
MASTERS OF THE ROLL | THE CONDON COLLECTION



“ An incredible story of focus and passion on how this catalogue came to exist. The music is outstanding and will be here for the planet to enjoy for many decades to come. We are honoured to work with James Stewart on growing new markets for this great catalogue. ”

Damien Reilly | Blue Pie Records USA

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The Condon Collection

The Masters of The Roll

The Masters of the Roll is an historical record of some of the first recordings made by the great musicians of early this century. It is an essential inclusion in the libraries of all who appreciate fine music.

It has taken forty years to assemble the 8,000 reproducing piano rolls from which The Masters of the Roll is mastered. All great pianists of the day endorsed the reproducing piano as the medium of its time which could faithfully record the true technique and personality of their performances.

"The reproducing piano renders the characteristics of the artist in the most perfect manner!" - Giacomo Puccini, 1907.

Listening to these rare recordings, one hears a richness of tone and immediacy that were never captured by early gramophone records. To hear Stravinsky, Ravel, Horowitz and others play their own music with the touch, accents and subtleties of long ago is quite astounding . . . even ghostly.

All works in The Masters of the Roll are original recordings by both composers and pianists. You will be amazed by the quality and clarity of these performances which were recorded by the musicians for Ampico, Duo-Art and Welte Mignon reproducing pianos between 1904 and 1935.

Not only for the historian, but for all lovers of music, The Masters of the Roll is an extraordinary experience.

How Did the Composer Play It?

The Masters of the Roll allows one to hear how the famous composers from early this century interpreted their own compositions at the piano.

All composers plan their music to be played with subtleties that cannot be written down, and The Masters of the Roll is rich in composer interpretations - that is, compositions played by the composers themselves.

It is significant that at the turn of the century the greatest living composers of Russia, Hungary, Germany and France chose recording for the reproducing piano as their vehicle to reach future generations. These rare recordings are in The Masters of the Roll, with many of the composers being heard as their own interpreters in no other way.

A View of Piano Playing That is Unique

Made between 1904 and 1935, the recordings in The Masters of the Roll bring to listeners a view of piano playing that is now unique.

Today's pianists seem to strive to bring the composer's intention to the fore in their playing. However, in the early 1900s, the pianist's personal view of the music was paramount. The interpretations of the young Horowitz and the great pianists of that era gave concert going an excitement which filled recital halls. Patrons constantly expected new insights into piano playing - and were well rewarded.

It is this inspired playing and lost perspectives in composition and performance you will hear in The Masters of the Roll.



Review from "BBC Music Magazine"
London, England - May 1993



Imagine you could be spirited back to 1910 to the Paris apartment in the Avenue du Bois de Boulogne where Debussy is playing over his first set of Preludes to a rapt audience of intimate friends. Or to the jazz age party in New York where Gershwin is jamming on tunes from his latest Broadway hit. If you close your eyes and let your imagination free, this is now possible with the aid of the recordings of the piano rolls from "The Condon Collection".

For forty years Denis Condon has been collecting rolls made by many of the most celebrated musicians (composers as well as performers) of the early decades of this century. Four have now been released, and there are many more to come.

The Debussy disc includes seven pieces played by the composer himself (the remainder are played by contemporary pianists such as Rudolph Ganz). The first thing you notice about "La cathedrale engloutie" (The Submerged Cathedral) from Book 1 of the Preludes, is the splaying of the chords in the old fashioned manner. Then the extreme slowness of the tempo, evoking a deserted, timeless atmosphere, rather than the drama of the ancient edifice ominously emerging from beneath the waves. You notice also Debussy's subtle pedaling, capturing the hazy sonorities without murkiness. This concern for atmosphere is evident, too, in "Danseuses de Delphes" with its Satiesque chasteness, and "La soiree dans Grenade" (the second of the Estampes), where different touches of Spanish colour and rhythm evoke the magic of a night under the Iberian stars.

For those who know of Wanda Landowska only through the famous recordings of her elephantine harpsichord, this disc will be a revelation. Her Mozart (D Major, K576) and Beethoven (A flat, Op. 26) sonatas display an astonishing lightness of touch and nimble-fingered dexterity. As compared with most modern-day pianists she takes a relaxed view of rhythmic unity throughout a movement, and the finale of the Beethoven is perhaps taken too fast for the good of the music. Yet it is all done so superbly as to disarm criticism. On the same disc, Myra Hess demonstrates an impressive agility in Beethoven's Sonata in G major Op. 79; almost incredibly, she takes a whole minute longer (6.52 mins) than even Debussy in "La cathedrale engloutie".

The Horowitz disc contains a fascinating comparison of performances of Rachmaninov's G minor Prelude (Op. 23/5) by Horowitz and Prokofiev (the latter is unacceptably eccentric) as well as recordings of music by Chopin, Liszt and others made in the 1920's.

Three more releases in the series, due out this month, feature recordings by Paderewski and Stravinsky, and, on a disc of rarities, by Busoni, Bartok, Joseph Lhevinne, Percy Grainger and Mahler. Still to come are recordings by Saint-Saens, Ravel, Scriabin and many more.

The sound of these newly made recordings (a Duo-Art Vorsetzer was built specially to play the rolls) is excellent and completely free of the blemishes that notoriously mar 78 rpm recordings. One of the most intriguing and valuable series in the history of the gramophone.

Composers

Vladimir Horowitz (1904-1989)



Along with Arrau, Serkin and Cherkassky, Horowitz has recently become a ghost in The Masters of the Roll.

Few pianists gained fame and recognition as rapidly as did Horowitz. His success in his native Russia before he was twenty-one was extraordinary. In St. Petersburg, at the age of sixteen, he played eleven programs without repeating an item. His debut in the West was to huge audiences in Berlin and Paris. It was at this time, 1925, that he traveled to Freiburg to record his playing for the Welte Mignon. Having no liking for the concert hall, he always enjoyed playing in intimate surroundings. The recording rooms at Welte, so stylishly designed, must have pleased him greatly.

The longest phase of his career began with his first tour of the United States in 1928. Aeolian lost no time in inviting him to record for the Duo-Art.

A quick guide to the excitement engendered by Horowitz's playing in this collection may be had from just one track, the Doumka by Tchaikovsky. The composer thought this was his finest work for the piano - it is easy to agree with him when it is heard in this performance. To hear the young Horowitz with the fidelity offered by the compact disc is indeed a rare treat!

Vladimir HOROWITZ

Trk	Title	Composer	Dur:	Date
1.	PRELUDE IN B Minor Op.32 No.10	RACHMANINOV	3.24"	1932
2.	PRELUDE IN A Minor Op.32 No.8	RACHMANINOV	1.06"	1932
3.	DANSE MACABRE Op.40	SAINT-SAENS/LISZT	9.05"	1932
4.	CARMEN VARIATIONS	BIZET	3.28"	1928
5.	LOVE'S MESSAGE	SCHUBERT/LISZT	3.09"	1929
6.	ETUDE in E Flat Minor Op.10 No.6	CHOPIN	4.01"	1928
7.	ETUDE in C Minor Op.25 No.12	CHOPIN	2.31"	1928
8.	WALTZ IN F Minor	HOROWITZ	1.36"	1929
9.	DOUMKA in C minor Op.59	TCHAIKOVSKY	6.48"	1929
10.	PRELUDE In G Minor Op.23 No.5	RACHMANINOV	3.18"	1925
11.	MOMENT EXOTIQUE	HOROWITZ	1.50"	1925
12.	FANTASY ON THEMES FROM MOZART'S "MARRIAGE OF FIGARO"	LISZT/BUSONI	14.28"	1925

Claude Debussy (1862-1918)



Although Debussy had no particular reputation as a pianist, he nevertheless was, from contemporary accounts, a fine interpreter of his own music. Maguerite Long, in her book, "Debussy at the Piano", said: "He was an incomparable pianist. How could one forget the caress of his touch while floating over the keys?" The gramophone records of his playing in existence are those in which he accompanied Mary Garden singing some of his songs. The group of Welte Mignon recordings which he made in 1913 are the only means by which his solo playing may be heard today.

While preparing his new edition of Debussy's piano music for Durand, Roy Howat made an extensive study of these rolls and he concluded that, in almost every case, where Debussy's performance on the roll differed from the printed score, the roll seemed to offer the more logical version of the music.

Debussy's playing of Evening in Granada haunts the memory long after hearing it. The magical habanera rhythm, the sounds of a distant flamenco and the Moorish touches in the melody - it all captures a rare atmosphere. The Delphonic Dances recall the gentler moods of Eric Satie. The Submerged Cathedral is amazing, a unique performance in regard to tempo, dynamic contrasts and pedaling.

Claude Achille DEBUSSY

Trk	Title	Composer	Dur:	Date
Claude DEBUSSY				
1.	DELPHIC DANCES - PRELUDES BK 1 No.1	DEBUSSY	3.00"	1913
2.	SUBMERGED CATHEDRAL - PRELUDES BK 1 No.10	DEBUSSY	5.57"	1913
3.	DANCE OF PUCK - PRELUDES BK 1 No.11	DEBUSSY	2.21"	1913
4.	CHILDRENS CORNER - COMPLETE	DEBUSSY	12.53"	1913
5.	FROM A SKETCHBOOK	DEBUSSY	4.18"	1913
6.	A SLOW WALTZ	DEBUSSY	3.28"	1913
7.	EVENING IN GRANADA - ESTAMPES No.2 Yolanda MERO	DEBUSSY	5.05"	1913
8.	GARDENS IN THE RAIN - ESTAMPES No.3 Rudolph GANZ	DEBUSSY	3.28"	1912
9.	THE GIRL WITH FLAXEN HAIR - PRELUDES BK 1 No.8	DEBUSSY	2.07"	1916
10.	AT THE GATE OF THE VINE - PRELUDES BK 2 No.3 Leff POUISHNOV	DEBUSSY	3.44"	1916
11.	ARABESQUE No.1 IN E Major Carol ROBINSON	DEBUSSY	4.01"	1922
12.	ARABESQUE No.2 IN G Minor Walter GIESEKING	DEBUSSY	2.48"	1923
13.	SAILS - PRELUDES BK 1 No.2 Suzanne GODENNE	DEBUSSY	2.40"	1927
14.	MOONLIGHT (CLAIRE de LUNE) FROM "SUITE BERGAMASQUE"	DEBUSSY	3.39"	1916
15.	Frederico BUFALETTI REVERIE Richard BUHLIG	DEBUSSY	5.03"	1912
16.	GOLDFISH - IMAGES SET 2 No.1	DEBUSSY	2.56"	1910
17.	REFLECTIONS IN THE WATER - IMAGES SET 1 No.1	DEBUSSY	5.58"	1910

Igor Stravinsky (1882-1971)



Stravinsky was one of the first composers to write specially for the mechanical piano. His Etude for Pianola written for the Aeolian Company in 1917 made use of the fact that the composer was not restricted to ten (or twenty) fingers. Writing about his transcriptions of works for the player piano, he said: „It developed and exercised my imagination by constantly setting me new problems of instrumentation, closely bound up with acoustics, harmony and part-writing."

The Duo-Art rolls of the Sonata (No. 2) and the transcription of the first movement of the Concerto for Piano and Wind were issued in 1926. The Aeolian Company's publicity made much of the fact that the Sonata was unpublished and could only be heard by listening to the Duo-Art. This was untrue.

The Firebird Ballet was the most ambitious set of rolls ever issued of a single work for the reproducing piano. The six rolls include a surprisingly elaborate amount of information printed along the rolls, all written by Stravinsky. This is a detailed analysis of the music, a running commentary on the stage action throughout (including quaint drawings of the characters in the ballet) and interesting biographical notes about the composer. There is much that is authentic about the enterprise.

Stravinsky's reputation as a composer, arranger, adapter, writer and performer is surely consolidated by what we hear from seventy-five years ago on this disc.

Igor Feodorovic STRAVINSKY

Trk	Title	Composer	Dur:	Date
1.	PIANO SONATA No 2: 1st MáOVEMENT	STRAVINSKY	3.29"	1926
2.	PIANO SONATA No 2: 2st MáOVEMENT	STRAVINSKY	4.42"	1926
3.	PIANO SONATA No 2: 3st MáOVEMENT	STRAVINSKY	3.02"	1926
4.	CONCERTO FOR PIANO & WIND	STRAVINSKY	6.20"	1926
5.	THE FIREBIRD BALLET (Complete)	STRAVINSKY	47.54"	1929

Ignace Paderewski (1860-1941)



Paderewski rose from Polish provincial obscurity not only to become the best-known pianist in the world, but Prime Minister of Poland just after the Great War as well. He was the twentieth century's first matinee idol: for more than fifty years, until his death in 1941, he was a household name all over the world. He actually played in person to more people than any other pianist in history. He was mobbed everywhere he went, women fainted, love letters and proposals of marriage were everyday events.

He was a devotee of the reproducing piano. As early as 1906 he recorded fourteen performances for the Welte-Mignon and over a period of some fifteen years from 1918 he made more than thirty rolls for the Duo-Art piano. His endorsement of this material was consistent and enthusiastic

His own pieces that are heard here demonstrate that much of his writing was for the salon, the music is stylish, beautifully crafted and it falls easily on the ear. The Minuet and the lovely Melody from Songs of a Traveler contrast well with the lively Cracovienne (a highly syncopated Polish dance) and the sparkling Caprice. Audiences were enchanted by his Chopin playing. The delicate rubato of the Waltzes and the nobility of the A flat Ballade and the C sharp minor Scherzo show that it was here that he reached the height of his powers. In the Schubert-Liszt waltzes his personality reaches out to us more than seventy-five years in the delightful hesitations, the superb tone and the bewildering variety of dynamics.

The spell that this great man cast is well documented in Adam Zamovski's excellent biography of him published more than forty years after his death. (A. Zamovski: Paderewski [Collins, London, 1983]). Thanks to the technology of the 1990's we can experience just what all the fuss was about.

Ignace Jan PADEREWSKI

Trk	Title	Composer	Dur:	Date
1.	EVENINGS IN VIENNA No.6 in A Major	SCHUBERT/LISZT	6.57"	1931
2.	HARK HARK THE LARK	SCHUBERT/LISZT	3.12"	1923
3.	THE PROPHET BIRD Op.82 No.7	SCHUMANN	2.21"	1923
4.	THE SPINNING SONG In C Major Op.67 No. 4	MENDELSSOHN	1.41"	1922
5.	WALTZ In A Flat Major Op.42	CHOPIN	3.39"	1923
6.	BALLADE In A Flat Major Op.47	CHOPIN	7.30"	1925
7.	SCHERZO In C Sharp Minor Op.39	CHOPIN	5.39"	1927
8.	WALTZ IN A Flat Major Op.34 No.1	CHOPIN	4.40"	1922
9.	THE MAIDEN'S WISH Op.74 No. 1	CHOPIN/LISZT	4.29"	1923
10.	CAPRICE A LA SCARLATTI In G Major Op.14 No.3	PADEREWSKI	2.48"	1922
11.	MINUET A LA ANTIQUE IN G Major Op.14 No.1	PADEREWSKI	4.09"	1919
12.	MELODY In G Major Op.8 No.3	PADEREWSKI	2.46"	1922
13.	REFLECTIONS IN THE WATER	DEBUSSY	4.00"	1927
14.	HUNGARIAN RHAPSODY No.10 In E Major	LISZT	6.13"	1922
15.	PIANO SONATA In C Sharp Minor Op.27 No.: ("MOONLIGHT") 1st MOVEMENT Adagio Sastenuto	BEETHOVEN	4.05"	1927
16.	PIANO SONATA In C Sharp Minor Op.27 No.2 ("MOONLIGHT") : 2nd MOVEMENT Allegretto	BEETHOVEN	2.05"	1927
17.	PIANO SONATA In C Sharp Minor Op.27 No.2 ("MOONLIGHT") : 3rd MOVEMENT Presto Agitato	BEETHOVEN	2.48	1925

George Gershwin (1898-1937)



When he was in his teens, Gershwin learnt to play the piano by observing and imitating the player piano. When he was asked to record for Duo-Art, Gershwin made sure that his earliest renditions, with the unrelenting thrashing at the keys and constant marimba effects, did their best to sound like a player piano. For dancing and singing this was considered a good marketing ploy at the time.

From 1919, when he recorded *I Was So Young, You Were So Beautiful*, to 1926 when he made his last roll, *Sweet and Lowdown*, he had developed into one of the best-known writers of popular songs in the world. He was a great party performer and his rolls give us a good idea of how he must have played on these occasions. The bounce and verve in the performances are astonishingly lifelike. The boy from Brooklyn had made it!

It should be remembered that reproducing pianos were the province of the wealthy when they were new. So rich young Americans demanded that their Long Island drawing rooms should re-echo with the sounds of Broadway show tunes played by pianists found in New York supper clubs and speakeasies. Hence the Duo-Art catalogue included Gershwin, Phil Ohman, Pauline Alpert, Eddie Duchin and others. How very lucky we are to be able to share these performances seventy-five years later with such fidelity.

George GERSHWIN

Trk	Title	Composer	Dur:	Date
	Gershwin			
1.	RHAPSODY IN BLUE	GERSHWIN	13.33"	1927
2.	THAT CERTAIN FEELING	GERSHWIN (G & I)	2.24"	1926
3.	SWANEE	GERSHWIN/CAESAR	2.11"	1920
4.	KICKIN' THE CLOUDS AWAY	GERSHWIN	2.42"	1925
5.	LIMEHOUSE NIGHTS	GERSHWIN	3.00"	1920
6.	DRIFTING ALONG WITH THE TIDE	DE SILVA/JACKSON/ DE SILVA/JACKSON	1.54"	1921
7.	ROCKABYE LULLABYE MAMMY	DONALDSON	3.29"	1921
8.	TEE-ODDLE-UM-BUM-BO	GERSHWIN	2.18"	1919
9.	I WAS SO YOUNG, YOU WERE SO BEAUTIFUL	GERSHWIN/BRIAN	3.14"	1919
10.	LEFT ALL ALONE AGAIN BLUES	KERN	1.58"	1920
11.	WHO'S BABY ARE YOU?	KERN	2.25"	1920
12.	WHIPOWILL	KERN	3.08"	1921
	Gershwin/Erlebach			
13.	LAND WHERE GOOD SONGS GO	KERN	3.00"	1918
14.	FOR YOUR COUNTRY AND MY COUNTRY	BERLIN	2.29"	1917
	Gershwin			
15.	SO AM I	GERSHWIN	4.06"	1925
16.	EAST IS WEST	BOWERS	1.06"	1918
17.	YEARNING	MORET	2.56"	1918
18.	I'M FOREVER BLOWING BUBBLES	KENBROVIN / KELLETTE	1.36"	1918
19.	NOVELETTE IN 4THS	GERSHWIN	2.16"	1918
20.	SWEET & LOW DOWN	GERSHWIN	2.57"	1926

Artur Rubinstein (1887-1982)



It could be argued that Rubinstein was the most famous pianist of this century. In his long life he appeared in films, he was the subject of a television series, wrote two best-selling autobiographies and he gave concerts for more than seventy years.

It is not generally known that he made some thirty rolls for the reproducing piano. He was something of a Chopin specialist; the Nocturne Op.15 No. 2 issued in July 1919 gives a fine idea of the subtle coloration he could conjure up and the Barcarolle Op.60 is as near-perfect a performance as is possible to imagine of this great piece.

He played an imaginative repertoire being the first pianist to introduce the music of Albinez outside of Spain; the dissonant chords of El Albaicin must have excited Duo-Art owners in December 1919. The Debussy pieces on this disc demonstrate his astonishingly secure technique - the Island of Joy is marvelously vivid.

In his unique arrangement of the Hymn to the Sun from Rimsky-Kosakov's The Golden Cockerel he tosses in a few more melodies from the opera - a unique document as he had no particular reputation as an arranger. Prokofiev's Diabolical Suggestion still has the power to shock after seventy-five years, especially when it is attacked so fearlessly as it is by Rubinstein.

Artur RUBINSTEIN

Trk	Title	Composer	Dur:	Date
1.	BARCAROLLE IN F Sharp Minor Op.60	CHOPIN	8.06"	1922
2.	NOCTURNE IN F Sharp Major Op.15 No.2	CHOPIN	3.46"	1919
3.	PRELUDES Op.28 Nos. 1,4,10,21,24	CHOPIN	7.04"	1924
4.	POLONAISE In F Sharp Minor Op.44	CHOPIN	8.51"	1922
5.	HYMN TO THE SUN FROM "THE GOLDEN COCKEREL"	RIMSKY-KORSAKOV	7.35"	1925
6.	L'ISLE JOYEUSE	DEBUSSY	5.24"	1925
7.	CAPRICCIO In B Minor Op.76 No.2	BRAHMS	3.17"	1923
8.	RHAPSODY In B Minor Op.79 No.1	BRAHMS	7.41"	1924
9.	LA PLUS QUE LENT	DEBUSSY	3.41"	1919
10.	DIABOLICAL SUGGESTION Op.4 No.4	PROKOFIEV	3.28"	1925
11.	RITUAL FIRE DANCE FROM "LOVE, THE MAGICIAN"	DE FALLA	2.18"	1924
12.	EL ALBAICIN FROM "IBERIA"	ALBENIZ	6.59"	1919
13.	EVOCATION FROM "IBERIA"	ALBENIZ	3.39"	1920

Alfred Cortot (1877-1962)



Born in Switzerland, Cortot, in his early years was a great champion of Wagner. He conducted the first performance of *Götterdämmerung* in France in 1902. The piano became his main interest and he won prizes playing the works of Beethoven and Liszt, two composers with whom he was not associated in his later career. A shadow fell across his life during World War II when he held a post in the Vichy government.

Cortot recorded more than fifty rolls for the reproducing piano, those that may be heard in this collection were made when he was in his forties and at the height of his career. The Chopin *Andante Spianato* and *Polonaise* gives a good idea of how he must have sounded then. The spiky brilliance of the *Polonaise* contrasts well with the range of color in the *Andante*. The

Sonata is sober in aspect, a few Gallic touches gives Cortot's performance an individuality which, seventy-five years on, still keeps our interest. Liszt's *Eleventh Hungarian Rhapsody* gives us a chance to hear Cortot's bravura playing at its best. Our attitude to the playing of early twentieth century pianists is mellowing - so many of them played, like Cortot, with an individuality of style which many of today's listeners find refreshing.

Alfred Denis CORTOT

Trk	Title	Composer	Dur:	Date
1.	ETUDE In A Minor Op.25 No.11	CHOPIN	3.59"	1923
2.	THE MAIDEN'S WISH	CHOPIN/LISZT	3.02"	1921
3.	ETUDES - Op.25 No.9 : Op.10 No.5	CHOPIN	2.40"	1923
4.	ETUDE In C Minor Op.25 No.12	CHOPIN	2.47"	1927
5.	ANDANTE SPIANATO & POLONAISE In E Flat Major Op.22	CHOPIN	12.24"	1920
6.	IMPROMPTU In G Flat Major Op.51	CHOPIN	4.28"	1929
7.	PIANO SONATA In E Major Op.109 : 1st MOVEMENT: Vivace Ma Non Troppo	BEETHOVEN	3.08"	1927
8.	PIANO SONATA In E Major Op.109 : 2nd MOVEMENT: Prestissimo	BEETHOVEN	2.10"	1927
9.	PIANO SONATA In E Major Op.109 : 3rd MOVEMENT: Andante Molto Cantabile Ed Espressivo	BEETHOVEN	7.53"	1927
10.	AT THE SPRING	LISZT	3.29"	1923
11.	ETUDE In D Sharp Minor Op.8 No.12 "PATHETIQUE"	SCRIABIN	2.32"	1923
12.	IDYLLE - PIECE PITTORESQUE No.6	CHABRIER	3.22"	1925
13.	ADAGIO FROM THE CONCERTO IN F Minor	BACH	2.47"	1921
14.	HUNGARIAN RHAPSODY No.11 In A Minor	LISZT	5.40"	1924
15.	BERCEUSE Op.56 No.1	FAURE	2.25"	1920
16.	ETUDE IN WALTZ FORM Op.52 No.6	SAINT-SAENS	5.32"	1920

Maurice Ravel (1875-1937)



Ravel's small output for the piano is very much in contrast to the value it has in contemporary piano playing. *Jeux d'Eau*, for example, is regarded as demanding a totally new technique from those wishing to perform it - listen to Schmitz playing it in 1919; every tone of color of which the piano seems capable is exploited in this performance. The composer's rendition of *The Valley of the Bells* is beautifully understated, it could stand as a signpost to Ravel's character, it sums up his style in one work. The other works of his own that he plays in this collection all give us further and new insights into his character.

The English pianist Katherine Bacon's roll of the *Ondine* from *Gaspard de la Nuit* is remarkable. The piece holds no problems for her either technically or musically. These rolls of Ravel's music played by the composer and his contemporaries show that he was understood and very much appreciated in his own lifetime.

Maurice RAVEL

Trk	Title	Composer	Dur:	Date
Maurice RAVEL				
1.	TOCCATA FROM "TOMBEAU DE COUPERIN"	RAVEL	4.08"	1923
2.	SORROWFUL BIRDS No.2 FROM "MIRRORS"	RAVEL	4.28"	1923
3.	PAVANE FOR A DEAD PRINCESS	RAVEL	5.05"	1923
4.	SONATINE In F Sharp Minor: 1st MOVEMENT	RAVEL	3.19"	1913
5.	SONATINE In F Sharp Minor: 2nd MOVEMENT	RAVEL	2.45"	1913
Walter & Polly DAMROSCH				
6.	MOTHER GOOSE Nos. 3 & 4	RAVEL	6.36"	1927
Robert SCHMITZ				
7.	JEUX D'EAU	RAVEL	4.17"	1919
Maurice RAVEL				
8.	VALLEY OF THE BELLS FROM "MIRRORS" No.5	RAVEL	5.57"	1928
9.	THE GALLOWES FROM "GASPARD DE LA NUIT"	RAVEL	5.22"	1925
Katherine BACON				
10.	ONDINE FROM "GASPARD DE LA NUIT"	RAVEL	5.43"	1924
Maurice RAVEL				
11.	EIGHT NOBLE and SENTIMENTAL WALTZES	RAVEL	12.51"	1913
Rudolf GANZ				
12.	BOLERO	RAVEL	10.09"	1933

Sergei Liapounov (1859-1924)



Liapounov was a pupil of Tchaikovsky - he was an enthusiastic collector of Russian folk music, much of which formed the basis of his compositions. After the 1917 Revolution, Liapounov, who had been Professor of Piano at the St. Petersburg Conservatory, moved to Paris. His monumental set of twelve studies which he called Etudes d'Execution Transcendante were dedicated to Liszt. They were modeled after Liszt's great set of the same name. Of these pieces the last, entitled Elegy on The Death of Liszt, is the most impressive of all Liapounov's works. It is similar in mood to Tchaikovsky's Doumka which is in the Horowitz section of the Collection.

The four rolls which Liapounov made for the Welte Mignon are the only examples of his playing in existence and the roll used to make this recording is of extreme rarity.

Sergei PROKOFIEV, Alexander SCRIABIN and Serge LIAPOUNOV

Trk	Title	Composer	Dur:	Date
Sergei PROKOFIEV				
1.	MARCH In F Minor Op.12 No.1	PROKOFIEV	1.35"	1919
2.	GAVOTTE Op.12 No.2	PROKOFIEV	3.01"	1920
3.	RIGADON Op.12 No.3	PROKOFIEV	1.18"	1920
4.	SCHERZO Op.12 No.10	PROKOFIEV	2.21"	1924
5.	INTERMEZZO FROM "THE LOVE FOR THREE ORANGES"	PROKOFIEV	1.14"	1920
6.	MARCH FROM "THE LOVE FOR THREE ORANGES"	PROKOFIEV	1.31"	1920
7.	TWO WHIMS Op.25 Nos. 1 & 6	MIASKOWSKI	2.52"	1930
8.	PRELUDE IN G MINOR Op.23 No.5	RACHMANINOV	4.08"	1919
9.	GAVOTTE Op.49 No.3	GLAZOUNOV	2.26"	1920
10.	PRELUDE Op.45 No.3	SCRIABIN	1.28"	1922
11.	WINGED POEM Op.51 No.7	SCRIABIN	1.29"	1922
12.	SARCASMS Op.17 Nos.1 & 2	PROKOFIEV	2.49"	1919
13.	PRELUDE IN C MAJOR Op.12 No.7	PROKOFIEV	2.07"	1919
14.	TALES OF THE OLD GRANDMOTHER Op.31	PROKOFIEV	3.12"	1924
15.	TOCCATA Op.11	PROKOFIEV	4.35"	1921
Alexander SCRIABIN				
16.	PRELUDE In G Sharp Minor Op. 22 No.1	SCRIABIN	1.08"	1910
17.	PRELUDE In C Major Op.11 No. 1	SCRIABIN	0.45"	1910
18.	PRELUDE In A Minor Op.11 No. 2	SCRIABIN	1.36"	1910
19.	PRELUDE In G Flat Minor Op.11 No. 13	SCRIABIN	1.28"	1910
20.	PRELUDE In E Sharp Minor Op.11 No. 14	SCRIABIN	0.36"	1910
21.	DESIRE Op.57 No.1	SCRIABIN	1.25"	1910
22.	MAZURKA Op.40 No.2	SCRIABIN	0.46"	1910
Serge LIAPOUNOV				
23.	ELEGY ON THE DEATH OF LISZT Op.11 (TRANSCENDENTAL ETUDE No. 12)	LIAPOUNOV	10.51"	1910

Wilhelm Bachaus (1884-1969)



The Collection includes more than seven hundred pianists from the first thirty years of the twentieth century who recorded their playing for reproducing pianos of one sort or another. The collection includes virtually every world famous pianist of the time, from Carl Reinecke born in 1824 to Shura Cherkassky born in 1911. Some were more prolific than others in the matter of recording piano rolls - Bachaus was one of the busiest of all; he made nearly two hundred rolls. These include some of the very best performances that may be heard on reproducing pianos, as this disc demonstrates.

Dohnanyi's arrangement of the Waltz from Naila of Delibes was a favorite show piece for many pianists but surely none could do better with it than Bachaus! Contrast is provided by the Serenade by Richard Strauss, the light, subtle technique is a delight. In his later years

tended to eschew any brilliant technical display even though, right to the end of his long life, he had complete command of the piano. Yet, in the 1920's he could, and did, show off with the best of them. Liszt's Concert Study in F minor is one of the most difficult of all his works but Bachaus has no trouble with it at all, an exceedingly flamboyant performance! Again, the lovely arrangement of Kreisler's Liebesleid by Rachmaninov gives Bachaus a chance to show how affectionate he could be. The disc ends with a selection of items from the Brahms-Paganini Variations, an attractive array of virtuoso items in

Wilhelm BACHAUS

Trk	Title	Composer	Dur:	Date
1.	WALTZ FROM "NAILA"	DELIBES/DOHNANYI	6.36"	1923
2.	WEDDING MARCH Op.61	MENDELSSOHN		
		/ LISZT	7.21"	1926
3.	PRELUDE TO "DIE MEISTERSINGER VON NÜRNBERG"	WAGNER	7.34"	1929
4.	MARCH FROM "TANNHAUSER"	WAGNER/LISZT	9.54"	1930
5.	PIANO SONATA In C Minor Op.13 1st Movement	BEETHOVEN	6.40"	1926
6.	CONCERT STUDY IN F Minor	LISZT	3.51"	1928
7.	DANSE OF OLAF Op.33 No.2	PICK-MANGIAGALLI	3.03"	1923
8.	"ROMANCE" FROM PIANO CONCERTO No 1. In E Minor	CHOPIN	7.52"	1925
9.	LOVE'S SORROW (LIEBESLEID)	KREISLER	4.05"	1926
10.	SERENADE Op.17 No.2	STRAUSS (Richard)	2.29"	1924
11.	SERENADE FROM "DON GIOVANNI"	MOZART	2.25"	1923
12.	DEDICATION Op.25 No.1	SCHUMANN/LISZT	3.01"	1926
13.	VARIATIONS ON A THEME OF PAGANINI Op.35: BOOK 1. Nos. 1, 3, 7, 12 & 13 BOOK 2. Nos. 3, 4, 5, 6, 7, 8, 10, 11 & 14	BRAHMS	7.55"	1924

Eugène d'Albert (1864-1932)



Despite his Continental sounding name, d'Albert was a Scot. He eventually settled in Germany where, during World War I he repudiated his British birth, declaring himself to be a German. Liszt called d'Albert "the second Tausig," a tribute that is puzzling to anyone hearing his gramophone records. His playing there is crowded with inaccuracies and strange rhythmic lapses. While some of the piano rolls also display idiosyncracies in his playing, amongst the hundred or so that he made, there are many that give a very good idea of what his playing must have been like when he won the Mendelssohn Scholarship and studied with Liszt. Indeed the two Liszt pieces on the disc are contrasting examples of his best work - the Valse Impromptu is refined and poetic while the Polonaise in E is a barnstorming performance which, if played at the end of a recital, would bring cheers from the audience.

One of the most interesting performances here is d'Albert's own arrangement of airs from his best-known opera, *Tiefland* (one of twenty-one operas that he wrote). The Beethoven Sonata Op.90 is rhythmically logical and the dynamic control shows good judgement throughout. The Bach Passacaglia has the most secure rhythm of anything on the disc - this is d'Albert's own transcription of Bach's monumental organ piece.

D'Albert had an exceedingly complex private life - he married six times. One of his wives was Teresa Carreno who also features in the Collection.

Eugene Francis Charles d'ALBERT

Trk	Title	Composer	Dur:	Date
1.	IMPROMPTU IN G Major Op.90 No.3	SCHUBERT	5.00"	1905
2.	BALLADE In F Major Op.38 No. 2	CHOPIN	5.56"	1913
3.	NOCTURNE In B Major Op.9 No.3	CHOPIN	6.38"	1905
4.	PASSACAGLIA In C Minor	BACH	9.48"	1913
5.	AIRS FROM "TIEFLAND"	D'ALBERT	7.25"	1931
6.	"GENERAL LAVINE" PRELUDES BK. 2 No. 6	DEBUSSY	2.33"	1931
7.	BAGATELLE In B Minor Op.126 No.4	BEETHOVEN	3.35"	1931
8.	PIANO SONATA In E Minor Op.90	BEETHOVEN	12.34"	1927
9.	ETUDE IN FORM OF A WALTZ Op.52 No.6	SAINT-SAENS	6.38"	1913
10.	WALTZ IMPROMPTU In A Major	LISZT	5.04"	1913
11.	POLONAISE In E MAJOR No.2	LISZT	9.04"	1925

Myra Hess (1890-1965)



Born in London, she studied with Tobias Matthay at the Royal Academy of Music. He regarded her as a most exceptional talent. Her concertizing throughout Europe from 1907 and in the United States from 1922 soon gave her a following which admired the uncompromising quality of her programs and her unfailing ability to „deliver the goods“.

The dozen or so rolls she made for the Duo-Art piano give a good idea of her repertoire. The Beethoven Op.79 Sonata and the two Brahms pieces demonstrate the dedication in her playing, while the Scarlatti Sonata, the Paradisi Sonata and the little Bach Toccata show off her impeccable technique.

She was created Dame Commander of the British Empire in 1941 for her work organizing concerts in London during the blitz. Her playing for the Duo-Art is characterized by warmth, thoughtfulness and taste.

Wanda Landowska (1891-1953)



Although her fame today is as a harpsichordist, Landowska never abandoned the piano. Her interpretations of Beethoven and Mozart on this disc are such that we, today, consider her style to be in advance of her time. Forgoing the rallentando and the imprecise cording to be found in the playing of many pianists of her day, she held concert audiences spellbound throughout her career.

She made rolls for Hupfeld, Welte and Aeolian spanning some twenty-five years of her concert work. Beethoven's Andante Favorsi is played here with affection and great beauty of tone, while she will be found to be incomparable in the eighteenth century music.

It must not be forgotten that she was a pupil of Moriz Rosenthal and that she grew up in the era of high Romanticism. This gives her performances a special interest to listeners who value style as we know it today.

Wanda LANDOWSKA and Dame Myrra HESS

Trk	Title	Composer	Dur:	Date
Wanda LANDOWSKA				
1.	PIANO SONATA IN D Major K. 576 : 1st MOVEMENT - Allegro	MOZART	5.18"	1924
2.	PIANO SONATA IN D Major K. 576 : 2nd MOVEMENT - Adagio	MOZART	4.30"	1924
3.	PIANO SONATA IN D Major K. 576 : 3rd MOVEMENT - Allegretto	MOZART	4.05"	1924
4.	ANDANTE FAVORI In F Major Op.35	BEETHOVEN	8.37"	1927
5.	PIANO SONATA In A Flat Major Op.26 : 1st MOVEMENT - Andante con Variazioni	BEETHOVEN	7.43"	1928
6.	PIANO SONATA In A Flat Major Op.26 : 2nd MOVEMENT - Scherzo; Allegro Molto	BEETHOVEN	2.17"	1928
7.	PIANO SONATA In A Flat Major Op.26 : 3rd MOVEMENT - Marcia	BEETHOVEN	5.13"	1928
8.	PIANO SONATA In A Flat Major Op.26 : 4th MOVEMENT - Allegro	BEETHOVEN	2.20"	1928
Myra HESS				
9.	SONATA In G Major	SCARLATTI	1.49"	1926
10.	TOCCATA In G Major	BACH	1.47"	1926
11.	CHORAL PRELUDE FOR "WHITSUNTIDE"	BACH	2.03"	1929
12.	PIANO SONATA In G Major Op.79 : 1st MOVEMENT - Presto Alla Tedesca	BEETHOVEN	2.54"	1927
13.	PIANO SONATA In G Major Op.79 : 2nd MOVEMENT - Andante	BEETHOVEN	3.05"	1927
14.	PIANO SONATA In G Major Op.79 : 3rd MOVEMENT - Vivace	BEETHOVEN	1.45"	1927
Myra HESS and Harold BAUER				
15.	PIERROT & PIERRETTE'S STORY	BURGMEIN	4.48"	1926
Myra HESS				
16.	SUBMERGED CATHEDRAL PRELUDES Bk. 1 No. 10	DEBUSSY	6.52"	1926
17.	INTERMEZZO IN C Major Op.119 No. 3	BRAHMS	1.39"	1925
18.	RHAPSODY In E Flat Major Op.119 No. 4	BRAHMS	5.19"	1924

Camille Saint-Saëns (1835-1921)



What an extraordinary link with the past is Saint-Saëns. Friend of Rossini, Berlioz, Gounod and Liszt, pupil of Halevy and teacher of Faure, he was at the forefront of the world of music for seventy years. His wide range of interests astonished his contemporaries - traveler, astronomer, philosopher and playwright - he also found time to compose an amazing number of works, his opus numbers running to 169. His brilliant career as an organist, concert pianist and conductor kept him busy from the time he was ten until his extreme old age.

Saint-Saëns made nearly fifty rolls for the reproducing piano, his last session being for Aeolian when he visited the United States to attend the San Francisco Exposition at the age of eighty. His Improvisation on the Finale to Act One of Samson and Delilah must have been a particular favorite with him as he made four different rolls of it and, as one would expect from

improvisation, they are indeed very different from each other. The one heard here was issued for the Duo-Art in November 1915. The Rhapsodie d'Auvergne Op.73 is from 1905 and shows the seventy-year-old composer to be in top form at the piano.

Another view of his music is given by August Schnabel Tollefsen's performance of the Allegro Appassionato Op.70, a committed and tempestuous rendition. Eugene d'Albert's playing of the Etude in the Form of a Waltz makes an interesting comparison with Alfred Cortot's performance, also to be found in the Collection.

Camille SAINT-SAENS

Trk	Title	Composer	Dur:	Date
	Camille SAINT-SAENS			
1.	"SAMSON & DELILAH" - IMPROVISATION McNair ILGENFRITZ	SAINT-SAENS	4.51"	1915
2.	SOFTLY AWAKES MY HEART FROM "SAMSON & DELILAH" Augusta TOLLEFSEN	SAINT-SAENS	5.23"	1917
3.	ALLEGRO APPASSIONATO Op.70 Katinka NIRINSKA	SAINT-SAENS	5.00"	1920
4.	PRELUDE TO "THE DELUGE"	SAINT-SAENS	4.47"	1923
5.	THE SWAN	SAINT-SAENS	1.58"	1923
	Eugene D'ALBERT			
6.	ETUDE IN THE FORM OF A WALTZ Op.52 No.6	SAINT-SAENS	6.55"	1913
7.	DANSE MACABRE Op.40	SAINT-SAENS	5.55"	1913
	Germaine SCHNITZER			
8.	TOCCATA Op.111 No.6	SAINT-SAENS	4.08"	1912
	Camille SAINT-SAENS			
9.	IMPROMPTU IN F Sharp Major Op.36	CHOPIN	5.32"	1917
10.	VALSE MIGNONNE Op.104	SAINT-SAENS	2.33"	1915
11.	MAZURKA In G Minor Op.21 No. 1	SAINT-SAENS	2.59"	1917
12.	VALSE NONCHALANTE Op.110	SAINT-SAENS	3.21"	1916
13.	MAZURKA Op.66	SAINT-SAENS	4.06"	1915
14.	RHAPSODIE D'AUVERGNE Op.73	SAINT-SAENS	8.03"	1908

Josef Hofmann (1835-1921)



Like the majority of the great pianists, Hofmann was a prodigy. By the time he was twelve he had done a sensational tour of Europe and was half way through an American series of some one-hundred concerts when The Society for the prevention of Cruelty to Children intervened. He was subsequently sponsored by a philanthropist who financed his tuition until he was eighteen. After study with Moszkowski and Anton Rubinstein, Hofmann reconquered the territories in which he had had such success ten years before. A rare combination of natural poetic sense, scholarly appraisal and superb technique made him an immensely popular pianist. He was good news wherever he played.

Sparkle and wit may be found in his playing of Sternberg's Concert Study Op.102. While his own Kaleidoscope seems to contain unfathomable difficulties which he surmounts with ease,

Josef Hofmann was certainly no stranger to the reproducing piano. From 1905 to 1930 he consistently visited the recording laboratories to produce more than a hundred roll titles. His entire output would seem to be of the finest quality - from his timeless playing of Beethoven to the delights of Mendelssohn's Rondo Capriccioso. The Andante from this Mendelssohn piece is rendered with typical Hofmann style, it is straightforward, affectionate and full of interest. The succeeding Presto is in brilliant contrast, vivid and ebullient - with an explosive dynamic range.

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Compare Hofmann's playing of the Op.42 Waltz of Chopin with that of Paderewski. In many places the interpretations are at loggerheads as far as tempo, dynamics and nuance are concerned. Who is right? Both are! A fascinating lesson in personality at the keyboard.

Of Liszt's twenty Hungarian Rhapsodies, those most often heard are numbers two and twelve. Hofmann's playing of the twelfth heads a remarkable galaxy of sixteen pianists who recorded it for the reproducing piano. This includes Bauer, Friedheim, Grainger, Risenauer, Rubinstein, Siloti and Stavenhagen, all great names from the past (four of them were Liszt pupils), yet Hofmann's version is as awe-compelling as can be imagined.

Hofmann found time to write two books of piano playing. He also had a lively inventive mind. There were nearly one hundred patents held by him, some of which were in connection with the motor industry. He was never happier than when tinkering in his workshop. His compositions include five piano concertos, a symphony, a „symphonic narrative" for orchestra and many piano pieces. This remarkable man was able, in 1937, to give a concert in New York's Metropolitan Opera House to commemorate his first concert there fifty years before. How exciting it is to be able to hear his playing with such clarity and fidelity through reproducing pianos.

Josef Casimir HOFMANN

Trk	Title	Composer	Dur:	Date
1.	TARANTELLA FROM "VENICE & NAPLES"	LISZT	8.13"	1920
2.	HUNGARIAN RHAPSODY In C Sharp Minor No. 12	LISZT	7.56"	1919
3.	WALTZ IN A Flat Major Op.42	CHOPIN	3.57"	1921
4.	WALTZ IN C Sharp Minor Op.64 No.2	CHOPIN	2.44"	1919
5.	POLONAISE In A Flat Major Op.61	CHOPIN	10.19"	1912
6.	SOARING Op.12 No.2	SCHUMANN	3.14"	1923
7.	CONCERT STUDY Op.103 No.3	STERNBERG	3.32"	1922
8.	KALEIDOSCOPE Op.40 No.4	HOFMANN	3.49"	1925
9.	RONDO CAPRICCIOSO In E Major Op.14	MENDELSSOHN	5.07"	1919
10.	TURKISH MARCH	BEETHOVEN	1.54"	1920
11.	PIANO SONATA In C Major Op.2 No.3 : 1st MOVEMENT - Allegro con Brio	BEETHOVEN	7.44"	1919
12.	PIANO SONATA In C Major Op.2 No.3 : 2nd MOVEMENT - Adagio	BEETHOVEN	5.13"	1919
13.	PIANO SONATA In C Major Op.2 No.3 : 3rd MOVEMENT - Scherzo; Allegro	BEETHOVEN	2.45"	1919
14.	PIANO SONATA In C Major Op.2 No.3 : 4th MOVEMENT - Allegro Assai	BEETHOVEN	4.59"	1919

Fanny Bloomfield-Zeisler (1863-1927)



Although she was born in Austria, Mme. Zeisler, whose family moved to Chicago when she was five years old, is regarded as an American pianist. She was from a musical family, her cousin being Moriz Rosenthal. She was sent to Europe, to Leschetitzky who sponsored her debut in Vienna when she was twenty. By the turn of the century her success on the concert platform equaled that of Sophie Menter, Teresa Carreno and Clara Schumann. The last years of her life were clouded by bouts of mental illness. Her work for the reproducing piano, for which she recorded more than fifty items, is of considerable importance, especially since she left very few gramophone records.

The Moszkowski pieces on this disc are a good guide to the style of her playing. Affection in the Love Waltzes, beautiful soft playing in the Gondoliera and the sense that she is listening carefully to what she is doing - all adds up to very fine musicianship. The Juggleress, which was one of her favorite encores, is a fascinating study in hand crossing.

The Bach-Tausig Toccata and Fugue is on a broad canvas - compare it with Friedman's recording (also available in the collection). Her leisurely fugue is in severe contrast to the frenetic performance from Friedman.

Sixteen pianists recorded Chopin's Op.31 Scherzo for the reproducing piano, including Rachmaninov, Plante, Scharwenka and Hofmann, but Mme. Zeisler's holds its own! Surely a performance which will also be in fashion - majestic, colorful and full of individuality. Recorded over ninety years ago.

The three Chopin nocturnes presented here were recorded in New York in 1920. The C minor from Op.48 and the two from Op. 27 are given performances by Mme. Zeisler which are models of their kind. The D flat rendition is particularly colorful - she finds counter melodies in the tenor register which give a marvelous spontaneity to the whole piece.

The Funeral March sonata is blessed with a most beautiful trio in the third movement. It's stillness and contrast is remarkable. A performance to return to again and again.

Mme. Zeisler was an enthusiast for the Welte Mignon reproducing piano - she said of it: ATo the genius of its inventors the piano virtuoso is deeply indebted, for now a bit of immortality is vouchsafed even to him. @

Fanny BLOOMFIELD-ZEISLER

Trk	Title	Composer	Dur:	Date
1.	TOCCATA & FUGUE IN D Minor	BACH	8.36"	1907
2.	GONDOLIERA Op.41	MOSZKOWSKI	4.21"	1920
3.	LOVE WALTZES Op.57 No.1	MOSZKOWSKI	4.17"	1907
4.	THE JUGGLERESS Op.52 No.4	MOSZKOWSKI	1.24"	1920
5.	MELODY FROM "ORPHEUS"	GLUCK/SGAMBATI	2.48"	1907
6.	LIGHTS & SHADOWS No.4	SCHÜTT	2.36"	1920
7.	SCHERZO In B Flat Minor Op.31	CHOPIN	11.07"	1907
8.	NOCTURNE In C Sharp Minor Op.27 No.1	CHOPIN	4.22"	1920
9.	NOCTURNE In D Flat Major Op.27 No.2	CHOPIN	5.13"	1920
10.	NOCTURNE In C Minor Op.48 No.1	CHOPIN	5.35"	1907
11.	PIANO SONATA No. 2 Op.35 In B Flat Minor : 1st MOVEMENT - Grave/Doppio Movimento	CHOPIN	7.14"	1907
12.	PIANO SONATA No.2 Op.35 In B Flat Minor : 2nd MOVEMENT - Scherzo	CHOPIN	5.17"	1907
13.	PIANO SONATA No.2 Op.35 In B Flat Minor : 3rd MOVEMENT - Lento; Marche Funebre	CHOPIN	8.57"	1907
14.	PIANO SONATA No.2 Op.35 In B Flat Minor : 4th MOVEMENT	CHOPIN	1.19"	1907

Josef Lhévinne (1874-1944)



The son of a trumpeter, Lhévinne was born in Moscow. Along with Rachmaninov and Scriabin he trained under Safanov and made his debut playing the Emperor Concerto with Anton Rubinstein conducting. It was while living in Berlin that Lhévinne traveled to Freiburg to record for the Welte Mignon reproducing piano first in 1907 and then again in 1912. He later went to live in the USA where he joined the staff of the Julliard School. It was at this time that he recorded for the Ampico reproducing piano. That series of rolls is consistently amongst the best body of work issued by a pianist.

Some collectors of reproducing pianos regard Lhévinne's performance of Liszt's Fantasy on Meyerbeer's Robert the Devil (found in the Rarities section of the Collection) to be the most sensational roll ever issued. It surely shows his astounding technique, his fine grading of

dynamics and his brilliant overall concept of the music. Another performance that is singled out as demonstrating an exceptional display of technique is the Blue Danube Waltz in the frantic transcription by Artur Schulz-Evler. Schumann's Toccata Op.7 is yet another bravura piece of remarkable splendor and great difficulty. But perhaps most amazing of all, on this disc, is the Octave Study by Carl Czerny, very exciting playing!

Anton Rubinstein's Angelic Dream from Op.10 seems to have been a Lhévinne specialty; he recorded it twice and it often turned up on his concert programs. A musical portrait of Anna de Friedeburg, Lhévinne draws it in tender, glowing tints against the soft background of rocking sixths with rich sonorous contrasts in the middle and at the end.

An impressive array of pianists recorded Schumann's symphonic Studies Op.13 for the reproducing piano - Grainger, Levitski, Pouishnoff, Carreno and Sauer; formidable competition indeed. Lhévinne's imaginative rendering keeps our attention throughout. He plays the second edition of the work.

Lhévinne's phenomenal technique was nurtured in that atmosphere where examinations demanded that the students be first examined upon technique and, if they failed to pass this section of the test they were not even asked to perform their pieces. In an eight-year course, under this scheme, the first five years were spent on technique. A most challenging arrangement!

Joseph LHEVINNE

Trk	Title	Composer	Dur:	Date
1.	TOCCATA Op.7	SCHUMANN	6.47"	1906
2.	DER LINDENBAUM Op.89 No.5	SCHUBERT/LISZT	3.58"	1919
3.	ETUDE Op.25 No.12 In C Minor	CHOPIN	2.25"	1912
4.	KAMENNOI - OSTROW Op.10 No.22 ("Angelic Dream")	ANTON RUBENSTEIN	6.42"	1912
5.	CHARACTERISTIC PIECE Op.7 No.7	MENDELSON	3.04"	1906
6.	STUDY OCTAVE Op.740 No.5	CZERNY	1.21"	1912
7.	BLUE DANUBE WALTZ	STRAUSS	7.32"	1906
8.	SYMPHONIC STUDIES Op.13	SCHUMANN	10.09"	1919
9.	SYMPHONIC STUDIES Op.13 (Continued)	SCHUMANN	9.49"	1919

Enrique Granados (1867-1916)



Enrique Granados had an extensive career as a virtuoso pianist and despite the fact that he made some forty or so reproducing piano rolls, we have no idea of how he sounded in the regular concert repertoire (i.e., playing music by other composers) because all the rolls he made were of his own music. One thing is certain though, everything that he did record is played with sparkle, secure technique and great style. The recordings used for this disc are from the Welte Mignon sessions in Freiburg (1908) and the Duo-Art sessions in New York (1916).

The Spanish Dances are his best-known works. Their harmonic language was new at the time. The composer's performances of them often differ from the score. Indeed, all of the performances on this disc are worth following with the printed music; it is an education in itself to note differences in every piece. For an immediate idea of the quality of his playing listen to

the Fandango by Candlelight from the Goyescas pieces. The Valses Poeticos surely contain some of the most beguiling piano playing in this whole collection.

The two recordings of Granados improvising are of special interest - they are reminiscent of the Goyescas music which would have been on his mind when he recorded them. He was in New York for the world premiere of the opera Goyescas at that time. A few days later he and his wife sailed to Europe on the "Sussex"; they were drowned when the ship was torpedoed in the English Channel. So, those New York recording sessions were certainly the last serious work that he did at the piano. The sensitive listener is moved by the poignant circumstances of these performances - we are witness, eighty years later, to these very personal renditions which, at the time, were only available to those with access to a Duo-Art reproducing piano.

In 1901 Granados founded his own music school, the Academia Granados in Barcelona, which was to have a wide influence on Spanish concert life thereafter. Paquita Madriguera Segovia was nurtured there in her earlier years. Her delightful playing may be heard on another disc in the Collection.

Enrique GRANADOS

Trk	Title	Composer	Dur:	Date
1.	SPANISH WALTZES	GRANADOS	10.25"	1908
2.	SPANISH DANCE No.1	GRANADOS	4.21"	1916
3.	SPANISH DANCE No.2	GRANADOS	4.22"	1916
4.	SPANISH DANCE No.5	GRANADOS	4.15"	1916
5.	SPANISH DANCE No.7	GRANADOS	4.53"	1916
6.	SPANISH DANCE No.10	GRANADOS	3.20"	1916
7.	PRELUDE FROM "MARIA DEL CARMEN"	GRANADOS	2.42"	1916
8.	IN THE STYLE OF SCARLATTI	GRANADOS	2.03"	1908
9.	IMPROVISATION	GRANADOS	4.38"	1916
10.	REVERIE	GRANADOS	4.12"	1916
11.	GOYESCAS : 1. COMPLIMENTS	GRANADOS	6.50"	1908
12.	GOYESCAS : 2. LOVE DUET	GRANADOS	9.27"	1908
13.	GOYESCAS : 3. FANDANGO BY CANDLE LIGHT	GRANADOS	5.50"	1908
14.	GOYESCAS : 4. THE LOVER AND THE NIGHTINGALE	GRANADOS	5.54"	1908

Arthur Friedheim (1859-1932)



In his autobiography "Life and Liszt" Friedheim relates an account of one of his lessons with Liszt at the Villa de'Este. "Late one afternoon I sat down at the piano to play Harmonies du Soir. Before I had time to begin, he called me to the window. With a wide sweep of his arm he pointed out the slanting rays of the declining sun which were mellowing the landscape with the delicate glamour of approaching twilight. „Play that," he said. „There are your evening harmonies.'" What was Friedheim to remember of this scene some thirty years later when, in New York, he recorded the performance of Harmonies du Soir that is on this disc? Friedheim's autobiography mentions many incidents like the one quoted where he, alone, would have been witness to an event involving Liszt. A valuable document.

Friedheim was born in St. Petersburg of German parents. A studious child, he was a pupil of Anton Rubinstein for four years. By the time he was eighteen he was seeking out Liszt in Weimar to study with him. He stayed with Liszt for eight years, eventually becoming his secretary and his last amanuensis. Later he gained high academic honors and, for the rest of his life, he was associated with music schools in England, Canada and the United States. He was the first pianist to give a concert in the then new Carnegie Hall.

Arthur FRIEDHEIM

Trk	Title	Composer	Dur:	Date
1.	PRELUDE In F Sharp Minor Op.28 No.8	CHOPIN	1.42"	1917
2.	PRELUDE In G Major Op.28 No.3	CHOPIN	1.40"	1917
3.	WERE I A BIRD Op.2 No.6	HENSELT	1.33"	1915
4.	THE BANJO	GOTTSCALK	3.35"	1916
5.	ST. FRANCIS PREACHING TO THE BIRDS	LISZT	7.17"	1916
6.	ST. FRANCIS WALKING ON THE WAVES	LISZT	6.41"	1919
7.	ON LAKE WALLENSTADT	LISZT	1.59"	1924
8.	PAGANINI ETUDE No.1	LISZT	4.53"	1926
9.	PAGANINI ETUDE No.3 "LA CAMPANELLA"	LISZT	4.47"	1919
10.	EVENING HARMONIES - TRANSCENDENTAL ETUDE No.11	LISZT	8.19"	1917
11.	FOUNTAINS OF VILLA D'ESTE	LISZT	6.11"	1916
12.	HUNGARIAN RHAPSODIE No.2 IN C Sharp Minor	LISZT	8.30"	1919
13.	HUNGARIAN RHAPSODIE No.10 IN E Major	LISZT	6.41"	1917
14.	HUNGARIAN RHAPSODIE No.9 In E Flat Major "CARNIVAL OF PESTH"	LISZT	8.56"	1916

Harold Bauer (1873-1951)



Bauer studied the violin until he was nineteen when Paderewski advised him to take up the piano. A largely self-taught pianist, Bauer said that the only technical study he did at the piano was to take difficulties from repertoire pieces and use them as models for further study. Above all, on the concert platform his technique was entirely subordinated to the meaning of the music he was playing. There is the least obtrusion of the pianist's personality in its spirit, and yet he viewed all that he did through the eyes and with the feelings of a poet

His contemporaries often complained that Bauer's approach to concertizing was „cold“ and „unbending“ - two qualities which may have made Bauer ahead of his time. The style in much of his playing on this disc would satisfy the critics today. He was that rarity in his day, one who searched for what the composer wanted rather than what he himself wanted from the score.

Chopin's Op.58 Sonata was well served on reproducing pianos with an impressive line-up of interpreters: Teresa Carreno, Olga Samarov, Benno Moiseiwitsch, Alfred Cortot, Willy Rehberg, Clotilde Kleeberg, Frieda Kwast-Hodapp and Harold Bauer. Samarov's version is available in the Collection and it makes a most interesting comparison with Bauer. Try the Finale - Bauer is straightforward while Samarov makes much of the rubato possibilities of the piece.

Another entertaining comparison can be made with the Beethoven Turkish March (arr. Rubinstein). Not only do Bauer and Hofmann choose wildly differing tempos but they seem to use different texts as well! The Little Gavotte by Beethoven may be a case of Bauer doing a „Kreisler“ - the 1927 Duo-Art catalogue relates that this piece was from a collection in the British Museum and that it is „arranged and edited by Harold Bauer.“ It is not listed in the New Grove nor does it appear in print. There is another performance of it for the Duo-Art played by Harold Randolph. Did Bauer actually write it? Whatever is the case, it is certainly a pleasant trifle.

The pieces on this disc that are by Bauer are delightful. They were taken up by other pianists of his day and he often included them in his own programs.

The three polonaises are turned into great show pieces here, specially the Moszkowski one - a piece well worth reviving! Paderewski's Polonaise is not an imitation of Chopin but a well thought out exercise in Polish spirit in itself.

This version of the Bach Chromatic Fantasy and Fugue is edited by Hans von Bulow who showed taste and a profound knowledge of style. Bauer contributes a similar taste and style in his execution of it. The Fugue in particular is beautifully delineated in this performance. A treasure from these old roll catalogues.

In his later years Bauer exercised a great influence on musical life in the United States. He founded the Beethoven Society of New York in 1918 for the promotion of rare chamber works. He was the Director of the piano department of the Manhattan School of Music. He edited and arranged a great deal of music for the piano - especially the works of Cesar Franck and Schumann. Ravel dedicated his Ondine from Gaspard de la Nuit to Bauer. He gave many premieres including Debussy's Children's Corner.

Harold BAUER

Trk	Title	Composer	Dur:	Date
1.	TURKISH MARCH FROM "THE RUINS OF ATHENS"	BEETHOVEN	1.54"	1916
2.	GAVOTTE IN F Major	BEETHOVEN	2.52"	1921
3.	MOTLEY & FLOURISH	BAUER	2.45"	1925
4.	BARBERINI'S MINUET	BAUER	3.10"	1924
5.	POLONAISE Op.9	PADEREWSKI	4.36"	1921
6.	PAGANINI ETUDE No.2 in E Flat Major	LISZT	4.55"	1918
7.	POLONAISE In E Flat Major Op.11	MOSZKOWSKI	4.30"	1919
8.	CHROMATIC FANTASY & FUGUE	BACH	12.09"	1929
9.	POLONAISE No.1 Op.26 In C Sharp Minor	CHOPIN	6.00"	1924
10.	ETUDE In C Sharp Minor Op.25 No.7	CHOPIN	5.34"	1927
11.	PIANO SONATA In B Minor Op.58 : 1st MOVEMENT - Allegro Maestoso	CHOPIN	8.06"	1917
12.	PIANO SONATA In B Minor Op.58 : 2nd MOVEMENT - Scherzo Molto Vivace	CHOPIN	2.16"	1917
13.	PIANO SONATA In B Minor Op.58 : 3rd MOVEMENT - Largo	CHOPIN	9.03"	1917
14.	PIANO SONATA In B Minor Op.58 : 4th MOVEMENT - Presto Ma Non Tanto	CHOPIN	4.24"	1917

Vladimir de Pachmann (1848-1933)



Although it would seem that Pachmann's best playing preceded any form of recording we are fortunate to possess so many examples of his later work. As well as making many gramophone records (where his antics and hums were a distraction) he made more than fifty reproducing rolls. „Hear Pachmann without the grunts!“ was a Welte Mignon catch-cry. It must not be forgotten that one of the reasons that Liszt made the journey to London in the last year of his life was to hear Pachmann. Such was his reputation. In later years his eccentricities on the concert platform, such as grimaces and talking either to himself or to the audience, seriously interfered with the enjoyment of some of his listeners while endearing him to others.

A quick way to dispel any doubts about his technical prowess is to play Liszt's Rigoletto Paraphrase from the present disc. He was seventy-seven when he recorded that item and he makes it his own by starting in the middle of the piece and altering a lot of it as it proceeds.

The wayward nuances in Chopin's Op.36 Impromptu are not at all offensive while the Op.47 Ballade is given a new lease of life in Pachmann's hands. He finds hidden melodies in this piece that sound wonderfully spontaneous. The Nocturne from Op.27 in C sharp minor as played here indicates that Pachmann was a fabulous craftsman - it makes an interesting comparison with Fannie Bloomfield-Zeisler's recording (also available in the Collection). Both are highly individual, very beautiful and can bear repeated hearings.

Another comparison that is well worthwhile making is the performance of Chopin's Minute Waltz - Pachmann and Friedman. Both are wildly eccentric yet there is much enjoyment to be had from them. Pachmann actually recorded this waltz twice for Welte Mignon in 1906 and again in 1925.

The Mazurkas were, in Pachmann's day, the least played of Chopin's works and he did much to make them familiar to his audiences even if they were hearing versions in which the rhythms were severely tampered with.

But what of his playing of eighteenth century music? There is a real surprise here. Bach's Concerto in the Italian Style is most acceptable and Mozart's Turkish Rondo is exuberant and very colorful.

Richard Aldrich writing in 1904 of a New York recital by Pachmann wrote "It is difficult for Mr. de Pachmann to carry conviction as a truly great artist, but as a wonderful one, as a worker of a magical spell of his own, there is no one like him." Much of the truth in this statement certainly comes through to us ninety-five years later when listening to this disc.

Vladimir DE PACHMANN

Trk	Title	Composer	Dur:	Date
1.	RIGOLETTO PARAPHRASE	LISZT	3.52"	1925
2.	A SONG WITHOUT WORDS No.46 In G Minor	MENDELSSOHN	3.37"	1906
3.	NOCTURNE In C Sharp Minor Op.27 No.1	CHOPIN	5.43"	1924
4.	RONDO A LA TURK K.331	MOZART	3.30"	1906
5.	ITALIAN CONCERTO In F Major: 1 st 2 nd 3 rd Movements	BACH	9'58"	1925
6.	MOMENT MUSICAL In F Minor Op.94 No.3	SCHUBERT	1.43"	1906
7.	MINUTE WALTZ In D-Flat Major Op.64 No.1	CHOPIN	1.52"	1906
8.	WALTZ In C Sharp Minor Op.64 No.2	CHOPIN	2.51"	1925
9.	MAZURKA In A Flat Major Op.50 No.2	CHOPIN	2.24"	1925
10.	MAZURKA In C Major Op.56 No.2	CHOPIN	1.29"	1925
11.	WALTZ In F Major Op.34 No.3	CHOPIN	2.14"	1925
12.	MAZURKA In A Minor Op.67 No.4	CHOPIN	2.21"	1906
13.	PRELUDE In F Major Op.28 No.23	CHOPIN	0.56"	1906
14.	IMPROMPTU In Flat Major Op.36	CHOPIN	4.51"	1925
15.	SONG WITHOUT WORDS No.25 In G Major Op.62 No.1	MENDELSSOHN	3.11"	1906
16.	NOCTURNE In B Minor Op.32 No.1	CHOPIN	4.28"	1925
17.	BALLADE IN A Flat Major Op.47	CHOPIN	6.28"	1925

Shura Cherkassky (1911 - 1995)



Cherkassky began recording for the Duo-Art reproducing piano when he was twelve years old, the youngest pianist ever to do so. The first roll issued (in January 1924) was of Rachmaninoff's Polka de W.R. Listening to it seventy five years later we are struck by the amazing individuality of the interpretation, the confidence with which a boy can alter Rachmaninoff's printed score and the beauty of tone he evokes from the piano.

Try the Liszt transcription of Schumann's Spring Night - one of the most beautiful of all performances available on the reproducing piano. Try Moszkowski's Love Waltzes and compare the playing with that of Fannie Bloomfield-Zeisler (also available in the Collection) and Cherkassky's own Prelude Pathetique is a beautifully tender rendition. There is the splendid version of Liszt's Paraphrase on the quartet from Verdi's Rigoletto which competes with fifteen

others on the reproducing piano including Busoni, Essipoff, Godowsky, Leginska and Pachmann. A pupil of Josef Hofmann, Cherkassky is one of the most individual pianists of the century.

Another view of his music is given by August Schnabel Tollefsen's performance of the Allegro Appassionato Op.70, a committed and tempestuous rendition. Eugene d'Albert's playing of the Etude in the Form of a Waltz makes an interesting comparison with Alfred Cortot's performance, also to be found in the Collection.

Leopold Godowsky (1870-1938)



At the age of nine, Godowsky made his concert debut in his hometown of Vilna, Poland. He always denied ever having a teacher, yet Artur Rubinstein said: "It would take me five hundred years to get that kind of mechanism." And again, Heinrich Neuhaus, his pupil said, "The main impression was that everything is terribly simple, natural, beautiful and completely effortless." So here is one of the greatest pianists of all time on this disc - if you doubt it, just play the Chopin G minor Ballade Op.23. Here is a performance that can be heard again and again, it can be compared with any before or since and still be called outstanding by any criterion. And so it is with any of the one hundred and seventy piano rolls which Godowsky recorded between 1907 and 1930. The present disc presents a delightful mixture of the familiar - Chopin's Nocturne in E flat Op.9 - and the unfamiliar - Moszkowski's Polonaise in D Op. 17. There is much to enjoy here.

Shura CHERKASSKY and Leopold GODOWSKY

Trk	Title	Composer	Dur:	Date
Shura CHERKASSKY				
1.	PRELUDE PATHETIQUE	CHERKASSKY	2.21"	1925
2.	POLKA DE W.R.	RACHMANINOV	4.26"	1925
3.	SONG WITHOUT WORDS Op.2 No.3	TCHAIKOVSKY	3.10"	1929
4.	RIGOLETTO PARAPHRASE	VERDI/LISZT	7.02"	1927
5.	LOVE WALTZES Op.57 No.5	MOSKOWSKI	5.31"	1925
6.	SPRING NIGHT Op.39 No. 12	SCHUMANN/LISZT	3.48"	1928
Leopold GODOWSKY				
7.	LULLABY IN G Flat Major	ADOLF HENSELT	3.03"	1916
8.	LA GONDOLA Op.13 No.2	ADOLF HENSELT	1.46"	1916
9.	SERENADE In D Minor	ANTON RUBINSTEIN	2.20"	1916
10.	DREAMING (SCENES FROM CHILDHOOD) Op.15 No.7	SCHUMANN	2.59"	1917
11.	POLONAISE In D Major Op.17	MOSZKOWSKI	7.09"	1917
12.	NOCTURNE In E Flat Major Op.9 No.2	CHOPIN	5.21"	1916
13.	THREE SCOTCH DANCES Op.72 Nos.3,4,5	CHOPIN	2.05"	1916
14.	BALLADE In G Minor Op.23	CHOPIN	8.17"	1916

Genevieve Pitot



Recording her playing only for the Duo-Art reproducing piano, Genevieve Pitot was a pupil of Alfred Cortot. Born in New Orleans of French parents she began her musical studies at the age of eight. She made her debut in Paris and toured Europe and the United States extensively. She recorded fifty-five items for the Duo-Art.

Ignace Leybach arranged many operatic fantasies for the piano but his nocturne *My Solitudes* is an original composition. It has a melancholy flavor which is typical of nineteenth century salon music. The *Romance* by Johan Svendsen is a richly textured work which will repay repeated hearings. Adolf Terschak's *Murillo* from his Op.138 is a very grand affair; it is a stately piece with a brilliant finale.

Pitot's performance of Strauss's *Tales From the Vienna Woods* is marvelously refreshing. Seventy-five years ago when this roll was first issued it was not easy to obtain satisfactory recordings of the orchestral version of such works, let alone those delightful café orchestra versions complete with zither. So piano roll manufacturers released straightforward performances which are now unique. We all know the exciting arrangements of Strauss waltzes by such men as Godowsky, Rosenthal and Cherkassky, but here is a simple version which is direct and uncomplicated. Pitot's playing, generally, is natural; it is ideal for the kind of repertoire that this disc contains.

For the four hand performance of Offenbach's *Overture to Orpheus in the Underworld*, she is joined by Robert Armbruster, more of whose playing may be found in the Collection.

Cecile Chaminade (1857-1944)

All of the performances of Mme. Chaminade's music on this disc are by the composer. They were recorded in the London laboratories of the Aeolian Company for the Duo-Art reproducing piano in 1921. These sessions were the only ones that she made for any reproducing piano.

A quick grasp of the style to be found in her work may be had from hearing her play *Guitare* from Op.32. The crisp, brilliant playing found here is typical of her playing. The best-known piece on this disc is her *Concert Study Op.35 Autumn* which she plays confidently and with considerable charm. She toured the world as a concert pianist from the 1890's to the 1930's having great success wherever she went. More than seventy of her pieces were available to owners of reproducing pianos, many of the played by the finest pianists of the day - Rudolph Ganz, Yolanda Mero, Fannie Bloomfield-Zeisler, Michael von Zadora and Marguerite Volavy all played her pieces.

Genevieve PITOT and Cecile CHAMINADE

Trk	Title	Composer	Dur:	Date
Genevieve PITOT				
1.	BRIDES & BUTTERFLIES WALTZES	MORET	5.11"	1925
2.	MURILLO Op.138	TERSCHAK	6.40"	1924
3.	MY SOLITUDES Op.36 No.1	LEYBACH	5.12"	1928
4.	TALES FROM VIENNA WOODS Op.325	STRAUSS (Johann)	7.38"	1929
5.	ROMANCE Op.26	SVENDSEN	7.57"	1926
Genevieve PITOT and Robert ARMBRUSTER				
6.	OVERTURE FROM "ORPHEUS IN THE UNDERWORLD"	OFFENBACH	9.35"	1926
Cecile CHAMINADE				
7.	AMERICAN MARCH Op.131	CHAMINADE	3.05"	1921
8.	3RD CONCERT WALTZ Op.80	CHAMINADE	5.33"	1921
9.	GAVOTTE No.5 Op.162	CHAMINADE	3.50"	1921
10.	ELEVATION Op.76 No.2	CHAMINADE	2.43"	1921
11.	AUTUMN LEAVES Op.146	CHAMINADE	3.23"	1921
12.	FAUNS Op.60	CHAMINADE	3.25"	1921
13.	GUITAR Op.32	CHAMINADE	3.02"	1921
14.	AUTUMN Op.35	CHAMINADE	5.15"	1921

Ferruccio Busoni (1866-1924)



Percy Scholes, writing in *The Mirror of Music* in 1944 stated: "The present writer, for some time a London music critic, registers his strong conviction that Busoni, from his perfect command over every means of expression and his complete consideration of the relation of every phrase in a composition to every other phrase and to the whole, was the truest artist of all the pianists he ever heard." Strong words! This is the effect that Busoni had on his contemporaries. He himself wanted recognition as a composer, his earnings as a pianist merely provided him with the means of a livelihood so that he could get on with the task of composing, reading and research.

Born near Florence, Busoni came from a musical family. His father was a clarinetist and his mother a pianist - he received his first instruction from them. As he matured, he developed into a somewhat tortured soul, always on the move. He was famous not only as a pianist but as a teacher, composer, conductor, author, arranger, a musical editor and as a revisionist of Bach's music. His concert repertoire was enormous. It ranged through the entire piano literature.

A good idea of the grandeur of his playing can be had from hearing the Liszt E major Polonaise on this disc. He plays his own cadenza, a revelation in itself. The other two Liszt pieces are splendid too - the enormous range of dynamics in *Feux Follets* and the delightful lightness of *La Chasse*. These performances bring us so very close to this great man.

The Bach Chaconne takes us to another world. This astonishing arrangement is still in the repertoire of today's concert pianists. The power, insight and musicianship displayed in this performance are aspects to be studied again and again. Bach's solo violin work becomes a vehicle with which Busoni explores and elaborates the possibilities offered by the modern piano. To hear the man himself is a moving experience.

A few months after Busoni's death in 1924 his widow, Gerda, heard a Welte Mignon roll of her husband's playing. After lis-

Ferruccio Benvenuto BUSONI

Trk	Title	Composer	Dur:	Date
1.	LA CHASSE - PAGANINI ETUDE No.5	PAGANINI	3.15"	1915
2.	WILL O' THE WISP - TRANSCENDENTAL ETUDE No.5	LISZT	4.06"	1915
3.	POLONAISE In E Major No.2	LISZT	9.29"	1915
4.	CHACONNE FROM VIOLIN : SONATA In D Minor	BACH	15.21"	1914
5.	PRELUDES Op.28 No.1 In C Major	CHOPIN	0.42"	1920
6.	PRELUDES Op.28 No.2 In A Major	CHOPIN	1.51"	1920
7.	PRELUDES Op.28 No.3 In G Major	CHOPIN	1.31"	1920
8.	PRELUDES Op.28 No.4 In G Minor	CHOPIN	2.12"	1920
9.	PRELUDES Op.28 No.5 In D Major	CHOPIN	0.28"	1920
10.	PRELUDES Op.28 No.6 In B Minor	CHOPIN	2.11"	1920
11.	PRELUDES Op.28 No.7 In A Major	CHOPIN	1.04"	1920
12.	PRELUDES Op.28 No.8 In F Sharp Minor	CHOPIN	1.38"	1920
13.	PRELUDES Op.28 No.9 In E Major	CHOPIN	1.34"	1920
14.	PRELUDES Op.28 No.10 In C Sharp Minor	CHOPIN	0.30"	1920
15.	PRELUDES Op.28 No.11 In B Major	CHOPIN	0.50"	1920
16.	PRELUDES Op.28 No.12 In G Sharp Minor	CHOPIN	1.13"	1920
17.	PRELUDES Op.28 No.13 In F Sharp Major	CHOPIN	3.21"	1920
18.	PRELUDES Op.28 No.15 In D Flat Major	CHOPIN	4.41"	1920
19.	PRELUDES Op.28 No.16 In B Flat Minor	CHOPIN	1.08"	1920
20.	PRELUDES Op.28 No.17 In A Flat Major	CHOPIN	4.42"	1920
21.	PRELUDES Op.28 No.18 In F Minor	CHOPIN	0.54"	1920
22.	PRELUDES Op.28 No.19 In E Flat Major	CHOPIN	1.21"	1920
23.	PRELUDES Op.28 No.20 In C Minor	CHOPIN	1.32"	1920
24.	PRELUDES Op.28 No.21 In B Flat Major	CHOPIN	2.39"	1920
25.	PRELUDES Op.28 No.22 In G Minor	CHOPIN	1.17"	1920
26.	PRELUDES Op.28 No.23 In F Major	CHOPIN	0.43"	1920
27.	PRELUDES Op.28 No.24 In D Minor	CHOPIN	2.01"	1920

Paquita Madriguera Segovia (1900 - ?)



Like so many concert pianists Mme. Segovia was a prodigy. She was playing in public from the age of five. Born in Barcelona in 1900, she studied at the Granados Academy of Music there, first with Frank Marshall (who also taught Alicia de Larrochal) and then with Granados. She made her debut as a concert pianist when eleven years old. She later toured widely in Paris, London, South America and the United States - often with her brother, Enrique (b. 1902), a violinist. In the 1920's she became the wife of Andrea Segovia.

The seventeen items on this disc appear to be the entire legacy of Mme. Segovia's piano playing. The confidence and color inherent in all her work is particularly evident in the Granados Allegro de Concerto. How Granados must have admired this young woman who could perform his music with such exciting abandon! The other Granados work on this disc is not

part of the set of Goyescas pieces for the piano, it is a piano arrangement of an orchestral Intermezzo that the composer wrote after he arrived in New York for the world premiere of his opera in 1916. The arrangement is by Granados himself.

One of the most beautiful performances here is that of Delahaye's La Mouche (The Fly). The gentle guitar rhythm murmurs along while an arching melody, very much in the Spanish style, sings above it. Fascinating forgotten music!

The four Moszkowski pieces enable Mme. Segovia to show this once popular composer at his best - especially the haunting second Spanish Dance.

All of Mme. Segovia's piano rolls were issued before she was twenty years old, yet her own compositions show a certain maturity and they are well worth repeated hearings. Based on an old Andalusian folk song, the Serenade is a plaintive piece typical of the folk music of southern Spain.

Antonia Sawyer, one of the most influential concert entrepreneurs in New York (she represented Percy Grainger in the US) wrote her memoirs in the late 1920's. She had been Mme. Segovia's agent and she wrote with great warmth and enthusiasm about her. Yet even then, only a few years after Mme. Segovia's sensational tours of Europe and The Americas, Mrs. Sawyer pondered as to what had become of her. She mused that it was possible that Mme. Segovia had by then a family which kept her busy with activities which did not include a concert career. We are fortunate to have her fine playing available to us after more than eighty years of silence.

Madame Paquita Madriguera SEGOVIA

Trk	Title	Composer	Dur:	Date
1.	ALLEGRO DE CONCIERTO	GRANADOS	6.25"	1916
2.	INTERMEZZO FROM "GOYESCAS"	GRANADOS	3.11"	1917
3.	ARAGONAISE FROM "SUITE ESPAGNOLE" Op.47 No.6	ALBENIZ	3.51"	1920
4.	SPANISH SERENADE	ALBENIZ	3.57"	1916
5.	SEVILLIANAS FROM "SUITE ESPAGNOLE" Op.47 No.3	ALBENIZ	3.50"	1917
6.	LA MORENA Op.67	CHAMINADE	3.21"	1919
7.	LA MOUCHE Op.12	DELAHAYE	2.48"	1917
8.	SERENADE	MME SEGOVIA	3.26"	1917
9.	PASTORALE : 1. DANSE OF SATYR & NYMPHS	MME SEGOVIA	1.08"	1917
10.	PASTORALE : 2. CARAVAN	MME SEGOVIA	1.00"	1917
11.	ARABESQUE No.2 In G Major	DEBUSSY	3.03"	1916
12.	CONSOLATION No.3 IN D Flat Major	LISZT	3.51"	1918
13.	BUTTERFLIES Op.50 No.5	OLSEN	1.57"	1917
14.	SPANISH DANCE Op 12 No.2	MOSZKOWSKI	2.49"	1917
15.	SPANISH DANCE Op 12 No.5 "BOLERO"	MOSZKOWSKI	2.45"	1917
16.	SPARKS Op.36 No.6	MOSZKOWSKI	3.04"	1917
17.	SPANISH CAPRICE Op.37	MOSZKOWSKI	6.21"	1917

Percy Grainger (1882-1962)



Grainger's first successes took place in London in 1900. He was the sensation of the season both in the concert hall and in the salon. He introduced new music to his British audiences and he aroused great demonstrations of enthusiasm. At the outbreak of war in 1914 he and his mother went to the United States. His reputation had preceded him and, through Steinway's agent, he heard the Duo-Art. Their contractual tie-up with Steinway certainly gave Aeolian access to many fine pianists and by 1915 they already had Busoni, Ganz, Gabrilowitsch, Saint-Saëns and Carreno recording Duo-Art rolls. Grainger was fascinated. He recorded for the Duo-Art from then to the end of production in 1932. In all he made some sixty-five titles for the Duo-Art and never recorded for any other reproducing piano.

This disc contains some of the best playing to be found on any reproducing piano. Take Grieg's Peer Gynt Suite for example. Not only is it refreshing to hear it in Grieg's arrangement for the piano, but Grainger's playing is spontaneous, lyrical and very agreeable. Tchaikovsky's Nutcracker Suite is in a four-hand transcription, both parts being played by Grainger. For excitement try the Debussy Toccata. Grainger was the first to play this piece outside France. For delicacy, try Grieg's Love Poem (Grieg thought Grainger was the best interpreter of his piano music). Faure's Nell is a transcription by Grainger himself and it is a splendid demonstration of the subtle nuances that the Duo-Art could capture. The two Cyril Scott pieces are very beautiful. Grainger was a great champion of Scott's music. A found hand version of Scott's Symphonic Dance brilliantly arranged by Grainger and played by Scott and Grainger will be found elsewhere in the Collection.

The mistaken idea that Grainger was just a weird eccentric is dispelled by his performance of Schumann's Symphonic Studies Op.13. From the stately opening to the well-controlled Finale, the playing will be found to be full of interest. Grainger does a great service to Schumann's wonderful music.

Percy Aldridge GRAINGER

Trk	Title	Composer	Dur:	Date
1.	PEER GYNT SUITE Op.46 : Morning	GREIG	3.52"	1922
2.	PEER GYNT SUITE Op.46 : Death of Ase	GREIG	3.54"	1922
3.	PEER GYNT SUITE Op.46 : Anitra's Dance	GREIG	3.19"	1922
4.	PEER GYNT SUITE Op.46 : In the Hall of the Mountain King	GREIG	2.03"	1922
5.	LOVE POEM Op.43 No.5	GREIG	4.24"	1923
6.	NORWEGIAN FOLK SONGS Op.66 No. 1	GREIG	0.57"	1930
7.	NORWEGIAN FOLK SONGS Op.66 No. 2	GREIG	0.58"	1930
8.	NORWEGIAN FOLK SONGS Op.66 No. 14	GREIG	0.57"	1930
9.	NORWEGIAN FOLK SONGS Op.66 No. 10	GREIG	2.22"	1930
10.	NORWEGIAN FOLK SONGS Op.66 No. 16	GREIG	0.47"	1930
11.	NORWEGIAN FOLK SONGS Op.66 No. 18	GREIG	3.59"	1930
12.	LOTUS LAND Op.47 No.1	SCOTT	3.55"	1928
13.	TOCCATA	DEBUSSY	3.38"	1921
14.	NELL Op.18 No.1	FAURE	1.46"	1925
15.	LENTO Op.35 No.1	CYRIL SCOTT	3.04"	1928
16.	NUTCRACKER SUITE Op.71A : March	TCHAIKOVSKY	1.59"	1924
17.	NUTCRACKER SUITE Op.71A : Dance of the Sugar Plum Fairy	TCHAIKOVSKY	1.47"	1924
18.	NUTCRACKER SUITE Op.71A : Russian Dance	TCHAIKOVSKY	1.00"	1924
19.	NUTCRACKER SUITE Op.71A : Arab Dance	TCHAIKOVSKY	2.32"	1924
20.	NUTCRACKER SUITE Op.71A : Chinese Dance	TCHAIKOVSKY	0.56"	1924
21.	NUTCRACKER SUITE Op.71A : Dance of the Flutes	TCHAIKOVSKY	2.10"	1924
22.	NUTCRACKER SUITE Op.71A : Waltz of Flowers	TCHAIKOVSKY	6.49"	1924
23.	SYMPHONIC STUDIES Op.13	SCHUMANN	15.39"	1925

Alexander Raab (1882-1940)



Of all the pianists featured in this Collection, Alexander Raab is surely the least known. He was born on March 14, 1882 in the Hungarian town of Raab. Indeed Raab may not be his original name, he could have had a complex Hungarian name and so may have taken the name of the town of his birth for his concert career. He studied at the Vienna Music School winning the Beethoven Prize in 1901. He then went on to study with Leschetitzky. In the 1920's he was Director of the Piano Faculty of the Chicago Music college - his friendship with Percy Grainger (his exact contemporary) led to Grainger's teaching at the College's Summer Music Schools. Raab's recording legacy is confined to sessions in the New York laboratories of the Aeolian Company for the Duo-Art reproducing piano in 1915. It is from these 1915 recordings that all of the performances on this disc come.

Liszt made transcriptions of Schubert Waltzes in nine sets which he called Evenings in Vienna. They were among Leschetitzky's favorite pieces which he enjoyed teaching, pieces which kept appearing in the concert programs of his pupils. Compare Raab's performance with that of Paderewski, another Leschetitzky pupil also to be found in the Collection.

The Russian composer Edward Schuett wrote orchestral music, operas, songs and two piano concertos. Another pupil of Leschetitzky, he lived most of his life in Vienna. He was a friend of the Strauss family and he made many concert transcriptions of their waltzes for the piano. But it is brief piano solos that appear on this disc - Raab plays the four of them with affection, making the most of their refreshing modulations and originality.

The fifth of Liszt's Hungarian Rhapsodies is one of three from the twenty that were given titles. It is called Heroic Elegie. It is a brooding solemn piece with a quiet ending. It is one of the shorter rhapsodies being about six minutes long.

In Chopin's Funeral March Sonata Op.35 Raab's playing will be found to be disciplined, accurate, individual and at the same time, adventuresome and exciting. He does not repeat the exposition of the first movement but otherwise the playing from

Alexander RAAB

TrkTitle Composer	Dur:	Date
1. FANTASIA In D Minor K.397	MOZART	4.47" 1919
2. SERENADE	FROMMEL	1.30" 1916
3. ROMANCE	FROMMEL	2.55" 1916
4. HARLEQUIN'S SERENADE Op.48 No.2	SCHÜTT	1.53" 1919
5. PIERROT'S DREAM Op.48 No.5	SCHÜTT	3.08" 1916
6. REVERIE Op.34 No.5	SCHÜTT	3.05" 1915
7. TENDER AVEU (PROMISE) Op.59 No.2	SCHÜTT	2.49" 1915
8. WALTZ In A Flat Major Op.39 No.15	BRAHMS	1.16" 1915
9. SOIRRES DE VIENNE No.6 In A Major	SCHUBERT/LISZT	5.51" 1915
10. PIANO SONATA In B Flat Minor Op.35 : 1st MOVEMENT - Grave/Doppio Movimento	CHOPIN	5.01" 1915
11. PIANO SONATA In B Flat Minor Op.35 : 2nd MOVEMENT - Scherzo	CHOPIN	5.37" 1915
12. PIANO SONATA In B Flat MINOR Op.35 : 3rd MOVEMENT - Lento ; Marche Funebre & 4th MOVEMENT - Presto	CHOPIN	9.57" 1915
13. HUNGARIAN RHAPSODIE No.5 In E Minor "HEROIC ELEGY"	LISZT	7.19" 1918

Guiomar Novaes (1896-1973)



In the balmy days of the reproducing piano there was a huge market for such machines in South America. The Aeolian Company issued separate roll lists for the Latin American market, they realized that commercially it was an important area. There were a number of South American pianists in these lists but none so outstanding as Guiomar Novaes.

She was born in Brazil and, as is the case with so many concert pianists, she was a prodigy. At the age of fourteen she was studying with Isador Philipp in Paris. She graduated from the Paris Conservatoire in 1911 with the first prize. She was a success wherever she went and for the rest of her life she toured all over the world.

For a quick guide to the imagination and spontaneity of her playing listen to the Chopin Butterfly and Black Key Studies. Her natural feeling for rubato and colorful dynamics rivals that of Cortot or Friedman in these pieces.

Godowsky's arrangement of the Albeniz Tango is probably her best roll - everything is in focus in this performance, perfect phrasing, well-judged balance of voices and a restricted dynamic palette which, even so, contains a dozen different pianissimos.

She was not averse to adding a few notes here and there if she felt like it - some of the bass notes in Chopin's Op.15 No.2 Nocturne are filled out as chords without doing too much damage to the work overall. Her roll of Chopin's Berceuse Op.57 was chosen over those by Michael von Zadora and Josef Hofmann to be annotated for Aeolian's "Audiographic" series. Likewise, Liszt's Dance of the Gnomes as played by her was chosen for the same series instead of those by Fredric Lamond, Winifred Byrd or Tina Lerner.

Audiences used to clamor for her to play Gottschalk's Grand Fantasy on the Brazilian National Anthem, especially in her native Brazil. They would be on their feet with excitement by the end of it. Something of this hysteria is captured by the Duo-Art - the roll was one of their biggest sellers.

Overall the contents of this disc make a most varied and entertaining program. Even the well-worn Spring Song and the faded music of Benjamin Godard are brought to life by the affection and warmth displayed by this great artist.

Guiomar NOVAES

Trk	Title	Composer	Dur:	Date
1.	TANGO	ALBENIZ/GODOWSKY	3.53"	1926
2.	SPRING SONG In A Major - Song Without Words Op.62 No.6	MENDELSSOHN	2.46"	1921
3.	GUIITARRE Op.45 No.2	MOSZKOWSKI	3.15"	1919
4.	NOCTURNE In B Flat Major Op.16 No.4	PADEREWSKI	4.20"	1920
5.	LARGO FROM "XERXES"	HANDEL	5.40"	1923
6.	WALTZ No.1	MORET	2.15"	1920
7.	NOCTURNE In G Major Op.75 No.8	ANTON RUBINSTEIN	5.00"	1926
8.	BALLET OF THE BUTTERFLIES Op.69	GODARD	3.15"	1927
9.	GAVOTTE In A Major	GLUCK/BRAHMS	4.11"	1921
10.	LANDLER (TIROLESE)	SGAMBATI	2.20"	1918
11.	HEROIC STUDY Op.48 No.3	LESCHETITZKY	2.26"	1916
12.	THE LITTLE WHITE DONKEY	IBERT	2.03"	1927
13.	RAINDROP PRELUDE In D Flat Major Op.28 No.15	CHOPIN	6.12"	1922
14.	NOCTURNE In F Sharp Major Op.15 No.2	CHOPIN	4.17"	1921
15.	BERCEUSE In D Flat Major Op.57	CHOPIN	4.29"	1920
16.	ETUDE In G Flat Major Op.25 No.9 : BUTTERFLY	CHOPIN	1.03"	1921
17.	ETUDE In G Flat Major Op.10 No.5 : BLACK KEY	CHOPIN	1.39"	1921
18.	DANCE OF THE GNOMES	LISZT	2.59"	1924
19.	GRAND FANTASY ON BRAZILIAN NATIONAL ANTHEM Op.69	GOTTSCALK	7.46"	1921

TOTAL RUNNING TIME: 71:01

Olga Samarov (1882-1948)



Lucy Hickenlooper was born in San Antonio, Texas, and her musical training was a family affair. She was taught first by her mother and then by her grandmother. Later on when she went to Ernest Hutcheson for further tuition, he advised her to adopt her grandmother's name for her concert career. She was one of the first writers and lecturers on „music appreciation“. Olga Samarov was married to Leopold Stokowski for ten years.

Critics often wrote of her amazing power at the piano. Her roll of the Brahms Rhapsody in G minor, with its explosive contrasts, could have been recorded recently rather than ninety years ago, such is the freshness of her playing.

Faure's Impromptu Op.31, is given a poised rendition here with beautiful phrasing and grand style. But it is the Chopin Sonata in B minor that really takes our attention - a timeless interpretation, a spacious opening movement, a fleeting scherzo, a thoughtful largo and a noble finale. Compare this performance with that of Harold Bauer which is also available in the Collection.

Samarov was a very fine teacher. She worked in a succession of well-known music schools in the U.S. Her pupils included William Kapell, Eugene List, Rosalyn Tureck and Alexis Weissenberg.

Ossip GABRILOWITSCH and Olga SAMAROV

Trk	Title Composer	Dur:	Date
Ossip GABRILOWITSCH			
1.	INTERMEZZO IN OCTAVES Op.44 No.4	LESCHETITZKY	1.35" 1915
2.	DANCE OF THE ELVES Op.3	SAPELLNIKOV	4.09" 1919
3.	OCTOBER FROM "THE SEASONS" Op. 37b No.10	TCHAIKOVSKY	4.49" 1911
4.	MOMENT MUSICAL In F Minor Op.94 No.3	SCHUBERT	2.08" 1916
5.	ROMANCE WITHOUT WORDS In A Flat Minor Op.17 No.3	FAURE	2.24" 1915
6.	MINUET FROM "MILITARY SYMPHONY" (4 HANDS)	HAYDN	4.15" 1927
7.	PRELUDE In C Sharp Minor Op.3 No.2	RACHMANINOV	4.16" 1916
8.	SPINNING SONG In C Major Op.67 No.4	MENDELSSOHN	1.30" 1923
9.	NOVELETTE In B Minor Op.99 No.9	SCHUMANN	2.55" 1928
10.	WALTZ In E Minor Op. POST	CHOPIN	2.46" 1920
11.	ETUDE In F Minor Op.25 No.2	CHOPIN	1.30" 1920
12.	ETUDE In F Major Op.10 No.8	CHOPIN	2.31" 1921
13.	FANTASY IMPROMPTU In C Sharp Minor Op.66	CHOPIN	5.14" 1926
Olga SAMAROV			
14.	IMPROMPTU In F Minor Op.31	FAURE	3.01" 1908
15.	RHAPSODY In G Minor Op.79 No.2	BRAHMS	5.19" 1908
16.	PIANO SONATA No. 3 In B Minor Op.58 : 1st MOVEMENT - Allegro Maestoso	CHOPIN	8.03" 1908
17.	PIANO SONATA No. 3 In B Minor Op.58 : 2nd MOVEMENT - Scherzo, Molto vivace	CHOPIN	2.12" 1908
18.	PIANO SONATA No. 3 In B Minor Op.58 : 3rd MOVEMENT - Largo	CHOPIN	8.58" 1908
19.	PIANO SONATA No. 3 In B Minor Op.58 : 4th MOVEMENT - Presto Ma Non Tanto	CHOPIN	4.41" 1908

TOTAL RUNNING TIME: 73:28

Ignacy Friedman (1882-1948)



Born in Podgorze, Poland in 1882, Friedman was one of the truly astonishing Leschetitzky pupils. He was, technically, one of the most complete pianists in history. Reviews invariably spoke of his profound tone, his ease at the piano and his imaginative interpretations. He toured widely being especially popular in the United States. As can be seen from the items on this disc, his repertoire was typical of its time. He had a reputation for surprising his listeners with unexpected dynamic extremes and with sudden, but always musical, *ritardando* or *accelerando*. Alexander Hmelnsky said of him that he could play the same Chopin Waltz ten times, each time being very different from the others and each time having his listeners saying "That is the way to play it!"

He wrote chamber music, songs and a large number of piano pieces - his published works reaching Opus 90. He always included a bracket of his own pieces in his concert programs. Fellow pianists paid him the compliment of including his music in their concerts, especially the Viennese Dances which achieved world wide popularity. His edition of the complete works of Chopin for Breitkopf and Haertel is a model of its kind, his remarks and suggestions being sensible and practical. Such ventures into the arena of scholarship did not, in any way, inhibit Friedman's own interpretations. Try the Chopin Op.18 waltz on this disc to witness the very elastic rubato and the wild abandon of the dynamics, which in the hands of another pianist might sound eccentric and unmusical. Somehow Friedman's playing here is full of interest and beauty.

Friedman's list of piano rolls is impressive by the standards of the day. There were issued some seventy-five items of his playing. This disc encompasses the best of the legacy. The Chopin pieces are all given unusual performances. The Op.29 Impromptu is fast and brilliant but it really does work at this speed. The Minute Waltz is amazing, the Friedman "extras" include a lovely, if wilful, lilt to the middle section and a Viennese-like run in thirds at the end. The Polonaise in B flat Op.71 (the first issued of Friedman's rolls for the Aeolian Company) is marvelous, and the Italianate filigree of the treble decorations is breathtakingly subtle. This Polonaise also displays Friedman's power too, in the right places.

The two Schumann Fantasy Pieces from Op.12 are beautiful. The inner voices of *De Abends*, in particular, murmur along gently. Have Moszkowski's *Serenade* and Rubinstein's *Romance* ever sounded so graceful? Liszt's *La Campanella* was a popular piece for the reproducing piano. This collection features eleven performances of which this is surely the most exciting and extravagant of all. Wagner's *Magic Fire Music* in the (once well known) arrangement by Louis Brassin conjures up much of the color of the original.

To our ears, Tausig's transcription of Bach's *Toccat* and *Fugue* in D minor is given an old-fashioned rendition by Friedman but it is full of interest and excitement.

Friedman was incomparable in the performance of his own music. The Viennese Dances are labeled as by Gaertner-Friedman but they were, with the exception of one or two old Viennese tunes, entirely by Friedman. The style is akin to that of Kreisler, reminiscent of Richard Strauss too (with the "sting" removed). Friedman's playing here takes the reproducing piano to its limits - pianissimo runs, crashing chords and carefully phrased melodies simultaneously appear with highly original and complex accompaniments. Gentle trills glide

The powerful and taxing Hungarian Rhapsody No.14 of Liszt concludes this disc. The playing is indeed powerful. It does not sound taxed at all by the immense technical difficulties imposed by Liszt. The spontaneous aspect of Friedman's playing comes through to us some seventy-five years on, thanks to the vision of the reproducing piano designers who developed these beautiful and unusual machines. We are fortunate to be witness to this so very many years later.

Ignace FRIEDMAN

Trk	Title	Composer	Dur:	Date
1.	WALTZ In E Flat Major Op.18	CHOPIN	4.55"	1928
2.	IMPROMPTU In A Flat Major Op.29	CHOPIN	3.50"	1921
3.	MINUTE WALTZ In D Flat Major Op.64 No.1	CHOPIN	1.30"	1924
4.	POLONAISE In B Flat Major Op.71 No.2	CHOPIN	5.32"	1921
5.	DES ABENDS Op.12 No.1	SCHUMANN	3.12"	1922
6.	WARUM Op.12 No.3	SCHUMANN	2.29"	1922
7.	SERENADE Op.15	MOZSKOWSKI	2.12"	1929
8.	LA CAMPANELLA - PAGANINI STUDY No.3	LISZT	4.57"	1923
9.	MAGIC FIRE MUSIC FROM "DIE VALKURE"	WAGNER	4.05"	1922
10.	ROMANCE in E Flat Major Op.44	ANTON RUBINSTEIN	3.08"	1926
11.	TOCCATA & FUGUE In D Minor	BACH	7.51"	1924
12.	ELLE DANSE Op.10 No.5	FRIEDMAN	2.46"	1922
13.	OLD TIME MINUET Op.76 No.6	FRIEDMAN	3.00"	1922
14.	VIENNESE DANCE No.1	FRIEDMAN	3.28"	1921
15.	VIENNESE DANCE No.2	FRIEDMAN	2.40"	1921
16.	VIENNESE DANCE No.3	FRIEDMAN	3.57"	1922
17.	VIENNESE DANCE No.4	FRIEDMAN	3.57"	1926
18.	HUNGARIAN RHAPSODIE In F Minor No.14	LISZT	8.56"	1924

TOTAL RUNNING TIME: 73:33

Rudolph Ganz (1877-1972)



A pupil of Busoni, Rudolph Ganz was born in Zurich. He was one of the most energetic musicians of his time. He delighted in gaining recognition for new composers; he played for the first time many works by Debussy, d'Indy, Ravel, Busoni, Bartok, Dohnanyi and Korngold. Ganz composed more than two hundred songs as well as orchestral pieces and a great deal of piano music. He was in demand as a conductor, and he led the St. Louis Symphony Orchestra in the 1920's. He was busy making piano rolls too - more than two hundred titles for every make of reproducing piano.

His legendary technique is shown off to advantage in Weber's Rondo from his Sonata Op.24 and in d'Albert's Scherzo Op.16. Both of these performances have a lightness of touch that is equal to the best. For an idea of the sweep and grandeur that could be found in Ganz's

The recital assembled on this disc is of great variety indeed, from Haydn, so stylishly played, to Ganz's own pieces. They all demonstrate remarkable musicianship.

Moszkowski's Malaguena is given a lively performance which truly makes the listener wonder why the music of this entertaining composer has dropped out of sight.

Two of Ganz's performances that are on this disc were used by the Aeolian Company as show pieces for the Duo-Art - the Sinding Rustle of Spring and the Sibelius Romance. Ganz once said that a concert goer stated that she could easily hear a difference between the pianist's live performance of the Sibelius piece and that of the piano roll, to which Ganz replied: "Then you are very clever indeed because I myself can hear no difference."

This wonderful pianist who was composer, educator, editor, conductor, author and historian, shows off much of his best work on this disc. His beautiful playing will be around for years to come, thanks to the CD.

Rudolf GANZ

Trk	Title	Composer	Dur:	Date
1.	RUSTLE OF SPRING Op.32 No.3	SINDING	2.43"	1924
2.	SCHERZO Op.16 No.2	D'ALBERT	4.52"	1929
3.	ROSAMUNDE BALLET MUSIC	SCHUBERT	3.18"	1919
4.	THE WAVES	GANZ	1.51"	1915
5.	ETUDE CAPRICE	GANZ	4.13"	1924
6.	TO A WATERLILY Op.51 No.6	MACDOWELL	2.33"	1928
7.	MARCH WIND Op.6 No.10	MACDOWELL	1.56"	1928
8.	ROMANCE Op.24 No.9	SIBELIUS	4.04"	1916
9.	MALAGUENA Op.49 No.1 "BOABDIL"	MOSZKOWSKI	4.47"	1929
10.	ROMANCE Op.10 No.6	RACHMANINOV	2.37"	1920
11.	SONATA No. 7 In D Major: 1st Movement	HAYDN	7.41"	1925
12.	RONDO FROM SONATA Op.24	WEBER	4.06"	1921
13.	THE LORELEI	LISZT	6.48"	1927
14.	GONDOLIERA FROM "VENICE & NAPLES"	LISZT	5.16"	1922
15.	LIEBESTRAUM No.2	LISZT	5.01"	1914
16.	LIEBESTRAUM No.3	LISZT	4.40"	1918
17.	HUNGARIAN RHAPSODIE No.15	LISZT	4.58"	1922

TOTAL RUNNING TIME: 72:28

Sergei Prokofiev (1891-1953)



When the seventeen rolls that Prokofiev made for the Duo-Art reproducing piano were issued in the early 1920's they must have seemed to have been avant garde by owners of Duo-Art pianos. Yet they stayed in the catalogues until production ceased in the 1930's. Prokofiev left Russia during the 1917 Revolution and his concert giving after his arrival in the United States puzzled his audiences because he played only his own music, they were not ready for his unique style.

Today all is changed, the Op.12 pieces on this disc have lost their novelty and, while they are still spiky and cheeky, their harmonic language is everyday stuff now. The Toccata Op.11 and the Sarcasms give us a chance to hear the composer/pianist at his best.

Ossip Gabrilowitsch (1878-1936)



Born in St. Petersburg, Gabrilowitsch came to the concert circuit with impeccable credentials. After study with Anton Rubinstein he was with Leschetitzky in Vienna for two years. He made his debut in Berlin in 1896 which led to tours of Europe and, in 1900, the United States. Again and again reports of his recitals used the word „elegant“ to describe his playing. His interpretations of Chopin and the music of his fellow Russians was outstanding. He became very interested in conducting and from 1918 until his death he led the Detroit Symphony Orchestra which he built into a first class ensemble. His wife wrote an interesting biography called "My Husband Gabrilowitsch" (she also was able to write a second one called "My Father Mark Twain").

Gabrilowitsch made about eighty piano rolls. His tone at the piano reflected a rich and subtle imagination. This is well illustrated by the light and shade he brings to Mendelssohn's Spinning Song - compare this with Paderewski's performance in this Collection.

When it came to the matter of technique, Gabrilowitsch was a polished performer. Leschetitzky's Intermezzo in Octaves allows him to show off his amazing skill in playing octaves.

Like most of Leschetitzky's pupils, Gabrilowitsch concentrated on the romantic repertoire, especially music by other Russians. Forgotten today, the works of Wassily Sapelnikoff, ten years older than Gabrilowitsch and just as famous in his day as a virtuoso, are well worth hearing. His Elfin Dance Op.3 was once programmed by many great pianists.

Novelty was the order of the day when it came to recording in the 1920's. Gabrilowitsch plays both parts in his own arrangement for four hands of the Minuet from Haydn's Military Symphony.

Alexander Scriabin (1872-1915)



A mystic who thought his compositions would bring about a revolution in the world of his music, Scriabin appears to today's audiences to be a fairly tame composer. The eighteen rolls that he made for the reproducing piano are all of his own works. His playing vacillated between the gently poetic and explosive assaults on the keyboard - exemplified here by the four Preludes.

His rarefied world with its unique harmonies can be glimpsed in the Desire Op.57 and the Mazurka Op.42. A remarkable composer who, like Prokofiev, played only his own music.

Gustav Mahler (1860-1911)



Although mention is often made of his use of the piano both as repetiteur and in composition, Mahler had no particular reputation as a pianist. These rolls, made when he was Director of the Vienna Opera in 1905, may have been made as a sales promotion for the Welte Mignon which was a new concept at that time. After all, Director of the Vienna Opera was the most prestigious appointment in the world of music at that time.

Rarities Vol 1

Ferruccio Busoni (1866-1924)

Having a profound effect on everyone who heard him in person, Busoni was one of the most serious and intelligent pianists of his time. Of the hundred rolls he made for the reproducing piano, the Waltz Caprice recorded in 1905 is one of the most extraordinary. The power and excitement generated here gives us a good idea of his playing at the height of his career.

Béla Bartók (1881-1945)

On tour in the United States in 1927, Bartok made four rolls for the Welte Mignon in New York. The brusque attack on these Dances is typical of his style at the keyboard.

Claudio Arrau (1903-1990)

When he was eighteen, Arrau was heard by Liszt's pupil Sophie Menter. She was so impressed with his work that she wrote this waltz for him. A salon piece, it sparkles into life when interpreted by the young Arrau. Never published, the manuscript has long since disappeared, making the roll a rare document indeed.

Theodore Leschetitzky (1830-1915)

It was the illustrious name of Paderewski that made Leschetitzky famous. Following Paderewski's success dozens of pupils sought out Leschetitzky to teach them. So he became, after Liszt, the most celebrated teacher of his time. The Two Skylarks once had great vogue (there were ten different performances of it available for reproducing pianos).

Josef Lhévinne (1874-1944)

Many collectors of reproducing pianos regarded Lhevinne's roll of Liszt's Robert the Devil Fantasy to be the most sensational roll ever issued. It certainly shows Lhevinne's astonishing technique, his fine grading of dynamics and his overall concept of the music. Of the fifty rolls that Lhevinne made, others might single out the Shyulz-Evler arrangement of Strauss's Blue Danube Waltz as the finest demonstration of his playing. It also features in the Collection.

Cyril Scott (1879-1970)

Planned as a movement of a symphony, the Symphonic Dance recorded here was arranged by Grainger for two pianos from the orchestral score. The two men maintained a friendship which began in their student days in Frankfurt. They recorded this piece in New York in 1920. Grainger was a champion of Scott's music.

Percy Grainger (1882-1961)

Another transcription of orchestral music for the piano by Grainger. Stanford gave assistance to Grainger during his years in London, often using him as concerto soloist

Ernst von Dohnanyi (1877-1960)

Dohnanyi made more than fifty rolls for the reproducing piano. This Capriccio is one of the most exciting.

Trk	Title	Composer	Dur:	Date
1.	Ferruccio BUSONI WALTZ CAPRICE ON THEMES FROM "LUCIA"	LISZT	7.43"	1905
2.	Bela BARTOK ROMANIAN FOLK DANCES	BARTOK	4.09"	1925
3.	Claudio ARRAU WALTZ (FOR CLAUDIO ARRAU)	MENTER	3.47"	1919
4.	IMPROMPTU In F Minor Op.142 No.4	SCHUBERT	6.17"	1919
5.	Theodor LESCHETITZKY MAZURKA Op.24	LESCHETITZKY	3.44"	1912
6.	TWO SKYLARKS Op.2 No.1	LESCHETITZKY	2.34"	1912
7.	Josef LHEVINNE GRAND FANTASY FROM "ROBERT THE DEVIL"	MEYERBEER	11.03"	1912
8.	Percy GRAINGER/Cyril SCOTT SYMPHONIC DANCE No.1 (FOR 2 PIANOS)	SCOTT	4.06"	1922
9.	Percy GRAINGER MAGUIRE'S KICK	STANFORD	2.23"	1916
10.	Ernst von DOHNANYI CAPRICCIO In B Minor Op.2 No.4	DOHNANYI	5.53"	1905
11.	Gustav MAHLER I WALKED JOYFULLY IN THE GREEN WOODS	MAHLER	2.54"	1905
12.	SYMPHONY No.5: 1st MOVEMENT (Funeral March)	MAHLER	11.22"	1905
13.	SYMPHONY No.4: 4th MOVEMENT (Soprano Solo)	MAHLER	6.24"	1905
TOTAL RUNNING TIME: 73:07				

Rarities Vol 1



We find here pianists familiar and unfamiliar - some better known as composers and one, Salzedo, not known as a pianist at all - he was a harpist. Even though owners of reproducing pianos often lament about what was not recorded in the twenty-five years of their reign as machines that "re-enacted the artist" in living rooms, we must consider ourselves fortunate for what was done. Who would have thought that we could hear Eugene Goossens play the piano? Or Manuel de Falla? Or Scriabin who died as long ago as 1915? This disc not only contains "rarities" but many of them are "treasures".

Richard Strauss (1864-1949) a prolific composer and one of the greatest conductors of his time. He made a mere handful of roll recordings, mainly for Welte Mignon. His performance of his own Dance of the Seven Veils leaves no doubt of his pianistic accomplishment.



Manuel de Falla (1876-1946) made six rolls, four for the Pleyela reproducing piano of music from The Three Cornered Hat and two for the Welte Mignon which contain two each of his Four Spanish Pieces. The second roll is recorded here. What playing!

Gabriel Fauré (1845-1924) plays his own arrangement of the Pavane Op.60. It is one of twenty-two rolls he recorded, all of his own music except for Debussy's Fileuse from Pelleas and Melisande.

Raoul Laparra (1876-1943) will send many listeners to the music directory. He was a Prix de Rome winner in 1903 and he made use of Spanish idioms in his music. He made ten rolls, all of his own music. Judging by the five little pieces recorded here, he was a fine pianist.

The roll of Percy Grainger and his mother playing four hand music is unique. It is the only example of Rose Grainger's playing in existence. Recorded in 1918, the roll was issued eighteen months after Rose's suicide in 1922. The two pieces are fragments and, if photographs of them at the piano are any guide, Rose played Primo.

Cyril Scott (1879-1970) made twenty-two rolls, all of his own music. The three heard here were recorded in Europe. Compare Lotus Land with Grainger's performance (also in the Collection).

Eugene Goossens (1893-1962) was well known as a conductor and a string player. He was also an efficient pianist. He made five rolls. This Folk Tune is one of two studies from his Op.38.

Alfred Grunfeld (1852-1924) made more than one hundred rolls, mostly of his own music. He was very popular in Germany and Austria. The lovely Romance heard here makes the listener very curious about other music by him. How the mighty has fallen - he is not listed in the New Grove!

Carlos Salzedo (1855-1961) a harpist, recorded the piano accompaniment for Debussy's Sacred and Secular Dances for harp and orchestra. One wonders just how much demand there was for this item. This Reverie is his only other roll.

Darius Milhaud (1892-1974) recorded seven rolls including some Chopin Mazurkas. The Memories of Brazil, heard here, were recorded in New York in 1927.

George Liebling (1865-1946), a pupil of Liszt, recorded some fifty rolls, many of them of his own music. He lived the latter part of his life in Hollywood.

Alfredo Casella (1883-1947) was a prolific composer. He made about twenty rolls. This little suite has three movements - Prelude, Serenata and Berceuse.

John Ireland (1879-1962) made only the two rolls heard here. Ragamuffin is the second of his London Pieces.

Max Reger (1872-1916) another prolific composer, he made twenty-two rolls, all of his own music. The Intermezzo heard here is in G minor and is No.5 from Op.45.

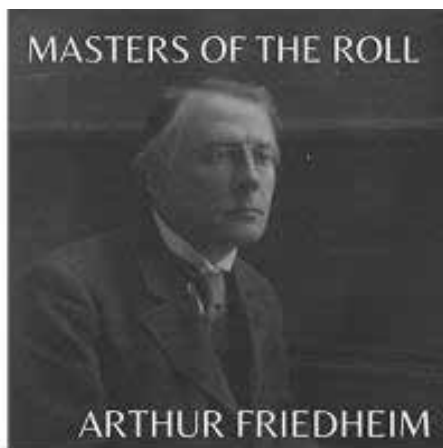
Trk	Title	Composer	Dur:	Date
	Richard STRAUSS			
1.	ON THE SILENT FOREST PATH	STRAUSS	3.14"	1906
2.	DANCE OF THE 7 VEILS FROM "SALOME"	STRAUSS	7.01"	1906
3.	TWO FRAGMENTS FROM "SALOME"	STRAUSS	2.38"	1906
	Alexander SCRIBIN			
4.	MAZURKA Op.42 No.2	SCRIBIN	0.47"	1912
	Manuel DE FALLA			
5.	ARAGONAISE	DE FALLA	2.53"	1912
6.	IN CUBAN STYLE	DE FALLA	3.36"	1912
	Gabriel FAURE			
7.	PAVANE Op.50	FAURE	4.18"	1913
	Raoul LAPARRA			
8.	SPANISH RHYTHMS No.2 - TIENTOS	LAPARRA	1.22"	1916
9.	SPANISH RHYTHMS No.4 - CALESERA	LAPARRA	1.41"	1916
10.	SPANISH RHYTHMS No.6 - SOLEA	LAPARRA	1.08"	1916
11.	SPANISH RHYTHMS No.7 - PASEO	LAPARRA	1.53"	1916
12.	POURSUIE "SOUVENIRS OF YOUTH"	LAPARRA	1.09"	1916
	Percy GRAINGER/Rose GRAINGER			
13.	TWO MUSICAL RELICS OF MY MOTHER	GRAINGER	2.38"	1918
	Cyril SCOTT			
14.	LOTUS LAND Op.47 No.1	SCOTT	3.03"	1910
15.	CHINESE CAPRICE	SCOTT	3.08"	1920
16.	BLACK DANCE Op.58 No.5	SCOTT	1.55"	1920
	Eugene GOOSSENS			
17.	FOLK TUNE Op.39 No.1	GOOSSENS	2.20"	1922
	Alfred GRUNFELD			
18.	ROMANCE Op.45	GRUNFELD	5.39"	1905
	Carlos SALZEDO			
19.	REVERIE Op.18	SALZEDO	2.35"	1921
	Darius MILHAUD			
20.	MEMORIES OF BRAZIL	MILHAUD	3.14"	1921
	Georg LIEBLING			
21.	BARCAROLA (CAPRI)	LIEBLING	2.38"	1921
	Alfredo CASELLA			
22.	INEZIE	CASELLA	3.33"	1927
	John IRELAND			
23.	RAGAMUFFIN - "LONDON PIECES" No.2	IRELAND	3.20"	1920
24.	AMBERLEY WILDBROOKS	IRELAND	3.08"	1920
	Max REGER			
25.	INTERMEZZO In G Minor Op.45 No.5	REGER	3.14"	1907

TOTAL RUNNING TIME: 73:41

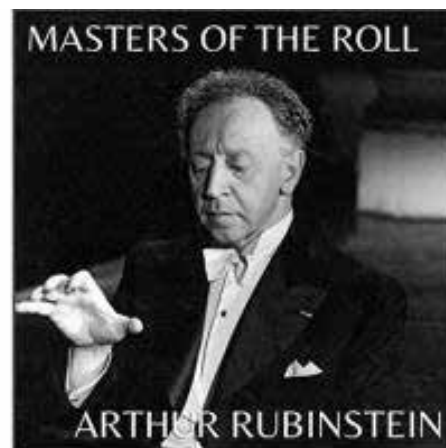
Master of The Roll



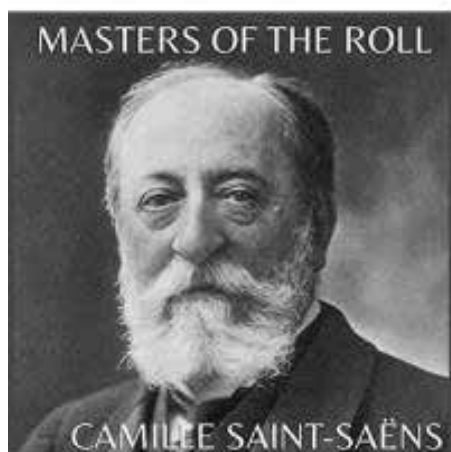
Alexander Scriabin



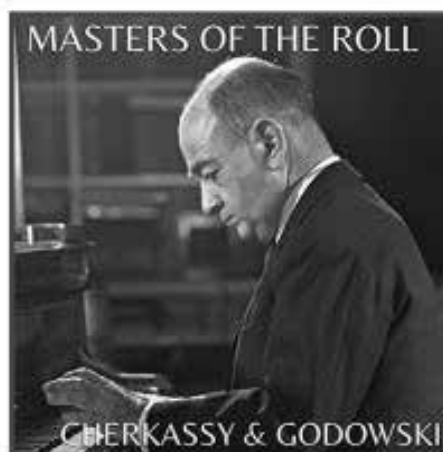
Arthur Friedheim



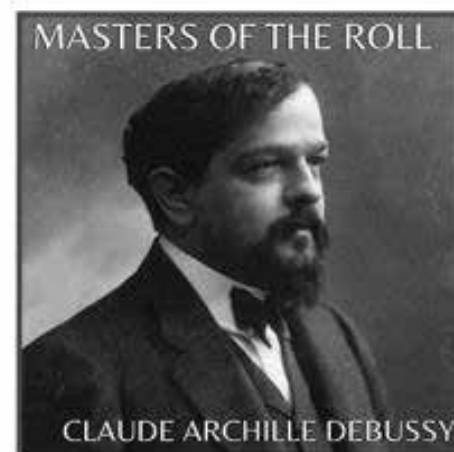
Arthur Rubinstein



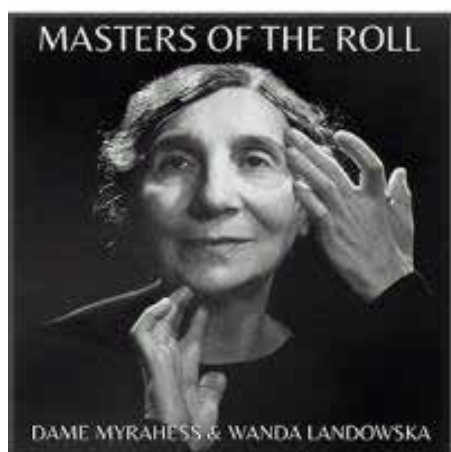
CamilleSaintSaëns



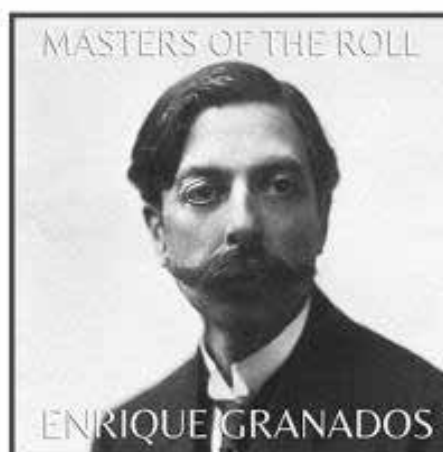
Cherkassy & Godowski



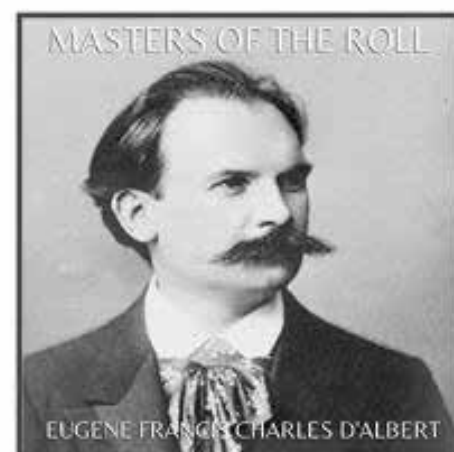
Claude Archille Debussy



Dame Myra Hess & Wanda
Landowska



Enriqu -Granados



Eugene Francis Charles D'albert



Fanny Bloomfield



Ferruccio Benvenuto Busoni



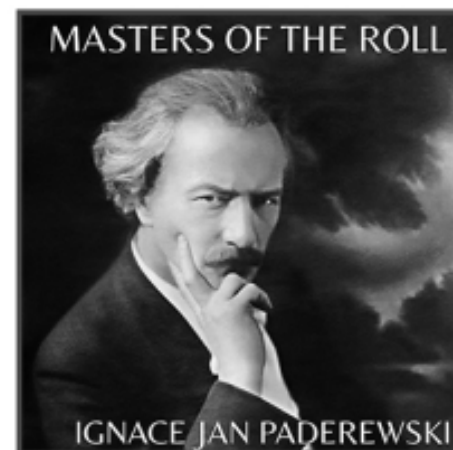
George Gershwin



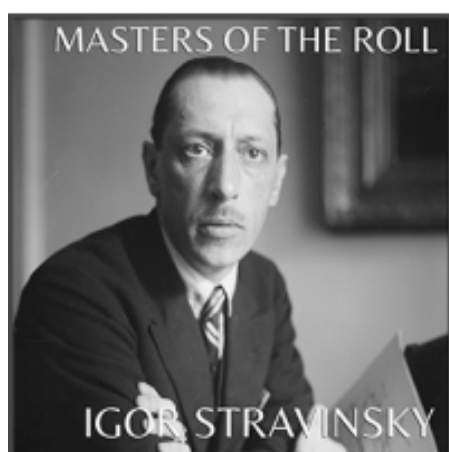
Guiomar Novaes



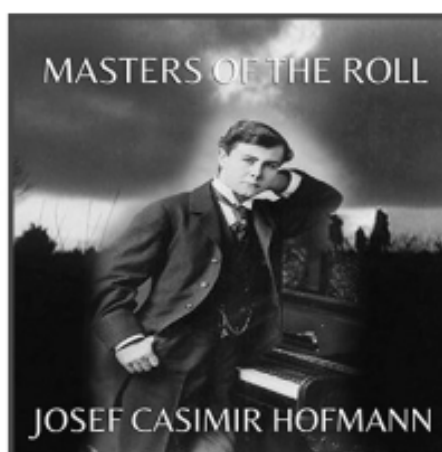
Ignace Friedman



Ignace Jan Paderewski



Igor Stravinsky



Josef-Casimir Hofmann



Joseph Lhevinne



**Madame Paquita Madriguera
Segovia**



**Ossip Gabrilowitsch & Olga
Samaroff**



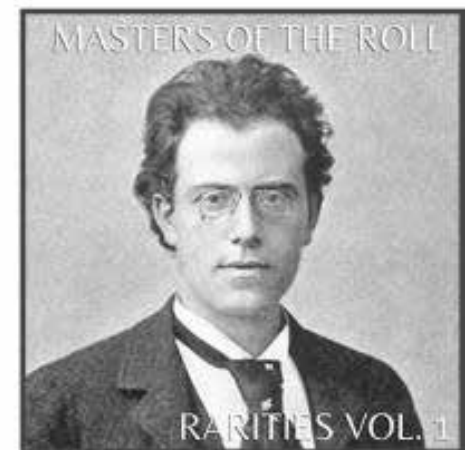
Ossip Gabrilowitsch



Percy Aldridge Grainger



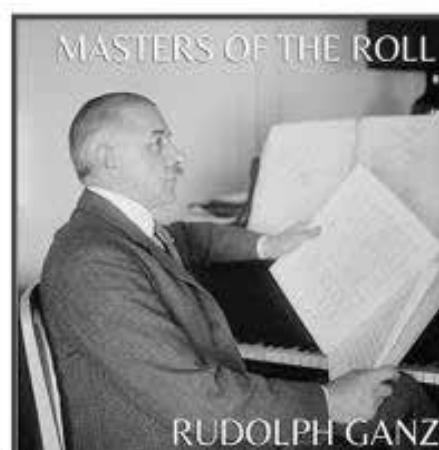
Pitot & Chaminade



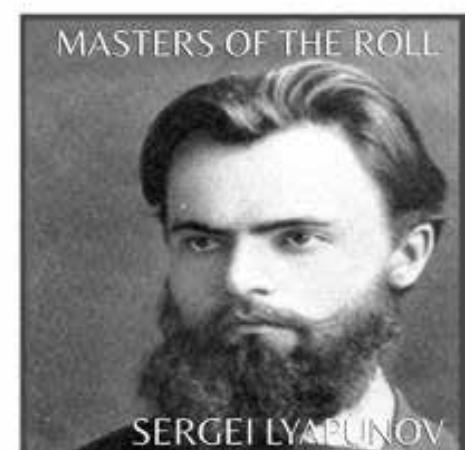
Rarities-Vol. 1



Rarities-Vol.-2



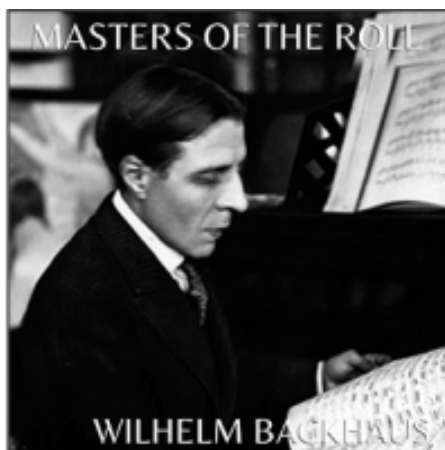
Rudolph-Ganz



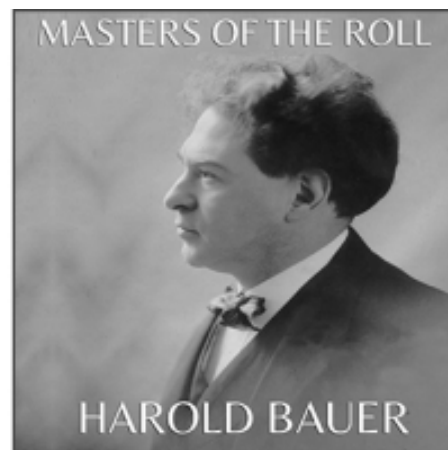
Sergei-Lyapunov



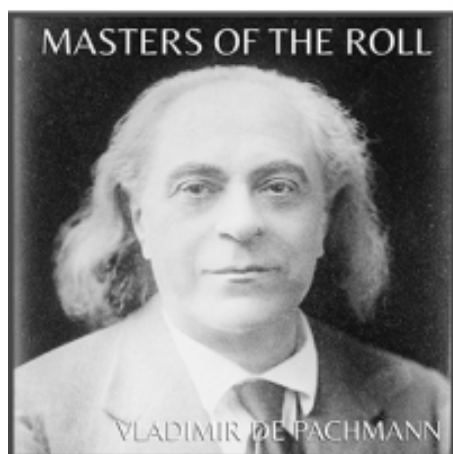
Sergei-Prokofiev



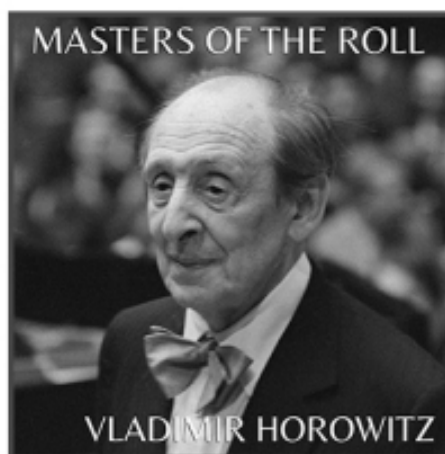
Alfred Denis Cortot



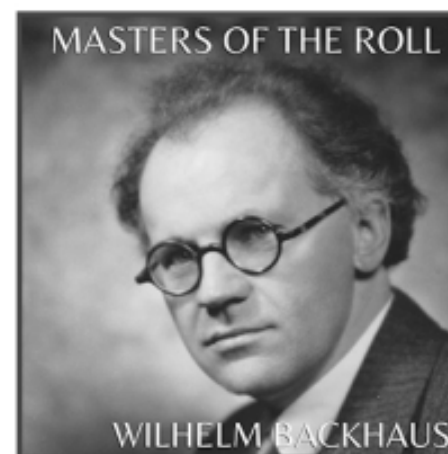
Harold Bauer



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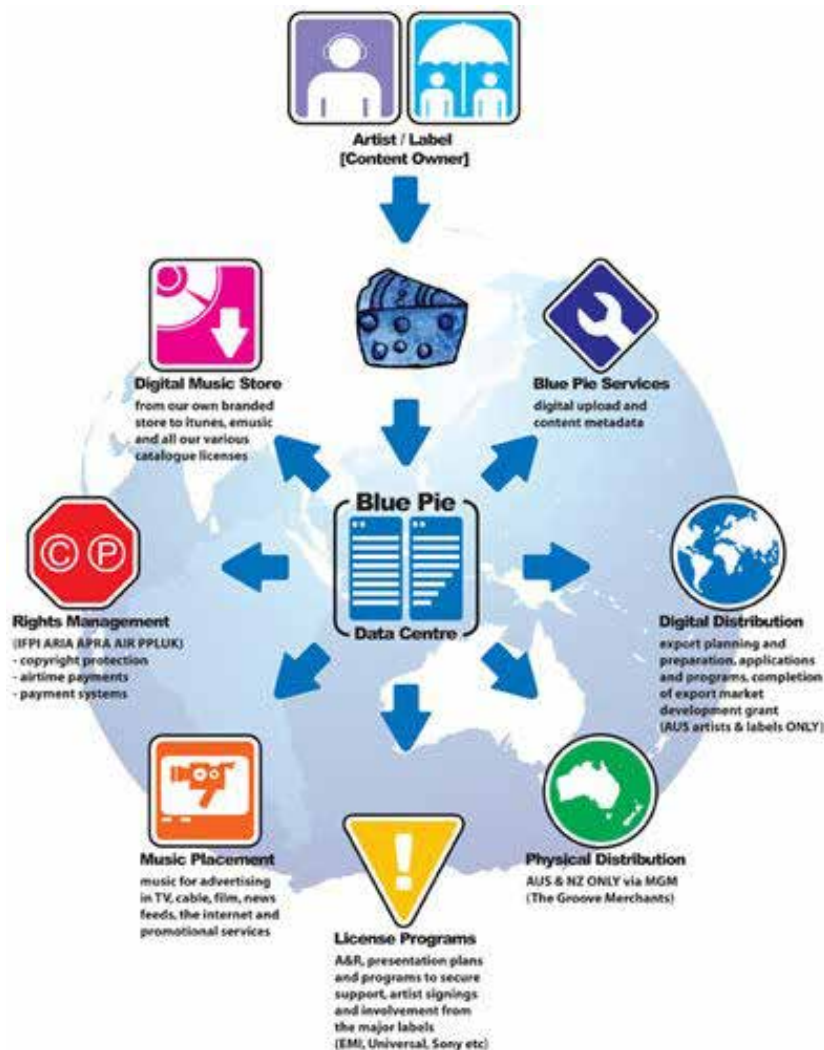


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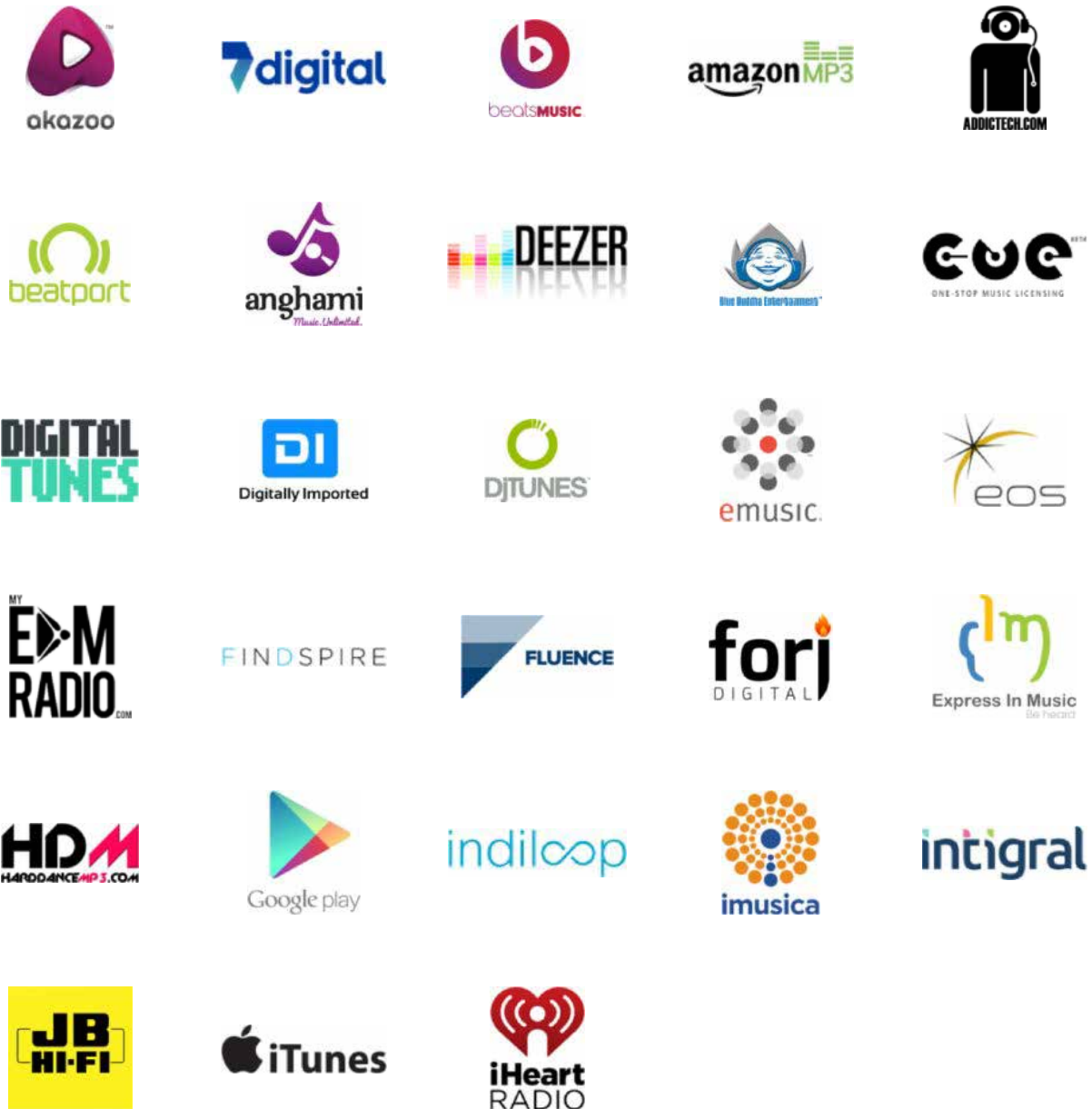
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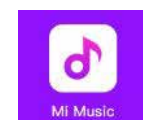
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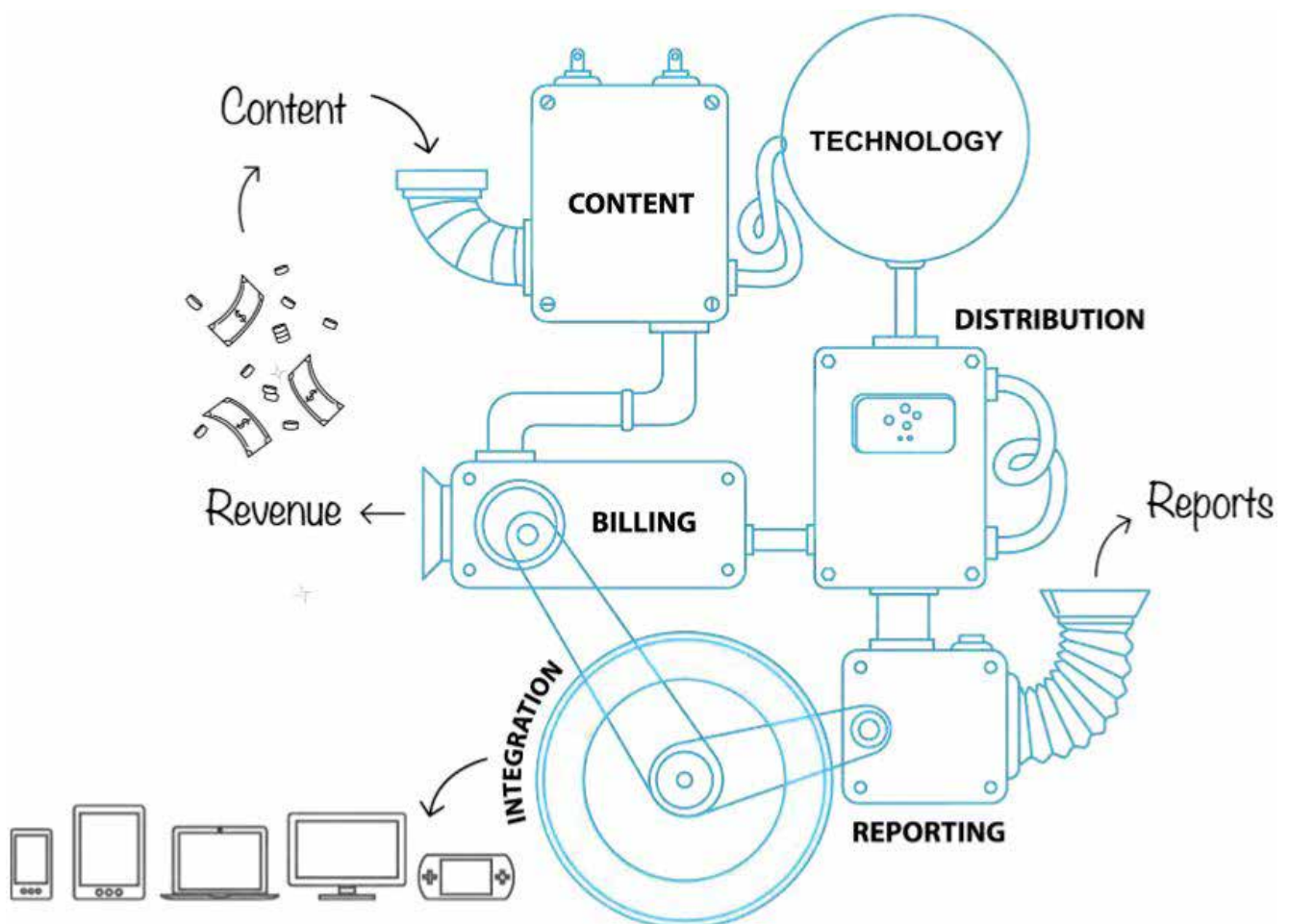
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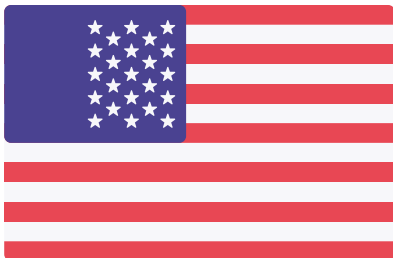
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