Ainahau." (Princess Likelike.) 2. "Kuwiliwili lho au." (Caressingly yours.) (Arranged by H. Berger.) 3. "Ua Hiki No Mean." ('Tis Well With Me.) (H. Schlam.) Fox-trot. Biltmore Kalaluhi Hawaiian Orchestra.
- 85c. }

The exotic atmosphere of Hawaii came to America about two years ago on the strains of the Hawaiian guitar and ukulele. Hawaiian music became instantly popular in America, due, no doubt, to the fact so much of the native melody is based on dance rhythms. In proof of this the six Hawaiian airs of the month's medleys are arranged in waltz and fox-trot *tempi*, and show how really "modern" is the music of our island neighbors.

## Two Famous Rodeheaver Hymns

- A 2175** } **MOTHER'S PRAYERS HAVE FOLLOWED ME.** (Ackley.) Homer A. Rodeheaver, baritone. Orchestra accompaniment.
- 10-inch } **SINCE JESUS CAME INTO MY HEART.** (Gabriel.) Homer A. Rodeheaver, baritone. Orchestra accompaniment.
- 85c. }

There is no question but that one of the greatest chorus leaders the world has known is Homer A. Rodeheaver, the able assistant of Billy Sunday. Coupled with his wonderful leading ability, Rodeheaver has a voice which sings a secret way into every heart. The appealing quality of the great singer's voice is one which once heard is never forgotten, and is a quality which is perfectly reflected in his series of Columbia recordings.



*Rodeheaver Training a Choir*

## Review of Columbia Double-Disc Records listed since the publication of latest catalog—December, 1916

**NOTE:**—Each record listed below is a double-disc record. They are listed alphabetically for ready reference. The small figure in parenthesis which follows the description of a record indicates the "coupling." For example, (1) "Abendlied" (Evening Song) has on the other side (32) "Chanson Louis XIII. and Pavane."

(All records with orchestra accompaniment, unless otherwise noted)

A 5907	—(1)	<b>Abendlied. (Evening Song.)</b> (Schumann.) Pablo Casals, 'cello. (32)	12 in.	1.50
A 5923	—(2)	<b>Admiration.</b> (Tyers.) Tango Fox-trot. Prince's Band. (73)	12 in.	1.25
A 5910	—(3)	<b>A La Bien-Aimee.</b> (Schmitt.) Prince's Orchestra. (90)	12 in.	1.25
A 2149	—(4)	<b>Aladdin.</b> (Reuberg.) Samuel Ash, tenor. (166)	10 in.	.85
A 2142	—(5)	<b>Alice, Where Art Thou?</b> (Ashier.) Taylor Trio. 'Cello, violin and piano. (53)	10 in.	.85
A 2138	—(6)	<b>All America March.</b> (Zamecnik.) Prince's Band. (48)	10 in.	.85
A 2136	—(7)	<b>Aloha Oe.</b> (Farewell to Thee.) (Queen Liliuokalani.) Waltz. Blm. and White Marimba Band. (237)	10 in.	.85
A 5897	—(8)	<b>Any Place Is Heaven If You Are Near Me.</b> (Loehr.) Charles Harrison, tenor. (76)	12 in.	1.25
A 2140	—(9)	<b>Arkansas Traveler.</b> Don Richardson, violinist. Piano accompaniment. (169)	10 in.	.85
A 2150	—(10)	<b>At Dawning.</b> (Cushman.) Vernon Stiles, tenor. (17)	10 in.	1.00
A 2155	—(11)	<b>Aubade No. 2.</b> (Lalo.) Arranged by H. Monton. Little Symphony Orchestra. George Barrere, conductor. (196)	10 in.	.85
A 5927	—(12)	<b>Aunt Patsy.</b> (Richardson.) One-step. Prince's Band. (178)	12 in.	1.25
A 2179	—(13)	<b>Balm of Gilead.</b> Harry C. Browne, baritone. Banjo effects by Harry C. Browne. (209)	10 in.	.85
A 5916	—(14)	<b>Banks of the Daisies, The.</b> (Arranged by Stanford.) <b>My Love's An Arbutus.</b> (Old Irish Airs.) Oscar Seagle, baritone. (136)	12 in.	1.50
A 5777	—(15)	<b>Barbiere Di Siviglia.</b> (Rossini.) Largo al Factotum. (Make Way for the Factotum.) Giuseppe Campanari, baritone. In Italian. (26)	12 in.	1.50
A 2174	—(16)	<b>Beauty's Eyes.</b> (Tosti.) Columbia Stellar Male Quartette. Unaccompanied. (148)	10 in.	.85
A 2150	—(17)	<b>Because.</b> (D'Hardelot.) Vernon Stiles, tenor. (10)	10 in.	1.00
A 5918	—(18)	<b>Betty.</b> (Rubens.) Betty Waltz. Prince's Orchestra. (151)	12 in.	1.25
A 5921	—(19)	<b>Betty Lee Waltz, The.</b> (Richardson.) Prince's Orchestra. (216)	12 in.	1.25
A 5919	—(20)	<b>Biltmore Waltz.</b> (Green.) Prince's Band. (24)	12 in.	1.25
A 2050	—(21)	<b>Boat Song.</b> (Ware.) Paul Dufault, tenor. (118)	10 in.	.85
A 5892	—(22)	<b>Bridal Procession.</b> Opus 19, No. 2. (Grieg.) Prince's Symphony Orchestra. (245)	12 in.	1.25
A 2154	—(23)	<b>Broken Doll, A.</b> (Tate.) Al Jolson, comedian. (153)	10 in.	.85
A 5919	—(24)	<b>Broken Doll, A—"London Taps."</b> (Tate.) Fox-trot. Prince's Band. (20)	12 in.	1.25
A 214	—(25)	<b>Busy Lizzie.</b> (Adeline Francis.) Adeline Francis, story telling. (103)	10 in.	.85
A 5777	—(26)	<b>Carmen.</b> (Bizet.) Canzone del Toreador (Song of the Toreador.) Giuseppe Campanari, baritone. In Italian. (15)	12 in.	1.50
A 5912	—(27)	<b>Carmen.</b> (Bizet.) <b>Micaela's Air.</b> (I Say That Nothing Shall Peter Me.) Helen Stanley, soprano. In Italian. (49)	12 in.	1.50
A 2130	—(28)	<b>Carnival Prince, The.</b> (El Principe Carnaval.) (Valverde.) <b>Dance of the Bear.</b> Prince's Orchestra. (104)	10 in.	.85
A 5908	—(29)	<b>Cavalleria Rusticana—Intermezzo.</b> (Mascagni.) Kathleen Parlow, violinist. (63)	12 in.	1.50
A 5904	—(30)	<b>Cavatina.</b> (Raff.) Eddy Brown, violinist. Piano accompaniment by Maurice C. Rumsey. (57)	12 in.	1.50
A 2167	—(31)	<b>Century Girl, The.</b> (Herbert.) "The Century Girl." Inez Barbour, soprano. (183)	10 in.	.85
A 5907	—(32)	<b>Chanson Louis XIII. and Pavane.</b> (Couperin-Kreisler.) Pablo Casals, 'cello. Piano accompaniment. (1)	12 in.	1.50
A 5929	—(33)	<b>Charming.</b> (Goyce.) Waltz. Prince's Orchestra. (79)	12 in.	1.25
A 2133	—(34)	<b>Children's Songs and Games, Part I.</b> (Arranged by Maurice Smith.) Introducing (1) "London Bridge Is Falling Down," (2) "The Farmer in the Dell," (3) "Lazy Mary Will You Get Up?," (4) "Walking Up the Green Grass," (5) "Water, Water, Wild Flower," (6) "All Around the Mulberry Bush," (7) "Ring Around a Rosy." Prince's Orchestra. (35)	10 in.	.85
A 2133	—(35)	<b>Children's Songs and Games, Part II.</b> (Arranged by W. F. Daniel.) Introducing (1) "Hot Cross Buns," (2) "I Tisket I Tasket," (3) "Ten Little Indians," (4) "Billy Boy," (5) "Baby Bunting," (6) "Sailing." Prince's Orchestra. (34)	10 in.	.85



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A 2118	— (36)	<b>Claudia—Mazurka Caprice.</b> (Greenwald.) Bell solo by Howard Kopp (37)	10 in.	.85
A 2118	— (37)	<b>Clover Land Intermezzo.</b> (Wenrich.) Xylophone solo by Howard Kopp (38)	10 in.	.85
A 5911	— (38)	<b>Come My Beloved.</b> (Händel.) Lucy Gates, soprano..... (50)	12 in.	1.50
A 2189	— (39)	<b>Come Out of the Kitchen, Mary Ann.</b> (Kendis and Bayha.) M. J. O'Connell, tenor..... (221)	10 in.	.85
A 5932	— (40)	<b>Consolation.</b> (Mendelssohn.) (Arranged by M. Smith.) Prince's Orchestra..... (54)	12 in.	1.25
A 5922	— (41)	<b>Cradle Rock.</b> (Frankl and Kornheiser.) Fox-trot. Prince's Band (212)	12 in.	1.25
A 5896	— (42)	<b>Cradle Song.</b> (Henselt.) Piano solo by Leopold Godowsky..... (190)	12 in.	1.50
A 2146	— (43)	<b>Creation's Hymn.</b> (Beethoven.) Columbia Stellar Male Quartette. Un-accompanied..... (138)	10 in.	.85
A 2132	— (44)	<b>Cuckoo Clock, The.</b> (Grant-Schaefer.) Lucy Gates, soprano..... (159)	10 in.	1.00
A 5914	— (45)	<b>Dance of the Dolls.</b> (Ager.) Fox-trot. Prince's Band..... (190)	12 in.	1.25
A 5778	— (46)	<b>Danny Deever.</b> (Damrosch.) Words by Kipling. David Bispham, baritone..... (182)	12 in.	1.50
A 2165	— (47)	<b>Deep River.</b> (Arranged by Burleigh.) (Old Negro Melody.) Oscar Seagle, baritone..... (164)	10 in.	1.00
A 2138	— (48)	<b>Directorate March.</b> (Souza.) Prince's Band..... (16)	10 in.	.85
A 5912	— (49)	<b>Don Giovanni.</b> (Mozart.) "In Quali Eccessi O Numi." (In What Abysses of Error.) Helen Stanley, soprano. In English..... (27)	12 in.	1.50
A 2156	— (50)	<b>"Doughie" the Baker.</b> (Lauder and MacFadden.) Evan Davies, baritone..... (94)	10 in.	.85
A 2117	— (51)	<b>Down South.</b> American Sketch. (Myrlleton.) Cymbalom solo by Gypsy Countess Verona. Piano accompaniment..... (88)	10 in.	.85
A 5929	— (52)	<b>Dream, A.</b> (Bartlett.) Introducing "Melody in F." (Ruhinstein.) (Arranged by Charles A. Prince.) Waltz. Prince's Orchestra..... (33)	12 in.	1.25
A 2142	— (53)	<b>Drink To Me Only With Thine Eyes.</b> Taylor Trio. Cello, violin and piano..... (5)	10 in.	.85
A 5932	— (54)	<b>Dying Poet, The.</b> (Götschalk.) (Transcription by Tobani.) Prince's Orchestra..... (40)	12 in.	1.25
A 5905	— (55)	<b>Eileen Allanna.</b> (Thomas.) James Harrod, tenor..... (158)	10 in.	.85
A 2176	— (56)	<b>El Capitan March.</b> (Souza.) Prince's Band..... (226)	12 in.	1.50
A 5904	— (57)	<b>Elegie.</b> (Massenet.) Eddy Brown, violinist. Piano accompaniment by Maurice C. Runsey..... (30)	12 in.	1.50
A 5841	— (58)	<b>Entr' Acte Et Valse.</b> From Ballet "Coppelia." (Delibes.) Prince's Orchestra..... (240)	12 in.	1.25
A 2129	— (59)	<b>Everybody Loves An Irish Song.</b> (McKenna.) M. J. O'Connell, tenor and Kueckerbocker Male Quartette..... (208)	10 in.	.85
A 2181	— (60)	<b>Ev'ry Little While.</b> (Tate.) Al Jolson, comedian..... (175)	10 in.	.85
A 2178	— (61)	<b>Extase.</b> (Reverie.) (Louis Ganne.) Trio de Lutèce. Harp, flute and cello. Un-accompanied..... (198)	10 in.	.85
A 2177	— (62)	<b>Farewell, The.</b> (Neotal.) Nannette Flack, soprano, and Reed Miller, tenor..... (173)	10 in.	.85
A 5908	— (63)	<b>Faust "Fantaisie"—Opus 20.</b> (Gonnod-Wienlawski.) Kathleen Parlow, violinist..... (29)	12 in.	1.50
48782		<b>Faust.</b> (Gonnod) "Salve! dimora casta e pura." ("Hail, Thou Dwelling Pure and Lowly.") Hippolito Lazaro, tenor. In Italian. Single Disc..... (29)	12 in.	3.00
A 2128	— (64)	<b>Flora Bella.</b> (Schwarzwal.) Give Me All Of You. Nannette Flack, soprano, and Charles Harrison, tenor..... (146)	10 in.	.85
A 5936	— (65)	<b>Flora Bella.</b> (Schwarzwald.) Selections. Introducing (1) "Hail to the Golden Calf." (2) "Good Day, Good Night." (3) "Give Me All Of You." (4) "You're the Girl." (5) "Creep Creep." (6) "Flora Bella." Prince's Orchestra..... (145)	12 in.	1.25
A 5900	— (66)	<b>Flora Bella.</b> (Schwarzwald.) Waltzes. Prince's Orchestra..... (144)	12 in.	1.25
A 5920	— (67)	<b>Florida Blues, The.</b> (Phillips.) Fox-trot. Prince's Band..... (83)	12 in.	1.25
A 2169	— (68)	<b>Follow Me.</b> (McCarthy, Johnson and Monaco.) "What Do You Want To Make Those Eyes At Me For?" Sam Aza, tenor..... (185)	10 in.	.85
A 5830	— (69)	<b>For All Eternity.</b> (Mascaroni.) Morion Adkins, baritone..... (200)	12 in.	1.25
A 5911	— (70)	<b>Garden of Sleep, The.</b> (de Lara.) Lucy Gates, soprano..... (38)	12 in.	1.50
A 2137	— (71)	<b>Garden of Your Heart, The.</b> (Dorel.) Charles Harrison, tenor..... (234)	10 in.	.85
A 5891	— (72)	<b>Gondoliers, The.</b> (Sullivan) "In a Contemplative Fashion." Florence Macbeth, soprano. Margaret Keyes, contralto, Morgan Kingston, tenor, and Frank Croxton, bass..... (256)	12 in.	1.50
A 5923	— (73)	<b>Good Fairy, The.</b> (Greco.) Two-Two. Prince's Band..... (2)	12 in.	1.25

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A 2072	—(74)	Good News, The Charlot's Coming. (Folk Song.) Flak University Jubilee Quartette. Unaccompanied..... (75)	10 in.	.85
A 2072	—(75)	Great Camp Meeting, The. (Folk Song.) Flak University Jubilee Quartette. Unaccompanied..... (74)	10 in.	.85
A 5897	—(76)	Gypsy Trail, The. (Galloway.) Charles Harrison, tenor..... (8)	12 in.	1.25
A 5938	—(77)	Havana! (Have Another). (Frey.) Fox-trot. Prince's Band..... (99)	12 in.	1.25
A 2168	—(78)	Hawaii and You. (Kelsor.) James Reed, tenor, and James F. Harrison, baritone. Orchestra and guitar accompaniment..... (220)	10 in.	.85
A 2156	—(79)	Hawaiian Medley. Introducing (1) "Waikiki Mermald." (Cuaka.) (2) "Uua O Ka Palal." (Lelelohoku.) Helen Louise and Frank Ferera. Guitar duet..... (80)	10 in.	.85
A 2155	—(80)	Hawaiian Medley. Introducing (1) "Kamehameha March." (2) "Amelehu." (Princess Likelike.) (3) "Adols Ke Alda." (Hopkins.) Helen Louise and Frank Ferera. Guitar duet..... (79)	10 in.	.85
A 2119	(81)	Hawaiian-Portuguese Tango. (Louise and Ferera.) Guitar and ukulele-trio by Helen Louise, Frank Ferera and Sam Kalmon. Unaccompanied..... (207)	10 in.	.85
A 2173	—(82)	He That Dwelleth in the Secret Places of the Most High. (The Ninety-first Psalm.) (MacDermid.) Nevada Van der Veer, contralto..... (194)	10 in.	.85
A 5020	(83)	Homelickness Blues. (Hess.) Fox-trot. Prince's Band..... (67)	12 in.	1.25
A 2148	—(84)	Honolulu, America Loves You. (We've Got to Hand It to You.) (Cox.) Clark and Monaco. Kulekerbocker Male Quartette..... (172)	10 in.	.85
A 2160	—(85)	Honolulu Hic! Boola Boo, The. (Albert Von Tilzer.) Kulekerbocker Male Quartette..... (236)	10 in.	.85
A 2127	—(86)	How Could Washington Be a Married Man (and Never, Never Tell a Lie)? (Lantados) M. J. O'Connell, tenor..... (166)	10 in.	.85
A 2153	—(87)	How's Every Little Thing in Dixie? (Gumble.) Arthur Fields, tenor..... (252)	10 in.	.85
A 2117	—(88)	Hungarian Songs and Csardas. (Frater.) Czibulom solo by Gypsy Countess Verona. Unaccompanied..... (51)	10 in.	.85
A 2115	—(89)	Husheen. (Needham.) Jean Cooper, contralto..... (217)	10 in.	.85
A 5910	—(90)	Hydropaten Waltz. (Gung'l.) Prince's Orchestra..... (3)	12 in.	1.25
A 2124	—(91)	I Ain't Prepared For That. (Jackson.) George O'Connor, tenor..... (204)	10 in.	.85
A 2122	—(92)	If We Could Only Take Her Word. Part I. (Merrill.) Fannie Hrice, soprano..... (93)	10 in.	.85
A 2122	—(93)	If We Could Only Take Her Word. Part II. (Merrill.) Fannie Hrice, soprano..... (92)	10 in.	.85
A 2156	—(94)	I Love a Lassie. (Lauder and Grafton.) Evan Davies, baritone..... (50)	10 in.	.85
A 2180	—(95)	I Love You Truly. (Jacobs-Bond.) Taylor Trio. Violin, 'cello and piano. Unaccompanied..... (167)	10 in.	.85
A 2171	—(96)	I'm Coming Back To California (That's Where I Belong). (Ball.) Empire Male Trio..... (253)	10 in.	.85
A 2126	—(97)	I Never Knew from Canary Cottage. (Carroll.) Nannette Flack, soprano, and Ernest Aldwell, tenor..... (244)	10 in.	.85
A 5938	—(98)	Inner Circle Toddle. (Green.) Toddle. Prince's Band..... (77)	12 in.	1.25
A 2164	—(99)	In the Sweet Long Ago. (Heath, Lang and Solomon.) James Reed, tenor, and James F. Harrison, baritone..... (248)	10 in.	.85
A 2123	—(100)	Ireland Must Be Heaven, For My Mother Came From There. (McCarthy, Johnson and Fischer.) Charles Harrison, tenor..... (174)	10 in.	.85
A 2139	—(101)	Irish Love Song. (Lang.) Grace Kerns, soprano..... (127)	10 in.	.85
A 2163	—(102)	It's Not Your Nationality. (Johnson and McCarthy.) Arthur Fields, tenor..... (187)	10 in.	.85
A 2144	—(103)	Jimmie's Doughnuts. (Adeline Francels.) Adeline Francels, story telling..... (25)	10 in.	.85
A 2130	—(104)	Jolly Coppersmith. (Peter.) Prince's Orchestra..... (28)	10 in.	.85
A 2166	—(105)	Just Keep On Skating. (Weslyn and Pollock.) M. J. O'Connell, tenor..... (163)	10 in.	.85
A 5901	(106)	Just One Day. (Lange.) One-step. Prince's Band..... (135)	12 in.	1.25
A 2185	—(107)	Just the Kind of a Girl You'd Love to Make Your Wife. (H. Von Tilzer.) Arthur Fields, baritone..... (230)	10 in.	.85
A 5899	(108)	Kathleen Mavourneen. (Crouch.) Columbia Stellar Male Quartette. Unaccompanied..... (129)	12 in.	1.25
A 2116	(109)	Keep in de Middle ob de Road. (Hays.) Harry C. Browne, baritone and Kulekerbocker Male Quartette. Baritone solo with quartette and banjo effect by Harry C. Browne..... (165)	10 in.	.85
A 2188	—(110)	Keep Your Eye on the Girlie You Love. (Schuster.) M. J. O'Connell, tenor..... (206)	10 in.	.85

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A 5939--(111)	Kentucky Babe. (Gelbel.) Louis Graveure, baritone.....	(201)	12 in.	1.50
A 5935--(112)	King All Glorious. (Baruby.) Columbia Double Mixed Quartette	(188)	12 in.	1.25
A 2135--(113)	Kingdom Come. (Henry C. Work.) Harry C. Browne, baritone. Banjo effect by Harry C. Browne.....	(249)	10 in.	.85
A 2120--(114)	King's Business, The. (Cassel.) Chautauqua Preachers' Quartette. Unaccompanied.....	(238)	10 in.	.85
A 5909 (115)	Kiss Me, Love. (Tosti.) Morgan Kingston, tenor.....	(214)	12 in.	1.50
48748	La Favorita. Donizetti.) "Spirto Gentil." (Spirit so fair.) Hippolito Lazaro, tenor. In Italian. Single Disc.....	(121)	12 in.	3.00
A 2141 (116)	La Lissonjera. (The Flatterer.) (Chaminade.) Prince's Orchestra (117)	(117)	10 in.	.85
A 2141 (117)	La Mousmr. (Japanese Mazurka.) (Ganne.) Prince's Orchestra (116)	(116)	10 in.	.85
A 2050 (118)	Land of the Long Ago. (Ray.) Paul Dufault, tenor.....	(21)	10 in.	.85
A 2121 (119)	Last Rose of Summer, The. (Moore.) (Arranged by Kathleen Parlow.) Violin solo by Kathleen Parlow.....	(147)	10 in.	1.00
A 5906 (120)	La Traviata. (Verdi.) (Arranged by Maurice Smith.) Selections. Columbia Symphony Orchestra.....	(121)	12 in.	1.25
A 5906 (121)	La Traviata. (Verdi.) Traviata Chorus. Act II. Finale—"Shame on the Cruelty Thy Lips Have Spoken." Columbia Opera Chorus.....	(120)	12 in.	1.25
A 5902--(122)	Les Sylphides. (Chopin.) (1) Seventh Prelude. (2) Waltz, Op. 64, No. 2. Ballet Series under the direction of Ernest Ansermet, conductor of Serge de Diaghileff's Russian Ballet Orchestra.....	(123)	12 in.	1.50
A 5902--(123)	Les Sylphides. (Chopin.) (1) Waltz, Op. 70, No. 1. (2) Mazurka, Op. 33, No. 2. Ballet Series under the direction of Ernest Ansermet, conductor of Serge de Diaghileff's Russian Ballet Orchestra.....	(122)	12 in.	1.50
A 5913--(124)	Light Cavalry Overture. Part I. (Von Suppé.) Columbia Symphony Orchestra.....	(125)	12 in.	1.25
A 5913--(125)	Light Cavalry Overture. Part II. (Von Suppé.) Columbia Symphony Orchestra.....	(124)	12 in.	1.25
A 5937--(126)	Listen to the Mocking Bird. (Welmer.) Lucy Gates, soprano. (With bird imitations by Sybil Sanderson Fagan.).....	(161)	12 in.	1.50
A 2139--(127)	Little Irish Girl, The. (Lohr.) Reed Miller, tenor.....	(101)	10 in.	.85
A 5894--(128)	Lohengrin. (Wagner.) Prelude. Chicago Symphony Orchestra.....	(179)	12 in.	1.50
A 5899--(129)	Loch Lomond. (Traditional Scotch Melody.) Columbia Stellar Male Quartette. Unaccompanied.....	(108)	12 in.	1.25
A 2131--(130)	Lovelight in Your Eyes, The. (Edwards.) Samuel Ash, tenor.....	(156)	10 in.	.85
48627	Luca Di Lammermoor. (Donizetti.) Mad Scene "Ardon gl'incensl." (These flaming tapers.) Maria Barrientos, soprano, with flute obbligato by Marshall P. Lufsky. In Italian. Under the direction of Giorgio Polacco of the Metropolitan Opera House, New York. Single Disc.....	(122)	12 in.	3.00
48628	Luca Di Lammermoor. (Donizetti.) "Regnava nel silenzio." (Silence o'er all.) Maria Barrientos, soprano. In Italian. Under the direction of Giorgio Polacco of the Metropolitan Opera House, New York. Single Disc.....	(121)	12 in.	3.00
A 2170--(131)	Macushla. (MacMurrough.) Charles Harrison, tenor.....	(149)	10 in.	.85
A 2147--(132)	Maid Behind the Bar, The. (Irish Reel.) Edward Herborn and James Wheeler. Accordion and banjo.....	(189)	10 in.	.85
A 5933--(133)	Marche Slave. Part I. (Tschalkowsky.) Prince's Orchestra.....	(134)	12 in.	1.25
A 5933 (134)	Marche Slave. Part II. (Tschalkowsky.) Prince's Orchestra.....	(133)	12 in.	1.25
48788	Martha. (Flotow.) "M'Appariti" ("Ah! So Pure.") Hippolito Lazaro, tenor. In Italian. Single Disc.....	(143)	12 in.	3.00
A 5901--(135)	Medley One-stop. Sometimes You Get a Good One and Sometimes You Don't. (Von Tilzer.) Introducing (1) "This Great Big World Loves Me a Loving." (2) "Brutus Caesar Anthony Lee." Prince's Band.....	(100)	12 in.	1.25
A 5916--(136)	Meeting of the Waters, The. (Moore.) Oscar Scagle, baritone.....	(14)	12 in.	1.50
A 2152--(137)	Melody of My Dreams, The. Robert Lewis, tenor.....	(247)	10 in.	.85
A 2146--(138)	Mighty Fortress, A. (Eln' Feste Burg.) (Luther.) Columbia Stellar Male Quartette. Unaccompanied.....	(43)	10 in.	.85
A 2186--(139)	Minuet. (Bocherini.) Frank Gittelson, violinist. Charles A. Prince at the piano.....	(210)	10 in.	1.00
A 2162--(140)	Minuet in G, No. 2. (Beethoven.) Kathleen Parlow, violinist.....	(239)	10 in.	1.00
A 5915--(141)	Minuet in G. (Paderewski.) Josef Hofmann, pianist.....	(241)	12 in.	1.50
48650	Mireille—Valse. (Gounod.) Maria Barrientos, soprano. In Italian. Under the direction of Giorgio Polacco of the Metropolitan Opera House, New York. Single Disc.....	(121)	12 in.	3.00
A 2184--(142)	Misery. (Jackson.) George O'Connor, tenor.....	(219)	10 in.	.85

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A 2182—(143)	Miss Dalton's Reel. Edward Herborn and James Wheeler. Accordion and banjo. Unaccompanied.....	(150)	10 in.	.85
A 3900 (144)	Miss Springtime—In the Garden of Romance. Introducing "The Love Monopoly" (Kaiman.) Waltz. Prince's Orchestra.....	(168)	12 in.	1.25
A 5936—(145)	Miss Springtime. (Kaiman.) Selections. Introducing (1) "Sunrise Intermezzo." (2) "Throw Me a Rose." (3) "Garden of Romance." (4) "The Love Monopoly." (5) "Just a Little Bid for Sympathy." Prince's Orchestra.....	(65)	12 in.	1.25
A 2128—(146)	Miss Springtime—Throw Ma a Rose. (Kaiman.) Reed Miller, tenor (64)	(64)	10 in.	.85
A 2121—(147)	Moment Musical. (Schubert.) Violin solo by Kathleen Parlow.....	(119)	10 in.	1.00
A 2174—(148)	Mona. (Adams.) Columbia Stellar Male Quartette. Unaccompanied.....	(161)	10 in.	.85
A 2170—(149)	Mether Machree. (Olcott and Ball.) Charles Harrison, tenor.....	(131)	10 in.	.85
A 2182—(150)	Meusa in the Cupboard, Tho. (Irish Jig.) Edward Herborn and James Wheeler. Accordion and banjo. Unaccompanied.....	(141)	10 in.	.85
A 5918—(151)	Muriel Waltz. (Daly.) Prince's Orchestra.....	(18)	12 in.	1.25
A 2174—(152)	Music Box, Tho. (Une Tabatière à Musique.) (Lakow.) Columbia Miniature Orchestra.....	(197)	10 in.	.85
A 2154—(153)	My Hawaiian Sunshine. (Glibert and Morgan.) Sam Ash and Robert Lewis, tenor duet. Guitars accompaniment.....	(23)	10 in.	.85
A 5928—(154)	My Hawaiian Sunshine. (Glibert and Morgan.) Fox-trot. Vess Osmann's Banjo Orchestra.....	(258)	12 in.	1.25
A 5934—(155)	My Little Love. (Hawley.) Morgan Kingslon, tenor.....	(254)	12 in.	1.50
A 2131—(156)	My Lonely Lola Lo. (Murphy, Lange and Solman.) Sterling Trio. Guitars, flute and violin accompaniment.....	(180)	10 in.	.85
A 5914—(157)	My Lonely Lola Lo. (Murphy, Lange and Solman.) Medley Fox-trot. Introducing (1) "When Evening Shadows Fall." (2) "On the Arm of the Old Arm Chair." (Lange.) Prince's Band.....	(45)	12 in.	1.25
A 5905—(158)	My Sweetheart When a Boy. (Morgan.) James Harrod, tenor.....	(55)	12 in.	1.25
A 2132—(159)	Naughty Marietta. (Herbert.) Italian Street Song. Lucy Gates, soprano, and male chorus.....	(44)	10 in.	1.00
A 2149—(160)	Naughty! Naughty! Naughty! (Vincent.) Samuel Ash, tenor.....	(4)	10 in.	.85
A 5937—(161)	Nightingale Song, Tho. (Zeller.) Lucy Gates, soprano. (With bird imitations by Sybil Sanderson Fagan.).....	(126)	12 in.	1.50
A 5925—(162)	Ninety and Nine, Tho. (Sankey.) Oscar Seagle, baritone.....	(193)	2 in.	1.50
A 2166—(163)	O'Brien Is Tryin' to Learn to Talk Hawaiian. (Cormack.) Horace Wright, tenor. Guitars accompaniment.....	(105)	10 in.	.85
A 2165—(164)	O Happy Day. (Goetz.) Oscar Seagle, baritone.....	(47)	10 in.	1.00
A 2116—(165)	Oh Dem Golden Slippers. (Bland.) Harry C. Browne, baritone, and Knickerbocker Male Quartette. Baritone solo with quartette and banjo effect by Harry C. Browne.....	(109)	10 in.	.85
A 2127—(166)	Oh! Southern City (Send Us Some Beautiful Girls). (Vincent.) George O'Connor, tenor.....	(86)	10 in.	.85
A 2180—(167)	Oh! That We Two Were Maying. (Nevin.) Taylor Trio. Violin, 'cello and piano. Unaccompanied.....	(95)	10 in.	.85
A 5990—(168)	Old Refrain, Tho. (Kretzler.) Vernon Stiles, tenor.....	(215)	12 in.	1.50
A 2140—(169)	Old Zip Coon. Introducing "Old Folks At Home." Don Richardson, violinist.....	(9)	10 in.	.85
A 2134—(170)	On the Arm of the Old Arm Chair. (Lange.) Albert Campbell and Henry Burr, tenor duet.....	(231)	10 in.	.85
A 2125—(171)	On the Old Bob Sled. (Rega.) Broadway Quartette.....	(253)	10 in.	.85
A 2148—(172)	On the Sandwich Isles. (Von Tilzer.) Knickerbocker Male Quartette.....	(84)	10 in.	.85
A 2177—(173)	Our Star. (Rahmstein.) (Arranged by Elliot.) Grace Kerns, soprano, and Reed Miller, tenor.....	(62)	10 in.	.85
A 2123—(174)	Out of the Cradle (Into My Heart). (Glibert and Friedland.) Sterling Trio.....	(100)	10 in.	.85
A 2181—(175)	Pack Up Your Troubles in Your Old Kit Bag (And Smile, Smile, Smile). (Powell.) James F. Harrison, baritone, and Knickerbocker Male Quartette.....	(60)	10 in.	.85
A 5924—(176)	Pagliacci. (Leoncavallo.) Bell Chorus. "Come On, Let's Go." Columbia Opera Chorus. In English.....	(177)	12 in.	1.25
A 5924—(177)	Pagliacci. (Leoncavallo.) (Arranged by Romano Romani.) Selections Columbia Symphony Orchestra.....	(176)	12 in.	1.25
A 5927—(178)	Palmetto Hop. (Richardson.) One-step. Prince's Band.....	(12)	12 in.	1.25
A 5894—(179)	Parafal. (Wagner.) Procession of the Knights of the Holy Grail. (Bell Scene.) Chicago Symphony Orchestra.....	(128)	12 in.	1.50

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A 5926--(180)	Pearl Fishers, Tho. (Blzet.) Au Fend Du Temple Saint. (In the Depths of the Temple.) James Harrod, tenor. Graham Marr, baritone. In French.....(195)	12 in.	1.50
A 2157--(181)	Pensée Amoureuse. (Herbert.) Paul Kéfer, violoncellist.....(232)	10 in.	.85
A 5778 (182)	Pirate Song, Tho. (Gilbert.) David Hispman, baritone.....(46)	12 in.	1.50
A 2167--(183)	Poor Butterfly. From New York Hippodrome Show. (Hubbell.) Katherine Clark, soprano.....(31)	10 in.	.85
A 5930 (184)	Poor Butterfly. (Hubbell.) Introducing Come On Down To Ragtime Town. Fox-trot. Prince's Band.....(257)	12 in.	1.25
A 2169--(185)	Pray For Sunshine (But Always Be Prepared For Rain). (Abrahams.) Al Johnson, comedian.....(68)	10 in.	.85
A 2143 (186)	Pray For the Lights To Go Out. (Skidmore.) George O'Connor, tenor.....(222)	10 in.	.85
A 2163--(187)	Put On Your Slippers and Fill Up Your Pipe. (A. Von Tilzer.) M. J. O'Connell, tenor.....(102)	10 in.	.85
A 5935--(188)	Radiant Morn. (Woodward.) Columbia Double Mixed Quartette.....(112)	12 in.	1.25
A 2147 (189)	Rambler's Jig, Tho. Edward Herborn and James Wheeler. Accordion and banjo.....(132)	10 in.	.85
A 5896 (190)	Rigoletto. (Paraphrase.) (Verdi-List.) Flute solo by Leopold Godowsky.....(42)	12 in.	1.50
A 2031--(191)	Rock-a-Bye Baby. Ward Barton, yodler. Guitar accompaniment.....(202)	10 in.	.85
A 5903 (192)	Samson and Delilah. (Saint-Saëns.) Danse Bacchanales. Chicago Symphony Orchestra. Under the direction of Frederick Stock.....(242)	12 in.	1.50
A 5895--(193)	Saved By Grace. (Stebbins.) Oscar Sengle, baritone.....(162)	12 in.	1.50
A 2173 (194)	Saw Ye My Savior? (Communion Hymn.) (Brackett.) Nevada Van der Veer, contralto.....(82)	10 in.	.85
A 5926 (195)	See the Pale Moon. (Campana.) James Harrod, tenor. Graham Marr, baritone.....(180)	12 in.	1.50
A 2155--(196)	Serenade. (Hæc.) Little Symphony Orchestra. George Barrere, conductor.....(11)	10 in.	.85
A 2161 (197)	Serenade. (Fillipucci.) Auguste Mesnard & Charles Schunze. Bassoon and harp duet.....(152)	10 in.	.85
A 2178--(198)	Serenade. (Drolla.) Tilo de Lafée. Harp, flute and cello. Unaccompanied.....(61)	10 in.	.85
A 2187--(199)	Silver Bay. (Wenckh.) Kniekerbocker Male Quartette.....(223)	12 in.	1.25
A 5830--(200)	Since First I Met Thee. (Rubinsteln.) Morton Adkins, baritone.....(69)	12 in.	1.50
A 5939--(201)	Since You Went Away. (Johnson.) Louis Graveure, baritone.....(111)	10 in.	.85
A 2031--(202)	Sleep Baby Sleep. Ward Barton, yodler. Guitar accompaniment.....(191)	10 in.	.85
A 5931--(203)	Snegourotchka. (H姆斯ky-Korsakow.) Danse Des Souffons. (Dance of the Clowns.) Ballet Scènes under the direction of Ernest Ansermet. Conductor of Serge de Diaghileff's Russian Ballet Orchestra.....(243)	12 in.	1.50
A 2124--(204)	Someone Else May Be There While I'm Gone. (Berlin.) Al Johnson, comedian.....(91)	10 in.	.85
A 5925--(205)	Sometime. (Tierney.) Introducing "That Old New England Town." (Ager.) One-step. Prince's Band.....(213)	12 in.	1.25
A 2188--(206)	Somewhere in Dixie. (H. Von Tilzer.) Empire Male Trio.....(110)	10 in.	.85
A 2119--(207)	Songs from Hawaii. Introducing "Maui Girl." (Waltz Medley.) Flute duet by Helen Louise and Frank Ferera.....(81)	10 in.	.85
A 2129--(208)	Songs of Yesterday. (Harris.) Kniekerbocker Male Quartette.....(59)	12 in.	1.25
A 2179 (209)	Southern Medley. (Arranged by Van Eps.) Introducing (1) "Old Folks at Home." (2) "Jordan is a Hard Road to Travel." (3) "Kentucky Home." (4) "Clime Up, Children." (5) "Carve That Possum." Fred Van Eps, banjo solo.....(13)	10 in.	.85
A 2186--(210)	Souvenir. (Frank Drolla.) Frank Gittelson, violist. Charles A. Prince at the piano.....(139)	10 in.	.85
A 2159--(211)	Sparklets. (Miles.) Prince's Orchestra.....(246)	12 in.	1.25
A 5922--(212)	Spooky Spooks. (Claypole.) Fox-trot. Prince's Band.....(41)	12 in.	1.25
A 5925--(213)	Step With Pep. (Kaufman.) One-step. Prince's Band.....(205)	12 in.	1.50
A 5909--(214)	Sun-down Sea, Tho. (Steckel.) Morgan Kingston, tenor.....(115)	12 in.	1.50
A 5890 (215)	Sunshine of Your Smile, Tho. (Ray.) Vernon Stiles, tenor.....(168)	12 in.	1.25
A 5921--(216)	Sunshine of Your Smile, Tho. (Ray.) Waltz. Prince's Orchestra.....(19)	10 in.	.85
A 2145--(217)	Sweet Genevieve. (Tucker.) Jean Cooper, contralto.....(89)	10 in.	.85
A 2115--(218)	Take Me To 'My Alabam'. (Tobias.) Irving Kaufmann, tenor.....(250)	10 in.	.95
A 2184--(219)	That Goody-ody. (Berlin.) Irving Kaufmann, tenor.....(142)	10 in.	.95
A 2163--(220)	There's Egypt in Your Dreamy Eyes. (Spencer.) George Wilson, tenor.....(78)	10 in.	.85

**NOTE:**—Each record listed below is a double-disc record. They are listed alphabetically for ready reference. The small figure in parentheses which follows the description of a record indicates the "coupling." For example, (1) "Abendlied" (Evening Song) has on the other side (32) "Chanson Louis XIII. and Pavane."

A 2189—(221)	There's Just a Little Bit of Monkey (Still Left in You and Me). (Monaco.) M. J. O'Connell, tenor..... (39)	10 in.	.85
A 2143—(222)	They're Wearing 'Em Higher in Hawaii. (Mold.) Milton Harvey, baritone..... (168)	10 in.	.81
A 2187—(223)	The I'm Not the First to Call You Sweetheart (Please Let Me Be the Last). (Lange.) James Reed, tenor, and James F. Harrison, baritone..... (199)	10 in.	.85
A 2087—(224)	Three Bears, The. Part I. Reading by Adeline Francis..... (225)	10 in.	.85
A 2087—(225)	Three Bears, The. Part II. Reading by Adeline Francis..... (224)	10 in.	.85
A 2176—(226)	Thunderer March, The. (Souza.) Prince's Band..... (56)	10 in.	.85
A 5898—(227)	Tiddle-De-Winks Fox-Trot. (Morris.) Prince's Band..... (235)	12 in.	1.25
A 2183—(228)	To a Child Who Inquires. (Olga Petrova.) Poem composed and recited by Olga Petrova..... (229)	10 in.	.85
A 2183—(229)	(1) To a Mother. (Olga Petrova.) Poem composed and recited by Olga Petrova. (2) A Little's Lesson. (Riley.) Recitation by Olga Petrova..... (228)	10 in.	.85
A 2185—(230)	To Any Girl. (Von Tilzer and Brown.) Robert Lewis, tenor..... (107)	10 in.	.85
A 2134—(231)	Trail to Sunset Valley. (Gilbert and Muir.) James Reed, tenor, and James F. Harrison, baritone..... (170)	10 in.	.85
A 2157—(232)	Träumerei. (Schumann.) Paul Kéfer, violoncellist..... (181)	10 in.	.85
A 2151—(233)	'Twas Only An Irishman's Dream. (Cormack.) Empire Vocal Male Trio..... (255)	10 in.	.85
A 2137—(234)	Two Eyes of Grey. (Metgeoch.) Charles Harrison, tenor..... (71)	10 in.	.85
A 5898—(235)	Two-Two. Two-Two Dance. (Green.) Prince's Band..... (227)	12 in.	1.25
A 2160—(236)	Ukaleou. (Von Tilzer.) Empire Male Trio..... (85)	10 in.	.85
A 2136—(237)	Uncle Tom. (Hugo Frey.) One-step. Blue and White Marimba Band..... (7)	10 in.	.85
A 2120—(238)	Valley of Peace, The. (Merrellth.) Chaulanqua Frenchets' Quartette. Unaccompanied..... (114)	10 in.	.85
A 2162—(239)	Valse Bluette. (Vir de Ballet.) (Drigo-Auer.) Kathleen Parlow, violinist. Charles A. Prince at the piano..... (149)	10 in.	1.00
A 5841—(240)	Valse Lente and Pizzicati. From Ballet "Sylvia." (Delibes.) Prince's Orchestra..... (58)	12 in.	1.25
A 5915—(241)	Venezia e Napoli. (Liszt.) Josef Hofmann, pianist..... (141)	12 in.	1.50
A 5903—(242)	Walküre, Die. (Wagner.) Ride of the Valkyries. Chicago Symphony Orchestra. Under the direction of Frederick Stock..... (192)	12 in.	1.50
A 5931—(243)	Waltz from Le Pavillon D'Armide. (Tscherspnue.) Ballet Series under the direction of Ernest Ansermet, Conductor of Serge de Diaghileff's Russian Ballet Orchestra..... (205)	12 in.	1.50
A 2126—(244)	Way Down in Iowa I'm Going to Hide Away. (Meyer.) Irving Kaufmann, tenor..... (97)	10 in.	.85
A 5892—(245)	Wedding Day at Troidhaugen. (Grieg.) Prince's Orchestra..... (22)	12 in.	1.25
A 2159—(246)	Wedding of the Rose. Intermezzo. (Jessel.) Prince's Orchestra..... (211)	10 in.	.85
A 2152—(247)	What I Owe You. (Mohr.) James Reed, tenor..... (137)	10 in.	.85
A 2164—(248)	When Evening Shadows Fall. (Polla.) Broadway Male Quartette..... (99)	10 in.	.85
A 2135—(249)	When I Used to Work Upon the Levee. Harry C. Browne, baritone. Banjo effect by Harry C. Browne..... (113)	10 in.	.85
A 2145—(250)	When the Major Plays Those Miner Melodies. (Wilder and De Costa.) M. J. O'Connell, tenor..... (218)	10 in.	.85
A 2171—(251)	Whole World Comes from Dixie, The. (Hanley.) Irving Kaufmann, tenor..... (96)	10 in.	.85
A 2153—(252)	Whose Pretty Baby Are You Now? (Kahn and Van Alstyne.) Henry I. Marshall, baritone..... (87)	10 in.	.85
A 2125—(253)	Winter Medley. Introducing "Jingle Bells." "My Bonnie Lies Over the Ocean." "How Can I Leave Thee." "Aunt Dinah's Quilting Party." "Good-night, Ladies." Broadway Quartette. Unaccompanied..... (171)	12 in.	1.50
A 5934—(254)	Wonderful Garden of Dreams. (Foster.) Morgan Kingston, tenor..... (155)	10 in.	.85
A 2151—(255)	Yadd. Kaddie, Kiddle, Kaddie, Koo. (Meyer.) Knickerbocker Male Quartette. Guitars accompaniment..... (233)	10 in.	.85
A 5891—(256)	Yeomen of the Guard. (Sullivan.) "I Have a Song to Sing, O!" Margaret Keyes, contralto, Frank Croxton bass, and chorus..... (72)	12 in.	1.50
A 5930—(257)	You and I. (De Crescenzo.) Fox-trot. Prince's Band..... (191)	12 in.	1.25
A 5928—(258)	You'll Always Be the Same Sweet Baby. (Brown.) Fox-trot. Vess Ossman's Banjo Orchestra. Unaccompanied..... (154)	12 in.	1.25
A 5993—(259)	Zampa Overture. Part I. (Héroid.) Prince's Orchestra..... (260)	12 in.	1.25
A 5893—(260)	Zampa Overture. Part II. (Héroid.) Prince's Orchestra..... (260)	12 in.	1.25

# Columbia

## Saxophone Selections

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- A 2203** } **POOR BUTTERFLY.** (Hubbell.) From the New York Hippodrome Production. Saxo Sextette. Saxophone Sextette. Unaccompanied.  
10-inch  
85c.
- } **KATINKA.** (Friml.) **ALLAH'S HOLIDAY.** Introducing "Charms Are Fairest When They're Hidden." Saxo Sextette. Saxophone Sextette. Unaccompanied.
- A 2195** } **AMERICAN PATROL.** (Meacham.) Saxo Sextette.  
10-inch Saxophone Sextette. Unaccompanied.  
85c.
- } **CALL OF A NATION.** (Wendling.) Saxo Sextette.  
Saxophone Sextette. Unaccompanied.
- A 2194** } **BULL FROG BLUES.** (Brown-Shrigley.) Saxo Sextette.  
10-inch Saxophone Sextette. Unaccompanied.  
85c.
- } **SWANEE RIPPLES.** (Blaufuss.) Saxo Sextette. Saxophone Sextette. Unaccompanied.
- A 2196** } **POLICY KING MARCH.** (Alford.) Saxo Sextette.  
10-inch Saxophone Sextette. Unaccompanied.  
85c.
- } **ALL BLUES MEDLEY.** (Smythe.) Introducing (1) "Hesitation Blues." + (2) "Joyman Blues." Saxo Sextette. Saxophone Sextette. Unaccompanied.
- A 2205** } **MISS SPRINGTIME. MY CASTLE IN THE AIR.** (Kern.)  
10-inch Saxo Sextette. Saxophone Sextette. Unaccompanied.  
85c.
- } **FOLLOW ME.** (McCarthy, Johnson and Monaco.)  
**WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?** Saxo Sextette. Saxophone Sextette. Unaccompanied.

Owing to the increased cost of labor and materials and in order to maintain the uniform standard quality of Columbia Records we have found it necessary to increase the price of all \$1.25 12-inch double disc records to \$1.50 effective May 10th, 1917.

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