

THE SOUSA BAND

A Discography

Compiled by JAMES R. SMART
Music Division
Reference Department

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Preface

The object of this work is to present in one source the recording history of the Sousa Band. As an adjunct, recordings made by two other bands associated with John Philip Sousa are included: the U.S. Marine Band during the last three years of Sousa's leadership (1890-92) and the Philadelphia Rapid Transit Company Band, which recorded two compositions under his baton in 1926.

The recordings by the Sousa Band are arranged in two classes: cylinders and discs. For each of these two classes recordings made by individual manufacturers are listed in alphabetical order. Since a complete title index would constitute a volume in itself, none is included here. It will be necessary, therefore, to examine the recordings listed for each of the individual companies, as well as those made by the two bands named above, when searching for particular titles.

It is not possible at this time to compile a history of these recordings absolutely complete and free from many assumptions and suppositions. With the inclusion of the Marine Band recordings, the period covered by this work stretches from 1890 to 1931. As a result, many problems connected with pre-1900 recordings are encountered for which no real solution can be offered. Recording logs for the infant industry are evidently nonexistent. Few pre-1900 recordings or catalogs seem to have survived, and those that are available are widely scattered among private and archival collections. Consequently, it will be noted that 19th-century recordings are often little more than listed by title. Almost no actual

recording dates are known, and only rarely can the conductor of the recording sessions be determined. Permanent catalog numbers for cylinders were not used before 1896. In the catalogs and periodical advertisements from which much of the information on the early records comes, titles are frequently cited in corrupt fashion or with no precise identification as, for example, *Chopin's Waltz* or *Moszkowski's Serenade*. Very few of the recordings of popular music issued before about 1906 name the composer, probably because record manufacturers seldom obtained prior approval from the composer or copyright claimant for the use of the composition. It is hoped that anyone possessing information on a recording that does not agree with what is found in this discography, in connection with date, name of composer or conductor, the number of the issued "take," or other aspects, will send it to the Library of Congress, Music Division, Washington, D.C. 20540.

This work does not list foreign releases of Sousa Band recordings, such as those published by the Gramophone Company in England or other affiliates of the Victor Company, since these are surely copies of Victor's releases. There is the possibility that "takes" were used for some of these foreign issues other than those used by Victor in this country, but it has not been possible to gather together a sufficient number of the foreign records to draw any definite conclusions. At any rate, it is not known that the Sousa Band recorded outside of this country on any of its numerous tours.¹ On the other hand, Victor had its

¹ Herbert L. Clarke, Sousa's famous solo cornetist, says that he made some solo recordings for Odeon while in London during the band's 1905 tour. See Herbert L. Clarke, "The Road To Success," part XII, in *Jacobs' Band Monthly*, Nov. 1938, p. 1.

own Export Department and the Sousa Band recordings made for it will be found under the Victor heading. Among them are several titles that were not released domestically.

Also included here are recordings of instrumental and vocal solos for which the Sousa Band played the accompaniment. There are a great many more recordings of solos, duets, and so on made by members of the band than one will find listed, but these had orchestral or piano accompaniment or no accompaniment at all. In some cases the documentation about a solo recording is so vague that, since the physical record could not be located for playing, it has seemed advisable to omit it.

The primary source for much of the information presented here was the collections of catalogs and recordings in the

Recorded Sound Section, Music Division, Library of Congress. But the discography would have little claim to completeness without the aid and advice given by many individuals. First of all, thanks go to Paul Bierley, whose biography of Sousa is in process. Others whose aid must be acknowledged include Glenn Bridges, Steven Gilman, A. F. R. Lawrence, Frank McGuire, Steven Smolian, Jim Walsh, and Fred Williams. Among the archivists who permitted research in their collections are Jerrold Moore of Yale University and David Hall of the New York Public Library. Finally, appreciation is owed to Kathleen McGuirk of the Edison National Historic Site, Mary Alice Wotring of Columbia Records, Anne Lexmond of RCA Victor Records, and Capt. Dale Harpham of the United States Marine Band.

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Introduction

Most early sound recordings can be considered, to a greater or lesser degree, as historical documents. Those made by the Sousa Band constitute a threefold documentation. In the first place, despite what will be cited concerning Sousa's opinion of the phonograph and the actual band leadership at recording sessions, the band was founded, trained, and molded into one of the most popular musical organizations ever assembled in this country by an important figure in our musical history. John Philip Sousa (1854-1932) was an American musical leader of the first magnitude. He was a successful composer of songs and operettas, more successful perhaps than we realize today. But succeeding generations remember him chiefly as the composer of hundreds of marches for band, and rightly so, for many of them represent the zenith reached by that short and quite formal type of composition. Clearly, recordings of Sousa's own works performed by his own organization are important documents in our musical development and are among the earliest of such "composer-performer" phonograph recordings.

In the second place, the band's many recordings of popular music of the day, especially the early cakewalks and ragtime pieces, help greatly to give us an authentic aural impression of the people's music from about 1890 to the advent of World War I.

During that period, a concert band was one of the chief dispensers of popular music, not only by live performances but also through the medium of the phonograph. On all of the Sousa Band's tours, not only in this country but overseas as well, popular music was a staple, and it is likely that ragtime was first introduced to European audiences during the 1900 tour that included the band's impressive success at the Paris Exposition.* Thanks to the recordings, it is possible to know what kind of music audiences listened to and probably danced to more than two generations ago. Thus these recordings provide primary source material for historians of the musical and social life of turn-of-the-century America.

Finally, the recordings listed in this discography are closely associated with the development of the phonograph. Although the identification of the first commercially issued entertainment recording is a hopeless task for the historian, there is little doubt that the cylinder recordings made by the Marine Band for the Columbia Phonograph company in 1890 were among the very first produced. Beginning with these fragile wax cylinders, nearly every technical improvement made in the recording process over a period of 41 years, up through the first six years of the electrical recording system, is reflected in the records listed here.

* Gilbert Chase, *America's Music*, rev. 2d ed. (New York, McGraw-Hill Book Co., 1966), p. 434.

Sousa and the Phonograph

A glance at the index of conductors will show that Sousa was the conductor for only a handful of the many hundreds of recordings made by his private band. Why this is so is inextricably bound up with his attitude toward the phonograph, an attitude that is made abundantly clear by his many statements and writings, and that was evidently formed at the time of his first contact with the instrument. While this is not the place to give a history of the phonograph, which can be found in books on the subject, it is necessary to outline it in part in order to provide the proper perspective. Sousa's first encounter with the talking machine came while he was leader of the Marine Band, the prototype of the private band he subsequently formed.

In 1888 the North American Phonograph Company was formed in New York to promote both the Phonograph and the Graphophone as dictation machines. The Graphophone had been evolved in the Volta Laboratories in Georgetown, D.C., by Chichester Bell and Charles Sumner Tainter, while the Phonograph was Edison's "perfected" wax cylinder machine. The North American Phonograph Company licensed a number of small companies in various localities across the country to act as regional distributors. One of these was the Columbia Phonograph Company of Washington, D.C., established in 1889 by the directors of the American Graphophone Company, which itself had been organized in 1887. As a sideline to the business applications of the machine, many of these regional companies began to market recordings of comic monologues, recitations, cornet solos, and popular songs of the day by whatever talent they could find.

Coin-in-the-slot machines were set up in various establishments where people could congregate and in a short time the potential of the phonograph as an entertainment medium became evident. Columbia, like other recording companies, at first had difficulty in locating talent and some of its earliest recordings were made by such a local celebrity as Mr. Eddie Giguere, "the well known yodler of the Police Patrol Company," as one of the record lists states. But Columbia was blessed far more than its sister companies. In Washington it found Len Spencer, who was to become one of the most famous of the "pioneer recording artists." More importantly, it had access to the Marine Band, the President's Own, whose prestige was due not only to its unique position and superior abilities but also to its already nationally famous composer-leader, John Philip Sousa.

It was probably around the middle of 1890 that the first Columbia cylinders were offered for public sale. The first catalog to have come to light, to this writer's knowledge, is a one-page typescript list dated October 1, 1890. It names 59 recordings played by the Marine Band, consisting of 23 marches, 5 waltzes, 9 polkas, 1 galop, 1 yorke, and 20 miscellaneous songs and band pieces ranging from *Little Annie Rooney* to *The Star Spangled Banner*. This was not the first list published by Columbia, as is obvious from the statement "Please destroy all previous lists" typed at the top of the page.

These 59 selections were offered to the public on wax cylinders having a playing time of about two minutes. Permanent catalog numbers had not as yet been assigned to each record and on the list the first title of each group is numbered 1.

Additional extant catalogs issued by Columbia while Sousa was with the Marine Band are dated November 30, 1891, and January 31 and September 19, 1892. In all there were 229 recordings made by the band, several of them running to two cylinders in length, and two titles covering four cylinders each.

The Columbia Phonograph Company was obviously proud of having the Marine Band on its cylinders and featured its name in advertisements. It should be noted, however, that owing to the acoustic limitations of the wax cylinder machine only a small percentage of the band's complement made the recordings and that simply giving his permission to record was the extent of Sousa's contribution. This may be deduced first of all from a photograph of the Marine Band engaged in making records in Columbia's "studio." In those "ancient" days, a recording studio was nothing more than an open room. The photograph, which was printed in the October 1891 issue of *The Phonogram*, shows only 16 band members, although one or two more may be obscured. Two players are standing, one of whom, a cornet player, is facing the group and is evidently giving the beat by nodding. The heavily bearded face of Sousa is nowhere in sight.

At that time there was no available method for the multiple reproduction of the wax cylinder; even the mechanical dubbing process arose somewhat later. As a consequence every cylinder put on the market was an original. The photograph shows the recording horns of 10 Graphophone machines placed in front of and slightly to the side of the band. There are five men standing along the wall who appear to be technicians or attendants. When a work was to be recorded, wax blanks were placed on each machine. By some mechanical or electrical method, all machines were set in operation. A leather-lunged person then shouted out something similar to the following: "*Semper Fidelis* march. Played by the Marine Band. Columbia Records." The band would perform the march, arranged so that it would run shortly less than two minutes. Afterwards, new blanks were placed on the machines and the whole operation repeated. In this manner 10 recordings of a given work could be made at each playing; allowing a maximum of six minutes for the recording plus the changing of the cylinders on the machines, a total of 100 recordings could be made in one hour.

In view of this endless repetition of a work that was often reduced to a fraction

of its true playing time, as well as the necessarily skeletal size of the musical group that could be used and the poor fidelity of reproduction, it is little wonder that Sousa early formed an adverse opinion of the phonograph's capabilities. Many other musicians who were active during the infancy of the recording industry looked upon the instrument as a toy, or else ignored it altogether. Of course, the situation improved greatly within a decade, but Sousa does not seem to have been able to rid himself of his early opinion, at least not until he reached old age. This distrust of and even animosity toward sound recording can be seen in his avoidance of involvement in all but a few recording sessions and in his public utterances. His article "The Menace of Mechanical Music," which appeared in the September 1906 issue of *Appleton's Magazine*, clearly illustrates his opinions, as do some of his statements made in that same year during the Congressional Hearings for the proposed 1909 Copyright Act.

In 1906, Sousa and Victor Herbert were invited as representatives of the rights of the American composer to attend the Joint Congressional Committee Hearings concerning the proposed changes in the Copyright Act. The meetings were held in the Senate Reading Room, Library of Congress, in June and December of 1906; there were additional meetings in March 1908. One of the most important among the proposed topics for consideration was the mechanical reproduction of copyrighted music, and it is in the discussion of this topic that Sousa expressed his views and fears. After rightfully complaining that the composer did not receive compensation from the talking machine companies for the use of his copyrighted work, Sousa goes on to say:

There is another point to consider. These talking machines are going to ruin the artistic development of music in this country. When I was a boy—I was born in this town—in front of every house in the summer evenings you would find young people together singing the songs

of the day or the old songs. To-day you hear these infernal machines going night and day. [Laughter.] We will not have a vocal chord left. . . . Music develops from the people, the "folk songs," and if you do not make the people executants, you make them depend on the machines.⁸

Interesting as the above quotation is, the discussion that occurred a bit later is far more so. It took place while S. T. Cameron of the American Graphophone Company was speaking on his views of the proposed legislation. Other participants in the discussion were Senator A. C. Latimer of South Carolina, Representative E. Y. Webb of North Carolina, Representative Charles McGavin of Illinois, and Sousa. It is at this point that Sousa "lets the cat out of the bag" in regard to recordings by the Sousa Band:

MR. WEBB. I was going to ask, How do you get Mr. Sousa's pieces? Do you pay him for it?

MR. CAMERON. We do not; no, sir.

MR. WEBB. Who does?

MR. CAMERON. The Victor Talking Machine Company has an exclusive contract with Mr. Sousa, and he gets paid for that. He did not tell you that the other day.

MR. SOUSA. That is absolutely untrue.

MR. CAMERON. If it is untrue I am ready to beg the gentleman's pardon. I had that information direct this morning, but I will gladly withdraw it upon Mr. Sousa's word—gladly. I do not want to make any misstatement.

MR. SOUSA. I have never received one penny for my compositions from any kind of talking machine, nor have I ever made a contract with any of those companies.

MR. CAMERON. I did not state that. I stated that Mr. Sousa, with his band, played into the horns of these instruments to make these records and was paid for doing it.

MR. SOUSA. An organization known as "Sousa and his band," employed just

⁸ *Arguments Before the Committees on Patents of the Senate and House of Representatives, conjointly, on the Bills S. 6330 and H.R. 19853, To Amend and Consolidate the Acts Respecting Copyright.* June 6, 7, 8, and 9, 1906 (Washington, Gov. Print. Off., 1906), p. 24-25.

as any other body of musicians, in which I have no part myself, plays into the instrument. That goes under arrangements made with the management of that organization to play anybody's compositions that these firms may elect; it may be a noncopyrighted piece, or a copyrighted piece, or anything else. . . .

SEN. LATIMER. I want to ask a question of Mr. Sousa, so as to clear the matter up a little further. The statement is that you have a band that plays into these instruments, and you, I understand, have denied that?

MR. SOUSA. No, sir; I do not deny that "Sousa and his band," an organization known as "Sousa and his band," play for talking machines.

SEN. LATIMER. Do I understand you to say that you have no connection with that band?

MR. SOUSA. I am the director of that band, but I have no personal part in the performance of those pieces. I have never been in the gramophone company's office in my life.

MR. MCGAVIN. Do you play for anyone else besides the Victor Talking Machine Company?

MR. SOUSA. My manager has a contract with them for so many performances.

SEN. LATIMER. You have an interest in the band and receive profit from it?

MR. SOUSA. Yes, surely.

MR. WEBB. You allow your name to be used all over the country?

MR. SOUSA. In the performance of these pieces, certainly.⁴

The situation in 1906, and evidently for some time earlier, seems to have been as follows: Sousa was allowing his band to play for the Victor Company under the conductorship of others and the records were issued with labels reading simply "Sousa Band." There was nothing reprehensible about this practice, although a certain case could be made to the effect that the public was being misled into believing that Sousa was personally conducting the recorded performance. In this respect, it must be pointed out that many of Victor's

early catalogs did state that the band was under the personal direction of Arthur Pryor, Sousa's assistant conductor. It was only after Pryor left the band in 1903 that Victor stopped making public reference to the band's leadership. In a similar manner, the recordings made for the Berliner Gramophone Company of Philadelphia were issued with notations that the conductor was either Arthur Pryor or Henry Higgins. On the other hand, it seems that none of the other companies for which the Sousa Band recorded made any statement at all concerning the band's conductor.

The facts that Sousa is not in the Marine Band photograph, that he publicly decried the menace posed by mechanical reproduction of music, that he publicly stated in 1906, "I have never been in the gramophone company's office in my life" (here he probably meant to include any kind of talking machine company, not just the disc manufacturers), and that he further testified that he was not the conductor for the Victor recordings, lead to the inevitable conclusion that he conducted no recording by the Marine Band, or by the Sousa Band, before 1906. After that time the Victor files almost always indicated the name of the conductor for each recording session, so that there is little doubt that only those indicated in our index were actually led by Sousa himself. It must be emphasized, nevertheless, that all these recordings reflect to a high degree Sousa's training and his ideals. For the most part, the conductor was his own assistant conductor, or a former member of the band in the cases of Walter B. Rogers and Edwin G. Clarke. All these men knew the Sousa approach intimately.

There is one additional difficulty concerning the conductorship that should be mentioned here. Occasionally, the conductor named for a recording session turns out also to be a soloist on one of the works recorded. It is not at all impossible that he could function in both capacities simultaneously, but it is felt that, for accuracy's sake, the conductor for that particular recording should be represented in the discography by a question mark.

⁴ *Ibid.*, p. 143-144.

The Sousa Band Recordings

PART 1: CYLINDER RECORDS

The New Jersey Phonograph Company

Sousa left the Marine Band in the summer of 1892 (he was succeeded as band leader by Francesco Fanciulli) and immediately formed his own private band. At first, it was advertised as "Sousa's New Marine Band," a name that was soon dropped in favor of "Sousa's Grand Concert Band." The first concert was given on September 26, 1892, in Plainfield, New Jersey. In early 1893, the New Jersey Phonograph Company in Newark, another of the local companies established under a license from the North American Phonograph Company, began to make records of the band. The earliest announcement of these records seems to be an advertisement that appeared in the March/April 1893 issue of *The Phonogram* reading, "Sousa's New Marine Band: We are the first to secure records by this famous band." The one company catalog that has come to our attention, undated but undoubtedly from this early period, lists no such records, although there are 31 titles listed simply as band selections. One would be inclined to look at this advertisement with a somewhat jaundiced eye, since no trace of Sousa Band cylinders by this company has ever been found, except for statements made many years later by Victor H. Emerson, an important figure in the early phonograph industry, and the celebrated Herbert L. Clarke. Mr. Emerson's statement, actually a reminiscence of his early struggles, appeared in *The Talking Ma-*

chine World in the course of an article concerning the 25th Anniversary of the Columbia Phonograph Company. (Actually, it was the anniversary of the founding of the American Graphophone Company.) As the demand for the phonograph as a dictation machine was very small, the companies turned more and more to the production of amusement records for income. Mr. Emerson recounts:

I then [1893] went to work for the New Jersey Phonograph Company and with my fair experience with the dictaphone I thought that to keep my fifteen dollars a week coming in I had better try to get them started on the musical features.⁵

He then tells about a customer coming in one day:

I told him we had some John Philip Sousa Band records that we had made at very large expense, and we would sell them for two dollars, meaning two dollars a dozen. And he said, "All right, here is twenty four dollars for twelve."⁶

Mr. Clarke's statement comes from the series of autobiographical reminiscences to which reference has already been made. Clarke first joined the Sousa Band in mid-April 1893 in New York City. For two weeks, twice daily rehearsals were held in preparation for the band's departure on a tour. He says:

In the evening during these two weeks of rehearsals, I played a few engagements

⁵ "25th Columbia Anniversary," *The Talking Machine World*, June 15, 1912, p. 18.

⁶ *Ibid.*, p. 18.

around New York, and also made band arrangements of several vocal numbers for the singers who would accompany us on tour. And on Friday, April 28th, in New Jersey, I played the first time for the phonograph, which was then in its infancy.¹

True, Clarke does not say *we* played for the phonograph, but only that *I* played. Considering the circumstances, it being his first encounter with the talking machine as a performer, his choice of the pronoun need not mean that the band positively was not playing. Later, when speaking of making records for Odeon while in London during the 1905 European tour of the Sousa Band, Clarke specifically says that these were solo recordings. But even if he did mean to imply that the 1893 recording was a solo, his testimony serves as evidence that New York

musicians were going over to New Jersey to make records, and at that time the only company in the State to which they could be going was the New Jersey Phonograph Company in Newark.

The combination of the recollections of Clarke and Emerson, together with the company's advertisement, suggests that the first recordings by the Sousa Band were made in Newark, presumably in March and/or April 1893, for the New Jersey Phonograph Company. None of these cylinder records have come to light, and no catalogs seem to have survived to let us know what was recorded.

The Columbia Phonograph Company

After Sousa left the Marine Band, Columbia continued to feature that group's recordings, and they remained the back-

¹ H. L. Clarke, "The Road to Success," part IV, *Jacobs' Band Monthly*, Mar. 1937, p. 6.

bone, so to speak, of the company's fast growing business. It is somewhat surprising that, in view of the success it was having with that band's recordings, the recording firm was evidently dilatory in contacting the new Sousa Band for additional material.

The earliest evidence that has come to light connecting the Sousa Band with Columbia is an affidavit typed on Columbia stationery that lists the titles of 14 compositions followed by the statement: "The fourteen selections in the above list have been played by my band for the Columbia Phonograph Company of Washington, D.C., March 10th, 1895. [Signed] John Philip Sousa." Since there are no Sousa Band records listed in the company's published catalog dated March 15, 1895, the above list very possibly refers to the first recording session for Columbia. The band was on tour at that time, but its itinerary shows that a concert was given in Washington on that very day, March 10. This is the only precise recording date found for any of the 52 titles known to have been made for the Columbia Phonograph Company. To determine an approximate time of recording, reliance will have to be placed on the first appearance of the other 38 titles in the various catalogs.

When dealing with early record catalogs it must be remembered that they often contain untrustworthy statements concerning the recordings. For instance, the 1897 Columbia catalog states: "We present the only genuine Sousa Band Records that have been made for more than four years." This would mean that no recordings had been made since 1893, which the above cited affidavit clearly shows, is an impossibility. Similarly, in a catalog published by the Berliner Gramophone Company in 1900, this statement is encountered: "For the past five years Sousa's Band has made records *only* for the Gram-o-*phone*." This too must be erroneous, since the band was recording for Columbia and others during the period 1895-1900. Moreover, the first Berliner recordings by the band were made no earlier than 1897. At any rate, it is not known when the other Columbia records were made, except that the band was again in Washington on January 5 and March 22,

1896, and could well have recorded on either or both of those dates. By 1897, Columbia had opened offices and studios in both New York and Philadelphia. The band could have recorded additional titles while playing summer engagements at either Manhattan Beach or Willow Grove.

Around the beginning of 1897, Columbia began to assign permanent catalog numbers to its issued records. The Sousa Band cylinders that were still in print at that time or that were issued later fall into two numerical series, those assigned numbers 500 through 538, all of which were issued before 1899, and five cylinders given numbers above 31000. These latter cylinders were undoubtedly recorded after the turn of the century. One of them, the *Jack Tar* march, must have been recorded as late as 1903 because it was not written until about June of that year. There were also seven cylinders released in 1895 or 1896 that never received permanent numbers because they were dropped from the catalog before these numbers began to be used. Finally, there was one title recorded on March 10, 1895, that does not seem to have been released at all.

Of the 46 cylinders issued before the turn of the century, 15 were still listed in the 1906 catalog. This was the last Columbia catalog, evidently, to list the Sousa Band. The question that arises is: were these titles re-recorded at any time after their first release? Quite possibly they were, since the company would have been anxious to take advantage of improved recording techniques, but this seemingly insoluble problem will have to remain untouched at this time. A comparison of many different cylinders of a single title might provide some clue, but copies are too scarce to make this feasible.

In its 1900 catalog, Columbia announced "the entirely new policy" of supplying all cylinder recordings in both small and large sizes. The small cylinder was the standard, approximately 2" diameter record, while the large one was the recently introduced Grand or Concert Grand cylinder with a diameter of about 5". These large cylinders, which seem to be dubbed from the standards, were supposed to improve fidelity and increase volume. The

Sousa Band recordings which are known to have been issued in this manner are indicated in the discography by means of the letter G placed after the catalog number.

It has been rumored that Columbia issued the Sousa Band on its disc records. No evidence has been found to substantiate this. It is true, however, that some members of the band played in the Columbia Band for some disc recordings issued during the 1902-1903 period. In a 1903 Columbia catalog of early discs, the Columbia Band is announced as "A Band of Soloists" composed of musicians selected from no less than five musical organizations, including the Boston Symphony Orchestra and the Sousa Band.

The conductor on recordings made for the Columbia Phonograph Company is unknown. But since all pre-1904 recordings for which a conductor is known were led by either Henry Higgins or Arthur Pryor, who shared the assistant conductorship of the band for a time, it is fairly safe to suppose that one of them conducted the band for these recordings also.

The list of recordings made for the Columbia Phonograph Company follows.

1. AMERICA
ca. 1897 525
2. THE BEAU IDEAL (Sousa)
ca. 1897 523
3. THE BELLE OF CHICAGO (Sousa)
Washington, D.C., 10 Mar 1895
Unissued
4. THE BRIDE ELECT: March (Sousa)
ca. 1898 533 533G
5. EL CAPITAN: March (Sousa)
ca. 1896 514 514G
6. CIRCUS GALOP (Donnawell)
ca. 1896 509 509G
7. THE COLUMBIA PHONOGRAPH COMPANY
MARCH (Burton)
ca. 1896 515
8. COON BAND CONTEST (Pryor)
ca. 1898 538 538G
9. CORN CRACKER DANCE (Meacham)
Washington, D.C., 10 Mar. 1895 504
10. LA CZARINA (Ganne)
Washington, D.C., 10 Mar 1895 503

11. DANCING IN THE DARK
ca. 1896 529 529G
12. THE DARKY'S TEMPTATION
ca. 1896 510
13. THE DIRECTORATE MARCH (Sousa)
Washington, D.C., 10 Mar 1895
518 518G
14. THE ENQUIRER CLUB MARCH (Brand)
ca. 1897 531 531G
15. HAIL TO THE BRIDE (Rosey)
ca. 1902 31781
16. HAIL TO THE SPIRIT OF LIBERTY
(Sousa)
ca. 1901 31483 31483G
17. HANDICAP MARCH (Rosey)
ca. 1897 522 522G
18. HANDS ACROSS THE SEA (Sousa)
ca. 1899 535 535G
19. HIGH SCHOOL CADETS (Sousa)
Washington, D.C., 10 Mar 1895
501 501G
20. HONEYMOON MARCH (Rosey)
ca. 1896 526 526G
21. IMPERIAL EDWARD CORONATION MARCH
(Sousa)
ca. 1902 31762
22. THE INVINCIBLE EAGLE (Sousa)
ca. 1902 31633
23. JACK TAR (Sousa)
ca. 1903 32297
24. THE JOLLY COPPERSMITH (Peter)
Washington, D.C., 10 Mar 1895
507 507G
25. KANSAS TWO-STEP (Pryor)
ca. 1896 511
26. KING COTTON (Sousa)
ca. 1896 506 506G
27. THE LIBERTY BELL (Sousa)
Washington, D.C., 10 Mar 1895
500 500G
28. LILY BELLS (Sousa)
Washington, D.C., 10 Mar 1895
*Issued, but did not receive
a permanent catalog number.*
29. LITTLE MARCIA MARIE POLKA (Pryor)
ca. 1896 (Trombone solo by Arthur
Pryor) 517

30. LITTLE NELL (Pryor)
ca. 1896 (Trombone solo by Arthur Pryor)
Issued, but did not receive a permanent catalog number.
31. THE MAN BEHIND THE GUN (Sousa)
ca. 1898 537 537G
32. MANHATTAN BEACH (Sousa)
Washington, D.C., 10 Mar 1895
519 519G
33. THE MARCH KING (Pryor)
ca. 1896
Issued, but did not receive a permanent catalog number.
34. MARCHING THROUGH GEORGIA PATROL (Sousa)
Washington, D.C., 10 Mar 1895
Issued, but did not receive a permanent catalog number.
35. MIDWAY PLAISANCE MEDLEY
ca. 1896 508
36. OFF TO CAMP MARCH (Frederick)
ca. 1896 521 521G
37. ONLY ONE GIRL IN THE WORLD FOR ME (D. Marion)
ca. 1896 (Trombone solo by Arthur Pryor)
Issued, but did not receive a permanent catalog number.
38. THE PICADOR MARCH (Sousa)
ca. 1897 524
39. PLANTATION CHIMES (Hall)
Washington, D.C., 10 Mar 1895
513
40. RED CROSS MARCH (Philips)
ca. 1898 536 536G
41. SAY AU REVOIR, BUT NOT GOODBYE (Kennedy)
ca. 1896 (Trombone solo by Arthur Pryor)
516 516G
42. SEMPER FIDELIS (Sousa)
Washington, D.C., 10 Mar 1895
530 530G
43. THE SIDEWALKS OF NEW YORK (Lawlor)
ca. 1896 512
44. THE STARS AND STRIPES FOREVER (Sousa)
ca. 1897 532 532G
45. THE SUNSHINE OF PARADISE ALLEY (Bratton)
ca. 1896 505
46. IL TROVATORE: Home to our Mountains (Verdi)
ca. 1898 (Cornet and trombone solos by Herbert L. Clarke and Arthur Pryor) 534
47. UNCLE RASTUS (Clappé?)
ca. 1897 527
48. THE WASHINGTON POST (Sousa)
Washington, D.C., 10 Mar 1895
520 520G
49. WATER SPRITES (Kunkel)
ca. 1897
Issued, but did not receive a permanent catalog number.
50. WAY DOWN IN GEORGIA
ca. 1897 528
51. WILLIAM TELL: Overture; Finale (Rossini)
Washington, D.C., 10 Mar 1895
Issued, but did not receive a permanent catalog number.
52. YAZOO DANCE (W. L. Thompson)
Washington, D.C., 10 Mar 1895 502

The Chicago Talking Machine Company

During the closing years of the 19th century cylinder recordings made by the Sousa Band were being sold by a number of talking machine companies across the country. Since most of these small companies are known only as distributors of Columbia and Edison products, there is little doubt that the band records were actually Columbia cylinders, although they were not always advertised as such. On the other hand, it has been found that three of these companies were including among the records one or more titles that do not appear in any of the extant Columbia catalogs. While it is possible that these extra titles represent Columbia recordings that cannot be traced, another explanation may be that these recordings were made expressly for that particular company. This is the case almost beyond all doubt with the recordings offered for sale by the Chicago Talking Machine Company.

Founded at least as early as 1895, this company was a distributor for both Columbia and Edison supplies. There is considerable evidence to show that it also made its own records, which it offered for sale along with the other cylinders. Jim Walsh, the noted record historian, states that most of the recordings by Silas Leachman, a famous "pioneer recording artist," were made for the Chicago Talking Machine Company.* The company offered for sale recordings of Chicago's St. James Church chimes, made, as one of its catalogs states, "by William P. Wood, an expert in the employ of the Chicago Talking Machine Company." Also, there is a large advertisement in various issues of the 1896 *Phonoscope* in which the celebrated singers of popular songs, George J. Gaskin and Dan W. Quinn, state that they are making records only for that company. Since the Sousa Band frequently gave concerts in Chicago, there is little reason to doubt that the company grasped the opportunity to record it. There are four undated, but pre-1900, printed catalogs extant issued by the Chicago concern in which Sousa Band recordings are listed. In three of them the recordings are listed with different catalog numbers, meaning that permanent numbers were not used. In the earliest catalog, on the cover of which someone has written "Oct. 25, 1895," the recordings are in a block beginning with number 700; in another they are in a series of 300 numbers; and in the other two they appear with numbers above 1000. For the sake of accuracy, all of these numbers will be found in the discography. Chicago also issued the Grand cylinder, and the records known to have been released in that form are again indicated by means of the letter G placed after the catalog number.

No data on the recordings that follow are available, and again it is assumed that Henry Higgins or Arthur Pryor was the conductor.

53. AMERICA 300
 54. THE BEAU IDEAL (Sousa) 301 301G

55. THE BELLE OF NEW YORK: Selections (Kerker) 315 327 701 1026
 56. THE BRIDE ELECT: March (Sousa) 317
 57. EL CAPITAN: March (Sousa) 306
 58. CIRCUS GALOP (Donnawell) 1054
 59. CONSTELLATION MARCH (Clark) 302
 60. CORN CRACKER DANCE (Meacham) 710 1051
 61. CUBAN PATRIOTS MARCH (Murden) 303 1038
 62. LA CZARINA (Ganne) 711 1052
 63. THE DIRECTORATE MARCH (Sousa) 316 316G 704 1029
 64. HANDS ACROSS THE SEA (Sousa) 304G
 65. HIGH SCHOOL CADETS (Sousa) 329 703 1028
 66. HONEYMOON MARCH (Rosey) 307 1037
 67. IMAGE OF THE ROSE (Reichardt) 1058
 68. IN THE SWEET BYE AND BYE (Webster) 318 318G
 69. THE JOLLY COPPERSMITH (Peter) 1063
 70. KANSAS TWO-STEP (Pryor) 1034
 71. KING COTTON (Sousa) 308 1036
 72. THE LIBERTY BELL (Sousa) 309 328 702 1027
 73. LITTLE DUKE: Selections (Lecocq) 1001
 74. LITTLE MARCIA MARIE POLKA (Pryor) (Trombone solo by Arthur Pryor) 1059
 75. LITTLE NELL (Pryor) (Trombone solo by Arthur Pryor) 1057
 76. MANHATTAN BEACH (Sousa) 706 1031
 77. THE MARCH KING (Pryor) 1035
 78. MARCHING THROUGH GEORGIA PATROL (Sousa) 708 1033
 79. NEARER MY GOD TO THEE (Mason) 320
 80. OFF TO CAMP MARCH (Frederick) 311
 81. ONLY ONE GIRL IN THE WORLD FOR ME (D. Marion) (Trombone solo by Arthur Pryor) 1056

* J. Walsh, "Silas Leachman," *Hobbies*, July 1955, p. 24.

* In May 1895, for instance, the Sousa Band was scheduled to play in Chicago for ten days, from the 16th through the 25th. Perhaps the cylinders listed in the company's earliest extant catalog reflect recordings made at that time.

82. THE PICADOR MARCH (Sousa)
312 705 1030
83. SEMPER FIDELIS (Sousa)
313 707 1032
84. THE SIDEWALKS OF NEW YORK
(Lawlor) 1061
85. THE STARS AND STRIPES FOREVER
(Sousa) 321 321G
86. THE SUNSHINE OF PARADISE ALLEY
(Bratton) 1060
87. SWEET MARIE (Moore) 663[?]
88. THE WASHINGTON POST (Sousa)
314 326 700 1025
89. WATER SPRITES (Kunkel) 1062
90. WILLIAM TELL: Overture, Finale
(Rossini) 712 1000
91. YAZOO DANCE (W. L. Thompson)
709 1050

D. E. Boswell and Company

D. E. Boswell and Company, located in Chicago at the close of the century, also advertised Sousa Band cylinders. It, too, was primarily a distributor of both Phonographs and Graphophones and their various supplies. Only eight Sousa Band cylinders have been located in the few extant lists published by this company, and one of the titles has not been found in any other company's list or catalog.

Catalog numbers are not indicated in the Boswell lists and nothing is known about the origin of the recordings.

92. THE AMERICAN NATIONAL MARCH
(Heinzinger)
93. THE BEAU IDEAL (Sousa)
94. HIGH SCHOOL CADETS (Sousa)
95. LILY BELLS (Sousa)
96. MANHATTAN BEACH (Sousa)
97. THE PICADOR MARCH (Sousa)
98. SEMPER FIDELIS (Sousa)
99. THE WASHINGTON POST (Sousa)

The United States Phonograph Company

Victor H. Emerson, mentioned above, left the New Jersey Phonograph Company around the beginning of 1894 to become the manager of another Newark concern, the United States Phonograph Company. The only catalog issued by the company that has been available for examination is dated April 1, 1894, but no Sousa Band

records are listed. But in an undated advertisement that surely comes from the late 1890's, found in the files of a private record collector, there are 19 such recordings listed, and one of them appears in no other company's list or catalog. Three other titles are listed only by the Chicago Talking Machine Company.

Catalog numbers are not indicated in this company's advertisement and no data are available on the origin of the recordings.

100. AMERICA
101. THE BEAU IDEAL (Sousa)
102. THE BELLE OF NEW YORK: March
(Kerker)
103. EL CAPITAN: March (Sousa)
104. CONSTELLATION MARCH (Clark)
105. CUBAN PATRIOTS MARCH (Murden)
106. THE DIRECTORATE MARCH (Sousa)
107. HANDICAP MARCH (Rosey)
108. HIGH SCHOOL CADETS (Sousa)
109. HONEYMOON MARCH (Rosey)
110. KING COTTON (Sousa)
111. THE LIBERTY BELL (Sousa)
112. MANHATTAN BEACH (Sousa)
113. THE NEW YORK GIRL MARCH
(Katzenstein)
114. OFF TO CAMP MARCH (Frederick)
115. THE PICADOR MARCH (Sousa)
116. SEMPER FIDELIS (Sousa)
117. THE STARS AND STRIPES FOREVER
(Sousa)
118. THE WASHINGTON POST (Sousa)

Other companies that advertised Sousa Band cylinders during the mid-to-late 1890's, such as the American Talking Machine Company of New York, the New York Phonograph Company, and the Kansas City Talking Machine Company, are presumed to have been offering copies of the Columbia records. At least, they are not known to have distributed any recording that cannot be traced to the Columbia catalogs.

The National Phonograph Company (Edison)

Some years after making the last of the cylinder recordings described above, the Sousa Band signed a contract for a number of recordings with the most famous

of all the cylinder manufacturers, the National Phonograph Company of Orange, New Jersey, more familiarly known as Edison Records. After 1903 and until the advent of the Edison recordings, the Sousa Band had been engaged by no other company than Victor under an exclusive contract, as was pointed out in the 1906 Copyright Hearings transcript quoted above, but this contract evidently did not cover cylinder records.

A note of chagrin at the band's having made records for a rival manufacturer can be detected in the following notice that was printed in the December 1911 issue of *The Voice of the Victor*, a company trade journal:

John Philip Sousa has just entered into a new contract [with the Victor]. . . During the past two years the band has made some cylinder records, but in future new records by Sousa's Band will be issued only by the Victor Company.

It is assumed that the new contract of 1911 included cylinder records, as well as discs, because after that date the band never recorded for anyone but Victor.

The log books for cylinder recordings made by the National Phonograph Company during this particular period have not been located; thus much information that should be cited in this discography is unfortunately not available. Thanks to some cash disbursement books, however, and a knowledge of the band's whereabouts, the periods during which the recordings were made can be judged with some degree of accuracy.

The recording sessions evidently took place in the company's New York studios, which at that time were located on the 17th floor of the Knickerbocker Building at 261 Fifth Avenue. At least two sessions took place; more probably there were three. Out of these, 36 cylinders were issued. Thirteen of them were on the standard two-minute cylinder, 22 on the newer Amberol cylinder with a playing time of four minutes, and one on the recently developed Blue Amberol cylinder, also of four-minute duration. The total consisted,

therefore, of 13 two-minute recordings and 23 four-minute recordings. These 36 cylinders actually contained 39 different titles because three of the Amberols included two titles each. Fifteen of the 22 Amberol cylinders were later re-released on the Blue Amberol, the last of which was placed on the market in 1928, only one year before the demise of the Edison cylinder record.

The cash books imply that the first recording session took place on August 7, 1909, and that eight standard and nine Amberol cylinders were produced. At that time the band was in New York preparing for the Willow Grove season which opened on August 15. It is not known how many "takes" were made for each recording issued. By July 1910 there were eight standard and nine Amberol cylinders on the market but in that same month an 18th and a 19th recording were issued. These, of course, must have been made at a subsequent recording session.

Referring to Clarke's reminiscences once more, he says that the band again recorded for Edison in December 1909, immediately prior to the Victor recording sessions that took place from December 27 through 30.²⁰ One can only judge what was recorded for Edison at that time by the release dates of the cylinders. This is not a very accurate method, since Edison does not seem to have been particularly eager to place them on the market.

The Sousa Band then went into retirement for a period of eight months beginning on January 2 and lasting until August 6, 1910. At that time the band reformed in New York and rehearsed for one week before opening at Ocean Grove, New Jersey, on August 13. Then followed the Willow Grove engagement and a long tour. In the middle of December the band once again arrived in New York for a week's engagement at Madison Square Garden.

The third Edison recording session must have taken place during the August week of rehearsals, or during the December engagement at Madison Square Garden. The cash books contain an entry indicating that the final payment to Sousa was made on September 30, 1910. The third session,

²⁰ H. L. Clarke, "The Road to Success," part XIII, *Jacobs' Band Monthly*, Jan. 1930, p. 6.

then, almost surely took place during August.

One interesting fact should be pointed out. During the recording session of August 7, 1909, in addition to the 17 recordings already mentioned, the band also made one eight-minute recording. This recording was never released and it is not known that any eight-minute cylinders were placed on the market by Edison, although he did produce some for use with his Kinetophone, a moving picture projector. As of now, it can only be assumed that the band's recording was in some way connected with current laboratory experiments on the eight-minute Blue Amberol cylinder.

One can only speculate also as to the conductor of the Edison recordings. During December 1909, and also late in December 1910, the band made some recordings in Camden, N.J., for Victor under the leadership of the famous cornetist and former band member Walter B. Rogers. However, Rogers was then on the staff of Victor and obviously would not have conducted the Edison recordings. A likely candidate would be Herbert L. Clarke. It is known that he was playing in the band for these records, and in fact he recorded for Edison his most popular cornet solo, *Bride of the Waves*, with orchestra accompaniment, at just about this time.

In the list of recordings for the National Phonograph Company that follows, the designation "St" indicates that the record was issued as a standard cylinder. "Amb" indicates Amberol, and "B Amb" indicates Blue Amberol.

- | | | | |
|---|------------------------|--|------------------------|
| 119. BACHELOR'S BUTTON (Powell)
New York, 7 Aug 1909 | 10379 (St) | 123. DWELLERS IN THE WESTERN WORLD:
I. Red Man (Sousa)
New York, ca. Aug 1910 | 779 (Amb) 5222 (B Amb) |
| 120. EL CAPITAN: March (Sousa) and
MANHATTAN BEACH (Sousa)
New York, 7 Aug 1909 | 319 (Amb) 1711 (B Amb) | 124. DWELLERS IN THE WESTERN WORLD:
II. White Man (Sousa)
New York, ca. Aug 1910 | 807 (Amb) 5264 (B Amb) |
| 121. CORCORAN CADETS (Sousa)
New York, ca. Aug 1910 | 10466 (St) | 125. DWELLERS IN THE WESTERN WORLD:
III. Black Man (Sousa)
New York, ca. Aug 1910 | 839 (Amb) 5256 (B Amb) |
| 122. DIXIELAND (Haines)
New York, 7 Aug 1909 | 10335 (St) | 126. ELFENTANZ VALSE (Lehár)
New York, ca. Aug 1910 | 656 (Amb) 5332 (B Amb) |
| | | 127. FLORENTINE MARCH (Fučík)
New York, ca. Aug 1910 | 10546 (St) |
| | | 128. THE GLADIATOR (Sousa) and THE
THUNDERER (Sousa)
New York, 7 Aug 1909 | 404 (Amb) |
| | | 129. GLORY OF THE YANKEE NAVY (Sousa)
New York, ca. Aug 1910 | 740 (Amb) 5211 (B Amb) |
| | | 130. LA GYPSY (Ganne)
New York, 7 Aug 1909 | 413 (Amb) 5390 (B Amb) |
| | | 131. HAS ANYBODY HERE SEEN KELLY?
(Letters)
New York, ca. Aug 1910 | 935 (Amb) |
| | | 132. HIGH SCHOOL CADETS (Sousa) and
THE WASHINGTON POST (Sousa)
New York, 7 Aug 1909 | 325 (Amb) 5301 (B Amb) |
| | | 133. HOBOMOKO (Reeves)
New York, ca. Aug 1910 | 10476 (St) |
| | | 134. LES HUGUENOTS: Benediction of the
Poignards (Meyerbeer)
New York, 7 Aug 1909 | 350 (Amb) |
| | | 135. JOLLY FELLOWS WALTZ (Vollstadt)
New York, ca. Aug 1910 | 636 (Amb) 1878 (B Amb) |
| | | 136. KUKUSHKA (Lehár)
New York, ca. Dec 1909 | 474 (Amb) |
| | | 137. LA LETTRE DE MANON (Gillet)
New York, 7 Aug 1909 | 10317 (St) |
| | | 138. LION CHASE (Kolling)
New York, ca. Aug. 1910 | 10511 (St) |

139. MAIDENS THREE: The Summer Girl
(Sousa)
New York, 7 Aug 1909 10277 (St)
140. MAIDENS THREE: The Dancing Girl
(Sousa)
New York, 7 Aug 1909 10300 (St)
MANHATTAN BEACH: See El Capitan
141. MARCH TARTARE (Ganne)
New York, ca. Dec 1909
540 (Amb)
142. MONDAINE (Bosc)
New York, ca. Dec 1909 10387 (St)
143. MORGENBLAETTER WALTZ (J. Strauss,
II)
New York, 7 Aug 1909 452 (Amb)
144. NARCISSUS (Nevin)
New York, 7 Aug 1909 10350 (St)
145. POWHATAN'S DAUGHTER (Sousa)
New York, 7 Aug 1909 10237 (St)
146. ROSE OF SHIRAS: Rose Waltzes
(Eilenberg)
New York, 7 Aug 1909 365 (Amb)
147. SLAVONIC RHAPSODY (Friedmann)
New York, ca. Dec 1909
463 (Amb) 5363 (B Amb)
148. SOFTLY, UNAWARES (Lincke)
New York, ca. Dec 1909
580 (Amb) 5272 (B Amb)
149. THE STARS AND STRIPES FOREVER
(Sousa)
New York, 7 Aug 1909
285 (Amb) 2104 (B Amb)
150. THREE QUOTATIONS: I. King of
France (Sousa)
New York, ca. Aug 1910
679 (Amb) 5441 (B Amb)
151. THREE QUOTATIONS: II. I Too Was
Born in Arcadia (Sousa)
New York, ca. Aug 1910
739 (Amb) 5474 (B Amb)
152. THREE QUOTATIONS: III, In Darkest
Africa (Sousa)
New York, ca. Aug 1910
889 (Amb) 5507 (B Amb)
- THE THUNDERER: See The Gladiator
153. THE UNITED SERVICE PASSING IN
REVIEW
New York, ca. Aug 1910
2644 (B Amb)
- THE WASHINGTON POST: See High
School Cadets
154. YANKEE SHUFFLE (Moreland)
New York, 7 Aug 1909 10272 (St)

PART 2: DISC RECORDS

The Berliner Gramophone Company

The first disc recordings of the Sousa Band were made for the first manufacturer in this field, the Berliner Gramophone Company of Philadelphia and its founder, Emile Berliner. In view of the great importance of the Berliner company's work in connection with the evolution of the disc record industry, it is regrettable that the recording logs and other details of the business have not been found. Therefore, in order to throw as much light as possible on the Sousa Band's work for Berliner, it is necessary to rely upon what few facts can be established and then to relate the band's recordings to them. Fortunately, it was often the practice of the company to inscribe the recording date into the etched or embossed label area of the disc. Less often, it also indicated the location at

which the recording was made—either Washington, Philadelphia, or New York—and also at times the name of the conductor. Although only a small percentage of the Sousa Band's records have been located and this information extracted from them, these few make it possible to place the origin of all the known records within a reasonable time span.

At first glance, it would seem that the system of catalog numbers used by Berliner constitutes an important aid for establishing the period during which a certain record was made, and so it does for later releases. But for records made before 1899 this method must be used with some caution. First, it must be pointed out that Berliner began numbering his discs starting with the earliest commercial releases in Washington in 1893. This must be considered an innovation, since none of the

cylinder manufacturers of the same period were placing permanent numbers on their productions.

When the Philadelphia factory and studio were opened, the numbering system was continued, but evidence shows that some titles were withdrawn about this time and their catalog numbers used for different works. This numerical system evidently began with record 1 and progressed to 999. Then come large groups of records with numbers ranging from 1200 to (at least) 1980. So far as the many gaps in our knowledge permit us to judge, all of these records appear to have been issued before the fall of 1898. During this same period, Berliner also issued records using the block numbering system, such as 2500 for piano solos; 2900 for Swedish language recordings; 3300 for trombone solos with piano accompaniment; and several others.

It will be remarked that there is a gap in the catalog numbers between 1000 and 1199. These numbers may have been pre-assigned for the use of William Barry Owen and Frederick W. Gaisberg in establishing a branch of the Berliner concern in England, and the first English made Berliner records, released in August 1898, do, in fact, have numbers beginning with 1000 and continuing up through 1194. Beginning with 1200 both Berliner branches go their separate ways.

Some time in late 1898, or possibly at the beginning of 1899, Berliner began a completely new numbering system, this time commencing with record 01 and proceeding up to at least 01304. This last numbered record was made around the middle of 1900. Since the company suspended operations under a court injunction issued on June 25, 1900, the record numbers probably do not go much higher. During this period, too, Berliner continued to issue some records in the block numbering system, and the entire 8000 series of band recordings seems to have originated after the 01 system was begun. Taking both numerical systems and adding to them the records issued in the block system, one finds

that Berliner must have issued domestically something more than 3,000 records.

The above quantity is misleading, however, and the actual number of records issued by Berliner is probably considerably more. The reason for this is that the company seems to have released a large number of remakes or re-recordings of a title made either by the same artist or a different one, but continuing to use the same catalog number. There are even some cases where three different artists recorded the same title and all the records were released with the same catalog number. Some of the remakes involve Sousa Band records. A number of titles were made not only by it but also by the Banda Rossa and some other bands of the day. In addition, the Sousa Band remade some of its own earlier recordings. For instance, *Meeting of the Blue and the Gray* was recorded around August 1897 and issued as record 128. It was re-recorded in September 1898 and again issued as record 128. After the beginning of the 01 numerical system, it seems to have been customary to give remakes new catalog numbers, although the older method continued to be used to some extent.¹¹

To maintain control over the remakes, Berliner placed an identifying symbol after the catalog number consisting of the letters V through Z, and sometimes ZZ. It is not at all clear just how this identification system works, and it is one of the most mystifying aspects of Berliner's business.¹² The letters are usually not printed in the company's catalogs and can only be found on the record itself.

Another complication connected with the catalog numbering systems is the fact that of the first 149 records issued in the earlier system, the titles and performers of about 90 of them are known. They are all band recordings. This could be happenstance, or it could be the result of design. If we examine the titles and names of performers for all known records carrying numbers between 1 and 1000, a rather definite grouping pattern begins to emerge.

¹¹ It is interesting to note that no cases of remakes have been found involving records issued in the block numbering system.

¹² Letter suffixes are also used to identify different sections of a work. Record 901x, for instance, is the first verse of *Le Marseillaise*, while record 901y is the second verse.

The earliest Berliner records seem to have been issued in groups as follows: 1-149, band recordings; 150-199, popular songs; 200-374, various instrumental solos, duets, etc.; 375-449, miscellaneous traditional songs, comic songs, whistling recordings; 450-499, banjo solos and duets; 500-699, popular songs; 700-709, fife, drum and bugle corps; 710-749, popular songs; 750-819, unidentified; 820-849, brass quartets; 850-899, vocal quartets; 900-999, opera arias, traditional songs, and popular songs. Following the gap from 1000 to 1200 one does not find such grouping by type of performing medium or type of composition, and the emphasis now seems to be upon individual performers. For instance, records 1450-1499 are all by the Metropolitan Orchestra. In like manner, the records released in the block numbering system are also oriented toward the individual performer.

Releases in the 01 numerical series, similar to the later releases as outlined above, do not indicate any grouping, except by individual performer. The series of Sousa Band recordings released on records 0175 through 0231, and again from 01169 through 01208, apparently reflect the current custom of releasing in a unified body all recordings resulting from one recording session or series of sessions. The records from 01169 through 01208 were all made at a series of recording sessions during the second week of April 1900. In these cases, the individual catalog number almost surely functions as a matrix number and as such indicates the approximate order of recording.

If the numbering systems used by Berliner seem unnecessarily complicated, it should be remembered that before the turn of the century the record industry was still in its infancy. Berliner seems to have been first to apply numbers to his records, and when he began in 1893 he could not have had any idea how far he would be able to go in the business, or how many records he would produce. Also, the idea of rejecting a performance, or recording a work two or three times at a session and then issuing only the "take" that seems to be the best, was probably foreign to his mind,

as it was to all the other record manufacturers of his day.

It should now be obvious that the catalog numbers of Berliner records made before 1899 cannot be used as a means of arranging the records in chronological order; one should not be surprised to learn that a copy of 979 bears the date April 15, 1896, while a copy of 259 carries the date October 9, 1897.

From information now available, it appears that the Sousa Band recorded for Berliner at these times and locations:

August-September 1897, probably in New York, since at that time the band was playing its summer engagement at Manhattan Beach.

Early April 1898 in New York. At that time the band was playing Sunday evening concerts at the Metropolitan Opera House. In mid-April it began a lengthy concert tour.

Early September 1898, probably in New York. The band left for the Pittsburgh Exposition on September 6.

April 22, 1899, in Philadelphia. On tour at that time, the band played concerts in Philadelphia on April 21 and 22.

June 6 through 9, 1899, in New York. The band opened at Manhattan Beach in the middle of the month.

April 9 through 13, 1900, in Philadelphia. The band finished a tour on April 7. On April 22 it played a farewell concert in New York and on April 25 it sailed for Europe.

With regard to the final recording session, a Berliner catalog issued some time after April 1900, and possibly the company's last full catalog, states:

We present a new list of records by Sousa's Famous Band, made just before its departure for Europe to take part in the Paris Exposition as the Official Band of the United States Government.

If this statement is to be taken literally, then many remakes are indicated here because a large number of the titles in the catalog were made by the band as early as 1897. It would also indicate that the

band recorded a total of 84 titles during the five days. This would by no means be an impossibility. The 7" Berliner disc had a playing time of about two minutes. However, only one of the records with a low catalog number has turned up bearing a 1900 recording date, so that it seems that, while some records were undoubtedly remade, the last recording session consisted primarily of new recordings, those issued with catalog numbers 01169 and higher.

The same 1900 catalog states that the band is playing "under the personal direction of Mr. Arthur Pryor, the great trombone soloist and assistant conductor to Mr. Sousa." The records issued at that time bore Pryor's name as conductor too. Earlier catalogs say nothing about the conductor, only stating that the recordings were made "by special permission from John Philip Sousa." The records themselves indicate that Henry Higgins, as well as Pryor, conducted for Berliner recordings. The earliest releases, those dating from 1897 and 1898 and issued with catalog numbers below 149, and also those issued in the 8000 block, seem to have been conducted by Higgins, although remakes of some of these were conducted by Pryor; while records dating from the years 1899 and 1900 all name Pryor as conductor.

155. "A FRANGESA" MARCH (Costa)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01204
156. AN AFRICAN BEAUTY (Pryor)
Philadelphia, 22 Apr 1899 (Arthur Pryor, conductor) 080
157. AH! 'T WAS A DREAM (Lassen)
Philadelphia, Apr 1900 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) 01188
158. THE AMEER: March (Herbert)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01206
159. THE AMEER: Selections (Herbert)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01207
160. AMERICAN MARINE'S MARCH (Tocaben)
New York, June 1899 (Arthur Pryor, conductor) 0188

161. AMERICAN REPUBLIC MARCH (Thiele)
New York, June 1899 (Arthur Pryor, conductor) 0208
162. AN ARKANSAW HUSKIN' BEE (Pryor)
New York, 7 June 1899 (Arthur Pryor, conductor) 0191
163. ANSWER (Robyn)
New York, 18 Aug 1897 (Cornet solo by Henry Higgins. Conductor?) 67
164. ASLEEP IN THE DEEP (Petrie)
Philadelphia, Apr 1900 (Trombone solo by Arthur Pryor. Conductor?) 01184
165. AT A GEORGIA CAMP MEETING (Mills)
New York, Apr 1898 (Henry Higgins, conductor) 136
New York, June 1899 (Arthur Pryor, conductor) 0247
166. BALSCEGENEN (Czibulka)
Philadelphia, April 1900 (Arthur Pryor, conductor) 01174
167. BECAUSE (Bowers)
New York, 6 June 1899 (Arthur Pryor, conductor) 0183
168. BLUE BELLS OF SCOTLAND (arr. Pryor)
Philadelphia, Apr 1900 (Trombone solo by Arthur Pryor. Conductor?) 01179
169. THE BLUE DANUBE WALTZ (J. Strauss, II)
New York, Apr 1898 (Arthur Pryor, conductor) 109
New York, June 1899 (Arthur Pryor, conductor) 0246
170. YE BOSTON TEA PARTY (Pryor)
New York, Apr 1898 (Henry Higgins, conductor) 93
New York, June 1899 (Arthur Pryor, conductor) 0193
171. THE BRIDE ELECT: March (Sousa)
New York, Apr 1898 (Henry Higgins, conductor?) 92
New York, June 1899 (Arthur Pryor, conductor) 0229
172. THE BRIDE ELECT: Tarantella (Sousa)
Philadelphia, 22 April 1899 (Arthur Pryor, conductor) 077
173. BRIDE OF THE WAVES (Clarke)
Philadelphia, Apr 1900 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) 01185

174. BRUSTO ELECK MARCH
(Note: This title is found in the undated catalog issued by the Wonder Talking Machine Company, where it is listed as record 293. See the short description of Wonder records below.)
175. THE BUTTERFLY (Bendix)
New York, Aug 1897 (Henry Higgins, conductor) 60
176. CANADIAN MEDLEY MARCH (Baugh)
New York, Sept 1898 (Henry Higgins, conductor?) 142
New York, June 1899 (Arthur Pryor, conductor) 0196
177. EL CAPITAN: March (Sousa)
New York, Aug 1897 (Henry Higgins, conductor) 42v
(Remake. No recording data known) 42zz
New York, Sept 1899 (Arthur Pryor, conductor) 0230
178. CARMEN: Selections (Bizet)
New York, Aug 1897 (Henry Higgins, conductor?) 29
179. CAVALLERIA RUSTIGANA: Intermezzo (Mascagni)
New York, Apr 1898 (Henry Higgins, conductor?) 123
New York, June 1899 (Arthur Pryor, conductor) 0175
180. THE CHARLATAN: March (Sousa)
New York, Sept 1898 (Henry Higgins, conductor) 36
Philadelphia, 22 Apr 1899 (Arthur Pryor, conductor) 076
181. THE CHARLATAN: Mazurka (Sousa)
Philadelphia, 22 Apr 1899 (Arthur Pryor, conductor) 078
182. CHRIS AND THE WONDERFUL LAMP: Fanny Waltz (Sousa)
Philadelphia, Apr 1900 (Trombone solo by Arthur Pryor. Conductor?) 01182
183. THE CHRISTIAN: Waltzes (Furst)
New York, June 1899 (Arthur Pryor, conductor) 0187
184. CIRCUS GALOP (Donnawell)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01172
185. COLONIAL DAMES WALTZES (Sousa)
New York, Apr 1898 (Henry Higgins, conductor?) 112
186. COON BAND CONTEST (Pryor)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01170
187. COTTON BLOSSOMS (Hall)
New York, 7 Apr 1898 (Henry Higgins, conductor) 104
New York, June 1899 (Arthur Pryor, conductor) 0197
188. CRACK REGIMENT PATROL (Tobani)
New York, Aug 1897 (Henry Higgins, conductor?) 79
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01178
189. THE CYRANO MARCH (Krell?)
Philadelphia, 22 Apr 1899 (Henry Higgins, conductor) 8014
190. CYRANO DE BERGERAC: March (Herbert)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01205
191. LA CZARINA (Ganne)
New York, Aug 1897 (Henry Higgins, conductor?) 66
New York, 8 June 1899 (Arthur Pryor, conductor) 0225
192. DANCE OF THE SPRITES (Cowan)
New York, June 1899 (Arthur Pryor, conductor) 0224
193. DANCING IN THE DARK
New York, Apr 1898 (Henry Higgins, conductor?) 114
194. DANSE DES PAYSANS RUSSES (Ascher)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01193
195. DANZA MEXICANA (Chambers)
New York, June 1899 (Arthur Pryor, conductor) 0219
196. THE DIRECTORATE MARCH (Sousa)
New York, 18 Aug 1897 (Henry Higgins, conductor?) 23
New York, June 1899 (Arthur Pryor, conductor) 0216
197. DIXIE (Emmett)
New York, 7 Apr 1898 (Henry Higgins, conductor?) 102
New York, 7 June 1899 (Arthur Pryor, conductor) 0213

198. A DREAM OF WAGNER (Hamm)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01176
199. ECHO DES BASTIONS (Kling)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01195
200. ENQUIRER CLUB MARCH (Brand)
New York, 8 Apr 1898 (Henry Higgins, conductor?) 110
New York, 6 June 1899 (Arthur Pryor, conductor) 0178
201. EUGEN ONEGIN: Waltz (Chaikovskii)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01190
- FANNY WALTZ: See Chris and the Wonderful Lamp
202. FELICE WALTZ (Liberati)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01181
203. FIRST HEART THROBS (Eilenberg)
New York, Apr 1898 (Henry Higgins, conductor?) 127
New York, June 1899 (Arthur Pryor, conductor) 0199
204. FLEE AS A BIRD (Dana)
New York, Apr 1898 (Henry Higgins, conductor?) 133
205. FLIRTATION (Steck)
New York, Sept 1897 (Henry Higgins, conductor?) 76
206. THE FORTUNE TELLER: Gypsy Love Song (Herbert)
New York, June 1899 (Euphonium solo by Simone Mantia. Arthur Pryor, conductor) 0217
207. THE FORTUNE TELLER: March (Herbert)
Philadelphia, 22 Apr 1899 (Henry Higgins, conductor?) 8001
New York, June 1899 (Arthur Pryor, conductor) 0184
208. THE FORTUNE TELLER: Selections (Herbert)
Philadelphia, 22 Apr 1899 (Henry Higgins, conductor?) 8007
New York, June 1899 (Arthur Pryor, conductor) 0186
209. THE FORTUNE TELLER: Waltz (Herbert)
Philadelphia, 22 Apr 1899 (Henry Higgins, conductor?) 8008
210. THE FORTUNE TELLER: Waltz and March (Herbert)
New York, June 1899 (Arthur Pryor, conductor) 0185
211. FUNICULI-FUNICULA (Denza)
New York, Apr 1898 (Henry Higgins, conductor?) 119
212. THE GLADIATOR MARCH (Sousa)
New York, Aug 1897 (Henry Higgins, conductor?) 13
New York, June 1899 (Arthur Pryor, conductor) 0236
213. GLASS IN HAND POLKA (Fahrbach)
New York, Sept 1897 (Henry Higgins, conductor?) 80
214. GOD SAVE THE QUEEN (art. Sousa)
New York, June 1899 (Arthur Pryor, conductor) 0211
215. GOLDEN WEDDING MARCH (Rogers)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01202
216. HANDICAP MARCH (Rosey)
New York, Aug 1897 (Henry Higgins, conductor?) 41
New York, 8 June 1899 (Arthur Pryor, conductor) 0240
217. HANDS ACROSS THE SEA (Sousa)
Philadelphia, 22 Apr 1899 (Arthur Pryor, conductor) 075
218. HAPPY DAYS IN DIXIE (Mills)
New York, Aug 1897 (Henry Higgins, conductor?) 56
219. HERCULES MARCH (Mantia)
New York, June 1899 (Arthur Pryor, conductor) 0204
220. A HOT TIME IN THE OLD TOWN (Metz)
New York, Sept 1898 (Henry Higgins, conductor?) 139
New York, June 1899 (Arthur Pryor, conductor) 0201
221. HOW I LOVE MY LOU (Stromberg)
Philadelphia, 22 Apr 1899 (Henry Higgins, conductor) 8005
222. LES HUGUENOTS: Benediction of the Poignards (Meyerbeer)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01196

223. HULA HULA CAKE WALK (Van Alstyne)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01201
224. INDIAN WAR DANCE (Bellstedt)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01175
225. JOLLY FELLOWS WALTZ (Vollstadt)
New York, Aug 1897 (Henry Higgins, conductor?) 51
226. JUST ONE GIRL (Udall)
Philadelphia, Apr 1899 (Henry Higgins, conductor?) 8000
New York, 7 June 1899 (Arthur Pryor, conductor) 0179
227. KING COTTON (Sousa)
New York, Sept 1898 (Henry Higgins, conductor?) 143
New York, June 1899 (Arthur Pryor, conductor) 0231
228. LEVEE REVELS (O'Hare)
New York, Aug 1897 (Henry Higgins, conductor?) 38
New York, June 1899 (Arthur Pryor, conductor) 0214
229. LILY BELLS (Sousa)
New York, Sept 1897 (Henry Higgins, conductor) 70
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01198
230. LISTEN TO MY TALE OF WOE (H.F. Smith)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01200
231. LITTLE COQUETTE POLKA
New York, 1 Sept 1897 (Henry Higgins, conductor) 71
232. LITTLE FLATTERER (Eilenberg)
New York, Aug 1897 (Henry Higgins, conductor?) 82
New York, June 1899 (Arthur Pryor, conductor) 0223
233. LITTLE MARCIA MARIE POLKA (Pryor)
New York, 1 Sept 1897 (Trombone solo by Arthur Pryor. Henry Higgins, conductor?) 69
234. LITTLE NELL (Pryor)
Philadelphia, 22 Apr 1899 (Trombone solo by Arthur Pryor. Henry Higgins, conductor?) 079
235. LOIN DU BAL (Gillet)
New York, Aug 1897 (Henry Higgins, conductor?) 15
New York, 5 June 1899 (Arthur Pryor, conductor) 0177
236. LORELEI (Nesvadba)
New York, Sept 1898 (Henry Higgins, conductor) 130
New York, June 1899 (Arthur Pryor, conductor) 0176
237. LOVE THOUGHTS (Pryor)
New York, June 1899 (Trombone solo by Arthur Pryor. Conductor?) 0190
Philadelphia, Apr 1900 (Trombone solo by Arthur Pryor. Conductor?) 01180
238. LUCIA DI LAMMERMOOR: Sextet (Donizetti)
Philadelphia, Apr 1900 (Solos by Herbert L. Clarke, Henry Higgins, Simone Mantia, Arthur Pryor, Mark Lyon, and Edward A. Williams. Conductor?) 01177
239. MAMMY'S LITTLE PUMPKIN COLORED COON (Perrin)
Philadelphia, 22 Apr 1899 (Cornet solo by Emil Kenecke. Henry Higgins, conductor?) 8013
New York, June 1899 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) 0203
240. THE MAN BEHIND THE GUN (Sousa)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01169
241. MANHATTAN BEACH (Sousa)
New York, Sept 1898 (Henry Higgins, conductor) 149
242. THE MARCH KING (Pryor)
New York, Sept 1897 (Henry Higgins, conductor?) 83
New York, June 1899 (Arthur Pryor, conductor) 0237
243. LA MARSEILLAISE (Rouget de l'Isle)
New York, Apr 1898 (Henry Higgins, conductor?) 117
244. THE MATINEE GIRL MARCH (Pryor)
New York, Apr 1898 (Henry Higgins, conductor?) 108
New York, June 1899 (Arthur Pryor, conductor) 0192

245. **MEDLEY OF IRISH AIRS**
Philadelphia, Apr 1899 (Henry Higgins, conductor?) 8009
246. **MEETING OF THE BLUE AND THE GRAY**
(T. F. Morse)
New York, Sept 1898 (Henry Higgins, conductor) 128x
Remake. No recording data known.
(Arthur Pryor, conductor) 128
New York, June 1899 (Arthur Pryor, conductor) 0239
- A MERRY HEART: See Funiculi-Funicula**
247. **MEXICAN NATIONAL HYMN**
New York, Apr 1898 (Henry Higgins, conductor?) 101
248. **A MIDSUMMER NIGHT'S DREAM: Wedding March** (Mendelssohn)
New York, Aug 1897 (Henry Higgins, conductor?) 20
New York, 8 June 1899 (Arthur Pryor, conductor) 0238
249. **THE MIKADO MARCH** (Sousa)
New York, June 1899 (Arthur Pryor, conductor) 0206
250. **THE MOSQUITO PARADE** (Whitney)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01199
251. **MOTHER HUBBARD MARCH** (Sousa)
New York, Apr 1898 (Henry Higgins, conductor) 107
New York, June 1899 (Arthur Pryor, conductor) 0198
252. **MY ANGELINE** (L. Johnson?)
New York, Aug 1897 (Henry Higgins, conductor?) 39
253. **MY LOVE FOR YOU** (Clarke)
Philadelphia, Apr 1900 (Comet solo by Herbert L. Clarke. Arthur Pryor, conductor) 01186
254. **MY OLD KENTUCKY HOME: Fantasy**
(Foster-Dalbey)
New York, Sept 1898 (Henry Higgins, conductor) 129
255. **NARCISSEUS** (Nevin)
New York, 10 June 1899 (Arthur Pryor, conductor) 0220
256. **NEARER MY GOD TO THEE** (Mason)
Philadelphia, 22 Apr 1899 (Henry Higgins, conductor?) 8004
New York, June 1899 (Arthur Pryor, conductor) 0210
257. **NIBELUNGEN MARCH** (R. Wagner)
New York, June 1899 (Arthur Pryor, conductor) 0215
258. **THE OLD HUNDRED** (Bourgeois)
New York, June 1899 (Arthur Pryor, conductor) 0207
- ON THE BEAUTIFUL BLUE DANUBE: See The Blue Danube Waltz**
- ORANGE BLOSSOMS: See Southern Blossoms**
259. **ORIENTAL ECHOES** (Rosey)
New York, Aug 1897 (Henry Higgins, conductor?) 40
260. **I PAGLIACCI: Serenade** (Leoncavallo)
New York, June 1899 (Euphonium solo by Simone Mantia. Arthur Pryor, conductor) 0205
261. **PARSON RINGTAIL'S WEDDING DANCE**
(Isenman)
New York, June 1899 (Arthur Pryor, conductor) 0218
262. **PEACE FOREVER MARCH** (Lacalle)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01203
263. **THE PHROSO WALTZES** (Furst)
New York, 6 June 1899 (Arthur Pryor, conductor) 0244
264. **THE PICADOR MARCH** (Sousa)
Philadelphia, 22 Apr 1899 (Henry Higgins, conductor?) 8012
265. **PIXIE'S DANCE** (Vincent)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01194
266. **PLANTATION CHIMES** (Hall)
New York, Sept 1897 (Henry Higgins, conductor?) 72
267. **POLONAISE** (Chopin)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01192

268. **ROBIN HOOD: Selections (De Koven)**
New York, Sept 1898 (Henry Higgins,
conductor?) 131
New York, June 1899 (Arthur Pryor,
conductor) 0189
269. **ROBIN HOOD: Waltz (De Koven)**
New York, Sept 1898 (Henry Higgins,
conductor) 132
New York, June 1899 (Arthur Pryor,
conductor) 0209
270. **ROMANCE FOR TROMBONE (Kiesler?)**
Washington, D.C., 27 May 1897
(Trombone solo by Arthur Pryor.
Conductor?) 62
(Note: The band accompanying this
solo is unidentified on the record and
may not be the Sousa Band.)
271. **RUBBER NECK JIM (Bratton)**
New York, June 1899 (Arthur Pryor,
conductor) 0182
272. **A RUNAWAY GIRL: Selections (Monck-**
ton)
Philadelphia, Apr 1900 (Arthur Pry-
or, conductor) 01197
273. **A RUNAWAY GIRL: Soldiers in the Park**
(Monckton)
New York, 7 June 1899 (Arthur
Pryor, conductor) 0195
274. **SALOME (Loraine)**
Philadelphia, Apr 1900 (Arthur
Pryor, conductor) 01173
275. **SCORCHER MARCH (Rosey)**
Philadelphia, 22 Apr 1899 (Henry
Higgins, conductor?) 8015
New York, June 1899 (Arthur Pryor,
conductor) 0241
276. **THE SERENADE: Waltz (Herbert)**
New York, Apr 1898 (Henry Higgins,
conductor?) 113
New York, 8 June 1899 (Arthur
Pryor, conductor) 0243
277. **SERENADE [Opus 15, No. 1] (Mosz-**
kowski)
New York, 8 June 1899 (Arthur
Pryor, conductor) 0200
278. **SONGS OF SCOTLAND**
New York, 2 Sept 1898 (Henry Hig-
gins, conductor) 141
New York, June 1899 (Arthur Pryor,
conductor) 0226
279. **SOUTHERN BLOSSOMS (Pryor)**
New York, Aug 1897 (Henry Higgins,
conductor?) 65
280. **SOUTHERN HOSPITALITY (Pryor)**
Philadelphia, 22 Apr 1899 (Arthur
Pryor, conductor) 081
281. **A SOUTHERN IDYLL**
Philadelphia, Apr 1899 (Henry Hig-
gins, conductor?) 8006
282. **SOUVENIR OF NAPLES (Rogers)**
Philadelphia, Apr 1900 (Cornet solo
by Walter B. Rogers. Arthur Pryor,
conductor) 01187
283. **THE STAR SPANGLED BANNER (arr.**
Sousa)
New York, 7 Apr 1898 (Henry Hig-
gins, conductor?) 103
New York, 9 June 1899 (Arthur
Pryor, conductor) 0227
284. **STARLIGHT WALTZ**
New York, Sept 1897 (Henry Hig-
gins, conductor?) 73
285. **THE STARS AND STRIPES FOREVER**
(Sousa)
New York, Aug 1897 (Henry Hig-
gins, conductor) 61
New York, 9 June 1899 (Arthur
Pryor, conductor) [0228]
Philadelphia, 11 Apr 1900 (Arthur
Pryor, conductor) 0228
286. **THE SUN DO MOVE (Stromberg)**
Philadelphia, Apr 1900 (Arthur
Pryor, conductor) 01171
287. **A SYLVAN DREAM**
Philadelphia, Apr 1899 (Henry Hig-
gins, conductor?) 8010
288. **THE THREE SOLITAIRES (Herbert)**
Philadelphia, Apr 1900 (Cornet trio
by Herbert L. Clarke, Walter B.
Rogers, and Henry Higgins. Arthur
Pryor, conductor) 01189
289. **THE THUNDERER (Sousa)**
New York, Aug 1897 (Henry Hig-
gins, conductor?) 30
290. **THE TRUMPETER OF SACKINGEN:**
Werner's Farewell (Nessler)
Philadelphia, Apr 1900 (Trombone
solo by Arthur Pryor. Conductor?)
01183

291. WALTZ (Chopin)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01191
292. THE WASHINGTON POST (Sousa)
New York, Sept 1898 (Henry Higin, conductor) 140
293. WAY DOWN IN GEORGIA
New York, Apr 1898 (Henry Higin, conductor?) 111
- WEDDING MARCH: See A Midsummer Night's Dream
- WERNER'S FAREWELL: See The Trumpeter of Sackingen
294. WHEN YOU AINT GOT NO MONEY (Sloan)
Philadelphia, 22 Apr 1899 (Arthur Pryor, conductor) 082
295. WHIRLWIND POLKA (Levy)
New York, June 1899 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) 0202
296. WHISTLING RUFUS (Mills)
New York, 6 June 1899 (Arthur Pryor, conductor) 0181
297. WHO DAT SAY CHICKEN IN DIS CROWD? (W. Marion)
Philadelphia, Apr 1900 (Arthur Pryor, conductor) 01208
298. WILLIAM TELL: Overture, Finale (Rossini)
New York, Aug 1897 (Henry Higin, conductor?) 7
New York, June 1899 (Arthur Pryor, conductor) 0222

Vitaphone, Wonder, and Zonophone Records

The story of the introduction of Vitaphone and Zonophone records in 1899, and the resulting patent infringement suits waged between their manufacturers and the Berliner Gramophone Company, is beyond the scope of this discography. What is

of interest here is the claim that Zonophone records consisted partially, and Vitaphone records entirely, of copies of Berliner's published records. It is not known how many pirated records were actually placed on the market with these two labels, but there is a strong likelihood that some of the very popular Sousa Band recordings would have been included. While rumors of their existence are rife, this writer has seen no pre-1900 Zonophone records containing a recording by the Sousa Band. Copies of the original Vitaphone records¹⁸ are so scarce that it is not possible to make any statement about them at all.

Another company that advertised disc records, with the Sousa Band actually named among the performers, was the now little known Wonder Talking Machine Company. With a business address in New York, the Wonder company was a subsidiary of the Conn Instrument Company of Elkhart, Indiana. During the Gay Nineties, that company advertised its fine band instruments under the trade name "Wonder." Around 1898 the company entered the fast growing record industry and set up the New York office to promote and distribute the Wonder Talking Machine and its Wonder records. Illustrations of the machine show an instrument that looks suspiciously like Berliner's gramophone machine, manufactured for him by Eldridge R. Johnson, a Camden, N.J., machinist. The Wonder machine, however, had a special attachment holding twin brass horns. No copies of a Wonder record have been located and it is somewhat doubtful that any actually existed. One undated printed catalog published by the company has come to light; it contains 30 pages listing well over a hundred discs, including 32 by the Sousa Band plus several more by the band's soloists. That these are in reality Berliner records, or copies of them, is strongly suggested by the fact that the catalog numbers of the Wonder records correspond to the Berliner numbers, except that on the Wonder records the numeral 1 has been added as a

¹⁸ This name was used again many years later by Warner Brothers for their early talking picture sound system. It consisted of both a film and a disc record.

prefix. Thus, Berliner 93 becomes Wonder 193.¹⁴

Because of the similarity in catalog numbers, and the fact that no Wonder records have ever been found, it is suspected that the purchaser of a Wonder machine received a set of Berliner records, perhaps with a paper label pasted over the Berliner label area. Another alternative is that Berliner made some "custom" pressings for the Wonder label and that they have all disappeared. At any rate, the machine and the records seem to have made little impression on the world and the Wonder Talking Machine Company passed from the scene around the turn of the century.

The Victor Talking Machine Company and Its Immediate Predecessors¹⁵

This main portion of the recording history of the Sousa Band includes those records most familiar to the public and issued by the company with whom the band is generally associated. From the fall of 1900 to the death of Sousa and the dispersal of the band, it made disc records only for Victor.

When the Berliner Gramophone Company ceased operations in June 1900 under a court injunction, Eldridge R. Johnson, the Camden machinist who was manufacturing the gramophone machines, found that there was no one to purchase his products. Faced with bankruptcy, he determined to enter the disc manufacturing business himself. In some manner, Johnson gained control of a certain Globe Talking Machine Company and also obtained access to the pressing plates of the Berliner Company. At this same time, he was working on a wax master disc recording technique.

The first records issued by Johnson were on a Climax label and these possibly in-

cluded some copies of the Sousa Band's Berliner records. It is not clear how many of these records were issued, but there could hardly have been many. He seems promptly to have turned over the Climax label to the American Graphophone Company, perhaps in return for the right to make original recordings on wax undisturbed by any threats of patent infringement. Wax recording, of course, was one of the basic Bell and Tainter patents. These operations took only a few months' time. By September 1900 Johnson had organized the Consolidated Talking Machine Company and had begun making his own recordings, issuing them on an "Improved Gramophone Record" label. There is little doubt, however, that even at that time he was still issuing some of Berliner's late recordings. In the earliest Consolidated catalog to have come to light there is an illustration of one of the Improved Gramophone discs. It shows a copy of the Sousa Band's recording of *The Stars and Stripes Forever*, clearly bearing the catalog number 0228. As can be noted in the list of Berliner records above, this was the catalog number for the April 1900 recording of that march. To judge by this one example, some of the first Consolidated pressings were made from Berliner's plates and issued with that company's catalog numbers. In these dealings, it must be assumed that Johnson had the tacit approval of Emile Berliner himself. There is some evidence, cited below, to support the theory that Johnson even based his business for a time in Berliner's office at 424 South 10th Street, Philadelphia.

At about the time that the first original recordings made by Johnson were released, probably in November 1900, the label had been changed to read simply "Improved Record. Manufactured exclusively by El-

¹⁴ One exception is Wonder 243, *The Brusto Elack March*. Since this is the only record in the entire catalog that does not begin with the numeral 1, there is probably something amiss with the entry. The work is being listed among the Berliner recordings, but it is possible that it is not by the Sousa Band at all.

¹⁵ This section includes the immediate predecessors of the Victor Talking Machine Company as described in the accompanying text. It also includes those last few recordings that were made after the sale of the company to the Radio Corporation of America and that were issued as RCA Victor records.

dridge R. Johnson." The name Consolidated Talking Machine Company was also abandoned then.

On February 1, 1901, Johnson published two small pamphlets which are of considerable interest. One is headed "New List of Victor Gram-o-phone Records," while the other is entitled "New List of Monarch Gram-o-phone Records," both naming Johnson as the manufacturer. This seems to be the first use of the word "Victor" by Johnson and it referred to the 7" disc only. The Monarch record was the newly introduced 10" disc. These two names, Victor and Monarch, replaced the words "Improved Record" on the labels. Finally, in October 1901, Johnson again reorganized his business, this time under the name The Victor Talking Machine Company.

In listing these Victor records it is possible for the first time to give matrix and "take" numbers and also to provide the location and date of the individual recording sessions. In the discography the matrix number is always listed on the right-hand side following the location at which the selection was recorded, with the "take" number separated from it by a dash. Thus, 306-4 indicates the fourth time that matrix 306 was recorded. When a catalog number is cited it appears directly to the right of the take number. Additional issues of a particular "take" are indicated by their catalog numbers placed further to the right. If a particular "take" was not issued at all, as is the case with the majority, then, of course, no catalog number will appear. Individual recording sessions are headed by the location and date. The name of the soloist follows in parentheses, together with additional information regarding the origin of the recording, and finally the name of the conductor. Unfortunately, there are some recording sessions not entered into the log books for one reason or another. There are, for instance, two sessions from 1902 that cannot be located. These omissions are obvious by the sudden gap in "take" numbers. In these cases, only the location is entered in the discography, since there is little doubt of this, followed by a question mark indicating that nothing else is known regarding the recordings, and on

the right a listing of the missing matrix and "take" numbers.

The Sousa Band's first recordings for Johnson were made on October 1, 1900, only a short time after the band returned from its first European trip, where it appeared at the Paris Exposition. These are probably not the first original recordings made for Johnson, however, since their matrix numbers begin with 300. Presumably, the first recording would have been the one with matrix 1 and issued with catalog number 1. This was a recording of Eugene Field's poem *Departure* read by George Broderick. If Johnson followed a fairly strict numerical sequence that recording was probably made in September 1900. But it is not certain that he followed a numerical sequence any more than Berliner did, and the Sousa Band recordings made during the first six days of October show a certain juggling of the numbers. Record 337, for instance, was recorded a day before record 306. At any rate, these band recordings are among the very first manufactured by Eldridge R. Johnson.

At that time only the 7" disc was being produced. The Monarch, already mentioned, was introduced in January 1901. Over the course of the years, Johnson also brought out the Deluxe record (12"), the Special Deluxe record (14"), and an 8" Victor record. In order to distinguish these various record sizes, since each size required its own matrix, the company attached certain identifying symbols to the matrix number. Recalling Berliner's use of letters for remakes, it is not surprising to find that Johnson too had recourse to letters for his symbols. Throughout the following discography these various record sizes can best be recognized by becoming familiar with the symbols that changed slightly during the early years.

Matrix Identification

I. 1900-ca. June 1901:

Prefix A indicates a 7" recording.

Numerical series 3000-3600 with no prefix indicates a 10" Monarch recording.

II. ca. June 1901–May 1903:

Suffix V indicates a 7" Victor recording.

Suffix M indicates a 10" Monarch recording.

Suffix R [unknown.]¹⁶

III. May 1903–July 1925:

Prefix A indicates a 7" recording.

Prefix B indicates a 10" recording.

Prefix C indicates a 12" recording.

Prefix D indicates a 14" recording.

Prefix E indicates an 8" recording.

IV. July 1925–1931:

Prefix BVE indicates a 10" electrical recording.

Prefix CVE indicates a 12" electrical recording.

During the first years of operation, until May 1903, the issued record catalog number was identical with the matrix number. When *Hands Across the Sea* was first recorded in 1900 it was given matrix number 300 and the issued record bore catalog number 300. When the Monarch discs were brought out, Johnson assigned them to a block sequence beginning with 3000. By the end of 1901, the 3000 series was dropped and henceforth the Victor and the Monarch copies of the same title bore the same catalog number. In May 1903, a completely new matrix numerical system was begun. This time it was to have no relation to the issued record catalog number.

When Johnson began the new matrix system, he repeated numbers that had already been used for records issued under the old system, and he also retained the catalog number with which a certain title had already been issued. For instance, the 1900 recording of *The Stars and Stripes Forever* had matrix/catalog number 306. When it was re-recorded for the first time after May 1903, the matrix number became 241 but the catalog number remained 306. On the other hand, when *The Invincible Eagle* was re-recorded after May 1903, its

matrix number became 306. Considerable confusion among present-day record collectors has resulted from the fact that two titles had the same matrix number at different times.

It will be noted that before 1905 a large number of "takes" were made for many of the popular compositions. The log books do not always indicate with precision which ones were used for issued records and which ones were rejected. The discography indicates as published only those "takes" which there is good reason to believe were actually issued. A collector should not be surprised, however, to find that he has a copy of a certain title bearing a "take" number that the discography does not list as having been published. In this case, the author would be happy to receive notification of the discrepancy so that it can be entered into his files. It should also be pointed out that the recording engineers all too often became confused and repeated a "take" number. In many cases where this happened it will be impossible to decide which of the two was the one published.

The location of Johnson's recording studio in the early years is another point of speculation. In October 1900 the future giant Camden, N.J., plant consisted of a partially completed building used for the production of gramophone machines; according to Jim Walsh the plant's recording studios were not fully operational until 1906. Apparently, during the 1900–1901 period, Johnson was located on the 13th floor of the Stephen Girard Building in Philadelphia, where possibly he had a recording studio. This address is on the Consolidated catalogs as well as on the two pamphlets previously mentioned and also on a broadside advertisement. In the 1902 Philadelphia City Directory the newly incorporated Victor Talking Machine Company was listed at 424 South 10th Street, an address previously listed as the office of the Berliner Gramophone Company. In fact, the Berliner company was still listed there as well as the Victor company. In 1903–

¹⁶ The meaning of the suffix R, encountered frequently in the 1901–1902 period, is not at all clear: In later years, Victor used this letter, pressed into the shellac record, to signify that that particular recording was a remake of an earlier issue, generally by a different artist; It was also used to indicate that that particular recording had been remastered, perhaps with a different groove pitch.

1904, the Victor company was listed at 1502 Commonwealth Trust Building, but this may have been the address of the corporation rather than of the working office of the company. Presumably the 10th Street address of 1902 was still being used, because in 1906 it is again listed, together with another new one, 15 South 9th Street. In the 1907 directory the 10th Street address is identified as the company's "recording laboratory." It is possible that recording work was always carried out at 424 South 10th Street, Philadelphia, from at least 1902 until the studios were ready across the river in Camden in 1906. The other addresses could well represent Johnson's business office and perhaps a retail outlet.

As the Camden plant took shape there is no doubt that some operations were gradually shifted there. In the following discography the location of the Sousa Band recordings will be given as Philadelphia for dates between October 1900 and the end of 1905. After this, it will be given as Camden, N.J. A few late recordings, it will be seen, were made in New York.

All of the discs issued by Eldridge R. Johnson for the first two years or so were pressed by the Duranoid Company of Newark. Originally a button factory, it had branched out into the stamping of telephone apparatus parts. In the latter half of 1897¹⁷ the Berliner company engaged Duranoid to stamp records from the metal parts it provided. The first presumed reference to Victor's own pressing operations is found in the 1903 Camden City Directory in the following entry: "Victor Talking Machine Company. Record Manufacturing Department. 23 Market Street."

With regard to conductors for the Victor recordings, we are on much firmer ground than heretofore. Although the conductor for the Sousa Band recordings made before 1904 is not named in the log books, he is named on the records themselves and in advertisements. It was Arthur Pryor, the band's assistant conductor. Shortly after the band returned from Europe in 1903, Pryor announced his intention of leaving Sousa

in order to form his own concert band. It is not known exactly when he left the band, but he did stay long enough to conduct the large number of recordings made in August and early September. In fact, he even recorded some of his solos with the band during that time. It is interesting to note that, whereas Pryor had always been one of Sousa's most popular soloists, he is not listed among the solo performers during the band's Willow Grove engagement which began late in July of that year. Beginning with the 1904 entries, the log books name the conductor with but one or two exceptions, but the name was no longer printed on the record labels or in the catalogs.

Beginning in 1918, and sporadically thereafter, some records were published bearing the name of the Sousa Band on their labels when in reality the recording was made by another band. Since these records are always considered as being by the Sousa Band, and are always found on listings of their recordings, they are likewise listed here. The true identity of the recording group—the Victor Band, the Arthur Pryor Band, or a so-called Special Band—is given in parentheses following the location and date information.

299. "A FRANGESA" MARCH (Costa)
 Philadelphia, 1 Oct 1900 (Arthur Pryor, conductor) A352-1
 -2 352
 Philadelphia, 14 Jan 1901 (Arthur Pryor, conductor) 3020-1 *Void*
 Philadelphia, 2 Apr 1901 (Arthur Pryor, conductor) A352-3
 -4
 Philadelphia, June 1901 (Arthur Pryor, conductor) 352V-1
 -2
 -3
 -4
 Philadelphia, 30 Dec 1901 (Arthur Pryor, conductor) 352V-5
 -6 352
 -7
 -8
 352M-1 352
 -2

¹⁷ Roland Gelatt, *The Fabulous Phonograph*, rev. ed. (New York, Appleton-Century, 1965), p. 88.

- Philadelphia, Jan 1902 (Arthur Pryor, conductor) 352M-3
-4
-5
-6
-7
-8
- Philadelphia, 16 Dec 1902 (Arthur Pryor, conductor) 352V- 9 352
-10
352M- 9 352
-10
300. AFRICAN DREAMLAND (Atwater)
Philadelphia, 12 Dec 1904 (Herbert L. Clarke, conductor) B2046-1
-2
-3
301. AH! 'T WAS A DREAM (Lassen)
Philadelphia, 5 Oct 1900 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) A249-1
-2 349
302. AIDA: Selection (The Fatal Stone) (Verdi)
Philadelphia, 4 Apr 1901 (Soloists not named. Arthur Pryor, conductor) 3243-1 3243
-2
Philadelphia, 25 Aug 1903 (Soloists not named. Arthur Pryor, conductor) A342-1
B342-1
Philadelphia, 28 Aug 1903 (Soloists not named. Arthur Pryor, conductor) A342-2
B342-2 4008
Camden, N.J., 7 Sept 1906 (Cornet and trombone solos by Herbert L. Clarke and Leo Zimmerman. Conductor?) C3782-1
-2
303. EL ALFIDOR (Corretjer)
Camden, N.J., 4 Sept 1906 (Recorded for the Export Department. Herbert L. Clarke, conductor) B3764-1
-2 3130
304. ALICE WHERE ART THOU? (Ascher)
Camden, N.J., 7 Sept 1906 (Cornet solos by Herbert L. Clarke and John Fletcher. Conductor?) B3783-1
-2
305. ALOHA OE (Queen Liliuokalani)
Camden, N.J., 14 Aug 1911 (Cornet solo by Herbert L. Clarke. Edwin G. Clarke, conductor) B11377-1
-2 17035
306. AMERICA
Philadelphia, 12 June 1905 (Herbert L. Clarke, conductor) B2623-1 4452
-2
-3
-4 4452 16137
Camden, N.J., 11 Apr 1906 (Herbert L. Clarke, conductor) E2623-1 4452
-2
Camden, 12 Dec 1911 (Edwin G. Clarke, conductor) B2623-5
-6 16137
307. AMERICA FIRST MARCH (Sousa)
Camden, N.J., 21 Dec 1917 (Recorded in Auditorium, New Office Building. John Philip Sousa, conductor) B21276-1
-2
-3
308. AMERICAN ARMY LIFE MARCH (Darnall)
Philadelphia, 5 Sept 1905 (Herbert L. Clarke, conductor) B2725-1
-2
Philadelphia, 6 Sept 1905 (Herbert L. Clarke, conductor) B2725-3
-4
-5
Philadelphia, 9 Sept 1905 (Herbert L. Clarke, conductor) B2725-6
-7
-8
309. AMERICAN CAPRICE (Bellstedt)
Philadelphia, 16 June 1905 (Cornet solo by Herman Bellstedt. Herbert L. Clarke, conductor) B2641-1
-2
310. AMERICAN FANTASIE (Bendix)
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) 3259-1
-2 3259
Philadelphia, 31 Dec 1901 (Arthur Pryor, conductor) 1170V-1 1170
-2
1170M-1
-2 1170

311. AMERICAN PATROL (Meacham)
Philadelphia, 6 Oct 1900 (Arthur Pryor, conductor) A382-1 382
-2
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) A382-3 382
-4
Philadelphia, ? 382V-1
-2
-3
-4
382M-1
-2
-3
-4
Philadelphia, 18 Dec 1902 (Arthur Pryor, conductor) 382V-5
-6 382
382M-5 382
-6
Philadelphia, 12 Aug 1903 (Arthur Pryor, conductor) A251-1 382
B251-1 382
Philadelphia, ? A251-2
B251-2
Philadelphia, 7 Dec 1904 (Herbert L. Clarke, conductor)
A251-3 382
-4 382
B251-3 382
-4 382
Philadelphia, 12 Dec 1904 (Herbert L. Clarke, conductor) A251-5 382
-6
B251-5 382
-6
Camden, N.J., 10 Apr 1906 (Herbert L. Clarke, conductor) E251-1
-2 382
B251-7
-8 382
Camden, N.J., 27 Dec 1909 (Walter B. Rogers, conductor) B251- 9
-10
Camden, N.J., 28 Dec 1909 (Walter B. Rogers, conductor)
B251-11
-12 16523
2. AMINA (Lincke)
Camden, N.J., 30 Dec 1909 (Walter B. Rogers, conductor)
C8627-1 31771 68202
313. AMOUREUSE WALTZ (Berger)
Philadelphia, 12 June 1905 (Herbert L. Clarke, conductor)
B2625-1
-2 4454
Philadelphia, 14 June 1905 (Herbert L. Clarke, conductor)
C2625-1
-2 31572
Camden, N.J., 30 Dec 1909 (Walter B. Rogers, conductor)
B2625-1(sic)
-2(sic) 4454 17228 62446
Camden, N.J., 12 Dec 1911 (Edwin G. Clarke, conductor)
C2625-3 31572 68108
-4
314. ANCHOR AND STAR (Sousa)
New York, 14 May 1924 (Nathaniel Shilkret, conductor) B30102-1
-2
315. THE ANCIENT AND HONORABLE ARTILLERY COMPANY (Sousa)
New York, 19 June 1924 (Nathaniel Shilkret, conductor)
B30305-1
-2
-3 19400
316. ANDREA CHENIER: Selection (Giordano)
Philadelphia, 12 Aug 1903 (Arthur Pryor, conductor) A253-1
B253-1 2650
C253-1 31080
Philadelphia, ? C253-2
Philadelphia, 20 Dec 1904 (Herbert L. Clarke, conductor) C253-3
-4
-5
317. ANGELS SERENADE (Braga)
Camden, N.J., 6 Sept 1906 (Herbert L. Clarke, conductor) B3780-1
-2
ANGELUS: See Scènes Pittoresques
318. ARGENTINE REPUBLIC MARCH
Philadelphia, 4 Sept 1903 (Arthur Pryor, conductor) A399-1
B399-1
319. AN ARKANSAW HUSKIN' BEE (Pryor)
Philadelphia, 1 Oct 1900 (Arthur Pryor, conductor) A314-1
-2 314
Philadelphia, 5 Apr 1901 (Arthur

- Pryor, conductor) A314-3 314
-4 314
- Philadelphia, 21 June 1902 (Arthur
Pryor, conductor) 314V-1 314
314M-1 314
-2
314R-1
- Philadelphia, 8 Dec 1904 (Herbert
L. Clarke, conductor) A2034-1 314
-2 314
B2034-1 314
-2 314
- Camden, N.J., 11 Apr 1906 (Herbert
L. Clarke, conductor) E2034-1
-2 314
320. L'ARLESIENNE: Carillon (Bizet)
Philadelphia, 5 Sept 1905 (Herbert
L. Clarke, conductor) B2723-1
-2
321. L'ARLESIENNE: Farandole (Bizet)
Camden, N.J., 29 Dec 1909 (Walter
B. Rogers, conductor) B8516-1
-2
322. L'ARLESIENNE: Minuet (Bizet)
Philadelphia, 5 Sept 1905 (Herbert
L. Clarke, conductor) B2722-1
-2
323. ARMY BUGLE CALLS
Philadelphia, 7 Mar 1902 (Re-
corded by "Sousa's Cornets")
1303M-1
-2
-3 1303
-4
1303Va-1
-2 1303a
1303Vb-1 1303b
- Philadelphia, 5 Sept 1903 (Re-
corded by "Sousa's Cornets")
A400a-1
-2 1303a
A400b-1
-2 1303b
B400-1
-2 1303
C400-1
-2 31113
- Camden, N.J., 7 July 1906 (Re-
corded by "Sousa's Cornets")
B400-3
C400-3
- Camden, N.J., 27 June 1907 (Re-
corded by "Sousa's Cornets")
B400-4 16056
C400-4 31113 35056
- (Note: The copies of the above
records issued with a "take" number
higher than 4 were probably not
recorded by members of the Sousa
Band.)
324. AT A GEORGIA CAMP MEETING (Mills)
Philadelphia, 1 Oct 1900 (Arthur
Pryor, conductor) A315-1
-2 315
Philadelphia, 2 Apr 1901 (Arthur
Pryor, conductor) A315-3
-4
Philadelphia, ? 315V-1
-2
-3
-4
Philadelphia, 1 Jan 1902 (Arthur
Pryor, conductor) 315V-5
-6
315M-1
-2
Philadelphia, ? 315M-3
-4
- Philadelphia, 14 Aug 1902 (Arthur
Pryor, conductor) 315V-5 (sic)
-6 (sic) 315
315M-5 315
-6
- Philadelphia, 7 Dec 1904 (Herbert
L. Clarke, conductor) A2021-1 315
-2
B2021-1 315
-2 315
- Philadelphia, 12 Dec 1904 (Herbert
L. Clarke, conductor) A2021-3 315
-4 315
B2021-3 315
- Camden, N.J., 11 Apr 1906 (Herbert
L. Clarke, conductor) E2021-1
-2 315
- Camden, N.J., 20 Oct 1908 (Walter
B. Rogers, conductor) B2021-4
-5
- Camden, N.J., 23 Oct 1908 (Walter
B. Rogers, conductor) B2021-6 16402

325. AT THE OLD GRIST MILL (Müller)
Philadelphia, 7 June 1901 (Arthur Pryor, conductor) 3440-1
-2 3440
Philadelphia, 20 Aug 1903 (Arthur Pryor, conductor) A324-1 2482
B324-1 2482
326. ATHALIE: War March of the Priests (Mendelssohn)
Philadelphia, 8 Sept 1905 (Herbert L. Clarke, conductor)
C2736-1 31451
-2
327. AULD LANG SYNE
Philadelphia, 5 Oct 1900 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) A375-1
-2 375
Philadelphia, 2 Apr 1901 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) A375-3 375
-4
Philadelphia, ? 1901 375V-1
-2
Philadelphia, ? June 1901 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) 375V-3 375
375M-1
-2 375
328. AUTUMN VOICES (Lincke)
Camden, N.J., 28 Dec 1909 (Walter B. Rogers, conductor)
B8509-1 16468
-2
329. BABY POLKA (Bial)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A370-1
-2 370
330. UN BALLO IN MASCHERA; Selections (Verdi)
Philadelphia, 7 Sept 1905 (Herbert L. Clarke, conductor) C2735-1
-2
-3
331. BALSCEENEN WALTZ (Czibulka)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A342-1 342
-2
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) A342-3
-4 342
332. BALTIMORE CENTENNIAL MARCH (Herbert)
Philadelphia, 27 Aug 1903 (Arthur Pryor, conductor) A354-1
B354-1
C354-1
333. BAMBOULA (Urich)
Camden, N.J., 12 Apr 1906 (Herbert L. Clarke, conductor)
C3278-1
-2 31622
334. THE BAND MASTER MARCH (Willard)
Philadelphia, 20 Dec 1904 (Herbert L. Clarke, conductor) C2064-1
-2
335. THE BARBER OF SEVILLE: Selections (Rossini)
Philadelphia, 19 Dec 1904 (Herbert L. Clarke, conductor) B2062-1
-2
336. BEAN SETTING
Camden, N.J., 11 Dec 1912 (Recorded for the Education Department. Arthur Pryor, conductor) B12703-1
337. THE BEAU IDEAL (Sousa)
Camden, N.J., 14 Dec 1911 (Edwin G. Clarke, conductor) B11383-1
-2
338. THE BELLE OF NEW YORK: Finale (Kerker)
Philadelphia, 5 Oct 1900 (Arthur Pryor, conductor) A378-1 378
-2
Philadelphia, 4 Apr 1901 (Arthur Pryor, conductor) 3236-1 3236
-2
Philadelphia, ? 1901 A378-3
Philadelphia, 5 June 1901 (Arthur Pryor, conductor) A378-4 378
Philadelphia, ? 378V-1
-2
Philadelphia, 3 Jan 1902 (Arthur Pryor, conductor) 378V-3
-4
378M-1 378
-2
339. BEN HUR CHARIOT RACE (Sousa)
Philadelphia, 7 Jan 1902 (Arthur Pryor, conductor) 1196V-1
-2 1196
1196M-1 1196
-2 1196

340. THE BEN HUR CHARIOT RACE MARCH (Paull)
Camden, N.J., 16 May 1912 (Arthur Pryor, conductor)
B12025-1 17110 63866
-2 17110 63866
341. BERLIN IN JOY AND SORROW OVERTURE (Conradi)
Philadelphia, 18 June 1902 (Arthur Pryor, conductor) 1431M-1 1431
-2
1431V-1 1431
1431R-1
342. THE BLACK HORSE TROOP (Sousa)
Camden, N.J., 24 July 1925 (Joseph Pasternack, conductor)
BVE33102-1 19741 947-0206
EPAT-431 LPT-3066
-2
343. BLUE AND GRAY PATROL (Dalbey)
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) 3260-1
-2 3260
Philadelphia, 31 Dec 1901 (Arthur Pryor, conductor) 1171V-1
-2
1171M-1
-2
Philadelphia, 24 June 1902 (Arthur Pryor, conductor) 1171V-3 1171
1171M-3
-4 1171
1171R-1
Philadelphia, 11 Aug 1903 (Arthur Pryor, conductor) A250-1 1171
B250-1 1171
Philadelphia, ? B250-2
-3
Philadelphia, 7 Dec 1904 (Herbert L. Clarke, conductor)
B250-4 1171
-5 1171
Philadelphia, 12 Dec 1904 (Herbert L. Clarke, conductor)
B250-6 1171
-7 1171
344. BLUE BELL (T. F. Morse)
Philadelphia, 12 June 1905 (Herbert L. Clarke, conductor)
B2624-1
-2 4376
-3
345. BLUE BELLS OF SCOTLAND
Philadelphia, 6 Oct 1900 (Trombone solo by Arthur Pryor. Conductor?)
A311-1
-2 311
-3
Philadelphia, 5 Apr 1901 (Trombone solo by Arthur Pryor. Conductor?)
3251-1 3251
-2
Philadelphia, 5 June 1901 (Trombone solo by Arthur Pryor. Conductor?)
A311-4 311
Philadelphia, 1 Jan 1902 (Trombone solo by Arthur Pryor. Conductor?)
311M-1
-2 311
-3
Philadelphia, 28 Aug 1903 (Trombone solo by Arthur Pryor. Conductor?)
A369-1 2477
B369-1 2477
C369-1
-2 31109
346. THE BLUE DANUBE WALTZ (J. Strauss, II)
Philadelphia, 4 Oct 1900 (Arthur Pryor, conductor) A343-1 343
-2 343
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) A343-3 343
-4
Philadelphia, ? 343V-1
-2
-3
-4
Philadelphia, 4 Jan 1902 (Arthur Pryor, conductor) 343V-5 343
-6
343M-1 343
-2
Philadelphia, ? 343M-3
-4
Philadelphia, 18 June 1902 (Arthur Pryor, conductor) 343V-5 (sic)
343M-5
-6
343R-1
Philadelphia, 14 Aug 1903 (Arthur Pryor, conductor) A271-1 343
B271-1 343

- Philadelphia, 4 Sept 1903 (Arthur Pryor, conductor) C271-1 31450
- Philadelphia, ? A271-2
-3
B271-2
-3
C271-2
-3
- Philadelphia, 13 Dec 1904 (Herbert L. Clarke, conductor) A271-4 343
-5 343
B271-4 343
-5 343
- Philadelphia, 8 Sept 1905 (Herbert L. Clarke, conductor)
B271-4 (sic)
-5 (sic)
C271-4 31450
-5
- Philadelphia, 25 Oct 1905 (Herbert L. Clarke, conductor) B271-6
-7
- Philadelphia, 26 Oct 1905 (Herbert L. Clarke, conductor) D271-1
- Camden, N.J., 11 Apr 1906 (Herbert L. Clarke, conductor) E271-1
-2
B271-8
-9
- Camden, N.J., 4 Sept 1906 (Herbert L. Clarke, conductor) E271-3
-4
- Camden, N.J., 20 Oct 1908 (Walter B. Rogers, conductor) C271-6
-7
- Camden, N.J., 22 Oct 1908 (Walter B. Rogers, conductor)
C271-8 31450
- Camden, N.J., 17 May 1912 (Arthur Pryor, conductor) C271- 9
-10 35289
347. BLUE GRASS ECHOES (Holthaus)
Philadelphia, 23 Oct 1905 (Herbert L. Clarke, conductor) B2821-1
-2
348. BOHEMIAN GIRL: Overture (Balfe)
Philadelphia, 23 Dec 1904 (Herbert L. Clarke, conductor) B2081-1
-2
349. YE BOSTON TEA PARTY (Pryor)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A344-1
-2 344
- Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A344-3 344
-4
- Philadelphia, ? 344V-1
- Philadelphia, 21 June 1902 (Arthur Pryor, conductor) 344V-2
344M-1 344
-2 344
344R-1
350. BREEZE OF THE NIGHT (Lamothe)
Philadelphia, 8 Sept 1905 (Herbert L. Clarke, conductor)
C2739-1 31454
-2
- Camden, N.J., 13 Apr 1906 (Herbert L. Clarke, conductor) E2739-1 5036
-2
351. THE BRIDE ELECT: March (Sousa)
Philadelphia, 2 Oct 1900 (Arthur Pryor, conductor) A303-1 303
-2
- Philadelphia, 5 June 1901 (Arthur Pryor, conductor) A303-3 303
-4 303
352. THE BRIDE ELECT: Selections (Sousa)
Philadelphia, 24 Aug 1903 (Arthur Pryor, conductor) B338-1
-2
353. THE BRIDE ELECT: Sextet (Sousa)
Philadelphia, 3 Apr 1901 (Arthur Pryor, conductor) 3235-1 3235
- Philadelphia, 4 Jan 1902 (Arthur Pryor, conductor) 3235-2 3235
-3
- Philadelphia, 10 June 1902 (Arthur Pryor, conductor) 3235-4 3235
-5
354. THE BRIDE ELECT: Tarantella (Sousa)
Philadelphia, 5 Oct 1900 (Arthur Pryor, conductor) A335-1 335
-2 335
- Philadelphia, 5 June 1901 (Arthur Pryor, conductor) A335-3 335
-4
355. BRIDE OF THE WAVES (Clarke)
Philadelphia, 5 Oct 1900 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) A346-1
-2 346
- Philadelphia, 5 June 1901 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) A346-3 346
- Philadelphia, 21 Dec 1904 (Cornet

- solo by Herbert L. Clarke. Conductor?) B2069-1
C2069-1
-2
Philadelphia, 22 Dec 1904 (Cornet solo by Herbert L. Clarke. Conductor?) B2069-2 4263
Camden, N.J., 21 Oct 1908 (Cornet solo by Herbert L. Clarke. Walter B. Rogers, conductor) B2069-3 16194
356. BULLETS AND BAYONETS (Sousa)
Camden, N.J., 2 Oct 1919 (Joseph Pasternack, conductor) B23183-1
-2 18752
-3
-4
357. BUNCH OF MISCHIEF POLKA
Philadelphia, 7 Jan 1902 (Arthur Pryor, conductor) 1200M-1
-2 1200
1200V-1 1200
-2
Philadelphia, 13 Aug 1903 (Arthur Pryor, conductor) A257-1 1200
B257-1 1200
358. A BUNCH OF ROSES MARCH (Chapi)
Camden, N.J., 22 Oct 1908 (Walter B. Rogers, conductor) B6559-1
-2 5665 16420 62610
359. THE BURGOMASTER: The Tale of a Kangaroo (Luders)
Philadelphia, 14 Jan 1901 (Arthur Pryor, conductor) 3022-1 *Void*.
Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A728-1
-2 728
360. BUTTERFLY DANCE (Bendix)
Philadelphia, 5 Oct 1900 (Arthur Pryor, conductor) A374-1 374
-2
361. BY THE WATERFALL (Nelson)
Philadelphia, 25 Oct 1905 (Herbert L. Clarke, conductor) B2843-1
-2
-3
362. EL CALIBRI (Chase)
Philadelphia, 5 Sept 1905 (Herbert L. Clarke, conductor) B2721-1
-2
-3
363. CANADIAN MEDLEY MARCH, No. 1
13th Royal Regiment and 39th Regiment, Norfolk Rifles (*Mountain Rose*); 2nd Regiment, Queen's Own Rifles of Canada (*The Bluffs*); 10th Regiment, Royal Grenadiers (*British Grenadiers*).
Camden, N.J., 12 Dec 1912 (Arthur Pryor, conductor) B12695-1
-2 17304
364. CANADIAN MEDLEY MARCH, No. 2
48th Regiment Highlanders (*Highland Laddie*); 91st Regiment, Highlanders (*Bonnie Dundee*); 49th Lincoln and Welland Regiment (*Lincolnshire Poacher*).
Camden, N.J., 13 Dec 1912 (Arthur Pryor, conductor) B12712-1
365. EL CAPITAN: March (Sousa)
Philadelphia, 4 Oct 1900 (Arthur Pryor, conductor) A304-1
-2 304
Philadelphia, 5 June 1901 (Arthur Pryor, conductor) A304-3
-4 304
Philadelphia, ? 304V-1
-2
-3
-4
Philadelphia, 3 Jan 1902 (Arthur Pryor, conductor) 304V-5
-6
304M-1 304
-2
Philadelphia, 30 Jan 1902 (Arthur Pryor, conductor) 304M-3
Philadelphia, ? 304V-7
304M-4
-5
-6
-7
Philadelphia, 16 Dec 1902 (Arthur Pryor, conductor) 304-V8
-9
304M-8
-9
Philadelphia, 6 Dec 1904 (Herbert L. Clarke, conductor) B2017-1 304
-2 304
Camden, N.J., 9 Apr 1906 (Herbert L. Clarke, conductor) E2017-1
-2 304

- Camden, N.J., 19 Oct 1908 (Walter B. Rogers, conductor) C2058-1 35000
-2 35000
B2017-3
-4
C2017-1 C2058-3 35000
-4
- Camden, N.J., 22 Oct 1908 (Walter B. Rogers, conductor)
B2017-5
C2017-2
B2017-6
- Camden, N.J., 23 Oct 1908 (Walter B. Rogers, conductor)
B2017-7
-8 17302
C2017-3 35052
- Camden, N.J., 12 Dec 1912 (Arthur Pryor, conductor) B2017-9
-10
- Camden, N.J., 13 Dec 1912 (Recorded for the Education Department. Arthur Pryor, conductor)
C12714-1
- New York, 19 June 1924 (Nathaniel Shilkret, conductor)
B2017-11
-12 17302 62493
- Camden, N.J., 15 June 1926 (Recorded in the Church Studio. Arthur Pryor, conductor)
BVE2017-13
-14 20191 447-0220
420-0220 947-
0206 L-16024
LPT-3066
EPAT-402
366. CAPRICE BRILLIANTE (Clarke)
Camden, N.J., 21 Oct 1908 (Cornet solo by Herbert L. Clarke. Walter B. Rogers, conductor)
C6556-1
-2 31721 35090
367. CARMEN: Selections (Bizet)
Philadelphia, 7 June 1901 (Arthur Pryor, conductor) 3445-1
-2 3445
Philadelphia, 24 June 1902 (Arthur Pryor, conductor) 1449V-1 1449
1449M-1 1449
-2 1449
1449R-1
Philadelphia, 16 Dec 1904 (Herbert L. Clarke, conductor)
B2058-1
-2
- Camden, N.J., 13 Dec 1911 (Edwin G. Clarke, conductor)
C2058-3 35000
-4
368. CARMEN: Toreador Song (Bizet)
Philadelphia, 25 June 1902 (Vocal solo by Signor Francisco [Emilio de Gogorza]. Arthur Pryor, conductor)
1453M-1 1453
-2
-3
369. CAVALLERIA RUSTICANA: Intermezzo (Mascagni)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A353-1
Philadelphia, 4 Oct 1900 (Arthur Pryor, conductor) A353-2
Philadelphia, 6 Oct 1900 (Arthur Pryor, conductor) A353-3
-4
Philadelphia, 2 Apr 1901 (Arthur Pryor, conductor) A353-5
-6 353
Philadelphia, 16 Dec 1904 (Herbert L. Clarke, conductor) B2057-1
-2
Philadelphia, 26 Oct 1905 (Herbert L. Clarke, conductor)
B2057-3 2461
-4
370. CAVALLERIA RUSTICANA: Selections (Mascagni)
Philadelphia, 24 Aug 1903 (Arthur Pryor, conductor) B337-1
-2
371. CAVALLERIA RUSTICANA: Siciliana (Mascagni)
Philadelphia, 4 Oct 1900 (Arthur Pryor, conductor) A372-1 372
-2
372. CELEBRE JAMACUECA (Niemeier)
Camden, N.J., 14 Dec 1911 (Recorded for the Export Department. Edwin G. Clarke, conductor)
B11368-1 63581
373. CHANT DU ROSSIGNOL (Fillipovsky)
Camden, N.J., 16 May 1912 (Piccolo solo by Clement Barone. Arthur Pryor, conductor)
B12027-1
-2 17134

374. THE CHANTYMAN'S MARCH (Sousa)
New York, 14 May 1924 (Nathaniel
Shilkret, conductor)
B30101-1 19400
-2
-3
375. THE CHARLATAN: March (Sousa)
Philadelphia, 4 Oct 1900 (Arthur
Pryor, conductor) A302-1 302
-2
-xna[?]
376. CHERRY MARCH (Albert)
Camden, N.J., 4 Sept 1906 (Herbert
L. Clarke, conductor) B3763-1
-2
E3763-1
Camden, N.J., 5 Sept 1906 (Herbert
L. Clarke, conductor) B3763-3
-4
E3763-2
Camden, N.J., 7 Sept 1906 (Herbert
L. Clarke, conductor)
B3763-5
-6 4867
E3763-3 4867
377. CHIMES OF NORMANDY: Selections
(Planquette)
Camden, N.J., 13 May 1912 (Arthur
Pryor, conductor)
C12008-1 31180 35134 68114
-2
378. CHINESE BLUES—Medley
Camden, N.J., 19 Nov 1915 (Herbert
L. Clarke, conductor)
C16785-1 35514
-2
379. CHRIS AND THE WONDERFUL LAMP:
Fanny Waltz (Sousa)
Philadelphia, 6 Oct 1900 (Trombone
solo by Arthur Pryor. Conductor?)
A309-1
-2 309
380. CIRCUS GALOP (Donnawell)
Philadelphia, 2 Oct 1900 (Arthur
Pryor, conductor) A319-1
-2 319
Philadelphia, ? 319V-1
-2
-3
319M-1
-2
-3
- Philadelphia, 25 June 1902 (Arthur
Pryor, conductor) 319V-4 319
319M-4 319
-5 319
319R-1
381. COAX ME (Von Tilzer)
Philadelphia, 16 June 1905 (Trom-
bone solo by Leo Zimmerman.
Herbert L. Clarke, conductor)
B2644-1
-2
382. COMRADES OF THE LEGION (Sousa)
Camden, N.J., 10 June 1920 (Re-
corded by the Victor Band plus
sixteen extra men. Joseph Paster-
nack, conductor) B24161-1
-2 18683
383. CONCERT POLKA (Losey)
Philadelphia, 28 Aug 1903 (Cornet
solos by Walter B. Rogers and Henry
Higgins. Arthur Pryor, conductor)
A368-1
B368-1
C368-1 31115
384. CONGO LOVE SONG (J. R. Johnson)
Philadelphia, 28 Aug 1903 (Trom-
bone solo by Arthur Pryor. Conduc-
tor?)
A359-1 2436
B359-1 2436
385. THE CONQUEROR MARCH (Corey)
Philadelphia, 4 Oct 1900 (Arthur
Pryor, conductor) A373-1 373
-2
386. COON BAND CONTEST (Pryor)
Philadelphia, 2 Oct 1900 (Arthur
Pryor, conductor) A312-1. 312
-2
Philadelphia, 14 Jan 1901 (Arthur
Pryor, conductor) 3026-1 *Void.*
Philadelphia, 2 Apr 1901 (Arthur
Pryor, conductor) A312-3 312
-4 312
Philadelphia, ? 312V-1
-2
-3
-4
Philadelphia, 31 Dec 1901 (Arthur
Pryor, conductor) 312V-5 312
-6
312M-1 312
-2

387. COON SMILES (Clarke)
Philadelphia, 14 Aug 1902 (Arthur Pryor, conductor) 1555V-1
-2
1555M-1
-2
Philadelphia, 17 Dec 1902 (Arthur Pryor, conductor) 1555V-3
-4
1555M-3
-4
Philadelphia, 11 Aug 1903 (Arthur Pryor, conductor) A247-1 1555
B247-1 1555
388. COUNT OF LUXEMBOURG: Waltz (Lehár)
Camden, N.J., 14 Dec 1911 (Recorded for dancing. Edwin G. Clarke, conductor) C11370-1
-2 63582
389. COUNTRY DANCE (Nevin)
Philadelphia, 14 Aug 1903 (Arthur Pryor, conductor) A272-1 2614
B272-1 2614
Philadelphia, 24 Aug 1903 (Arthur Pryor, conductor) A272-2 2614
B272-2 2614
Philadelphia, 26 Aug 1903 (Arthur Pryor, conductor) C272-1 31101
-2
Philadelphia, 13 Dec 1904 (Herbert L. Clarke, conductor) B272-3 2614
-4
C272-3 31101
-4
390. COUSINS (Clarke)
Camden, N.J., 13 Apr 1906 (Cornet and trombone solos by Herbert L. Clarke and Leo Zimmerman. Conductor?) B3275-1
-2 4716
391. CRACK REGIMENT PATROL (Tobani)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A338-1 338
-2
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) A338-3
-4
Philadelphia, ? 338V-1
-2
Philadelphia, 17 June 1902 (Arthur Pryor, conductor) 338V-3 338
-4
338M-1
-2 338
392. CRADLE SONG (Langey)
Camden, N.J., 11 Apr 1906 (Herbert L. Clarke, conductor) C3268-1
-2
393. CREOLE BELLES (Lampe)
Philadelphia, 2 Jan 1902 (Arthur Pryor, conductor) 1182V-1
-2
1182M-1
-2
Philadelphia, 24 June 1902 (Arthur Pryor, conductor) 1182V-3 1182
1182M-3 1182
-4 1182
1182R-1
Philadelphia, 14 Dec 1904 (Herbert L. Clarke, conductor) A2054-1 1182
-2 1182
B2054-1 1182
-2 1182
Philadelphia, 26 Oct 1905 (Herbert L. Clarke, conductor) B2054-3
-4 1182
Camden, N.J., 13 Dec 1912 (Arthur Pryor, conductor) B2054-5
-6 17252
- CUJUS ANIMAM: See Stabat Mater
394. CUSTER'S LAST CHARGE (Luders)
Philadelphia, 6 Jan 1902 (Arthur Pryor, conductor) 1192V-1
-2 1192
1192M-1
-2
Philadelphia, 14 Aug 1902 (Arthur Pryor, conductor) 1192M-3
-4
Philadelphia, 25 Aug 1903 (Arthur Pryor, conductor) A343-1 1192
-2 1192
B343-1 1192
-2 1192
Philadelphia, 22 Dec 1904 (Herbert L. Clarke, conductor) B343-3 1192
-4
-5
Camden, N.J., 12 Dec 1911 (Edwin G. Clarke, conductor) B343-6
-7 1192

395. LA CZARINA (Ganne)
Philadelphia, 1 Oct 1900 (Arthur Pryor, conductor) A326-1
-2 326
Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A326-3
-4 326
396. THE DAMNATION OF FAUST: Minuet and Presto (Berlioz)
Philadelphia, 15 June 1905 (Herbert L. Clarke, conductor)
B2635b-1
-2 4414
-3
397. THE DAMNATION OF FAUST: Rakoczy March (Berlioz)
Philadelphia, 15 June 1905 (Herbert L. Clarke, conductor)
C2635c-1
-2 31424
Camden, N.J., 30 Dec 1909 (Walter B. Rogers, conductor)
C8523-1
-2 68052
THE DANCING GIRL: See Maidens Three
398. DANCING IN THE BARN (Turner)
Camden, N.J., 12 Dec 1912 (Arthur Pryor, conductor) C12691-1
-2
399. DANSE DES CYMBALS (La Rondelle)
Philadelphia, 4 Apr 1901 (Arthur Pryor, conductor) 3248-1
-2 3248
400. LA DANSEUSE (von Blon)
Philadelphia, 21 Aug 1903 (Arthur Pryor, conductor) A329-1 2613
B329-1 2613
C329-1
Philadelphia, 28 Aug 1903 (Arthur Pryor, conductor) C329-2 31085
Philadelphia, 16 Dec 1904 (Herbert L. Clarke, conductor)
C329-3 31085
-4
401. DANZA ELIDA (Cavalli)
Camden, 14 Dec 1911 (Recorded for the Export Department. Edwin G. Clarke, conductor)
B11367-1
-2 63581
402. THE DARKY AND THE MULE (Thurban)
Philadelphia, 24 Oct 1905 (Herbert L. Clarke, conductor)
B2834-1 4540
-2
-3
403. THE DAUNTLESS BATTALION (Sousa)
New York, 29 Mar 1923 (John Philip Sousa, conductor)
B27688-1
-2
-3 19056
404. DIANA (Luders)
Philadelphia, 16 June 1905 (Cornet solo by Herman Bellstedt. Herbert L. Clarke, conductor) B2642-1
-2
405. THE DIPLOMAT MARCH (Sousa)
Philadelphia, 6 Dec 1904 (Herbert L. Clarke, conductor)
B2015-1
-2 4180
-3
C2015-1
-2 31334
Philadelphia, 7 Dec 1904 (Herbert L. Clarke, conductor)
B2015-4 4180
Camden, N.J., 5 Sept 1906 (Herbert L. Clarke, conductor) E2015-1
-2
406. THE DIRECTORATE MARCH (Sousa)
Philadelphia, 4 Oct 1900 (Arthur Pryor, conductor) A308-1
-2 308
Philadelphia, 5 June 1901 (Arthur Pryor, conductor) A308-3 308
Camden, N.J., 14 Dec 1911 (Edwin G. Clarke, conductor) B11376-1
-2
407. DIXIE (Emmett)
Philadelphia, 2 Oct 1900 (Arthur Pryor, conductor) A320-1
-2 320
Philadelphia, ? 320V-1
-2
-3
-4
Philadelphia, 3 June 1902 (Arthur Pryor, conductor) 320V-5 320
-6 320
Philadelphia, 21 Dec 1904 (Herbert L. Clarke, conductor) A2070-1
-2

- Camden, N.J., 13 Apr 1906 (Herbert L. Clarke, conductor) E2070-1
-2
408. THE DOLLAR PRINCESS: Waltz (Fall)
Camden, N.J., 14 Dec 1911 (Recorded for dancing. Recorded in the Special Laboratory. Edwin G. Clarke, conductor)
B11369-1 63582
-2
409. DON CARLOS: Grand March (Verdi)
Camden, N.J., 14 May 1912 (Arthur Pryor, conductor)
B12011-1
-2 17133 63960
DOWN SOUTH: See Way Down South
410. DREAM OF THE BALLET (Uhl)
Philadelphia, 28 Aug 1903 (Arthur Pryor, conductor) A367-1 2484
B367-1 2484
C367-1 31087
Philadelphia, 4 Sept 1903 (Arthur Pryor, conductor) A367-2
B367-2 2484
C367-2 31087
411. DREAM OF THE RAREBIT FIEND (Thurban)
Camden, N.J., 4 Sept 1906 (Herbert L. Clarke, conductor) B3762-1
-2
Camden, N.J., 7 Sept 1906 (Herbert L. Clarke, conductor)
B3762-3 4919
-4
412. A DREAM OF WAGNER (Hamm)
Philadelphia, 1 Oct 1900 (Arthur Pryor, conductor) A313-1
-2 313
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) A313-3 313
-4 313
Philadelphia, 26 Aug 1903 (Arthur Pryor, conductor) A350-1
B350-1
413. DREAMS ON THE OCEAN (Gungl)
Philadelphia, 21 Dec 1904 (Herbert L. Clarke, conductor) B2066-1
-2
Camden, N.J., 12 Dec 1912 (Arthur Pryor, conductor) C12693-1
-2
414. DUKE STREET (Hatton)
Camden, N.J., 13 Dec 1912 (Arthur Pryor, conductor) B12719-1
-2 17258
415. DWELLERS IN THE WESTERN WORLD:
I. Red Man (Sousa)
New York, 20 Dec 1910 (Edwin G. Clarke, conductor) C9726-1 35185
-2
416. DWELLERS IN THE WESTERN WORLD:
II. White Man (Sousa)
New York, 20 Dec 1910 (Edwin G. Clarke, conductor) C9727-1
-2
417. DWELLERS IN THE WESTERN WORLD:
III. Black Man (Sousa)
New York, 20 Dec 1910 (Edwin G. Clarke, conductor) C9728-1
-2
418. THE DYING POET (Gottschalk)
Philadelphia, 25 Oct 1905 (Herbert L. Clarke, conductor) C2840-1
-2
Philadelphia, 27 Oct 1905 (Herbert L. Clarke, conductor)
C2840-3
-4 31469
Camden, N.J., 12 Dec 1911 (Edwin G. Clarke, conductor) C2840-5
-6
Camden, N.J., 14 May 1912 (Arthur Pryor, conductor) C2840-7
-8 35467
419. THE EARL AND THE GIRL: Selections (Caryll)
Philadelphia, 6 Sept 1905 (Herbert L. Clarke, conductor) B2726-1
-2
420. EINZUGSMARSCH DER BJOERN (Halvorsen)
Camden, N.J., 11 Dec 1911 (Edwin G. Clarke, conductor) C11353-1
-2
421. ELFENTANZ (Lehár)
Camden, N.J., 28 Dec 1909 (Walter B. Rogers, conductor) B8513-1
-2
422. EN PASSANT: IV. A June Night in Washington (Nevin)
Camden, N.J., 11 Dec 1911 (Edwin G. Clarke, conductor) C11354-1
-2
-3
Camden, N.J., 14 Dec 1911 (Edwin G. Clarke, conductor) C11354-4

423. ENTR'ACTE VALSE (Helmsberger)
Camden, N.J., 29 Dec 1909 (Walter
B. Rogers, conductor) B8517-1
-2
-3
- ESPADA MARCH: See The Toreador
- ETUDE CAPRICE: See Romanza
424. EUGEN ONEGIN: Waltz (Chaikovskii)
Philadelphia, 4 Oct 1900 (Arthur
Pryor, conductor) A341-1 341
-2
425. EVENING ZEPHYRS (Eilenberg)
Philadelphia, 7 June 1901 (Arthur
Pryor, conductor) 3442-1 3442
-2 3442
426. EVERYBODY TWO-STEP (Herzer)
Camden, N.J., 10 Dec 1912 (Arthur
Pryor, conductor) B12685-1
-2
-3
Camden, N.J., 12 Dec 1912 (Arthur
Pryor, conductor) B12685-4
427. EVERYBODY WORKS BUT FATHER
(Hazen)
Camden, N.J., 10 Apr 1906 (Herbert
L. Clarke, conductor)
C3265-1
-2 31536
428. FACKELTANZ (Meyerbeer)
Philadelphia, 24 June 1902 (Tuba
solo by Herman Conrad. Arthur
Pryor, conductor) 1446V-1 1446
1446M-1
-2 1446
1446R-1
429. FAIREST OF THE FAIR (Souza)
Camden, N.J., 21 Oct 1908 (Walter
B. Rogers, conductor)
B6558-1
-2 5621 16777 62741
Camden, N.J., 9 Nov 1920 (Re-
corded by the Victor Band plus
sixteen extra men. Joseph Paster-
nack, conductor) B24690-1
-2
-3 16777
New York, 14 May 1924 (Nathaniel
Shilkret, conductor)
B24690-4
-5
-6 16777
Camden, N.J., 28 May 1926 (Re-
corded in the Church Building Stu-
dio. Arthur Pryor, conductor)
BVE24690-7
-8
-9 20132 L-16024
447-0219 420-0219
947-0206 EPAT-402
LPT-3066
-10
(Log Note: BVE24690-9 put on a
16" record together with *The Stars
and Stripes Forever* for experimental
purposes.)
430. FAITH OF VICTORY
Philadelphia, 27 Aug 1903 (Arthur
Pryor, conductor) A353-1
B353-1
C353-1
431. FANTASIE ON AMERICAN AIRS
Philadelphia, 1 June 1901 (Flute
solo by Darius Lyons. Arthur Pryor,
conductor) 3421-? 3421
432. FAUST Selections (Gounod)
Philadelphia, 4 Apr 1901 (Arthur
Pryor, conductor) 3247-1 3247
-2 3247
Philadelphia, 19 Dec 1902 (Arthur
Pryor, conductor) 1838V-1
-2 1838
1838M-1
-2 1838
Philadelphia, 17 Aug 1903 (Arthur
Pryor, conductor) A305-1 1838
B305-1 1838
C305-1 31104
Philadelphia, 24 Aug 1903 (Arthur
Pryor, conductor) A305-2
B305-2
C305-2 31104
-3
Philadelphia, 20 Dec 1904 (Herbert
L. Clarke, conductor)
C305-4 31104
-5
Philadelphia, 7 Sept 1905 (Herbert
L. Clarke, conductor)
C305-6 31104
-7
Camden, N.J., 12 Dec 1911 (Re-
corded in the small laboratory. Ed-
win G. Clarke, conductor)
C305-8
-9 31104

433. FAUST (Gounod) *and* IL TROVATORE (Verdi): Selections
Philadelphia, 12 Aug 1902 (Arthur Pryor, conductor) 1553V-1
-2 1553
1553M-1
-2
-3 1553
FAVORITE HYMNS: See Songs of Grace and Glory
434. FAVORITE SONGS OF CANADA
Philadelphia, 19 Dec 1904 (Herbert L. Clarke, conductor)
B2060-1 4453
-2 4453
Philadelphia, 12 June 1905 (Herbert L. Clarke, conductor)
B2060-3
-4 4453
-5
435. THE FEDERAL MARCH (Sousa)
New York, 20 Dec 1910 (Edwin G. Clarke, conductor) B9729-1
-2
-3 5824
436. FESCHE FRAUEN (Liebling)
Philadelphia, 6 Oct 1900 (Arthur Pryor, conductor) A376-1
-2 376
FETE BOHEME: See Scènes Pittoresques
437. FIRE, FIRE POLKA (Asch)
Philadelphia, 7 Sept 1905 (Herbert L. Clarke, conductor) B2734-1
438. FIRST HEART THROBS (Eilenberg)
Philadelphia, 14 Jan 1901 (Arthur Pryor, conductor) 3024-1 *Void.*
Philadelphia, 18 Dec 1902 (Arthur Pryor, conductor) 1836V-1
-2 1836
1836M-1
-2 1836
439. DIE FLEDERMAUS: Selections (J. Strauss, II)
Philadelphia, 14 June 1905 (Herbert L. Clarke, conductor)
C2633-1
-2 31439
Camden, N.J., 13 Dec 1911 (Edwin G. Clarke, conductor)
C2633-3 31439 68158
-4
440. FLEE AS A BIRD (Dana)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A369-1
-2
441. FLIRTATION (Steck)
Philadelphia, 2 Oct 1900 (Arthur Pryor, conductor) A366-1 366
-2 366
Philadelphia, 5 Oct 1900 (Arthur Pryor, conductor) A366-3
Philadelphia, ? A366-4
Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A366-5 366
-6 366
442. FLORENTINE MARCH (Fucik)
Camden, N.J., 28 Dec 1909 (Walter B. Rogers, conductor)
B8507-1 5764
-2 5764 62483
443. THE FLYING ARROW TWO-STEP (Holzman)
Camden, N.J., 10 Apr 1906 (Herbert L. Clarke, conductor)
B3264-1
-2 4718 16091
444. FOLIE BERGERE: Intermezzo (Fletcher)
Camden, N.J., 14 Dec 1911 (Edwin G. Clarke, conductor) B11374-1
445. FOREVER (Pryor)
Philadelphia, 5 Apr 1901 (Trombone solo by Arthur Pryor. Conductor?)
3253-1
-2 3253
Philadelphia, ? 3253-3
-4
-5
Philadelphia, 17 Dec 1902 (Trombone solo by Arthur Pryor. Conductor?)
3253-6
-7
446. THE FORTUNE TELLER: Gypsy Love Song (Herbert)
Philadelphia, 5 Oct 1900 (Euphonium solo by Simone Mantia. Arthur Pryor, conductor) A350-1 350
-2
447. THE FOUR DANCE
Camden, N.J., 11 Dec 1912 (Recorded for the Education Department. Arthur Pryor, conductor)
B12699-1 17329

448. **FRA DIAVOLO: Overture (Auber)**
Philadelphia, 19 Dec 1904 (Herbert L. Clarke, conductor) B2061-1
-2
449. **THE FREE LANCE (Sousa)**
Camden, N.J., 9 Apr 1906 (Herbert L. Clarke, conductor) C3261-1
-2 31528 35163
B3261-1
-2 4699 16383
E3261-1
-2
Camden, N.J., 11 Apr 1906 (Herbert L. Clarke, conductor) E3261-3
-4 4699
Camden, N.J., 12 Dec 1912 (Arthur Pryor, conductor) B3261-3
-4
Camden, N.J., 13 Dec 1912 (Arthur Pryor, conductor) B3261-5
Camden, N.J., 24 May 1921 (Recorded by the Sousa Band plus thirteen extra men. Joseph Paster-nack, conductor) B25316-1 16383
-2
-3
-4
New York, 20 July 1923 (Nathaniel Shilkret, conductor) B3261-6 16383
-7
-8
450. **DER FREISCHÜTZ: Overture (Weber)**
Philadelphia, 21 Dec 1904 (Herbert L. Clarke, conductor) C2068-1 35000
-2 35000
Camden, N.J., 13 Dec 1911 (Edwin G. Clarke, conductor) C2068-3
-4
Camden, N.J., 14 May 1912 (Arthur Pryor, conductor) C2068-5
-6 35000
451. **FRIENDLY RIVALS (Godfrey)**
Philadelphia, 16 June 1905 (Cornet solos by Herbert L. Clarke and Herman Bellstedt. Conductor?) B2640-1
-2 4423
(Note: Some copies of this 10" recording bear the matrix number C2640 through error.)
452. **FROM FOREIGNLANDS: Hungary (Moszkowski)**
Philadelphia, 14 Aug 1903 (Arthur Pryor, conductor) A270-1
B270-1
Camden, N.J., 14 Dec 1911 (Edwin G. Clarke, conductor) B11372-1
-2
453. **FROM FOREIGN LANDS: Spain (Moszkowski)**
Philadelphia, 14 Aug 1903 (Arthur Pryor, conductor) A269-1
B269-1
454. **FUNERAL MARCH OF A MARIONETTE (Gounod)**
Philadelphia, 17 Aug 1903 (Arthur Pryor, conductor) A301-1 2524
B301-1 2524
Philadelphia, 18 Aug 1903 (Arthur Pryor, conductor) C301-1 31081
Philadelphia, 25 Aug 1903 (Arthur Pryor, conductor) A301-2 2524
B301-2 2524
Philadelphia, 16 Dec 1904 (Herbert L. Clarke, conductor) C301-2 31081
-3
Camden, N.J., 12 Dec 1911 (Edwin G. Clarke, conductor) C301-4
-5
Camden, N.J., 14 Dec 1911 (Edwin G. Clarke, conductor) C301-6 31081 68101
455. **THE GALLANT SEVENTH (Sousa)**
Camden, N.J., 20 July 1922 (Recorded by the Special Band plus eighteen extra men. Joseph Paster-nack, conductor) B26813-1
-2
-3 18929
-4
456. **GATE CITY MARCH (Weldon)**
Philadelphia, 4 Apr 1901 (Arthur Pryor, conductor) 3237-1
-2 3237
Philadelphia, 23 June 1902 (Arthur Pryor, conductor) 1444V-1 1444
1444M-1
-2 1444
1444R-1
457. **LA GAZELLE (Bendix)**
Philadelphia, 4 Apr 1901 (Arthur Pryor, conductor) 3245-1 3245
-2

458. GIOVANNA D'ARCO: Overture (Verdi)
Philadelphia, 27 Oct 1905 (Herbert
L. Clarke, conductor) C2846-1
-2
B2846-1
459. THE GLADIATOR (Sousa)
Philadelphia, 14 Jan 1901 (Arthur
Pryor, conductor) 3023-1 *Void.*
Philadelphia, 3 Apr 1901 (Arthur
Pryor, conductor) 3228-1 3228
-2 3228
Philadelphia, 1 Jan 1902 (Arthur
Pryor, conductor) 1177V-1
-2
1177M-1
-2
Philadelphia, ? 1177V-3
-4
-5
-6
-7
1177M-3
-4
-5
-6
-7
Philadelphia, 15 Dec 1902 (Arthur
Pryor, conductor) 1177V-8
-9
1177M-8
-9
Philadelphia, 16 Dec 1902 (Arthur
Pryor, conductor) 1177V-10
1177M-10
Philadelphia, 11 Aug 1903 (Arthur
Pryor, conductor) A245-1
B245-1
460. THE GLIDING GIRL (Sousa)
New York, 9 Nov 1915 (Herbert L.
Clarke, conductor) B16783-1 17976
-2
461. GLORY OF THE YANKEE NAVY (Sousa)
Camden, N.J., 30 Dec 1909 (Walter
B. Rogers, conductor) B8522-1 5818 17229
-2
New York, 20 Dec 1910 (Edwin G.
Clarke, conductor) B8522-3 17229
-4
462. GOD SAVE THE QUEEN (arr. Sousa)
Philadelphia, 6 Oct 1900 (Arthur
Pryor, conductor) A322-1
-2
- Philadelphia, 2 Apr 1901 (Arthur
Pryor, conductor) A322-3 322
-4
463. GOLDEN JUBILEE MARCH (Sousa)
New York, 28 May 1929 (Recorded
in Liederkrantz Hall. Rosario Bour-
don, conductor) BVE53445-1 947-0205 LPT-3066
EPBT-3066
-2 22020 L-16027
-3 EPAT-431
464. GOLDEN STAR MARCH (Sousa)
Camden, N.J., 2 Oct 1919 (Joseph
Pasternack, conductor) C23184-1
-2 35709
465. GOLDEN TRUMPETS (Rollinson)
Camden, N.J., 14 May 1912 (Arthur
Pryor, conductor) C12028-1 35228 68349
466. GOTLANDS
Camden, N.J., 11 Dec 1912 (Re-
corded for the Education Depart-
ment. Arthur Pryor, conductor) B12697-1
467. GRACEFUL DANCE (German)
Philadelphia, 25 Aug 1903 (Arthur
Pryor, conductor) A344-1 2440
B344-1 2440
GREENVILLE: See Royal Arcanum:
Closing Ode
GREY JACKETS MARCH: See Seventh
Regiment
468. THE GRIDIRON CLUB (Sousa)
Camden, N.J., 13 May 1926 (Re-
corded by Arthur Pryor's Band in the
Church Building Studio. Arthur
Pryor, conductor) BVE35454-1
-2
-3 20276
-4
469. IL GUARANY: Overture (Gomez)
Philadelphia, 21 Aug 1903 (Arthur
Pryor, conductor) A333-1
B333-1
C333-1
Philadelphia, 24 Aug 1903 (Arthur
Pryor, conductor) B333-3 (sic)
C333-2 31116

470. GUSTAF'S SKAL
Camden, N.J., 11 Dec 1912 (Re-
corded for the Education Depart-
ment. Arthur Pryor, conductor)
B12698-1 17330
471. LA GYPSY (Ganne)
Philadelphia, 5 Sept 1905 (Herbert
L. Clarke, conductor) B2724-1
-2
-3
472. THE GYPSY BARON: My Treasure
Waltz (J. Strauss, II)
Camden, N.J., 13 Apr 1906 (Herbert
L. Clarke, conductor)
C3281-1
-2 31591 68104
Camden, N.J., 6 Sept 1906 (Herbert
L. Clarke, conductor) B3775-1
-2
473. HAIL TO THE FLAG (Mansfield)
Philadelphia, 4 Jan 1902 (Arthur
Pryor, conductor) 1187V-1 1187
-2
1187M-1 1187
-2
474. HAIL TO THE SPIRIT OF LIBERTY
(Sousa)
Philadelphia, 2 Oct 1900 (Arthur
Pryor, conductor) A365-1
Philadelphia, ? A365-2
Philadelphia, 6 Oct 1900 (Arthur
Pryor, conductor) A365-3
-4 365
Philadelphia, ? A365-5 365
-6
-7
-8
Philadelphia, 14 Jan 1901 (Arthur
Pryor, conductor) 3018-1 *Void*.
Philadelphia, 3 Apr 1901 (Arthur
Pryor, conductor) 3224-1 3224
-2
Philadelphia, 5 Apr 1901 (Arthur
Pryor, conductor) 3224-3
-4
Philadelphia, ? 365M-1 365
-2 365
Philadelphia, 6 Dec 1904 (Herbert
L. Clarke, conductor)
B2019-1 365
-2 365
- Camden, N.J., 12 Apr 1906 (Herbert
L. Clarke, conductor)
E2019-1
-2 365
475. HAIL TO THE U.S. ARMY (Grosch)
Camden, N.J., 10 Dec 1912 (Arthur
Pryor, conductor) B12684-1
-2
476. HANDS ACROSS THE SEA (Sousa)
Philadelphia, 1 Oct 1900 (Arthur
Pryor, conductor) A300-1
-2 300
Philadelphia, 1 Apr 1901 (Arthur
Pryor, conductor) A300-3
-4 300
Philadelphia, 3 Apr 1901 (Arthur
Pryor, conductor) 3226-1
-2
Philadelphia, ? 300V-1
-2
-3
-4
-5
-6
Philadelphia, 3 Jan 1902 (Arthur
Pryor, conductor) 300V-7
-8
300M-1 300
-2 300
Philadelphia, ? 300M-3
-4
-5
-6
-7
-8
Philadelphia, 15 Dec 1902 (Arthur
Pryor, conductor) 300V- 9
-10
300M- 9
-10 300
Philadelphia, 6 Dec 1904 (Herbert
Clarke, conductor) B2016-1 300
-2 300
Philadelphia, 25 Oct 1905 (Herbert
L. Clarke, conductor) B2016-3
-4
Camden, N.J., 10 Apr 1906 (Herbert
L. Clarke, conductor)
B2016-5
-6 300
Camden, N.J., 4 Sept 1906 (Herbert
L. Clarke, conductor)
E2016-1
-2 300

- Camden, N.J., 19 Oct 1908 (Walter B. Rogers, conductor) B2016-7
-8
- Camden, N.J., 22 Oct 1908 (Walter B. Rogers, conductor)
B2016-9 16190
- New York, 10 Apr 1923 (Nathaniel Shilkret, conductor)
B2016-10
-11
-12 16190 73912 73823
- Camden, N.J., 1 July 1930 (Recorded by the Victor Band. Rosario Bourdon, conductor)
BVE63049-1
-2 22940
-3
477. HANSEL AND GRETEL: Selections (Humperdinck)
Camden, N.J., 14 May 1912 (Recorded for the Education Department. Arthur Pryor, conductor)
B12013-1 17103
478. HAPSBURG MARCH (Kral)
Philadelphia, 12 June 1905 (Herbert L. Clarke, conductor)
B2622-1
-2
-3 4415 62445
479. THE HARP THAT ONCE THRO' TARA'S HALLS
Philadelphia, Aug 1903 (Trombone solo by Arthur Pryor. Conductor?)
C351-? 31110
Philadelphia, ? 1904 (Cornet solo by Walter B. Rogers. Herbert L. Clarke, conductor) B351-? 2663
C351-? 31110
480. HEARTS AND FLOWERS (Tobani)
Philadelphia, 31 Dec 1901 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) 1172V-1
-2
1172M-1
-2
Philadelphia, 19 June 1902 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) 1172V-3 1172
1172M-3
-4
1172R-1
Philadelphia, 23 June 1902 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) 1172M-5 1172
-6
- Philadelphia, 11 Aug 1903 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) A248-1 1172
B248-1 1172
Philadelphia, ? B248-2
-3
Philadelphia, 8 Dec 1904 (Cornet solo by Herbert L. Clarke. Conductor?)
B248-4 1172
-5 1172 62472
481. HEY, MR. JOSHUA (Keith)
Philadelphia, 6 Sept 1905 (Herbert L. Clarke, conductor) B2731-1
-2
482. HIAWATHA (Moret)
Philadelphia, 14 Aug 1903 (Arthur Pryor, conductor) A267-1 2443
B267-1 2443
C267-1
Philadelphia, 19 Dec 1904 (Herbert L. Clarke, conductor) B267-2
-3 2443
C267-2 31368
-3 31368
Camden, N.J., 13 Dec 1912 (Arthur Pryor, conductor)
B267-4
-5 17252 62443
483. HIGH SCHOOL CADETS (Souza)
Philadelphia, 11 Aug 1903 (Arthur Pryor, conductor) A243-1 2442
B243-1 2442
Philadelphia, ? A243-2
B243-2
Philadelphia, 7 Dec 1904 (Herbert L. Clarke, conductor)
A243-3
-4
B243-3 2442
-4 2442
Camden, N.J., 9 Apr 1906 (Herbert L. Clarke, conductor) E243-1
-2
Camden, N.J., 4 Sept 1906 (Herbert L. Clarke, conductor)
E243-3 2442
-4
Camden, N.J., 20 Oct 1908 (Walter B. Rogers, conductor) B243-5
-6
Camden, N.J., 23 Oct 1908 (Walter B. Rogers, conductor)
B243-7 16200

- New York, 16 Jan 1923 (Nathaniel Shilkret, conductor)
 B243-8
 -9 19064
 -10
- Camden, N.J., 22 Oct 1925 (Nathaniel Shilkret, conductor)
 BVE243-11
 -12
 -13
 -14 19871 420-0218
 447-0218
 947-0205
 EPAT-402
 LPT-3066
 -15
484. HIGHLAND SCHOTTISCHE
 Camden, 14 May 1912 (Arthur Pryor, conductor) B12012-1
- HIS MASTER'S VOICE POLKA: See Concert Polka
- HOCH HAPSBURG MARCH: See Hapsburg March
485. THE HONEYBEES JUBILEE (Richmond)
 Camden, N.J., 12 Dec 1912 (Arthur Pryor, conductor) C12692-1
 -2
486. THE HONEYSUCKLE AND THE BEE (Penn)
 Philadelphia, 30 Dec 1901 (Arthur Pryor, conductor) 1169V-1 1169
 -2
 1169M-1
 -2
 Philadelphia, 1 Jan 1902 (Arthur Pryor, conductor) 1169V-3
 -4
 1169M-3
 -4 1169
487. THE HONORED DEAD (Sousa)
 Philadelphia, 4 Apr 1901 (Arthur Pryor, conductor) 3244-1 3244
 -2
488. THE HOOSIER SLIDE (Vandercook)
 Camden, N.J., 16 May 1912 (Arthur Pryor, conductor) B12026-1
 -2
489. A HOT TIME IN THE OLD TOWN (Metz)
 Philadelphia, 2 Oct 1900 (Arthur Pryor, conductor) A316-1 316
 -2 316
- Philadelphia, ? 316V-1
 -2
- Philadelphia, 18 June 1902 (Arthur Pryor, conductor) 316V-3
 -4 316
 316M-1
 -2 316
- Philadelphia, 13 Aug 1903 (Arthur Pryor, conductor) A265-1 316
 B265-1 316
- Philadelphia, 17 Aug 1903 (Arthur Pryor, conductor) B265-2 316
- Philadelphia, 19 Aug 1903 (Arthur Pryor, conductor) A265-2 316
 B265-3 316
- Philadelphia, 7 Dec 1904 (Herbert L. Clarke, conductor) B265-4 316
 -5 316
- Philadelphia, 12 Dec 1904 (Herbert L. Clarke, conductor) B265-6 316
 -7 316
- Camden, N.J., 17 May 1912 (Arthur Pryor, conductor) B265-8 316
490. HOW FAIR THOU ART (Nesvadba)
 Philadelphia, 23 Dec 1904 (Herbert L. Clarke, conductor) B2079-1
 -2
491. LES HUGUENOTS: Benediction of the Poignards (Meyerbeer)
 Philadelphia, 4 Oct 1900 (Arthur Pryor, conductor) A327-1
 -2 327
 Philadelphia, 2 Apr 1901 (Arthur Pryor, conductor) A327-3
 -4 327
 -5
 Philadelphia, 3 Apr 1901 (Arthur Pryor, conductor) 3231-1 3231
 -2
 Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) A327-6 327
 -7
 Philadelphia, 25 Oct 1905 (Herbert L. Clarke, conductor) C2842-1
 -2 31574
 Camden, N.J., 30 Dec 1909 (Walter B. Rogers, conductor)
 C2842-3 31574 35118 68055
 -4
492. HULA, HULA CAKEWALK (Van Alstyne)
 Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) 3263-1 3263
 -2

493. HUMPTY DUMPTY MARCH (Penn)
Philadelphia, 16 June 1902 (Arthur Pryor, conductor) 1427V-1
-2 1427
1427M-1 1427
-2
494. HUNGARIAN DANCE
Philadelphia, 24 Aug 1903 (Arthur Pryor, conductor) A336-1
B336-1
495. HUNGARIAN RHAPSODY, NO. 2 (Liszt)
Philadelphia, 12 Aug 1903 (Arthur Pryor, conductor) C255-1 31083
Philadelphia, 17 Aug 1903 (Arthur Pryor, conductor) B255-1 2617
C255-2 31083
Philadelphia, 18 Aug 1903 (Arthur Pryor, conductor) C255-2(sic)
Philadelphia, ? B255-2
-3
Philadelphia, 25 Aug 1903 (Arthur Pryor, conductor) B255-4
Philadelphia, 16 Dec 1904 (Herbert L. Clarke, conductor)
B255-5 2617
-6 2617
C255-3 31083
-4 31083
Philadelphia, 14 June 1905 (Herbert L. Clarke, conductor)
C255a-1 31400 [Part I]
-2 31400 [Part I]
C255b-1 31401 [Part II]
-2 31401 [Part II]
496. I CAN'T TELL WHY I LOVE YOU (Edwards)
Philadelphia, 2 Apr 1901 (Trombone solo by Arthur Pryor. Conductor?)
A727-1
-2 727
Philadelphia, ? 727V-1
-2
-3
-4
-5
727M-1
-2
-3
-4
-5
- Philadelphia, 19 Dec 1902 (Trombone solo by Arthur Pryor. Conductor?)
727V-6
-7
727M-6
-7
497. I DON'T KNOW WHERE I'M GOING BUT I'M ON MY WAY (Bren)
Philadelphia, 23 Oct 1905 (Herbert L. Clarke, conductor) B2828-1
-2
-3
498. I NEED THEE EVERY HOUR (Lowry)
Philadelphia, 24 Aug 1903 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) A339-1 2469
B339-1 2469
499. I WOULD THAT MY LOVE (Mendelssohn)
Camden, N.J., 12 Apr 1906 (Cornet solos by Herbert L. Clarke and Ross Millhouse. Conductor?)
B3277-1
-2 4717
IDA AND DOT POLKA: See Concert Polka
500. IF I HAD THE WORLD (Hayden Clarendon)
Camden, N.J., 14 Dec 1911 (Edwin G. Clarke, conductor) B11378-1
-2
501. IMPERIAL EDWARD CORONATION MARCH (Sousa)
Philadelphia, 3 June 1902 (Arthur Pryor, conductor) 1418V-1
-2
1418M-1
-2
Philadelphia, 9 June 1902 (Arthur Pryor, conductor) 1418V-3
-4
-5
1418M-3
-4
-5
Philadelphia, 17 June 1902 (Arthur Pryor, conductor) 1418V-6 1418
1418M-6 1418
Philadelphia, 15 Dec 1902 (Arthur Pryor, conductor) 1418V-7
-8
1418M-7
-8

- Philadelphia, 18 Aug 1903 (Arthur Pryor, conductor) A307-1 1418
B307-1 1418
- Philadelphia, ? B307-2
- Philadelphia, 7 Dec 1904 (Herbert L. Clarke, conductor) B307-3 1418
-4 1418
- Camden, N.J., 4 Sept 1906 (Herbert L. Clarke, conductor) E307-1
-2
- IMPERIAL KAISER OVERTURE: See Kaiser Overture
502. IN THE GOOD OLD SUMMER TIME (Evans)
Philadelphia, 17 Dec 1902 (Cornet and trombone solos by Walter B. Rogers and Arthur Pryor. Refrain sung by S. H. Dudley and Harry Macdonough. Conductor?)
1833V-1
-2 1833
1833M-1
-2 1833
-3
Philadelphia, 27 Oct 1905 (Cornet and trombone solos by Walter B. Rogers and unidentified. Refrain sung by S. H. Dudley and Harry Macdonough. Herbert L. Clarke, conductor)
B2847-1
-2 1833
A2847-1
-2 1833
503. IN THE REALM OF THE WALTZ (Sousa)
Philadelphia, 20 June 1902 (Arthur Pryor, conductor) 1438V-1
1438M-1
-2 1438
1438R-1
Philadelphia, 14 Aug 1902 (Arthur Pryor, conductor) 1438V-2
-3 1438
1438M-3
-4
Philadelphia, 14 Aug 1903 (Arthur Pryor, conductor) A268-1 1438
B268-1 1438
Philadelphia, 15 Dec 1904 (Herbert L. Clarke, conductor)
B268-2 1438
-3 1438
504. IN THE SOUDAN: Dervish Chorus (Sebek)
Philadelphia, 20 Aug 1903 (Arthur Pryor, conductor) A327-1 2463
B327-1 2463
505. IN THE SPRING (Duyckinck)
Camden, N.J., 14 May 1912 (Recorded for the Education Department. Arthur Pryor, conductor)
B12014-1 17103
506. INDIAN WAR DANCE (Bellstedt)
Philadelphia, 2 Oct 1900 (Arthur Pryor, conductor) A324-1 324
-2
Philadelphia, 2 Apr 1901 (Arthur Pryor, conductor) A324-3 324
-4
Philadelphia, ? 324V-1
-2
Philadelphia, 18 June 1902 (Arthur Pryor, conductor) 324V-3
-4 324
324M-1
-2 324
507. THE INVINCIBLE EAGLE (Sousa)
Philadelphia, 5 June 1901 (Arthur Pryor, conductor) A844-1 844
-2 844
Philadelphia, 7 June 1901 (Arthur Pryor, conductor) 3435-1 3435
-2 3435
Philadelphia, ? 844V-1
-2
Philadelphia, 1 Jan 1902 (Arthur Pryor, conductor) 844V-3 844
-4 844
844M-1
-2 844
Philadelphia, ? 844V-5
-6
844M-3
-4
-5
-6
Philadelphia, 25 June 1902 (Arthur Pryor, conductor) 844V-7
844M-7
-8
844R-1
Philadelphia, 18 Aug 1903 (Arthur Pryor, conductor) A306-1 844
B306-1 844
Philadelphia, 15 Dec 1904 (Herbert L. Clarke, conductor) C306-1
-2

- Philadelphia, ?
 B306-2
 -3
 -4
 -5
- Philadelphia, 6 Sept 1905 (Herbert L. Clarke, conductor) B306-6
 -7
- Philadelphia, 7 Sept 1905 (Herbert L. Clarke, conductor) B306-8
 -9
- Philadelphia, 23 Oct 1905 (Herbert L. Clarke, conductor) B306-10
 -11 844
 -12
- Camden, N.J., 12 Apr 1906 (Herbert L. Clarke, conductor) E306-1
 -2 844
- Camden, N.J., 21 Oct 1908 (Walter B. Rogers, conductor)
 B306-13
 -14 16273
- New York, 20 July 1923 (Nathaniel Shilkret, conductor)
 B306-15
 -16 16273
 -17
508. INVITATION TO THE DANCE (Weber)
 Philadelphia, 18 Aug 1903 (Arthur Pryor, conductor) A309-1
 B309-1
 C309-1 31105
- Philadelphia, ? C309-2
- Philadelphia, 13 Dec 1904 (Herbert L. Clarke, conductor)
 C309-3
 -4 31105
- Philadelphia, 8 Sept 1905 (Herbert L. Clarke, conductor)
 C309-4(sic) 31105
 -5
- Camden, N.J., 13 Dec 1911 (Edwin G. Clarke, conductor)
 C309-6
 -7 31105 68100
509. IOLA (Johnson)
 Camden, N.J., 4 Sept 1906 (Herbert L. Clarke, conductor) E3761-1
 B3761-1
 -2
- Camden, N.J., 5 Sept 1906 (Herbert L. Clarke, conductor)
 B3761-3
 -4 4862
- E3761-2 4862
 Camden, N.J., 19 Oct 1908 (Walter B. Rogers, conductor) B3761-5
 -6
- Camden, N.J., 22 Oct 1908 (Walter B. Rogers, conductor)
 B3761-7 16776 62484
510. ITUZAINGO
 Camden, N.J., 6 Mar 1919 (Recorded by the Victor Band plus eleven extra men. Rosario Bourdon, conductor) B22611-1
 -2 72405
511. JACK TAR (Souza)
 Philadelphia, 12 Aug 1903 (Arthur Pryor, conductor) A240-1 2419
 -2 2419
 B240-1 2419
 -2 2419
 C240-1 31051
 -2
- Philadelphia, 4 Sept 1903 (Arthur Pryor, conductor)
 A240-3 2419
 -4
 B240-3 2419
 -4
 C240-3 31051
- Philadelphia, 7 Dec 1904 (Herbert L. Clarke, conductor) A240-5
 -6
 B240-5
 -6
- Philadelphia, 12 Dec 1904 (Herbert L. Clarke, conductor) A240-7
 -8
 B240-7
 -8
- Philadelphia, 9 Sept 1905 (Herbert L. Clarke, conductor)
 B240-9
 -10 2419
- Philadelphia, 26 Oct 1905 (Herbert L. Clarke, conductor)
 B240-11
 -12 2419
 C240-4
 -5
- Camden, N.J., 10 Apr 1906 (Herbert L. Clarke, conductor) E240-1
 -2
- Camden, N.J., 4 Sept 1906 (Herbert L. Clarke, conductor) E240-3
 -4

- Camden, N.J., 21 Oct 1908 (Walter B. Rogers, conductor)
 B240-13
 -14
 -15 16151
- Camden, N.J., 11 Dec 1911 (Edwin G. Clarke, conductor) B240-15 (sic)
 -16
 -17
- New York, 16 Jan 1923 (Nathaniel Shilkret, conductor)
 B240-18 16151
 -19
 -20
512. THE JOKER (Lake)
 Camden, N.J., 15 May 1912 (Arthur Pryor, conductor) B12018-1
 -2 17125
513. THE JOLLY COPPERSMITH (Peter)
 Philadelphia, 25 June 1902 (Arthur Pryor, conductor) 1450V-1 1450
 1450M-1
 -2 1450
 1450R-1
514. JOLLY FELLOWS WALTZ (Vollstadt)
 Philadelphia, 4 Apr 1901 (Arthur Pryor, conductor) 3246-1 3246
 -2 3246
- Philadelphia, 31 Dec 1901 (Arthur Pryor, conductor) 1174V-1
 -2
 1174M-1
 -2
- Philadelphia, ? 1174V-3
 -4
 1174M-3
 -4
 -5
- Philadelphia, 18 Dec 1902 (Arthur Pryor, conductor) 1174V-5
 -6
 1174M-6
 -7
- Philadelphia, 19 Dec 1902 (Arthur Pryor, conductor) 1174V-7
 1174M-8
 -9 1174
- Philadelphia, 13 Aug 1903 (Arthur Pryor, conductor) A263-1 1174
 B263-1 1174
- Philadelphia, 17 Aug 1903 (Arthur Pryor, conductor) A263-2 1174
 B263-2 1174
515. JUBEL OVERTURE (Weber)
 Philadelphia, 9 Dec 1904 (Herbert L. Clarke, conductor) C2036-1
 -2
516. KAISER OVERTURE (Westmeyer)
 Philadelphia, 12 Aug 1903 (Arthur Pryor, conductor) B254-1 2526
 C254-1
 Philadelphia, 14 Aug 1903 (Arthur Pryor, conductor) B254-2 2526
 Philadelphia, 17 Aug 1903 (Arthur Pryor, conductor) C254-2 31082
 Philadelphia, 19 Aug 1903 (Arthur Pryor, conductor) B254-3 2526
 Philadelphia, ? C254-3
 -4
 -5
- Philadelphia, 16 Dec 1904 (Herbert L. Clarke, conductor)
 C254-6 31082
 -7 31082
517. KEEPING STEP WITH THE UNION (Sousa)
 Camden, N.J., 20 July 1922 (Recorded by the Special Band plus eighteen extra men. Joseph Pasternack, conductor) B26814-1
 -2
 -3 18929
 -4
 -5
518. KING BROADWAY (Wardwell)
 Philadelphia, 30 Jan 1902 (Arthur Pryor, conductor) 1222V-1 1222
 -2
 1222M-1
 -2
- Philadelphia, 16 June 1902 (Arthur Pryor, conductor) 1222V-3
 -4
 1222M-3 1222
 -4
519. KING COTTON (Sousa)
 Philadelphia, 4 Oct 1900 (Arthur Pryor, conductor) A301-1
 -2 301
- Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A301-3 301
 -4
- Philadelphia, ? 301V-1
 -2
 -3
 -4

- Philadelphia, 3 Jan 1902 (Arthur Pryor, conductor) 301V-5
-6
301M-1 301
-2
520. KINLOCH O' KINLOCH (Occa)
Philadelphia, 22 Dec 1904 (Piccolo solo by Marshall Lufsky. Herbert L. Clarke, conductor) B2075-1 4266
-2 4266
521. KISS WALTZ, (J. Strauss, II)
Camden, N.J., 13 Apr 1906 (Herbert L. Clarke, conductor) C3282-1
522. KUKUSHKA (Lehár)
Camden, N.J., 28 Dec 1909 (Walter B. Rogers, conductor) B8505-1
-2
523. KULL-DANSEN
Camden, N.J., 11 Dec 1912 (Recorded for the Education Department. Arthur Pryor, conductor) B12701-1 17330
524. KWANG HSU (Lincke)
Camden, N.J., 16 May 1912 (Arthur Pryor, conductor) B12023-1
-2
525. THE LAMBS MARCH (Sousa)
New York, 9 Nov 1915 (Herbert L. Clarke, conductor) B16759-1
-2
-3 17976
New York, 19 Nov 1915 (Herbert L. Clarke, conductor) B16759-4
-5
LARGO: See Xerxes -6
-7
526. LARIMOSA (Brooks)
Philadelphia, 7 Sept 1905 (Herbert L. Clarke, conductor) B2732-1
-2
527. THE LARK (Damare)
Philadelphia, 20 June 1902 (Flute solo by Darius Lyons. Arthur Pryor, conductor) 1439V-1 1439
1439M-1 1439
-2
1439R-1
528. THE LAST DREAM OF THE VIRGIN (Massenet)
Camden, N.J., 12 Apr 1906 (Herbert L. Clarke, conductor) C3272-1
-2
529. LAZO DE AMOR (Nipatra)
Camden, N.J., 5 Sept 1906 (Recorded for the Export Department. Herbert L. Clarke, conductor) B3767-1 3195
-2
530. LEONA POLKA (Zimmerman)
Philadelphia, 21 Dec 1904 (Trombone solo by Leo Zimmerman. Herbert L. Clarke, conductor) C2071-1
-2
Philadelphia, 22 Dec 1904 (Trombone solo by Leo Zimmerman. Herbert L. Clarke, conductor) C2071-3
531. LET'S BE LIVELY (Myddleton)
Philadelphia, 24 Oct 1905 (Herbert L. Clarke, conductor) B2837-1
-2
-3
532. LA LETTRE DE MANON (Gillet)
Philadelphia, 9 Sept 1905 (Herbert L. Clarke, conductor) B2740-1
-2
533. LEVEE REVELS (O'Hare)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A328-1
-2 328
Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A328-3
-4 328
Philadelphia, ? 328V-1
-2
-3
-4
-5
-6
-7
Philadelphia, 17 Dec 1902 (Arthur Pryor, conductor) 328V-8
-9
328M-1
-2 328
534. THE LIBERTY BELL (Sousa)
Philadelphia, 6 Jan 1902 (Arthur Pryor, conductor) 1193V-1
-2 1193
1193M-1
-2
Philadelphia, 20 June 1902 (Arthur Pryor, conductor) 1193V-3 1193
1193M-3
-4 1193
Philadelphia, 13 Aug 1903 (Arthur

- Pryor, conductor) A256-1 1193
B256-1 1193
Philadelphia, 17 Aug 1903 (Arthur
Pryor, conductor) B256-2 1193
Philadelphia, ? A256-2
-3
-4
B256-3
-4
Philadelphia, 7 Dec 1904 (Herbert
L. Clarke, conductor) A256-5
-6
B256-5 1193
-6 1193
Philadelphia, 26 Oct 1905 (Herbert
L. Clarke, conductor) B256-7
-8 1193
D256-1
Camden, N.J., 9 Apr 1906 (Herbert
L. Clarke, conductor) E256-1
-2 1193
Camden, N.J., 20 Oct 1908 (Walter
B. Rogers, conductor) B256-9
-10
Camden, N.J., 22 Oct 1908 (Walter
B. Rogers, conductor) B256-11 1193 62446
535. LIBERTY LOAN (Sousa)
Camden, N.J., 21 Dec 1917 (Re-
corded in the Auditorium, New Office
Building. John Philip Sousa, con-
ductor) B21275-1
-2 18430
536. LIGHT CAVALRY: Overture (Suppé)
Philadelphia, 20 Aug 1903 (Arthur
Pryor, conductor) A322-1 2471
B322-1 2471
Philadelphia, 24 Aug 1903 (Arthur
Pryor, conductor) C322-1 31095
-2
Philadelphia, 13 Dec 1904 (Herbert
L. Clarke, conductor) C322-3 31095
-4 31095
Camden, N.J., 20 Oct 1908 (Walter
B. Rogers, conductor) C322-5 35045 68088
-6
Camden, N.J., 11 Dec 1912 (Arthur
Pryor, conductor) C322-7
-8 35045 68088
537. LILY BELLS (Sousa)
Philadelphia, 2 Oct 1900 (Arthur
Pryor, conductor) A339-1 339
-2
Philadelphia, 5 Apr 1901 (Arthur
Pryor, conductor) A339-3
-4
Philadelphia, ? 339V-1
-2
-3
-4
Philadelphia, 21 June 1902 (Arthur
Pryor, conductor) 339V-5 339
339M-1
-2 339
339R-1
Philadelphia, ? 339M-3
-4
Philadelphia, 18 Dec 1902 (Arthur
Pryor, conductor) 339V-6
-7
339M-5
-6 339
Philadelphia, 13 Aug 1903 (Arthur
Pryor, conductor) A259-1 339
B259-1 339 62446[?]
538. LINGER LONGER (Leslie)
Camden, N.J., 16 May 1912 (Arthur
Pryor, conductor) B12022-1
-2
539. LISTEN TO MY TALE OF WOE (H. F.
Smith)
Philadelphia, 3 Oct 1900 (Arthur
Pryor, conductor) A323-1 323
-2
540. A LITTLE BOY IN BLUE (Brown)
Philadelphia, 19 June 1902 (Cornet
solo by Walter B. Rogers. Arthur
Pryor, conductor) 1435V-1
1435M-1
-2
1435R-1
Philadelphia, 24 June 1902 (Cornet
solo by Walter B. Rogers. Arthur
Pryor, conductor) 1435V-2
1435M-3
-4 1435
1435R-2
Philadelphia, ? 1435V-3
1435M-5
Philadelphia, 19 Dec 1902 (Cornet

- solo by Walter B. Rogers. Arthur Pryor, conductor) 1435V-4
-5
1435M-6
-7
541. LITTLE NELL (Pryor)
Philadelphia, 1 Oct 1900 (Trombone solo by Arthur Pryor. Conductor?)
A330-1 330
-2
Philadelphia, ? 330V-1
-2
Philadelphia, 8 Jan 1902 (Trombone solo by Arthur Pryor. Conductor?)
330V-3
-4 330
330M-1 330
-2
Philadelphia, ? 330V-5
330M-3
-4
Philadelphia, 17 Dec 1902 (Trombone solo by Arthur Pryor. Conductor?)
330V-6
-7
330M-5
-6
542. LOHENGRIN: Selections (R. Wagner)
Philadelphia, 3 Apr 1901 (Arthur Pryor, conductor) 3234-1 3234
Philadelphia, ? 3234M-1
-2
-3
-4
Philadelphia, 19 Dec 1902 (Arthur Pryor, conductor) 3234M-5
-6
Philadelphia, 19 Aug 1903 (Arthur Pryor, conductor) A316-1 2479
B316-1 2479
Philadelphia, 9 Dec 1904 (Herbert L. Clarke, conductor) B2038-1
-2
Philadelphia, 14 June 1905 (Herbert L. Clarke, conductor) B2634-1
-2
-3
Philadelphia, 15 June 1905 (Herbert L. Clarke, conductor) C2634-1
-2
Philadelphia, 16 June 1905 (Herbert L. Clarke, conductor)
C2634-3 31425
- Camden, N.J., 30 Dec 1909 (Walter B. Rogers, conductor)
C2634-4 35114 68175
-5 35114 68175
543. LOHENGRIN (R. Wagner) and TANNHÄUSER (R. Wagner): Selections
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) 3258-1 3258
-2
Philadelphia, ? 3258M-1
-2
-3
-4
Philadelphia, 19 Dec 1902 (Arthur Pryor, conductor) 3258M-5
-6
544. LOIN DU BAL (Gillet)
Philadelphia, 2 Oct 1900 (Arthur Pryor, conductor) A329-1 329
-2
Philadelphia, 5 Oct 1900 (Arthur Pryor, conductor) A329-3
-4
Philadelphia, ? A329-5
Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A329-6
-7 329
545. LOJOS DEL BIEN AMADO (Metallo)
Camden, N.J., 5 Sept 1906 (Herbert L. Clarke, conductor)
B3770-1
-2 3202
546. LOLITA (Langey)
Philadelphia, 6 Oct 1900 (Arthur Pryor, conductor) A381-1 381
-2
547. LONDON BRIDGE and THE MULBERRY BUSH
Camden, N.J., 14 May 1912 (Recorded for the Education Department. Arthur Pryor, conductor)
B12015-1 17104
548. LOOKING UPWARD: I. By the Light of the Polar Star (Sousa)
Philadelphia, 19 Aug 1903 (Arthur Pryor, conductor) A317-1 2486
B317-1 2486
-2 2486
C317-? 31088
549. LOOKING UPWARD: II. Under the Southern Cross (Sousa)
Philadelphia, 19 Aug 1903 (Arthur Pryor, conductor) A318-1 2487
B318-1 2487

550. **LOOKING UPWARD: III. Mars and Venus (Sousa)**
Philadelphia, 19 Aug 1903 (Arthur Pryor, conductor) A319-1 2488
B319-1 2488
551. **LORELEI (Nesvadba)**
Philadelphia, 1 Oct 1900 (Arthur Pryor, conductor) A319-1 319
-2
Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A319-3 319
-4
Philadelphia, 18 Dec 1902 (Arthur Pryor, conductor) 1835V-1 1835
-2
1835M-1 1835
-2
552. **THE LOST CHORD (Sullivan)**
Philadelphia, 16 June 1905 (Cornet solo by Herbert L. Clarke. Conductor?) C2639-1
-2
553. **LOVE SONG (Joyce)**
Philadelphia, 8 Dec 1904 (Herbert L. Clarke, conductor) B2032-1
554. **LOVE THOUGHTS (Pryor)**
Philadelphia, 5 Oct 1900 (Trombone solo by Arthur Pryor. Conductor?) A310-1
-2 310
Philadelphia, 5 June 1901 (Trombone solo by Arthur Pryor. Conductor?) A310-3 310
Philadelphia, ? 310V-1
-2
-3
-4
Philadelphia, 3 June 1902 (Trombone solo by Arthur Pryor. Conductor?) 310V-5
-6 310
310M-1
-2 310
Philadelphia, 27 Aug 1903 (Trombone solo by Arthur Pryor. Conductor?) A357-1 310
B357-1 310
C357-1
Philadelphia, 28 Aug 1903 (Trombone solo by Arthur Pryor. Conductor?) C357-2 31108
555. **LOVE'S ENCHANTMENT (Pryor)**
Philadelphia, 17 June 1902 (Trombone solo by Arthur Pryor. Conductor?) 1428M-1
- Philadelphia, 19 June 1902 (Trombone solo by Arthur Pryor. Conductor?) 1428V-1
-2 1428
1428M-2
-3
1428R-1
Philadelphia, 21 June 1902 (Trombone solo by Arthur Pryor. Conductor?) 1428M-4
-5
Philadelphia, 19 Aug 1903 (Trombone solo by Arthur Pryor. Conductor?) A315-1 1428
B315-1 1428
Philadelphia, 27 Aug 1903 (Trombone solo by Arthur Pryor. Conductor?) C315-1 31107
556. **LUCIA DI LAMMERMOOR: Sextet (Donizetti)**
Philadelphia, 2 Oct 1900 (Solos by Herbert L. Clarke, Henry Higgins, Mark Lyon, Simone Mantia, Arthur Pryor, and Edward A. Williams. Conductor?) A334-1 334
-2
Philadelphia, 2 Apr 1901 (Soloists same as above. Conductor?) A334-3 334
-4
Philadelphia, 3 Apr 1901 (Soloists same as above. Conductor?) 3230-1
-2
Philadelphia, 5 Apr 1901 (Soloists same as above. Conductor?) 3230-3 3230
-4
Philadelphia, 20 June 1902 (Soloists same as above. Conductor?) 3230-3(sic) 3230
-4(sic)
Philadelphia, 25 Aug 1903 (Soloists same as above. Conductor?) A340-1
B340-1
B340-2
Philadelphia, ? -3
Philadelphia, 8 Sept 1905 (Solos by Herbert L. Clarke, Henry Higgins, Mark Lyon, Edward Williams, and two unidentified. Conductor?) B340-4
-5
-6 3230
-7

557. LULLE WALTZ (Rogers)
Philadelphia, 26 Aug 1903 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) A345-1 2439
B345-1 2439
C345-1 31112
558. LUNA WALTZ (Lincke)
Philadelphia, 6 Oct 1900 (Arthur Pryor, conductor) A377-1 377
-2
559. LYSISTRATA WALTZ (Lincke)
Camden, N.J., 6 Sept 1906 (Herbert L. Clarke, conductor) C3776-1
-2
560. MAGNIFICAT (Meyrelles)
Camden, N.J., 11 Apr 1906 (Herbert L. Clarke, conductor) B3270-1
-2
-3
561. MAIDENS THREE: I. The Coquette (Sousa)
Philadelphia, 1 Jan 1902 (Arthur Pryor, conductor)
1179aV-1 1179a
-2 1179a
1179aM-1 1179a
-2
Philadelphia, 13 Aug 1903 (Arthur Pryor, conductor) A260-1
B260-1
562. MAIDENS THREE: II. The Summer Girl (Sousa)
Philadelphia, 1 Jan 1902 (Arthur Pryor, conductor)
1179bV-1 1179b
-2 1179b
1179bM-1 1179b
-2
Philadelphia, 13 Aug 1903 (Arthur Pryor, conductor) A261-1
B261-1
563. MAIDENS THREE: III. The Dancing Girl (Sousa)
Philadelphia, 2 Jan 1902 (Arthur Pryor, conductor)
1179cV-1 1179c
-2
1179cM-1 1179c
-2
Philadelphia, 13 Aug 1903 (Arthur Pryor, conductor) A262-1
B262-1
564. THE MAN BEHIND THE GUN (Sousa)
Philadelphia, 1 Oct 1900 (Arthur Pryor, conductor) A307-1
-2
-3 307
-4
Philadelphia, 14 Jan 1901 (Arthur Pryor, conductor)
3019-1 *Void.*
Philadelphia, 3 Apr 1901 (Arthur Pryor, conductor) 3227-1 3227
-2
Philadelphia, ? 307V-1
-2
-3
-4
307M-1
-2
-3
-4
Philadelphia, 21 June 1902 (Arthur Pryor, conductor) 307V-5 307
307M-5 307
Philadelphia, 6 Dec 1904 (Herbert L. Clarke, conductor) B2018-1
-2 307
Philadelphia, 25 Oct 1905 (Herbert L. Clarke, conductor) B2018-3 307
-4
Camden, N.J., 4 Sept 1906 (Herbert L. Clarke, conductor) E2018-1
-2
Camden, N.J., 21 Oct 1908 (Walter B. Rogers, conductor) B2018-5
-6 16395
565. LA MANDOLINATA (Paladilhe)
Philadelphia, 17 Aug 1903 (Arthur Pryor, conductor) A300-1 2485
B300-1 2485
Philadelphia, 26 Aug 1903 (Arthur Pryor, conductor) C300-1 31098
566. EL MANEVO (Lopez)
Camden, N.J., 5 Sept 1906 (Herbert L. Clarke, conductor) B3768-1
-2 3197 62152

567. **MANHATTAN BEACH** (Sousa)
Philadelphia, 25 Oct 1905 (Herbert L. Clarke, conductor)
B2841-1
-2
-3 4565
Camden, N.J., 20 Oct 1908 (Walter B. Rogers, conductor) B2841-4
-5
Camden, N.J., 22 Oct 1908 (Walter B. Rogers, conductor)
B2841-6 16383 62492
Camden, N.J., 12 Dec 1912 (Arthur Pryor, conductor) B2841-7
-8
New York, 20 July 1923 (Nathaniel Shilkret, conductor)
B2841-9
-10
-11
-12 16383
568. **THE MARCH KING** (Pryor)
Philadelphia, 4 Oct 1900 (Arthur Pryor, conductor) A340-1
-2 340
Philadelphia, 2 Apr 1901 (Arthur Pryor, conductor) A340-3 340
-4
569. **MARCH TARTARE** (Ganne)
Camden, N.J., 11 Apr 1906 (Herbert L. Clarke, conductor) B3269-1
-2
570. **MARCHE BURLESQUE** (Gillet)
Philadelphia, 20 Aug 1903 (Arthur Pryor, conductor) A321-1
B321-1
571. **LA MARIPOSA** (Diaz)
Philadelphia, 7 June 1901 (Arthur Pryor, conductor) 3429-1 3429
-2 3429
572. **LA MARSEILLAISE** (Rouget de l'Isle)
Philadelphia, 14 Dec 1904 (Herbert L. Clarke, conductor)
B2048-1 4198
-2 4198
Camden, N.J., 30 Dec 1909 (Walter B. Rogers, conductor)
B8525-1 16514 17668 63500
573. **MASANIELLO: Overture** (Auber)
Philadelphia, 23 Dec 1904 (Herbert L. Clarke, conductor)
C2084-1 31361
-2 31361
- MASONIC MUSIC: See Duke Street and Royal Arcanum**
574. **THE MAYOR OF TOKYO** (Peters)
Philadelphia, 9 Sept 1905 (Herbert L. Clarke, conductor) B2741-1
-2
575. **MAZURKA** (Chopin)
Philadelphia, 2 Oct 1900 (Arthur Pryor, conductor) A364-1
-2 364
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) A364-3
-4
576. **A MEDLEY OF REMICK HITS**
Philadelphia, 13 June 1905 (Herbert L. Clarke, conductor)
B2630-1
-2
C2630-1 31399
-2
Philadelphia, 15 June 1905 (Herbert L. Clarke, conductor)
B2630-3 4377
C2630-3 31399
Camden, N.J., 14 Dec 1911 (Includes: Love Me; Oh That Navajo Rag; Over and Over Again; Vale of Dreams; Oceana Roll; Oh You Beautiful Doll. Edwin G. Clarke, conductor) B11379-1
-2
577. **DIE MEISTERSINGER: March** (R. Wagner)
Philadelphia, 13 June 1905 (Herbert L. Clarke, conductor) B2628-1
-2
C2628-1
-2
Philadelphia, 15 June 1905 (Herbert L. Clarke, conductor)
B2628-3
C2628-3 31427 35044
Camden, N.J., 23 Oct 1908 (Walter B. Rogers, conductor)
C2628-4
-5 35044
578. **DIE MEISTERSINGER: Prize Song** (R. Wagner)
Philadelphia, 13 June 1905 (Herbert L. Clarke, conductor)
B2627-1
-2
C2627-1
-2 31440 35044

- Camden, N.J., 23 Oct 1908 (Walter B. Rogers, conductor)
C2627-3
-4 35044
579. MESSIAH: Hallelujah Chorus (Handel)
Philadelphia, 19 Dec 1904 (Herbert L. Clarke, conductor) B2059-1
-2
Philadelphia, 9 Sept 1905 (Herbert L. Clarke, conductor) B2059-3
-4
Camden, N.J., 29 Dec 1909 (Sung by the Victor Chorus. Walter B. Rogers, conductor)
C8518-1
-2
-3 31770
580. MEXICAN SERENADE (Wilson)
Philadelphia, 15 Aug 1903 (Arthur Pryor, conductor) A279-1 2444
B279-1 2444
581. MI CORAZON TE PERTENEGA (Metallo)
Camden, N.J., 5 Sept 1906 (Recorded for the Export Department. Herbert L. Clarke, conductor)
B3769-1
-2 3199
582. MINNEHAHA WALTZ (Rogers)
Philadelphia, 4 Apr 1901 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) 3241-1
-2 3241
Philadelphia, 8 Jan 1902 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) 1202V-1 1202
-2
1202M-1
-2
Philadelphia, ? 1202V-3
-4
-5
-6
-7
1202M-3
-4
-5
-6
-7
Philadelphia, 17 Dec 1902 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) 1202V-8
-9
1202M-8
-9
Philadelphia, 26 Aug 1903 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) A346-1 1202
B346-1 1202
C346-1 31111
583. MINUET (Paderewski)
Philadelphia, 28 Aug 1903 (Arthur Pryor, conductor) A360-1
B360-1 2460
C360-1 31120
Philadelphia, 15 Dec 1904 (Herbert L. Clarke, conductor)
B360-2 2460
-3 2460
C360-2 31120
-3 31120
Camden, N.J., 13 Dec 1911 (Edwin G. Clarke, conductor)
C360-4
-5 35152
-6
MISERERE: See II Trovatore
584. MISS BOB WHITE: Selections (Spencer)
Philadelphia, 7 June 1901 (Arthur Pryor, conductor) 3448-1
Philadelphia, 8 Jan 1902 (Arthur Pryor, conductor) 1205V-1 1205
-2
1205M-1
-2
Philadelphia, 14 Aug 1902 (Arthur Pryor, conductor) 1205M-3
-4 1205
585. MOONLIGHT (Moret)
Philadelphia, 23 Oct 1905 (Herbert L. Clarke, conductor) A2830-1 4528
-2
B2830-1
-2 4528
Camden, N.J., 11 Apr 1906 (Herbert L. Clarke, conductor)
E2830-1
-2 4528
586. MOONLIGHT BAY MEDLEY
Camden, N.J., 15 May 1912 (Arthur Pryor, conductor) B12017-1
-2
587. MORNING, NOON AND NIGHT IN VIENNA OVERTURE (Suppé)
Philadelphia, 17 June 1902 (Arthur Pryor, conductor) 1430V-1
1430M-1
-2
1430R-1

- Philadelphia, 19 June 1902 (Arthur Pryor, conductor) 1430V-2 1430
1430M-3
-4 1430
1430R-2
- Philadelphia, 23 June 1902 (Arthur Pryor, conductor) 1430M-5
-6
- Philadelphia, 15 Aug 1903 (Arthur Pryor, conductor) A280-1
B280-1
- Philadelphia, ? C280-1
-2
- Philadelphia, 23 Dec 1904 (Herbert L. Clarke, conductor) C280-3
-4
588. THE MOSQUITO PARADE (Whitney)
Philadelphia, 1 Oct 1900 (Arthur Pryor, conductor) A337-1 337
-2
Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A337-3
-4 337
589. MOTHER HUBBARD MARCH (Sousa)
Philadelphia, 1 Oct 1900 (Arthur Pryor, conductor) A305-1 305
-2
Philadelphia, 5 June 1901 (Arthur Pryor, conductor) A305-3
-4
-5 305
590. MUCH ADO ABOUT NOTHING: Bourrée (German)
Philadelphia, 4 Jan 1902 (Arthur Pryor, conductor) 1188V-1
-2 1188
1188M-1
-2 1188
591. MUCH ADO ABOUT NOTHING: Gigue (German)
Philadelphia, 4 Jan 1902 (Arthur Pryor, conductor) 1189V-1 1189
-2
1189M-1 1189
-2
- MULBERRY BUSH: See London Bridge
592. A MUSICAL JOKE ON BEDELIA (Bellstedt)
Philadelphia, 8 Dec 1904 (Herbert L. Clarke, conductor) B2031-1 4181
-2 4181
C2031-1 31335
-2 31335
- Philadelphia, 14 Dec 1904 (Herbert L. Clarke, conductor) B2031-3 4181
C2031-3
593. MY BLACK PEARL
Philadelphia, 7 June 1901 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) 3436-1 3436
-2
594. MY JAPANESE CHERRY BLOSSOM (Stromberg)
Philadelphia, 31 Dec 1901 (Arthur Pryor, conductor) 1176V-1 1176
-2
1176M-1
-2 1176
595. MY LOVE FOR YOU (Clarke)
Philadelphia, 5 Oct 1900 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) A345-1 345
-2
596. MY MARYLAND MARCH (Mygrant)
Camden, N.J., 13 May 1912 (Arthur Pryor, conductor) B12007-1
-2
-3 17142
597. MY OLD KENTUCKY HOME: Fantasy (Foster-Dalbey)
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) 3264-1 3264
-2
Philadelphia, 16 June 1902 (Arthur Pryor, conductor) 3264-3
-4 3264
Philadelphia, 15 Aug 1903 (Arthur Pryor, conductor) A274-1
B274-1
Philadelphia, 20 Aug 1903 (Arthur Pryor, conductor) A274-2 2481
B274-2 2481
Philadelphia, 13 Dec 1904 (Herbert L. Clarke, conductor) B274-3
-4
598. MY QUEEN WALTZ (Bucalossi)
Camden, N.J., 12 Dec 1912 (Arthur Pryor, conductor) C12696-1
-2
599. NARCISSUS (Nevin)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A354-1
-2
Philadelphia, 6 Oct 1900 (Arthur Pryor, conductor) A354-3
-4 354

- Philadelphia, ? 354V-1
-2
- Philadelphia, 4 Jan 1902 (Arthur Pryor, conductor) 354V-3
-4 354
354M-1
-2 354
- Philadelphia, ? 354V-5
-6
-7
-8
354M-3
-4
-5
- Philadelphia, 16 Dec 1902 (Arthur Pryor, conductor) 354V-9
-10
354M-6
-7
- Philadelphia, 18 Aug 1903 (Arthur Pryor, conductor) A308-1 354
B308-1 354
- Philadelphia, 13 June 1905 (Herbert L. Clarke, conductor) B308-2 354
-3
- Camden, N.J., 27 Dec 1909 (Walter B. Rogers, conductor) B308-4 16525 62496
-5 16525
600. NATIONAL AIR OF BOHEMIA: War Song of the Hussites
Philadelphia, 14 Dec 1904 (Herbert L. Clarke, conductor) B2052-1 4223 62445
601. THE NATIONAL FENCIBLES (Sousa)
Philadelphia, 27 Aug 1903 (Arthur Pryor, conductor) A352-1
B352-1
C352-1
602. THE NATIONAL GAME (Sousa)
Camden, N.J., 24 July 1925 (Joseph Pasternack, conductor) BVE33103-1
-2
-3 19741
603. NATIONAL HYMN OF ARGENTINA (Conradi)
Camden, N.J., 6 Mar 1919 (Recorded by the Victor Band plus eleven extra men. Rosario Bourdon, conductor) B22610-1
-2 72405
Camden, N.J., 8 Apr 1919 (Recorded by the Victor Band plus eleven extra men. Rosario Bourdon, conductor) B22610-3
-4
-5
- Camden, N.J., 8 Aug 1919 (Recorded by the Victor Band. Guillermo Gonzales, conductor) B22610-6
-7 72405
604. THE NAVAL COMMANDER MARCH (Clement)
Camden, N.J., 15 May 1912 (Arthur Pryor, conductor) B12021-1
-2
605. NEARER MY GOD TO THEE (Mason)
Philadelphia, 2 Oct 1900 (Arthur Pryor, conductor) A355-1
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A355-2
Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A355-3
-4 355
Philadelphia, 21 Aug 1903 (Arthur Pryor, conductor) A335-1
B335-1
606. EL NEGRO (Lopez)
Camden, N.J., 5 Sept 1906 (Herbert L. Clarke, conductor) B3766-1 3192
-2
607. THE NEW YORK HIPPODROME (Sousa)
New York, 9 Nov 1915 (Herbert L. Clarke, conductor) B16757-1
-2
-3
-4
-5 17901
Camden, N.J., 19 Nov 1915 (Herbert L. Clarke, conductor) B16757-6
-7 17901
608. NIGAREPOLSKA
Camden, N.J., 11 Dec 1912 (Recorded for the Education Department. Arthur Pryor, conductor) B12700-1 17327
609. A NIGHT IN VENICE: I Gondolieri (Nevin)
Camden, N.J., 14 Dec 1911 (Edwin G. Clarke, conductor) B11375-1
-2

610. NIGHTINGALE POLKA (Mollenhauer)
Philadelphia, 15 June 1905 (Flute
solo by Marshall Lufsky. Herbert L.
Clarke, conductor) B2636-1
-2 4416
611. NOBLES OF THE MYSTIC SHRINE (Sousa)
Camden, N.J., 29 Mar 1923 (John
Philip Sousa, conductor)
B27687-1
-2
-3
-4
-5 19056
612. LE NOZZE DI FIGARO: Selections
(Mozart)
Philadelphia, 19 Dec 1904 (Herbert
L. Clarke, conductor) C2063-1
-2
613. NYMPHALAN REVERIE (Sousa)
Philadelphia, 7 Jan 1902 (Violin solo
by Dorothy Hoyle. Arthur Pryor,
conductor) 1201V-1
-2 1201
1201M-1 1201
-2
614. OBERON: Overture (Weber)
Philadelphia, 28 Aug 1903 (Arthur
Pryor, conductor) A365-1
B365-1
Philadelphia, 24 Oct 1905 (Herbert
L. Clarke, conductor) C2836-1
-2
615. OCEAN BREEZES (Herbert)
Camden, N.J., 13 Apr 1906 (Herbert
L. Clarke, conductor) C3280-1
-2
616. THE OLD CHURCH ORGAN (Chambers)
Philadelphia, 6 Jan 1902 (Arthur
Pryor, conductor) 1191V-1
-2
1191M-1
-2
Philadelphia, 8 Jan 1902 (Arthur
Pryor, conductor) 1191V-3
1191M-3
617. THE OLD FOLKS AT HOME (Foster)
Philadelphia, 4 Sept 1903 (Arthur
Pryor, conductor) A396-1
B396-1
THE OLD GRIST MILL: See At the Old
Grist Mill
618. ON A SUNDAY AFTERNOON (Von Tilzer)
and NANCY BROWN (Crawford)
Philadelphia, 18 June 1902 (Arthur
Pryor, conductor) 1433V-1 1433
1433M-1
-2 1433
1433R-1
ON THE BEAUTIFUL BLUE DANUBE: See
The Blue Danube Waltz
619. ON THE CAMPUS (Sousa)
Camden, N.J., 5 Apr 1921 (Recorded
by the Victor Band plus fourteen
extra men. Joseph Pasternack, con-
ductor) B25137-1
-2 18752
-3
620. ON THE MISSISSIPPI—Medley
Camden, N.J., 10 Dec 1912 (Arthur
Pryor, conductor) B12688-1 17249
-2
621. ON TIP TOE (Loomis)
Philadelphia, 30 Jan 1902 (Arthur
Pryor, conductor) 1225V-1
-2
1225M-1
-2
Philadelphia, 19 June 1902 (Arthur
Pryor, conductor) 1225V-3 1225
1225M-3
-4 1225
1225R-1
622. ONCE UPON A TIME (Lincke)
Camden, N.J., 29 Dec 1909 (Cornet
solo by Herbert L. Clarke. Walter
B. Rogers, conductor) B8520-1
-2 16447
623. ONE OF THE BOYS MARCH (Bloom)
Camden, N.J., 10 Apr 1906 (Herbert
L. Clarke, conductor) B3263-1 4708
-2
E3263-1 4708
-2
624. ORPHEUS IN THE UNDERWORLD: Over-
ture (Offenbach)
Philadelphia, 19 June 1902 (Arthur
Pryor, conductor) 1434M-1
-2 1434
1434R-1

- Philadelphia, 6 Sept 1905 (Herbert L. Clarke, conductor)
C2730-1
-2 31447
- Philadelphia, 8 Sept 1905 (Herbert L. Clarke, conductor)
C2730-3 31447
-4
625. OVER THE WAVES (Rosas)
Philadelphia, 28 Aug 1903 (Arthur Pryor, conductor)
A361-1
B361-1
Camden, N.J., 15 May 1912 (Arthur Pryor, conductor) C361-1 35068
-2
626. I PAGLIACCI: Prologue (Leoncavallo)
Philadelphia, 25 June 1902 (Vocal solo by Signor Francisco [Emilio de Gogorza]. Arthur Pryor, conductor)
1452M-1
-2
-3
-4
-5 1452
627. I PAGLIACCI: Serenade (Leoncavallo)
Philadelphia, 5 Oct 1900 (Euphonium solo by Simone Mantia. Arthur Pryor, conductor) A351-1 351
-2
Philadelphia, 4 Apr 1901 (Trombone solo by Arthur Pryor. Conductor?)
3239V-1
-2
Philadelphia, 3 Jan 1902 (Trombone solo by Arthur Pryor. Conductor?)
3239M-1
-2 3239
Philadelphia, ? 3239M-3
-4
-5
-6
Philadelphia, 30 Jan 1902 (Trombone solo by Arthur Pryor. Conductor?)
3239M-7
-8
Philadelphia, 3 June 1902 (Trombone solo by Arthur Pryor. Conductor?)
3239M-7(sic) 3239
-8(sic) 3239
628. LA PALOMA (Yradier)
Philadelphia, 7 June 1901 (Arthur Pryor, conductor) 3437-1 3437
-2 3437
- Philadelphia, 6 Jan 1902 (Arthur Pryor, conductor) 1190V-1 1190
-2
1190M-1
-2
Philadelphia, 16 June 1902 (Arthur Pryor, conductor) 1190V-3
-4
1190M-3 1190
-4 1190
Philadelphia, 20 Aug 1903 (Arthur Pryor, conductor) A325-1 1190
B325-1 1190
Philadelphia, ? A325-2
-3
B325-2
-3 1190
Philadelphia, 13 Dec 1904 (Herbert L. Clarke, conductor)
A325-4 1190
-5
B325-4 1190
-5
Camden, N.J., 10 Apr 1906 (Herbert L. Clarke, conductor)
E325-1
-2 1190
Camden, N.J., 20 Oct 1908 (Walter B. Rogers, conductor)
B325-6
-7
-8 16529 62499
C325-1 31727
Camden, N.J., 2 Nov 1923 (Nathaniel Shilkret, conductor)
B325-9 16529
-10
-11
-12
629. PAN AMERICAN MARCH (Hoch?)
Philadelphia, 14 Jan 1901 (Arthur Pryor, conductor) 3029-1 Void.
630. PARSIFAL: Gralsritter Marsch (R. Wagner)
Philadelphia, 28 Aug 1903 (Arthur Pryor, conductor) B363-1 2527
C363-1 31103
631. PARSIFAL: Knights of the Holy Grail (R. Wagner)
Philadelphia, 6 Jan 1902 (Arthur Pryor, conductor) 3623M-1
-2
Philadelphia, 25 June 1902 (Arthur Pryor, conductor) 3623M-3 3623
-4

632. *PARSIFAL*: Selections (R. Wagner)
Philadelphia, 14 Dec 1904 (Herbert
L. Clarke, conductor) C2055-1
-2
-3
633. *PASQUINADE* (Gottschalk)
Philadelphia, 7 June 1901 (Arthur
Pryor, conductor) 3438-1 3438
-2 3438
634. *THE PASSING OF RAG TIME* (Pryor)
Philadelphia, 3 June 1902 (Arthur
Pryor, conductor) 1417V-1
-2
1417M-1
-2
1417R-1
Philadelphia, 9 June 1902 (Arthur
Pryor, conductor) 1417V-3
-4
-5
1417M-3
-4
-5
Philadelphia, 17 Dec 1902 (Arthur
Pryor, conductor) 1417V-5(sic)
-6
1417M-5(sic)
-6
Philadelphia, 18 Aug 1903 (Arthur
Pryor, conductor) A311-1 1417
B311-1 1417
635. *THE PATHFINDER OF PANAMA* (Sousa)
New York, 9 Nov 1915 (Herbert L.
Clarke, conductor) B16758-1
-2
-3
-4 17901
Camden, N.J., 19 Nov 1915 (Herbert
L. Clarke, conductor) B16758-5
-6 17901
636. *THE PATRIOT* (Pryor)
Philadelphia, 14 Jan 1901 (Trom-
bone solo by Arthur Pryor. Con-
ductor?) 3028-1 *Void*.
Philadelphia, 5 Apr 1901 (Trombone
solo by Arthur Pryor. Conductor?)
3252M-1 3252
-2
Philadelphia, 9 June 1902 (Trom-
bone solo by Arthur Pryor. Con-
ductor?) 3252M-3
- Philadelphia, 17 June 1902 (Trom-
bone solo by Arthur Pryor. Con-
ductor?) 3252M-4
-5 3252
3252R-1
- Philadelphia, 26 Aug 1903 (Trom-
bone solo by Arthur Pryor. Con-
ductor?) A348-1 2498
B348-1 2498
637. *PATRIOTIC AIRS OF ITALY*: *La Nocca
de Tre Colure and The Garibaldi
Hymn*
Philadelphia, 14 Dec 1904 (Herbert
L. Clarke, conductor)
B2051-1 4199 16136 62455
-2 16136
PATRIOTIC SONG OF FRANCE: See *La
Marseillaise*
638. *PATRIOTIC SONG OF POLAND* (Sowinski)
Philadelphia, 14 Dec 1904 (Herbert
L. Clarke, conductor)
B2053-1 4222 62500
-2 4222 62500
639. *PATRIOTIC SONG OF WALES*: *Men of
Harlech*
Philadelphia, 14 Dec 1904 (Herbert
L. Clarke, conductor)
B2050-1 4221
-2 4221
640. *PEACE FOREVER MARCH* (Lacalle)
Philadelphia, 1 Oct 1900 (Arthur
Pryor, conductor) A357-1
-2
Philadelphia, ? A357-3
-4
Philadelphia, 5 June 1901 (Arthur
Pryor, conductor) A357-5 357
641. *THE PEARL FISHERS*: Selections (Bizet)
Philadelphia, 24 Oct 1905 (Herbert
L. Clarke, conductor) C2835-1
-2
Philadelphia, 27 Oct 1905 (Herbert
L. Clarke, conductor)
C2835-3 31466 35033
-4
642. *LA PERICON POR MARIA* (Podesta)
Camden, N.J., 8 Apr 1919 (Recorded
by the Victor Band plus eleven extra
men. Rosario Bourdon, conductor)
B22674-1
-2 72376
-3

643. PERSIA (Darnell)
Camden, N.J., 6 Sept 1906 (Herbert
L. Clarke, conductor) B3774-1
-2
644. PESTHER WALTZES (Lanner)
Philadelphia, 4 Apr 1901 (Arthur
Pryor, conductor) 3249-1
-2 3249
645. PETER PIPER (Henry)
Philadelphia, 24 Oct 1905 (Herbert
L. Clarke, conductor)
A2832-1
-2 4530
Camden, N.J., 12 Apr 1906 (Herbert
L. Clarke, conductor)
E2832-1
-2 4530
646. PHÈDRE: Overture (Massenet)
Philadelphia, 28 Aug 1903 (Arthur
Pryor, conductor) B366-1
647. THE PICADOR MARCH (Sousa)
Philadelphia, 3 Apr 1901 (Arthur
Pryor, conductor) 3229-1 3229
-2
Philadelphia, 2 Jan 1902 (Arthur
Pryor, conductor) 1181V-1
-2 1181
1181M-1
-2 1181
Philadelphia, 11 Aug 1903 (Arthur
Pryor, conductor) A244-1
B244-1
648. LA PIQUE DAME: Overture (Suppé)
Philadelphia, 15 June 1905 (Herbert
L. Clarke, conductor) C2638-1
-2
649. PIXIE'S DANCE (Vincent)
Philadelphia, 4 Oct 1900 (Arthur
Pryor, conductor) A331-1
-2 331
650. PIZZICATO POLKA (J. Strauss, II)
Philadelphia, 6 Sept 1905 (Herbert
L. Clarke, conductor) B2728-1
-2
651. PLANTATION SONGS (Clarke)
Philadelphia, 7 Jan 1902 (Arthur
Pryor, conductor) 1197V-1 1197
-2
1197M-1
-2 1197
652. POET AND PEASANT OVERTURE (Suppé)
Philadelphia, 5 Oct 1900 (Arthur
Pryor, conductor) A380-1
-2
- Philadelphia, 24 June 1902 (Arthur
Pryor, conductor) 1447M-1
- Philadelphia, 12 Aug 1902 (Arthur
Pryor, conductor) 1552V-1
-2 1552
1552M-1
-2 1552
Philadelphia, ?
1552V-3
-4
-5
1552M-3
-4
-5
-6
- Philadelphia, 19 Dec 1902 (Arthur
Pryor, conductor) 1552V-6
-7
1552M-7
-8 1552
- Philadelphia, 15 Dec 1904 (Herbert
L. Clarke, conductor)
B2056-1
-2 1552
C2056-1
-2 31354
- Camden, N.J., 30 Dec 1909 (Walter
B. Rogers, conductor)
C2056-3 31354
653. POLKA DES CLOWNS (Allier)
Philadelphia, 6 Oct 1900 (Arthur
Pryor, conductor) A379-1
-2 379
Philadelphia, 5 June 1901 (Arthur
Pryor, conductor) A379-3
-4
654. POLONAISE (Chopin)
Philadelphia, 2 Oct 1900 (Arthur
Pryor, conductor)
A318-1
-2
Philadelphia, 5 Apr 1901 (Arthur
Pryor, conductor)
A318-3 318
-4
Philadelphia, ?
318V-1
-2
-3
-4
-5
Philadelphia, 16 Dec 1902 (Arthur
Pryor, conductor) 318V-6
-7 318
318M-1 318
-2

655. POMP AND CIRCUMSTANCE [Opus 39, No. 1] (Elgar)
Philadelphia, 21 Dec 1904 (Herbert L. Clarke, conductor)
C2067-1 31351
-2
Camden, N.J., 13 Dec 1911 (Edwin G. Clarke, conductor) C2067-3
-4
656. PORCUPINE RAG (Johnson)
New York, 20 Dec 1910 (Edwin G. Clarke, conductor) B9730-1
-2
657. PORTUGUESE HYMN
Philadelphia, 5 Apr 1901
A729-1
-2
658. POUPÉE VALSANTE (Poldini)
Philadelphia, 8 Dec 1904 (Herbert L. Clarke, conductor) B2030-1
-2
659. THE PREACHER AND THE BEAR (Arzonja)
Camden, N.J., 6 Sept 1906 (Herbert L. Clarke, conductor)
B3778-1
-2 4981
660. THE PRESIDENTIAL POLONAISE (Sousa)
Philadelphia, 7 Jan 1902 (Arthur Pryor, conductor) 1195V-1 1195
-2
1195M-1 1195
-2
661. PRETTY MOLLY SHANNON (Wolff)
Philadelphia, 9 June 1902 (Euphonium solo by Simone Mantia. Arthur Pryor, conductor) 1425V-1
1425M-1
662. THE PRIDE OF THE WOLVERINES (Sousa)
Camden, N.J., 5 Oct 1926 (Recorded in the Church Building Studio by the Arthur Pryor Band plus thirty extra men. Arthur Pryor, conductor) BVE35898-1
-2
-3 20276
663. PRIMROSE MARCH (Carlton)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A367-1 367
-2
664. THE PRINCE OF PILSEN: The Message of the Violet (Luders)
Philadelphia, 18 Aug 1903 (Trombone solo by Arthur Pryor. Conductor?) A313-1 2437
B13-1 2437
665. THE PRINCE OF PILSEN: Selections (Luders)
Camden, N.J., 16 May 1912 (Arthur Pryor, conductor)
B12024-1
-2 16527 16919
666. THE PRINCE OF PILSEN: The Tale of the Seashell (Luders)
Philadelphia, 18 Aug 1903 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) A314-1 2470
B314-1 2470
667. PUNCHINELLO (Herbert)
Philadelphia, 20 Aug 1903 (Arthur Pryor, conductor) A326-1
B326-1
668. THE QUEEN OF SHEBA: March (Gounod)
Philadelphia, 9 Sept 1905 (Herbert L. Clarke, conductor)
C2742-1 31453
-2
Camden, 13 May 1912 (Arthur Pryor, conductor) B2742-1
-2
669. QUEEN OF THE BALL WALTZ (Caryll)
Philadelphia, 5 Sept 1905 (Herbert L. Clarke, conductor) B2720-1
-2
-3
-4
Camden, N.J., 11 Apr 1906 (Herbert L. Clarke, conductor) C2720-1
-2
670. RADIUM MARCH
Camden, N.J., 14 May 1912 (Includes: Wearing of the Green; Blue Bells of Scotland; My Old Kentucky Home; Annie Laurie; Yankee Doodle; The British Grenadiers; The Star Spangled Banner; and Auld Lang Sync. Arthur Pryor, conductor) B12010-1
-2
671. RAJAH MARCH (Louka)
Philadelphia, 23 June 1902 (Arthur Pryor, conductor) 1443V-1 1443
-2
1443M-1 1443
-2 1443

672. RAMONA (Johnson)
Philadelphia, 9 Dec 1904 (Herbert L. Clarke, conductor)
B2039-1
-2 4218
673. THE RANTING RUBE (Rosadye)
Philadelphia, 12 Aug 1902 (Arthur Pryor, conductor) 1554V-1
-2
1554M-1 1554
-2
Philadelphia, 17 Dec 1902 (Arthur Pryor, conductor) 1554V-3
-4
1554M-3 1554
-4
Philadelphia, 22 Dec 1904 (Herbert L. Clarke, conductor)
B2077-1 1554
-2 1554
674. RECUERDOS DE LA PAMPA (Bevilacqua)
Camden, N.J., 5 Sept 1906 (Herbert L. Clarke, conductor) B3765-1
-2
Camden, N.J., 7 Sept 1906 (Herbert L. Clarke, conductor)
B3765-3
-4 3203
675. LA REINE DU DANUBE (Godfrey)
Philadelphia, 13 June 1905 (Herbert L. Clarke, conductor) B2626-1
-2
C2626-1
-2
676. RELIGIOSO MARCH (Chambers)
Philadelphia, 14 Aug 1903 (Arthur Pryor, conductor) A266-1
B266-1
C266-1
Philadelphia, 4 Sept 1903 (Arthur Pryor, conductor) A266-2
B266-2
C266-2
REMICK HITS: See Medley of Remick Hits
677. REMINISCENCES OF BERLIOZ, Part I: (arr. Fred Godfrey?)
Philadelphia, 15 June 1905 (Includes: Overture to Benvenuto Cellini and Waltz from the Fantastic Symphony. Herbert L. Clarke, conductor) C2635a-1
-2
- REMINISCENCES OF BERLIOZ, Part II:
See Damnation of Faust: Minuet and Presto.
- REMINISCENCES OF BERLIOZ, Part III:
See Damnation of Faust; Rakoczy March.
678. REMINISCENCES OF TOSTI (arr. Fred Godfrey?)
Philadelphia, 7 Sept 1905 (Includes: Muriella and Forever and Ever. Herbert L. Clarke, conductor)
C2733-1 31448
Philadelphia, 7 Sept 1905 (Includes: Muriella and Bid Me Good Bye. Herbert L. Clarke, conductor)
C2733-2 31448
679. REMINISCENCES OF VERDI (arr. Fred Godfrey?)
Camden, N.J., 12 May 1912 (Includes: Selections from Rigoletto, Il Trovatore, and La Traviata. Arthur Pryor, conductor)
C12009-1
-2 35230 68348
680. REMINISCENCES OF WAGNER (arr. Fred Godfrey?)
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) 3257-1
-2 3257
681. THE REUBEN AND THE MAID (Levi)
Philadelphia, 3 Jan 1902 (Arthur Pryor, conductor) 1185V-1 1185
-2
1185M-1 1185
-2
682. RIBBON DANCE
Camden, N.J., 11 Dec 1912 (Recorded for the Education Department. Arthur Pryor, conductor)
B12702-1 17329
683. THE RIDERS OF THE FLAG (Sousa)
New York, 28 May 1929 (Recorded in Liederkrantz Hall. Rosario Bourdon, conductor)
BVE53446-1 22020 947-0205
EPAT 431
EPBT 3066
LPT 3066
-2
684. RIENS POUPOULE (Spahn)
Philadelphia, 8 Dec 1904 (Herbert L. Clarke, conductor) B2029-1
-2

685. RIENZI: Overture (R. Wagner)
Philadelphia, 26 Aug 1903 (Arthur Pryor, conductor) A349-1 2612
B349-1 2612
C349-1 31099
Philadelphia, 15 Dec 1904 (Herbert L. Clarke, conductor)
B349-2
-3 2612
C349-2
-3
686. THE RIFLE REGIMENT (Souza)
Camden, N.J., 14 Dec 1911 (Edwin G. Clarke, conductor) B11384-1
-2
687. RITTER PASHAN: Czárdás (J. Strauss, II)
Philadelphia, 4 Apr 1901 (Arthur Pryor, conductor) 3250-1 3250
-2
Philadelphia, 3 Jan 1902 (Arthur Pryor, conductor) 1186V-1
-2 1186
1186M-1 1186
-2
688. ROBERT E. LEE-Medley
Camden, N.J., 10 Dec 1912 (Arthur Pryor, conductor) B12686-1
-2
Camden, N.J., 13 Dec 1912 (Arthur Pryor, conductor) B12686-3
-4
689. ROBESPIERRE OVERTURE (Litolff)
Philadelphia, 21 Aug 1903 (Arthur Pryor, conductor) C344-1 31093
Philadelphia, ?
C344-2
Philadelphia, 13 Dec 1904 (Herbert L. Clarke, conductor)
C344-3
-4 31093
690. ROBIN HOOD: Selections (De Koven)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A358-1
-2
Philadelphia, 5 Oct 1900 (Arthur Pryor, conductor) A358-3
-4
Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A358-5
-6 358
691. ROBIN HOOD: Waltz (De Koven)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A360-1
-2
- ROCK OF AGES: See Royal Arcanum: Opening Ode
692. ROMANZA
Philadelphia, 1 June 1901 (Flute solo by Darius Lyons. Arthur Pryor, conductor) 3422-? 3422
693. RONDO CAPRICE (Clarke)
Philadelphia, 22 Dec 1904 (Cornet solo by Herbert L. Clarke. Conductor?) B2074-1
-2
- ROSE BUDS POLKA: See The Rose of Shiras
694. THE ROSE MAID: Selections (Granichstaedten)
Camden, N.J., 13 Dec 1912 (Arthur Pryor, conductor) C12715-1
-2
695. ROSE MOUSSE (Bosc)
Philadelphia, 6 Oct 1900 (Arthur Pryor, conductor) A383-1
-2 383
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) 3256-1 3256
-2
Philadelphia, 5 June 1901 (Arthur Pryor, conductor) A383-3 383
-4
Camden, N.J., 6 Sept 1906 (Herbert L. Clarke, conductor) B3773-1
-2
696. THE ROSE OF SHIRAS: Rose Buds Polka (Eilenberg)
Philadelphia, 7 June 1901 (Arthur Pryor, conductor) 3441-1 3441
-2
Philadelphia, 15 Dec 1902 (Arthur Pryor, conductor) 1832V-1
-2
1832M-1 1832
-2
Philadelphia, 17 Dec 1902 (Arthur Pryor, conductor) 1832V-3
-4 1832
697. THE ROSE OF SHIRAS: Rose Waltzes (Eilenberg)
Philadelphia, 7 June 1901 (Arthur Pryor, conductor) 3443-1 3443
-2

- Philadelphia, 15 Dec 1902 (Arthur Pryor, conductor) 1831V-1
 -2 1831
 1831M-1 1831
 -2
- Camden, N.J., 23 Oct 1908 (Walter B. Rogers, conductor)
 C6561-1 31726 35152 68100
698. ROSE, THISTLE AND SHAMROCK PATROL (Sousa)
 Philadelphia, 7 Jan 1902 (Arthur Pryor, conductor) 1194V-1 1194
 -2
 1194M-1
 -2 1194
 Philadelphia, 17 June 1902 (Arthur Pryor, conductor) 1194V-3
 1194M-3
 -4
 1194R-1
 Philadelphia, 19 Aug 1903 (Arthur Pryor, conductor) A320-1
 B320-1
699. ROSES FROM THE SOUTH (J. Strauss, II)
 Philadelphia, 13 June 1905 (Herbert L. Clarke, conductor) B2629-1
 -2
700. ROUND AND ROUND THE VILLAGE
 Camden, 14 May 1912 (Recorded for the Education Department. Arthur Pryor, conductor)
 B12016-1 17104
701. ROUND THE WORLD SELECTION (arr. Klein)
 Camden, N.J., 15 May 1912 (Arthur Pryor, conductor) C12020-1
 -2
702. ROYAL ARCANUM: Opening Ode—"Rock of Ages" (Hastings)
 Camden, N.J., 17 May 1912 (Arthur Pryor, conductor)
 B12029-1 17123
703. ROYAL ARCANUM: Closing Ode—"Greenville" (Rousseau)
 Camden, N.J., 17 May 1912 (Arthur Pryor, conductor)
 B12030-1 17123
- ROYAL MARCH OF ITALY: See Sardinia March
704. THE ROYAL WELCH FUSILIERS (Sousa)
 Camden, N.J., 1 July 1930 (Re-
- corded by the Victor Band. Rosario Bourdon, conductor)
 BVE63046-1 22940
 -2
 -3
705. A RUNAWAY GIRL: Selections (Monckton)
 Philadelphia, 4 Oct 1900 (Arthur Pryor, conductor) A332-1 332
 -2
 Philadelphia, 3 Apr 1901 (Arthur Pryor, conductor) 3232-1 3232
 -2 3232
 Philadelphia, ? 332V-1
 -2
 -3 332
 -4
 -5
 332M-1
 -2
 -3
 -4
 -5
- Philadelphia, 16 Dec 1902 (Arthur Pryor, conductor) 332V-6
 -7
 332M-6
 -7
- Philadelphia, 19 Dec 1902 (Arthur Pryor, conductor) 332V-8
 332M-8
706. RUY BLAS OVERTURE (Mendelssohn)
 Philadelphia, 6 Sept 1905 (Herbert L. Clarke, conductor) C2727-1
 -2
 Philadelphia, 8 Sept 1905 (Herbert L. Clarke, conductor)
 C2727-3
 -4 31452
707. SABRE AND SPURS (Sousa)
 Camden, 6 Sept 1918 (Recorded by the Special Band plus eighteen extra men. John Philip Sousa, conductor)
 B22224-1
 -2 18504
 -3
 -4
 Camden, 6 Oct 1926 (Recorded by the Arthur Pryor Band plus thirty extra men. Arthur Pryor, conductor)
 BVE36704-1
 -2
 -3 20305

708. SACRED IN PULPIT AND FEW (Souza)
Camden, N.J., 14 Dec 1911 (Edwin
G. Clarke, conductor) C11371-1
-2
709. SALOME (Lorraine)
Philadelphia, 1 Oct 1900 (Arthur
Pryor, conductor) A325-1
-2
Philadelphia, 1 Apr 1901 (Arthur
Pryor, conductor) A325-3
-4
Philadelphia, 5 Apr 1901 (Arthur
Pryor, conductor) A325-5 325
-6
Philadelphia, ? 325V-1
-2
-3
-4
Philadelphia, 2 Jan 1902 (Arthur
Pryor, conductor) 325V-5
-6 325
325M-1 325
-2
710. SALUDO MILITAR MARCHA (Scuitti)
Camden, N.J., 30 Dec 1909 (Re-
corded for the Export Department.
Walter B. Rogers, conductor)
B8521-1 62437
711. SALUT D'AMOUR (Elgar)
Philadelphia, 7 Jan 1902 (Arthur
Pryor, conductor)
1199V-1
-2 1199
1199M-1
-2 1199
Philadelphia, 25 Aug 1903 (Arthur
Pryor, conductor) A341-1
B341-1
712. SAN LORENZO (Silva)
Camden, N.J., 30 Dec 1909 (Re-
corded for the Export Department.
Walter B. Rogers, conductor)
B8524-1 62437 72376
-2
Camden, N.J., 6 Mar 1919 (Re-
corded by the Victor Band plus
eleven extra men. Rosario Bourdon,
conductor) B22609-1
-2 72376
-3
Camden, N.J., 8 Apr 1919 (Re-
corded by the Victor Band plus
eleven extra men. Rosario Bourdon,
conductor) B22609-4 72376
-5
713. SAN TOY: Selections (Jones)
Philadelphia, 14 Jan 1901 (Arthur
Pryor, conductor) 3025-1 *Void*
Philadelphia, 3 Apr 1901 (Arthur
Pryor, conductor) 3233-1
-2 3233
Philadelphia, 2 Jan 1902 (Arthur
Pryor, conductor) 1184V-1
-2 1184
1184M-1
-2 1184
714. SARDINIA MARCH (Gabetti)
Camden, N.J., 13 May 1912 (Arthur
Pryor, conductor)
B12006-1 17162 63953
-2
-3
715. THE SCANDINAVIAN SONGS OF MEYER-
HELMUND
Philadelphia, 5 Apr 1901 (Arthur
Pryor, conductor) 3254-1 3254
-2
Philadelphia, 20 Aug 1903 (Arthur
Pryor, conductor) A328-1
B328-1
716. SCÈNES PITTORESQUES: Angelus
(Massenet)
Philadelphia, 21 Aug 1903 (Arthur
Pryor, conductor) A331-1
B331-1
C331-1
Philadelphia, 26 Aug 1903 (Arthur
Pryor, conductor) A331-2
B331-2
C331-2 31090
Philadelphia, 25 Oct 1905 (Herbert
L. Clarke, conductor), C2844-1
-2
Philadelphia, 27 Oct 1905 (Herbert
L. Clarke, conductor)
C2844-3
-4 31090
717. SCÈNES PITTORESQUES: Fête Bohème
(Massenet)
Philadelphia, 7 June 1901 (Arthur
Pryor, conductor) 3444-1
-2 3444
Philadelphia, 21 Aug 1903 (Arthur
Pryor, conductor) A332-1
B332-1
C332-1 31091

718. SCÈNES PITTORESQUES: March (Massenet)
Philadelphia, 21 Aug 1903 (Arthur Pryor, conductor) A330-1
B330-1
C330-1 31089
719. THE SEA SHELL WALTZ (Innes)
Philadelphia, 21 Dec 1904 (Herbert L. Clarke, conductor) C2072-1
-2
720. SEE THE PALE MOON (Campana)
Camden, N.J., 6 Sept 1906 (Cornet and trombone solos by Herbert L. Clarke and Leo Zimmerman. Conductor?) B3779-1
-2
721. SEMIRAMIDE: Overture (Rossini)
Philadelphia, 4 Oct 1900 (Arthur Pryor, conductor) A359-1
Philadelphia, 5 Oct 1900 (Arthur Pryor, conductor) A359-2
Philadelphia, 5 June 1901 (Arthur Pryor, conductor) A359-3 359
-4
Philadelphia, 4 Jan 1902 (Arthur Pryor, conductor) 359V-1
-2 359
359M-1
-2 359
Philadelphia, 23 June 1902 (Arthur Pryor, conductor) 359M-3 359
-4
Philadelphia, 9 Dec 1904 (Herbert L. Clarke, conductor) B2037-1
-2
C2037-1
-2
Philadelphia, 20 Dec 1904 (Herbert L. Clarke, conductor) B2037-3
-4
C2037-3
-4
722. SEMPER FIDELIS (Sousa)
Philadelphia, 31 Dec 1901 (Arthur Pryor, conductor) 1175V-1
-2
1175M-1
-2
Philadelphia, 23 June 1902 (Arthur Pryor, conductor) 1175V-3 1175
1175M-3 1175
-4
1175R-1
- Philadelphia, 11 Aug 1903 (Arthur Pryor, conductor) A242-1 1175
B242-1 1175
Philadelphia, 14 Aug 1903 (Arthur Pryor, conductor) A242-2 1175
B242-2 1175
Philadelphia, 6 Dec 1904 (Herbert L. Clarke, conductor) A2020-1
-2
B2020-1 1175
-2
Philadelphia, 12 Dec 1904 (Herbert L. Clarke, conductor) A2020-3 1175
-4 1175
B2020-3
-4 1175
Camden, N.J., 10 Apr 1906 (Herbert L. Clarke, conductor) B2020-5
-6 1175
E2020-1
-2 1175
Camden, N.J., 21 Oct 1908 (Walter B. Rogers, conductor) B2020-7
-8
-9 16190
Camden, N.J., 12 May 1912 (Arthur Pryor, conductor) B2020-10
-11
New York, 14 Nov 1923 (Conductor?) B2020-12
-13
-14
-15 16190
723. THE SERENADE: Waltz (Herbert)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A368-1
-2
Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A368-3 368
-4
Philadelphia, ? 368V-1
-2
-3
-4
Philadelphia, 21 June 1902 (Arthur Pryor, conductor) 368V-5 368
368M-1
-2 368
368R-1

- Philadelphia, 13 Aug 1903 (Arthur Pryor, conductor) A264-1
B264-1
724. SERENADE [Opus 15, No. 1] (Moszkowski)
Philadelphia, 1 Oct 1900 (Arthur Pryor, conductor) A333-1
-2
Philadelphia, 14 Jan 1901 (Arthur Pryor, conductor) 3021-1 *Void.*
Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A333-3 333
-4
Philadelphia, 27 Aug 1903 (Arthur Pryor, conductor) A356-1
B356-1
725. SERENADE (Titl)
Philadelphia, 4 Sept 1903 (Flute and cornet solos by Darius Lyons and Walter B. Rogers. Arthur Pryor, conductor) C398-? 31084
726. SERENADE D'AMOUR (von Blon)
Camden, N.J., 28 Dec 1909 (Walter B. Rogers, conductor) B8511-1
-2
-3
727. SERENADE ROCOCO (Meyer-Helmund)
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) 3255-1 3255
-2
728. THE SESQUICENTENNIAL EXPOSITION MARCH (Sousa)
Camden, N.J., 13 May 1926 (Recorded in the Church Building Studio by the Arthur Pryor Band. Arthur Pryor, conductor) BVE35455-1
-2
-3 20054
-4
729. SEVENTH REGIMENT MARCH (Neyer)
Camden, N.J., 17 May 1912 (Arthur Pryor, conductor) B13031-1
-2 17162 63953
730. SHADOWLAND (Gilbert)
Camden, N.J., 19 Nov 1915 (Herbert L. Clarke, conductor) B16784-1
-2
731. A SHADY LANE (Eugene)
Camden, N.J., 5 Sept 1906 (Herbert L. Clarke, conductor) B3771-1
-2 5035
732. SHERIDAN'S RIDE (Sousa)
Philadelphia, 8 Jan 1902 (Arthur Pryor, conductor) 1203V-1
-2 1203
1203M-1 1203
-2
733. THE SHO-GUN: Selections (Luders)
Philadelphia, 23 Dec 1904 (Herbert L. Clarke, conductor) B2083-1
-2 4235
734. SIAMESE PATROL (Lincke)
Camden, N.J., 28 Dec 1909 (Walter B. Rogers, conductor) B8510-1
-2 5766 62483
735. SIEGFRIED FANTASY (R. Wagner)
Camden, N.J., 13 Apr 1906 (Herbert L. Clarke, conductor) C3279-1
-2 31621 68193
736. SILENCE AND FUN (Mullen)
Philadelphia, 25 Oct 1905 (Herbert L. Clarke, conductor) B2839-1
-2 4538
737. THE SINGING BIRD (Morris)
Camden, N.J., 29 Dec 1909 (Walter B. Rogers, conductor) B8514-1
-2
738. THE SKATERS (Waldteufel)
Philadelphia, 28 Aug 1903 (Arthur Pryor, conductor) A362-1
B362-1
C362-1 31097
Philadelphia, 23 Dec 1904 (Herbert L. Clarke, conductor) C2078-1 31097
-2 31097
Philadelphia, 27 Oct 1905 (Herbert L. Clarke, conductor) C2078-3
-4 31097
Camden, N.J., 30 Dec 1909 (Walter B. Rogers, conductor) C8526-1
-2 35119
Camden, N.J., 17 May 1912 (Arthur Pryor, conductor) C8526-3
-4 35119 68101

739. SLAVONIC RHAPSODY (Friedmann)
Camden, N.J., 28 Dec 1909 (Walter
B. Rogers, conductor) C8512-1 35099
-2 35099
740. THE SLEEPING BEAUTY AND THE
BEAST: Medley Overture
Philadelphia, 19 June 1902 (Arthur
Pryor, conductor) 1436M-1
741. SLEEPY SIDNEY (Scheu)
Camden, N.J., 21 Oct 1908 (Walter
B. Rogers, conductor) B6557-1
-2 16278
742. A SOLDIER'S DREAM (Rogers)
Philadelphia, 19 Nov 1900 (Cornet
solo by Walter B. Rogers. Arthur
Pryor, conductor) A524-1
-2 524
Philadelphia, 14 Jan 1901 (Cornet
Solo by Walter B. Rogers. Arthur
Pryor, conductor) 3027-1 *Void*.
Philadelphia, 4 Apr 1901 (Cornet
solo by Walter B. Rogers. Arthur
Pryor, conductor) 3240-1 3240
-2
Philadelphia, ? 524V-1
-2
Philadelphia, 31 May 1901 (Cornet
solo by Walter B. Rogers. Arthur
Pryor, conductor) 524V-3 524
-4
524M-1
-2
Philadelphia, 24 June 1902 (Cornet
solo by Walter B. Rogers. Arthur
Pryor, conductor) 524M-3
-4
-5 524
524V-5 524
524R-1
743. SOLID MEN TO THE FRONT (Souza)
Camden, N.J., 6 Sept 1918 (Re-
corded by the Special Band plus
eighteen extra men. John Philip
Souza, conductor) B22225-1
-2
-3
-4 18504
Camden, N.J., 5 Oct 1926 (Recorded
in the Church Building Studio by
the Arthur Pryor Band plus thirty
extra men. Arthur Pryor, conductor)
BVE35899-1 20305
-2
-3
744. SONG TO AEGIR (Kaiser Wilhelm II)
Philadelphia, 20 Aug 1903 (Arthur
Pryor, conductor) A323-1
B323-1
745. SONGS AND DANCES OF THE NAVY
(Hall)
Philadelphia, 7 June 1901 (Arthur
Pryor, conductor) 3446-1 3446
-2 3446
Philadelphia, 14 Aug 1902 (Arthur
Pryor, conductor) 1556V-1 1556
-2
1556M-1 1556
-2
746. SONGS OF GRACE AND GLORY (Souza)
Philadelphia, 7 Jan 1902 (Arthur
Pryor, conductor) 1198V-1
-2
1198M-1
-2 1198
Philadelphia, 25 June 1902 (Arthur
Pryor, conductor) 1198V-3 1198
1198M-3
-4 1198
Philadelphia, 28 Aug 1903 (Arthur
Pryor, conductor) A364-1
B364-1
C364-1 31086
Philadelphia, 4 Sept 1903 (Arthur
Pryor, conductor) A364-2
B364-2
C364-2 31086
Philadelphia, 14 Dec 1904 (Herbert
L. Clarke, conductor) C364-2(sic)
-3
Philadelphia, 22 Dec 1904 (Herbert
L. Clarke, conductor) C364-5
-6
747. LA SORELLA (Gallini)
Camden, N.J., 9 Apr 1906 (Herbert
L. Clarke, conductor) B3262-1
-2 4744
Camden, N.J., 27 Dec 1909 (Walter
B. Rogers, conductor) B3262-3
-4 16523 62488
748. SOUNDS FROM THE HUDSON (Clarke)
Camden, N.J., 3 Feb 1909 (Cornet

- solo by Herbert L. Clarke. Walter B. Rogers, conductor) B6769-1
-2 16679
749. A SOUTHERN DANCE (Rogers)
Philadelphia, 19 Nov 1900 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) A525-1
-2 525
Philadelphia, 4 Apr 1901 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) 3242-1 3242
-2
Philadelphia, ? 525V-1
-2
525M-1
-2
Philadelphia, 23 June 1902 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) 525V-3
-4 525
525M-3 525
-4 525
750. A SOUVENIR OF NAPLES (Rogers)
Philadelphia, 5 Oct 1900 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) A348-1 348
-2
Philadelphia, 2 Apr 1901 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) A348-3
-4 348
Philadelphia, ? 348V-1
-2
-3
-4
-5
348M-1
-2
-3
-4
Philadelphia, 25 June 1902 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) 348V-6 348
348M-5 348
751. STABAT MATER: Cujus animam (Rossini)
Philadelphia, 28 Aug 1903 (Trombone solo by Arthur Pryor. Conductor?) A358-1 2472
B358-1 2472
C358-1 31106
752. THE STAR SPANGLED BANNER (arr. Sousa)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A336-1
-2
Philadelphia, 6 Oct 1900 (Arthur Pryor, conductor) A336-3 336
-4
Philadelphia, 2 Apr 1901 (Arthur Pryor, conductor) A336-5
-6 336
Philadelphia, ? 336V-1
-2
-3
-4
Philadelphia, 18 June 1902 (Arthur Pryor, conductor) 336V-5 336
-6
336M-1
-2 336
Camden, N.J., 21 Dec 1917 (Harmonization by Walter Damrosch, instrumentation by Sousa. John Philip Sousa, conductor) C21274-1
-2
-3
-4
753. THE STARS AND STRIPES FOREVER (Sousa)
Philadelphia, 2 Oct 1900 (Arthur Pryor, conductor) A306-1 306
-2 306
Philadelphia, 14 Jan 1901 (Arthur Pryor, conductor) 3017-1 Void.
Philadelphia, 1 Apr 1901 (Arthur Pryor, conductor) A306-3
-4
Philadelphia, 3 Apr 1901 (Arthur Pryor, conductor) 3225-1
-2
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) A306-5
-6
3225-3 3225
-4 3225
Philadelphia, ? 306V-1
-2
-3
-4
-5
-6
-7
306M-1
-2
-3
-4

- Philadelphia, 30 Dec 1901 (Arthur Pryor, conductor) 306V-8
-9
306M-5 306
-6 306
- Philadelphia, 16 June 1902 (Arthur Pryor, conductor) 306V-7 (sic)
-8 (sic)
306M-7
-8
- Philadelphia, 11 Aug 1903 (Arthur Pryor, conductor) A241-1
B241-1
- Philadelphia, 14 Aug 1903 (Arthur Pryor, conductor) A241-2 306
B241-2 306
- Philadelphia, 27 Aug 1903 (Arthur Pryor, conductor) C241-1 31102
- Philadelphia, ? B241-3
-4
C241-2
-3
- Philadelphia, 6 Dec 1904 (Herbert L. Clarke, conductor) B241-5
-6 306
C241-4
-5
- Philadelphia, 6 Sept 1905 (Herbert L. Clarke, conductor) B241-7
-8
-9 306
- Philadelphia, 26 Oct 1905 (Herbert L. Clarke, conductor) D241-1
- Camden, N.J., 9 Apr 1906 (Herbert L. Clarke, conductor) E241-1
-2 306
- Camden, N.J., 19 Oct 1908 (Walter B. Rogers, conductor) B241-10
-11
C241-1 (sic)
-2 (sic)
- Camden, N.J., 22 Oct 1908 (Walter B. Rogers, conductor) B241-12
-13 306
C241-2(sic) 31102 35286
35709 75361
- Camden, N.J., 23 Oct 1908 (Walter B. Rogers, conductor) B241-14 306 16777
C241-3 (sic)
- Camden, N.J., 13 Dec 1912 (Recorded for the Education Department. Arthur Pryor, conductor) C12713-1
- Camden, N.J., 13 Dec 1912 (Arthur Pryor, conductor) B241-15
-16 16777 [18362]
- Camden, N.J., 28 May 1926 (Recorded in the Church Building Studio. Arthur Pryor, conductor) BVE241-17
-18 20132 420-0219
447-0219
[-1R]¹⁸ 20132 L-16027
947-0205 EPAT 402
LPT 3066
EPBT 3066 LM 6088
-19
-20
- (Log note: BVE241-18 put on a 16" record with *Fairest of the Fair* for experimental purposes.)
754. STAY IN YOUR OWN BACKYARD (Udall)
Philadelphia, 12 Aug 1902 (Trombone solo by Arthur Pryor. Conductor?) 1551V-1 1551
-2
1551M-1
-2 1551
755. STRADELLA: Overture (Flotow)
Philadelphia, 23 Oct 1904 (Herbert L. Clarke, conductor) C2085-1
-2
- THE SUMMER GIRL: See Maidens Three
756. THE SUNFLOWER AND THE SUN (Penn)
Philadelphia, 26 Aug 1903 (Trombone solo by Arthur Pryor. Conductor?) A347-1 2438
B347-1 2438
757. THE SWISS BOY (de Ville)
Camden, 12 Apr 1906 (Cornet duet by Herbert L. Clarke and Ross Millhouse. Conductor?) B2376-1
-2 4753
758. SYLVIA: Selections (Delibes)
Philadelphia, 15 Aug 1903 (Arthur Pryor, conductor) A277-1
B277-1 2651 [?]
C277-1 31094 [?]

¹⁸ On 4 Apr 1928 BVE241-18 was remastered. The replacement matrix was designated BVE241-1R.

- Philadelphia, ?
 B277-2
 C277-2
- Philadelphia, 20 Dec 1904 (Herbert L. Clarke, conductor) B277-3
 -4
 C277-3
 -4
759. SYLVIA (Le Thiere)
 Philadelphia, 20 June 1902 (Piccolo solo by Darius Lyons. Arthur Pryor, conductor) 1441V-1
 -2 1441
 1441M-1
 -2 1441
760. THE TALES OF HOFFMANN: Barcarolle (Offenbach)
 Camden, N.J., 7 Sept 1906 (Herbert L. Clarke, conductor) B3781-1
 -2
 -3
 -4
761. TAMBOUR DER GARDE: Overture (Titl)
 Philadelphia, 18 Dec 1902 (Arthur Pryor, conductor) 1837V-1 1837
 -2
 1837M-1 1837
 -2
 Philadelphia, 17 Aug 1903 (Arthur Pryor, conductor) A302-1 1837
 B302-1 1837
 Philadelphia, 18 Aug 1903 (Arthur Pryor, conductor) C302-1 31092
- Philadelphia, 15 Dec 1904 (Herbert L. Clarke, conductor)
 C302-2 31092
 -3 31092
762. TANCREDI: Overture (Rossini)
 Philadelphia, 23 Dec 1904 (Herbert L. Clarke, conductor) C2080-1
 -2 31369
 Camden, N.J., 13 Dec 1911 (Edwin G. Clarke, conductor) C2080-3
 -4 31369
763. TANNHÄUSER: Festival March (R. Wagner)
 Philadelphia, 14 June 1905 (Herbert L. Clarke, conductor) B2632-1 4512
 -2
 C2632-1 31423
 -2
- Camden, N.J., 30 Dec 1909 (Walter B. Rogers, conductor) B2632-3 16514
 -4 16514
- New York, 20 Dec 1910 (Edwin G. Clarke, conductor) C9731-1 31423
 -2
- Camden, N.J., 15 May 1912 (Arthur Pryor, conductor) C9731-3
 -4
- Camden, N.J., 11 Dec 1912 (Arthur Pryor, conductor) C9731-5
 -6 31423 68068
- TANNHÄUSER: Selections: See Lohengrin and Tannhäuser
764. TARANTELLA
 Camden, N.J., 11 Dec 1912 (Recorded for the Education Department. Arthur Pryor, conductor) B12711-1
765. THERE IS A GREEN HILL FAR AWAY (Gounod)
 Philadelphia, 24 June 1902 (Arthur Pryor, conductor) 1448V-1
 -2 1448
 1448M-1
 -2 1448
- Philadelphia, 4 Sept 1903 (Arthur Pryor, conductor) B397-1
 C397-1
766. THINE ALONE WALTZ (Meissler)
 Philadelphia, 6 Sept 1905 (Herbert L. Clarke, conductor) C2729-1
 -2
 Camden, N.J., 11 Apr 1906 (Herbert L. Clarke, conductor) C3267-1
 -2
767. THREE QUOTATIONS: 1. King of France (Sousa)
 Philadelphia, 2 Jan 1902 (Arthur Pryor, conductor) 1180aV-1
 -2 1180a
 1180aM-1 1180a
 -2
 Philadelphia, 17 Aug 1903 (Arthur Pryor, conductor) A303-1 1180a
 B303-1 1180a

768. **THREE QUOTATIONS: 2. I Too Was Born in Arcadia** (Sousa)
Philadelphia, 3 Jan 1902 (Arthur Pryor, conductor) 1180bV-1
-2
1180bM-1
-2
Philadelphia, 6 Jan 1902 (Arthur Pryor, conductor)
1180bV-3
-4 1180b
1180bM-3 1180b
-4
Philadelphia, 17 Aug 1903 (Arthur Pryor, conductor) A304-1
B304-1
769. **THREE QUOTATIONS: 3. In Darkest Africa** (Sousa)
Philadelphia, 2 Jan 1902 (Arthur Pryor, conductor) 1180cV-1
-2
1180cM-1
-2
Philadelphia, 8 Jan 1902 (Arthur Pryor, conductor)
1180cV-3 1180c
1180cM-3 1180c
770. **THE THREE SOLITAIRES** (Herbert)
Philadelphia, 16 June 1905 (Cornet trio by Herbert L. Clarke, Walter B. Rogers, and Herman Bellstedt. Conductor?) B2643-1
-2 4456 16317
771. **THROUGH THE AIR** (Damm)
Philadelphia, 22 Dec 1904 (Herbert L. Clarke, conductor) B2076-1
-2
772. **THE THUNDERER** (Sousa)
Philadelphia, 20 June 1902 (Arthur Pryor, conductor) 1437V-1 1437
1437M-1 1437
-2
1437R-1
Philadelphia, 11 Aug 1903 (Arthur Pryor, conductor) A246-1 1437
B246-1 1437
Philadelphia, 18 Aug 1903 (Arthur Pryor, conductor) A246-2 1437
B246-2 1437
Philadelphia, 19 Aug 1903 (Arthur Pryor, conductor)
A246-2(sic)
B246-2(sic)
Camden, N.J., 5 Sept 1906 (Herbert L. Clarke, conductor) E246-1
-2 1437
Camden, N.J., 21 Oct 1908 (Walter B. Rogers, conductor) B246-3
-4 16151
Camden, N.J., 11 Dec 1911 (Edwin G. Clarke, conductor) B246-5
-6
-7
Camden, N.J., 12 Dec 1912 (Arthur Pryor, conductor) B246-8
-9
New York, 16 Jan 1923 (Nathaniel Shilkret, conductor) B246-10
-11
-12
New York, 10 Apr 1923 (Nathaniel Shilkret, conductor) B246-13
-14
Camden, N.J., 2 Nov 1923 (Nathaniel Shilkret, conductor) B246-15 16151
-16
-17
773. **THE TOREADOR: The Espada March** (Caryll)
Philadelphia, 1 Jan 1902 (Arthur Pryor, conductor) 1178V-1 1178
-2
1178M-1
-2 1178
774. **LA TOSCA: The Bell Chorus** (Puccini)
Philadelphia, 25 June 1902 (Arthur Pryor, conductor) 1451M-1
-2
775. **A TRIP THROUGH DIXIE** (Casey)
Philadelphia, 18 Dec 1902 (Arthur Pryor, conductor) 1840V-1 1840
-2
1840M-1
-2 1840
776. **TROMBONE SNEEZE** (Pryor)
Philadelphia, 30 Jan 1902 (Arthur Pryor, conductor) 1223V-1
1223M-1
Philadelphia, ? 1223V-2
1223M-2
Philadelphia, 16 June 1902 (Arthur Pryor, conductor) 1223V-3
-4 1223
1223M-3 1223
-4

777. **THE TROUBADOUR** (Powell)
Philadelphia, 23 Oct 1905 (Herbert
L. Clarke, conductor)
B2831-1
-2 4529
778. **IL TROVATORE: Anvil Chorus** (Verdi)
Philadelphia, 30 Jan 1902 (Arthur
Pryor, conductor) 1226V-1
-2 1226
1226M-1
-2 1226
779. **IL TROVATORE: Miserere** (Verdi)
Philadelphia, 4 Apr 1901 (Cornet
and trombone solos by Walter B.
Rogers and Arthur Pryor. Con-
ductor?) 3238-1
-2 3238
Philadelphia, ? 3238M-1
-2
Philadelphia, 23 June 1902 (Cornet
and trombone solos by Walter B.
Rogers and Arthur Pryor. Con-
ductor?) 3238M-3
-4
-5 3238
Philadelphia, 20 Dec 1904 (Cornet
and trombone solos by Herbert L.
Clarke and Leo Zimmerman. Con-
ductor?) B2065-1
-2 4006
**IL TROVATORE: Selections: See Faust
and Il Trovatore**
780. **THE TURTLE DOVE** (Damas)
Philadelphia, 15 June 1905 (Piccolo
solo by Marshall Lufsky. Herbert L.
Clarke, conductor) B2637-1 4455
-2 4455
781. **UNDER THE DOUBLE EAGLE** (J. F.
Wagner)
Philadelphia, 27 Aug 1903 (Arthur
Pryor, conductor) A355-1
B355-1
C355-1 31100
Philadelphia, 19 Dec 1904 (Herbert
L. Clarke, conductor)
B355-2
C355-2 31100
Philadelphia, 23 Dec 1904 (Herbert
L. Clarke, conductor) B355-3
-4
- Camden, N.J., 20 Oct 1908 (Walter
B. Rogers, conductor)
B355-5
-6 5639 16960 62444
C355-3
-4 31100 35286
New York, 10 Apr 1923 (Nathaniel
Shilkret, conductor)
B355-7
-8 19064 73912 73823
-9
-10
New York, 22 Oct 1925 (Nathaniel
Shilkret, conductor)
BVE355-11
-12 19871 420-0218
447-0218 947-0206
EPAT 431 LPT 3066
-13
**UNDER THE POLAR STAR: See Looking
Upward: By the Light of the Polar
Star**
782. **THE UNITED SERVICE PASSING IN
REVIEW**
Philadelphia, 18 June 1902 (Arthur
Pryor, conductor) 1432V-1 1432
1432M-1 1432
-2
1432R-1
Philadelphia, 14 Aug 1903 (Arthur
Pryor, conductor) A273-1
B273-1
C273-1
Philadelphia, 19 Aug 1903 (Arthur
Pryor, conductor) A311-2
B311-2
C311-2 31096
Philadelphia, 21 Dec 1904 (Herbert
L. Clarke, conductor)
B311-3
-4 1432
C311-3
-4 31096
783. **THE U.S. FIELD ARTILLERY** (Sousa)
Camden, N.J., 21 Dec 1917 (Re-
corded in the Auditorium, New
Office Building. John Philip Sousa,
conductor) B21277-1
-2 18430
784. **UNREQUITED LOVE** (Lincke)
Camden, N.J., 29 Dec 1909 (Walter
B. Rogers, conductor)
C8515-1 35101
-2 35101 68230[?]

785. **VALSE BLEUE** (Margis)
Philadelphia, 23 June 1902 (Arthur Pryor, conductor) 1445V-1 1445
1445M-1 1445
-2
1445R-1
Philadelphia, 8 Dec 1904 (Herbert L. Clarke, conductor)
B2033-1 1445
-2 1445
Philadelphia, 15 Dec 1904 (Herbert L. Clarke, conductor) B2033-3
-4
Philadelphia, 26 Oct 1905 (Herbert L. Clarke, conductor)
B2033-5 1445 16922
-6
Camden, N.J., 13 Dec 1911 (Edwin G. Clarke, conductor)
B2033-7
-8 16922 62493
786. **VALSE BRILLIANTE** (Clarke)
Philadelphia, 22 Dec 1904 (Cornet solo by Herbert L. Clarke. Conductor?) B2073-1
-2
[Note: The title of this work was later changed to *Sounds from the Hudson*. See entry 748.]
787. **VALSE ROYAL** (Margis)
Camden, N.J., 5 Sept 1906 (Herbert L. Clarke, conductor) C3772-1
-2
788. **VENUS ON EARTH** (Lincke)
Camden, N.J., 22 Oct. 1908 (Walter B. Rogers, conductor)
C6560-1 31722 35164
-2
Camden, N.J., 13 Dec 1911 (Edwin G. Clarke, conductor) C6560-3
-4
789. **LA VETA**
Camden, N.J., 12 Apr 1906 (Cornet solo by Herbert L. Clarke. Conductor?) B3274-1
-2
790. **VIENNA BON BONS** (J. Strauss, II)
Philadelphia, 8 Sept 1905 (Herbert L. Clarke, conductor)
C2738-1 31449
-2
791. **THE VILLAGE SWALLOWS** (J. Strauss, II)
Philadelphia, 24 Oct 1905 (Herbert L. Clarke, conductor) B2833-1
-2
792. **THE VOLUNTEER POLKA** (Rogers)
Philadelphia, 17 June 1902 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) 1429M-1 1429
-2
1429R-1
Philadelphia, ? 1429M-3
-4
Philadelphia, 18 Dec 1902 1429M-5
-6
793. **WALTZ** (Chopin)
Philadelphia, 2 Oct 1900 (Arthur Pryor, conductor) A317-1
-2 317
Philadelphia, ?
A317-3
-4
Philadelphia, 5 June 1901 (Arthur Pryor, conductor) A317-5
Philadelphia, ? 317V-1
-2
-3
-4
-5
Philadelphia, 16 Dec 1902 (Arthur Pryor, conductor) 317V-6 317
-7
794. **WALTZ and MAZURKA** (Chopin)
Philadelphia, 16 Dec 1902 (Arthur Pryor, conductor) 317M-1 317
-2
Philadelphia, 18 Aug 1903 (Arthur Pryor, conductor) A310-1
B310-1
Philadelphia, 13 Dec 1904 (Herbert L. Clarke, conductor)
B2047-1 317
-2 317
- WAR MARCH OF THE PRIESTS:** See *Athalie*
- WAR SONG OF THE HUSSITES:** See *National Air of Bohemia*
795. **THE WARBLER'S SERENADE** (Perry)
Philadelphia, 7 June 1901 (Whistling by Edward Wardwell. Arthur Pryor, conductor) 3447-1
-2 3447
Philadelphia, ? 1168M-1
-2
Philadelphia, 30 Dec 1901 (Whistling by Edward Wardwell. Arthur Pryor,

- conductor) 1168M-3 1168
-4
1168V-1
-2 1168
1168R-1
- Philadelphia, 3 June 1902 (Whistling
by Edward Wardwell. Arthur Pryor,
conductor) 1168M-5
-6
1168V-3
- Philadelphia, 9 June 1902 (Whistling
by Edward Wardwell. Arthur Pryor,
conductor) 1168M-7
-8
-9
1168V-4
1168M-10
- Philadelphia, ?
-11
-12
-13
1168V-5
-6
-7
- Philadelphia, 17 Dec 1902 (Whistling
by Edward Wardwell. Arthur Pryor,
conductor) 1168M-14
-15 1168
1168V-8
-9
- Philadelphia, 8 Sept 1905 (Whistling
by Edward Wardwell. Herbert L.
Clarke, conductor) B2737-1
-2 1168
796. THE WASHINGTON POST (Sousa)
Philadelphia, 2 Jan 1902 (Arthur
Pryor, conductor) 1183V-1
-2
-3
1183M-1
-2
-3
Philadelphia, ? 1183V-4
1183M-4
Philadelphia, 12 Aug 1902 (Arthur
Pryor, conductor) 1183V-5 1183
-6
1183M-5 1183
-6
Philadelphia, 18 Aug 1903 (Arthur
Pryor, conductor) A312-1 1183
B312-1 1183
Philadelphia, 19 Aug 1903 (Arthur
Pryor, conductor) A312-2 1183
B312-2 1183
- Philadelphia, 6 Dec 1904 (Herbert
L. Clarke, conductor) A312-2(sic)
-3
B312-2(sic)
-3 1183
Philadelphia, 14 Dec 1904 (Herbert
L. Clarke, conductor) B312-4 1183
-5 1183
Philadelphia, 26 Oct 1905 (Herbert
L. Clarke, conductor) D312-1
Camden, N.J., 9 Apr 1906 (Herbert
L. Clarke, conductor) E312-1
-2 1183
Camden, N.J., 19 Oct 1908 (Walter
B. Rogers, conductor) B312-6
-7
Camden, N.J., 22 Oct 1908 (Walter
B. Rogers, conductor) B312-8
-9
Camden, N.J., 12 Dec 1912 (Arthur
Pryor, conductor) B312-10
-11
Camden, N.J., 13 Dec 1912 (Re-
corded for the Education Depart-
ment. Arthur Pryor, conductor) C12721-1
Camden, N.J., 13 Dec 1912 (Arthur
Pryor, conductor) B312-12 17302
Camden, N.J., 2 Nov 1923 (Na-
thaniel Shilkret, conductor) B312-13
-14
-15 17302 62467
Camden, N.J., 28 May 1926 (Re-
corded in the Church Building Studio.
Arthur Pryor, conductor) BVE312-16 20191 420-0220
447-0220
-17
-18
-19
797. THE WATCH ON THE RHINE (Wilhelm)
Philadelphia, 14 Dec 1904 (Herbert
L. Clarke, conductor) B2049-1
-2 4196 16138
Camden, N.J., 12 Dec 1911 (Edwin
G. Clarke, conductor) B11355-1
-2 17669 62457

798. WATER SPRITES (Kunkel)
Philadelphia, 8 Jan 1902 (Arthur Pryor, conductor) 1204V-1 1204
-2
1204M-1
-2 1204
Philadelphia, 12 Aug 1903 (Arthur Pryor, conductor) A252-1
B252-1
799. WAY DOWN SOUTH
Philadelphia, 31 Dec 1901 (Arthur Pryor, conductor) 1173V-1 1173
-2
1173M-1 1173
-2
Philadelphia, 18 Dec 1902 (Arthur Pryor, conductor) 1173V-3
-4
-5 *Void.*
-6 *Void.*
1173M-3
-4
-5 *Void.*
-6 *Void.*
Philadelphia, 19 Dec 1902 (Arthur Pryor, conductor) 1173V-7
-8
1173M-7
-8
Philadelphia, 13 Aug 1903 (Arthur Pryor, conductor) A258-1
B258-1
Philadelphia, ? B258-2
-3
-4
Philadelphia, 6 Dec 1904 (Herbert L. Clarke, conductor) B258-5
-6
800. WEDDING MARCH (Sousa)
Camden, N.J., 13 Dec 1918 (Recorded by the Arthur Pryor Band. Arthur Pryor, conductor) C22468-1
-2 35683
WEDDING OF THE REUBEN AND THE MAID: See The Reuben and The Maid
801. THE WEDDING OF THE WINDS (Hall)
Camden, N.J., 15 May 1912 (Arthur Pryor, conductor) C12019-1
-2
802. THE WEE MACGREGOR (Amers)
Philadelphia, 13 June 1905 (Herbert L. Clarke, conductor) B2631-1
-2
Philadelphia, 16 June 1905 (Herbert L. Clarke, conductor) B2631-3 4417
-4
-5
803. WHEN YOU WERE SWEET SIXTEEN (Thornton)
Philadelphia, 5 Apr 1901 (Cornet solo by Walter B. Rogers. Arthur Pryor, conductor) 3262-1 3262
-2
804. WHIRLWIND POLKA (Levy)
Philadelphia, 5 Oct 1900 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) A347-1
-2 347
Philadelphia, 5 June 1901 (Cornet solo by Herbert L. Clarke. Arthur Pryor, conductor) A347-3 347
805. THE WHISTLERS (Reiterer)
Camden, N.J., 12 Apr 1906 (Herbert L. Clarke, conductor) E3271-1
-2
B3271-1 4705
-2 4705
Camden, N.J., 13 Apr 1906 (Herbert L. Clarke, conductor) E3271-3
-4 4705
806. WHISTLING RUFUS (Mills)
Philadelphia, 1 Oct 1900 (Arthur Pryor, conductor) A361-1 361
-2
Philadelphia, 5 Apr 1901 (Arthur Pryor, conductor) A361-3 361
-4 361
Philadelphia, 7 Dec 1904 (Herbert L. Clarke, conductor) A2022-1
-2
Philadelphia, 12 Dec 1904 (Herbert L. Clarke, conductor) A2022-3 361
-4
Camden, N.J., 11 Apr 1906 (Herbert L. Clarke, conductor) E2022-1
-2 361
807. THE WHITE RAT MARCH (Pryor)
Philadelphia, 4 Oct 1900 (Arthur Pryor, conductor) A371-1
-2 371

- Philadelphia, 5 June 1901 (Arthur Pryor, conductor) A371-3
-4 371
808. WHO DAT SAY CHICKEN IN DIS CROWD? (W. Marion)
Philadelphia, 3 Oct 1900 (Arthur Pryor, conductor) A362-1 362
-2
809. WHO'S WHO IN NAVY BLUE (Sousa)
Camden, N.J., 10 June 1920 (Recorded by the Victor Band. Joseph Pasternack, conductor)
B24160-1
-2
-3 18683
810. WILL YOU LOVE WHEN THE LILIES ARE DEAD? (Sousa)
Philadelphia, 30 Jan 1902 (Vocal solo by Maud Davies. Arthur Pryor, conductor) 1224V-1
-2 1224
1224M-1 1224
-2
811. WILLIAM TELL: Ballet Music (Rossini)
Philadelphia, 21 June 1902 (Arthur Pryor, conductor) 1442V-1 1442
-2
1442M-1 1442
-2
- Philadelphia, 15 Aug 1903 (Arthur Pryor, conductor) A275-1
B275-1
Philadelphia, ? B275-2
-3
- Philadelphia, 13 Dec 1904 (Herbert L. Clarke, conductor) B275-4
-5
- Philadelphia, 20 Dec 1904 (Herbert L. Clarke, conductor) B275-6
-7
812. WILLIAM TELL: Overture; Alpine Duet (Rossini)
Philadelphia, 15 Aug 1903 (Arthur Pryor, conductor) C278-1
B278-1 2525
813. WILLIAM TELL: Overture; Finale (Rossini)
Philadelphia, 5 Oct 1900 (Arthur Pryor, conductor) A321-1
-2 321
Philadelphia, 5 June 1901 (Arthur Pryor, conductor) A321-3
-4
- Philadelphia, ? 321V-1
-2
-3
-4
- Philadelphia, 4 Jan 1902 (Arthur Pryor, conductor) 321V-5
-6
321M-1
-2
- Philadelphia, 19 June 1902 (Arthur Pryor, conductor)
331V-6 (sic) 321
321M-3 321
-4
321R-1
- Philadelphia, 15 Aug 1903 (Arthur Pryor, conductor) A276-1 321
B276-1 321
- Philadelphia, 26 Oct 1905 (Herbert L. Clarke, conductor) D2845-1
814. WOODLAND SKETCHES: From an Indian Lodge (MacDowell)
Camden, N.J., 13 Dec 1911 (Edwin G. Clarke, conductor)
B11360-1
-2 17035
815. XERXES: Largo (Handel)
Philadelphia, 20 June 1902 (Arthur Pryor, conductor) 1440V-1 1440
1440M-1 1440
-2
1440R-1
- Philadelphia, 11 Aug 1903 (Arthur Pryor, conductor) A249-1 1440
B249-1 1440
- Philadelphia, 8 Dec 1904 (Herbert L. Clarke, conductor) B249-2
-3
- Philadelphia, 7 Sept 1905 (Herbert L. Clarke, conductor) B249-4
-5
- Philadelphia, 26 Oct 1905 (Herbert L. Clarke, conductor) B249-6 1440
-7
- Camden, N.J., 22 Oct 1908 (Walter B. Rogers, conductor) B249-8
-9
- Camden, N.J., 30 Dec 1909 (Walter B. Rogers, conductor)
B249-10 16525
-11 16525
- Camden, N.J., 13 Dec 1912 (Arthur Pryor, conductor) B249-12
-13 16525

The United States Marine Band

The following is a list of recordings made by the United States Marine Band, while under the leadership of John Philip Sousa, for the Columbia Phonograph Company of Washington, D.C.¹⁹

Recordings issued before 1 Oct 1890

822. ALLIANCE POLKA (Cogswell)
823. ALWAYS GALLANT POLKA (Fahrbach)
824. ANNIE LAURIE MARCH (Sousa?)
825. BELPHEGOR MARCH (Brepsant)
826. BLACK HUSSARS MARCH
(Millöcker?)
827. BLENDING OF THE BLUE AND THE GRAY
828. CARILLON GALOP
829. CARLOTTA WALTZ (Millöcker)
830. CHILIAN DANCE
831. CLIMBING UP GOLDEN STAIRS
(Rosenfeld)
832. CLOVER LEAF POLKA (Casey)
833. CRUSADER MARCH (Sousa)
834. DIXIE (Eminett) and YANKEE DOODLE
835. DOWN WENT MCGINTY (Flynn)
836. DREAM FACES WALTZ (Meissler)
837. THE DUDE'S MARCH (J. F. Wagner)
838. ENTHUSIAST POLKA
839. FAREWELL POLKA (Klein)
840. FORGET-ME-NOT MARCH
841. THE GLADIATOR (Sousa)
842. GLASS IN HAND POLKA (Fahrbach)
843. GUIDE RIGHT MARCH (Sousa)
844. HIGH SCHOOL CADETS (Sousa)
845. HORNPIPE POLKA (F. J. Smith)
846. HURRY CHILDREN (Braham?)
847. KAISER JOSEPH MARCH (E. Strauss)
848. KENTUCKY JUBILEE (Carnes?)
849. KING HUMBERT MARCH
850. LISTEN TO MY TALE OF WOE
(H. F. Smith)
851. LITTLE ANNIE ROONEY (Nolan)
852. THE LITTLE FISHER MAIDEN
(Waldmann)
853. LONGING FOR HOME (Jungmann)
854. LOVE'S DREAMLAND WALTZ (Roeder)
855. THE LOYAL LEGION (Sousa)
856. MAJOR PERKINS MARCH
857. MARCH OF THE VOLUNTEERS
(Metra?)
858. MARCHING THROUGH GEORGIA
(Work)
859. LA MARSEILLAISE (Rouget de l'Isle)
860. MEXICAN DANCE
861. MOTHER GOOSE MELODIES
862. THE NATIONAL FENCIBLES (Sousa)
863. OLD CHINA POLKA
864. ONE HEART, ONE MIND (J. Strauss, II)
865. OPENING OF THE SEASON MARCH
(Langstaff)
866. RAZZLE-DAZZLE (W. L. Thompson)
867. RED, WHITE, AND BLUE
868. ROBIN ADAIR
869. ROCK-A-BYE BABY (Crockett)
870. ST. OMAR COMMANDERY MARCH
(Haines)
871. SEMPER FIDELIS (Sousa)
872. THE STAR SPANGLED BANNER
873. SWEET SMILE WALTZ (Laurendau?)
874. SWEETHEART WALTZ (G. Thompson)
875. THE THREE GUARDSMEN MARCH
(Missud)
876. THE THUNDERER (Sousa)
877. THE WASHINGTON POST (Sousa)
878. THE WATCH ON THE RHINE (Wilhelm)

¹⁹ Catalog entries for these unnumbered wax cylinders name no soloists or conductor. No copies of any of the records are known to exist.

879. WAY DOWN IN DIXIE
 880. THE YORKTOWN CENTENNIAL
 (Souza)

Recordings issued between 1 Oct 1890 and
 30 Nov 1891

881. ADESTE FIDELIS
 882. THE ADMIRAL'S FAVORITE (Bennett)
 883. ALPINE ECHOES (Herfurth)
 884. ALPINE POLKA
 885. AMERICA
 886. AMERICAN MEDLEY MARCH (Brooks)
 887. L'AMORE POLKA
 888. ANNA POLKA
 889. ANNABEL SCHOTTISCHE
 890. ANVIL POLKA (Parlow)
 891. ARTIST'S LIFE (J. Strauss, II)
 892. AUTOGRAPH WALTZ (J. Strauss, II)
 893. AUX ARMES (Minker)
 894. BID ME GOOD-BYE (Tosti?)
 895. THE BLUE DANUBE WALTZ (J.
 Strauss, II)
 896. BOMBARDON POLKA
 897. THE BRITISH SOLDIER
 898. CARMEN WALTZ (Rosas)
 899. CASINO MARCH (Blake)
 900. CHAMPION QUICKSTEP
 901. CHESTNUT GALOP
 902. CHIMES OF NORMANDY: Selections
 (Planquette)
 903. CHINESE PATRIOTIC SONG
 904. COMRADES WALTZ
 905. CONCERT MEDLEY
 906. CONTINENTAL MARCH (Minker)
 907. THE CORCORAN CADETS (Souza)
 908. THE COQUETTE (Souza?)
 909. COZETTE GALOP (Wannemacher)
 910. CYPRESS QUICKSTEP
 911. DANCING IN THE BARN (Turner)
 912. DARKIES' DREAM (Reeves)
 913. THE DAY OF THE LORD
 914. DRUM POLKA
 915. ERMINIE: Polka (Jakobowski)
 916. ERMINIE: Waltz (Jakobowski)
 917. ESTUDIANTINA (Waldteufel)
 918. FAREWELL TO DRESDEN MARCH
 919. FIRST OF ALL MARCH (Minker)
 920. FORT ALCATRAZ MARCH (Koppitz)
 921. FREE AND EASY
 922. FUNERAL MARCH [From Opus 35]
 (Chopin)
 923. GENERAL BANKS MARCH (Rollinson)
 924. GOD PRESERVE THE EMPEROR
 (Haydn?)

925. GOD PROTECT THE CZAR (Lvov?)
 926. LA GOLONDRINA (Seitadell)
 927. LA GRASIOLA WALTZ
 928. GRETCHEN POLKA
 929. HEAR DEM BELLS (McCosh)
 930. HELVETIA
 931. HIGH LIFE GALOP
 932. THE HONORED DEAD (Souza)
 933. HUMORISTIC GALOP
 934. I LOVE NETTIE
 935. IMAGE OF THE ROSE (Reichardt)
 936. INDEPENDENCE POLKA
 937. JACK OF CLUBS GALOP
 938. KING CARL MARCH (Unrath)
 939. KING OF DIAMONDS (Brooke)
 940. KINLOCH O' KINLOCH (Occa)
 941. MARITANA: Selections (Wallace)
 942. LA MEDIA NOCHE (Aviles)
 943. MIA BELLA WALTZ (Roeder)
 944. MIKADO MEDLEY MARCH (Souza)
 945. THE MINSTREL BOY
 946. MORNING, NOON AND NIGHT OVER-
 TURE: Andante (Suppé)
 947. MY COUNTRY HOME QUICKSTEP
 948. NEARER MY GOD TO THEE (Mason)
 949. THE NIGHT ALARM (Reeves)
 950. II NINO
 951. ON GUARD
 952. ON THE WATCH
 953. ONEIDA MARCH
 954. OUR FLIRTATION (Souza)
 955. OVER THE WAVES (Rosas)
 956. THE PALMS (J. Faure)
 957. LA PALOMA (Yradier)
 958. EL PASO POLKA-MARCH
 959. PATRIA MARCH (Gobbaerts?)
 960. PEACEFUL BE THY SLEEP
 961. THE PHONOGRAPH GALOP (Fox)
 962. THE PHONOGRAPH MARCH (Voel-
 ker)
 963. THE PICADOR MARCH (Souza)
 964. POSTILLION IN THE FOREST (Voel-
 ker)
 965. POT POURRI OF POPULAR AIRS
 966. PRESIDENT GARFIELD'S FUNERAL
 MARCH (Souza)
 967. PRETTY BLUE EYES POLKA
 968. THE QUEEN'S TRUMPETERS
 969. THE RACER GALOP
 970. RED HOT
 971. RELIABLE MARCH (Hartmann)
 972. UN REQUERDO A SALAMANCA
 (Araujo)
 973. THE RIFLE REGIMENT (Souza)

974. ROCK OF AGES (Hastings)
 975. ROCKED IN THE CRADLE OF THE DEEP (Knight)
 976. ROCKVALE QUICKSTEP
 977. ROYAL MARCH OF ITALY (Gabetti)
 978. SAFE IN THE ARMS OF JESUS (Doane)
 979. SALUTATION QUICKSTEP (Kiefer)
 980. SANTIAGO WALTZ (Corbin)
 981. SAUL: The Dead March (Handel)
 982. SCHWANENGESANG: 4. Serenade (Schubert)
 983. SERAPIS POLKA
 984. SHORT AND SWEET POLKA
 985. SILVER STREAM POLKA
 986. THE SKIRT DANCE (Lutz)
 987. THE SOLDIER'S FAREWELL (Kinkel)
 988. SOUNDS OF PEACE (Faust)
 989. SOUTHERN PLANTATION DANCES
 990. SOUTHERN PLANTATION SONGS (Conterno)
 991. THE SMART RECRUIT
 992. STATE CAMP MARCH (Weingarten)
 993. SUMMER NIGHTS
 994. SWEET BYE AND BYE (Webster)
 995. THE SWISS BOY (Bent)
 996. IL TROVATORE: Miserere (Verdi)
 997. TURKEY'S MODERN WAR SONG
 998. TYROLEAN MAZOURKA
 999. THE TYROLESE AND HIS CHILD
 1000. UNITED TO THREE
 1001. THE VETERAN MARCH (Casey)
 1002. VISIONS OF LOVE WALTZ (Delbruck)
 1003. VISIONS OF REST WALTZ
 1004. VIVE LA CANADIENNE
 1005. THE WARRIOR'S FAREWELL (Lang)
 1006. WEDDING MARCH (Mendelssohn?)
 1007. YOUNG AMERICA POLKA (Schonacker)

Recordings issued between 30 Nov 1891 and 31 Jan 1892

1008. LES DEUX AMIS
 1009. THE KISS WALTZ (J. Strauss, II)
 1010. THE LOVERS' FAREWELL
 1011. MAGGIE MURPHY'S HOME (D. Braham)

1012. MARY AND JOHN (Boettger)
 1013. OCCIDENTAL MARCH (Souza)
 1014. UNCLE RASTUS (Clappé)
 1015. YANKEE DOODLE

Recordings issued between 31 Jan 1892 and 19 Sept 1892

1016. ACROSS THE DANUBE (Souza)
 1017. THE ADJUTANT (Toenniges)
 1018. BOSTON COMMANDERY MARCH (Carter)
 1019. THE COCOANUT DANCE (Herrnan)
 1020. COL. WHEELER'S MARCH (Weldon)
 1021. THE DEATH OF THE TROMBONE
 1022. ESPANA WALTZ (Waldteufel)
 1023. THE FIRE BRIGADE (Koppitz)
 1024. THE FOURTH BATTALION
 1025. GILMORE'S TRIUMPHAL MARCH (Brooke)
 1026. GOLDEN ROBIN POLKA (Bousquet)
 1027. HOMEWARD BOUND MARCH (Souza)
 1028. INDEPENDENT CADETS (Koppitz)
 1029. JOLLY STUDENTS (Fabrback)
 1030. LET ME DREAM AGAIN (Sullivan)
 1031. LOCKVOGELCHEN POLKA (Faust)
 1032. MANISOT (Brooke)
 1033. MEMORIES OF THE WAR
 1034. MY DREAM WALTZ (Waldteufel)
 1035. MY QUEEN WALTZ (Bucalossi)
 1036. THE NEW IDEAL
 1037. NIXIE WEAZLE MARCH (Hazel)
 1038. ORALIA SCHOTTISCHE
 1039. OVER LAND AND SEA WALTZ (Gungl)
 1040. THE SECOND REGIMENT MARCH (Weldon)
 1041. SECRET LOVE (Resch)
 1042. SHOUT, BRETHERN
 1043. SOUND OFF MARCH (Souza)
 1044. A SUMMER NIGHT IN MUNICH (Cellier)
 1045. TA-RA-RA-BOOM (Sayers)
 1046. THE THUNDERBOLT MARCH
 1047. TRES JOLIE WALTZ (Waldteufel)
 1048. WANG: Selections (W. Morse)
 1049. WELL UNITED GAVOTTE
 1050. WINE, WOMAN AND SONG WALTZ (J. Strauss, II)

The Philadelphia Rapid Transit Company Band

*The following is a list of recordings made by the Philadelphia Rapid Transit Company Band,
John Philip Sousa, Guest Conductor, for the Victor Talking Machine Company.*

- | | |
|---|--|
| 1051. THE MARCH OF THE MITTEN MEN
[Power and Glory March] (Sousa)
Camden, N.J., 4 Sept 1926 (John
Philip Sousa, conductor)
BVE35853-1
-2
-3 20192 | 1052. THE THUNDERER (Sousa)
Camden, N.J., 4 Sept 1926 (John
Philip Sousa, conductor)
BVE35854-1
-2
-3 20192 |
|---|--|

Appendix: A Chronological List of Victor Recording Sessions

1 Oct 1900 (Reconstructed)

- A300-1 Hands Across the Sea
-2
- A305-1 Mother Hubbard
-2
- A307-1 The Man Behind the Gun
-2
-3
-4
- A313-1 A Dream of Wagner
-2
- A314-1 An Arkansaw Huskin' Bee
-2
- A315-1 At a Georgia Camp Meeting
-2
- A319-1 Lorelei
-2
- A325-1 Salome
-2
- A326-1 La Czarina
-2
- A330-1 Little Nell
-2
- A333-1 Serenade (Moszkowski)
-2
- A337-1 Mosquito Parade
-2
- A352-1 "A Frangesa" March
-2
- A357-1 Peace Forever March
-2
- A361-1 Whistling Rufus
-2

2 Oct 1900 (Reconstructed)

- A303-1 THE BRIDE ELECT: March
-2
- A306-1 The Stars and Stripes
-2 Forever

- A312-1 Coon Band Contest
-2
- A316-1 A Hot Time in the Old
-2 Town
- A317-1 Waltz (Chopin)
-2
- A318-1 Polonaise (Chopin)
-2
- A319-1 Circus Galop
-2
- A320-1 Dixie
-2
- A324-1 Indian War Dance
-2
- A329-1 Loin du Bal
-2
- A334-1 LUCIA DI LAMMERMOOR:
-2 Sextet
- A339-1 Lily Bells
-2
- A355-1 Nearer My God to Thee
- A365-1 Hail to the Spirit of Liberty
- A366-1 Flirtation
-2

3 Oct 1900 (Reconstructed)

- A323-1 Listen to My Tale of Woe
-2
- A328-1 Levee Revels
-2
- A336-1 The Star Spangled Banner
-2
- A338-1 Crack Regiment Patrol
-2
- A342-1 Balscenen Waltz
-2
- A344-1 Ye Boston Tea Party
-2
- A353-1 CAVALLERIA RUSTICANA:
Intermezzo

- A354-1 Narcissus
- 2
- A355-2 Nearer My God to Thee
- A358-1 ROBIN HOOD: Selections
- 2
- A360-1 ROBIN HOOD: Waltz
- 2
- A362-1 Who Dat Say Chicken in
-2 Dis Crowd?
- A368-1 THE SERENADE: Waltz
- 2
- A369-1 Flee as a Bird
- 2
- A370-1 Baby Polka
- 2

4 Oct 1900 (Reconstructed)

- A301-1 King Cotton
- 2
- A302-1 THE CHARLATAN: March
- 2
- A304-1 EL CAPITAN: March
- 2
- A308-1 The Directorate March
- 2
- A327-1 LES HUGUENOTS: Benedic-
-2 tion of the Poignards
- A331-1 Pixie's Dance
- 2
- A332-1 A RUNAWAY GIRL: Selection
- 2
- A340-1 The March King
- 2
- A341-1 EUGEN ONEGIN: Waltz
- 2
- A343-1 The Blue Danube Waltz
- 2
- A353-2 CAVALLERIA RUSTICANA: In-
-2 termezzo
- A359-1 SEMIRAMIDE: Overture
- A363-1 ZAMPA: Overture
- 2
- A371-1 The White Rat March
- 2
- A372-1 CAVALLERIA RUSTICANA: Se-
-2 lection
- A373-1 The Conqueror March
- 2

5 Oct 1900 (Reconstructed)

- A310-1 Love Thoughts
- 2

- A321-1 WILLIAM TELL: Overture,
-2 Finale
- A329-3 Loin du Bal
- 4
- A335-1 THE BRIDE ELECT: Tarantella
- 2
- A345-1 My Love for You
- 2
- A346-1 Bride of the Waves
- 2
- A347-1 Whirlwind Polka
- 2
- A348-1 Souvenir of Naples
- 2
- A349-1 Ah! 'Twas a Dream
- 2
- A350-1 THE FORTUNE TELLER:
-2 Gypsy Love Song
- A351-1 I PAGLIACCI: Serenade
- 2
- A358-3 ROBIN HOOD: Selection
- 4
- A359-2 SEMIRAMIDE: Overture
- A366-3 Flirtation
- A374-1 The Butterfly Dance
- 2
- A375-1 Auld Lang Syne
- 2
- A378-1 THE BELLE OF NEW YORK:
-2 Finale
- A380-1 Poet and Peasant Overture
- 2

6 Oct 1900 (Reconstructed)

- A309-1 CHRIS AND THE WONDERFUL
-2 LAMP: Fanny Waltz
- A311-1 Blue Bells of Scotland
- 2
- 3
- A322-1 God Save the Queen
- 2
- A336-3 The Star Spangled Banner
- 4
- A353-3 CAVALLERIA RUSTICANA: In-
-4 termezzo
- A354-3 Narcissus
- 4
- A376-1 Fesche Frauen
- 2
- A377-1 Luna Waltz
- 2
- A379-1 Polka des Clowns
- 2

- A381-1 Lolita
-2
- A382-1 American Patrol
-2
- 19 Nov 1900 (Reconstructed)**
- A524-1 A Soldier's Dream
-2
- A525-1 A Southern Dance
-2
- 14 Jan 1901 (Reconstructed)**
- 3017-1 The Stars and Stripes
Forever
- 3018-1 Hail to the Spirit of Liberty
- 3019-1 The Man Behind the Gun
- 3020-1 "A Frangesa" March
- 3021-1 Serenade (Moszkowski)
- 3022-1 THE BURGOMASTER: Tale of
a Kangaroo
- 3023-1 The Gladiator
- 3024-1 First Heart Throbs
- 3025-1 SAN TOY: Selections
- 3026-1 Coon Band Contest
- 3027-1 A Soldier's Dream
- 3028-1 The Patriot
- 3029-1 Pan American March
- 1 Apr 1901 (Reconstructed)**
- A728-1 THE BURGOMASTER: Tale
-2 of a Kangaroo
- A300-3 Hands Across the Sea
-4
- A301-3 King Cotton
-4
- A306-3 The Stars and Stripes
-4 Forever
- A319-3 Lorelei
-4
- A325-3 Salome
-4
- A326-3 La Czarina
-4
- A328-3 Levee Revels
-4
- A329-6 Loin du Bal
-7
- A333-3 Serenade (Moszkowski)
-4
- A337-3 Mosquito Parade
-4
- A344-3 Ye Boston Tea Party
-4
- A355-3 Nearer My God to Thee
-4
- A358-5 ROBIN HOOD: Selections
-6
- A366-5 Flirtation
-6
- A368-3 THE SERENADE: Waltz
-4
- 2 Apr 1901 (Reconstructed)**
- A727-1 I Can't Tell Why I Love
-2 You
- A312-3 Coon Band Contest
-4
- A315-3 At a Georgia Camp Meeting
-4
- A322-3 God Save the Queen
-4
- A324-3 Indian War Dance
-4
- A327-3 LES HUGUENOTS: Benedic-
-4 tion of the Poignards
- A334-3 LUCIA DI LAMMERMOOR: Sex-
-4 tet
- A336-5 The Star Spangled Banner
-6
- A340-3 The March King
-4
- A348-3 A Souvenir of Naples
-4
- A352-3 "A Frangesa" March
-4
- A353-5 CAVALLERIA RUSTIGANA: Ser-
-6 enade
- A375-3 Auld Lang Syne
-4
- 3 Apr 1901 (Reconstructed)**
- 3224-1 Hail to the Spirit of Liberty
-2
- 3225-1 The Stars and Stripes For-
-2 ever
- 3226-1 Hands Across the Sea
-2
- 3227-1 The Man Behind the Gun
-2
- 3228-1 The Gladiator
-2
- 3229-1 The Picador
-2

3230-1 LUCIA DI LAMMMOOR: Sex-
-2 tet
3231-1 LES HUGUENOTS: Benediction
-2 of the Poignards
3232-1 A RUNAWAY GIRL: Selections
-2
3233-1 SAN TOY: Selections
-2
3234-1 LOHENGRIN: Selections
3235-1 THE BRIDE ELECT: Sextet

4 Apr 1901 (Reconstructed)

3236-1 THE BELLE OF NEW YORK:
-2 Finale
3237-1 Gate City March
-2
3238-1 IL TROVATORE: Miserere
-2
3239V-1 I PAGLIACCI: Serenade
-2
3240-1 A Soldier's Dream
-2
3241-1 Minnehaha Waltz
-2
3242-1 A Southern Dance
-2
3243-1 AIDA: Selection
-2
3244-1 The Honored Dead
-2
3245-1 La Gazelle
-2
3246-1 Jolly Fellows Waltz
-2
3247-1 FAUST: Selections
-2
3248-1 Danse des Cymbals
-2
3249-1 Pesther Waltzes
-2
3250-1 RITTER PASHAN: Czárdás
-2

5 Apr 1901 (Reconstructed)

3251-1 Blue Bells of Scotland
-2
3252M-1 The Patriot
-2
3253-1 Forever
-2
3254-1 Scandinavian Songs of
-2 Meyer-Helmund

3255-1 Serenade Rococo
-2
3256-1 Rose Mousse
-2
3257-1 Reminiscences of Wagner
-2
3258-1 LOHENGRIN and TANNHÄU-
-2 SER: Selections
3259-1 American Fantasy
-2
3260-1 Blue and Gray Patrol
-2
3261-1 Zamona
-2
3262-1 When You Were Sweet
-2 Sixteen
3263-1 Hula, Hula Cakewalk
-2
3264-1 My Old Kentucky Home
-2
A729-1 Portuguese Hymn
-2
A306-5 The Stars and Stripes
-6 Forever
3225-3 The Stars and Stripes
-4 Forever
A313-3 A Dream of Wagner
-4
A314-3 An Arkansaw Huskin' Bee
-4
A318-3 Polonaise (Chopin)
-4
A325-5 Salome
-6
A327-6 LES HUGUENOTS: Benediction
-7 of the Poignards
A338-3 Crack Regiment Patrol
-4
A342-3 Balscenen Waltz
-4
A343-3 The Blue Danube Waltz
-4
A364-3 Mazurka (Chopin)
-3
A382-3 American Patrol
-4
A339-3 Lily Bells
-4
3224-3 Hail to the Spirit of Liberty
-4
3230-3 LUCIA DI LAMMMOOR: Sex-
-4 tet
A361-3 Whistling Rufus
-4

- 31 May 1901 (Reconstructed)**
 524V-3 A Soldier's Dream
 -4
 524M-1
 -2
- 1 June 1901 (Reconstructed)**
 3421-? Fantasie on American Airs
 3422-? Romanza
- 5 June 1901 (Reconstructed)**
 A844-1 The Invincible Eagle
 -2
 A303-3 THE BRIDE ELECT: March
 -4
 A304-3 EL CAPITAN: March
 -4
 A305-3 Mother Hubbard
 -4
 -5
 A308-3 The Directorate March
 A310-3 Love Thoughts
 A311-4 Blue Bells of Scotland
 A317-5 Waltz (Chopin)
 A321-3 WILLIAM TELL: Overture;
 -4 Finale
 A335-3 THE BRIDE ELECT:
 -4 Tarantella
 A346-3 BRIDE OF THE WAVES
 A347-3 Whirlwind Polka
 A357-5 Peace Forever March
 A359-3 SEMIRAMIDE: Overture
 -4
 A363-5 ZAMPA: Overture
 -6
 A371-3 The White Rat March
 -4
 A378-4 THE BELLE OF NEW YORK:
 Selections
 A379-3 Polka des Clowns
 -4
 A383-3 Rose Mousse
 -4
- 7 June 1901 (Reconstructed)**
 3431-1 The Invincible Eagle
 -2
 3436-1 My Black Pearl
 -2
 3437-1 La Paloma
 -2
- 3438-1 Pasquinade
 -2
 3439-1 La Mariposa
 -2
 3440-1 At the Old Grist Mill
 -2
 3441-1 THE ROSE OF SHIRAS: Rose
 -2 Buds Polka
 3442-1 Evening Zephyrs
 -2
 3443-1 THE ROSE OF SHIRAS: Rose
 -2 Waltzes
 3444-1 SCÈNES PITTORESQUES: Fête
 -2 Bohème
 3445-1 CARMEN: Selections
 -2
 3446-1 Songs and Dances of the
 -2 Navy
 3447-1 The Warbler's Serenade
 -2
 3448-1 MISS BOB WHITE: Selections
- 21 June 1901 (Reconstructed)**
 375V-3 Auld Lang Syne
 375M-1
 -2
- 30 Dec 1901 (Reconstructed)**
 1168V-1 The Warbler's Serenade
 -2
 1168M-3
 -4
 1168R-1
 1169V-1 The Honeysuckle and the
 -2 Bee
 1169M-1
 -2
 306V-8 The Stars and Stripes
 -9 Forever
 306M-5
 -6
 352V-5 "A Frangesa" March
 -6
 -7
 -8
 352M-1
 -2
- 31 Dec 1901 (Reconstructed)**
 1170V-1 American Fantasy
 -2

1170M-1		315M-1	
-2		-2	
1171V-1	Blue and Gray Patrol	1169V-3	The Honeysuckle and the Bee
-2		-4	
1171M-1		1169M-3	
-2		-4	
1172V-1	Hearts and Flowers	844V-3	The Invincible Eagle
-2		-4	
1172M-1		844M-1	
-2		-2	
1173V-1	Way Down South		
-2			
1173M-1			
-2			
1174V-1	Jolly Fellows Waltz		
-2			
1174M-1			
-2			
1175V-1	Semper Fidelis		
-2			
1175M-1			
-2			
1176V-1	My Japanese Cherry Blossom		
-2			
1176M-1			
-2			
312V-5	Coon Band Contest		
-6			
312M-1			
-2			
1 Jan 1902 (Reconstructed)		2 Jan 1902 (Reconstructed)	
1177V-1	The Gladiator	1179cV-1	MAIDENS THREE: The Dancing Girl
-2		-2	
1177M-1		1179cM-1	
-2		-2	
1178V-1	THE TOREADOR: The Espada March	1180aV-1	THREE QUOTATIONS: 1. The King of France
-2		-2	
1178M-1		1180aM-1	
-2		-2	
1179aV-1	MAIDENS THREE: The Coquette	1180cV-1	THREE QUOTATIONS: 3. In Darkest Africa
-2		-2	
1179aM-1		1180cM-1	
-2		-2	
1179bV-1	MAIDENS THREE: The Summer Girl	1181V-1	The Picador
-2		-2	
1179bM-1		1181M-1	
-2		-2	
311M-1	Blue Bells of Scotland	1182V-1	Creole Belles
-2		-2	
-3		1182M-1	
315V-5	At a Georgia Camp Meeting	-2	
-6		1183V-1	The Washington Post
		-2	
		-3	
		1183M-1	
		-2	
		-3	
		1184V-1	SAN TOY: Selections
		-2	
		1184M-1	
		-2	
		325V-5	Salome
		-6	
		325M-1	
		-2	
		3 Jan 1902 (Reconstructed)	
		1180bV-1	THREE QUOTATIONS: 2. I Too Was Born in Arcadia
		-2	
		1180bM-1	
		-2	

1185V-1 The Reuben and the Maid
 -2
 1185M-1
 -2
 1186V-1 RITTER PASHAN: Czárdás
 -2
 1186M-1
 -2
 3239M-1 I PAGLIACCI: Serenade
 -2
 300V-7 Hands Across the Sea
 -8
 300M-1
 -2
 301V-5 King Cotton
 -6
 301M-1
 -2
 304V-5 EL CAPITAN: March
 -6
 304M-5
 -6
 363V-5 ZAMPA: Overture
 -6
 363M-1
 -2
 378V-3 THE BELLE OF NEW YORK:
 -4 Selections
 378M-1
 -2

4 Jan 1902 (Reconstructed)

1187V-1 Hail to the Flag
 -2
 1187M-1
 -2
 1188V-1 MUCH ADO ABOUT NOTHING:
 -2 Bourrée
 1188M-1
 -2
 1189V-1 MUCH ADO ABOUT NOTHING:
 -2 Gigue
 1189M-1
 -2
 321V-5 WILLIAM TELL: Overture;
 -6 Finale
 321M-1
 -2
 343V-5 The Blue Danube Waltz
 -6
 343M-1
 -2
 354V-3 Narcissus
 -4

354M-3
 -4
 359V-1 SEMIRAMIDE: Overture
 -2
 359M-1
 -2
 3235M-2 THE BRIDE ELECT: Sextet
 -3

6 Jan 1902 (Reconstructed)

1190V-1 La Paloma
 -2
 1190M-1
 -2
 1191V-1 The Old Church Organ
 -2
 1191M-1
 -2
 1192V-1 Custer's Last Charge
 -2
 1192M-1
 -2
 1193V-1 The Liberty Bell
 -2
 1193M-1
 -2
 3623M-1 PARSIFAL: Knights of the
 -2 Holy Grail
 1180bV-3 THREE QUOTATIONS: 2. I
 -4 Too Was Born in Ar-
 cadia
 1180bM-3
 -4

7 Jan 1902 (Reconstructed)

1194V-1 Rose, Thistle and Sham-
 rock Patrol
 -2
 1194M-1
 -2
 1195V-1 Presidential Polonaise
 -2
 1195M-1
 -2
 1196V-1 The Ben Hur Chariot Race
 -2
 1196M-1
 -2
 1197V-1 Plantation Songs
 -2
 1197M-1
 -2
 1198V-1 Favorite Hymns
 -2

1198M-1
 -2
 1199V-1 Salut d'Amour
 -2
 1199M-1
 -2
 1200V-1 Bunch of Mischief Polka
 -2
 1200M-1
 -2
 1201V-1 Nymphalian Reverie
 -2
 1201M-1
 -2

8 Jan 1902 (Reconstructed)

1202V-1 Minnehaha Waltz
 -2
 1202M-1
 -2
 1203V-1 Sheridan's Ride
 -2
 1203M-1
 -2
 1204V-1 Water Sprites
 -2
 1204M-1
 -2
 330V-3 Little Nell
 -4
 330M-1
 -2
 1205V-1 MISS BOB WHITE: Selections
 -2
 1205M-1
 -2
 1180cV-3 THREE QUOTATIONS: 3. In
 Darkest Africa
 1180cM-3
 1191V-3 The Old Church Organ
 1191M-3

30 Jan 1902 (Reconstructed)

1222V-1 King Broadway
 -2
 1222M-1
 -2
 1223V-1 Trombone Sneeze
 1223M-1
 1224V-1 Will You Love When the
 -2 Lilies Are Dead?
 1224M-1
 -2

1225V-1 On Tip Toe
 -2
 1225M-1
 -2
 1226V-1 IL TROVATORE: Anvil Cho-
 -2 rus
 1226M-1
 -2
 304M-3 EL CAPITAN: March
 3239M-7 I PAGLIACCI: Serenade
 -8

7 March 1902 (Reconstructed)

1303M-1 Army Bugle Calls
 -2
 -3
 -4
 1303aV-1
 -2
 1303bV-1
 -2

3 June 1902 (Reconstructed)

1417V-1 The Passing of Ragtime
 -2
 1417M-1
 -2
 1417R-1
 1418V-1 Imperial Edward Corona-
 -2 tion March
 1418M-1
 -2
 320V-5 Dixie
 -6
 310V-5 Love Thoughts
 -6
 310M-1
 -2
 3239M-7 I PAGLIACCI: Serenade
 -8
 1168M-5 The Warbler's Serenade
 -6
 1168V-3

9 June 1902 (Reconstructed)

1425V-1 Pretty Molly Shannon
 1425M-1
 1168M-7 The Warbler's Serenade
 -8
 -9
 1168V-4

- 1417V-3 The Passing of Ragtime
-4
-5
1417M-3
-4
-5
1418V-3 Imperial Edward Corona-
-4 tion March
-5
1418M-3
-4
-5
3252M-3 The Patriot
- 10 June 1902 (Reconstructed)**
3235M-4 THE BRIDE ELECT: Sextet
-5
- 16 June 1902 (Reconstructed)**
1427V-1 Humpty Dumpty March
-2
1427M-1
-2
306V-7 The Stars and Stripes For-
-8 ever
306M-7
-8
1190V-3 La Paloma
-4
1190M-3
-4
1222V-3 King Broadway
-4
1222M-3
-4
1223V-3 Trombone Sneeze
-4
1223M-3
-4
3264-3 My Old Kentucky Home
-4
- 17 June 1902 (Reconstructed)**
1428M-1 Love's Enchantment
1429M-1 The Volunteer Polka
-2
1429R-1
1430V-1 Morning, Noon and Night
in Vienna Overture
1430M-1
-2
1430R-1
- 338V-3 Crack Regiment Patrol
-4
338M-1
-2
1194V-3 Rose, Thistle and Shamrock
Patrol
1194M-3
-4
1194R-1
1418V-6 Imperial Edward Corona-
tion March
1418M-6
3252M-4 The Patriot
-5
3252R-1
- 18 June 1902 (Reconstructed)**
1431M-1 Berlin in Joy and Sorrow
-2 Overture
1431V-1
1431R-1
1432V-1 The United Service Passing
in Review
1432M-1
-2
1432R-1
1433V-1 On a Sunday Afternoon *and*
Nancy Brown
1433M-1
-2
1433R-1
316V-3 A Hot Time in the Old
-4 Town
316M-1
-2
324V-3 Indian War Dance
-4
324M-1
-2
336V-5 The Star Spangled Banner
-6
336M-1
-2
343V-5 The Blue Danube Waltz
343M-5
-6
343R-1
- 19 June 1902 (Reconstructed)**
1434M-1 ORPHEUS IN THE UNDER-
WORLD: Overture
-2

1434R-1
 1435V-1 A Little Boy in Blue
 1435M-1
 -2
 1435R-1
 1436M-1 SLEEPING BEAUTY AND THE
 BEAST: Medley Overture
 321V-6 WILLIAM TELL: Overture;
 Finale
 321M-3
 -4
 1172V-3 Hearts and Flowers
 1172M-3
 -4
 1172R-1
 1225V-3 On Tip Toe
 1225M-3
 -4
 1225R-1
 1428V-1 Love's Enchantment
 -2
 1428M-2
 -3
 1428R-1
 1430V-2 Morning, Noon and Night
 in Vienna Overture
 1430M-3
 -4
 1430R-2

20 June 1902 (Reconstructed)

1437V-1 The Thunderer
 1437M-1
 -2
 1437R-1
 1438V-1 In the Realm of the Waltz
 1438M-1
 -2
 1438R-1
 1439V-1 The Lark
 1439M-1
 -2
 1439R-1
 1440V-1 XERXES: Largo
 1440M-1
 -2
 1440R-1
 1441V-1 Sylvia Scherzo
 -2
 1441M-1
 -2
 1193V-3 The Liberty Bell
 1193M-3
 -4

3230-3 LUCIA DI LAMMERMOOR:
 Sextet

-4

21 June 1902 (Reconstructed)

1442V-1 WILLIAM TELL: Ballet Music
 -2
 1442M-1
 -2
 307V-5 The Man Behind the Gun
 307M-5
 314V-1 An Arkansaw Huskin' Bee
 314M-1
 -2
 314R-1
 339V-5 Lily Bells
 339M-1
 -2
 339R-1
 344V-2 Ye Boston Tea Party
 344M-1
 -2
 344R-1
 368V-5 THE SERENADE: Waltz
 368M-1
 -2
 368R-1
 1428M-4 Love's Enchantment
 -5

23 June 1902 (Reconstructed)

1443V-1 Rajah March
 -2
 1443M-1
 -2
 1444V-1 Gate City March
 1444M-1
 -2
 1444R-1
 1445V-1 Valse Bleue
 1445M-1
 -2
 1445R-1
 3238M-3 IL TROVATORE: Miserere
 -4
 -5
 359M-3 SEMIRAMIDE: Overture
 -4
 525V-3 A Southern Dance
 -4
 525M-3
 -4

1172M-5 Hearts and Flowers
 -6
 1175V-3 Semper Fidelis
 1175M-3
 -4
 1175R-1
 1430M-5 Morning, Noon and Night
 -6 in Vienna Overture

24 June 1902 (Reconstructed)

1446V-1 Fackeltanz
 1446M-1
 -2
 1446R-1
 1447M-1 Poet and Peasant Overture
 1448V-1 There is a Green Hill Far
 -2 Away
 1448M-1
 -2
 1449V-1 CARMEN: Selections
 1449M-1
 -2
 1449R-1
 524M-3 A Soldier's Dream
 -4
 -5
 524V-5
 524R-1
 1171V-3 Blue and Gray Patrol
 1171M-3
 -4
 1171R-1
 1182V-3 Creole Belles
 1182M-3
 -4
 1182R-1
 1435V-2 A Little Boy in Blue
 1435M-3
 -4
 1435R-2

25 June 1902 (Reconstructed)

1450V-1 The Jolly Coppersmith
 1450M-1
 -2
 1450R-1
 1451M-1 LA TOSCA: Bell Chorus
 -2
 1452M-1 I PAGLIACCI: Prologue
 -2
 -3
 -4
 -5

1453M-1 CARMEN: Toreador Song
 -2
 -3
 319V-4 Circus Galop
 319M-4
 -5
 319R-1
 348V-6 A Souvenir of Naples
 348M-5
 844V-7 The Invincible Eagle
 844M-7
 -8
 844R-1
 1198V-3 Favorite Hymns
 1198M-3
 -4
 3623M-3 PARSIFAL: Knights of the
 -4 Holy Grail

12 Aug 1902 (Reconstructed)

1551V-1 Stay in Your Own Back
 -2 Yard
 1551M-1
 -2
 1552V-1 Poet and Peasant Overture
 -2
 1552M-1
 -2
 1553V-1 FAUST and IL TROVATORE:
 -2 Selections
 1553M-1
 -2
 -3
 1554V-1 The Ranting Rube
 -2
 1554M-1
 -2
 1183V-5 The Washington Post
 -6
 1183M-5
 -6

14 Aug 1902 (Reconstructed)

1555V-1 Coon Smiles
 -2
 1555M-1
 -2
 1556V-1 Songs and Dances of the
 -2 Navy
 1556M-1
 -2
 315V-5 At a Georgia Camp Meeting
 -6

315M-5		352M-9	
-6		-10	
1192M-3	Custer's Last Charge	354V-9	Narcissus
-4		-10	
1205M-3	MISS BOB WHITE: Selections	354M-6	
-4		-7	
1438V-2	In the Realm of the Waltz	1177V-10	The Gladiator
-3		1177M-10	
1438M-3			
-4			
15 Dec 1902 (Reconstructed)		17 Dec 1902 (Reconstructed)	
1831V-1	THE ROSE OF SHIRAS: Rose	1833V-1	In The Good Old Summer
-2	Waltzes	-2	Time
1831M-1		1833M-1	
-2		-2	
1832V-1	THE ROSE OF SHIRAS: Rose	328V-8	Levee Revels
-2	Buds Polka	-9	
1832M-1		328M-1	
-2		-2	
300V-9	Hands Across the Sea	330V-6	Little Nell
-10		-7	
300M-9		330M-5	
-10		-6	
1177V-8	The Gladiator	1168M-14	The Warbler's Serenade
-9		-15	
1177M-8		1168V-8	
-9		-9	
1418V-7	Imperial Edward Corona-	1202V-8	Minnchaha Waltz
-8	tion March	-9	
1418M-7		1202M-8	
-8		-9	
16 Dec 1902 (Reconstructed)		1417V-5	The Passing of Rag Time
304V-8	EL CAPITAN: March	-6	
-9		1417M-5	
304M-8		-6	
-9		1554V-3	The Ranting Rube
317V-6	Waltz (Chopin)	-4	
-7		1554M-3	
317M-1	Waltz and Mazurka	-4	
-2	(Chopin)	1555V-3	Coon Smiles
318V-6	Polonaise (Chopin)	-4	
-7		1555M-3	
318M-1		-4	
-2		1832V-3	THE ROSE OF SHIRAS: Rose
332V-6	A RUNAWAY GIRL: Selections	-4	Buds Polka
-7		3253M-6	Forever
332M-6		-7	
-7		18 Dec 1902 (Reconstructed)	
352V-9	"A Frangesa" March	1835V-1	Lorelei
-10		-2	
		1835M-1	
		-2	

1836V-1 First Heart Throbs
 -2
 1836M-1
 -2
 1837V-1 **TAMBOUR DER GARDE: Overture**
 -2
 1837M-1
 -2
 1840V-1 A Trip Through Dixie
 -2
 1840M-1
 -2
 339V-6 Lily Bells
 -7
 339M-5
 -6
 382V-5 American Patrol
 -6
 382M-5
 -6
 1173V-3 Way Down South
 -4
 -5
 -6
 1173M-3
 -4
 -5
 -6
 1174V-5 Jolly Fellows Waltz
 -6
 1174M-6
 -7
 1429M-5 The Volunteer Polka
 -6

19 Dec 1902 (Reconstructed)

1838V-1 **FAUST: Selections**
 -2
 1838M-1
 -2
 1839V-1 Yale Boola March
 -2
 1839M-1
 -2
 332V-8 **A RUNAWAY GIRL: Selections**
 332M-8
 727V-6 I Can't Tell Why I Love
 -7 You
 727M-6
 -7
 1173V-7 Way Down South
 -8
 1173M-7
 -8

1174V-7 Jolly Fellows Waltz
 1174M-8
 -9
 1435V-4 A Little Boy in Blue
 -5
 1435M-6
 -7
 1552V-6 Poet and Peasant Overture
 -7
 1552M-7
 -8
 3234M-5 **LOHENGRIN: Selections**
 -6
 3258M-5 **LOHENGRIN and TANNHÄUSER: Selections**
 -6

11 Aug 1903

A241-1 The Stars and Stripes For-
 ever
 B241-1
 A242-1 Semper Fidelis
 B241-1
 A243-1 High School Cadets
 B243-1
 A244-1 The Picador March
 B244-1
 A245-1 The Gladiator
 B245-1
 A246-1 The Thunderer
 B246-1
 A247-1 Coon Smiles
 B247-1
 A248-1 Hearts and Flowers
 B248-1
 A249-1 **XERXES: Largo**
 B249-1
 A250-1 Blue and Gray Patrol
 B250-1

12 Aug 1903

A251-1 American Patrol
 B251-1
 A252-1 Water Sprites
 B252-1
 A253-1 **ANDREA CHENIER: Overture**
 B253-1
 C253-1
 B254-1 Kaiser Overture
 C254-1
 C240-1 Jack Tar
 B240-1
 -2
 A240-1
 -2
 C255-1 Hungarian Rhapsody No. 2

13 Aug 1903

- A256-1 The Liberty Bell
 B256-1
 A257-1 Bunch of Mischief
 B257-1
 A258-1 Way Down South
 B258-1
 A259-1 Lily Bells
 B259-1
 A260-1 MAIDENS THREE: The Coquette
 B260-1
 A261-1 MAIDENS THREE: The Summer Girl
 B261-1
 A262-1 MAIDENS THREE: The Dancing Girl
 B262-1
 A263-1 Jolly Fellows Waltz
 B263-1
 A264-1 THE SERENADE: Waltz
 B264-1
 A265-1 A Hot Time in the Old Town
 B265-1

14 Aug 1903

- A241-2 The Stars and Stripes Forever
 B241-2
 A266-1 Religioso March
 B266-1
 C266-1
 A267-1 Hiawatha
 B267-1
 A268-1 In the Realm of the Waltz
 B268-1
 A269-1 FROM FOREIGN LANDS: Spain
 B269-1
 A270-1 FROM FOREIGN LANDS: Hungary
 B270-1
 A271-1 The Blue Danube Waltz
 B271-1
 A242-2 Semper Fidelis
 B242-2
 A272-1 Country Dance
 B272-1
 B245-2 Kaiser Overture
 A273-1 The United Service Passing in Review
 B273-1
 C273-1

15 Aug 1903

- A274-1 My Old Kentucky Home
 B274-1
 A275-1 WILLIAM TELL: Ballet Music
 B275-1
 A276-1 WILLIAM TELL: Overture, Finale
 B276-1
 A277-1 SYLVIA: Selections
 B277-1
 C277-1
 C278-1 WILLIAM TELL: Alpine Duet
 B278-1
 A279-1 Mexican Serenade
 B279-1
 A280-1 Morning, Noon and Night in Vienna Overture
 B280-1
 B265-2 A Hot Time in the Old Town

17 Aug 1903

- B256-2 The Liberty Bell
 A263-2 Jolly Fellows Waltz
 B263-2
 A300-1 La Mandolinata
 B300-1
 A301-1 Funeral March of a Marionette
 B301-1
 A302-1 TAMBOUR DER GARDE: Overture
 B302-1
 A303-1 THREE QUOTATIONS: 1. King of France
 B303-1
 A304-1 THREE QUOTATIONS: 2. I too Was Born in Arcadia
 B304-1
 A305-1 FAUST: Selection
 B305-1
 C305-1
 C254-2 Kaiser Overture
 C255-2 Hungarian Rhapsody, No. 2
 B255-1

18 Aug 1903

- A306-1 The Invincible Eagle
 B306-1
 A307-1 Imperial Edward Coronation March

B307-1
 A308-1 Narcissus
 B308-1
 A309-1 Invitation to the Dance
 B309-1
 C255-2 Hungarian Rhapsody, No. 2
 C301-1 Funeral March of a Mari-
 nette
 C302-1 TAMBOUR DER GARDE: Over-
 ture
 C309-1 Invitation to the Dance
 A310-1 Waltz *and* Mazurka
 B310-1
 A311-1 The Passing of Ragtime
 B311-1
 A312-1 The Washington Post
 B312-1
 A246-2 The Thunderer
 B246-2
 A313-1 THE PRINCE OF PILSEN: Mes-
 sage of the Violet
 B313-1
 A314-1 THE PRINCE OF PILSEN: Tale
 of the Seashell
 B314-1

19 Aug 1903

A315-1 Love's Enchantment
 B315-1
 A316-1 LOHENGRIN: Selections
 B316-1
 A317-1 LOOKING UPWARD: By the
 Light of the Polar Star
 B317-1
 A318-1 LOOKING UPWARD: Under
 the Southern Cross
 B318-1
 A319-1 LOOKING UPWARD: Mars and
 Venus
 B319-1
 A312-2 The Washington Post
 B312-2
 A246-2 The Thunderer
 B246-2
 A320-1 Rose, Thistle and Shamrock
 Patrol
 B320-1
 B253-3 Kaiser Overture
 A311-2 The United Service Passing
 in Review
 B311-2
 C311-2
 A265-2 A Hot Time in the Old
 Town

B265-2

20 Aug 1903

A321-1 Marche Burlesque
 B321-1
 A322-1 LIGHT CAVALRY: Overture
 B322-1
 A274-2 My Old Kentucky Home
 B274-2
 A323-1 Song to Aegir
 B323-1
 A324-1 At the Old Grist Mill
 B324-1
 A325-1 La Paloma
 B325-1
 A326-1 Punchinello
 B326-1
 A327-1 IN THE SOUDAN: The Dervish
 Chorus
 B327-1
 A328-1 Scandinavian Songs of Mey-
 er-Helmund
 B328-1

21 Aug 1903

A329-1 La Danseuse
 B329-1
 C329-1
 A330-1 SCÈNES PITTORESQUES:
 March
 B330-1
 C330-1
 A331-1 SCÈNES PITTORESQUES: An-
 gelus
 B331-1
 C331-1
 A332-1 SCÈNES PITTORESQUES: Fête
 Boheme
 B332-1
 C332-1
 A333-1 IL GUARANY: Overture
 B333-1
 C333-1
 C334-1 Robespierre Overture
 A335-1 Nearer My God To Thee
 B335-1
 C317-1 LOOKING UPWARD: By the
 Light of the Polar Star
 B317-2
 B318-2 LOOKING UPWARD: Under
 the Southern Cross
 B319-2 LOOKING UPWARD: Mars and
 Venus

24 Aug 1903

- A305-2 FAUST: Selections
 B305-2
 C305-2
 A336-1 Hungarian Dance
 B336-1
 B337-1 CAVALLERIA RUSTICANA: Se-
 -2
 -2
 A272-2 Country Dance
 B272-2
 B338-1 THE BRIDE ELECT: Selections
 -2
 A339-1 I Need Thee Every Hour
 B339-1
 C322-1 LIGHT CAVALRY: Overture
 C333-2 IL GUARANY: Overture
 B333-3

25 Aug 1903

- A301-2 Funeral March of a Mario-
 nette
 B301-2
 A340-1 LUCIA DI LAMMERMOOR:
 Sextet
 B340-1
 B255-4 Hungarian Rhapsody, No. 2
 A341-1 Salut d'Amour
 B341-1
 A342-1 AIDA: Selection
 B342-1
 A343-1 Custer's Last Charge
 -2
 B343-1
 -2
 A344-1 Graceful Dance
 B344-1

26 Aug 1903

- C272-1 Country Dance
 C300-1 La Mandolinata
 A345-1 Lulle Waltz
 B345-1
 C345-1
 A346-1 Minnehaha Waltz
 B346-1
 C346-1
 A347-1 The Sunflower and the Sun
 B347-1
 A348-1 The Patriot
 B348-1
 A349-1 RIENZI: Overture
 B349-1
 C349-1

C331-2 SCÈNES PITTORESQUES: An-
 gelus

B331-2

A331-2

A350-1

B350-1

A Dream of Wagner

27 Aug 1903

- C352-1 The National Fencibles
 B352-1
 A352-1
 C241-1 The Stars and Stripes For-
 ever
 A353-1 Faith of Victory
 B353-1
 C353-1
 C354-1 Baltimore Centennial March
 B354-1
 A354-1
 A355-1 Under the Double Eagle
 B355-1
 C355-1
 A356-1 Serenade (Moszkowski)
 B356-1
 A357-1 Love Thoughts
 B357-1
 C357-1
 C315-1 Love's Enchantment

28 Aug 1903

- A358-1 STABAT MATER: Cujus ani-
 mam
 B358-1
 C358-1
 A359-1 Congo Love Song
 B359-1
 C357-2 Love Thoughts
 A360-1 Minuet (Paderewski)
 B360-1
 C360-1
 A342-2 AIDA: Selection
 B342-2
 A361-1 Over the Waves
 B361-1
 A362-1 The Skaters
 B362-1
 C362-1
 B363-1 PARSIFAL: Gralsritter
 Marsch
 C363-1
 A364-1 Songs of Grace and Glory
 B364-1
 C364-1

A365-1 OBERON: Overture
 B365-1
 B366-1 PHÈDRE: Overture
 C329-2 La Danseuse
 A367-1 Dream of the Ballet
 B367-1
 C367-1
 A368-1 Concert Polka
 B368-1
 C368-1

4 Sept 1903

A240-3 Jack Tar
 B240-3
 C240-3
 C364-2 Songs of Grace and Glory
 B364-2
 A364-2
 A367-2 Dream of the Ballet
 B367-2
 C367-2
 A396-1 Old Folks at Home
 B396-1
 B397-1 There is a Green Hill Far
 Away
 C397-1
 C271-1 The Blue Danube Waltz
 C266-2 Religioso March
 B266-2
 A266-2
 C398-1 Serenade (Titl)
 A399-1 Argentine Republic March
 B399-1

5 Sept 1903

A400a-1 Army Bugle Calls
 -2
 A400b-1
 -2
 B400-1
 -2
 C400-1
 -2

6 Dec 1904

B2015-1 The Diplomat March
 -2
 -3
 C2015-1
 -2
 B2016-1 Hands Across the Sea
 -2

B2017-1 EL CAPITAN: March
 -2
 B241-5 The Stars and Stripes For-
 ever
 -6
 C241-4
 -5
 B2018-1 The Man Behind the Gun
 -2
 B2019-1 Hail to the Spirit of Liberty
 -2
 B2020-1 Semper Fidelis
 -2
 A2020-1
 -2
 A312-2 The Washington Post
 -3
 B312-2
 -3

7 Dec 1904

B2015-4 The Diplomat March
 A256-5 The Liberty Bell
 -6
 B256-5
 -6
 B258-5 Way Down South
 -6
 B307-3 Imperial Edward Corona-
 tion March
 -4
 B240-5 Jack Tar
 -6
 A240-5
 -6
 A243-3 High School Cadets
 -4
 B243-3
 -4
 A2021-1 At a Georgia Camp Meeting
 -2
 B2021-1
 -2
 B265-4 A Hot Time in the Old
 Town
 -5
 A2022-1 Whistling Rufus
 -2
 A251-3 American Patrol
 -4
 B251-3
 -4
 B250-4 Blue and Gray Patrol
 -5

8 Dec 1904

- B2029-1 Riens Poupoule
-2
B2030-1 Poupée Valsante
-2
B2031-1 A Musical Joke on Bedelia
-2
C2031-1
-2
B248-4 Hearts and Flowers
-5
B249-2 XERXES: Largo
-3
B2032-1 Love Song
B2033-1 Valse Bleue
-2
A2034-1 An Arkansaw Huskin' Bee
-2
B2034-1
-2

9 Dec 1904

- B2035-1 ZAMPA: Overture
-2
C2035-1
C2036-1 JUBEL: Overture
-2
B2037-1 SEMIRAMIDE: Overture
-2
C2037-1
-2
B2038-1 LOHENGRIN: The Bridal
-2 Chorus
B2039-1 Ramona
-2

12 Dec 1904

- A240-7 Jack Tar
-8
B240-7
-8
A2020-3 Semper Fidelis
-4
B2020-3
-4
A251-5 American Patrol
-6
B251-5
-6
A2021-3 At a Georgia Camp Meeting
-4
B2021-3

- B265-6 A Hot Time in the Old
-7 Town
A2022-3 Whistling Rufus
-4
B250-6 Blue and Gray Patrol
-7
B2046-1 An African Dreamland
-2
-3

13 Dec 1904

- A271-4 The Blue Danube Waltz
-5
B271-4
-5
B2047-1 Waltz and Mazurka (Cho-
-2 pin)
C309-3 Invitation to the Dance
-4
A325-4 La Paloma
-5
B325-4
-5
B274-3 My Old Kentucky Home
-4
C322-3 LIGHT CAVALRY: Overture
-4
B272-3 Country Dance
-4
C272-3
-4
C334-3 Robespierre Overture
-4
B275-4 WILLIAM TELL: Ballet Music
-5

14 Dec 1904

- B2048-1 La Marseillaise
-2
B2049-1 Watch on the Rhine
-2
B2050-1 PATRIOTIC SONG OF WALES:
-2 Men of Harlech
B2051-1 PATRIOTIC AIRS OF ITALY
-2
B2052-1 PATRIOTIC SONG OF POLAND
-2
A2054-1 Creole Belles
-2
B2054-1
-2
C2055-1 PARSIFAL: Selections
-2
-3

- C364-2 Songs of Grace and Glory
-3
C2031-3 A Musical Joke on Bedelia
B2031-3
B312-4 The Washington Post
-5
- 15 Dec 1904**
- B2056-1 Poet and Peasant Overture
-2
C2056-1
-2
C302-2 TAMBOUR DER GARDE: Over-
-3 ture
B268-2 In the Realm of the Waltz
-3
B2033-3 Valse Bleue
-4
B360-2 Minuet (Paderewski)
-3
C360-2
-3
C306-1 The Invincible Eagle
-2
B349-2 RIENZI: Overture
-3
C349-2
-3
- 16 Dec 1904**
- B2057-1 CAVALLERIA RUSTICANA: In-
-2 termezzo
C301-2 Funeral March of a Mario-
-3 nette
B255-5 Hungarian Rhapsody, No. 2
-6
C255-3
-4
C254-6 Kaiser Overture
-7
C329-3 La Danseuse
-4
B2058-1 CARMEN: Selections
-2
C2058-1
-2
- 19 Dec 1904**
- C355-2 Under the Double Eagle
B267-2 Hiawatha
-3
C267-2
-3
- B2059-1 MESSIAH: Hallelujah Chorus
-2
B2060-1 Favorite Songs of Canada
-2
B2061-1 FRA DIAVOLO: Overture
-2
B2062-1 THE BARBER OF SEVILLE:
-2 Selections
C2063-1 LE NOZZE DI FIGARO: Selec-
-2 tions
- 20 Dec 1904**
- B2035-3 ZAMPA: Overture
-4
C2035-2
-3
B277-3 SYLVIA: Selections
-4
C277-3
-4
B2037-3 SEMIRAMIDE: Overture
-4
C2037-3
-4
C305-4 FAUST: Selections
-5
C2064-1 The Band Master
-2
B275-6 WILLIAM TELL: Ballet Music
-7
C253-3 ANDREA CHENIER: Selections
-4
-5
B2065-3 IL TROVATORE: Miserere
- 21 Dec 1904**
- B2066-1 Dreams on the Ocean
-2
C2067-1 Pomp and Circumstance,
-2 Opus 39 No. 1
C2068-1 DER FREISCHUTZ: Overture
-2
B2069-1 Bride of the Waves
C2069-1
-2
B311-3 The United Service Passing
-4 in Review
C311-3
-4
A2070-1 Dixie
-2
C2071-1 Leona
-2

- C2072-1 The Sea Shell Waltz
-2
- 22 Dec 1904**
- B2069-2 Bride of the Waves
B343-3 Custer's Last Charge
-4
-5
- B2073-1 Valse Brilliante
-2
- B2074-1 Rondo Caprice
-2
- C2071-3 Leona
- B2075-1 Kinloch o' Kinloch
-2
- B2076-1 Through the Air
-2
- B2077-1 The Ranting Rube
-2
- C364-5 Songs of Grace and Glory
-6
- 23 Dec 1904**
- B355-3 Under the Double Eagle
-4
- C2078-1 The Skaters
-2
- C280-3 Morning, Noon and Night
-4 in Vienna Overture
- B2079-1 How Fair Thou Art
-2
- C2080-1 TANGREDI: Overture
-2
- B2081-1 THE BOHEMIAN GIRL: Over-
-2 ture
- B2082-1 Youthful Fancies
-2
- B2083-1 THE SHO-GUN: Selections
-2
- C2084-1 MASANIELLO: Overture
-2
- C2085-1 STRADELLA: Overture
-2
- 12 June 1905**
- B2622-1 Hapsburg March
-2
-3
- B2623-1 America
-2
-3
-4
- B2624-1 Blue Bell
-2
-3
- B2060-3 Favorite Songs of Canada
-4
-5
- B2625-1 Amoureuse
-2
- 13 June 1905**
- B2626-1 La Reine du Danube
-2
- C2626-1
-2
- B2627-1 DIE MEISTERSINGER: Prize
-2 Song
- C2627-1
-2
- B2628-1 DIE MEISTERSINGER: March
-2
- C2628-1
-2
- B2629-1 Roses From the South
-2
- B308-2 Narcissus
-3
- B2630-1 Medley of Remick Hits
-2
- C2630-1
-2
- B2631-1 The Wee Macgregor
-2
- 14 June 1905**
- B2632-1 TANNHÄUSER: Festival
-2 March
- C2632-1
-2
- C255a-1 Hungarian Rhapsody, No. 2
-2 Part A
- C255b-1 Hungarian Rhapsody, No. 2
-2 Part B
- C2633-1 DIE FLEDERMAUS: Selections
-2
- B2634-1 LOHENGRIN: Selections
-2
- C2625-1 Amoureuse
-2
- B2634-3 LOHENGRIN: Selections
- 15 June 1905**
- C2634-1 LOHENGRIN: Selections
-2

- | | | | |
|---------------------|---------------------------|--------------------|----------------------------|
| B2628-3 | DIE MEISTERSINGER: March | 6 Sept 1905 | |
| C2628-3 | | B2725-3 | American Army Life March |
| B2630-3 | Medley of Remick Hits | -4 | |
| C2630-3 | | B2726-1 | THE EARL AND THE GIRL: |
| C2635a-1 | Reminiscences of Berlioz, | -2 | Selections |
| -2 | Part I | C2727-1 | Ruy Blas Overture |
| B2635b-1 | Reminiscences of Berlioz, | -2 | |
| -2 | Part II | B2728-1 | Pizzicato Polka |
| -3 | | -2 | |
| C2635c-1 | Reminiscences of Berlioz, | C2729-1 | Thine Alone |
| -2 | Part III | -2 | |
| B2636-1 | Nightingale Polka | C2730-1 | ORPHEUS IN THE UNDER- |
| -2 | | -2 | WORLD: Overture |
| B2637-1 | The Turtle Dove | B2731-1 | Hey, Mr. Joshua |
| -2 | | -2 | |
| C2638-1 | LA PIQUE DAME: Overture | B306-6 | The Invincible Eagle |
| -2 | | -7 | |
| 16 June 1905 | | B241-7 | The Stars and Stripes For- |
| C2639-1 | The Lost Chord | -8 | ever |
| -2 | | -9 | |
| B2640-1 | The Friendly Rivals | 7 Sept 1905 | |
| -2 | | B2732-1 | Larimosa |
| B2641-1 | American Caprice | -2 | |
| -2 | | C2035-5 | ZAMPA: Overture |
| B2642-1 | Diana | -6 | |
| -2 | | B249-4 | XERXES: Largo |
| B2643-1 | The Three Solitaires | -5 | |
| -2 | | C305-6 | FAUST: Selections |
| B2644-1 | Coax Me | -7 | |
| -2 | | C2733-1 | Reminiscences of Tosti |
| B2631-3 | The Wee Macgregor | -2 | |
| -4 | | B2734-1 | Fire, Fire Polka |
| -5 | | C2735-1 | UN BALLO IN MASCHERA: Se- |
| C2634-3 | LOHENGRIN: Selections | -2 | lections |
| 5 Sept 1905 | | B306-8 | The Invincible Eagle |
| C2720-1 | The Queen of the Ball | -9 | |
| -2 | | C2735-3 | UN BALLO IN MASCHERA: |
| -3 | | | Selections |
| -4 | | 8 Sept 1905 | |
| B2721-1 | El Calibri | C2736-1 | ATHALIE: War March of the |
| -2 | | -2 | Priests |
| -3 | | C271-4 | The Blue Danube Waltz |
| B2722-1 | L'ARLESIENNE: Minuet | -5 | |
| -2 | | B271-4 | |
| B2723-1 | L'ARLESIENNE: Carillon | -5 | |
| -2 | | B340-4 | LUCIA DI LAMMERMOOR: Sex- |
| B2724-1 | La Gypsy | -5 | tet |
| -2 | | -6 | |
| -3 | | -7 | |
| B2725-1 | American Army Life March | | |
| -2 | | | |

- B2737-1 The Warbler's Serenade
-2
C2738-1 Vienna Bon Bons
-2
C2727-3 Ruy Blas Overture
-4
C2730-3 ORPHEUS IN THE UNDER-
-4 WORLD: Overture
C309-4 Invitation to the Dance
-5
C2739-1 Breeze of the Night
-2
- 9 Sept 1905**
- C2059-3 MESSIAH: Hallelujah Chorus
-4
B2740-1 La Lettre de Manon
-2
B2741-1 The Mayor of Tokyo
-2
B2725-6 American Army Life March
-7
-8
B240-9 Jack Tar
-10
C2742-1 THE QUEEN OF SHEBA: March
-2
- 23 Oct 1905**
- B206-10 The Invincible Eagle
-11
-12
B2828-1 I Don't Know Where I'm
-2 Going But I Am On My
-3 Way
B2829-1 Blue Grass Echoes
-2
A2830-1 Moonlight
-2
B2830-1
-2
B2831-1 The Troubadour
-2
- 24 Oct 1905**
- A2832-1 Peter Piper
-2
B2833-1 Village Swallows
-2
B2834-1 The Darky and the Mule
-2
-3
- C2835-1 THE PEARL FISHERS: Selec-
-2 tions
C2836-1 OBERON: Overture
-2
B2837-1 Let's Be Lively
-2
-3
- 25 Oct 1905**
- B2839-1 Silence and Fun
-2
C2840-1 The Dying Poet
-2
B2841-1 Manhattan Beach
-2
-3
C2842-1 LES HUGUENOTS: Benedic-
-2 tion of the Poignards
B2843-1 By the Watermill
-2
-3
C2844-1 SCÈNES PITTORESQUES: An-
-2 gelus
B271-6 The Blue Danube Waltz
-7
B2018-3 The Man Behind the Gun
-4
- 26 Oct 1905**
- B256-7 The Liberty Bell
-8
D256-1
D241-1 The Stars and Stripes For-
ever
D312-1 The Washington Post
D271-1 The Blue Danube Waltz
D2845-1 WILLIAM TELL: Overture
B2016-3 Hands Across the Sea
-4
B2035-5 ZAMPA: Overture
-6
B249-6 XERXES: Largo
-7
B240-11 Jack Tar
-12
C240-4
-5
B2057-3 CAVALLERIA RUSTICANA: In-
-4 termezzo
B2054-3 Creole Belles
-4
B2033-5 Valse Bleue
-6

27 Oct 1905

B2078-3 The Skaters
-4
C2844-3 SCÈNES PITTORESQUES: An-
-4 gelus
C2835-3 THE PEARL FISHERS: Selec-
-4 tions
C2840-3 The Dying Poet
-4
C2846-1 GIOVANNA D'ARCO: Overture
-2 (Part 1)
B2846-1 GIOVANNA D'ARCO: Overture
(Part 2)
B2847-1 In the Good Old Summer
-2 Time
A2847-1
-2

9 Apr 1906

C3261-1 The Free Lance
-2
B3261-1
-2
E3261-1
-2
E243-1 High School Cadets
-2
E2017-1 EL CAPITAN: March
-2
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Gonzales, Guillermo: 8 Aug 1919

Pasternack, Joseph: 2 Oct 1919, 10 June 1920, 9 Nov 1920, 5 Apr 1921, 24 May 1921, 20 July 1922, 24 July 1925

Pryor, Arthur: 1 Oct 1900 through 4 Sept 1903, 13 May 1912 through 17 May 1912, 11 Dec 1912 through 13 Dec 1912, 13 Dec 1918, 13 May 1926, 28 May 1926, 15 June 1926, 5 Oct 1926, 6 Oct 1926

Rogers, Walter B.: 19 Oct 1908 through 30 Dec 1909

Shilkret, Nathaniel: 16 Jan 1923, 10 Apr 1923, 20 July 1923, 2 Nov 1923, 14 May 1924, 19 June 1924, 22 Oct 1925

Sousa, John Philip: 21 Dec 1917, 6 Sept 1918, 29 Mar 1923, 4 Sept 1926 [See entries under the Philadelphia Rapid Transit Company Band]

Unidentified: 5 Sept 1903, 27 June 1907, 14 Nov 1923