

THE TIMES AS REFLECTED IN THE VICTOR BLACK LABEL  
MILITARY BAND RECORDINGS FROM 1900 TO 1927\*

by

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Part 1. A Period of Imaginative Offerings

Patrick S. Gilmore (1829-1892), America's premier 19th-century bandmaster, shaped the directions of many musical forces. He pioneered the touring band concept, inspired professional and amateur musicians to emulate him, promoted and conducted massed concerts, popularized marches and other musical forms and, among many other achievements, was one of the first to record on cylinders.

Emil Berliner released his earliest commercial 7-inch discs during 1890-91. Sousa's Band, Victor Herbert's 22nd Regiment Band, the United States Marine Band, some unnamed bands, and a large number of wind instrument soloists and ensembles recorded over a thousand single-sided discs by the summer of 1900. Fortunately most of these discs had the recording dates etched on them in the label area.

Polkas, marches, mazurkas, serenades, waltzes, anthems, operatic selections, novelties and medleys were a considerable part of the recorded repertoire. Traditional tunes such as "Annie Laurie," "Yankee Doodle," "Adeste Fidelis," "Nearer My God to Thee," "Sweet and Low," "Old Folks at Home," and "The Last Rose of Summer" appeared repetitiously with "The Star Spangled Banner," "Nellie Bly" and "Onward Christian Soldiers."

Sousa's Band, seldom conducted by Mr. Sousa, played the "Bride Elect," "El Capitan," "Stars and Stripes Forever," "Washington Post," "Manhattan Beach," and "Hands Across the Sea" marches, all Sousa compositions;

\*This is the first part of a three-part series.

In October, 1971, a panel including Erik Barnouw, John Hammond, Paul Kapp, Arthur LaBrew, and myself discussed the topic "The Impact of Mechanization on Popular Music in America" as part of the national meetings of the American Studies Association. (Scheduled panelists Irving Kolodin and Ronald Byrnside participated only from phone booths at "fogged in" airports.) Joshua Rifkin played Joplin there in December, 1971. Henry Pleasants spoke on "Bel Canto in Popular Singing" in March, 1972. A day of tribute to Arthur Freed during his visit, the opening reception of the beginning of National Public Radio, a visit from the national gatherings of the Music Library Association, Music Critics Association, the International Association of Concert and Festival Managers, and the Wireless Society are some of the events held in the hall since its opening.

The exhibit, quite unintentionally, has evoked nostalgia from its visitors and brought us increased correspondence from collectors of machines and records, as well as stained glass societies and movie buffs. Although the Division of Musical Instruments is willing to assist with requests whenever possible, we recommend that specific questions be sent to Divisions directly responsible for the holdings listed earlier in the article.

From the beginning the combination of music and machines has presented a challenge to the sensitive performer and listener. In 1906 John Philip Sousa predicted that mechanical music would lead to the disappearance of the amateur musician and to "a marked deterioration in American music and musical taste." While he was not totally wrong, many of us who grew up in small communities where few professional musicians appeared know how important recorded music, broadcasting, and movies were in introducing music into our lives and even in spurring some of us on to lives in music. This exhibition is intended to convey that spirit

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and balanced production with Southern melodies such as "Dixie," "All Coons Look Alike to Me," "Whistling Rufus," "An Arkansaw Huskin Bee," "Mammy's Pumpkin Colored Coons," "An African Beauty," Plantation and Southern Hospitality Songs, as well as the overture to William Tell, and the "Toreador Song" from Carmen.

The United States Marine Band offerings ranged from "The Song" from Boccaccio through "Smokey Mokes" to "You've Got to Play Ragtime." Recordings by others were "The World Fair March" (to commemorate the Columbian Exposition), "Meeting of the Blue and Gray" (reminiscences of the Civil War), Arthur Pryor's "Ye Boston Tea Party," and a number of "Carnival of Venice" renditions, primarily by cornet players, emulating the most florid operatic vocal styles of the time, adding virtuoso variations.

Herbert L. Clarke's cornet solos became nationally acclaimed. And the superb trombone artistry of Arthur Pryor reached its peak with "The Blue Bells of Scotland," "The Patriot," and "Rocked in the Cradle of the Deep."

The lightheartedness of the decade was accentuated by the brevity of each recording. Composers were seldom acknowledged and a perusal of the company catalogs, frequently undated, will reveal selections by a "Band," "Cornet player," and "Baritone." Ferruccio Giannini, probably the earliest operatic tenor on discs, shared no identification with his Royal Italian Marine Band.

The Radio Corporation of America has preserved the Victor Company recording Entry Books. These books are a most valuable and interesting compilation of data about the records as they were made. Careful reading substantiates the growth of the company from a handful of people in 1900 to thousands in the 1915-30 period. During the first few years Walter B. Rogers, cornetist and conductor, and Mr. Clarke entered their own recording data. Soon Victor technicians, Childs and English, assumed this responsibility, continued it for many years, and eventually became company executives. Recording activities centered in Camden and New York

for over two decades. During 1924 recording offices were opened in Chicago, Los Angeles, and Cleveland, and thereafter decentralization accelerated.

Single-sided discs were recorded during the years before 1911. They continued to be sold for many years. Sizes ranged from 7-inch Victors in the early years to 10-inch Monarchs introduced in 1901 (Monarchs became Victors during 1904); to 12-inch Victors in 1903, and a few 14-inch Victors, also in 1903 (about 25 releases occurred during the spring of 1903--exact data is missing); to 8-inch Victors in 1906. Labels during 1900-01 carried the Consolidated Talking Machine title, among others, and were soon superseded by the Victors and Monarchs. After 1903 the Victor name was used on all records.

The years from 1900 to 1908 were characterized by the large number of bands, ensembles, and solos; expanded variety of types of music recorded; and continued acceptance by the public of the military band as the national medium of expression for popular music. This was a time of imaginative offerings, and for simplicity these years will be referred to as the "I-O Period."

If we accept the idea that for more than twenty years prior to 1900 and during the I-O Period, silver cornet bands, so-called "regimental" bands, and other variously organized community bands flourished very much in the tradition of Meredith Wilson's Music Man, it is easy to understand that this performing public eagerly awaited not only the latest military band arrangements from Carl Fischer, J. W. Pepper, Harry Coleman, and Oliver Ditson, but also the recordings of Sousa's Band, Pryor's Band, Kendle's First Regiment Band, Giannini's Royal Marine Band and others.

On 7-14-00 the reconstituted Berliner-Johnson Company began its recording activities with offerings from the never-to-be-heard-from-again Voss's First Regiment Band with the overture to Zampa, "King Cotton March," "Peace Forever March," "Whistling

Rufus," "Georgia Camp Meeting," "Who Dat Say Chicken," overture to Semiramide, and "Soldiers in the Park." It is an interesting footnote that at no time in the history of recorded disc music has there been a lack of "serious" music available. Bands frequently borrowed from orchestras, but orchestras, specifically, for example, the Victor Orchestra under Rogers, used band repertory. The brevity of recording time invariably produced abridged arrangements and bands seldom had more than twenty performers until World War I. The musical tastes of the population were always at high levels, and accordingly, the recording industry supplied them with a continuing flow of the best music within the limits of the technical developments then current.

During the first three years of the I-O Period, the craze for soloists was satisfied with music by George Schweinfest (piccolo), William Tucson (clarinet), Albert Sweet (cornet), Frank Badollet (flute), Charles Lowe (xylophone), Jean Moeremans (saxophone), Jules Levy (cornet), and Clarke and Pryor.

While Caruso brought dignity and fame to the record industry by the Red Seal productions beginning in 1903, there is no doubt that the Sousa Band not only "made" Victor, but also caused the disc and its machine to be universally accepted. During the six days from 10-1-00 through 10-6-00, 167 takes were made by the Sousa Band with 84 titles and releases. Twenty-one patrols, marches, galops, and war dances appeared with eight waltzes, polkas, overtures, fantasies, musical comedy tunes, and others.

"Hands Across the Sea March" (commercial release #300) was the first. Popular titles were "The Stars and Stripes Forever March," "Narcissus," "The Blue Danube Waltz," "A Hot Time in the Old Town," "A Coon Band Contest," "American Patrol," and "Dixie." Chopin was represented (with a waltz, a polonaise and a mazurka) as were Verdi, Tschaikowsky, Rossini, Moszkowski, Meyerbeer, Herold, Donizetti, and Mascagni. "The Mosquito Parade" (Whitney) and "Whistling Rufus" (Mills) had been published in 1899, while Selections

from Robin Hood (DeKoven) and "The Belle of New York" (Kerker) were current musical comedy tunes.

With U.S. involvement in the Spanish-American War (1898), the Philippine Insurrection (1899), and the Boxer Rebellion (1900), it is understandable that patriotic titles crowded the recording schedule. "The Man Behind the Gun" (Sousa), "God Save the King," "The Star Spangled Banner," "The Crack Regiment Patrol" (Moses), "Peace Forever March" (Lacalle), "Hail to the Spirit of Liberty" (Sousa), and "The Conqueror March" (Corey) emphasize the military.

"Coon" songs, cakewalks, and ragtime were all developed before 1900. Sousa's Band was the first organization to bring this music to the attention of the nation. The greatest impact of recorded military band music on the public came from the production of these six days with "An Arkansaw Huskin Bee" (Pryor), "At a Georgia Camp Meeting" (Mills), "A Coon Band Contest" (Pryor), "Levee Revels"--Negro Characteristic--(O'Hare), "Dixies' Dance" (Vincent), "Whistling Rufus" (Mills), and "Who Dat Say Chicken" (Marion). With the outpouring of marches, waltzes and Southern-type music, as well as the introduction of the fox trot (or two-step) in 1898, it is evident that the seeds of the dance craze that erupted during 1913, as well as the mid-twenties, were beginning to sprout. It is hard to conceive of the rapid change in dance styles happening without the phonograph.

Considerable emphasis has been placed on this recording series. It may have been one of the most important. Some titles are interesting because they were never recorded again: "Mother Hubbard March" (Sousa), "Fanny" (trombone solo--Pryor), "Primrose March" (Carlton), and "The White Rat March" (Pryor).

By the end of 1902 the Sousa Band had 31 more recording sessions and 795 takes with about 375 titles marketed to the public. Through these early years the thread of European light opera and popular music weaved a representative pattern with works by Millocker,

Offenbach, Lincke, Planquette, Lehar, Eilenberg and many others. The Band continued to emphasize the works of the great masters.

While the majority of Sousa's best remembered marches were composed before 1900, his band continued to record his prolific output during the I-O Period. Some of these were "The Picadore March" (4-3-01), "The Honored Dead Funeral March" (4-4-01), "Songs and Dances of the Navy" (6-7-01), "Maidens Three" (1-1-02), "Three Quotations" and "Washington Post March" (1-2-02), "Patrol--Rose," "Thistle and Shamrock," "Presidential Polonaise," and Favorite Hymns from "Songs of Grace and Glory" (1-7-02), "Imperial Edward" (6-3-02), and "The Thunderer March" and "In the Realm of the Waltz" (6-20-02).

The rhythmical Southern music included such tunes as "Hu la Hu la Cake Walk" (4-7-01), "The Honeysuckle and the Bee," and "Down South" (12-3-01), "Passing of Ragtime," (6-3-02), "Ranting Rube" (8-12-02), and "Coon Smiles" (8-14-02).

Kendle's First Regiment Band recorded on eleven occasions from 1-26-01 through 11-7-02. This excellent band has not been mentioned in history books or articles. Their recordings include "The Bridal Chorus" from Lohengrin, "Wedding March" (Mendelssohn), "Serenade" (Moszkowski), "Funeral March" (Chopin), "The Stars and Stripes Forever March" (Sousa), "The Man Behind the Gun March" (Sousa), "Hail to the Spirit of Liberty March" (Sousa), "A Frangesa March," March--"The Burgomaster," "The Gladiators March" (Sousa), and "The First Heart Throbs," all made during the first day. Subsequent sessions produced "The Second Connecticut March," "Lorelei," "The Forge in the Forest," "Cotton Blossoms," "Dolly Varden March," "Anvil Chorus" from Il Trovatore and "Gems from Bohemia."

On 7-16-02 and 7-19-02 the Kilties Band of Canada bagpiped their way through 33 takes of Scotch tunes.

During 1902-03 Herbert L. Clarke conducted the American Band of Providence, Rhode Island. Six

consecutive recording sessions were held from 11-10-02 through 11-15-02. "The First Brigade March" (Weldon), Selection from Barber of Seville (Rossini), "Hunting Scene" (Buccalossi), "Prince of Pilsen Waltzes" (Luders), March--"New England's Finest" (Clarke), and "At the Bottom of the Deep Blue Sea" (Trombone Solo--Claude Spary) were recorded, for example, on 11-13-02.

The American Band returned to Camden for five more dates from 7-27-03 through 8-4-03, producing sixty takes with marches and waltzes predominating. "Whoa Bill" (von Tilzer), "In the Barracks March" (Silberberg), and "Sunburst" (Gilder) are random examples.

On 11-24-03 Arthur Pryor launched the first Victor "house" organization, Pryor's Band. (The Victor Grand Concert Band preceded Pryor's Band but functioned sporadically in the I-O Period.) This relationship with Victor continued up to the time of the Great Depression. With a few exceptions Pryor discontinued his solo work at that time. Some of his last bursts of virtuoso display came with Sousa's Band in such renditions as "Message of the Violets" (8-18-03), "Love's Enchantment" (8-19-03), "The Sun Flower and the Sun" (8-26-03), "The Patriot Polka" (8-26-03), "Love Thoughts Waltz" (8-27-03), "Cujus Animam" (8-28-03) and "Congo Love Song" (8-28-03). "Sycamore Tree" (12-17-03), "Daisy Donahue"--Adams--(12-17-03) and "Polka Caprice"--Simons--(4-20-04) followed with his band accompanying.

No band in history has surpassed the output of the Pryor Band. An estimate of 5,000 takes with 2,000 titles in the Entry Books, and Mr. Pryor conducting virtually all, is reasonable. Releases during the I-O Period ranged from Pryor's compositions, such as "Mr. Black Man" (11-24-03), "Gridiron March" (12-7-03), "Coon Band Contest" (12-7-03), "Dance of the Weasels" (12-8-03), "Cherry Blossoms--Japanese Intermezzo" (4-22-04), "The March King" (4-26-04), "On Jersey Shore" (10-17-04), "Irish King" (3-21-05), "La Spaniola Waltz" (3-24-05), "The Triumph of Old Glory" (10-16-05), "Razzazza Mazzazza" (10-17-05), "The Whistler and His Dog" (11-22-05), "Vanity Fair March"

(11-23-05), "Louisa" (1-29-06), "The Baby Parade" (3-30-06), "After Sunset" (5-14-07), and "An Egyptian Love Dance" (5-15-07), to titles concerning thoughts of faraway places, such as J. Levy's "Pigtails"--A Chinese Musical Story (12-18-03), Loraine's "Peggy from Paris"--A Selection--(12-18-03), Gabette's "Italian Royal March" (4-18-04), "Timbuctoo--An African Idyl" by Griebel (10-17-04), "National Song of Venezuela" (10-26-04), and "On the Rocky Road to Dublin"--Intermezzo 2-step by Ephram (5-23-06).

Significant national and international events were saluted with these commemorations: "The Baltimore Centennial March" (12-11-03), "Russian War March" (4-25-04), Losey's "Louisiana Purchase Exposition March" (4-17-07), Casey's "Glory of Jamestown--The Exposition March" (4-17-07), and Alford's "The Peacemaker March--Russia, Japan and America" (5-13-07).

While much allusion to contemporary life is lost today with the passage of time, some titles hint of yesteryear with nostalgia and even pointed satirical barbs. A sampling can be found in "The Old Church Organ" (12-3-03), Reed's "General Hard Tack" (4-22-04), McCabe's "On a Good Old Trolley Ride" (4-22-04), Calvin's "Tuneful Tunes of '63" (10-17-04), Myddleton's "By the Swanee River--A Darky's Dream of the Past" (10-18-04), Lampe's "Moonlight on the Old Plantations" (3-21-05), Johnson's "The Death of Custer--The Battle of the Little Big Horn" (4-18-07), Edwards' "Tammany" (10-17-05), Zita's "Slavery Days--Characteristic March" (5-13-07), and Wely's "Monastery Bells" (5-15-07).

Romance has existed in song since time immemorial, and these examples of the Pryor Band repertoire are no exceptions: "First Heart Throbs" (12-7-03), Mann's "Thoughts of Love" (12-16-03), Bartley's "Dan Cupid" (4-18-04), Eugene's "Cupid's Garden" (10-19-04), and Edwards' "Love's Lottery" (3-23-05). And some titles were calculated to attract attention by their absurd or imaginative implications: Evans' "You Don't Need Nothing for Your Nerves Ned" (4-22-04), Harris's "Pollywogs--A Rain Barrel Episode" (10-17-04), Weaver's

"Graveyard Ghosts" (10-20-04), Lampe's "Happy Heine"--Characteristic March and 2-Step--(1-29-06), and Rollinson's "A Morning in Noah's Ark"--A Humorous Fantasy in Four Scenes--(5-16-07).

Homage was paid to Mr. Sousa by the performance of several of the "March King's" compositions, such as "Gladiator March" (12-2-03), "The Rifle Regiment" (12-3-03), "Picadore March" (12-7-03), "The Man Behind the Gun" (12-14-03), "El Capitan" (12-14-03), and "King Cotton March" (12-14-03); while a tip of the musical hat went to Victor Herbert with performances of "Babes in Toyland March" (4-20-04), "Ocean Breezes" (11-23-05), "American Fantasie" (1-31-06), and "The Red Mill"--A Selection--(5-15-07).

Operatic, orchestral, and piano works arranged for band made up the major portion of the Pryor Band offerings. The earliest ambitious effort to record an orchestral work of some length was on April 27, 1904, when four sides were devoted to the "William Tell" Overture by Rossini. This was accomplished on both 10-inch and 12-inch discs. Some of the well-known transcriptions were Schubert's "Military March" (12-8-03), Brahms' "Hungarian Dance No. 5" (12-8-03), Schuman's "Traumerei" (12-10-03), Wagner's "Pilgrims' Chorus" from Tannhäuser (12-11-03), Wagner's "Parsifal" Fantasia (5-27-04), the prologue from Leoncavallo's Pagliacci (10-24-04), selections from Gounod's Faust (10-26-04), Mozart's "The Magic Flute" Overture (10-27-04), the sextet from Donizetti's Lucia di Lammermoor (12-5-04), Rossini's "Semiramide" Overture (1-27-05), Tschaikowsky's "Marche Slave" (3-22-05), Grieg's "Peer Gynt" Suite in Four Parts (3-23/24-05), Wagner's "Tannhäuser" Overture in Two Parts (3-25-05), Boito's Mefistofele (10-17-05), Puccini's Manon Lescaut (1-30-06), the grand finale from Bach's "Ariele" (1-30-06), ballet music in three parts from Rossini's William Tell (3-28-06), Saint Saëns' Samson et Dalila (3-30-06), Donizetti's "La Fille du régiment" Overture (4-15-07), and Gottschalk's "The Last Hope"--Religious Meditation--(4-19-07).

Waldteufel waltzes, patrols by Michaelis, Kerry Mills ballads, characteristic pieces from Eilenberg, Thomas S. Allen "coon" songs, and national tunes of three score nations fill the Entry Books. Pryor's prodigious output would not be worth mentioning if attention were not given to the marches. The flavor of a dynamic society is best captured by listening to Holzmans "Alagazam" (12-1-03), Huff's "Salute to the Stars and Stripes" (12-15-03), Scouten's "The Conciliator March" and "Give the Countersign March" (3-18-04), Hall's "Officer of the Day March" (3-18-04), Barnard's "Cross Country March" (3-18-04), Carter's "Boston Commandery March" (4-25-04), Blakey's "Megaphone Bells March" (4-29-04), Losey's "Waldmere March" (10-18-04), Boehme's "American Eagle March" (10-19-04), Haskin's "The Sentry March" (10-21-04), Fucik's "Entry of the Gladiators March" (10-28-04), Reeves' "2nd Connecticut March" (3-25-05), Darnall's "American Army Life March" (10-16-05), Innes's "Pennsylvania Special" (11-21-05), Gilmore's "22nd Regiment March" (1-30-06), McCoy's "Lights Out" (3-26-06), Bennet's "The Blue Jackets March" (3-26-06), Seltzer's "The Royal Trumpeters March" (5-24-06), St. Clair's "American Beauties March" (5-24-06), and R. B. Hall's "The New Colonial March" (4-16-07).

The march found great favor with the public, and composers were inspired to produce more marches during the period from 1890 to 1910 than at any time before or since. (With the advent of the LP record the enduring popularity of the march was, and still is, in evidence. Of the approximately 1,500 33 rpm discs of concert and military bands made in the U.S. or available for purchase in the U.S. from 1948 through 1971, about half have marches exclusively, while most of the remaining discs have at least one march. However, the proportion of concert and military band discs made during that time, when compared to other types of music and performers, has dropped drastically.)

The number of musical shows being produced in America was increasing, while comic opera, light opera, and operettas continued to be the rage in Paris, Berlin, Vienna, and London. Composers such as Edwards, Herbert,

von Tilzer, Cohan, and others here were represented on 78's, while Europeans such as Eilenberg, Planquette, Gillet, Gung'l, Strauss, Bosquet, Sullivan, Nicolai, Leutner, Keller-Bela, von Blon, Bucalossi, von Suppe, La Thiere, Millocker, Thome, Eustace, Costa, and Boccalari had a liberal sprinkling of their works recorded.

Careful study of these Pryor Band listings reveals the 'threads' of dance music of the 1890's becoming 'strands' from 1900 through 1908, leading to the 'rope'--the "DSEF" Period (Dance, Show, Education, and Foreign Period)--extending from 1908 through 1917. A sequential list of these recordings is presented so the trend may be observed: Mantia's "Honeybells" (11-24-03), "Anona" (12-3-03), Hager's "Laughing Waters" (12-15-03), Eugene's "A Southern Bell" (4-24-04), Mills' "Me and Me Banjo" (4-25-04), Morse's "Medley March" (4-27-04), von Tilzer's "Medley Overture" (4-27-04), Allen's "Any Rags" (4-27-04), Morse's "Blue Bell Medley" (10-18-04), Allen's "By the Watermelon Vine" (10-26-04), Hager's "The Midnight Flyer" (10-27-04), van Alstyne's "Hula-Hula Cake Walk" (10-27-04), Harbridge's "Western Girl" March and 2-Step (the first mention of the two-step) (3-24-05), Roberts' "What's the Matter With the Moon Tonight"--"Mocking Bird" (10-17-05), Pryor's arrangement of the "Girl in Dixie" Medley (10-17-05), Moret's "Silver Heels" (11-23-05), Frederick der Grosse' "The Hohenbriedberger" March and 2-Step (1-30-06), "Priscilla"--Colonial Intermezzo and 2-Step by Henry (1-31-06), Rollinson's "Old Virginny Days"--Characteristic 2-Step (1-31-06), Loftis' "Yankiana" March and 2-Step (5-22-06), Hawthorne's "Azaleas" 2-Step Intermezzo (5-22-06), Bal-lou's "Chicken Charlie" Characteristic March and 2-Step (5-24-06), and finally, a written indication in the Entry Book--"FOR DANCING"--next to Marigold's "Mid-summer Waltz" (4-15-07).

From the bill of fare Mr. Pryor and Victor presented during these years, it appears that the Pryor recordings began to represent the bread and butter sales of the company. Sousa's Band had more renown, but the Sousa output in terms of quantity gradually began to decrease after 1902. Along with the popular vocal and orchestral

recordings, the band records were the money makers for the company. (The operatic recordings, introduced during 1903, represented more prestige than profits in the early years.

By no means was Sousa's Band inactive after 1902. From August 11, 1903, through 1908, the band recorded 1,124 takes involving 489 titles. A sampling of titles recorded in two days in 1903--August 27 and 28--includes "National Fencibles March," "Stars and Stripes Forever," "Faith of Victory March," "Baltimore Centennial March," "Under the Double Eagle March" and "Serenata" (Moszkowski), "Minuet" (Paderewski), "Sobre Las Olas," "Les Patineurs" ("The Skater"), "Gralsritter March," "Songs of Grace and Glory," "Oberon" Overture, "Phedre" Overture, and "A Dream of the Ballet."

On December 8, 1904, Herbert L. Clarke conducted the band in Spohn's "Viens Poupoule," Poldini's "Poupee Val-sante," Bellstedt's "Bedelia Fantasie"--Musical Joke on Bedelia, Joyce's "Love Song," Margis' "Valse Bleue," and Pryor's "An Arkansas Huskin Bee." The program for June 16, 1905, included solos, a duet, and a trio: Sullivan's "The Lost Chord" (cornet solo--Clarke), Chas. Godfrey's "The Friendly Rivals" (cornet duet--Clarke and Bellstedt), Bellstedt's "American Caprice" (cornet solo--Bellstedt), Luders' "Diana"--Intermezzo, Herbert's "The Three Solitaires" (cornet trio--Clarke, Rogers and Bellstedt), Starling and von Tilzer's "Coax Me" (trombone solo--Zimmerman), and Amers' "The Wee MacGregor."

On September 5, 1906, a number of recordings were made for the new South American trade: Lopez' "El Negro"--Tango, Nipatra's Waltz--"Lago De Amor" and "Brin D'Amour," Lopez' "El Manevo"--Tango, Metallo's "Mi Corazon Te Pertenece Valse" and "Lajos Del Bien Amado Valse," Johnson's "Iola"--Intermezzo 2-Step, Eugene's "A Shady Lane"--Intermezzo, and Sousa's "Thunderer March." Sousa's "The Invincible Eagle March" and "Thunderer March," Clarke's "Caprice Brilliante" (cornet solo--Clarke) and "Bride of the Waves" (cornet solo--Clarke), Scherr's "Sleepy Sidney," and Sousa's "Fairest of the Fair March" were made on October 21, 1908, with Walter Rogers conducting.

Some comment should be made about Giannini's Royal Marine Band and La Garde Republicaine Band. Giannini's final recording sessions occurred from September 13, 1904, to October 8, 1904. It is known that he made some discs during the early months of 1903, but the pages covering January through June of 1903 in the Entry Book dated 1903-08 have been missing for many years and are presumed to be lost. Signor Giannini not only conducted his band in the "Waltz" from Gounod's Faust, Moret's "Hiawatha" 2-Step, "Violets," "The Atlantic City Yacht Club," "La Cinquantaine," "La Rose," "Loin du Bal" of Gillet, "Habanera" from Bizet's Carmen (9-15-04), the quartet from Verdi's Rigoletto (9-13-04), the sextet from Donizetti's Lucia di Lammermoor (9-19-04), von Flotow's "Stradella" Overture (9-19-04), and Balzane's "Calanthe"; but he (Giannini) also sang the tenor solos in "Questo O Quella" from Verdi's Rigoletto (9-13-04), "Miserere" from Verdi's Il Trovatore (9-13-04), Costa's "A Frangesa" (9-13-04), "Ah So Pure" from von Flotow's Martha (9-15-04), Denza's "Funiculi Funicula" (9-15-04), Valente's "Luise" (10-8-04), Adams' "The Holy City" (10-8-04), as well as a duet with Miss Edith Merrilees: "Miserere" from Il Trovatore (9-24-04). Miss Merrilees, a soprano, also performed Coenen's "Come Unto Me" (9-24-04) as a solo with the band. Giannini's success was patterned in part after Liberati. Vessella's Band and Creatore's Band were contemporary with Giannini's, and all reflect the appetite the public had for Italian bands and Italian music.

La Garde Republicaine Band of France, acknowledged by many as one of the leading bands of Europe, had dates with Victor in New York on October 8, 1904, and October 15, 1904. The twenty titles listed include six operatic excerpts, five marches, three light operas, two patriotic pieces, two mazurkas, two waltzes, and a prelude.

A return to Pryor's Band for examples of popular music during 1907-08 provides some additional flavor of the times: Ball's "Love Me and the World Is Mine" with a cornet solo by Keneke (5-17-07), the same tune with a trombone solo by Pryor (9-11-07), Del Riego's "Oh Dry Those Tears" with a trombone solo by Pryor (9-11-07), Swisher's "King of Rags"--2-Step Oddity (9-12-07), Carle's "The

Spring Chicken" (9-12-07), Edwards and Aaron's "His Honor The Mayor"--Selection (9-13-07), Rogers' "His Master's Voice" March (9-20-07), Bratton's "The Teddy Bear's Picnic" (9-14-08), Ringleben's "Virginia"--2-Step (9-15-08), Pryor's "Artful Artie" (9-15-08), Zickler and Schermer's "The Ford March" (9-17-08), Theumens's "The Real Swing March" (9-17-08), Browne's "The Rag" (9-17-08), Moreland's "The Yankee Shuffle" (9-17-08), van Alstyne and Butler's "Ivanhoe" 2-Step (9-19-08), Mills' "Kerry Mills Barn Dance" (9-19-08), Stevens and Frey's "Moon Winks"--3-Step (9-21-08), and Lincke's "Glow Worm" (9-23-08).

With the cakewalks, ragtime, "coon" songs, two-steps, and other similar types of rhythmical titles that defy easy categorization, it is evident that dance music in the years ahead would get a big play. The number of show tunes recorded were continuing to increase both in frequency and by their appearance in medleys. The medley would stimulate the manufacture of the 12-inch disc. With an increasing population, the demand for school-oriented recording needed to be satisfied. Burchenal, Crampton, Sharpe, and other music educators were to assist the Victor musicians. By 1908 the Victrola was gaining acceptance universally, and the interest in both American music and the indigenous music of other countries, particularly the rest of our western hemisphere, was growing rapidly. Beginning in 1907 recordings were made specifically for export and for what was called the "U.S. Foreign" market in America. The Dance, Show, Education and Foreign Period of 1909-17 coincided with the public acceptance of the double-sided Victor record and the Lincoln penny.

The DSEF Period was a time of intense productivity of "dance" music, musical comedy tunes ("show"), "educational" recordings (primarily folk music), and "foreign" market selections. What followed might be called the "Phasing Out of Professionals" from 1918 to 1927 or, more aptly, the "POOP" Period. With the advent of the Great Depression the "Golden Era" of Victor military band recordings came to an end.

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## HANS ROSBAUD: A DISCOGRAPHY

by

Leslie Gerber

Hans Rosbaud was born in Graz, Austria, on July 22, 1895. His major studies were at the music conservatory of Frankfurt am Main. In 1929 he was appointed to his first major post, director of the Mainz School of Music. He left the following year to become conductor-in-chief of Radio Frankfurt. During World War II he was musical director of the city of Strasbourg. In 1945 he became conductor of the Munich Philharmonic. Rosbaud's most important appointment was made in 1948, when he was picked to reorganize and conduct the orchestra which became the Southwest German Radio Orchestra of Baden-Baden. Although devoting himself to other projects as well, Rosbaud's main interest seems to have been the Baden-Baden orchestra, of which he remained director until his death. In 1952 he became conductor of the Zurich Tonhalle Orchestra, and in 1958 was made chief conductor of the Zurich Stadttheater. Other activities of Rosbaud's last years were his appearances at the Aix-en-Provence Festival and at the Donaueschinger Musiktage. He died in Lugano, Switzerland, on December 29, 1962.

Rosbaud occupies a virtually unique position in the history of conducting. Almost alone among conductors of his generation (Hermann Scherchen is perhaps the only other example), he was as devoted to the most advanced productions of the contemporary avant-garde as to the works of the great classical tradition. As early as 1933 he had the honor of conducting the first performance of Bartók's Piano Concerto No. 2, given over Radio Frankfurt with the composer at the piano. In his later years he was entrusted with the first performances of works by many important composers. There is in existence a series of radio broadcast tapes in which Rosbaud conducts works of such composers as Xenakis, Ligeti and Penderecki. Perhaps the most astonishing event of